

The background of the entire page is a detailed architectural site plan of the San Francisco Civic Center. It shows a grid of streets and numerous building footprints, some with internal room divisions. The drawing is in a light, dotted line style.

Site Analysis Resource Notebook

Prepared for
**Department of Public Works
City & County of San Francisco**

Prepared by:
**Simon Martin Vegue Winkelstein Moris
Olin Partnership
& Associated Firms**

May 1998

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

Contributing Team Members

City Team:

Mayor's Office of Economic Development

Department of Public Works

Recreation & Parks Department

Planning Department

Department of Parking & Traffic

Art Commission

Consultant Team:

Simon Martin-Vegue Winkelstein Moris
Project Management, Urban Design & Planning

The Olin Partnership
Landscape Architecture

KTB Realty Partners
Programming

Carter Tighe Leeming + Kajiwara
Landscape Architecture

Karin Bacon Events Inc.
Programming

Carey & Co. Inc.
Historic Preservation

Contributing Team Members

continued

The Sedway Group
Economic Feasibility

SJ Engineers
Mechanical, Plumbing, Fire Protection

OLMM Consulting Engineers
Structural Engineering

Flack+Kurtz Consulting Engineers
Electrical Engineering

Pittman & Hames Associates
Transportation

Wilbur Smith Associates
Transportation

M. Lee Corporation
Cost Estimation

The Alfred Williams Consultancy
Public Involvement

Horton Lees Lighting Design
Lighting Design

I. AREA ANALYSIS

- A. Existing Conditions
- B. Historical Overview
- C. Visual Analysis of Physical Form
- D. Urban Design Issues

II. TRANSPORTATION

- A. Traffic Circulation
- B. Transit, On-Street Parking & Pedestrian Issues
- C. Off-Street Parking (from June 1997 City Office Building Study)

III. ENGINEERING CONDITIONS

- A. Structural Conditions
- B. Mechanical/Plumbing/Fire Protection Systems
- C. Electrical Conditions

IV. PROGRAMMING & MANAGEMENT

- A. Analysis of Programming & Management Issues
- B. Event Lists
- C. Supporting Materials

V. ECONOMIC FEASIBILITY

- A. Market Analysis & Economic Feasibility for Brooks Hall

VI. APPENDIX

Introduction

In 1912, San Francisco adopted a grand City Beautiful vision for its Civic Center with a monumental Beaux Arts City Hall as its focus. Since then, the area has attracted a range of stately public buildings and cultural institutions including the Civic Auditorium built for the 1915 World's Fair, the War Memorial Veteran's Building, the Opera House, the Symphony Hall, and most recently the New Main Public Library completing the edge around Civic Center Plaza. For nearly eight decades, Civic Center has been the hub of City government and the heart of San Francisco's cultural district.

Civic Center Plaza lives in the memory of long time City residents as a grand, lively, and safe place - a place for the entire city to gather, demonstrate, mourn, celebrate, or commemorate. Unfortunately, the character of Civic Center Plaza in recent years has changed. A walk through the Plaza today tells a story of criminal activity, homelessness, and neglect. The front door of City Hall today is a forlorn, unsafe and unattractive place.

Purpose of this Study

Over one billion dollars have been spent on new construction and renovation in the Civic Center, including a seismic retrofit of City Hall, construction of the New Main Library, State Office Building, and Courthouse. With City Hall scheduled to reopen soon, Civic Center Plaza is ready to realize its potential and regain its position as the premier open space in the social, political, and cultural life of the City.

In early 1998, the City and County of San Francisco selected Simon Martin-Vegue Winkelstein Moris and a team of associated firms to spearhead a planning and programming effort for the Civic Center area. The Civic Center Historic District Improvement Project, as it is called, aims to activate and revitalize Civic Center Plaza, Brooks Hall, Fulton Street Mall, & streets in the area bounded by Franklin, Golden Gate, Hyde, and Market.

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

The objective of the City and Consultant team is to develop a program of activities and events for Civic Center Plaza and Fulton Mall, determine a feasible reuse for Brooks Hall, and address physical improvements in the district to support a renewed, active, and dynamic Civic Center. The final proposal will take into account all aspects including capital and operational costs, economic feasibility, transportation impacts as well as organizational and management issues.

A series of Public Workshops held at regular intervals through the duration of this process seeks to bring together all stakeholders and interested community groups in an effort to ensure that the outcome addresses and balances a wide range of interests.

Site Analysis Resource Notebook

The Site Analysis Resource Notebook contains the work completed by the SMWM Team as part of the first task. It is a compilation of existing conditions in a variety of disciplines including Landscape & Urban Design, Historic Preservation, Programming & Management, Transportation, Engineering, Market Analysis, and Economic Feasibility. Evaluations are based on a review of existing documents and studies, site visits, interviews with a range of knowledgeable sources, and numerous brainstorming sessions with City, Community, and Consultant team members.

The Notebook is organized into six sections: Area Analysis, Transportation, Engineering, Programming & Management, & Economic Feasibility & Market Analysis. The table of contents at the beginning of each section outlines its organization and format.

The three-ring binder format of the Site Analysis Notebook has been used to enable information to be modified or added as additional material is collected or analyzed. It is expected to serve as a reference guide not only for the duration of this project but for a long time to come, as a ready source of useful information on the Civic Center area.

I. AREA ANALYSIS

A. Existing Conditions

Context

Study Area
Built Form
Existing Land Use
Shadow Analysis

Existing Plan

Civic Center Plaza
Brooks Hall and Parking Garage
Fulton Street Mall

Lighting

Existing Landscape Elements

Photographic Documentation

Vegetation
Surfaces
Street Furnishings
Lighting Fixtures
Sculpture

B. Historical Overview

Historical Evolution

Summary of Historical Development
Elements of Change: 1912 - 1998
Spatial Analysis
Landscape
Lighting Layout & Fixtures

Historic Preservation Requirements

Rules and Constraints
Approaches to Treatment of Historic Properties

C. Visual Analysis of Physical Form

D. Urban Design Issues

Activity

Connections
Destinations
Walking Distances
Daytime Use
Nighttime Use

Scale

Perception of Space
Scale Comparison

Spatial Character

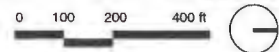
'Structure' of the Site
Views & Blockages
Sensory Experience



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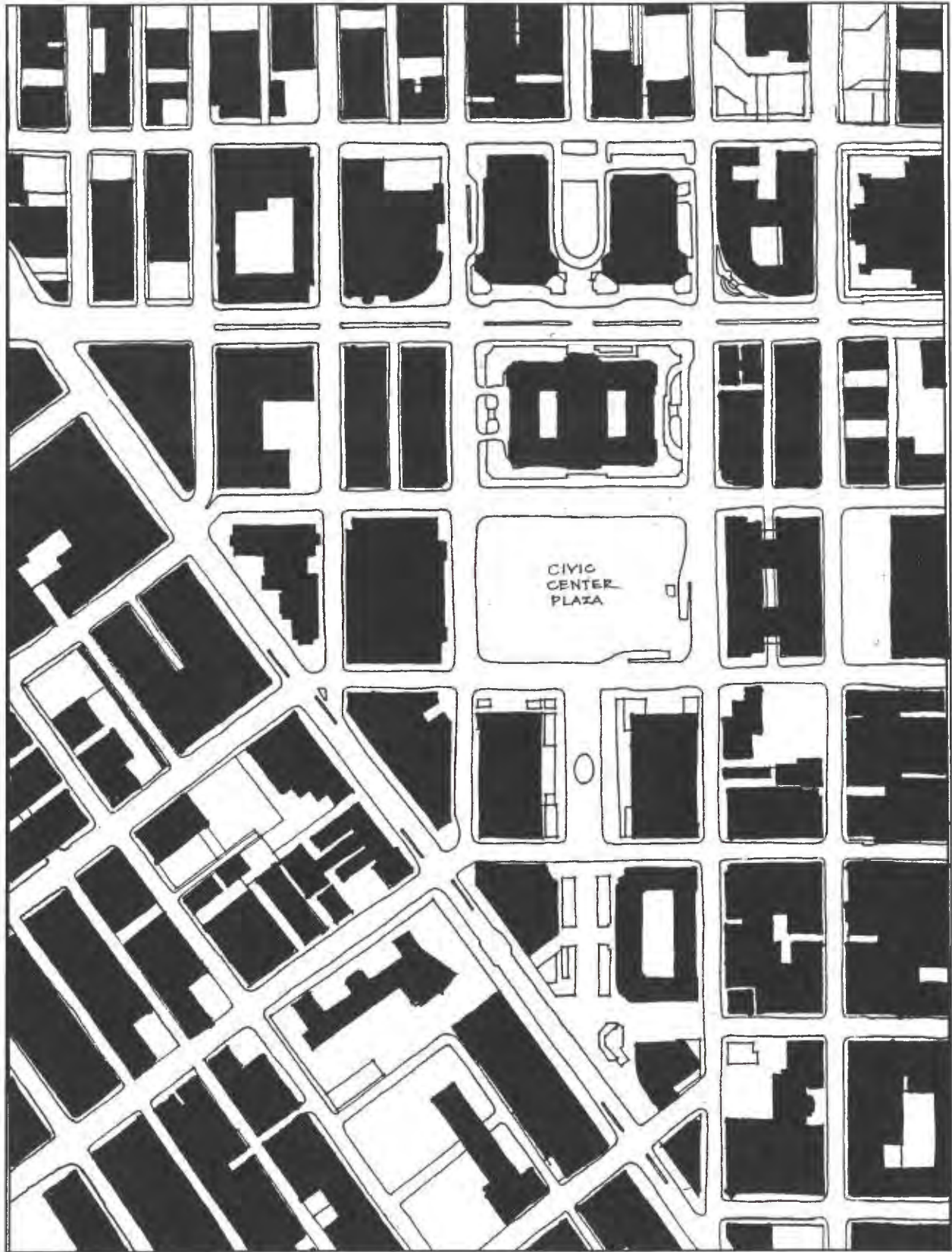
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 and Associated Firms



STUDY AREA

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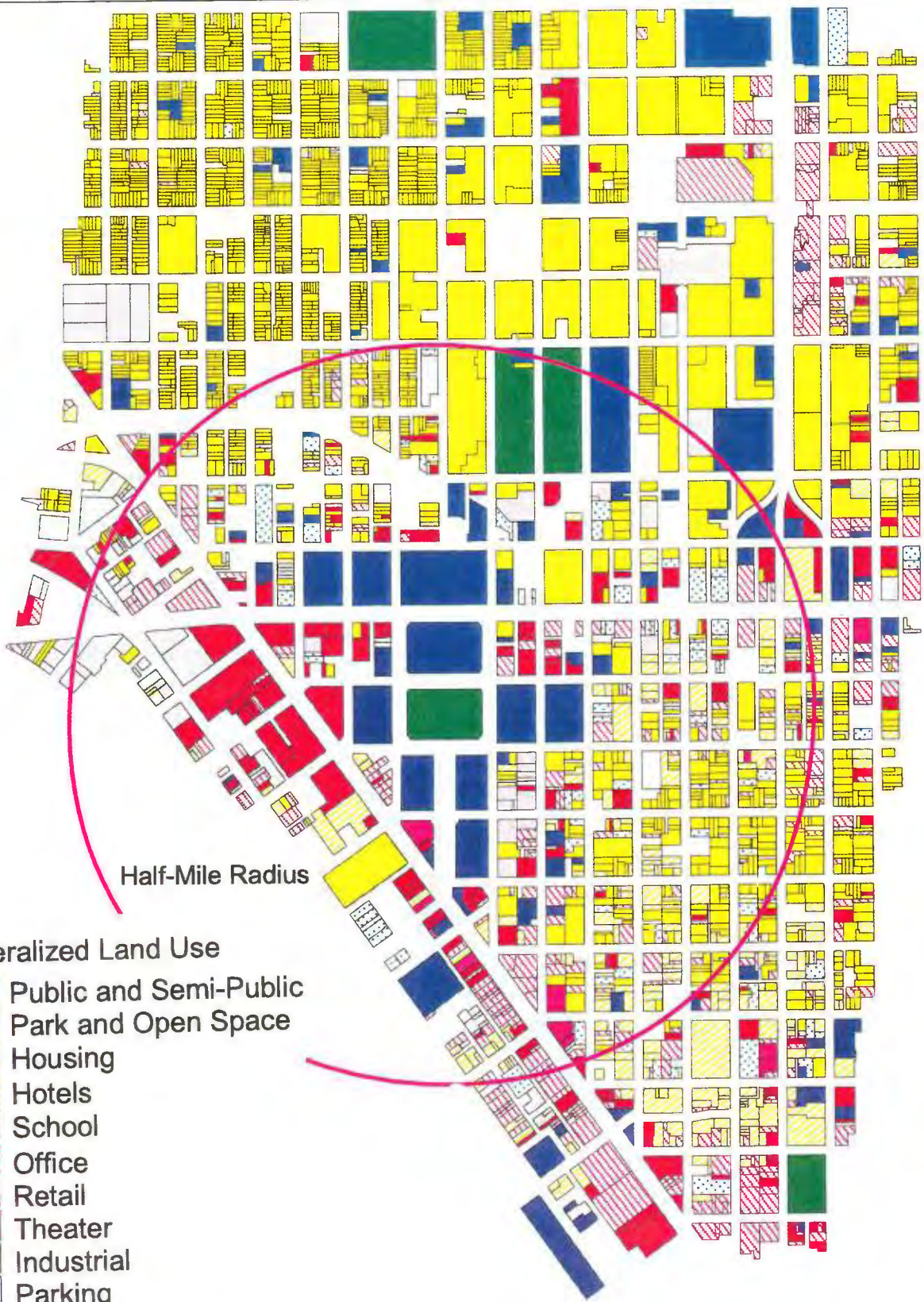
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BUILT FORM

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Existing Land Use



Generalized Land Use

- Public and Semi-Public
- Park and Open Space
- Housing
- Hotels
- School
- Office
- Retail
- Theater
- Industrial
- Parking

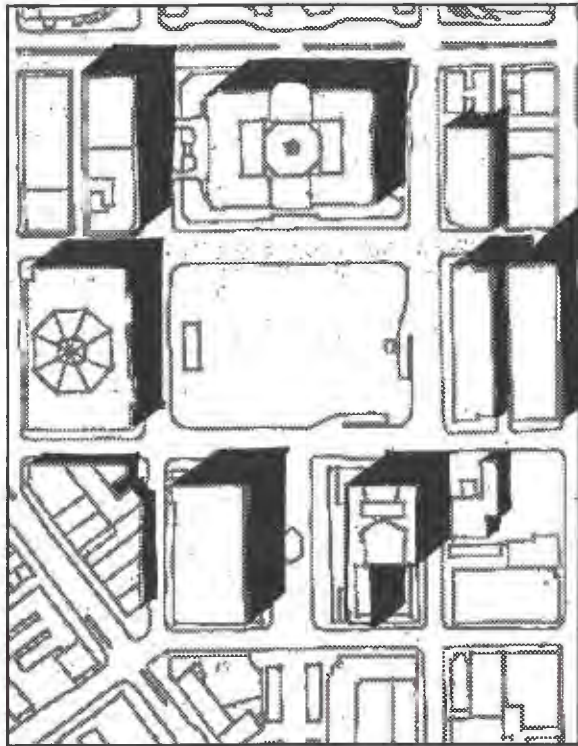
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Historic District Improvement Project

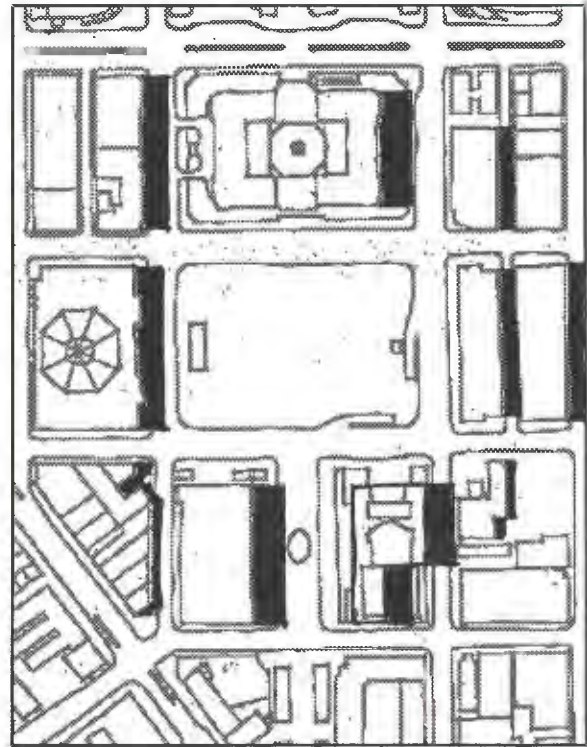
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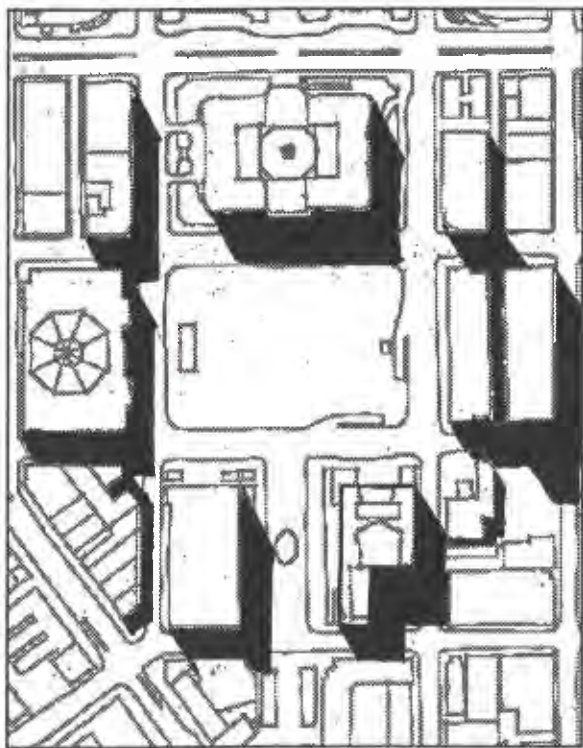
Source: San Francisco Planning Department



10:00 AM



12 NOON



3:00 PM

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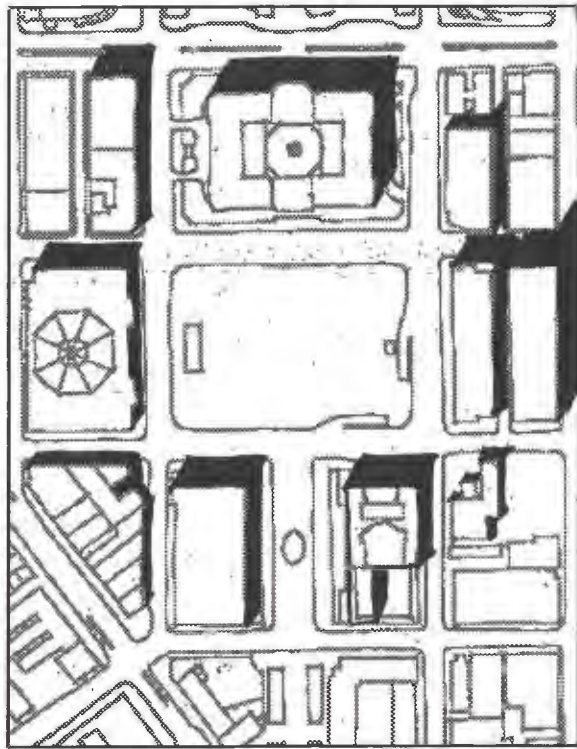
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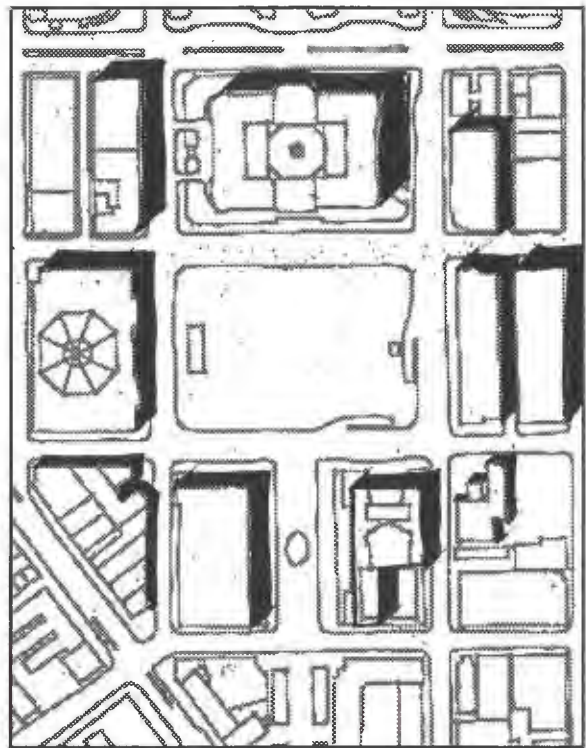


SHADOW PATTERN: MARCH 21

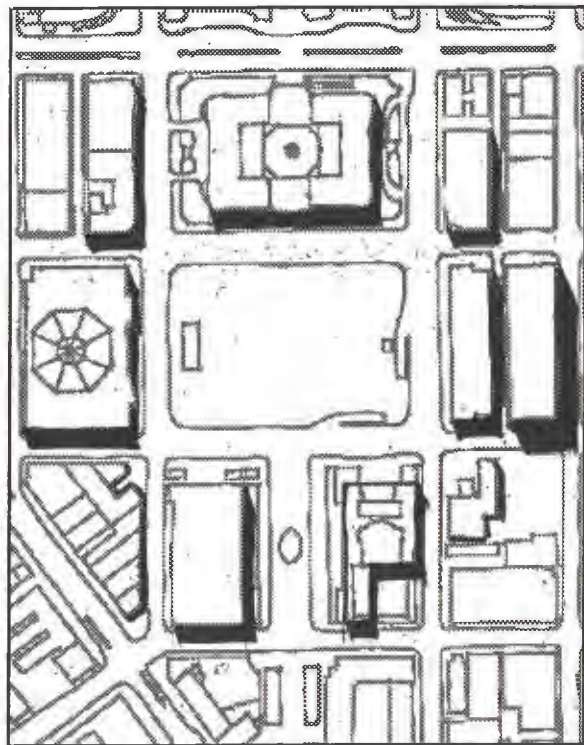
Site Analysis
May 1998



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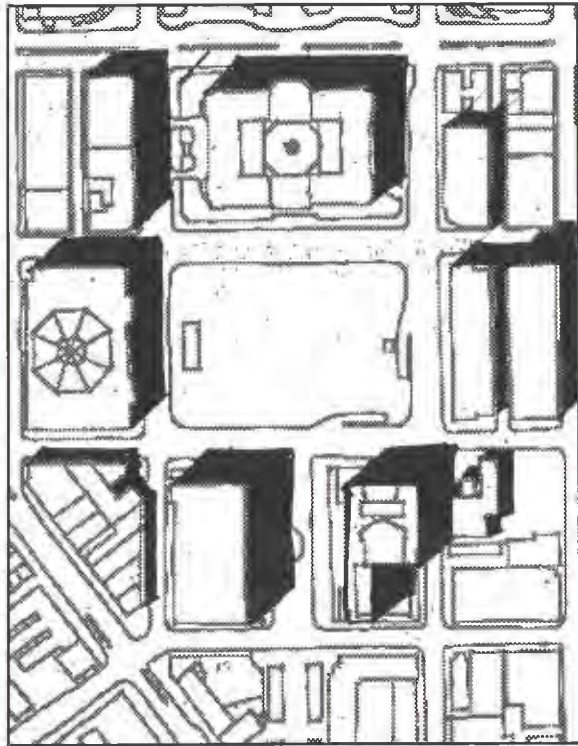
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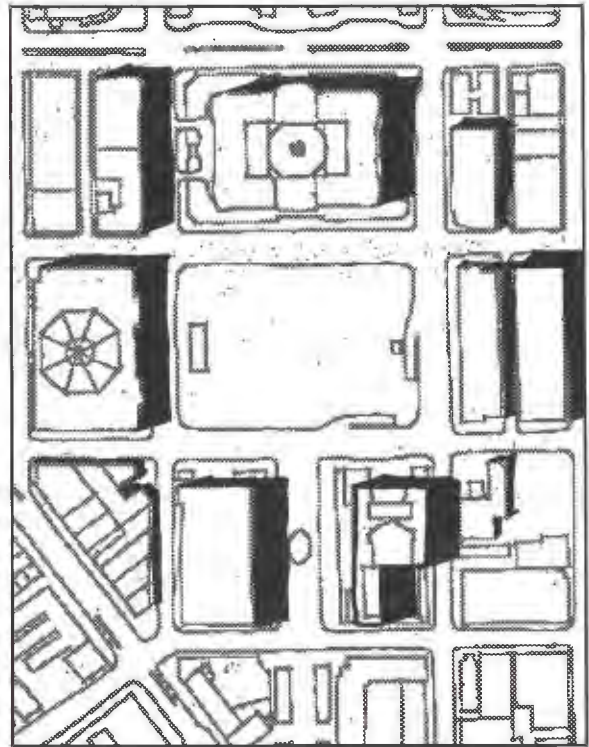


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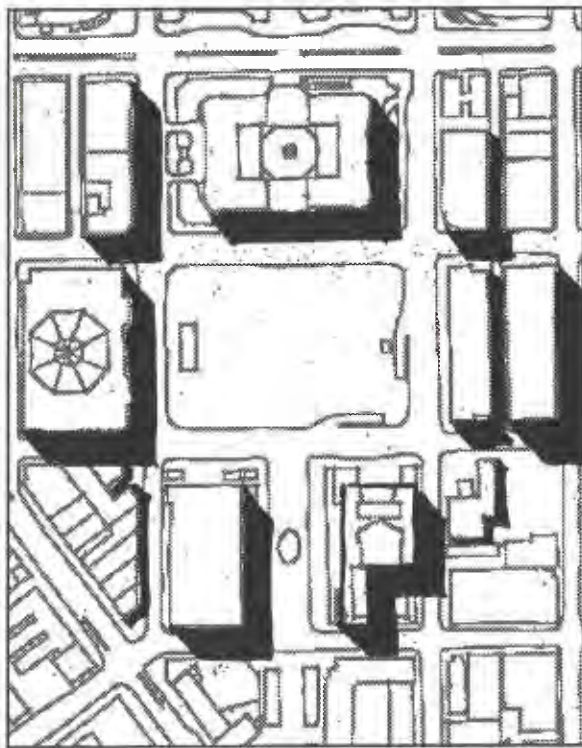
Site Analysis
May 1998



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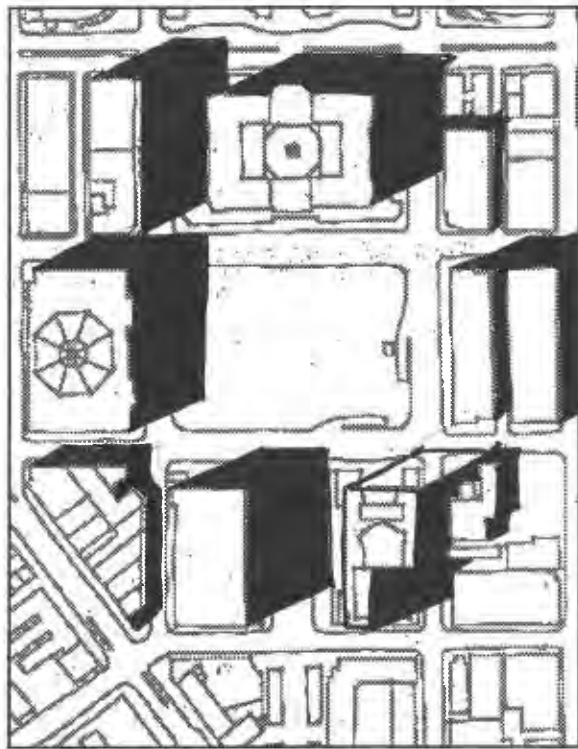
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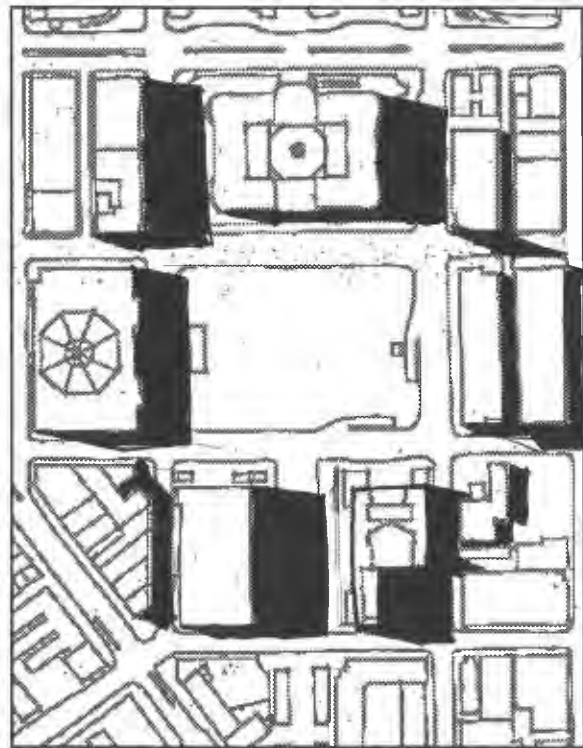


SHADOW PATTERN: SEPTEMBER 21

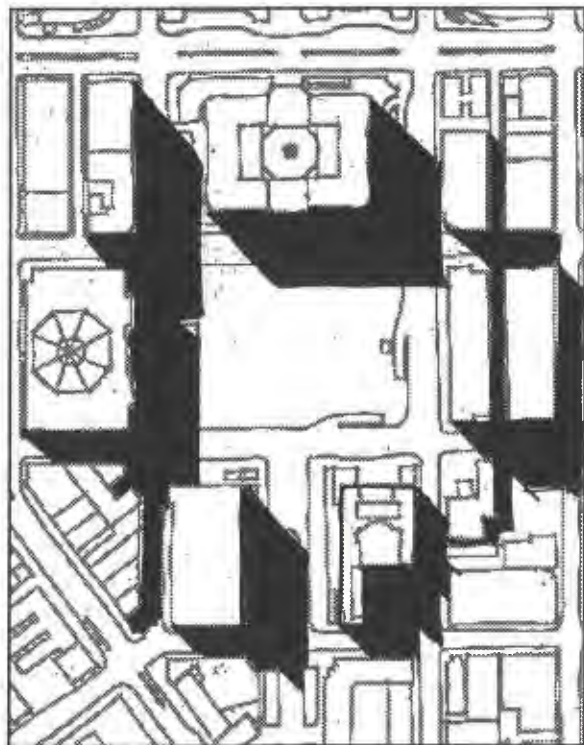
Site Analysis
 May 1998



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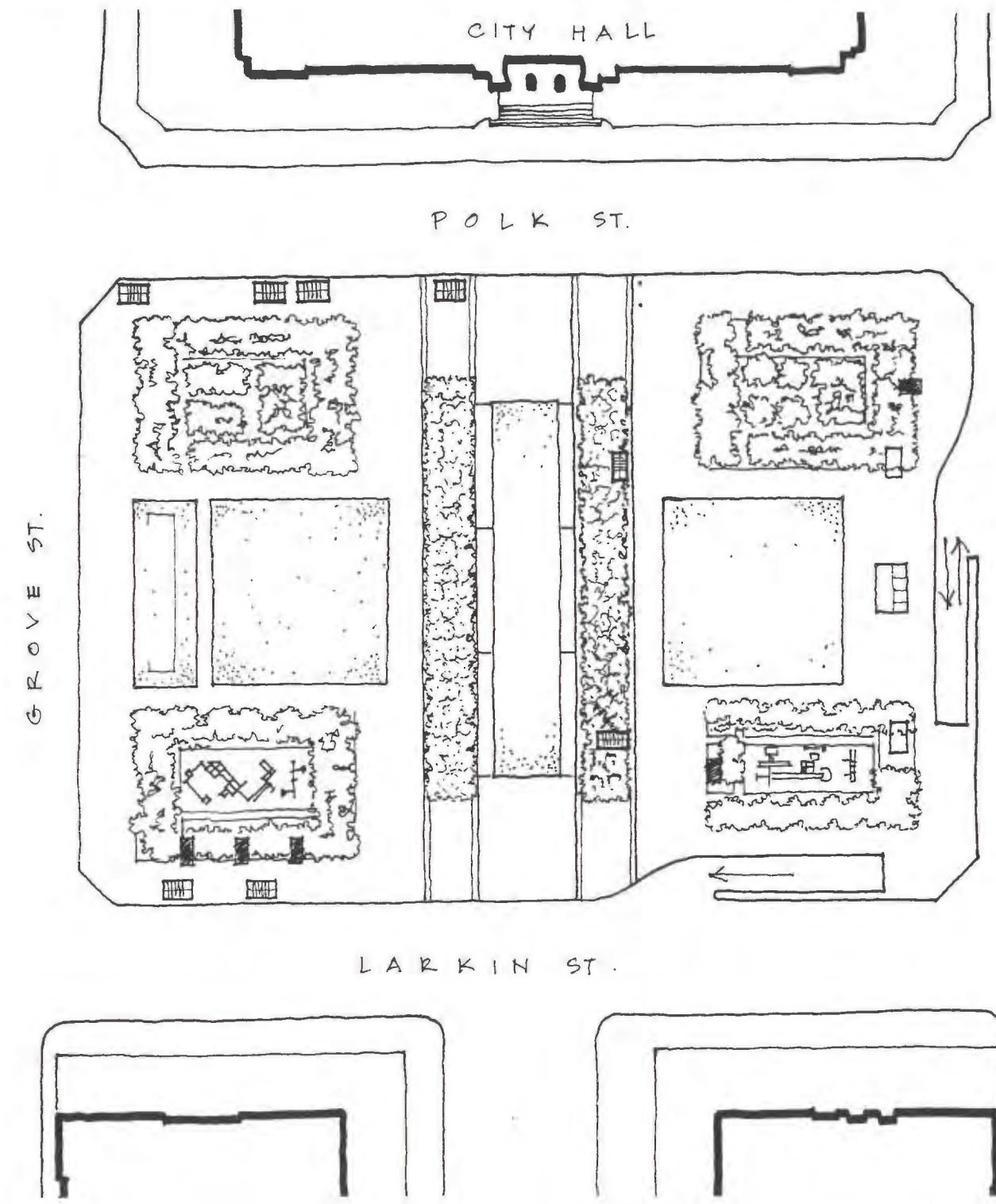
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SHADOW PATTERN: DECEMBER 21




Site Analysis
May 1998

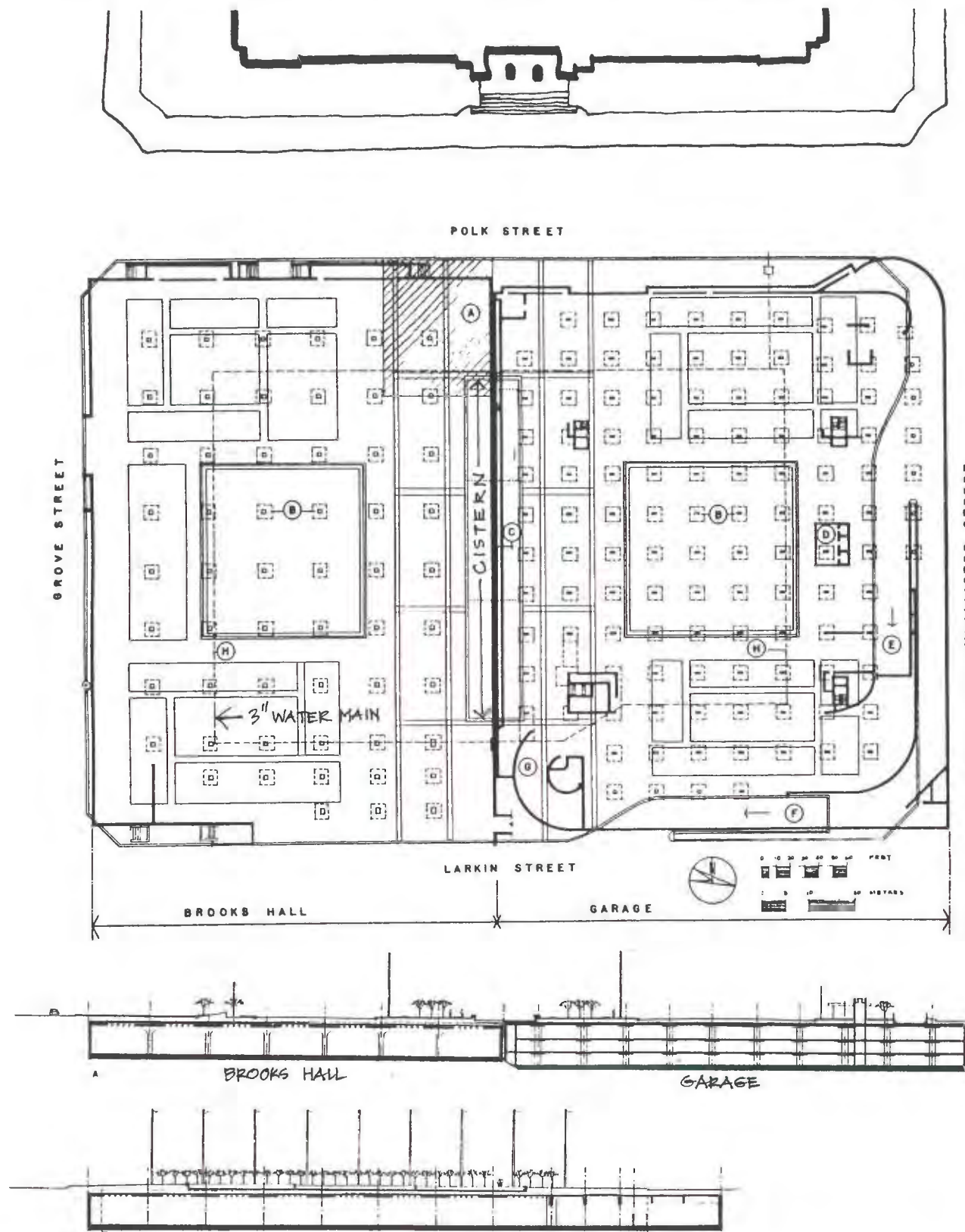
Existing Plaza Plan



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SCALE: 1"=50' 

Underground Plan

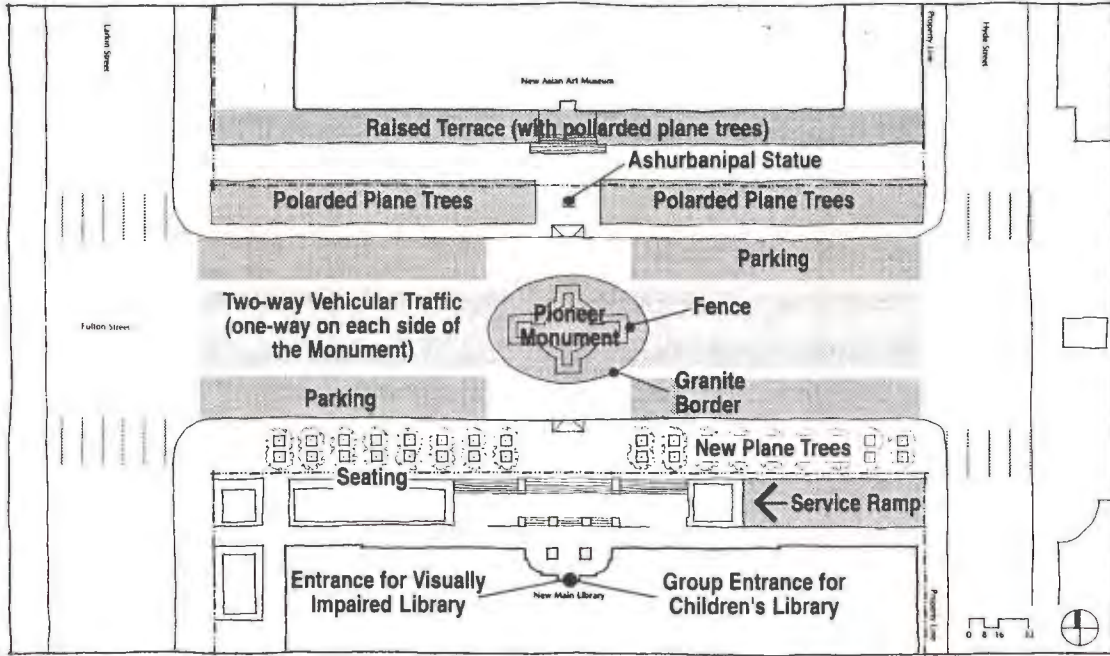


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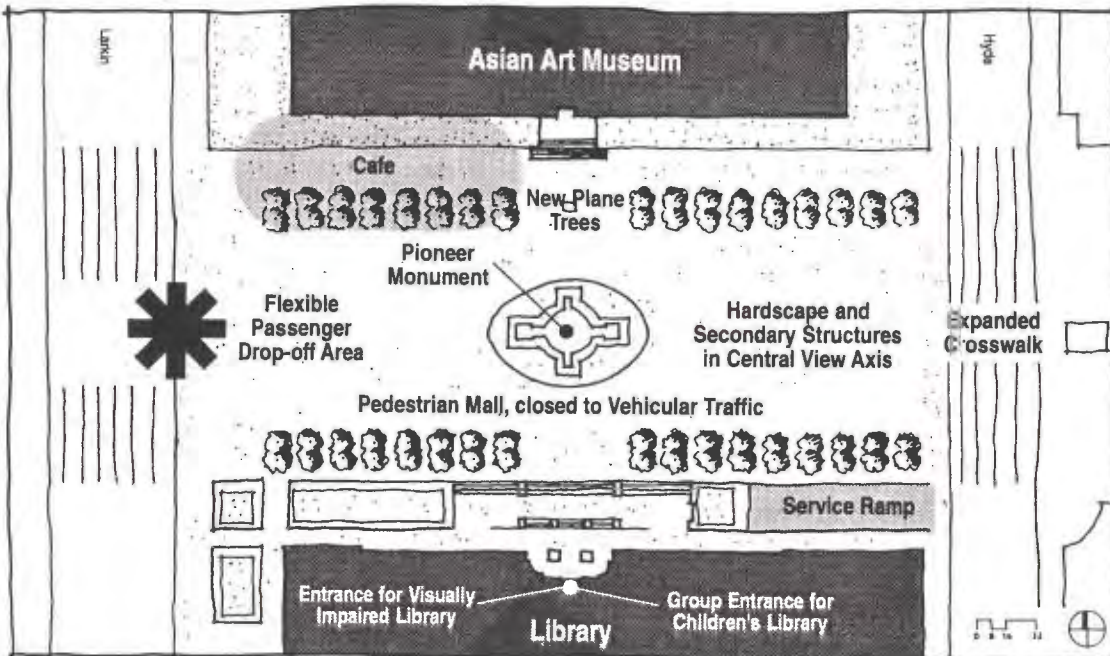
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Fulton Street Mall



Existing Conditions on Fulton Street



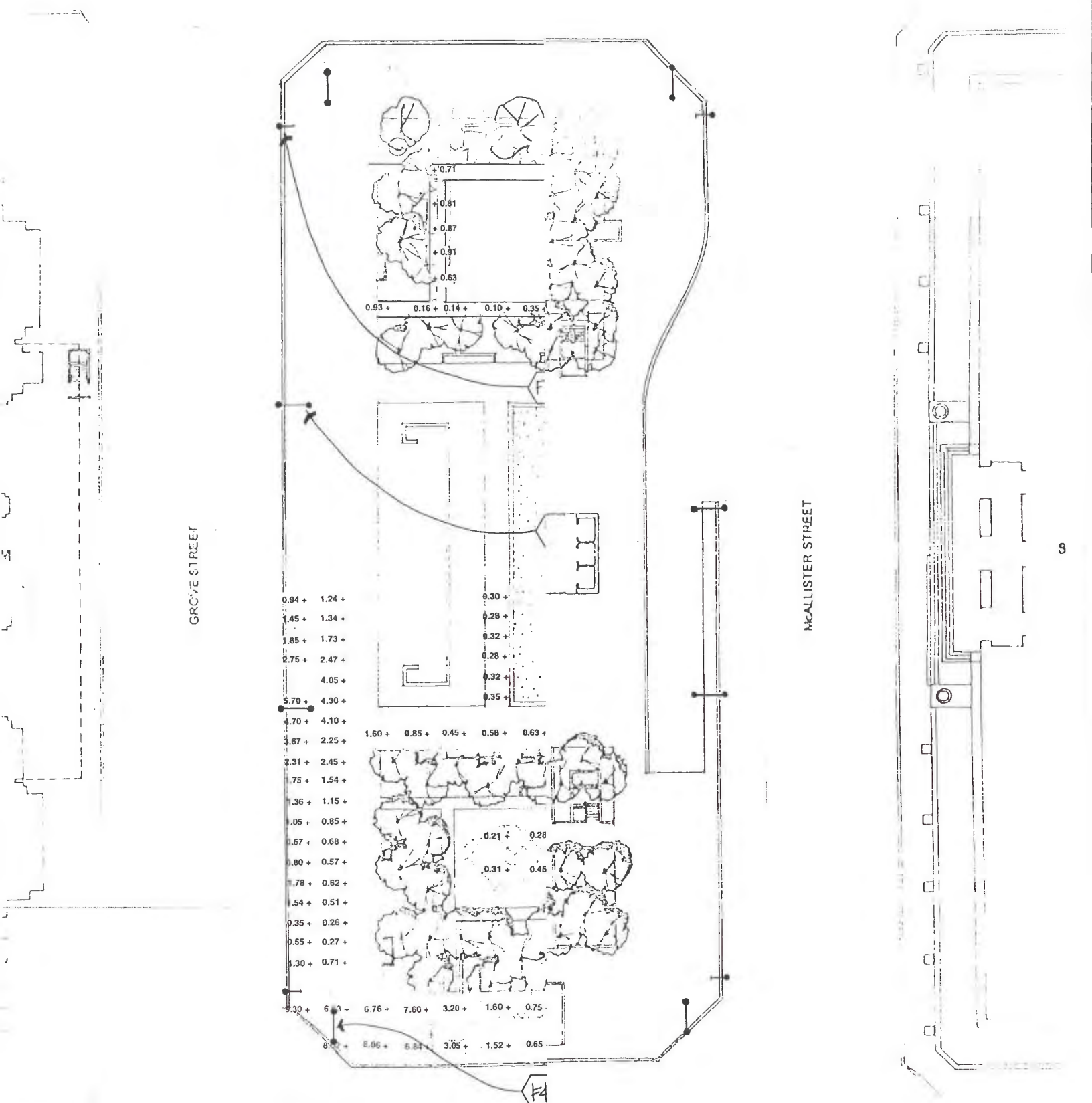
Fulton Street Mall Design Concept Diagram

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Source: Fulton Street Mall Design Guidelines



CIVIC CENTER PLAZA

HORTON • LEES LIGH

NOTE: UNLESS OTHERWISE NOTED ALL
ALL READINGS ARE HORIZONTAL



Pollarded Sycamore



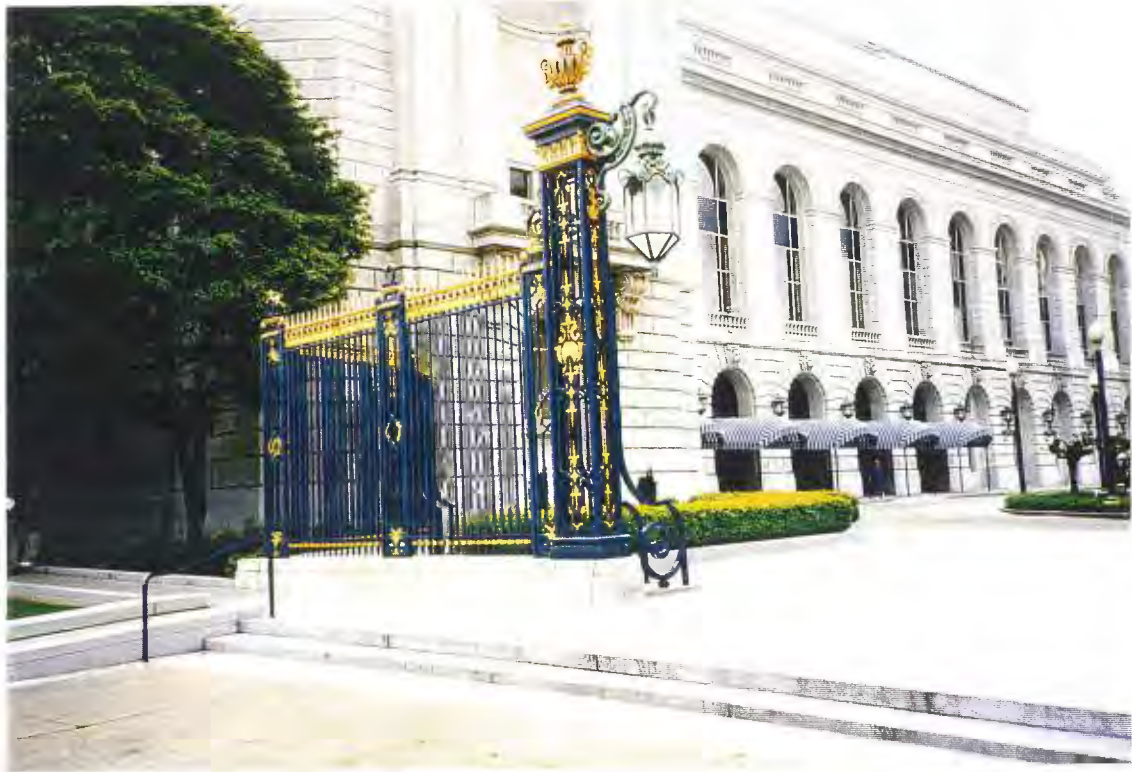
Pollarded Sycamore Grove - Civic Center Plaza

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Existing Conditions: Vegetation



Sycamore at United Nations Plaza

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Sycamore at Grove Street



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Concrete and Granite Paving - New Library

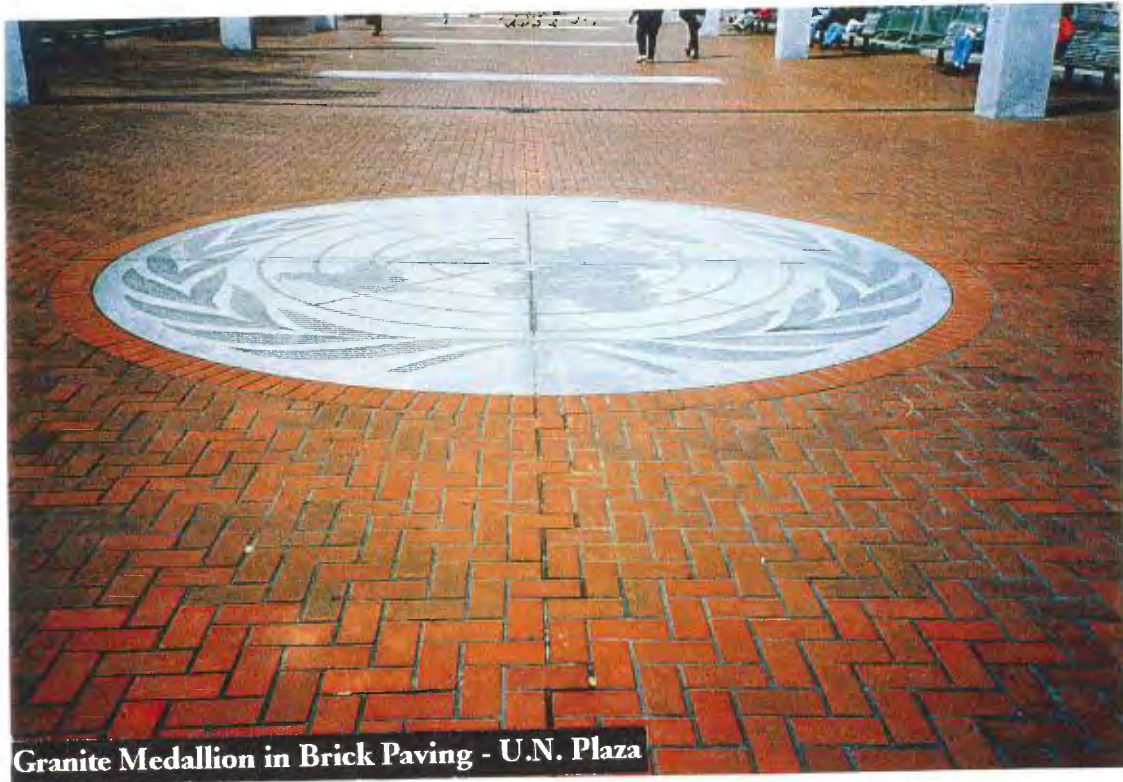


Exp Aggregate Paving - Civic Center Plaza

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Granite Medallion in Brick Paving - U.N. Plaza



Brick Paving of Granite Bands - U.N. Plaza

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Existing Conditions: Surfaces



Exp Aggregate Concrete Paving with Concrete Bands - Civic Center Plaza

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Tree Grate at U.N. Plaza



Tree Grate at New Library

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Existing Conditions: Surfaces



Standard Drain Grate



Trench Drain Grate at U.N. Plaza

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Existing Conditions: Street Furnishings



Bus Shelter



Elevator Enclosure

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Existing Conditions: Street Furnishings



Signage at Civic Center Plaza



Typical Garage Exit

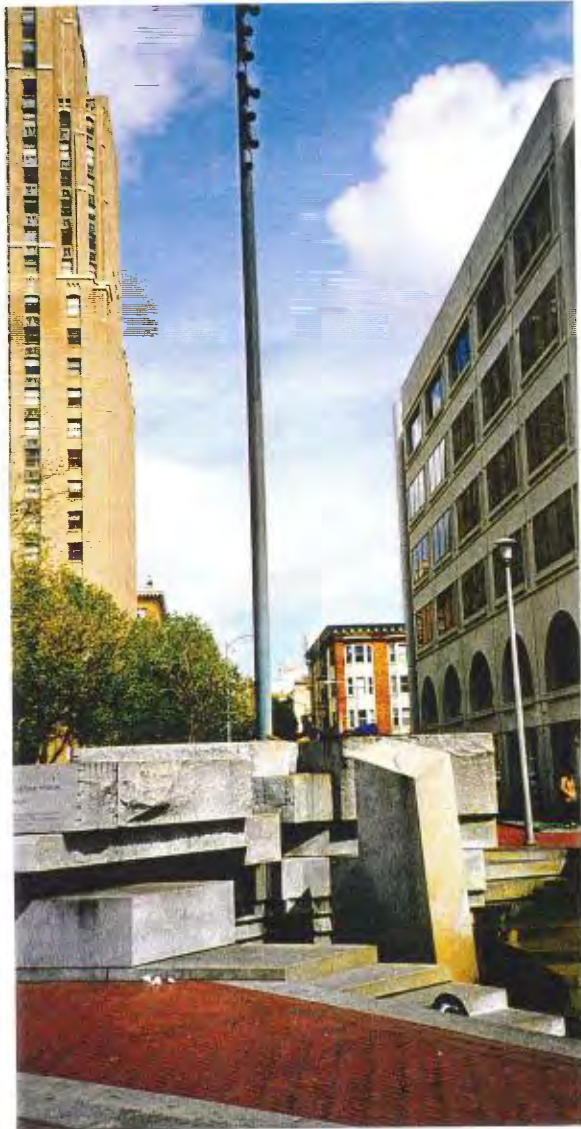
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Existing Conditions: Street Furnishings



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Existing Conditions: Street Furnishings



Benches at Civic Center Plaza



Bench at Civic Center Plaza

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Existing Conditions: Street Furnishings



Bench at U.N. Plaza



Flag Pole Base at United Nations Plaza

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Fire Call Box



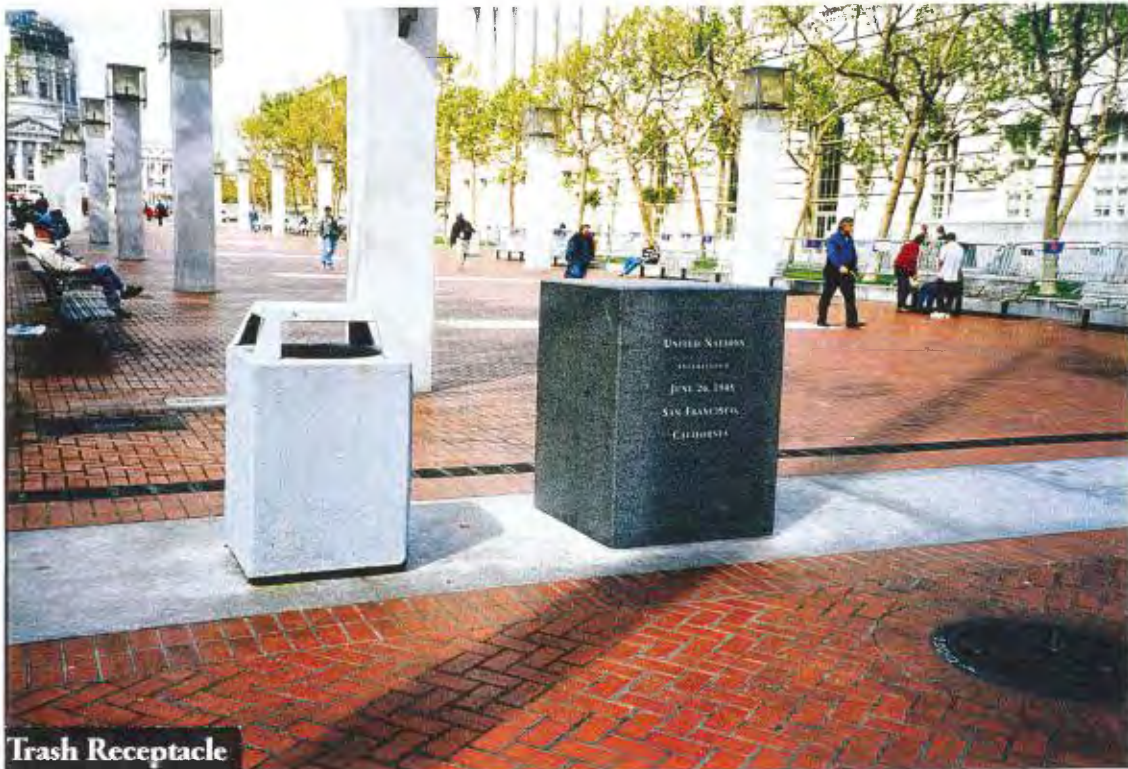
Flag Pole at U.N. Plaza

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Existing Conditions: Street Furnishings



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Newspaper Rack



News Kiosk

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Existing Conditions: Street Furnishings



Trash Receptacles at Civic Center Plaza



Trash Receptacle at U.N. Plaza



Trash Receptacle at New Library

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Existing Conditions: Street Furnishings



Mail Boxes



Telephone Booth

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Existing Conditions: Lighting Fixtures



Wall Light on Federal Building at Fulton Street

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Light Standard at New Library



Light Standard - Old Library

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Existing Conditions: Lighting Fixtures



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Symphony Hall at Van Ness Avenue & Grove Street



Pioneer Monument on Fulton Mall

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New Library at Fulton Mall & Larkin Street

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1912



1920's



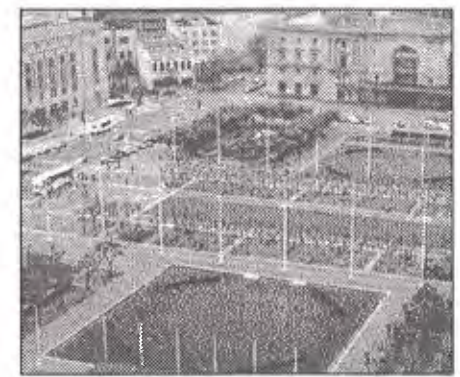
1930's



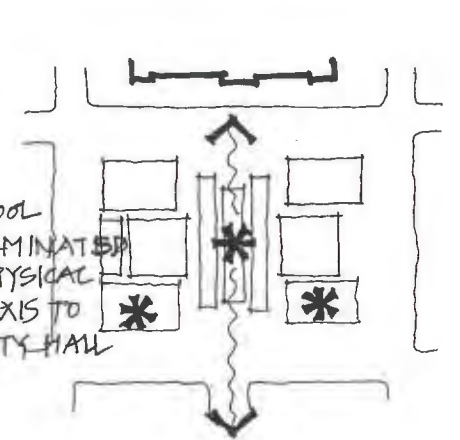
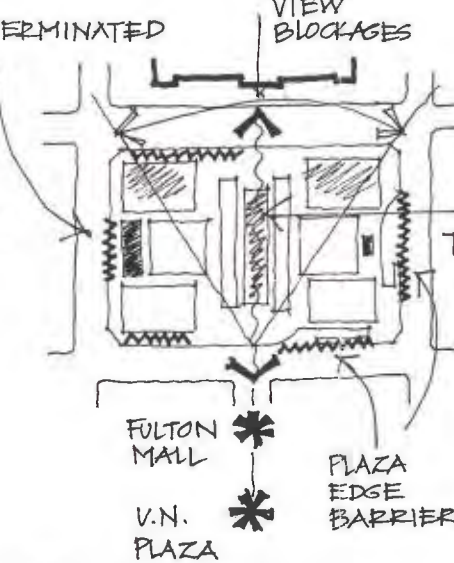
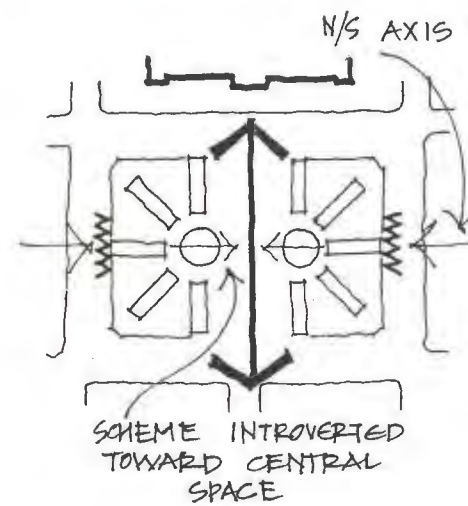
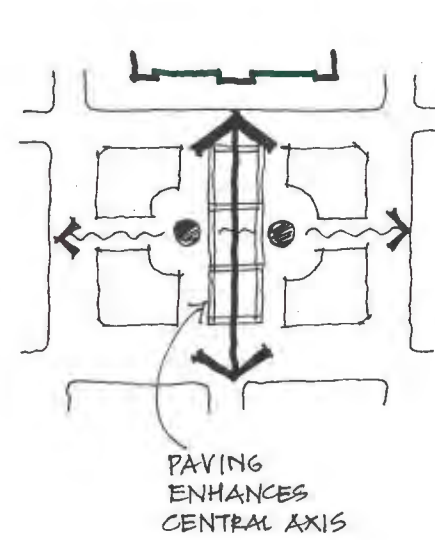
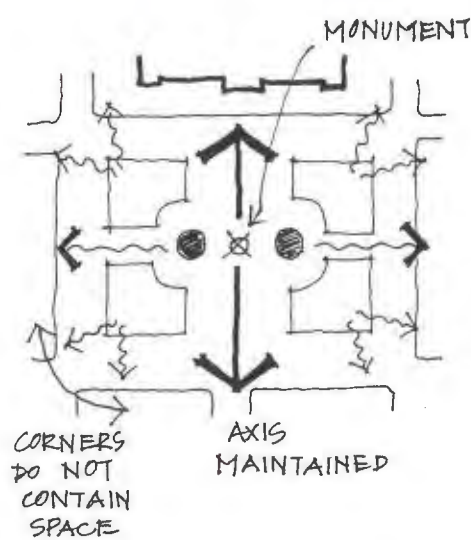
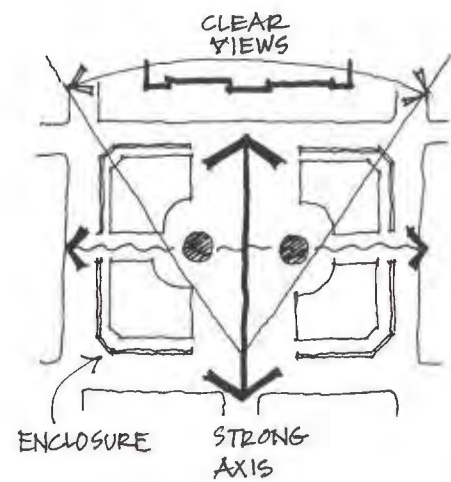
1940's



1959



PRESENT



- ◆ Established the Plaza's Beaux Arts organization
- ◆ Wide gravel central space on axis with Fulton St. with two circular fountains with statuary on either side
- ◆ Four quadrants of grass
- ◆ Decorative balustrade, double row of trees along perimeter
- ◆ Closely spaced street lighting fixtures on sidewalks and central areas enhanced sense of enclosure

- ◆ Balustrade wall and statuary on fountains removed soon after construction; sense of enclosure diminished
- ◆ Peripheral lighting fixtures removed; peripheral flagpoles introduced
- ◆ Temporary Tower of Jewels erected in the center for 1915 World's Fair
- ◆ Memorial (obelisk) erected in the center
- ◆ Elaborate temporary structures built for Shriner's parades in the 1920's; active use as large gathering space

- ◆ Central monument removed
- ◆ Brick and granite paving replaced gravel center
- ◆ Planting beds replaced lawn in the four quadrants
- ◆ Various experiments with plaza lighting including the industrial looking tower support for floodlights (see following documentation of historic lighting fixtures)

- ◆ Barracks built in a radial pattern on the Plaza for World War II
- ◆ Fountains removed
- ◆ Axis to City Hall is maintained; however, North/South visual axis terminated

- ◆ Brooks Hall and Parking Garage built under the Plaza
- ◆ Modernist design chosen to replace design of Civic Center Plaza
- ◆ Streets around Plaza widened
- ◆ Fountains eliminated
- ◆ Olive tree groves in four corners
- ◆ Pool along central axis terminated the physical connection across Plaza to City Hall
- ◆ Prominent flagpoles installed on either side of pool
- ◆ Berm on Grove St. and elevator structure eliminated North/South visual and physical axis

- ◆ U.N Plaza (1970's) and Fulton Street Mall Design Guidelines emphasize axis from City Hall to Market Street
- ◆ New Main Library completes the edge; over one \$ 1 billion worth of new construction and renovation around the Plaza.
- ◆ Two children's playgrounds built on the Larkin Street edge
- ◆ Pool replaced by lawn.



1912



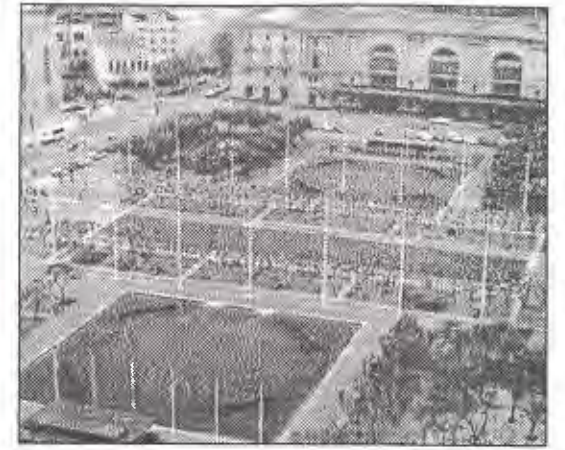
1920's



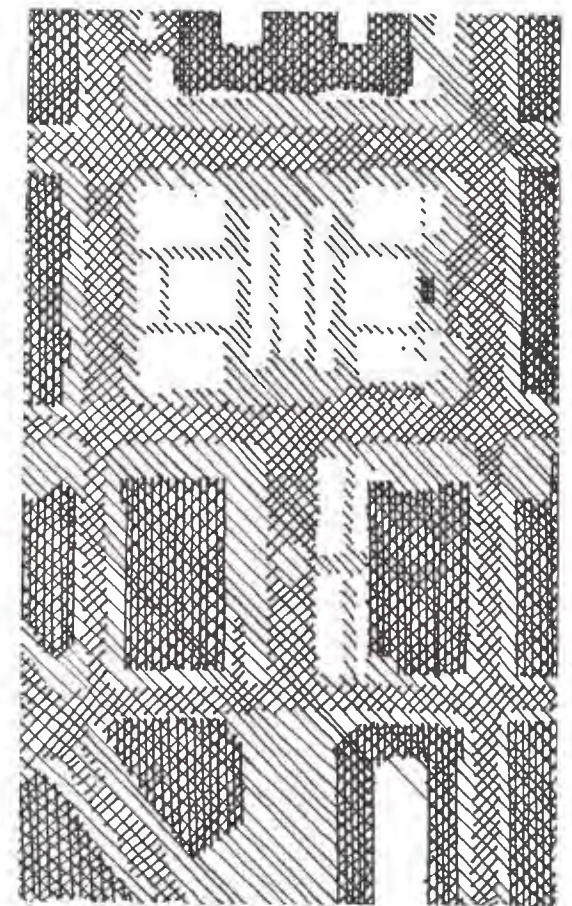
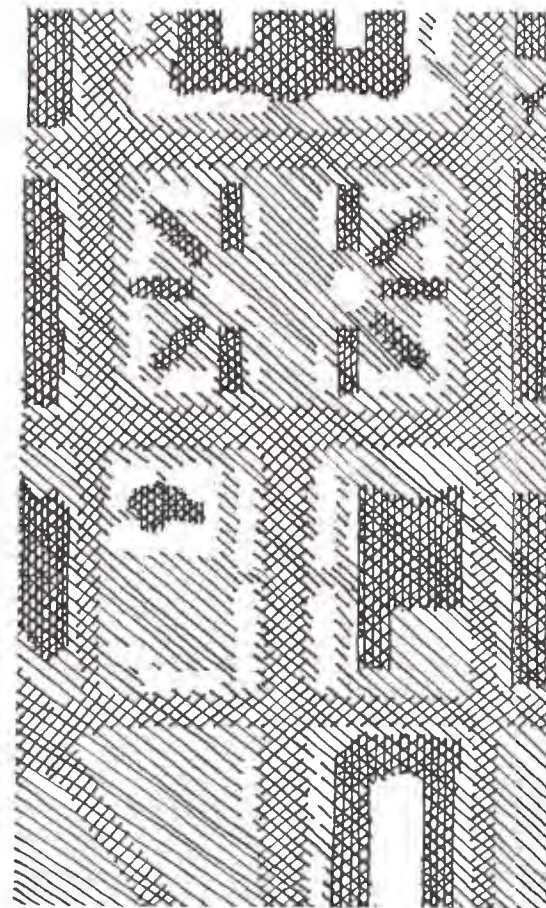
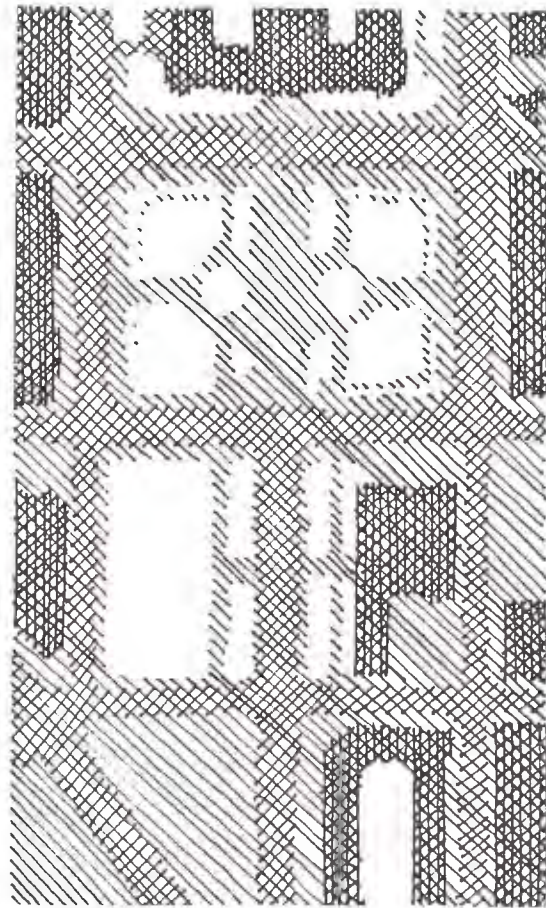
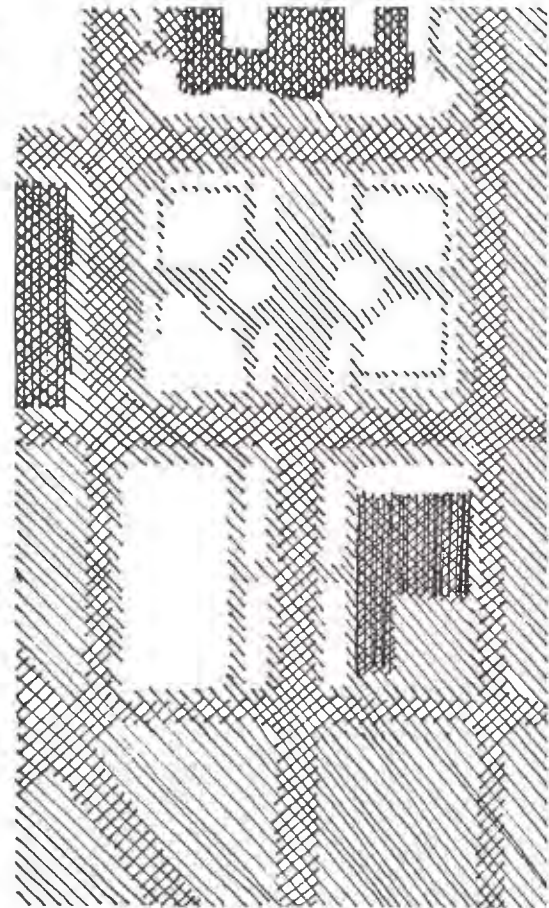
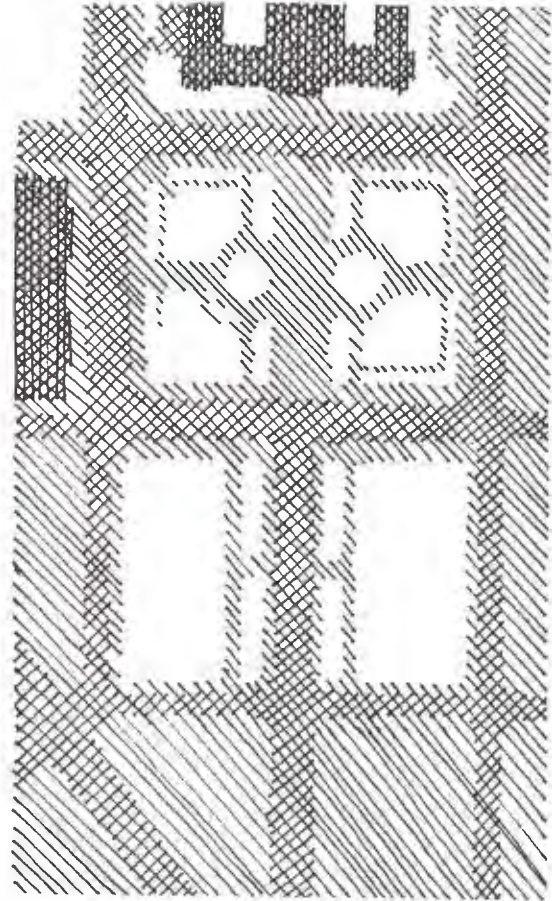
1930's



1940's



PRESENT



SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

Softscape Hardscape

Spatial Analysis: Surfaces



1912



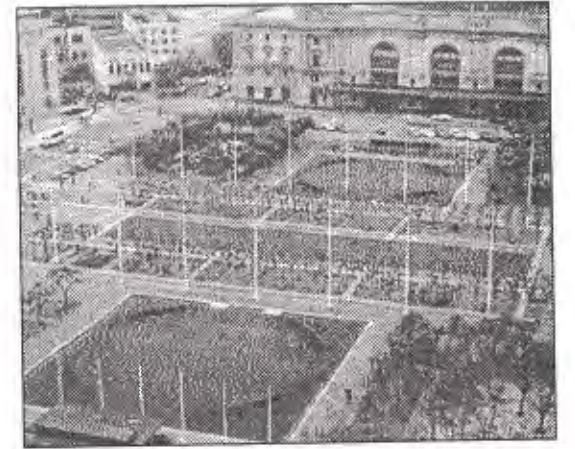
1920's



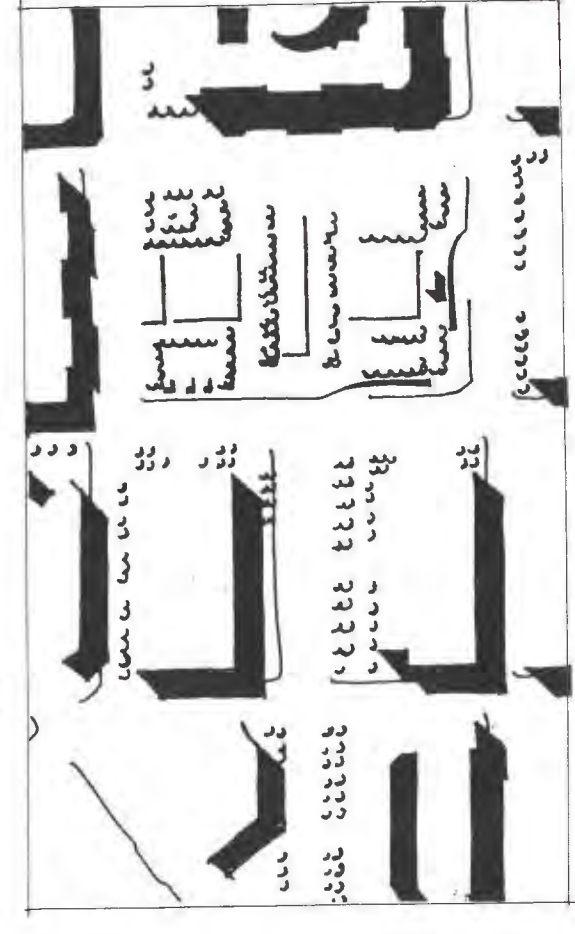
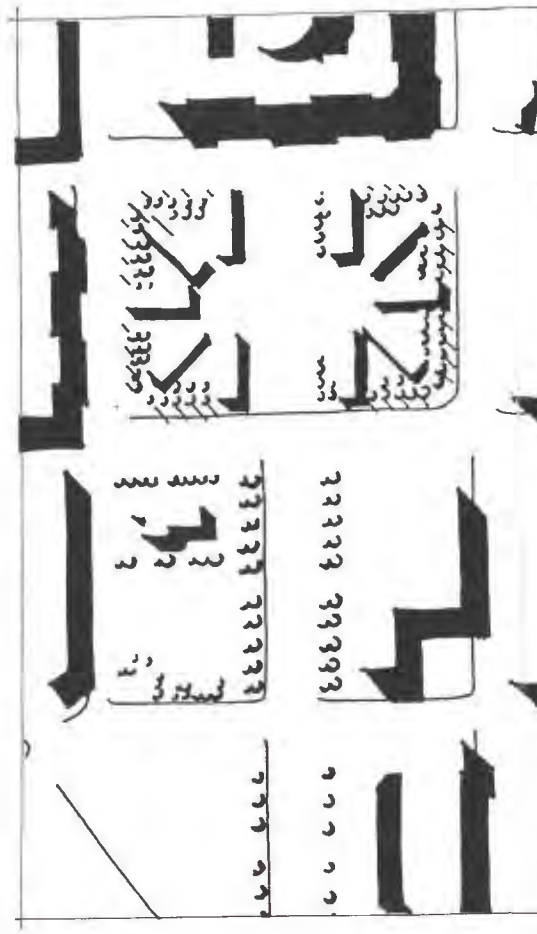
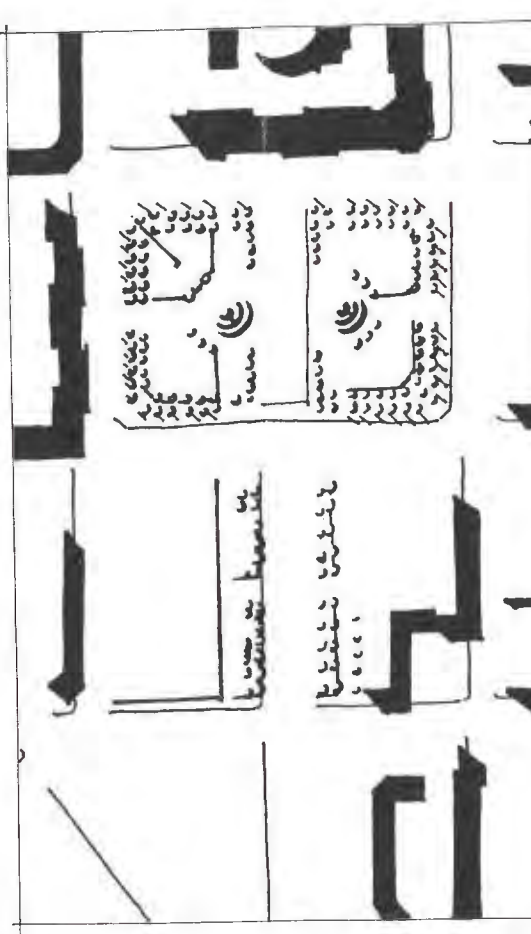
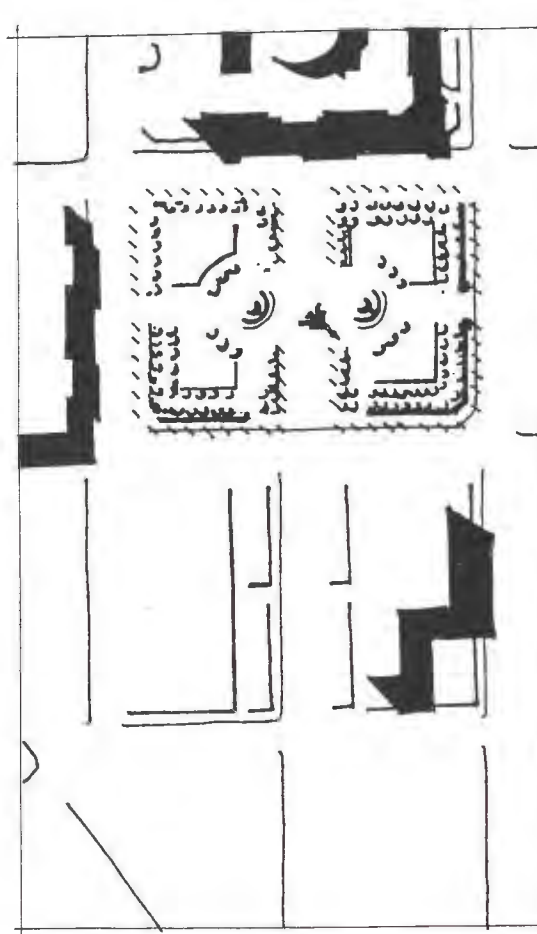
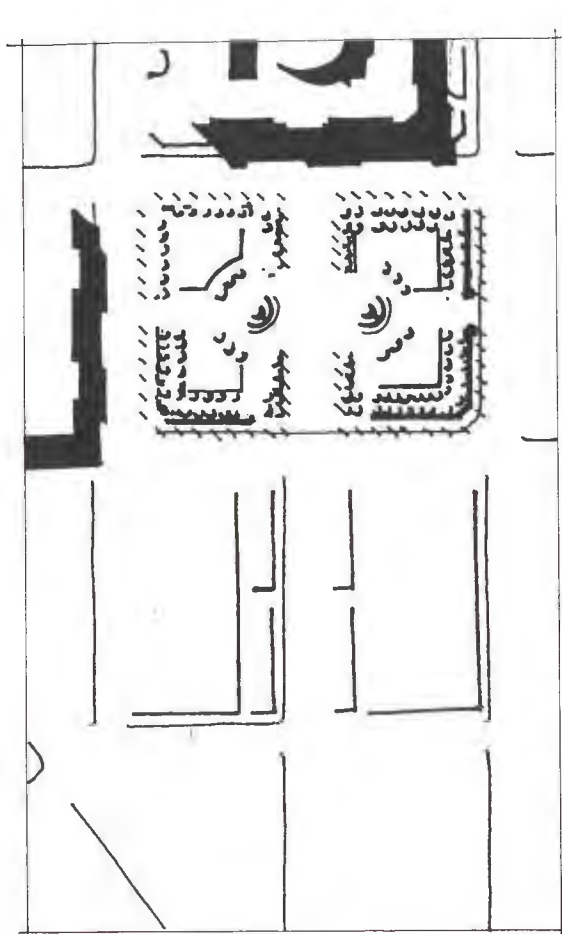
1930's

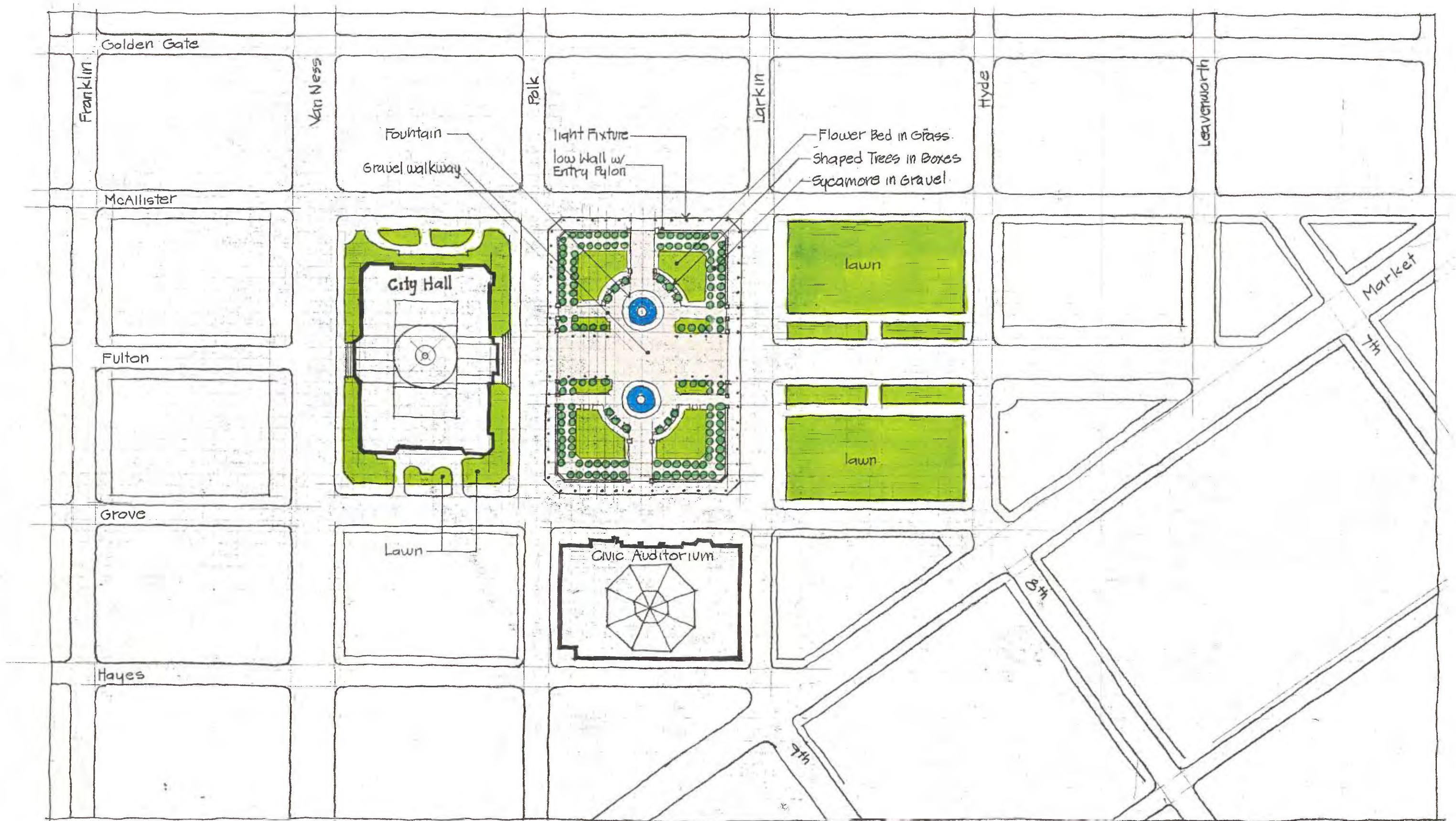


1940's



PRESENT





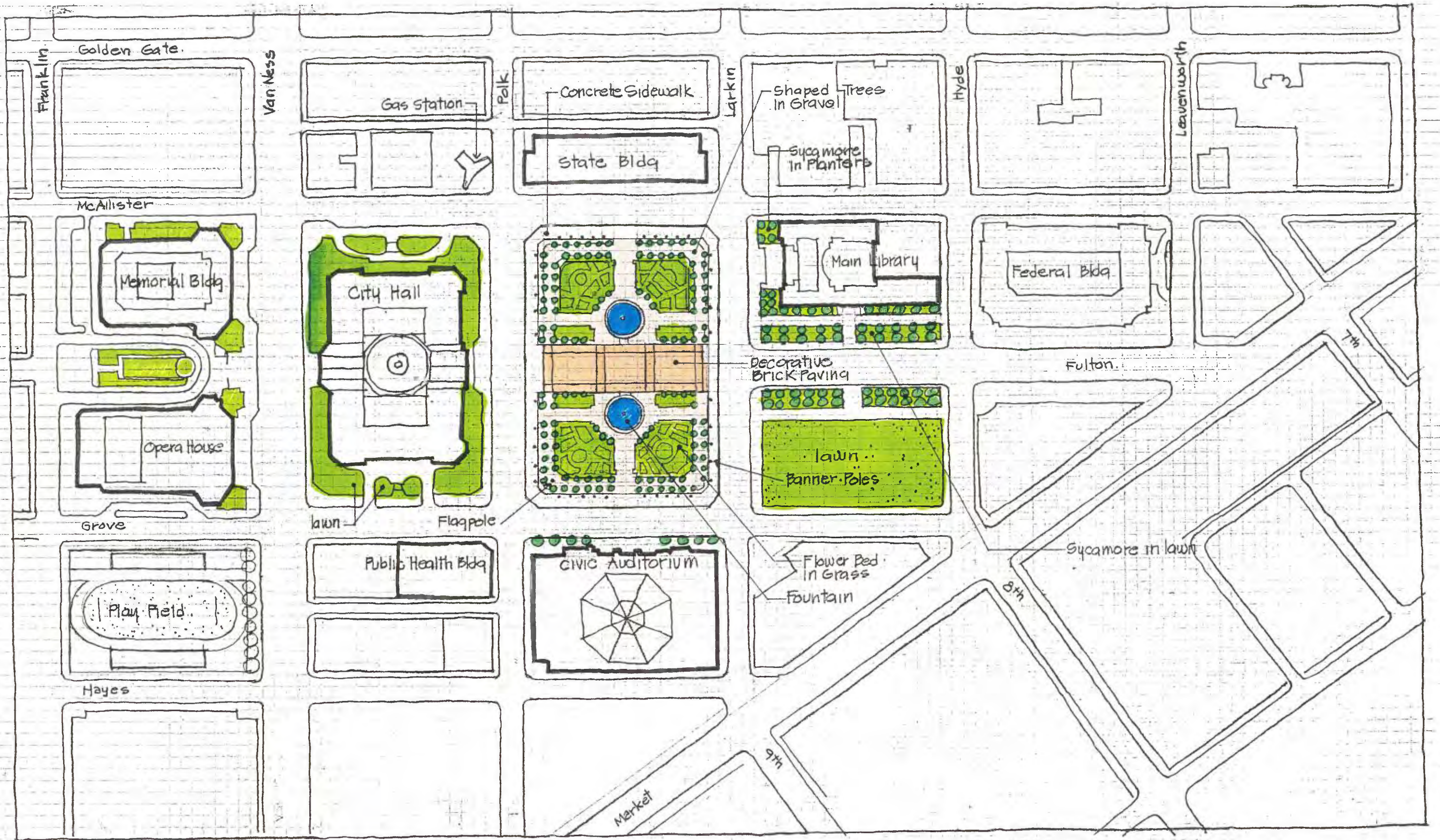
1912 Plan

Civic Center Plaza

1" = 200'

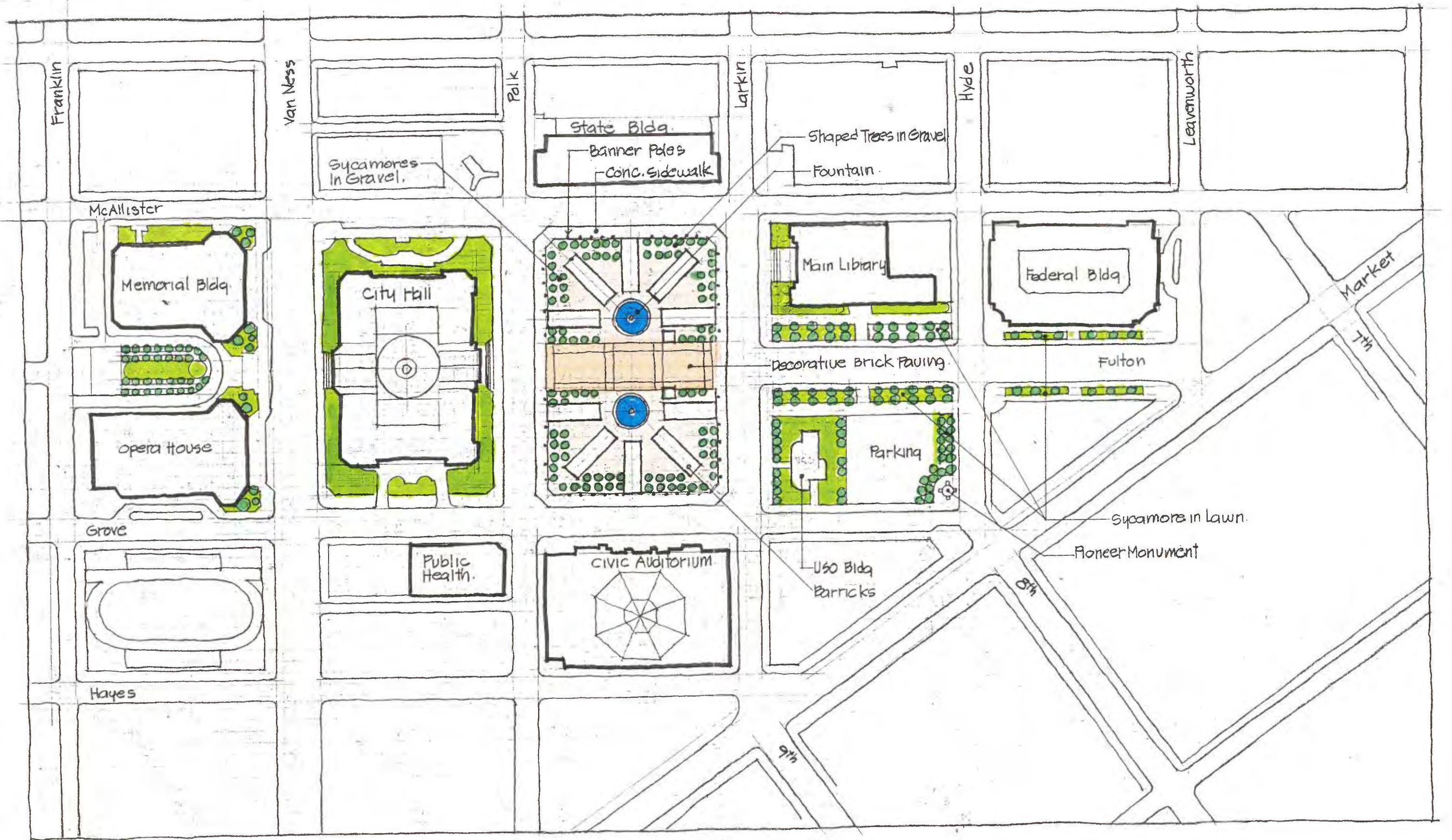
15 May 1998





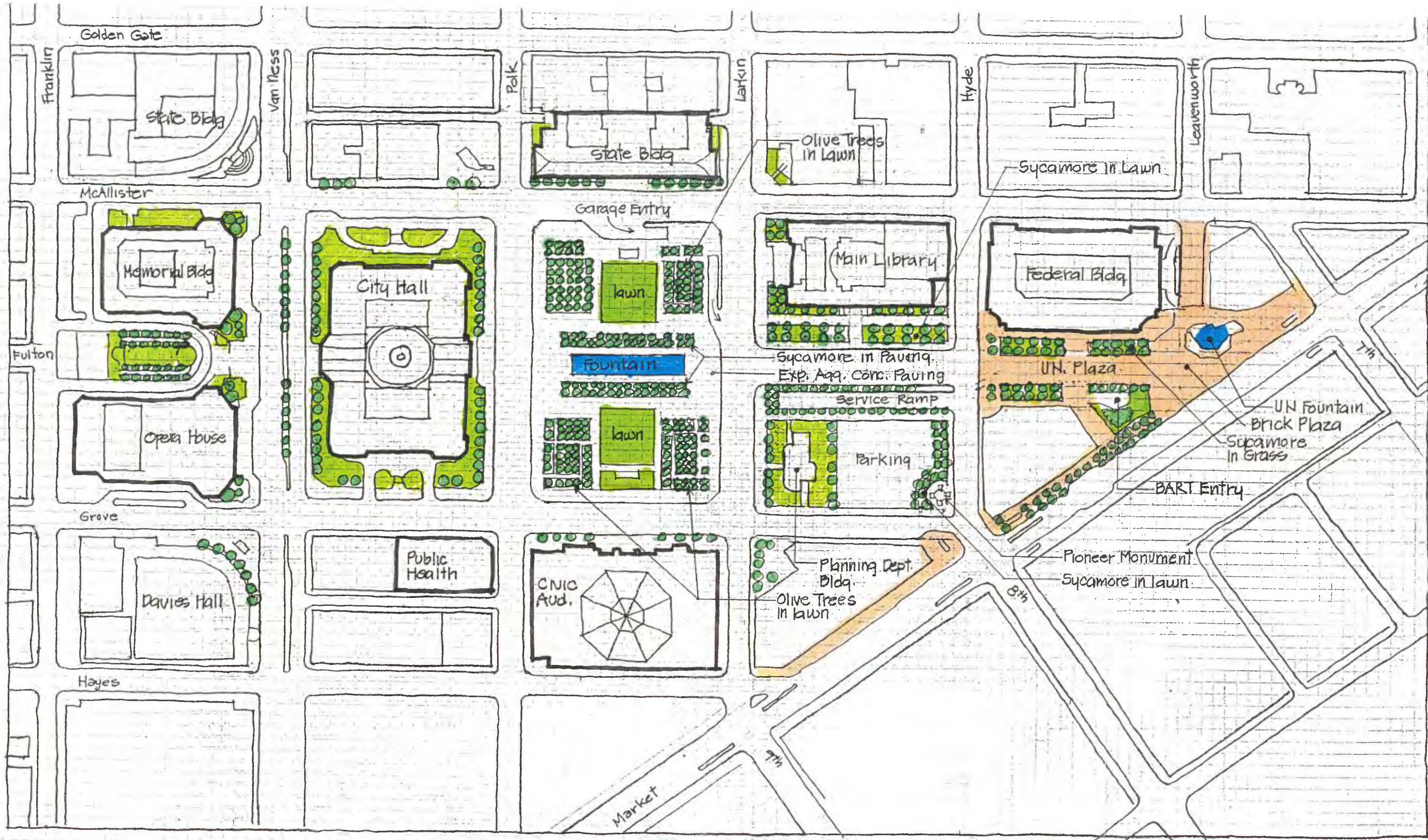
1930 Plan

Civic Center Plaza
 1" = 200'
 15 May 98



1944 Plan

Civic Center Plaza
 1" = 200'
 15 May 98

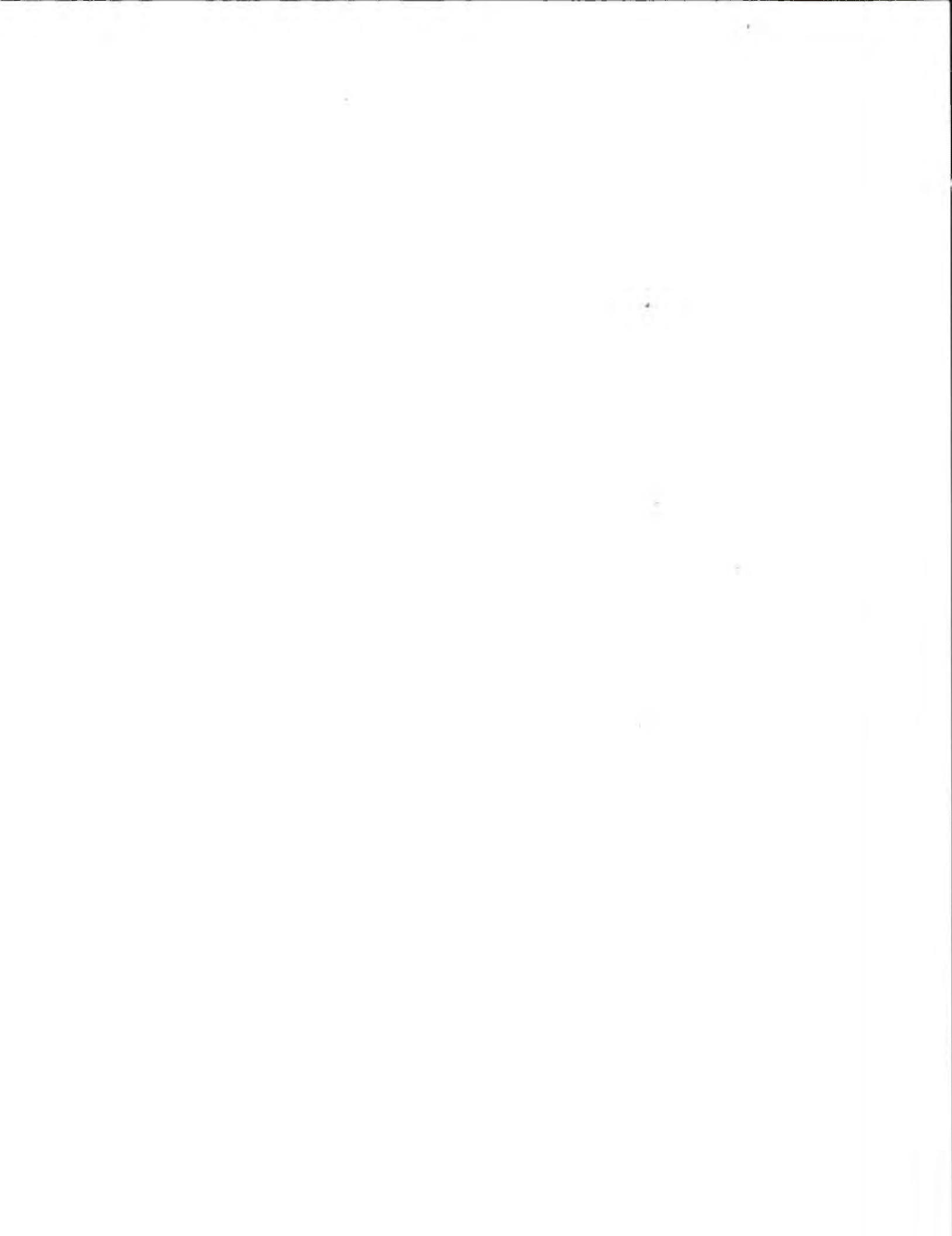


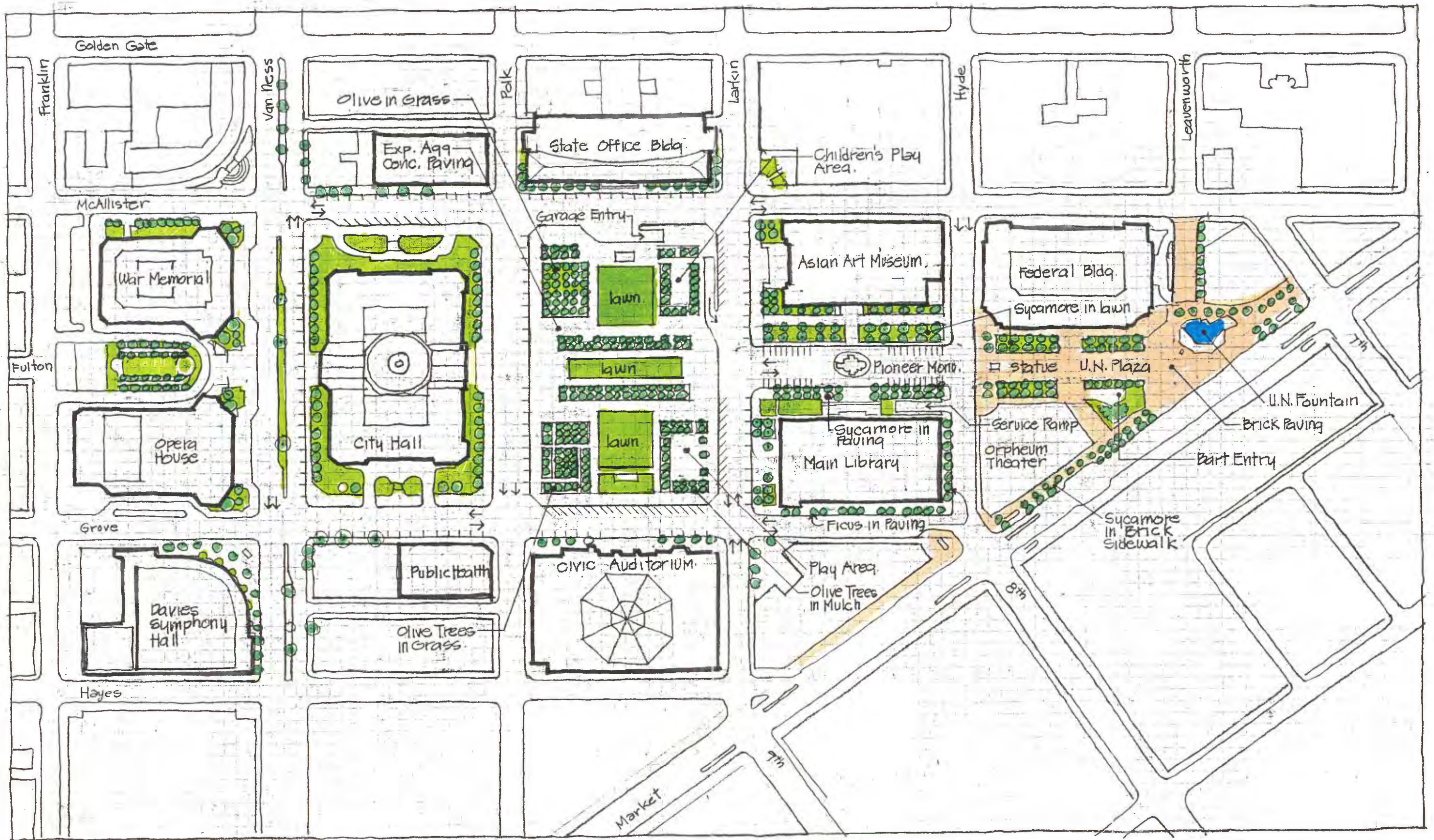
1980 Plan

Civic Center Plaza

1" = 200'

15 May 98



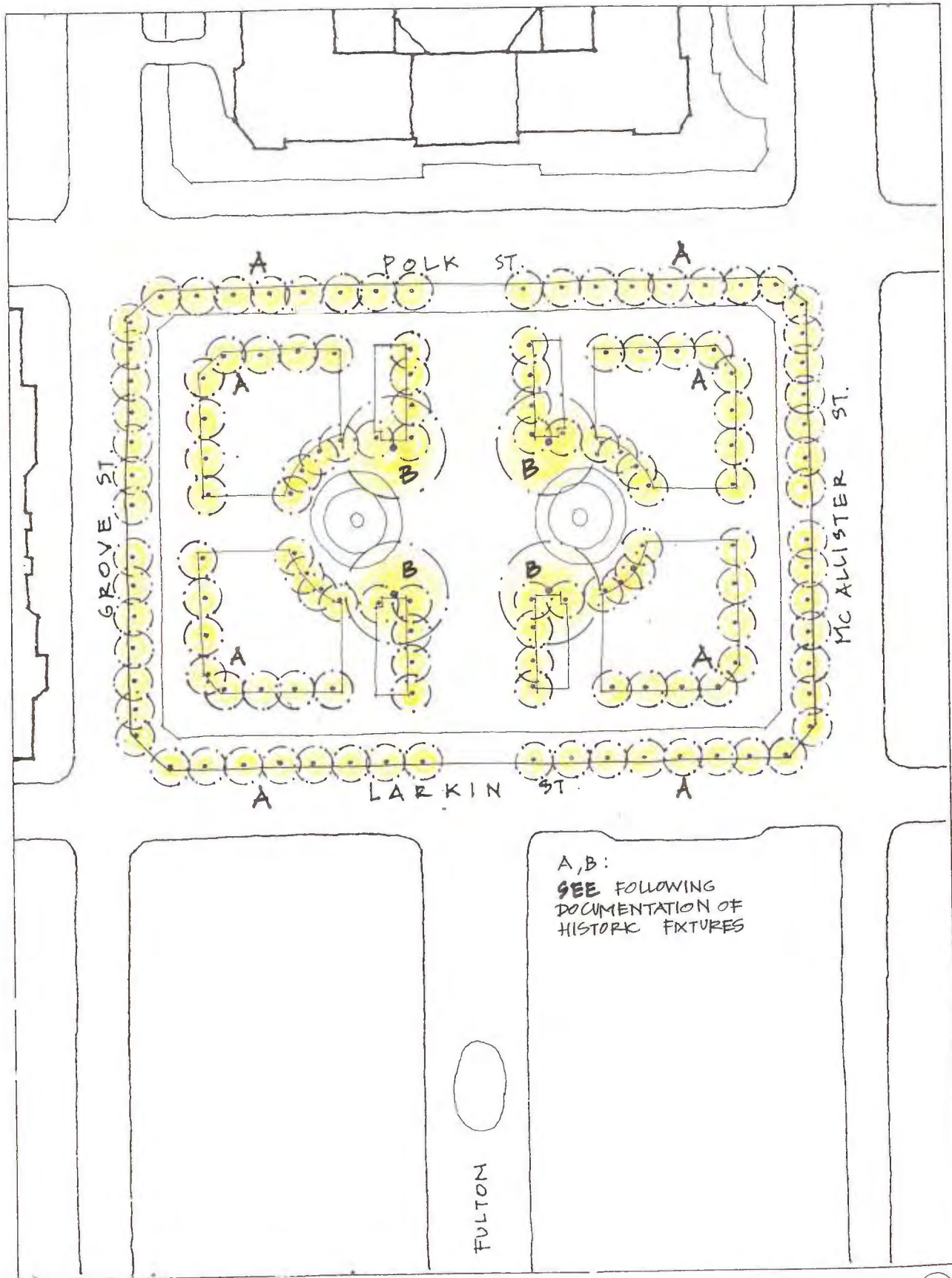


1998 Plan

Civic Center Plaza

1" = 200'

15 May 98

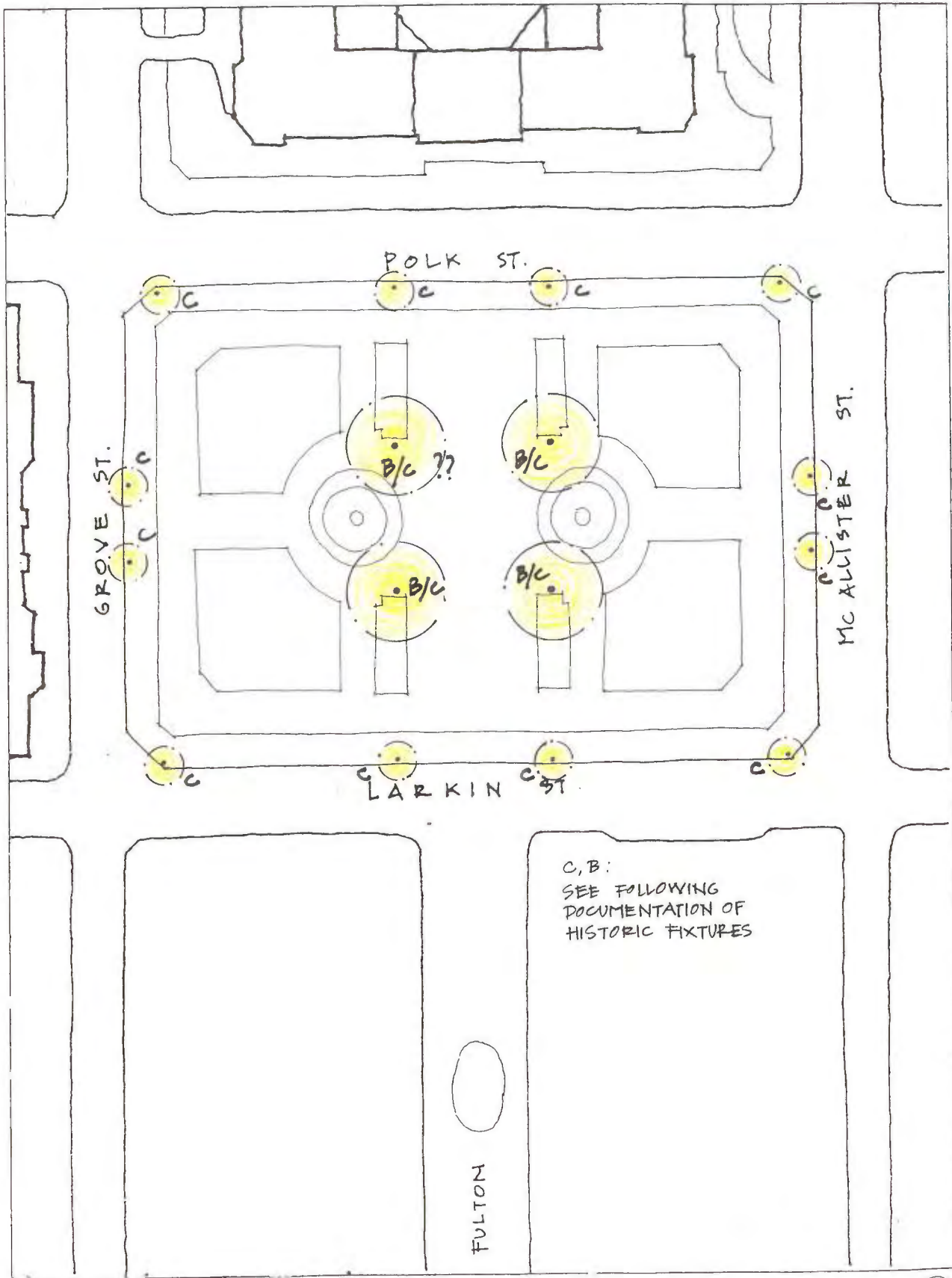


1915-1917 DIAGRAMATIC LIGHTING LAYOUT

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

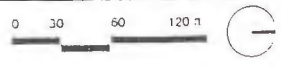
Simon Martin-Vegue Winkelstein Moris
 Olin Partnership
 and Associated Firms

Site Analysis
 May 1998



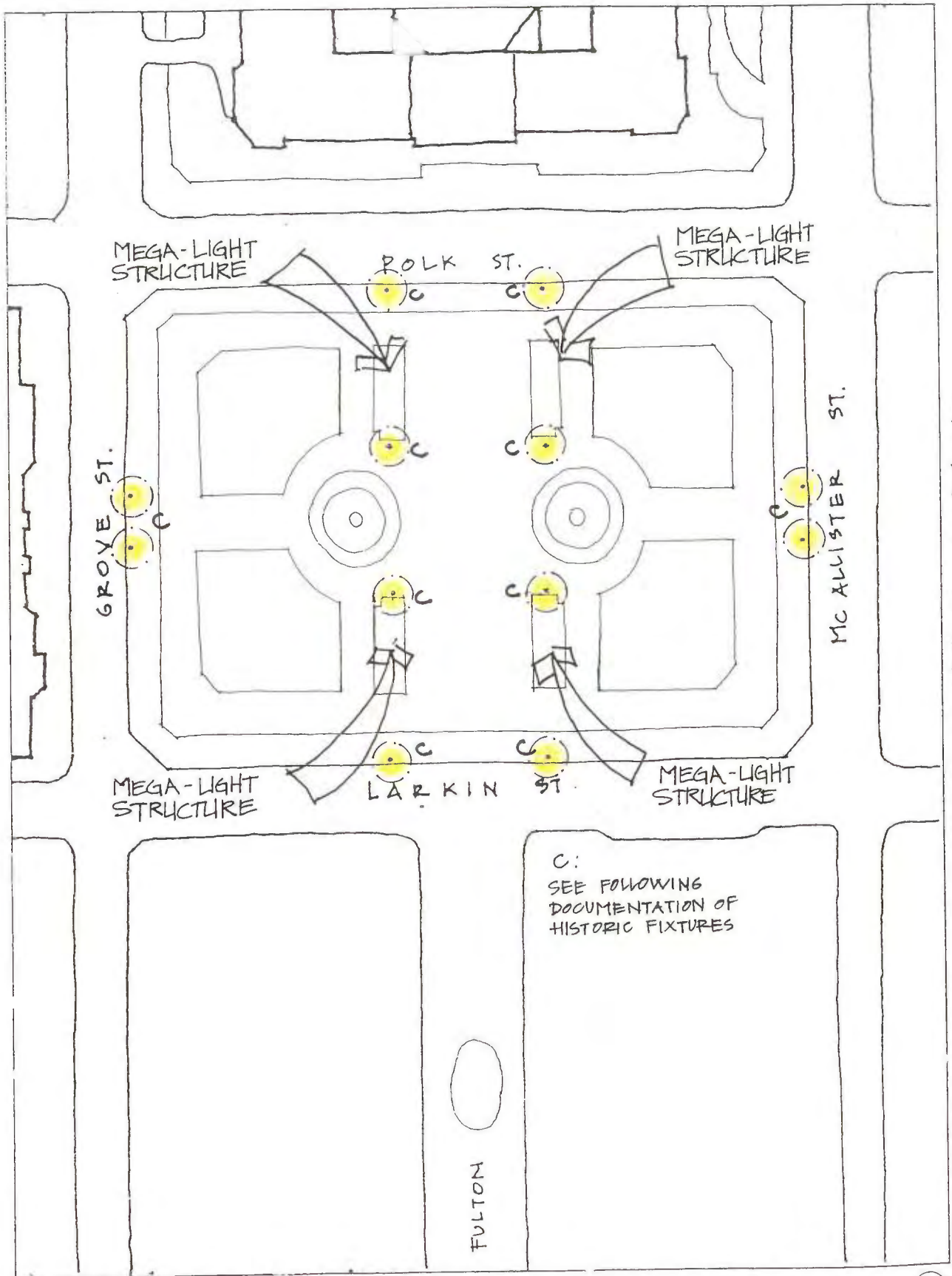
EARLY 1920s DIAGRAMATIC LIGHTING LAYOUT

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project



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 Olin Partnership
 and Associated Firms

Site Analysis
 May 1998

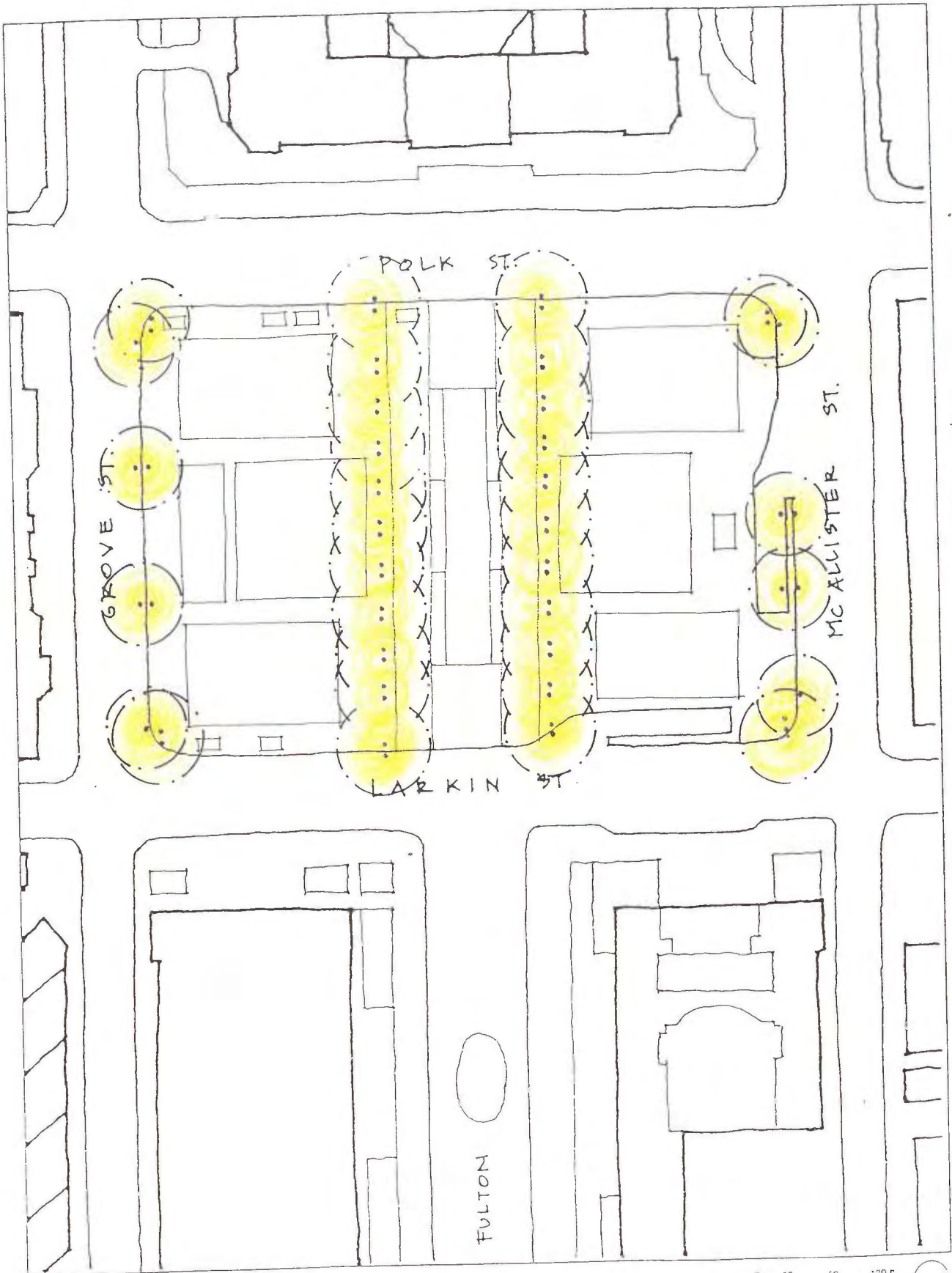


JULY 1930 - DIAGRAMATIC LIGHTING LAYOUT

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
 Olin Partnership
 and Associated Firms

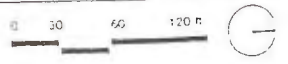
Site Analysis
 May 1998



CURRENT DIAGRAMATIC LIGHTING LAYOUT

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

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 and Associated Firms



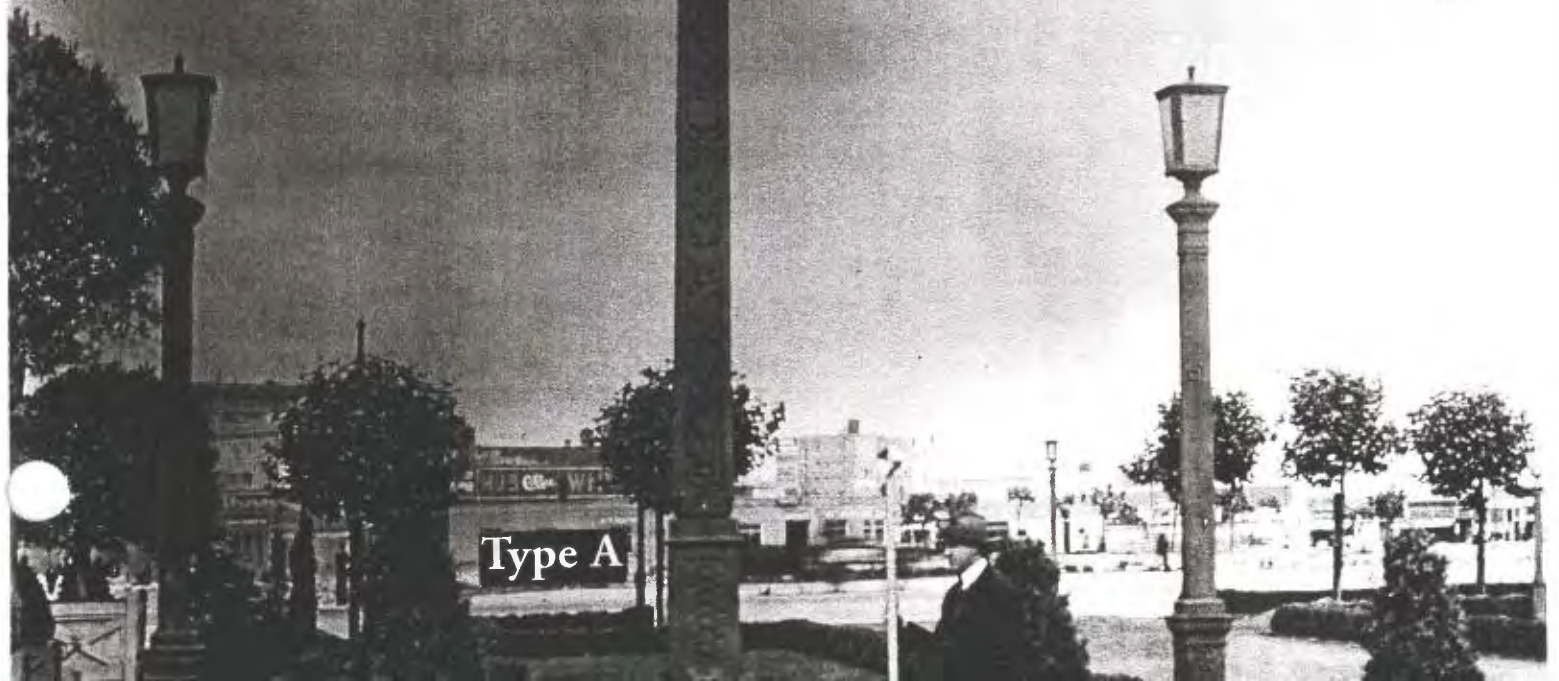
Site Analysis
 May 1993

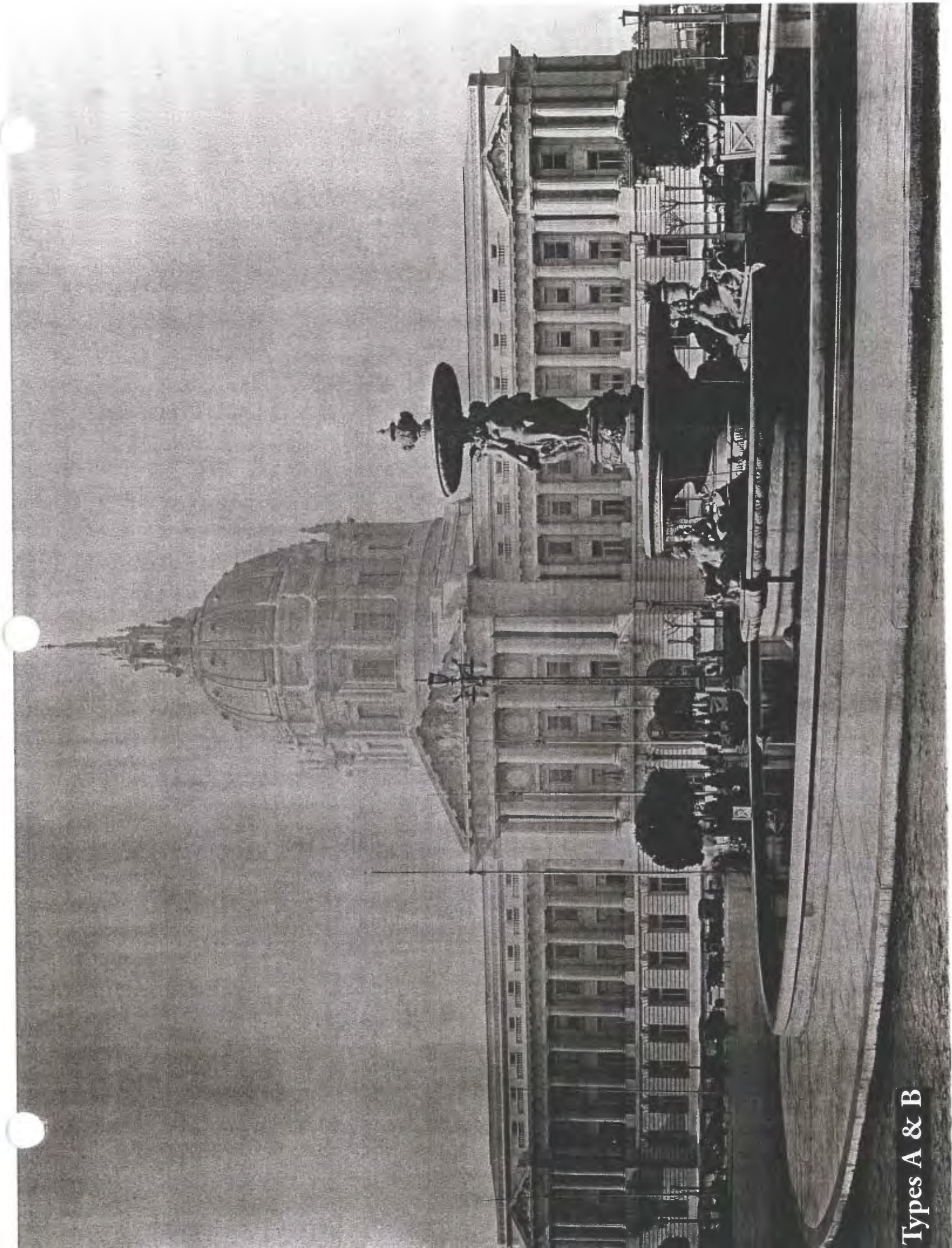


Type B

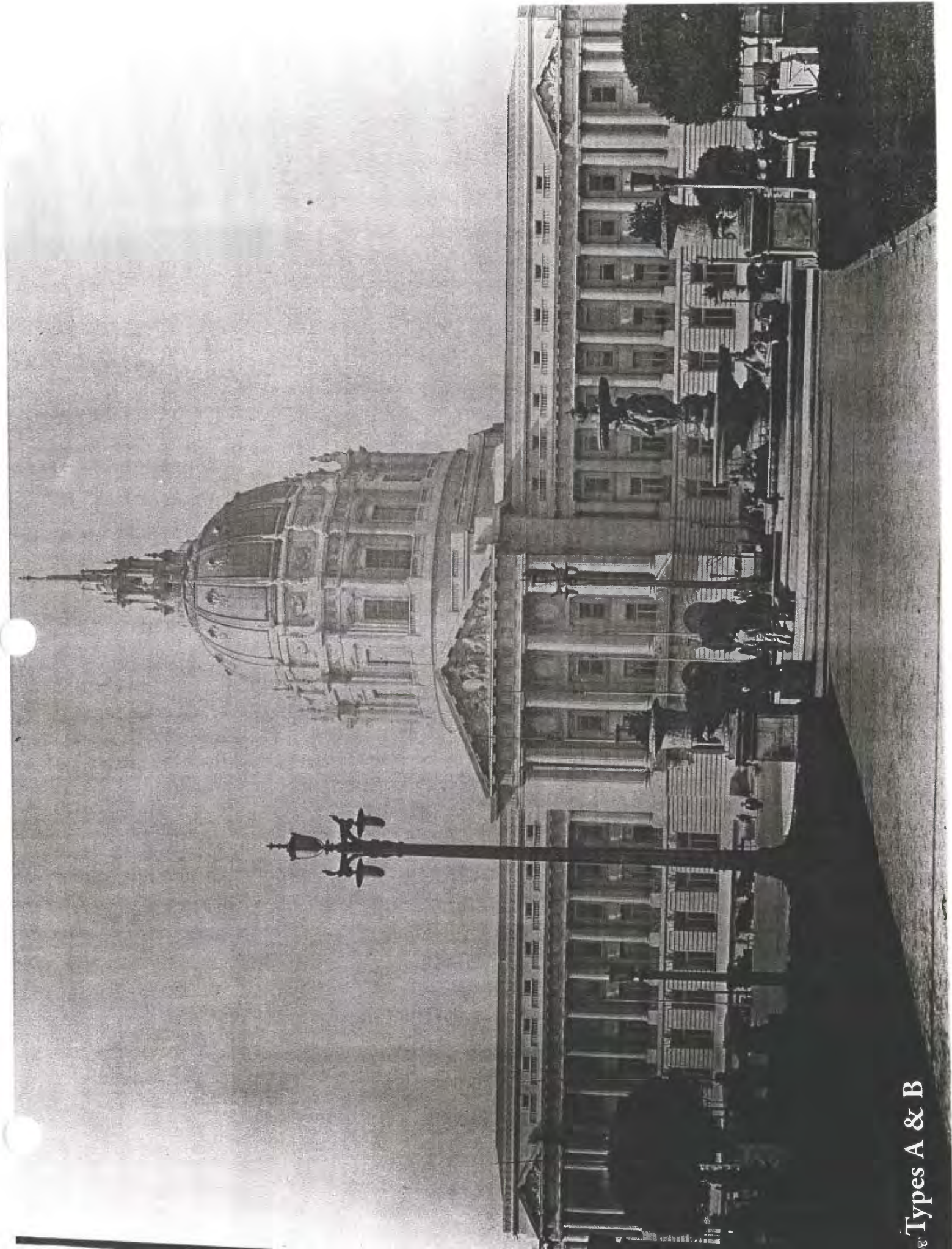


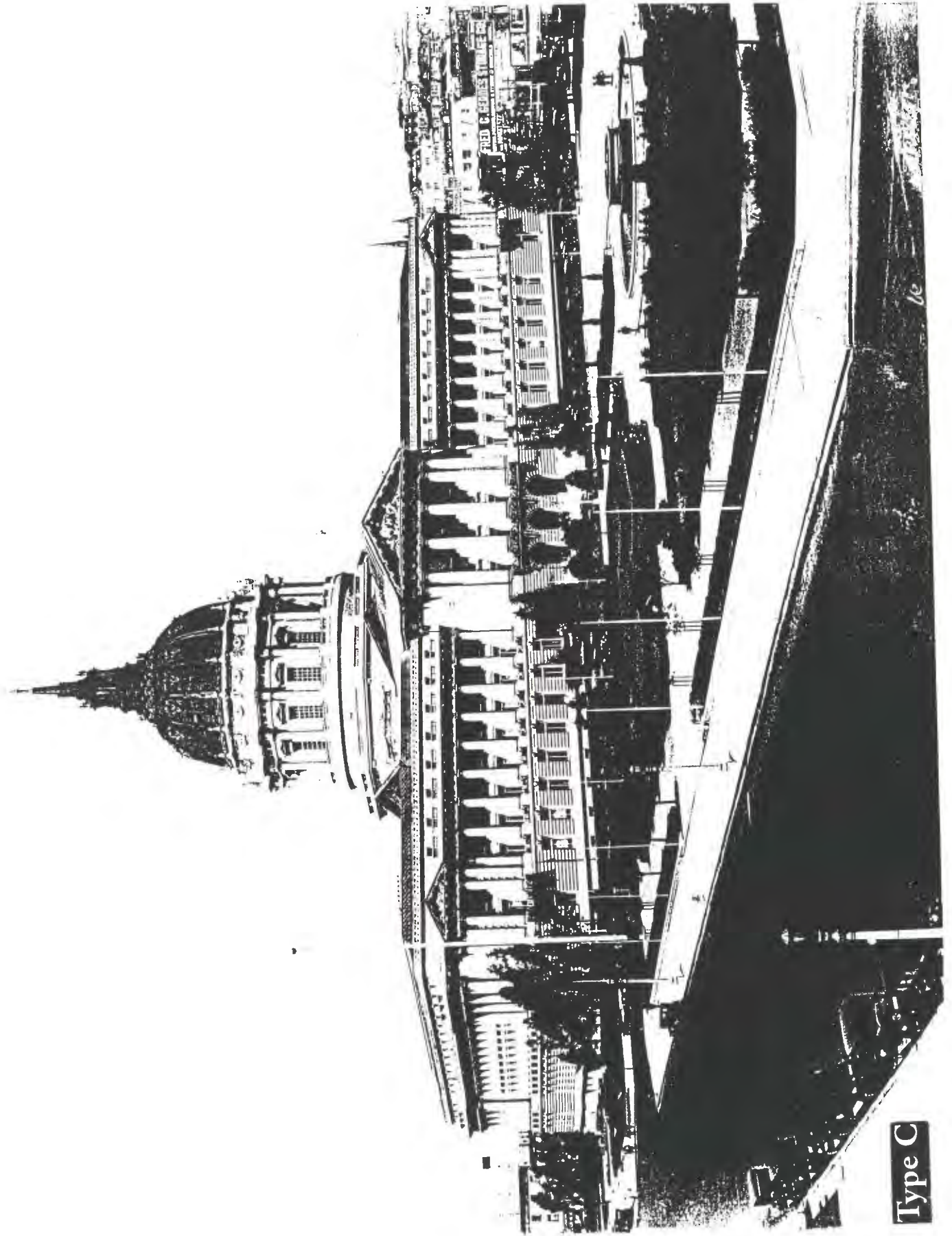
Type A



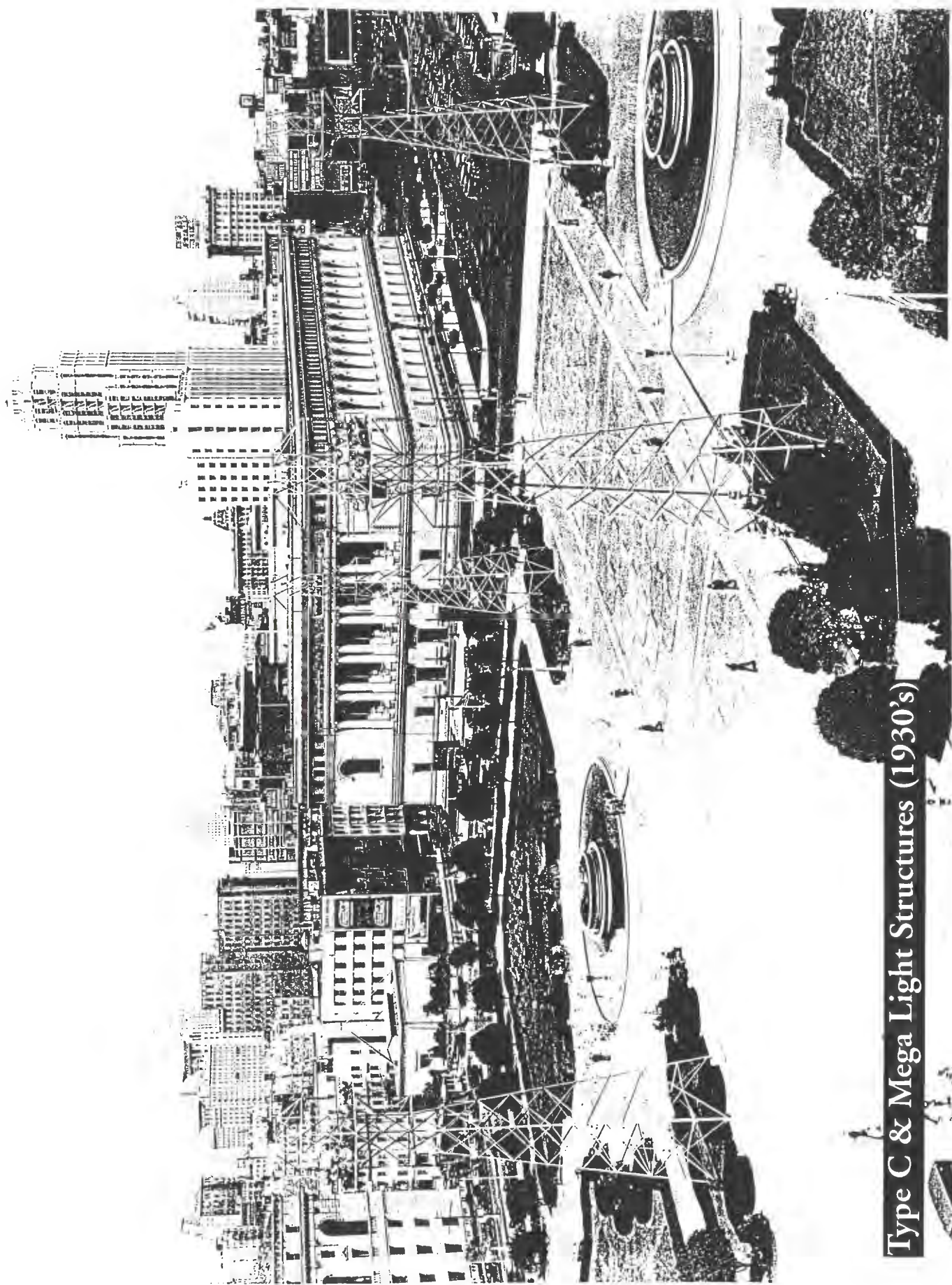


Types A & B





Type C



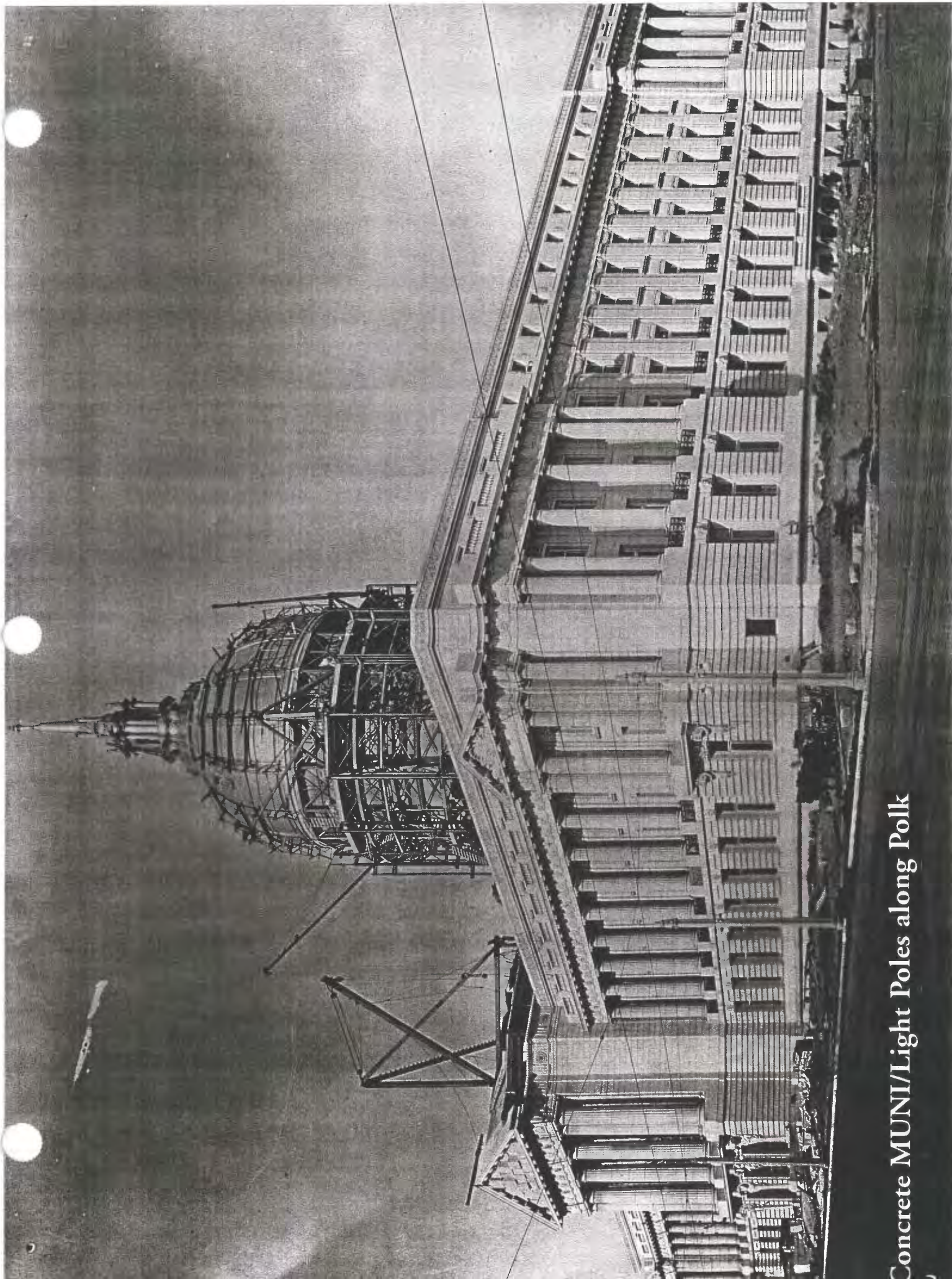
Type C & Mega Light Structures (1930's)



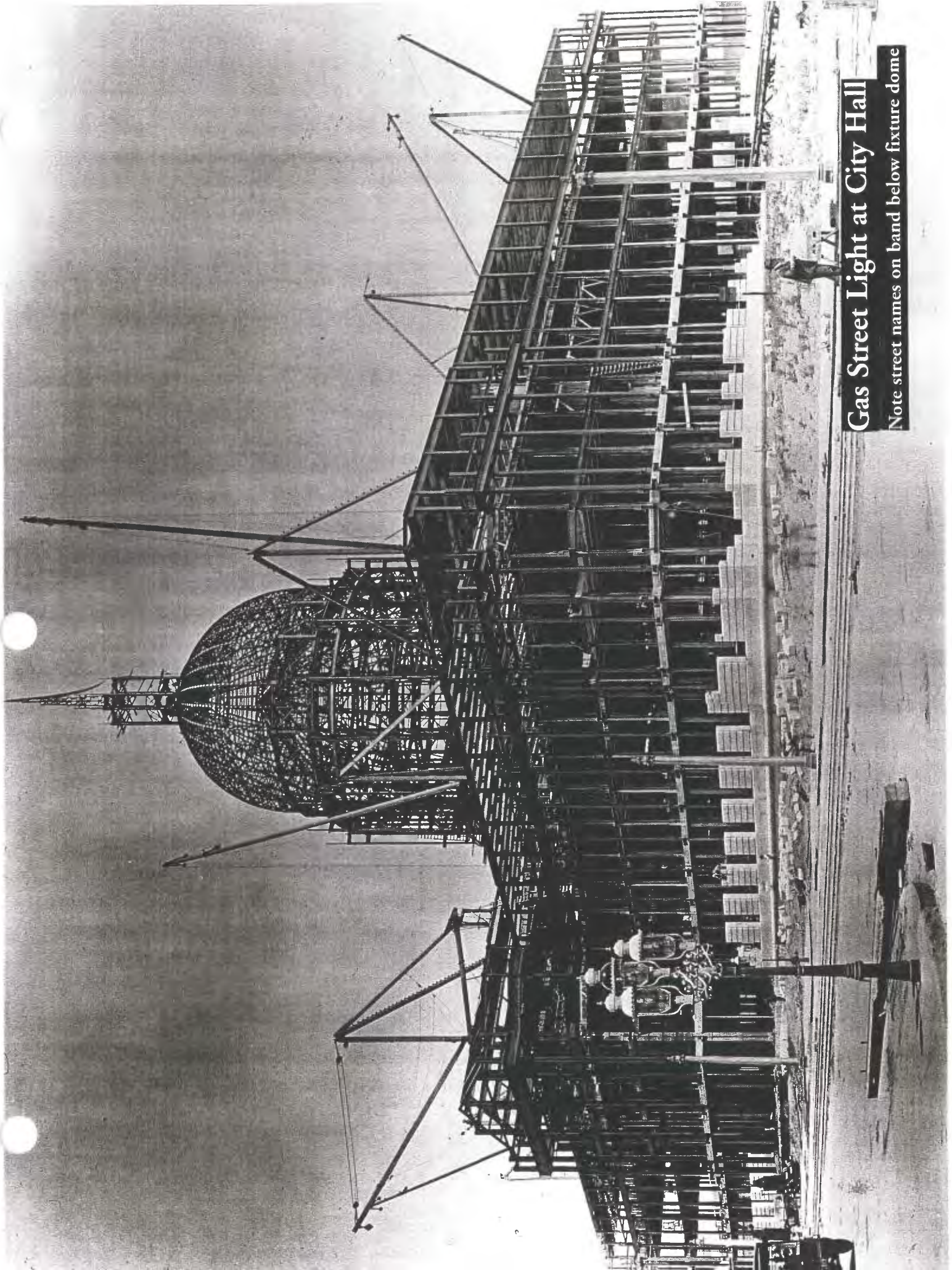
Concrete MUNI Poles along Van Ness & Polk



Concrete MUNI Pole & Gas Street Light



Concrete MUNI/Light Poles along Polk

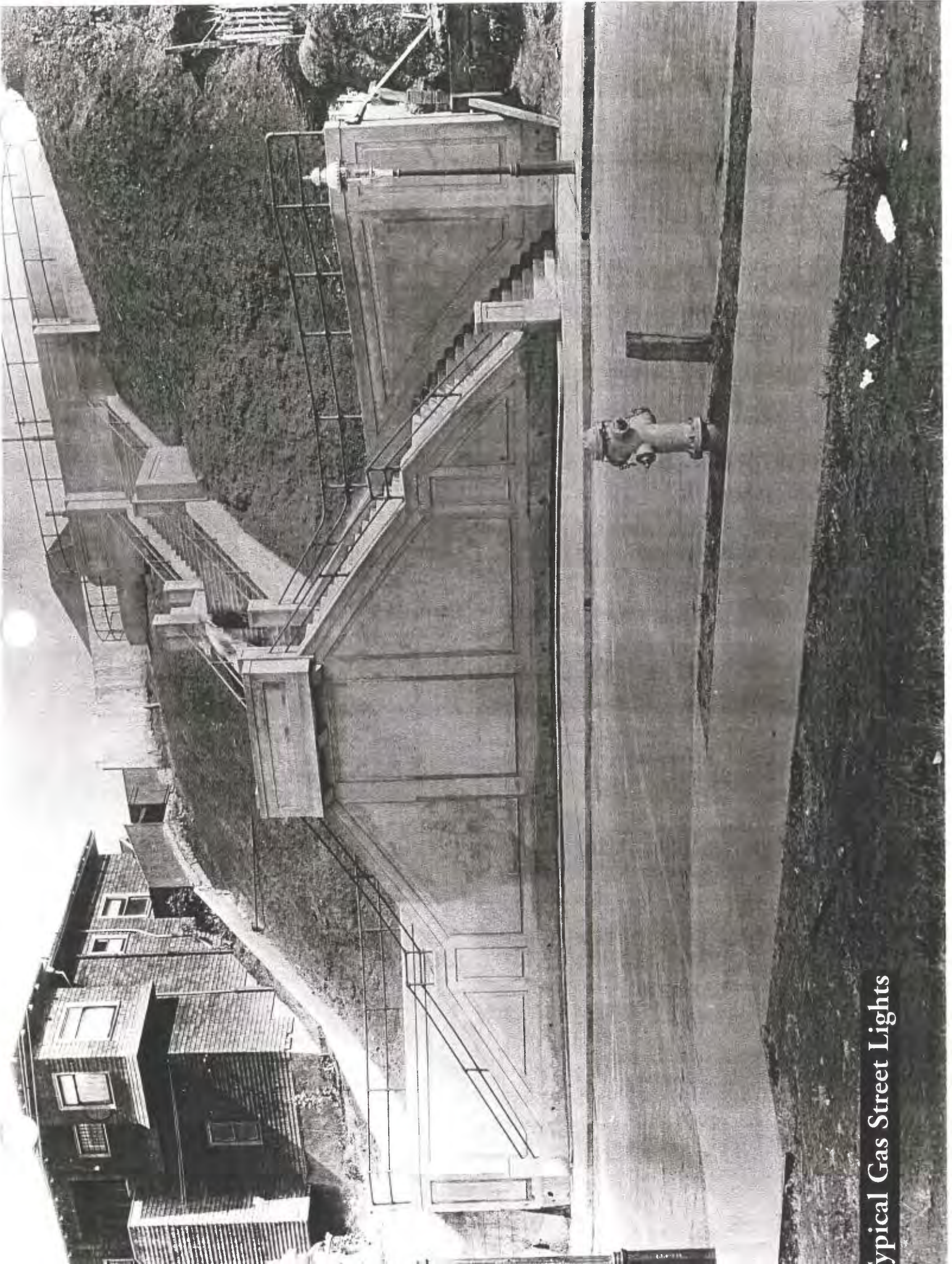


Gas Street Light at City Hall

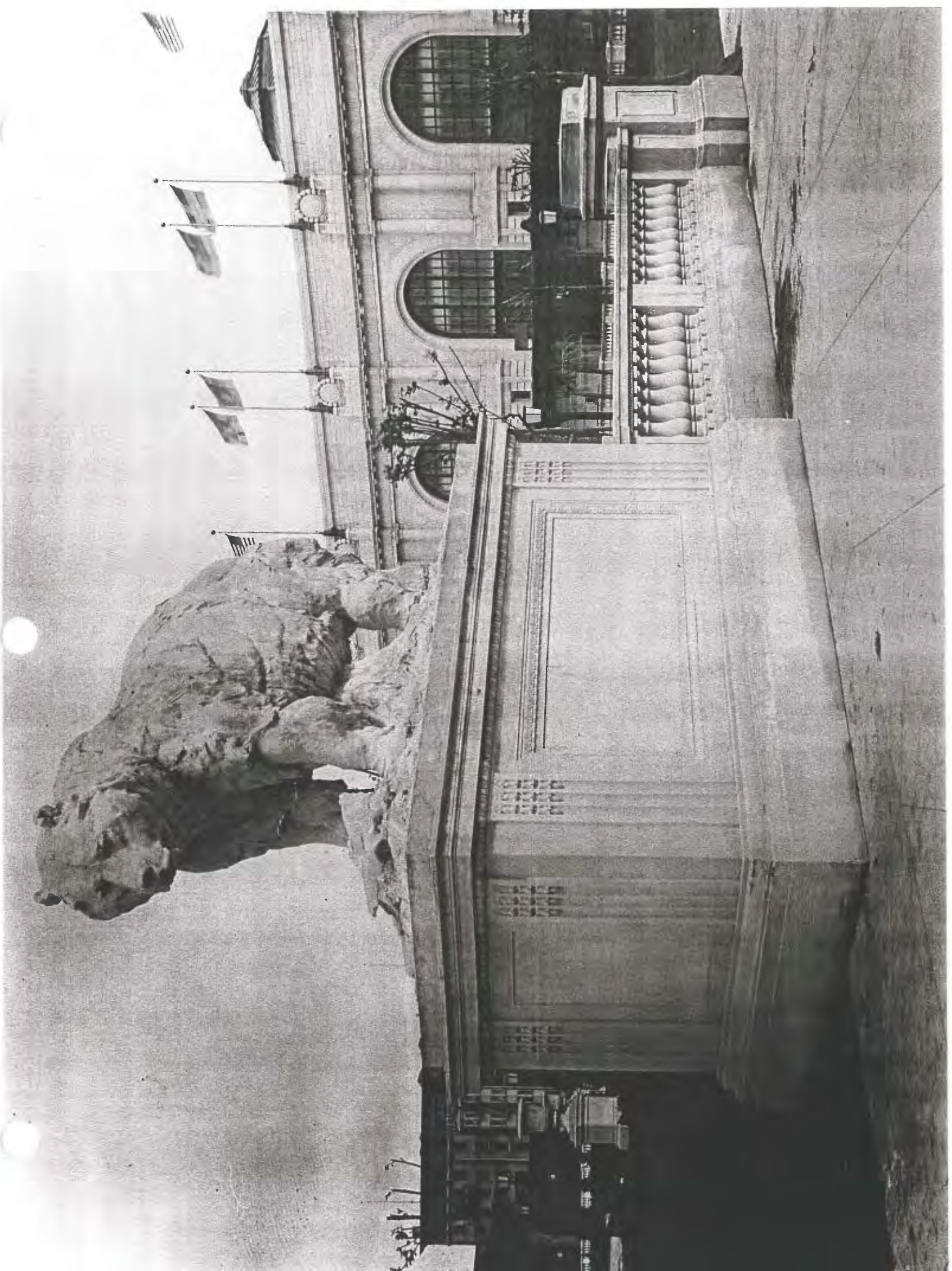
Note street names on band below fixture dome

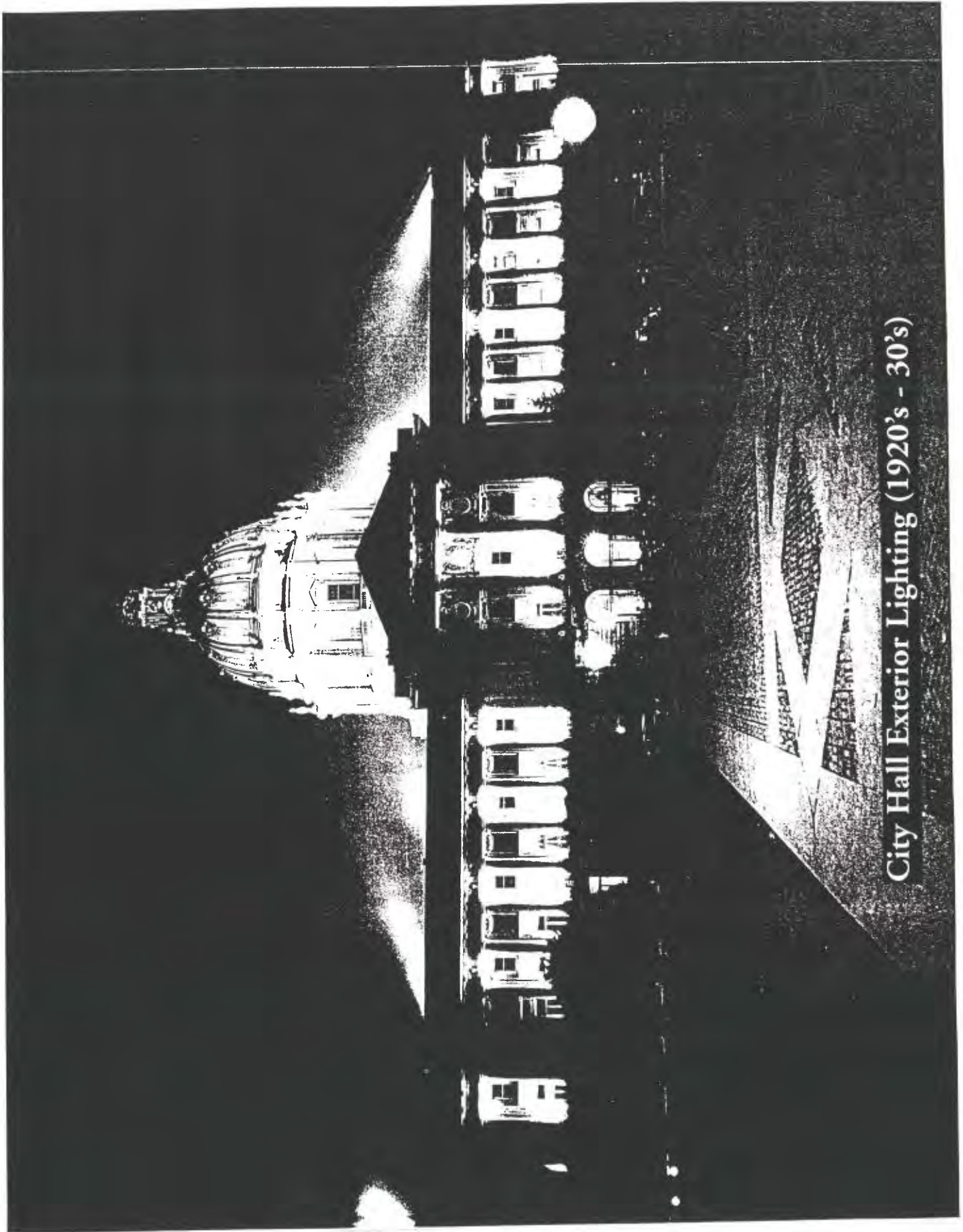


Sons of the Golden West at Market Street (1915)

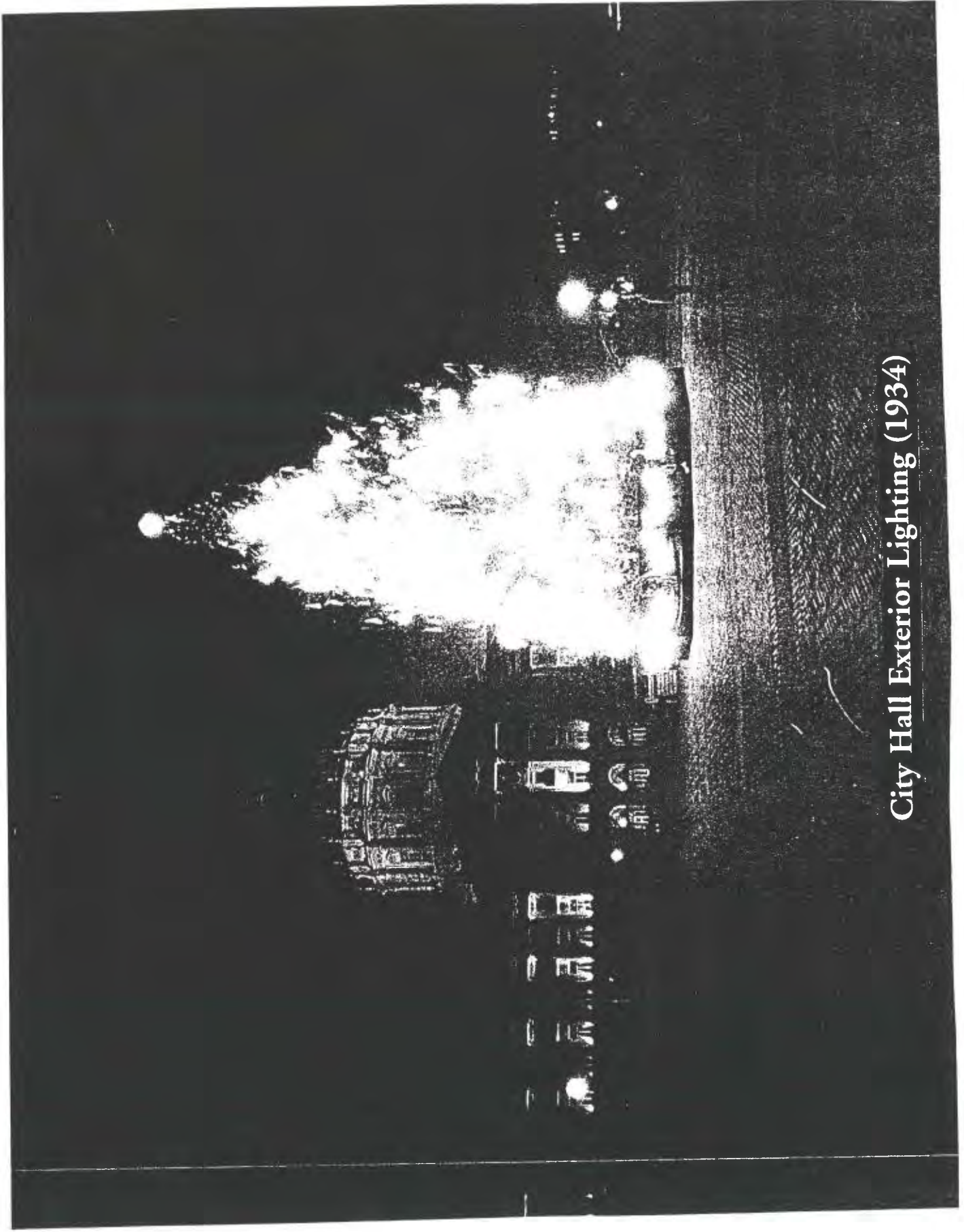


Typical Gas Street Lights





City Hall Exterior Lighting (1920's - 30's)

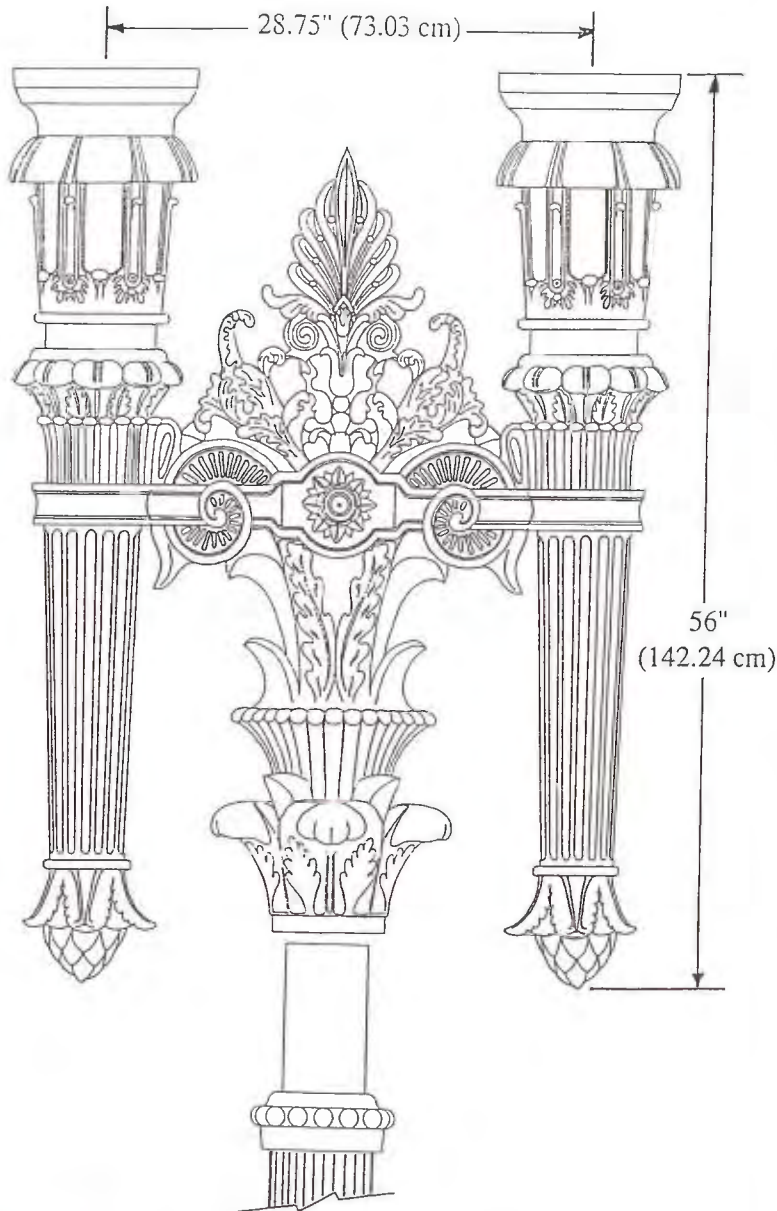


City Hall Exterior Lighting (1934)

SAN FRANCISCO CROSS ARM ASSEMBLY

SERIES

CAST ALUMINUM



DESCRIPTION

The cross arm assembly consists of a cross arm with two mounting rings for the San Francisco fixtures and shall be cast aluminum, one piece welded construction.

MATERIALS

The cross arm material shall be heavy wall cast aluminum (CA) formed true to pattern with complete detail. All hardware shall be stainless steel.

DIMENSIONS

The cross arm shall be 28.75" (73.03 cm) between light centers. The height shall be 56" (142.24 cm).

INSTALLATION

The cross arm assembly shall be attached to a 6" (15.24 cm) O.D. post top tenon with 1/2" (1.27 cm) dia. stainless steel bolts (3).

FINISH

The cross arm shall be shipped prefinished with a premium catalyzed polyurethane coating, or as an option, we now offer Jet Glo and Acry Glo, aircraft finishes by Pratt and Lambert. This superior finish is mar resistant, chip resistant, chemical resistant and solvent resistant with excellent exterior durability. Colors available are black (BK), dark bronze (DB), dark green (DG), swedish iron (SW), verde green (VG) or custom (CC). To order Acry Glo, add (AG) after color.

ORDERING GUIDE

Catalog Number

Cross Arm Series	Material/Finish
SA/A	CA/Specify Color
	See above for finish options.

Cross Arm and Fixture Configurations:



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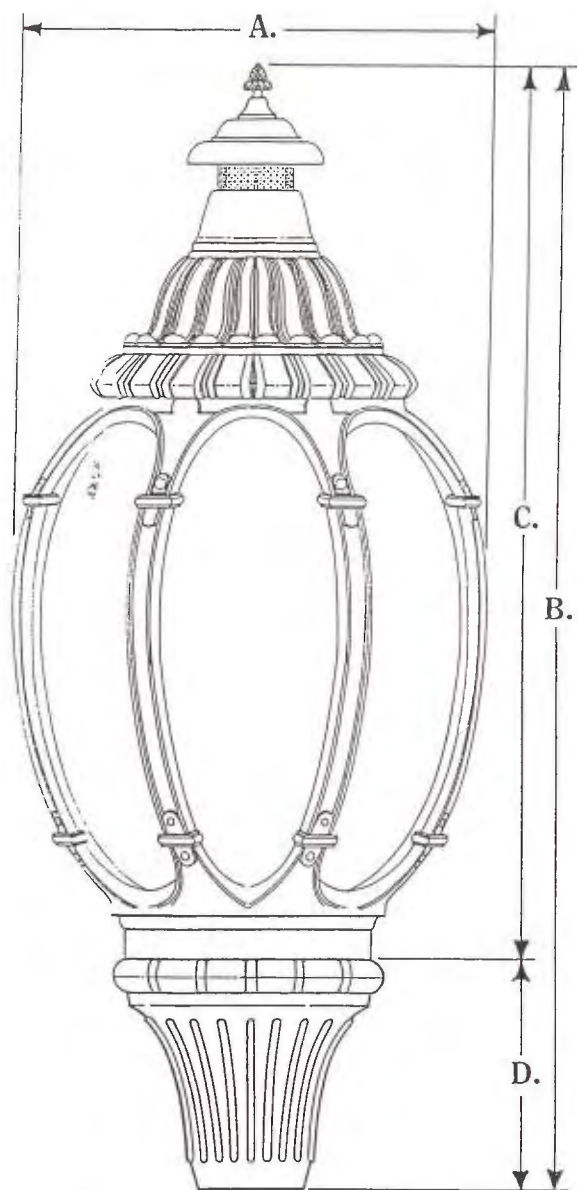
PHONE (316) 342-1923
FAX (316) 343-8554

Product Improvement Policy
Due to our continuing product improvement program, Emery Fixtures reserves the right to change designs and construction from that shown in this catalog.

SAN FRANCISCO

SERIES

ELECTRIC LANTERN WITH FIXEASE™ BALLAST DOOR*



DIMENSIONS: A. B. C. D.
 SA 19.5" (49.53 cm) 37.5" (95.25 cm) 27.25" (69.22 cm) 10.25" (26.04cm)

MATERIALS

The ballast enclosure, hinged roof and struts shall be weatherproof cast aluminum (CA), formed true to the pattern with complete detail. Fixture available in High Pressure Sodium (HPS), Low Pressure Sodium (LPS), Metal Halide (MH), Mercury Vapor (MV), Fluorescent (F) or Incandescent (I). The globe material shall be UV stabilized, rotationally molded, clear textured polycarbonate (PCC) or white polycarbonate (PCW) or white polyethylene (PEW). All hardware shall be stainless steel.

FINISH

The fixture shall be shipped prefinished with a premium catalyzed polyurethane coating, or as an option, we now offer Jet Glo and Acry Glo aircraft finishes by Pratt and Lambert. This superior finish is mar resistant, chip resistant, chemical resistant and solvent resistant with excellent exterior durability. Colors available are black (BK), dark bronze (DB), dark green (DG), swedish iron (SW), verde green (VG) or custom (CC). To order Acry Glo, add (AG) after color

*Our San Francisco Fixture incorporates the ease of service features of our Fixease™ Ballast Door see details on page 01 in this section of the catalog.

ORDERING GUIDE

Example

Fixture/ Globe/ Lens	Material/ Finish (see above)	Ballast/ Wattage/ Voltage	Options (see below)
San Francisco PCC	CA/BK	HPS 150w 120v	HSS, RF3, PHCM

Optional Equipment

Options	Description/Specification
HSS	House side shield
LU	Louver assembly
PHCM	Photo control equipped with a metal oxide varistor (MOV), state-of-the-art surge protection
RF3	Borosilicate glass prismatic refractor Type III
RF5	Borosilicate glass prismatic refractor Type V

Product Improvement Policy

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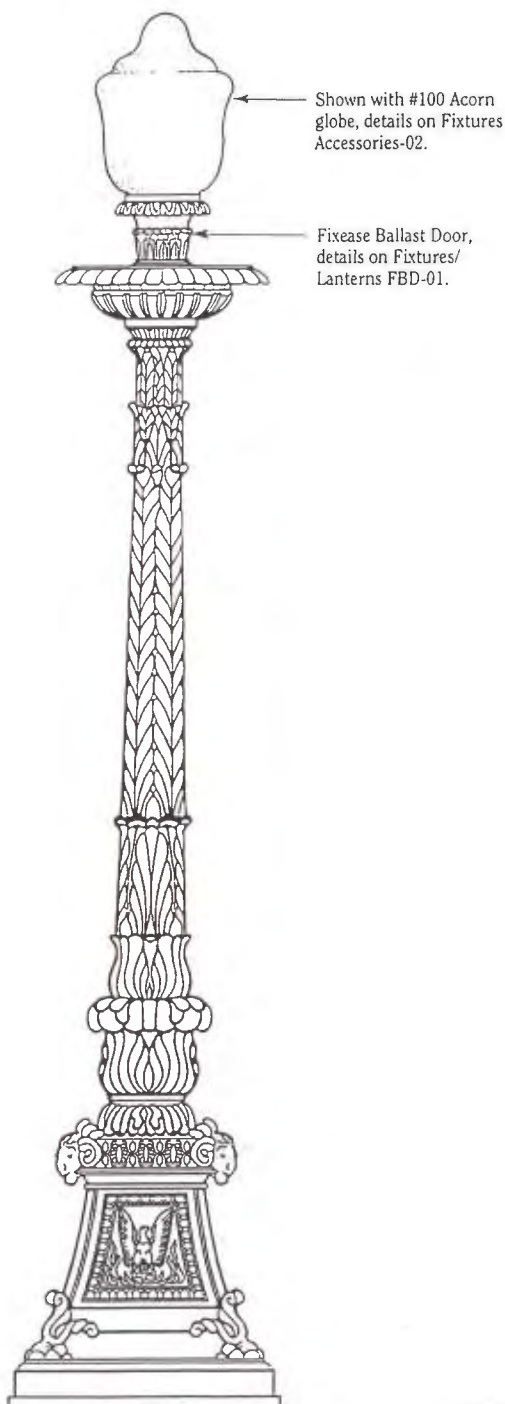
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S. F. LIBRARY

SERIES

CAST IRON ORNAMENTAL POST



DESCRIPTION

The lighting post shall be all cast iron, consisting of an ornamental shaft and decorative base (with ram heads and eagles), a #100 Acorn globe with Fixease Ballast door.

MATERIALS

The post material shall be ASTM-A48 Class 30 cast iron, formed true to the pattern with complete detail. All hardware shall be tamper resistant stainless steel. Anchor bolts to be hot dipped galvanized.

DIMENSIONS

The post shall be 13'-10" (4.21 m) in height with a 33" (83.82 cm) dia. base.

INSTALLATION

The post shall be provided with four 3/4" (1.90 cm) dia. by 24" (60.96 cm) long L-type anchor bolts to be installed on a 18.75" (47.63 cm) bolt circle. An access door shall be provided in the base for wiring access. A grounding lug shall be provided.

FINISH

The post shall be shipped prime coated with red oxide primer. Touch up primer furnished on request. Finish paint shall be applied (by others) after installation.



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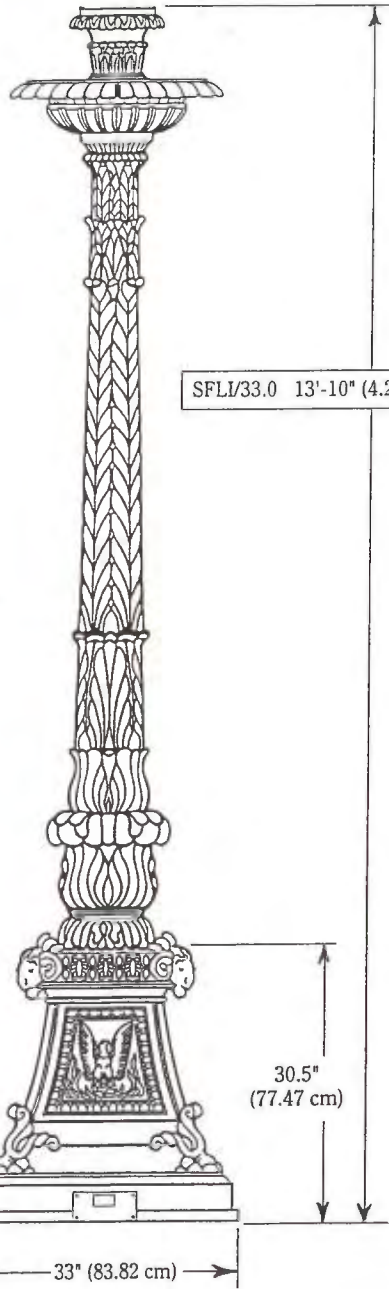
Product Improvement Policy

Due to our continuing product improvement program, Emery Fixtures reserves the right to change designs and construction from that shown in this catalog.

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SERIES

CAST IRON ORNAMENTAL POST



7" (17.78 cm)
x 3.25" (8.26 cm) H.
Door Opening for
Wiring Access

SFLI/33.0 13'-10" (4.21 m)

30.5"
(77.47 cm)

33" (83.82 cm)

ORDERING GUIDE

Catalog Number

Post Series (Ht./Base Dia.) Material/Finish Options
SFLI13'10"/33" CI/PC

(See reverse side for finish options)

Optional Equipment

Options Description/Specification

WPGFIC Weatherproof duplex GFIC receptacle located inside shaft or the base.

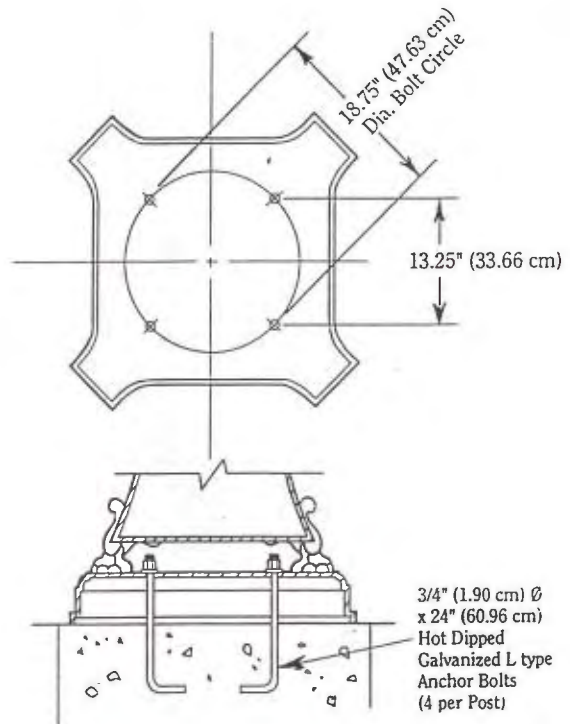
Specification: Receptacle shall be a Leviton 6599 I provided with a weather proof cover mounted x'-xx" above grade.

CLD Custom Logos cast into access door.

Specification: Post shall be provided with the project logo cast into the access door as detailed.

Banner Rods, Flag Holders, Dedication Plaques. Custom Signage. Stop Signs, Street Signs and Traffic Signal poles are also available. For information see the Signage and Street Equipment section of the catalog. Complete information on our Luminaires, Bollards and other lighting accessories is also available.

ANCHORAGE DETAIL



3/4" (1.90 cm) Ø
x 24" (60.96 cm)
Hot Dipped
Galvanized L type
Anchor Bolts
(4 per Post)



Emery Fixtures, Inc.

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FAX (316) 343-8554

RULES AND CONSTRAINTS

Historic Designation Status

1. **National Historic Landmark District.** The National Historic Landmark Program recognizes the most important historic resources in the nation. It is limited to properties that are historically important and irreplaceable to the nation. The designation as a National Historic Landmark District occurred on February 27, 1987. The nomination form for the National Landmark Historic District can be found in the Appendix.
2. **National Register of Historic Places, Civic Center Historic District.** The National Register is composed of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology and culture. All National Historic Landmarks are entered into the National Register. The listing in the National Register of Historic Places occurred on October 10, 1978. The nomination form for the Civic Center Historic District can be found in the Appendix.
3. **City and County of San Francisco, Civic Center Historic District.** The Civic Center was designated a historic district on December 23, 1994. The district is codified in the City Planning Code as Appendix J to Article 10. A supplemental document to Appendix J is a Case Report adopted by the Landmarks Preservation Advisory Board. The full text of Appendix J and the Case Report can be found in the Appendix.

Historic Preservation and Design Regulations

1. **Section 106, National Historic Preservation Act.** Section 106 requires a project review process when a project is undertaken by a federal agency or is being assisted with federal funds, and a historic property is affected. The review process includes the federal funding agency, any local agency such as a redevelopment agency, the State Office of Historic Preservation, and the President's Advisory Council on Historic Preservation. The impacts of the

Historic Preservation Requirements

Rules & Constraints

proposed project must be examined, interested persons and groups (San Francisco Heritage, North of Market Planning Coalition, Civic Pride, etc.) contacted, and public hearings may be held. The process is culminated in the signing of a Memorandum of Understanding (MOU) between the involved parties. The MOU sets forth the terms agreed to by the parties concerning the project.

2. **California Environmental Quality Act.** The State of California's environmental protection regulations extend to cultural resources. Projects that may have an impact on a historic resource must undertake a process to analyze the extent of the impacts and propose mitigation measures. Section 21084.1, Project Damaging Historical Resource, states that "A project that may cause a significant adverse change in the significance of an historical resource is a project that may have a significant effect on the environment." If the potential exists for a substantial adverse change, a full environmental impact report may be required. Determination of this requirement is made by the Environmental Review section of the Department of City Planning.
3. **Article 10, City Planning Code.** In Article 10, the Civic Center Plaza is identified as a Contributory/Altered property. The ordinance states: "This category identified buildings which date from the Historic District's period of significance and have had alterations ... The following site shall also be deemed Contributory/Altered within the Historic District: Civic Center Plaza, being all of Block 788."

If changes are proposed to Civic Center Plaza, an application for a Certificate of Appropriateness is submitted to the Department of City Planning. Public hearings are held before the Landmarks Preservation Advisory Board and Planning Commission. An appeal of the Planning Commission's action can be made to the Board of Supervisors. The standards for review of Certificates of Appropriateness are found in Section 9 of Appendix J. Appendix J also references the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Historic Preservation Requirements

Rules & Constraints

and Civic Center Urban Design Guidelines adopted by the City Planning Commission as also applicable to project review. However, although the Civic Center Urban Design Guidelines are referenced in the ordinance, they were never adopted by the Planning Commission.

Public Interest

1. **Foundation for San Francisco's Architectural Heritage.** San Francisco Heritage is a San Francisco-based non-profit, historic preservation organization. Given the high visibility of the Civic Center Plaza project, Heritage will want to have a role in the design process. This may take the form of participating in workshops and hearings, and possibly meetings with Heritage's internal Issues Committee.

Historic Preservation Guidelines

1. **Secretary of the Interior's Standards for Treatment of Historic Properties, with Guidelines for the Treatment of Cultural Landscapes.** The Secretary of the Interior is responsible for establishing professional standards and providing advice on the preservation of cultural resources listed in or eligible for listing in the National Register of Historic Places. The Standards currently addresses four treatments for historic properties: Preservation, Restoration, Rehabilitation, and Reconstruction. The Guidelines illustrate how to apply these four treatments to cultural landscapes in a way that meets the Standards. See Approach, below.
2. **Article 10, City Planning Code.** The standards used in reviewing projects requiring a Certificate of Appropriateness are set forth in the City Planning Code: Article 10, Section 1006.7, Standards for Review of Applications, and Appendix J to Article 10, Section 9, Standards for Review of Applications. In summary, the standards require that "any new construction, addition or exterior change shall be compatible with the character of the historic district as described in the designating ordinance.... for any exterior change where the subject property is not already compatible with the character of the Historic District, reasonable efforts shall be made to produce compatibility..."

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Historic Preservation Requirements

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Further, Section 9 states "New construction shall be compatible with the character of the historic district as described in the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report and its Appendix A, and with the Civic Center Design Guidelines adopted by the City Planning Commission."

3. Fulton Street Mall Design Guidelines

The Fulton Street Mall Design Guidelines recognizes the historic significance of the San Francisco Civic Center in several places in the guidelines document. Some excerpts follow (see Appendix for full text):

"The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end."

"Recognize the historic character of the Civic Center area. Develop the final design for the Fulton Street Mall in conjunction with plans for the Civic Center Plaza and the long term planning for all of the public spaces in the Civic Center area."

"Recognize the influence of the Beaux Arts conventions in the design and selection of site materials. Street furniture should be compatible with existing elements in the area and might utilize a modern style with historical references."

4. Period of Significance

References are made above to "historic character", "character defining features", and "character of the historic district." These references should be put in the context of the historic district's period of significance. Both the National Register nomination and Appendix J identify a period of significance for the historic district. The National Register sets the dates as 1913 - 1951, while Appendix J identifies 1913 - 1936 as the period of significance. Although there are two different periods identified, the latter appears to be

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Historic Preservation Requirements

Rules & Constraints

more applicable given the requirement for Planning Commission and Landmarks Preservation Advisory Board review of the project.

5. Character of the Historic District

The following excerpts are intended to describe the character of the Historic District.

National Register of Historic Places Inventory - Nomination Form

1. "The Civic Center Plaza, as the central feature of the principal grouping of Civic Center buildings, provides views that emphasize the unity of all the monumental buildings."
2. "In the 1912 plans for the Civic Center, in addition to the major buildings on the blocks facing the Plaza, four sites, opposite the corners of the square that would complete the Classical wall all the way around the Plaza, were reserved."

Section 5, Appendix J to Article 10, City Planning Code

1. "It is an exemplary City Beautiful complex in the best of the American Academic Beaux Arts tradition... The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end."
2. "The historic Civic Center buildings are unified in the Beaux Arts classical design... Civic Center Historic District contains standards features such as overall form, massing, scale, proportion, orientation, depth of face, fenestration and ornamentation, materials, color, texture, architectural detailing, facade line continuity, decorative and sculptural features, street furniture, granite curbing, and grille work."

San Francisco Civic Center Historic District - Case Report

1. "Civic Center is important as a planned complex, representing City

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Historic Preservation Requirements

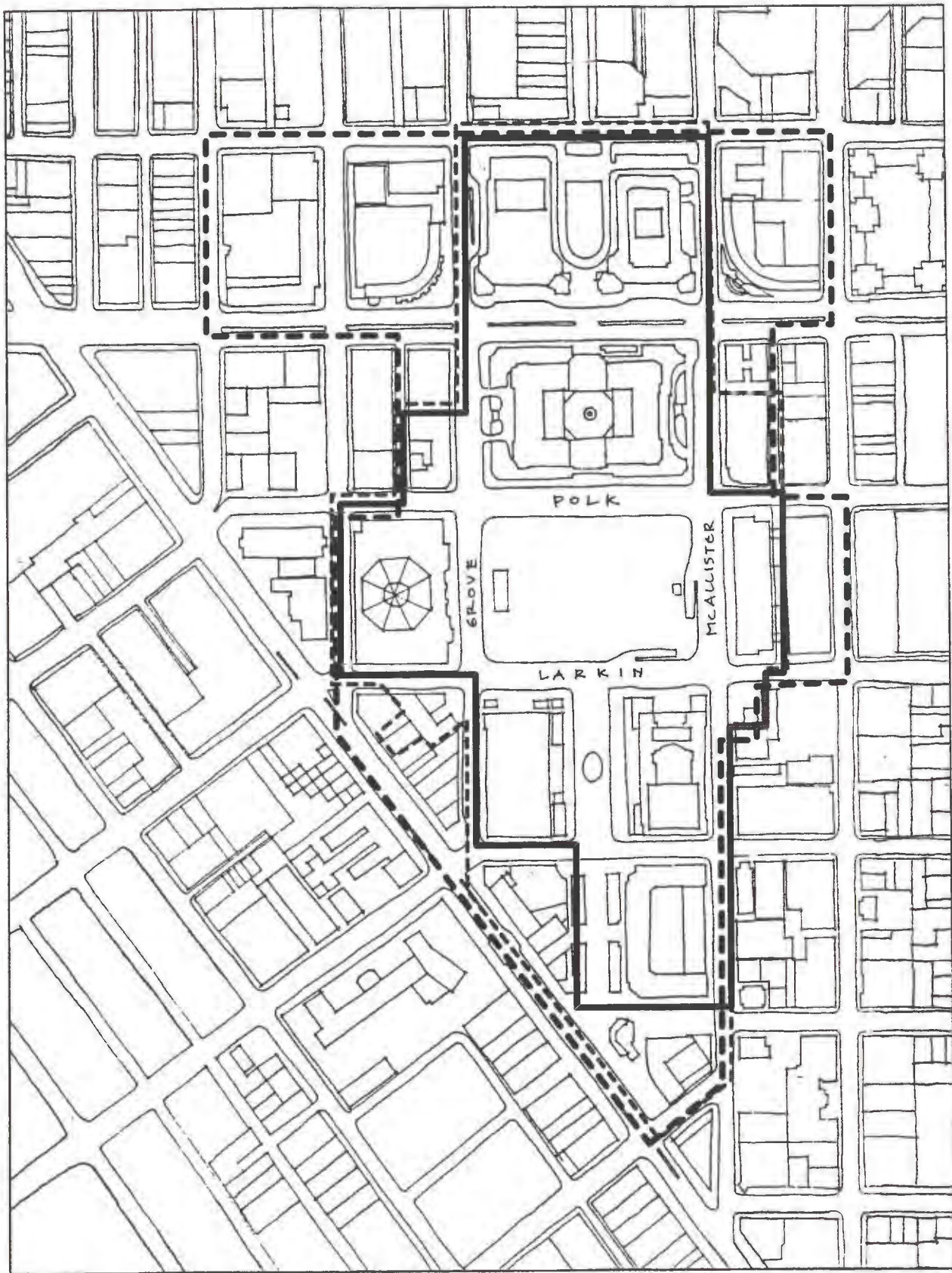
Rules & Constraints

Beautiful concepts of design, building size, and interrelationships with individual structures and open space."

2. "Integral components of the design concept behind Civic Center are the setting of individual buildings on their sites and the relationship of buildings to open spaces. Plazas consisting of United Nations, James Rolph and the War Memorial Courtyard provide the formal design relationships between buildings."
3. "The period of significance for the Civic Center Historic District is 1906 - 1936. The beginning point marks the 1906 Earthquake and Fire, when the destruction of the old City Hall motivated planning efforts for a new Civic Center complex. The end point of 1936 marks completion of the last historic public building to be constructed in the complex—the Federal Building at 50 Fulton Street."

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project



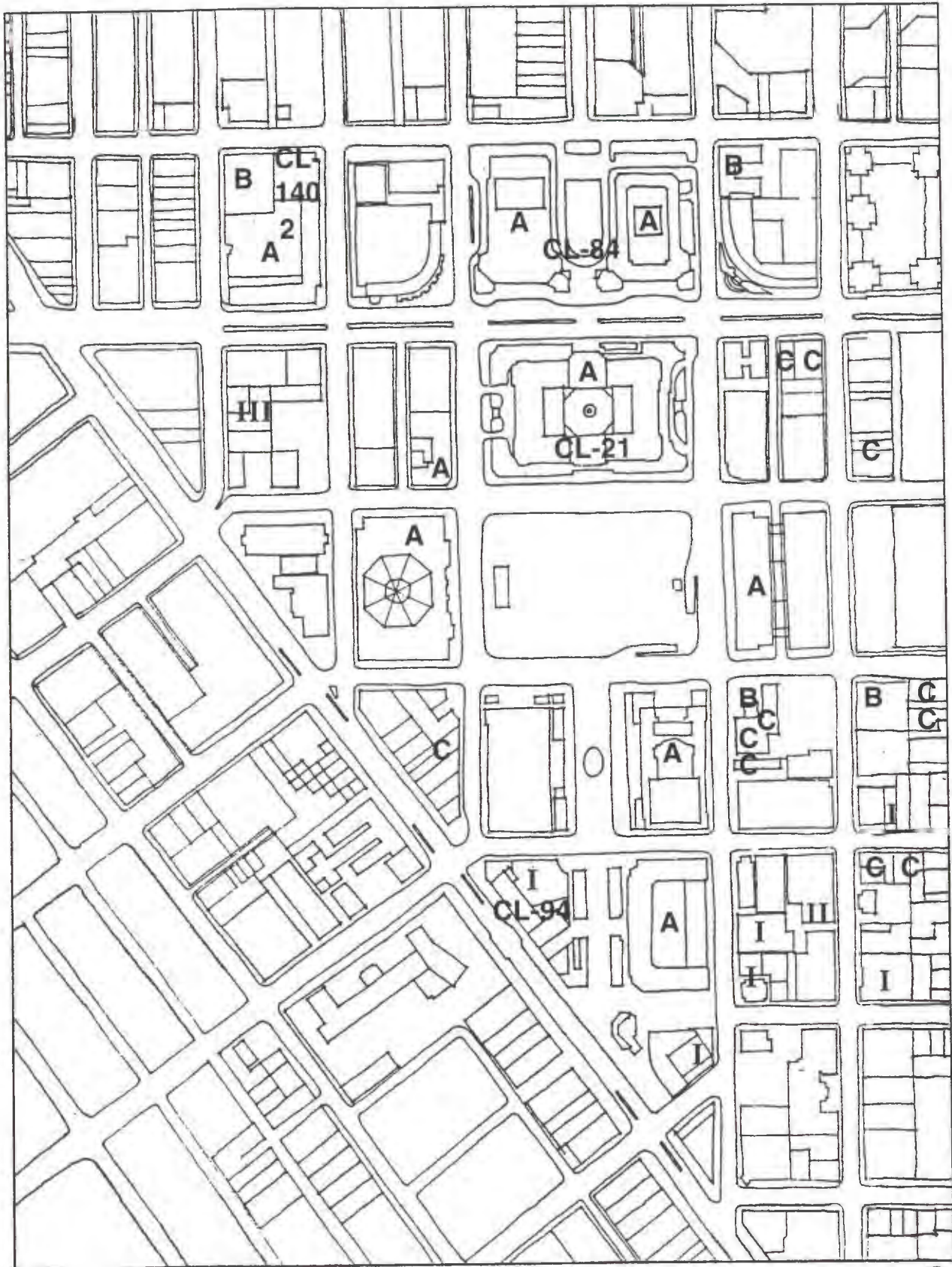
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- City Historic District
- National Register of Historic Places
- National Historic Landmark

Site Analysis
 May 1998



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1-5 DCP Rating (1976, Citywide)
 I-IV Downtown Plan (1984)
 A-C Heritage Rating (Unpublished)
 CL-21 City Landmark Number

Site Analysis
 May 1998

Historic Preservation Requirements

Approaches to Treatment of Historic Properties

APPROACHES TO TREATMENT OF HISTORIC PROPERTIES

The *Secretary of the Interior's Standards for Treatment of Historic Properties* sets forth four categories of how a historic property should be treated: Preservation, Restoration, Rehabilitation, and Reconstruction.

Preservation. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. New exterior additions are not within the scope of this treatment. Preservation standards require retention of the greatest amount of historic fabric, including the landscape's historic form, features, and details as they have evolved over time.

Rehabilitation. Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. Rehabilitation standards acknowledge the need to alter or add to a cultural landscape to meet continuing or new uses while retaining the landscape's historic character.

Restoration. Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of removal of features from other periods in its history and reconstruction of missing features from the restoration period. Restoration standards allow for the depiction of a landscape at a particular time in its history by preserving materials from the period of significance and removing materials from other periods.

Reconstruction. Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

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Historic Preservation Requirements

Approaches to Treatment of Historic Properties

Reconstruction standards establish a framework for recreating a vanished or non-surviving landscape with new materials, primarily for interpretative purposes.

Approach to the Project

The Civic Center Plaza has been altered over time and, at present, has little or no historic features that remain from the original Plaza. The present Plaza also does not possess historic significance outside of its overall use and purpose as the predominant open space in the Civic center and its role as the unifying element for the surrounding buildings.

Given that its physical fabric has little historic significance, Preservation as a treatment is not applicable. Reconstruction also is not a preferred treatment because the goal of the design process is not to recreate the original Plaza. Restoration likewise assumes that some historic fabric remains and that the design process will result in a faithful recreation of what existed at a point of time in the past.

Rehabilitation therefore comes closest to the treatment being applied in this design process. Three of the ten *Secretary of the Interior's Standards* for Rehabilitation apply. See the Appendix for a complete list of the Standards.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or the alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, spaces, and spatial relationships that

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characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Further defining Rehabilitation as a treatment are seven guidelines:

- Identify, Retain, and Preserve Historic Materials and Features
- Repair Historic Features and Materials
- Replace Deteriorated Historic Materials and Features
- Design for the Replacement of Missing Historic Features
- Alterations/Additions for the New Use
- Accessibility Considerations/Health and Safety Considerations/Environmental Considerations and Energy Efficiency

The guidelines are applied to features or elements of the landscape. These features are identified as follows:

- Organizational Elements of the Landscape:
 - Spatial Organization and Land Patterns
- Character-Defining Features of the Landscape:
 - Topography
 - Vegetation
 - Circulation
 - Water Features
 - Structures, Site Furnishings, and Objects

The organization and application of the hierarchy above can be found in the item in the Appendix identified as *Guidelines for the Treatment of Cultural Landscapes*.

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Historic District Improvement Project

Area Analysis

Observations on the Visual Aspects of Physical Form



Sketch 1: View of City Hall from Fulton at Larkin Street

This is the most important view of all, the one most considered by the authors of the original scheme; note that this grand structure is backlit all afternoon (all year) thus anyone and everyone arriving here or entering the space from here is basically looking into the sun to see it. The amount of glare due to the wide open space and amount of pavement is a surprise. Also note that the existing rows of trees in the middle spoil the view to the central portico from either side of Fulton adjacent to the Library and the future Asian Museum. The twin curved facades by SOM on Van Ness a full block beyond the plaza are very effective in terminating the space in a graceful and complimentary manner.

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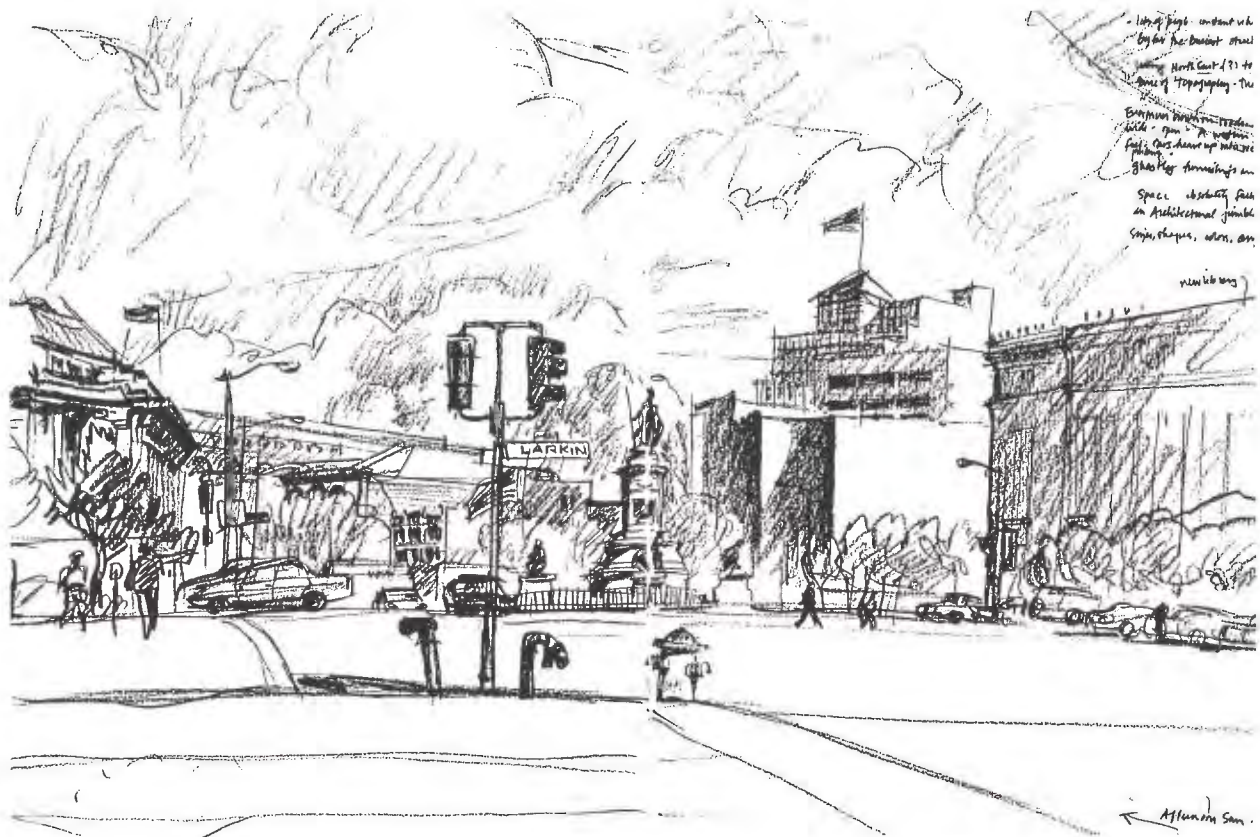
Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: Laurie Olin, The Olin Partnership

Area Analysis

Observations on the Visual Aspects of Physical Form



Sketch 2: View from the Plaza looking down Fulton to Market Street

An astonishing contrast to the view in the opposite direction. A jumble of forms, shapes, colors, materials, textures, orientation and dimension (or intention). Partly because the square is higher in elevation than market and Fulton slopes downhill from it with its attendant buildings falling away the visual field is filled with the tops of many buildings and a vast expanse of sky. Because the square (or plaza) of the civic center is two blocks wide by one block long it is unusually big, flat and broad for a North American city, or for downtown San Francisco. The proportions feel more like some in Spain, South America, or Northern Italy or France! **There is, therefore, a powerful sense of sky, clouds, wind and light.**

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Area Analysis

Observations on the Visual Aspects of Physical Form

Today, even with all the renovations, construction and several major buildings closed there are lots of people about, passing to and through the space. Constant vehicles moving on Larkin, which is by far the busiest street. There is a strong sense of topography, of the hill down to market on this axis. There is an enormous crown on the roads which are very, very wide. **Looking this way there is a Western town square feel, emphasized by the diagonal or 90 degree parking on the extremely wide street.** Cars heave up into view from below and sink into the parking spaces on the sides. **Ghastly furnishings, worse than awkward and just plain ugly dominate the foreground in every direction.** The formal square of the Civic Center absolutely falls apart into a jumble. Sizes, shapes, colors, angles, confusing. **Interestingly enough the Pioneer monument is just big enough that it acts as a calm and stabilizing center,** with all of the other things -- cars, trees, people, railings, buildings, clouds, -- seeming to swirl around it like water about a piling in a river, much in the way civil war monuments hold down the center of smaller squares in towns throughout the East and the South.

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Area Analysis

Observations on the Visual Aspects of Physical Form



Sketch 3: View across the Plaza from the Courts toward the Civic Auditorium and a closer detail study of the texture and architectural detail of the Courthouse.

Up close the texture of the Beaux-Arts buildings is quite rich, look at the superimposed layers of implied buildings piled up here, the cornices, brackets, mouldings, medallions, quoins, balusters, pediments, frames, bosses, shields and garlands. Note the symbols of law and the courts, etc. in the medallion on the rusticated course.

Conversely, these same buildings when seen in the distance across the square appear nearly as flat as billboards, like great silhouettes. The auditorium now named for the dead 60's rock impresario, Bill Graham, reads like a low, broad wall from the entry to the garage ramp and access pavilion.

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Area Analysis

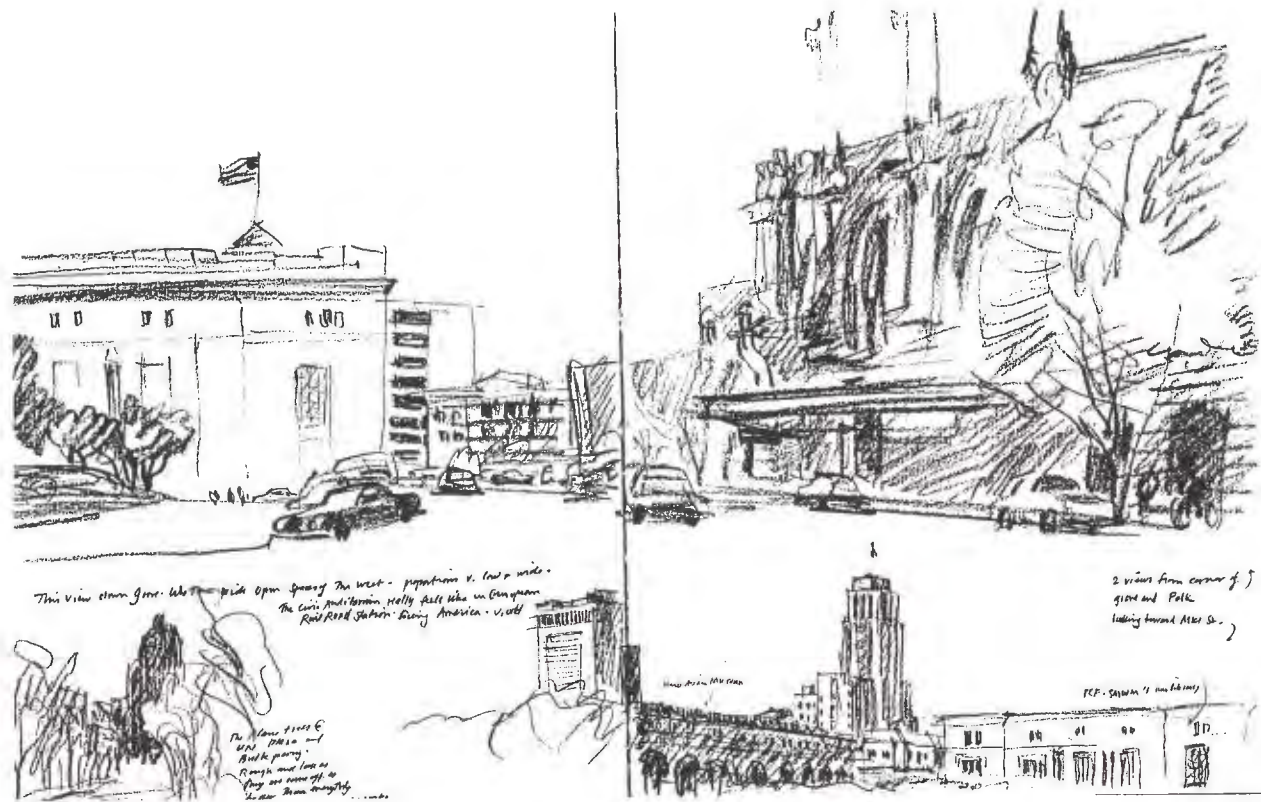
Observations on the Visual Aspects of Physical Form

Nearly every view (especially all of the long views) are messed up by ugly or incongruous towers and large modern commercial buildings off-site. Also, it's hard to imagine doing more things wrong to the cross axis than has been done here, with one clumsy barrier after another, the worst offender being a misbegotten berm (!?) in front of the auditorium.

There are lots of people going into the garage, coming from the direction of the civic auditorium and the opera house. While the homeless inhabit every grove and seem in possession of the plaza, the surprise is how many ordinary people are here, even today under the present circumstances.

The pollarded trees are most unfortunate here. While I believe in the use of this management technique in appropriate instances (such trees are wonderful to sit under by the sea, or a lake, for ex.) and I have recently instituted it myself on a dining terrace at the new Getty Center with considerable effort, this was a terrible mistake, for these particular trees pruned at this particular height block views through and across things. Trees such as these should never be in the view.

The few ugly furnishings vie with each other for which is the most hateful: the ranks of flagpoles with their concentration camp lights, the benches, trash bunkers, or paving. **It is a mean spirited place.**



Sketch 4: View down Grove Street

The view down Grove Street presents a quintessential scene of the West, namely one of wide open spaces. Despite the mass and bulk of the surrounding civic buildings, the proportions of the great outdoor room of the square are low and wide.

From this distance the Civic Auditorium really feels like an European railway station, -- the Gare du Nord facing an American town square. It seems odd not to have a taxi queue in front. The expanse of street paving again impressive, but questionable. Cars wandering around in all of this space. It is all so loose and rather sloppy, as if no one quite knew what to do with all of the territory mapped out by the grand vision of the Civic Center ensemble.

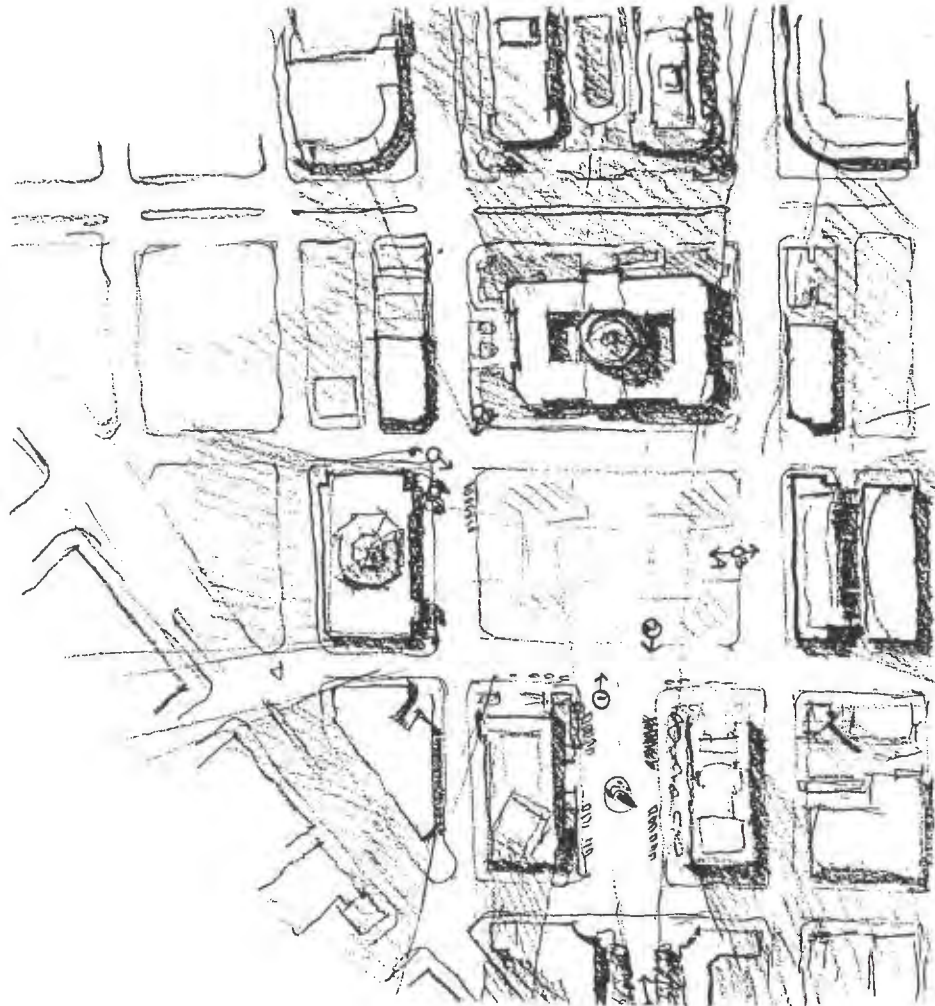
Again, as on Fulton, the plaza opens up all the way to Market Street below.

Area Analysis

Observations on the Visual Aspects of Physical Form

Again, distant towers become part of the scene, although those seen over the Asian Museum are significantly more handsome than those beyond the Auditorium.

While there is much to be desired, and a broad brush crudity to the detail and execution of the Fulton Street mall, **the view to City hall from market is relatively successful.** The plane trees and brick paving succeed here as nothing else does in the ensemble at the moment. The view of the vertical form of the City Hall dome is framed with appropriately scaled and proportioned vertical masses, the space is unified by a strong and consistent ground plane, the value and texture of which prevent glare. I don't like the lights at all, which again seem overly self conscious and dated in an unfortunate way. Nevertheless, rough and loose as things are here, this passageway comes off as better than everything else here. **The concept of this corridor and its elements works.**

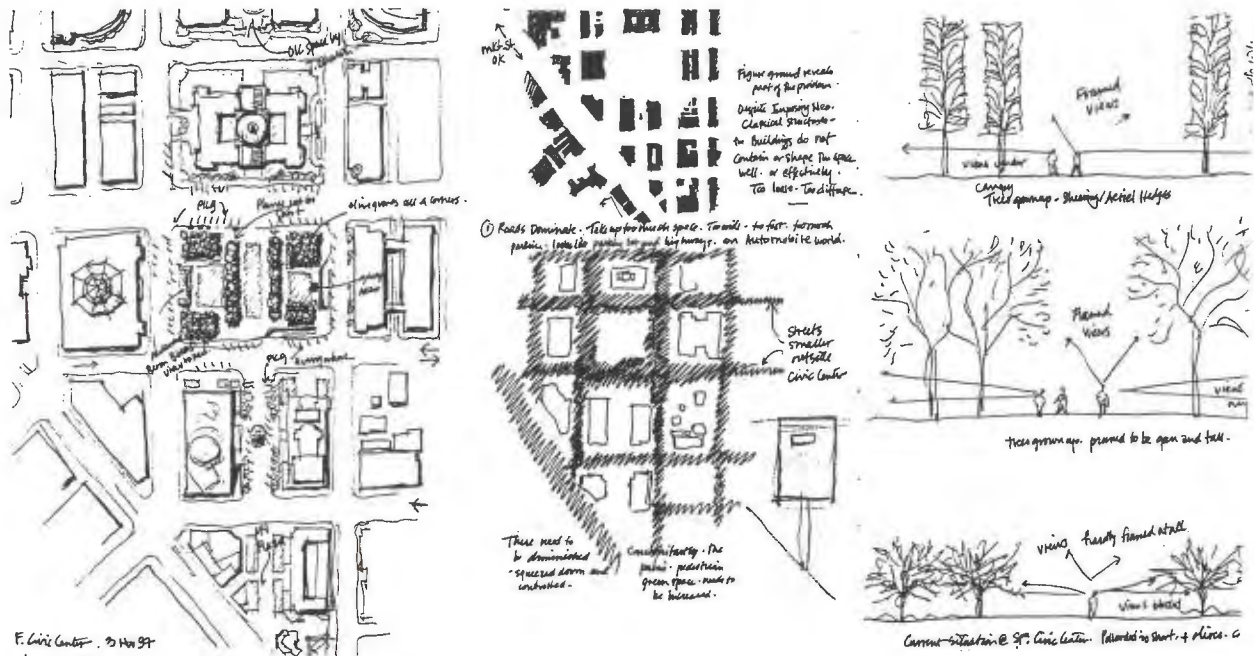


Sketch 5: The Civic Center Plaza

The square (or plaza, -- which is it, and why?) emptied out, with indications of the location of the previous sketches and direction of the views. Considered as a room from the face of buildings which frame it this is a very large urban place. I'm certain that the new Giants baseball stadium would fit here and none of the National Leagues best hitters could knock a ball out of here. **Its big!**

Area Analysis

Observations on the Visual Aspects of Physical Form



Sketch 6: Fundamental diagrams of the existing situation

In the first, not only are the trees in all the wrong configurations, but note the eccentric situations of the ramps to the garage, which force asymmetries and peculiar traffic patterns upon both pedestrians and vehicles that do not seem predicated or desired by the street pattern and orientation (direction of flow) or the adjacent buildings and uses.

The small figure ground drawing shows buildings floating in space, rather than shaping it. This is the plan diagram of the strange diffuse and chaotic phenomena remarked upon in the eye level views. The place leaks like a sieve, spatially, but to no good effect.

A figure ground reversal sketch reveals that the streets are wider in the civic square than in any of those leading into and out of it. Even Van Ness which seems so large and grand, is not bigger than the yawping pavements that circumnavigate this plaza. The only excuse is that they really are parking lots.

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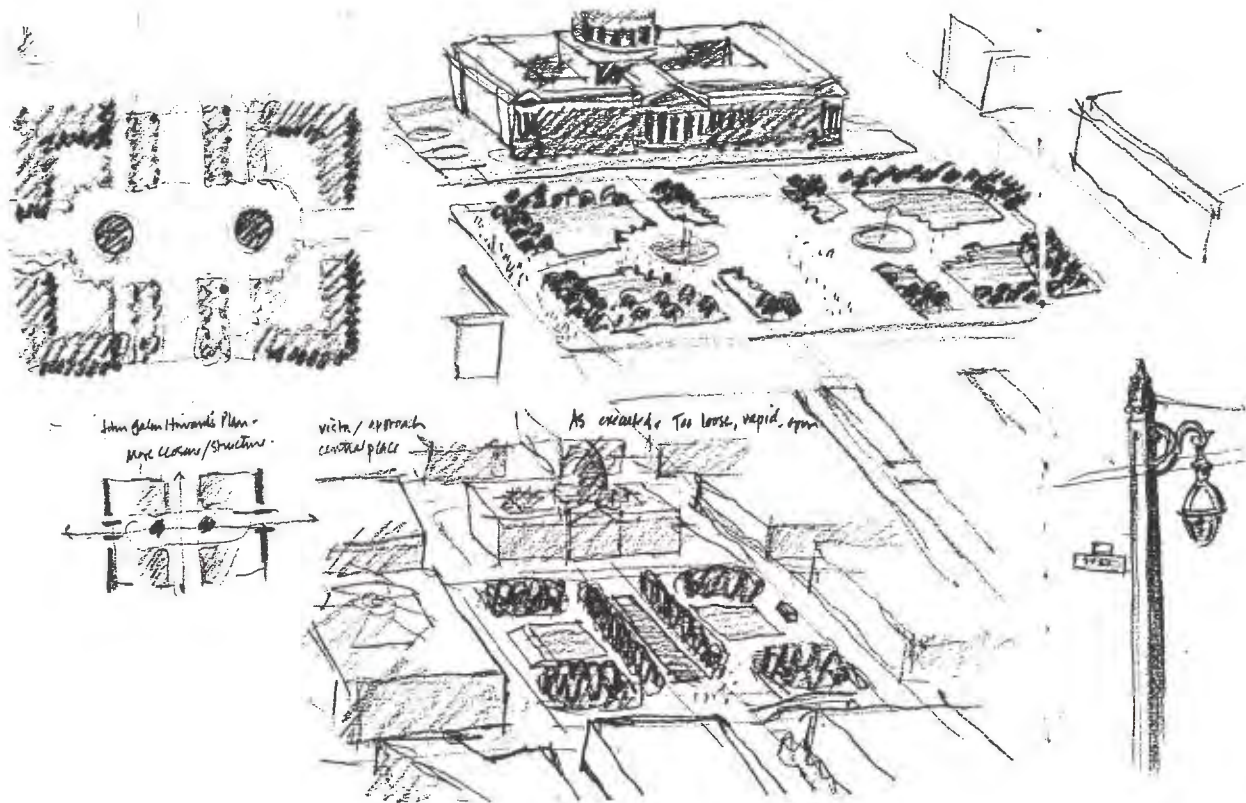
Source: Laurie Olin, The Olin Partnership

Area Analysis

Observations on the Visual Aspects of Physical Form

Imagine, a doughnut shaped parking lot with some greenery inside is the principal civic space of this grand city! Courthouse squares in the hinterland might find this desirable, and quaint, maybe, but here it's hard to find it even acceptable.

The problem with the existing trees explained for those who still don't understand. In their current form (size and shape) they block desirable views. There are at least two better ways of growing the same trees so as to shape space and to insure views, almost regardless of plan form and pattern.



Sketch 7: Diagrams of John Galen Howard's early scheme for this space with the key elements highlighted

Note how opposite the current scheme is in its elements, massing and disposition from this original. Where Howard's scheme is empty, low, and broad, what is there now is full, tall, and narrow, etc. Note also how the use of the twin cir-

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Area Analysis

Observations on the Visual Aspects of Physical Form

cular basins allowed for open views in several directions yet pushed people together around the edges and in the middle. This simple device insured strong cross axial views with an interesting foreground (thus dealing with the loss of detail in the distant scene) while forcing a certain modicum of socialization upon those entering and using the space(s). also, to solve a problem as can still be perceived from within the plaza, trees were proposed to create a frame to hold the overall shape, to establish and close the corners, largely unbuilt at the time, and which ironically remain so today.

Finally, a lighting pole and fixture from Van Ness nearby. **Here is one of many local examples of design excellence in the creation of fixtures that exude locality, a "sense of place", and care.** What on earth has happened to all of the different and excellent fixtures, many of which were quite elaborate and special, even particular and developed only for this place? While I am not at all interested in re-creating an ersatz Edwardian, post earthquake fantasy of San Francisco, I am troubled that so much has been swept away, from the diagrammatic clarity of the early schemes to the lovingly developed expressive elements.

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Source: Laurie Olin, The Olin Partnership

This section contains a discussion of the key urban design issues that define the Civic Center Plaza, Fulton Mall and surroundings. Following this introduction is a series of diagrams that illustrate major points relating to issues of activity, scale, and spatial character in Civic Center.

Activity

Civic Center Plaza, by virtue of its location and context, has the potential to be a vibrant and active place, during the day and at night, serving a diverse population of workers, visitors, and residents. However, there are some challenging barriers that undermine its potential to integrate seamlessly with its surroundings. The next few diagrams illustrate these issues and opportunities.

As the diagram 'Connections' shows, Civic Center is surrounded by the neighborhoods of Hayes Valley, Western Addition, and the Tenderloin. The site has convenient transit and freeway access. However, Van Ness and Market Streets inhibit easy pedestrian crossovers and isolate Civic Center from its neighbors to the east and south. Moreover, while there are many important visitor destinations in the area, foot traffic from other San Francisco attractions such as Union Square, Yerba Buena Gardens, and the Cable Car is impeded by blighted conditions along the way.

Now, with the re-opening of City Hall and other offices in the area, Civic Center will see a significant increase in daytime population capable of supporting a variety of active and passive activities in the Plaza. Civic Center also has a nighttime population attracted by the many cultural destinations in the area, creating a base to support after work uses.

Scale

Civic Center Plaza does not feel like a contained, enclosed space despite being bounded by buildings. From any point in the Plaza, one can see extended views of the City along the very wide surrounding streets. As discussed in the

previous section on Visual Analysis, from the vantage point of a person standing in Fulton Mall, the curved facades of Symphony Hall and PUC building on Van Ness is what completes the perception of Civic Center Plaza. It is also an extremely large space, at 13 acres from building to building and nearly 25 acres of perceived open space. Scale comparisons with well known examples in the United States and the world is presented in this section.

Spatial Character

The drawings in this section identify the main elements that characterize the 'structure' of the space and the visual and sensory experience in the Plaza.



- ~~~~~ : PEDESTRIAN BARRIER
- * : VISITOR DESTINATIONS
- : STRONG AXIS ALONG FULTON ST.

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BART/TRANSIT
 ACCESS



CONNECTIONS

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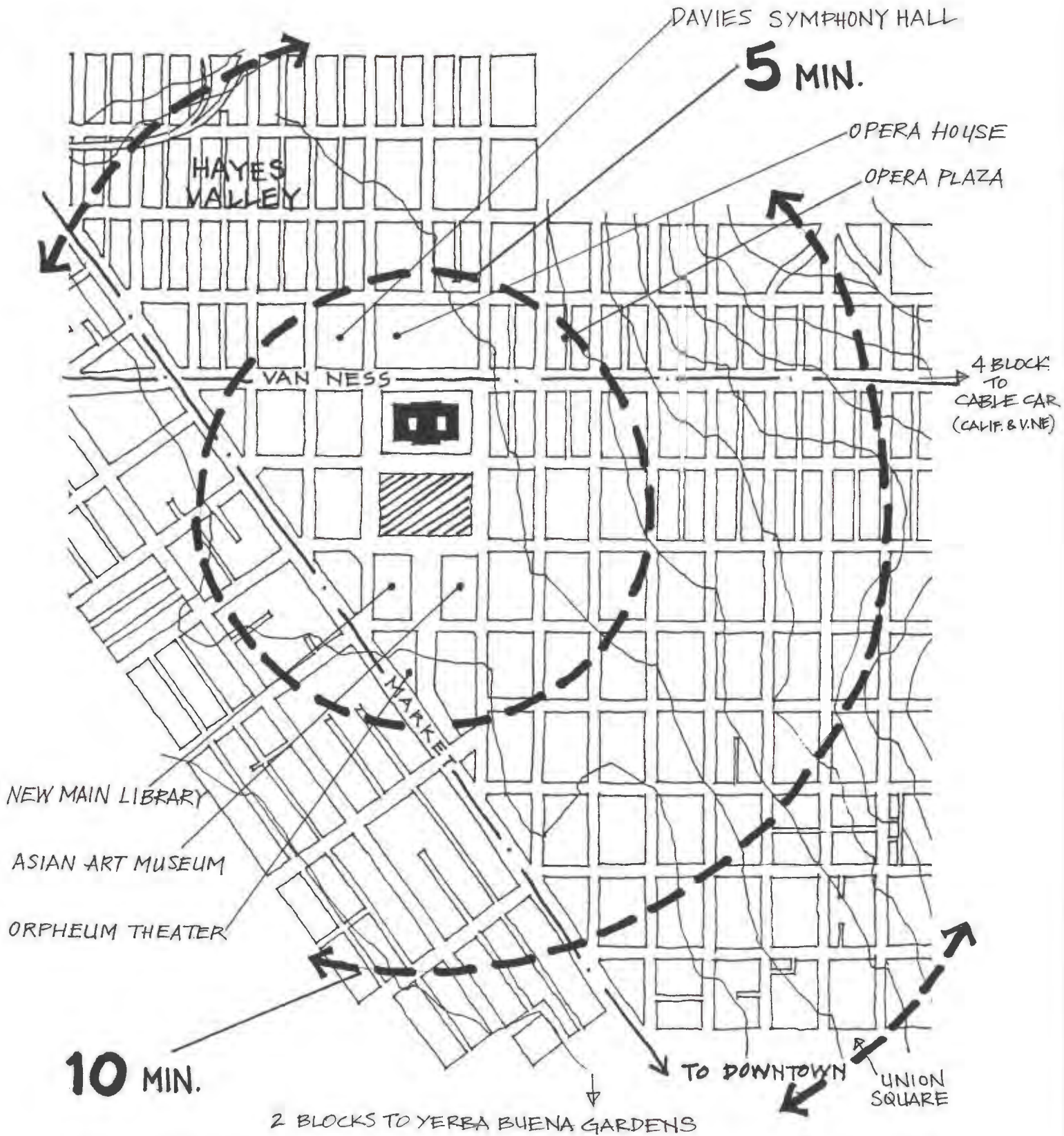
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DESTINATIONS

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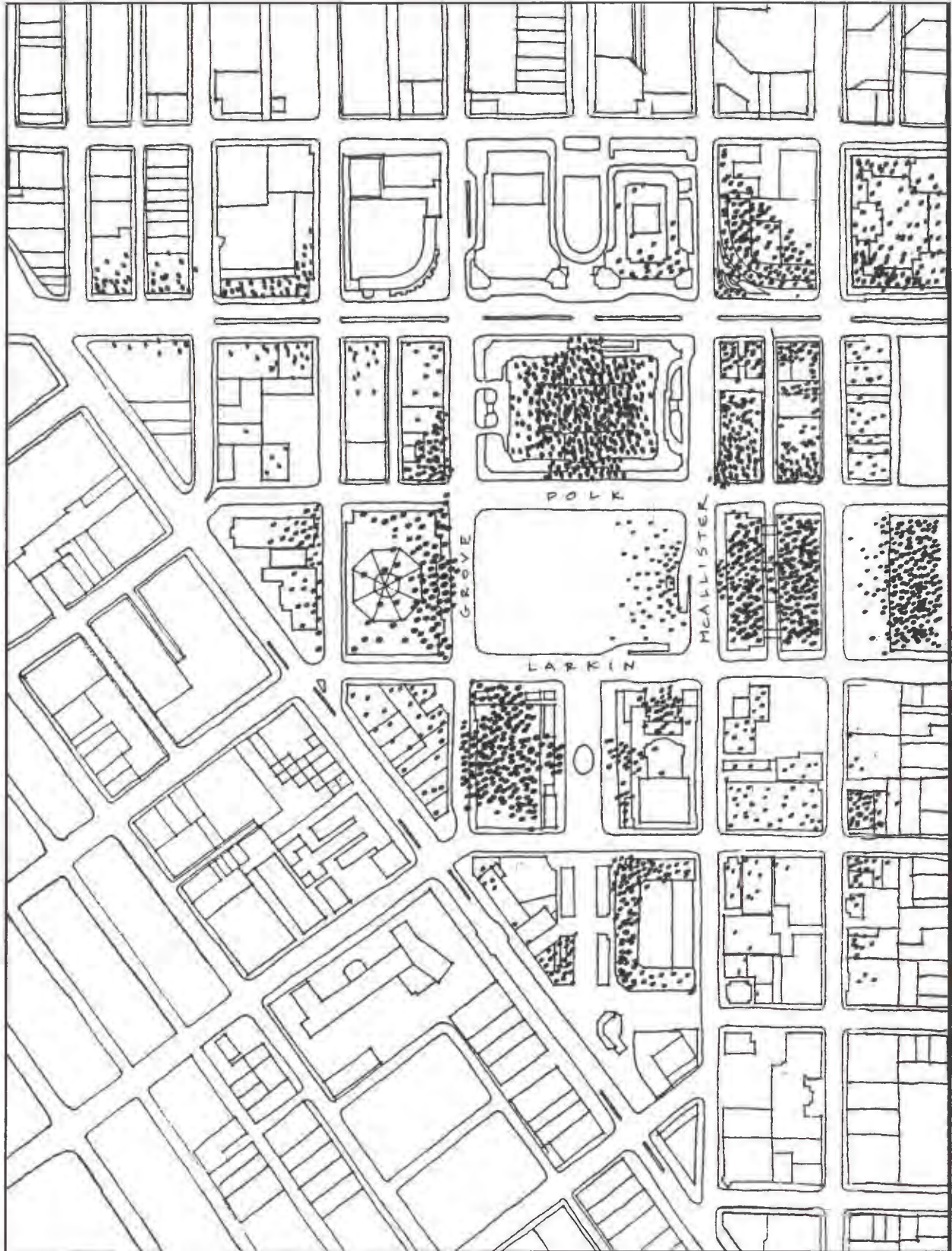
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WALKING DISTANCES

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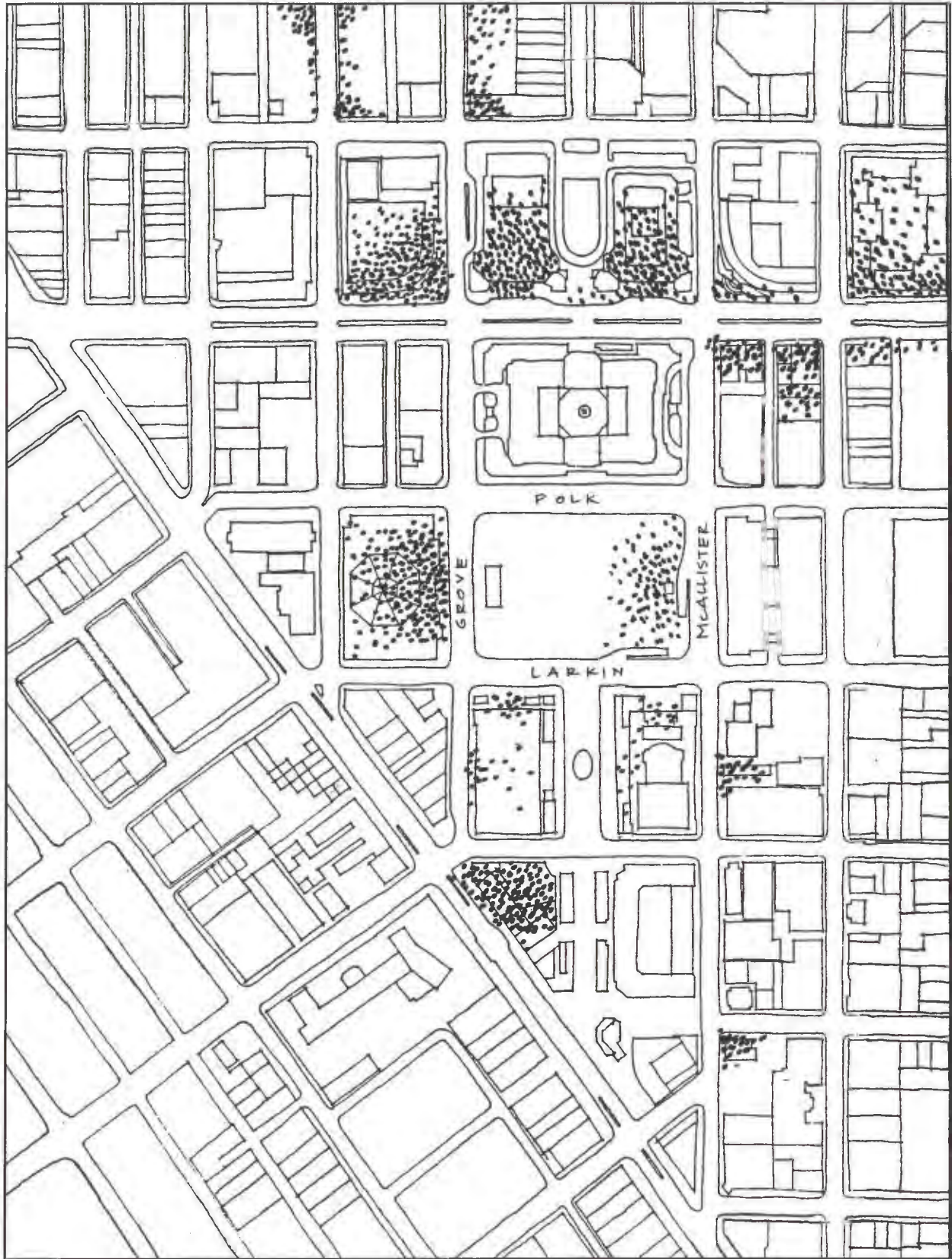
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DAYTIME USE

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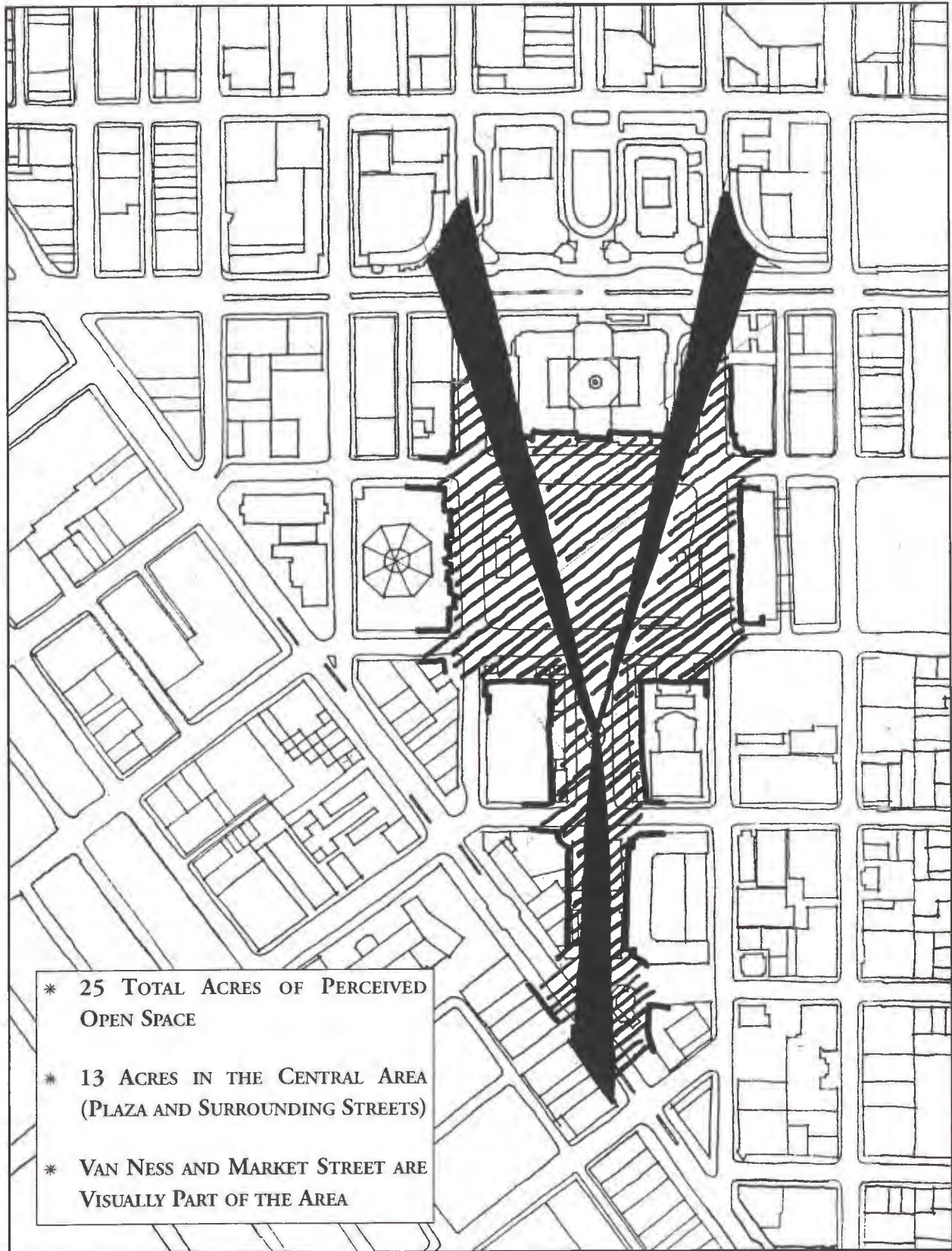
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NIGHTTIME USE

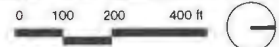
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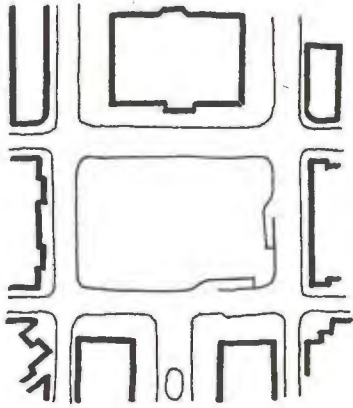
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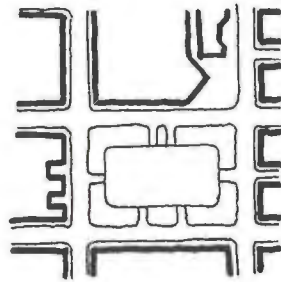
PERCEPTION OF SPACE

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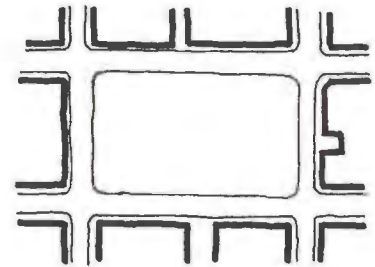
Scale Comparison



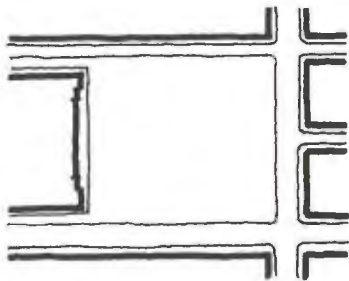
Civic Center Plaza
San Francisco



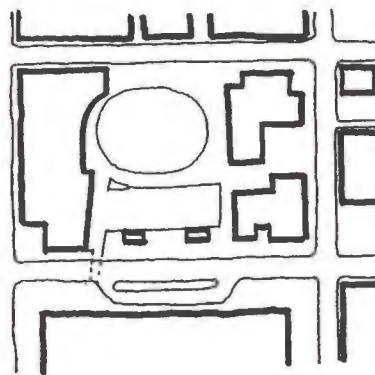
Union Square
San Francisco



Pershing Square
Los Angeles



Bryant Park
New York



Yerba Buena Gardens
San Francisco



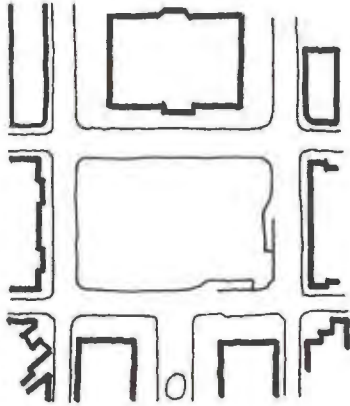
Candlestick Park
San Francisco

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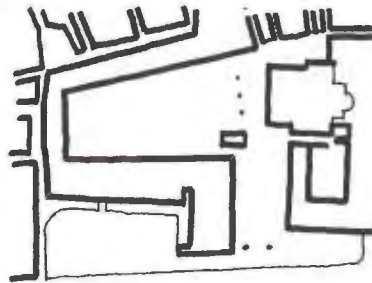
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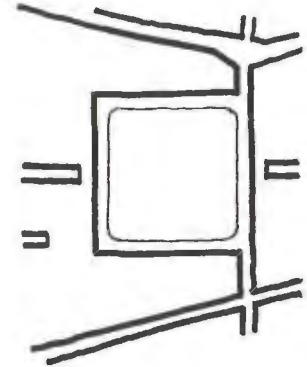
Scale Comparison



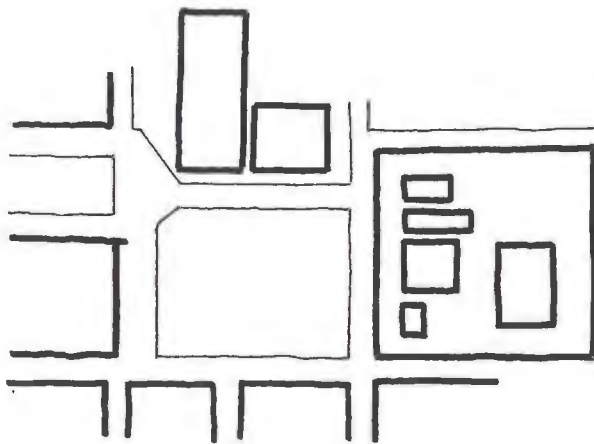
Civic Center Plaza
San Francisco



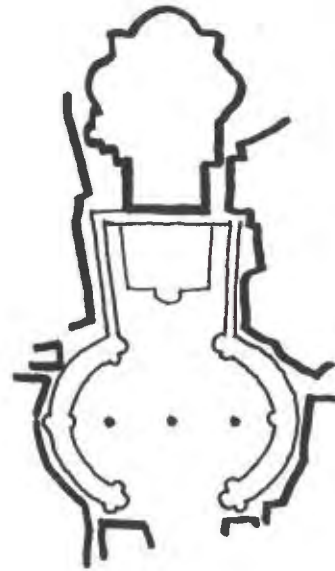
Piazza San Marco
Venice



Place de Vosges
Paris



Zocalo Plaza
Mexico City



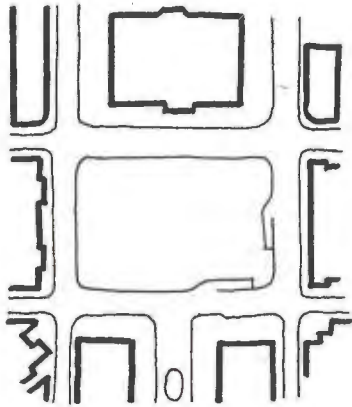
St. Peter's Square
Vatican

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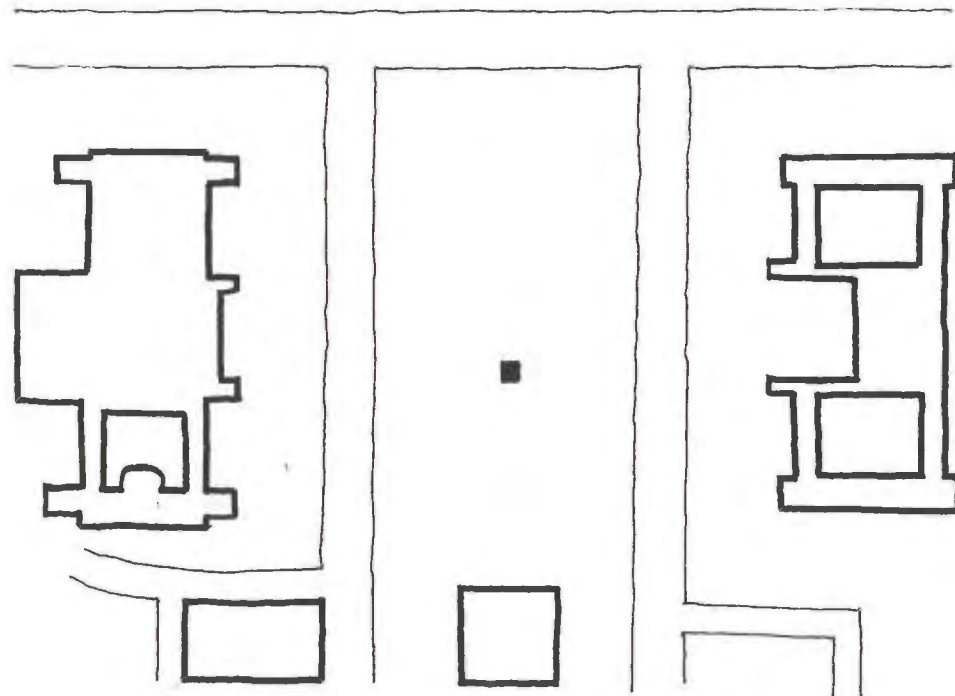
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Scale Comparison



Civic Center Plaza
San Francisco

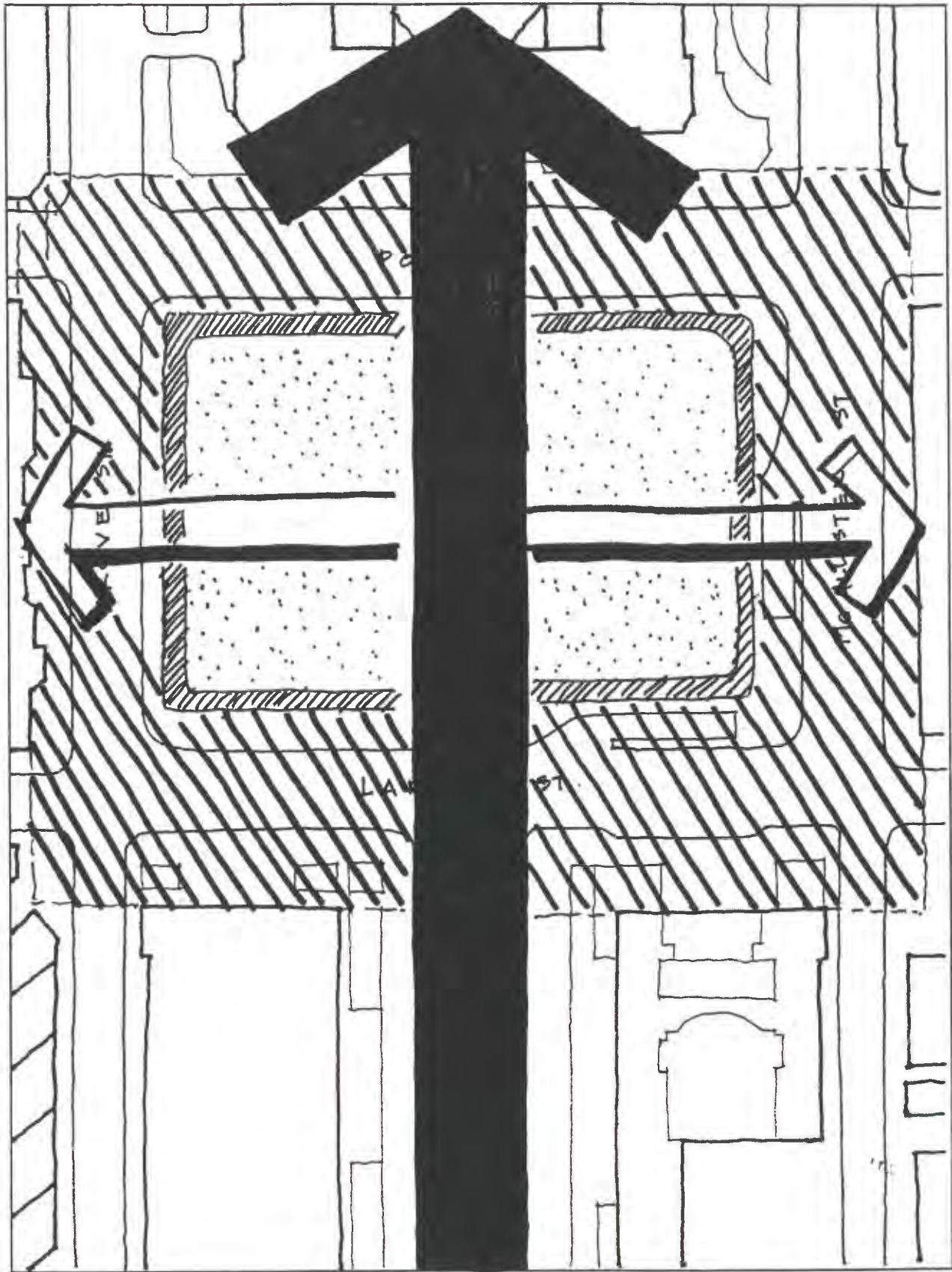
Tiananmen Square
Beijing



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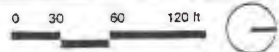
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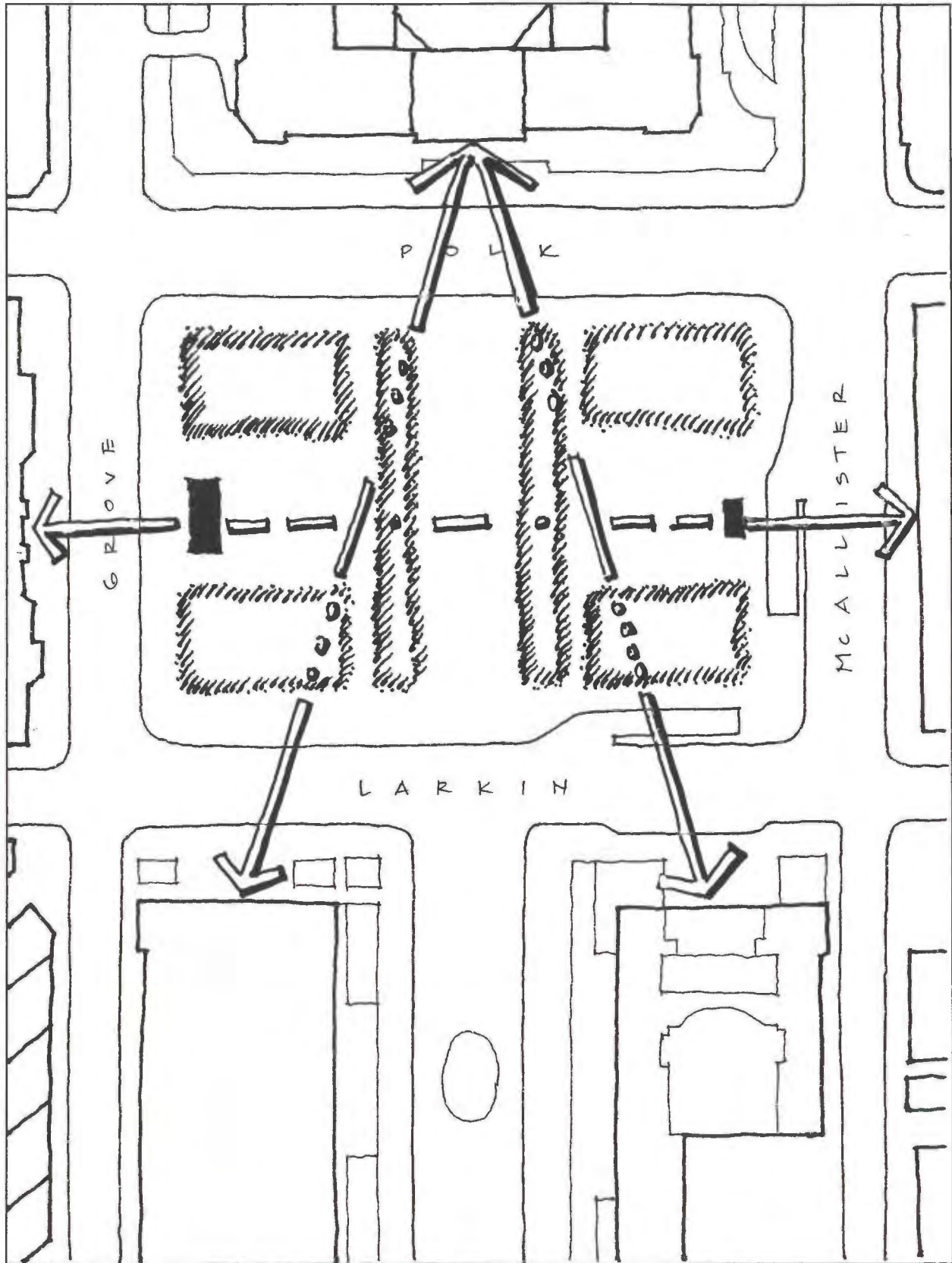
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'STRUCTURE' OF THE SITE

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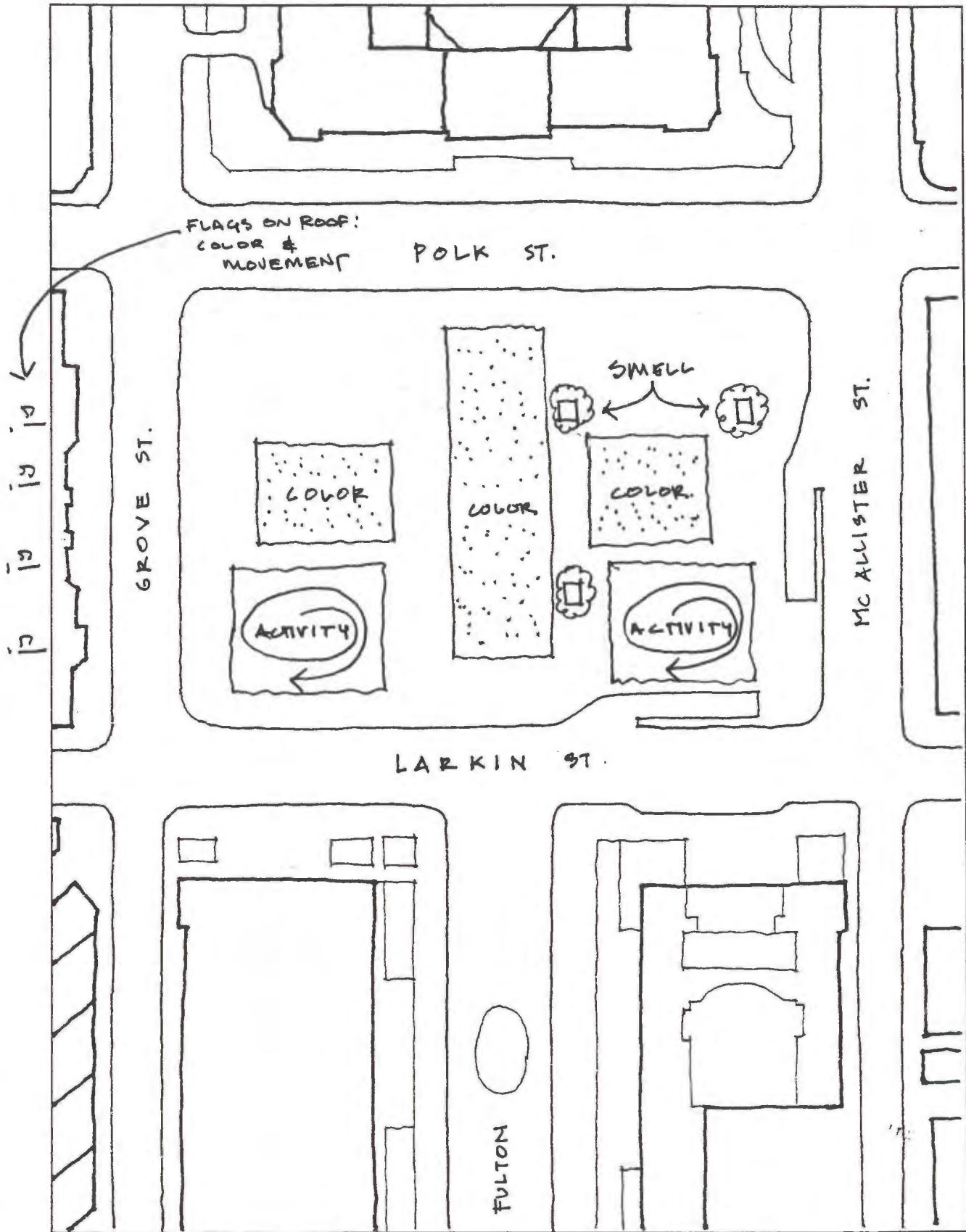
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VIEWS & BLOCKAGES

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SENSORY EXPERIENCE

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II. TRANSPORTATION

A. Traffic Circulation

Existing Traffic
Parking Garage
Commercial Vehicle Access
Key Circulation Issues

B. Transit, On-Street Parking & Pedestrian Analysis

Introduction
Site Analysis
Existing Transportation Conditions
 Available On-Street Parking
 Post-Construction On-Street Parking
 Transit Conditions
 Pedestrian Issues
Conclusions

C. Off-Street Parking (from June 1997 City Office Building Study)

Off-Street Parking Supply & Occupancy
Other Parking Considerations

TRAFFIC CIRCULATION

The Civic Center east of Van Ness Avenue presents an interesting challenge to the transportation planner. On one hand it is comprised of major public buildings and open spaces that require good and safe pedestrian and bicycle circulation. On the other hand, it is a major route for through traffic in the City, particularly in the north-south direction and for the #5, 21 and 19 bus routes. The previous closure and current semi-closure of the Central Freeway has increased the importance of many of the streets through this area; this should decrease after the Freeway is rebuilt. The recently-discussed plan to limit private automobiles on Market Street would also impact Civic Center traffic.

The major transportation element is the underground parking garage which serves an important role in serving government buildings during the day and cultural events at night. Access to and egress from the garage should be carefully coordinated with overall traffic, transit and pedestrian flow planning to minimize queuing and avoid any circuitous routing. Improving pedestrian safety and security to and from the garage is important.

This section presents a brief introduction to traffic circulation in the area, with particular emphasis on access to the parking garage. It is intended to facilitate conceptual design of the Plaza and surroundings and is not intended to have the detail of an environmental study. The section ends with an identification of key circulation issues in the area.

Existing Traffic

The following figure shows peak PM hour traffic volumes and turning movements in the streets adjacent to the Plaza. The volumes were counted in 1995 when the Central Freeway was fully open; as such it is the closest replication to what traffic should be like after reopening of the Freeway.

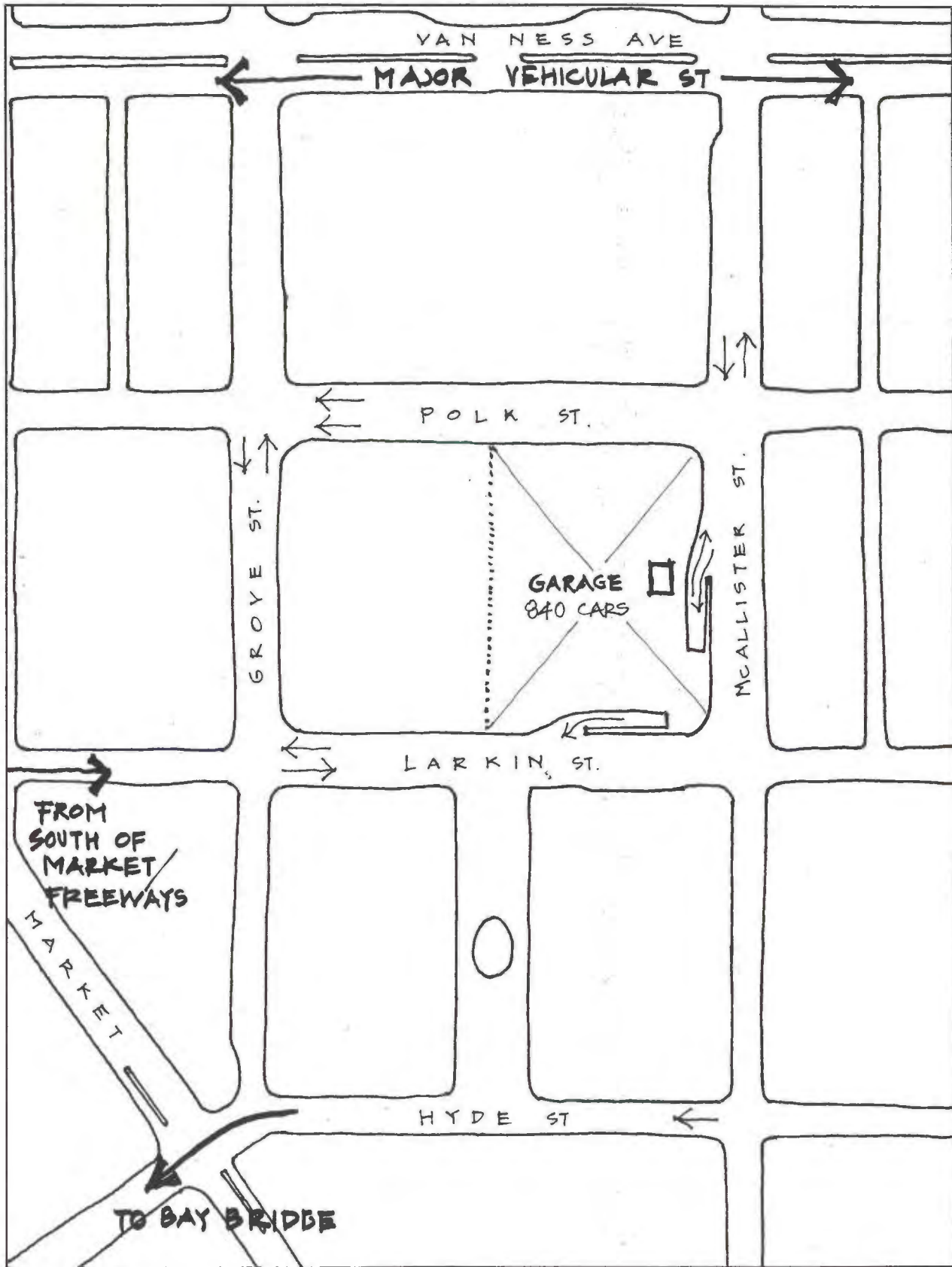
The Civic Center Historic District is located adjacent to but somewhat offset from the two major defining streets in downtown San Francisco: Market Street and Van Ness Avenues.

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The four streets surrounding the Plaza are wider at the Plaza proper primarily to accommodate two-way traffic from the garage entrances and exits. The streets are:

1. **Grove Street:** A two-way street with very light traffic volumes adjacent to the Plaza. MUNI's #21 trolleycoach uses Grove eastbound, but turns south at Polk Street.
2. **McAllister Street:** A two-way street with somewhat higher traffic volumes than Grove because it serves as the primary entrance and exit for the parking garage under the Plaza. Traffic is heavily weighted toward the westbound direction because the street serves as a northbound connection between 7th Street and Van Ness/Franklin Streets for traffic headed from the Freeway to the north part of the City.
3. **Larkin Street:** This is a two-way street at the Plaza but primarily serves as a major northbound street. Traffic coming north from the freeway at 9th Street splits at Market Street into Hayes Street westbound (primarily then acting as a conduit to Van Ness and Franklin northbound) and Larkin Street northbound. The street has the #19 bus and also serves as the main dropoff for the new Main Library.
4. **Polk Street:** This is currently a one-way street around the Plaza during City Hall reconstruction and serves as the southbound equivalent of Larkin Street, with access to the Freeway on 10th Street. It is also the front door to City Hall and thus will have major dropoff and short-term parking activity when City Hall reopens. DPT is examining various options for the street subsequent to completion of City Hall construction to determine whether it should revert to its prior configuration: 2-way north of Grove.

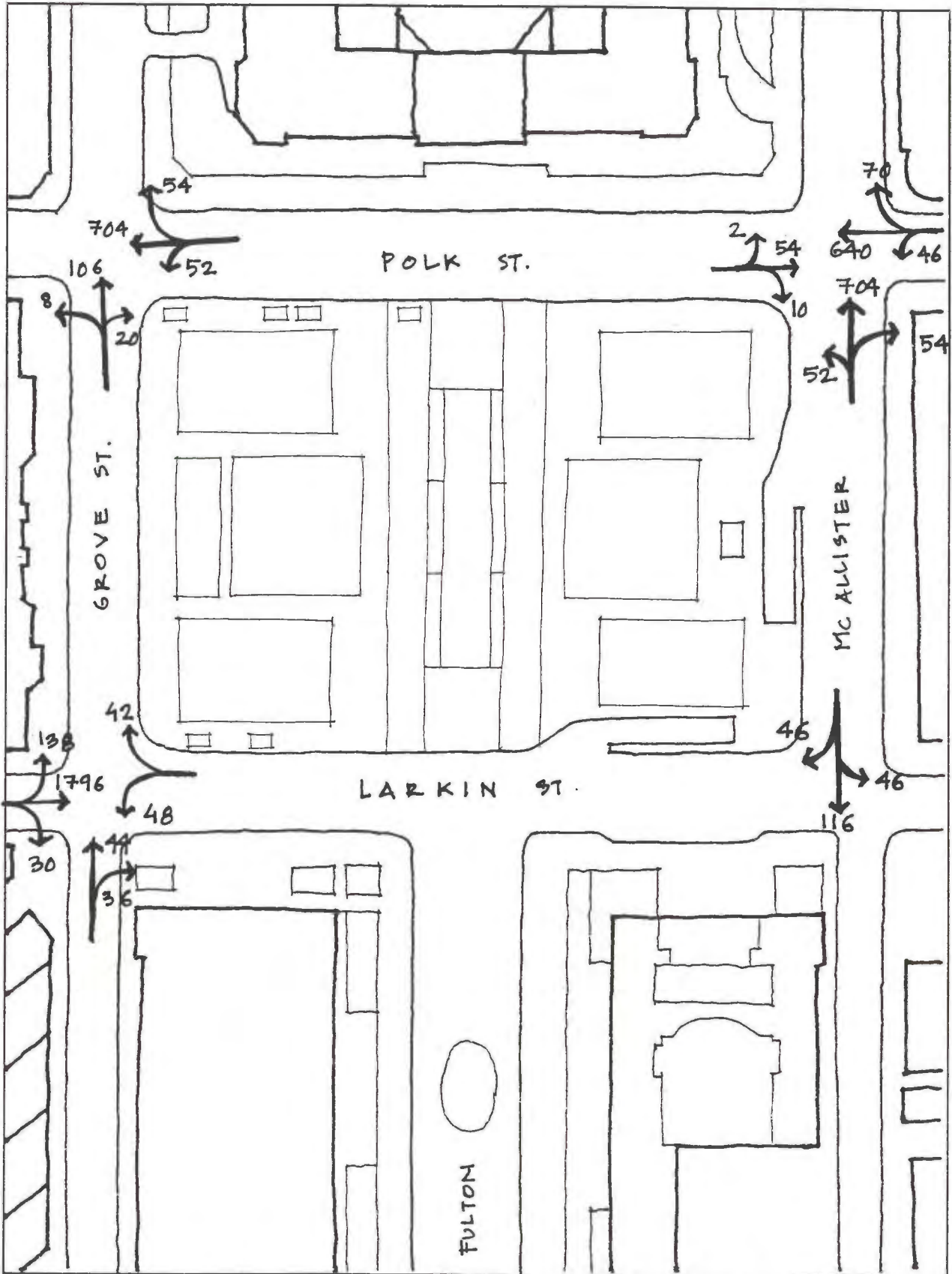


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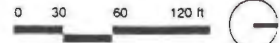
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VEHICULAR CIRCULATION

Site Analysis
 May 1998



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PM PEAK HOUR TRAFFIC

Site Analysis
 May 1998

Parking Garage

An 840 space City-owned public parking garage sits under the northern half of the Plaza. The main entrance and exit to the garage is located on McAllister Street with an ancillary exit on Larkin Street. The ancillary exit is signed for “monthly parkers” but is generally only used when major events necessitate the use of more than one exit.

About half of the spaces in the garage (404) are reserved for monthly parkers with the remainder used for transients. It is reported to be 90-100% full during most of the day. Data received from the City indicate the following revenue profile for February of 1998:

Table 1
Monthly Revenue for Parking Garage

Type of Space	# of Spaces	Gross Revenue	Revenue per Space
Transient	436	\$104,000	\$237
Monthly-Business	128	\$15,612	\$122
Monthly-Residential	36	\$3,240	\$90
Monthly-Government	227	\$26,360	\$116

The McAllister entrance/exit was observed between 5 and 5:30PM (a PM peak period) with the following findings:

1. The total _ hour volume was 101 vehicles out and 20 in; about 3.4 per minute out and .7 per minute in.
2. In the primary out direction (there is probably a mirror image in the morning), 56 vehicles headed west and 45 east. Most of those heading west were going up to Van Ness and Franklin or points west (5 out of 55 made a left on Polk to go south toward the freeway). The 46 cars headed east were not tracked. However, based on traffic counts, it is likely that about an equal amount went (1) north on Larkin, (2) south on Larkin around the block to Polk and thence toward the Freeway, and (3) east to Hyde and then toward the Freeway.

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3. Cars going west on McAllister frequently had trouble getting into line and ended up blocking the eastbound lane. Cars going east did not have the conflict, but had to make an awkward 180 degree turn.
4. In general, the in and out movements conflict considerably at this location. Chaos is avoided only because traffic volumes are relatively low in both the garage and McAllister Street.

Commercial Vehicle Access

There is an underground service vehicle ramp off Hyde Street that connects to Brooks Hall under the south side of the Plaza. Built to provide service access to Brooks Hall, it is currently used primarily for library vehicles.

Key Circulation Issues

The overriding circulation issues concern the underground parking garage. The Plaza currently has two unsightly entrance and exit ramps that do not function very effectively. Specific concerns are as follows:

1. Because of the garage, adjacent streets are wider than they need to be to accommodate two-way traffic. Because traffic in the predominant direction on these streets is generally much greater than in the secondary direction, potential safety problems are created since pedestrians may not look in both directions before crossing.
2. A specific problem, resulting from the above occurs on Larkin Street. If Larkin were made one-way northbound, the currently underused exit ramp could be an on-ramp and serve traffic coming directly from the freeways.
3. The current ramp on McAllister Street is used as both an entrance and exit ramp. Cars going west on McAllister have trouble getting into line and ended up blocking the eastbound lane. Cars going east do not have the conflict, but have to make an awkward 180 degree turn. In general, the in and out movements conflict considerably at this location. Chaos is avoided

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only because traffic volumes are relatively low in both the garage and McAllister Street.

4. Traffic volumes on all streets surrounding the Plaza (particularly the north-south streets) are substantial. This was pointed out at the Public Meeting as a negative. It might be possible to take measures to reduce through traffic but the impacts on heavily traveled parallel streets such as Hyde, Van Ness and Franklin need to be analyzed before those measures should be put into place.

TRANSIT, ON-STREET PARKING, & PEDESTRIAN ANALYSIS

Introduction

The purpose of this analysis is to briefly summarize the transit, on-street parking and pedestrian issues that may influence the development of alternatives for the Civic Center Historic District Improvement Project. This memorandum summarizes available information from recent Environmental Impact Reports including the ones conducted for the Main Library, the State Office Building and the San Francisco Court Building. Because the Main Library information was the most current, it's EIR was used extensively.

In addition to reviewing available information from existing environmental documents, Pittman & Hames Associates (PHA) also conducted a field survey of on-street parking within the Civic Center Project study area. The field survey was conducted on April 23, 1998 and included the inside blocks within the boundaries of Franklin Street, Golden Gate Avenue, Market Street and Hayes Street. The purpose of the field survey was to update the existing Department of Parking and Traffic on-street parking information and to determine how the on-going construction within the study area may impact future assumptions.

It should be noted that this analysis was intended as a brief overview of existing and available information for the Civic Center area, as opposed to an in-depth transportation analysis which would accompany a full transportation study or an environmental review exercise.

Site Analysis

The Civic Center Historic District Improvement Project is located near the central core of the City of San Francisco. The project site is directly adjacent to the San Francisco City Hall and is surrounded by state and local government office buildings, art museums, the City's library, performing arts centers, exhibit facilities and restaurants. Due to its central location, the project area has excellent

access to local and regional transportation services. In addition the site has direct access to both on-street parking and the City owned Civic Center parking structure.

A brief overview of the project site's transit services, available on-street parking and pedestrian issues follows.

Existing Transportation Conditions

Available On-Street Parking

As a result of reviewing available parking information from the Department of Parking and Traffic and conducting a field survey to determine if any changes had occurred since the information was tabulated, a total of 305 on-street available parking spaces were recorded. Figure 1 identifies on-street parking by type and indicates block faces where parking is prohibited. As Figure 1 indicates the plaza is currently surrounded by on-street parking. Along McAllister, Larkin and Grove Streets angled parking is permitted to maximize parking provided within the district. Along Polk Street parallel parking is permitted. Due to on-going construction, parking is currently prohibited along three blocks adjacent to City Hall, along McAllister, between Polk and Larkin Street and along McAllister, between Larkin and Hyde Streets.

The following table summarizes available parking by type. Parking occupancy observed during the morning of April 23, 1998 was approximately 70 percent. Recent environmental documents indicate that parking surveys conducted within and immediately adjacent to the study area later in the day, 1:00 PM to 3:00 PM, reported parking occupancy figures of approximately 80 percent. On-street parking occupancies, as referenced in related environmental documents, indicate higher observed occupancies depending on the number of events scheduled in surrounding performing arts center facilities on a given night or weekend.

Table 1

Existing Parking Conditions

<u>Parking Use</u>	<u>Spaces Available</u>
Angled	122
Parallel	164
Handicap	11
Motorcycle	9
TOTAL	306

Post Construction On-Street Parking

Figure 2 shows estimated available on-street parking following the completion of the current construction efforts within the study area. As Table 2 indicates total estimated on-street parking drops to 282 spaces. Although block faces adjacent to existing construction are added back into this total, this estimate includes the reduction of the 49 parking spaces and 4 handicapped spaces removed as a result of the Fulton Street Pedestrian Mall construction. Although the construction of the Fulton Street Mall is assumed to be part of the Civic Center project, the removal of 49 spaces can be assumed as a net loss to the area. However, due to permit requirements placed on the San Francisco Library, the four handicapped would have to be replaced as close as possible to the library. Further, it should be assumed that depending upon the reconfiguration of the Civic Center on-street parking, the replacement of the 4 handicapped spaces at current parking locations would further reduce available on-street parking.

Table 2

Post Construction Parking Conditions

<u>Parking Use</u>	<u>Spaces Available</u>
Angled	93
Parallel	175
Handicap	6
Motorcycle	8
TOTAL	282

Transit Conditions

The Civic Center Project has excellent transit services. Within one block of the Main Library, 15 Muni bus and rail lines provide local access. Golden Gate Transit which provides bus service to Marin County, SamTrans which provides bus service to San Mateo County and BART, which provides rail connections to Alameda County and Contra Costa Counties all provide service within one or two blocks of the Plaza.

Within the study area Golden Gate Transit and SamTrans provide connections to their major transfer sites located within the City. Golden Gate Transit connections are available from the study area to Lombard Street and the Golden Gate Bridgehead. SamTrans provides connections from the study area to the Transbay Terminal. BART provides services to each of its four regional rail corridors from the Civic Center BART Station located under Market Street at Hyde Street.

The Muni bus routes, which provide local service for employees and patrons of the study area are listed in Figure 3. These six Muni routes provide transfer connections to the Embarcadero waterfront's ferry services and the Peninsula Caltrain Station at 4th and Townsend. In addition, the routes provide connections to San Francisco destinations including Fisherman's Wharf, Potrero Hill, Hunters Point, Ocean Beach, Golden Gate Park, the Mission and the Van Ness corridor.

Pedestrian Issues

Detailed pedestrian volume analysis work was completed for the environmental work required for the construction of the Main Library. That work indicated that peak pedestrian volumes occurred in the midday between 12:00 PM and 1:00 PM. Further, pedestrian flows were projected to be the highest in those sidewalks and crosswalks adjacent to the Main Library. Pedestrian counts were taken during the peak PM period and the higher mid-day peak hour. The major conclusions of the analysis were that the wide street system and sidewalk configurations of the Civic Center area were designed to encourage mid-day pedestrian movements with little conflicts. The report stated that sidewalks generally

were observed to operate as “open flow”, i.e. pedestrians are able to walk with minimal conflicts with other pedestrians. Major exceptions to this observation occurred at the south crossing of Hyde Street/Fulton, which was considered “impeded” during the peak pedestrian hours of noon to 1:00 PM.

The Main Library environmental work also concluded that intersections immediately adjacent to the library would worsen during peak pedestrian hours, moving from open flow to impeded flow.

A major concern to pedestrian flow within the study area is the corner of Grove and Hyde Streets. This corner was considered “impeded” in the Main Library EIR work. However, the corner’s operation for BART and Muni pedestrians has appeared to deteriorate further such that flow is impeded most afternoons, not only at peak periods. The potential redevelopment of the block bounded by Grove, Hyde, Market and Hayes might result in the addition of sidewalk space along Grove Street. In addition, the long term possibility of direct underground access into the Market Street subway is another potential correction for this site.

Due to the long block faces within the Civic Center area, mid-block pedestrian crossings are currently being proposed for several locations following the completion of on-going construction. New locations for mid-block pedestrian crossings are planned in front of City Hall on Polk Street and in front of the City Hall on Van Ness.

Lastly, pedestrian improvements are currently proposed for reducing the length of the crosswalks at the four corners of the Civic Center Plaza. These improvements are currently envisioned as curb extensions built out into the parking strips.

Figure 4 highlights pedestrian issues within the study area that should be addressed in future street work or signalization reconfigurations.

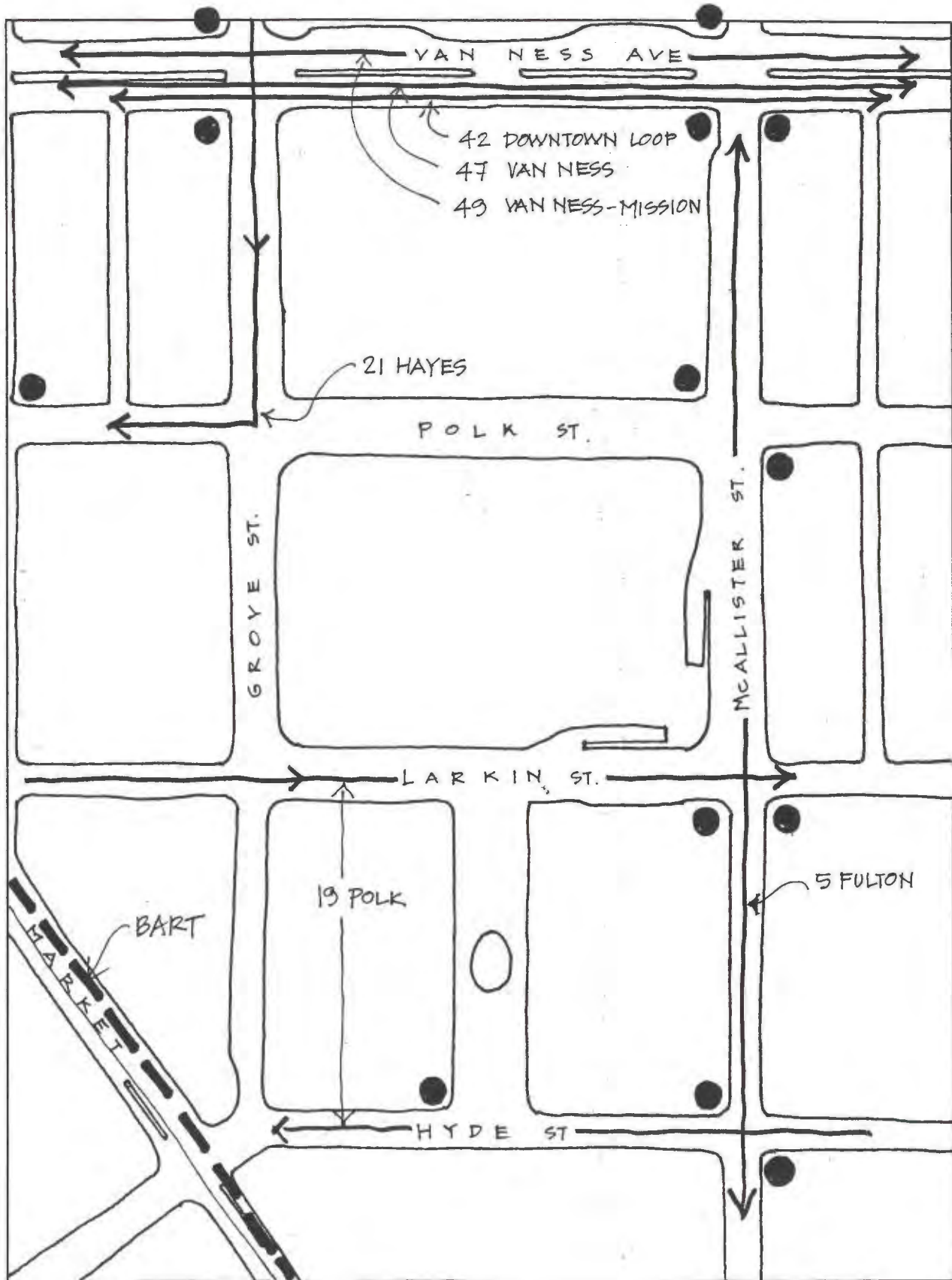
Conclusions

Preliminary conclusions drawn from this brief overview of transit, on-street parking and pedestrian issues is as follows:

1. The transit services provided to the study area are excellent. Both regional and local San Francisco transit service is offered adjacent to the Civic Center Plaza. Although small variations of bus stop siting may be considered, (depending on the specific recommendations of the renovation project), the only transit related alternative currently considered at this time is the possible addition of a direct connection to the Market Street Subway from the Main Library.
2. On-street parking within the study area is expected to decrease over the next several years. This decrease will be the result of additional curb extensions, the addition of mid-block pedestrian crossings to the City Hall, and the construction of the Fulton Street Pedestrian Mall. Depending upon the design of the pedestrian crossings and the curb extensions, on-street parking within the study area is expected to drop slightly below 281 spaces.
3. On-street parking occupancy has generally been observed as approximately 70 percent in the am and 80 percent in the afternoon peak period. Recent environmental reports indicate that on-street parking has been observed as approaching full occupancy when performing art center events have been scheduled simultaneously.
4. Pedestrian flows are generally unimpeded throughout the study area. The major deviations from this observation occur adjacent to the Main Library. A major problem also exists for transit pedestrians seeking access to the Market Street subway. This problem could be corrected by the addition of sidewalk capacity or new subway access options.
5. The reduction of walk distances at the four corners of the Plaza is also of concern. Curb extensions are currently being considered for those sites.
6. Lastly, mid block pedestrian crossings are also proposed on both sides of the reconstructed City Hall.

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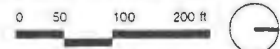
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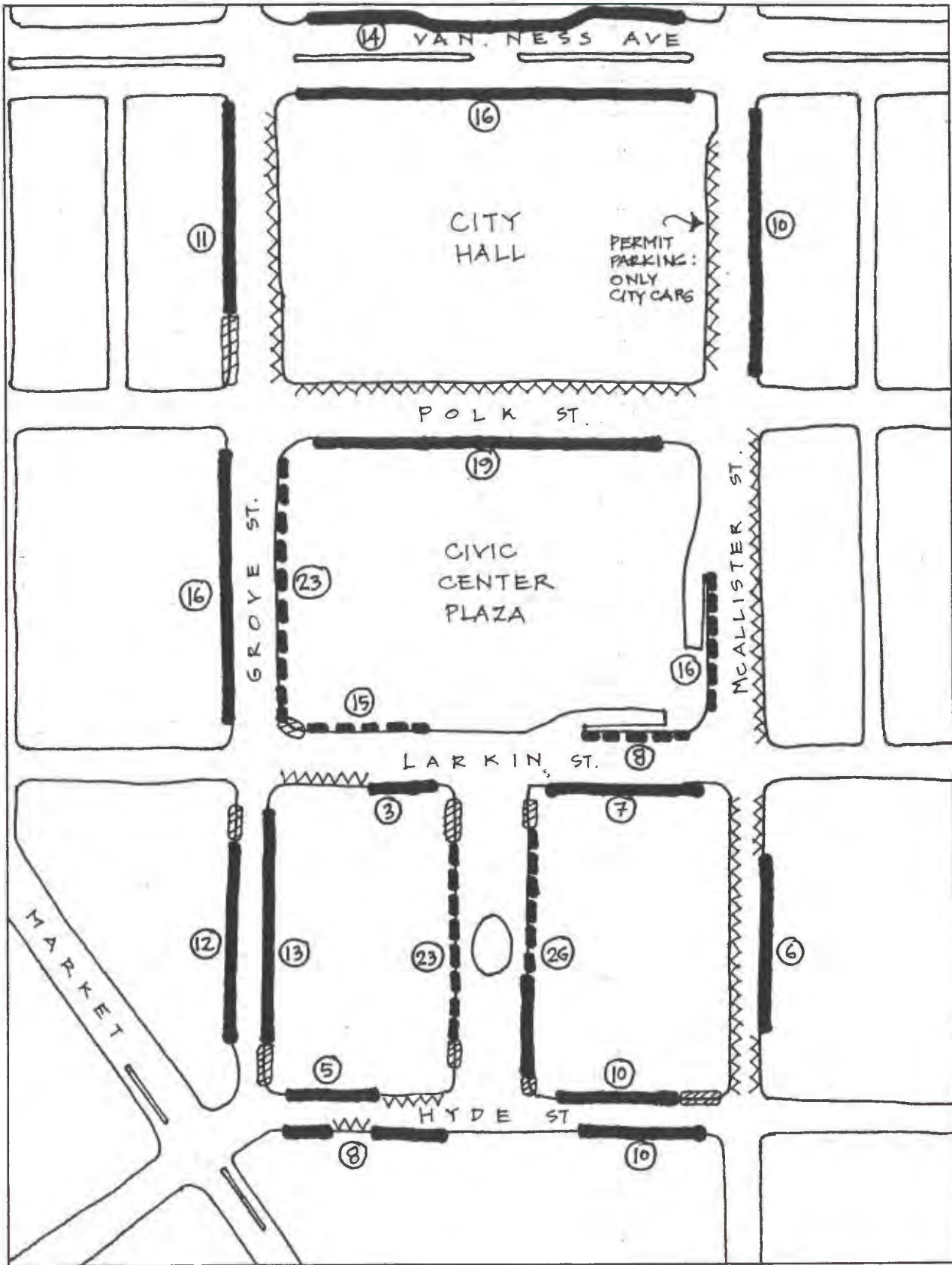
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● MUNI STOPS



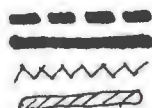
TRANSIT
 Site Analysis
 May 1998



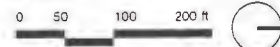
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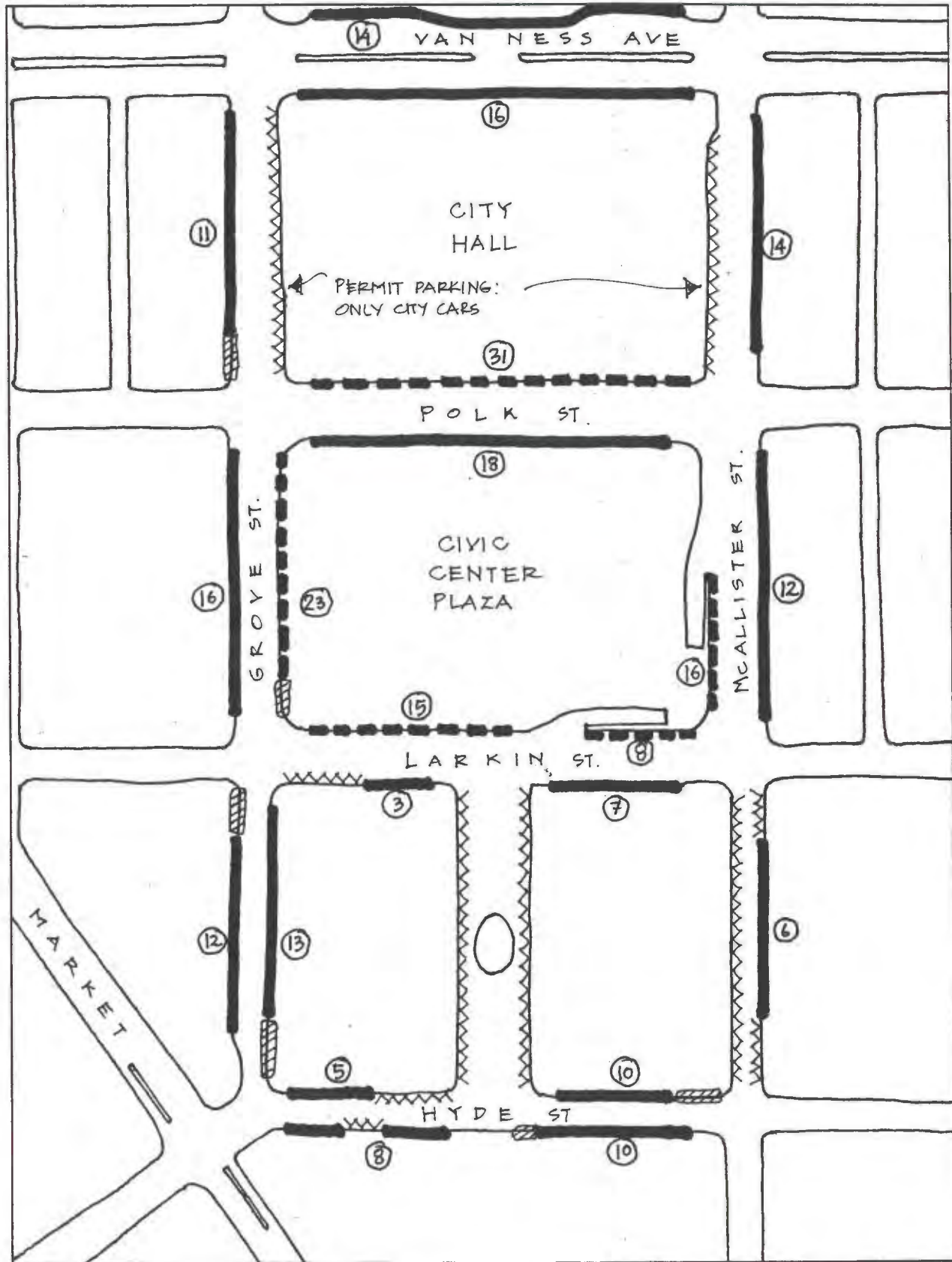


ANGLED PARKING PERMITTED
 PARALLEL PARKING "
 NO PARKING "
 HANDICAP PARKING



EXISTING CONDITIONS

Site Analysis
 May 1998



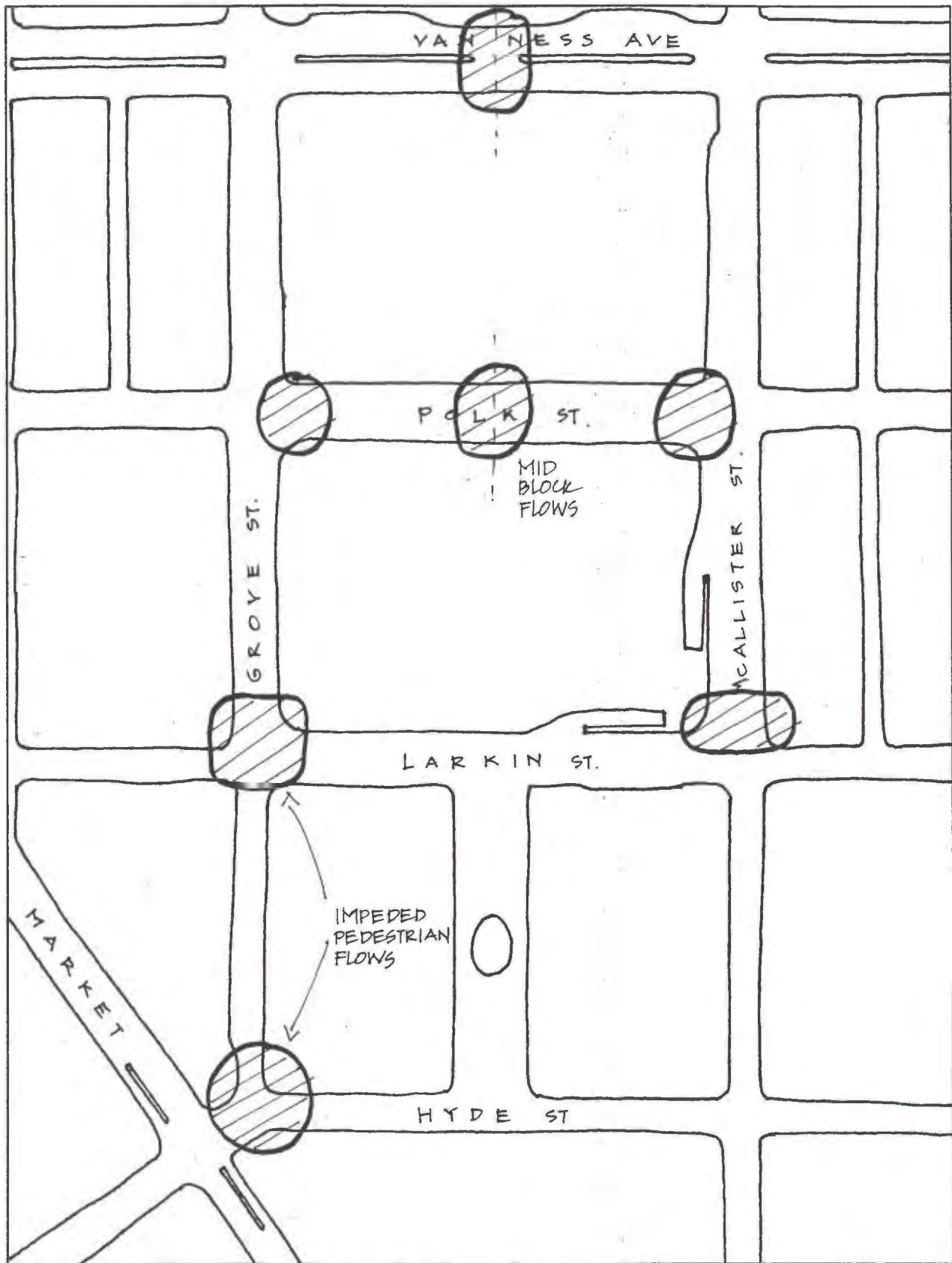
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- ANGLD PARKING PERMITTED
- PARALLEL PARKING "
- ~~~~~ NO PARKING "
- ////// HANDICAP PARKING

POST CONSTRUCTION CONDITIONS

Site Analysis
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PEDESTRIAN CONFLICT AREAS

Site Analysis
 May 1998

OFF-STREET PARKING

Note:

The following off-street parking analysis was prepared by Pittman & Hames in June 1997 for the City Office Building. It is included here as a reference as it identifies all key off-street parking lots and garages in the Civic Center Historic District.

Study Area Boundary

Existing parking conditions were examined in the vicinity of the proposed City Administrative Building site at 525 Golden Gate Avenue. The parking study area is bounded by Eddy Street to the north, Grove Street to the south, Franklin Street to the west and Hyde Street to the east (see Figure 1)

Survey Methodology

The parking inventory and occupancy analysis are based on:

1. A field survey of off-street, publicly available surface parking lots conducted on Tuesday, June 17, 1997 by Pittman & Hames Associates; and
2. Telephone conversations with parking managers at the Civic Center Plaza Garage and Opera Plaza Garage, the only two parking structures located in the study area.

Parking occupancy was analyzed for the mid-afternoon period, between 1:00 and 3:00 PM, which is representative of the peak parking demand of existing and proposed public office uses.

In addition to providing detailed information about the parking inventory, average occupancy, and garage operations, the two garage managers were also contacted on Tuesday, June 17, 1997, between 1:00 and 3:00 PM, to provide actual garage occupancy based on electronic ticket data.

It should be noted that the parking survey was conducted on a day when an event was held at the Bill Graham Civic Auditorium, located just outside the study area on the block bound by Grove, Larkin, Hayes and Polk Streets. An

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Historic District Improvement Project

the mid-afternoon occupancy rate for parking garages was 93 percent. Based on occupancy levels, there are approximately 167 unoccupied spaces available in the study area during the mid-afternoon period between 1:00 and 3:00 PM.

Table 1 summarizes the occupancy levels during the mid-afternoon for off-street public parking in the study area.

On the survey day, the Opera Plaza Garage had only 16 occupied parking stalls at 1:15 PM, however, at 2:30 PM, there were 50 occupied parking stalls (approximately 71 percent occupancy). The increase in parking spaces was due in part to several reasons:

1. Many of the people who park at the Opera Plaza garage are business workers who leave for lunch before 1:00 PM and return after 2:00 PM; and
2. There are a number of people who shop and attend the movie theater at Opera Plaza or use the garage to eat lunch at local restaurants (e.g. Max's Opera Plaza Cafe and Stars Cafe).

Other Parking Considerations

As a result of the 1989 Loma Prieta earthquake, there are several buildings that are being rehabilitated or constructed in the study area (e.g., City Hall and the Federal Courthouse). On the survey day, the Civic Center Plaza garage was 95 percent occupied. The parking manager stated that if it weren't for construction workers who are rehabilitating City Hall and constructing the new State Building and the Courthouse, the typical midday occupancy would be much lower. However, the manager indicated that once these buildings were completed, the mid-afternoon occupancy rate would be close to, if not, 100 percent due to the increased number of workers and visitors in the area.

Within the study area, there are several parking lots associated with public uses which are for the exclusive use of the building tenants and their visitors. These include the Public Utilities Commission (PUC) building and Hastings College of Law. One parking manager felt that the PUC garage was very underutilized by

Transportation

Off-Street Parking: Exhibit from prior study

PUC employees and could provide additional parking to meet the area's high parking demand.

It should also be noted that small surface parking lots in the study area, particularly along Turk Street, in the northern portion of the study area are not well-lit and are located next to land uses and activities that could be perceived as unsafe. Due to these conditions, these lots may not be well used, even when spaces are available.

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Site Analysis
May 1998

Source: Pittman & Hames Associates

Table 1: Civic Center Parking Occupancy Results (Mid-Afternoon Survey: June 17, between 1:00 and 3:00 PM)

Lot # on Map	Lot Location	Total Spaces	Occupied Spaces	% Occupied	Monthly Self Park or Attendant	Parking Rates (daily)	Name of Operator	Hours of Operation
Surface Parking Lots								
1	Turk (south side) between Larkin/Hyde	28	14	50%	Self	\$5.00	Park & Lock	24 hours
2	Turk (north side) between Larkin/Hyde	29	25	86%	Self	\$5.00	Park & Lock	24 hours
3	Turk between Larkin and Polk	60	45	75%	Attendant	6.00	Federal Auto Parking	24 hours 38 marked spaces. Attendant valet parks up to 60 cars.
4	Larkin between McAllister/Golden Gate	100	79	79%	Attendant	\$6.00	Federal Auto Parking	6:30 am - 5:30 pm
	Total (Surface Parking Lots)	217	163	75%				

Parking Garages								
A	Civic Center Plaza Garage: Van Ness between Turk/Golden Gate	843	800	95%	Attendant	Varies (3)	Civic Center Plaza Garage	24 hours
B	Opera Plaza Garage (1): McAllister between Polk/Larkin	120	50	42%	Attendant	Varies (2)	Opera Plaza Garage	Varies (4): 24 hours
	Total (Parking Garages)	963	850	88%				
	Total	1,180	1,013	86%	623			

Source: Parking survey conducted by Pittman & Hames Associates on June 17, 1997

Notes: (1) In addition to public parking, there are 52 spaces reserved for residents and 80 spaces reserved for commercial vehicles. Attendant can valet park up to a maximum of 120 cars.

(2) Civic Center Plaza Garage Parking Rates

7 am - 7 pm		7 pm - 7 am	
Time	Rate	Time	Rate
0-1 hour	\$1.00	0-1 hour	\$1.00
1-2 hours	\$2.00	1-2 hours	\$2.00
2-3 hours	\$3.25	2-3 hours	\$3.25
3-4 hours	\$4.50	3+ (max til 7 am)	\$4.50
4-5 hours	\$6.00		
5-6 hours	\$7.50		
6+ (max til 7 pm)	\$9.00	* 24 hour Maximum	\$13.50

(3) Opera Plaza Garage Parking Rates

Time	Rate
< 20 minutes	\$1.50
< 1 hour	\$4.50
3-12 hours	\$12.00
12-24 hours	\$15.00

(4) Civic Center Plaza Garage Hours of Operation

Day	Hours of Operation
Monday - Thursday	6 am - 12 midnight
Friday	6 am - 1 am
Saturday	8 am - 1 am
Sunday	8 am - 12 midnight

Table 2: Civic Center Parking Occupancy Results Outside Study Area (Mid-Afternoon Survey: June 17, between 1:00 and 3:00 PM)

Lot # on Map	Lot Location	Total Spaces	Occupied Spaces	% Occupied	Monthly Spaces	Self Park or Attendant	Parking Rates (daily)	Name of Operator	Hours of Operation	Comments
Surface Parking Lots										
41	Polk between Hayes/Fell	100	86	86%	-	Self	\$4.00	City Parking Company	24 hours	
42	Polk between Hayes/Ivy	80	45	56%	-	Self	\$5.00	California Parking	12 hours, 6:30 am - 6:30 pm	Neither starting nor ending time were indicated. Also, attendant noted 100 spaces, while survey showed only 92 spaces.
43	Polk between McAllister/Golden Gate	92	80	87%	28	Attendant	\$4.50	Park & Lock	12 hours	
47	Franklin between Grove/Hayes	70	50	71%	-	Attendant	\$5.50	N/A	24 hours	Name of parking operator was not found.
*	Polk between Hayes/Gough	44	40	91%	-	Self	\$5.00	California Parking	12 hours	
**	Franklin between Turk/Golden Gate	60	38	63%	-	Attendant	\$6.00	Federal Auto Parking	6:30 am - 5:30 pm	Signs of stacking. There are 50 parking stalls, yet there were 60 cars parked.
	Total (Surface Parking Lots)	446	339	76%	28					
Parking Garages										
***	Grove between Gough/Franklin	612	428	70%	60	Attendant	N/A	Performing Arts Garage	6:00 am to 10:00 pm	Occupancy estimate provided by Attendant.
	Total (Parking Garages)	612	428	70%	60					
	Total	1,058	767	72%	88					

Source: Parking Survey conducted by Pittman & Hames Associates on June 17, 1997

III. ENGINEERING CONDITIONS

A. Structural Conditions

Summary of Existing Conditions

Brooks Hall

Parking Garage

B. Mechanical/Plumbing/Fire Protection Systems

Brooks Hall

Mechanical System

Plumbing System

Fire Protection

Parking Garage

Mechanical System

Plumbing System

Fire Protection

C. Electrical Conditions

Electrical Capacity Summary (based on review of drawings)

Introduction

Summary of Existing Conditions

Brooks Hall

Parking Garage

Civic Center Plaza

Conclusions & Recommendations

Brooks Hall Survey (based on site tour on April 30, 1998)

Introduction

Summary of Existing Conditions

Conclusions & Recommendations

Introduction

This section documents the findings of the Structural, Mechanical/Plumbing/Fire Protection, and Electrical Engineering teams based on a review of as-built drawings provided by the City and site visits including a tour of Brooks Hall on April 30, 1998. The following sets of design drawings were consulted in evaluating the conditions in the Plaza, Brooks Hall, and the Parking Garage:

San Francisco Civic Center Plaza Phase 2
dated March 2, 1960

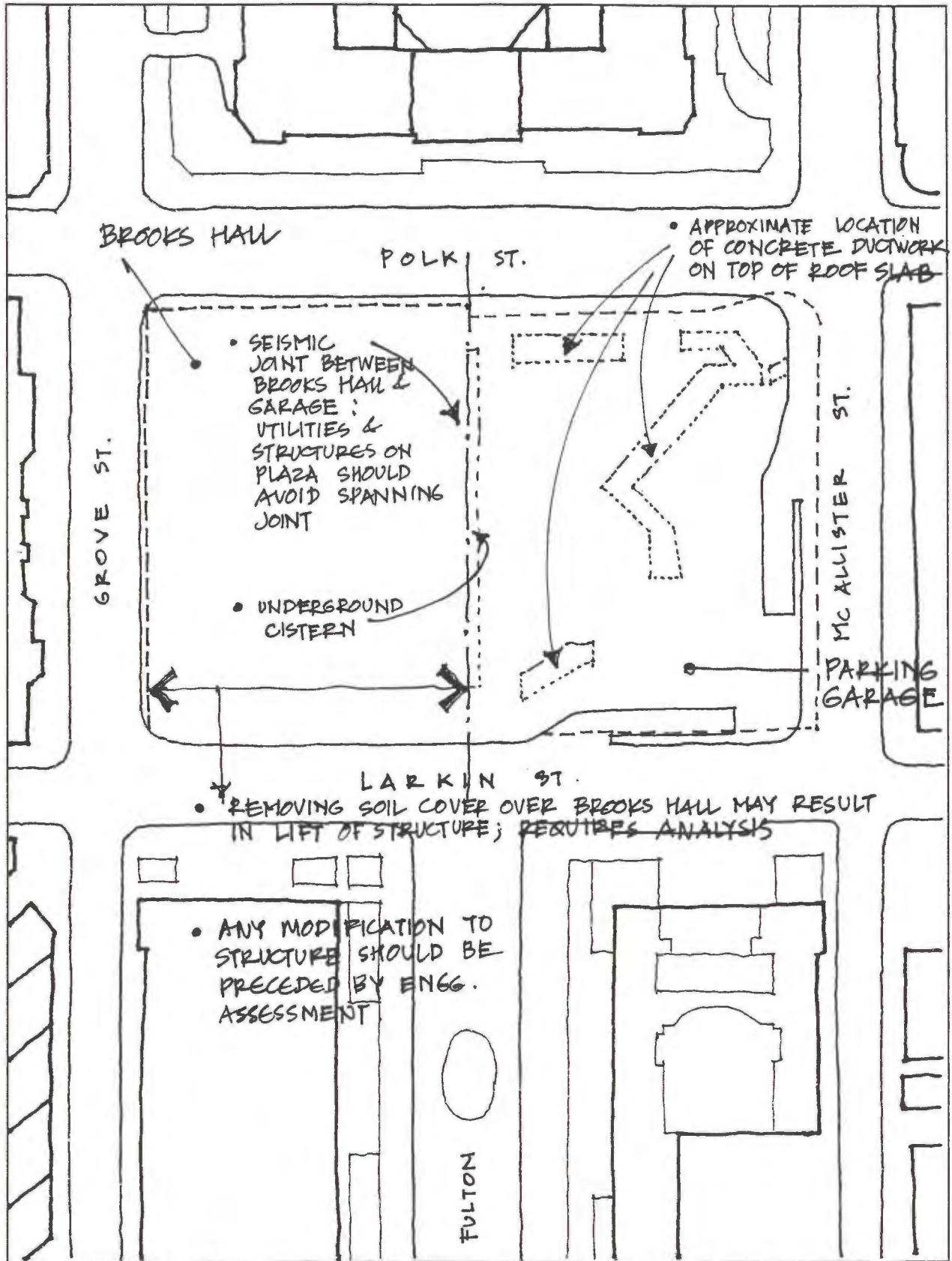
San Francisco Civic Center Exhibit Hall
dated June 25, 1956

San Francisco Civic Center Parking Garage
dated April 20, 1959

The diagram on the following page shows the key engineering constraints identified by the team as having a significant bearing on any proposed modification to the Plaza surface. These include:

- a seismic joint between the two underground structures of Brooks Hall and the Parking Garage which constrains structures and utilities that span across.
- location of concrete ductwork on top of the Parking Garage roof slab which may inhibit easy modification of the Plaza surface.
- soil cover over Brooks Hall which may be required to counteract the upward lift of the structure indicating that any removal needs to be preceded by an assessment.

Moreover, any modification to the underground structures would require detailed structural analysis and code compliance assessment. Detailed observations are presented in the following pages. These include a documentation and preliminary evaluation of existing conditions, early thoughts on code issues, and identification of potential constraints to the extent possible as this stage.



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KEY ENGG. CONSTRAINTS

Site Analysis
May 1998

SUMMARY OF EXISTING CONDITIONS

The following observations are based on our review of the available structural drawings for the Brooks Hall and the Parking Garage and our observations during a site visit on April 30, 1998.

1. Brooks Hall is a one story below grade structure occupying the south half of the Civic Center Plaza site and the Parking Garage is a three story below grade structure occupying the north half. Both are cast-in-place concrete structures. Brooks Hall was built first in 1956 and the Parking Garage later in 1959. The two structures are separated by a 4-1/2" joint. It should be noted that the top of concrete elevation of the Parking Garage roof/plaza slab is generally higher than the Brooks Hall.
2. The drawings show approximately 3' to 5' of soil cover over the roof level. The drawings also indicate the following typical design live loads for the roof/plaza level slab: 150 psf typical areas, 250 psf at sidewalks, and H20 truck loading at streets. 50 psf live load was used in the design of the basement parking levels. These design loads would be consistent with the requirements of the current UBC.
3. Both structures appear to be very well designed and detailed. During our site visit of April 30, 1998, the exposed areas of both structures generally appeared to be in good state of repair with no obvious signs of structural distress. We did observe cracking in the basement slab of Brooks Hall. The primary cracks are typically in a grid pattern located halfway between column lines in each direction. However, there were no signs of water leakage.
4. There was significant amount of moisture in the tunnel connecting the Brooks Hall to the Parking Garage and water seepage from cracks in the walls and slab in this area was apparent. The cause of this leakage should be investigated so that remedial measures could be developed. In the Parking Garage, water stains were observed on the lower most level retain-

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Structural Conditions

Summary of Existing Conditions

ing wall on Larkin Street side. However, there did not appear to be any evidence of fresh moisture seeping through the cracks on this wall.

5. It must be noted that the design of both Brooks Hall and the Parking Structure predates modern seismic design codes and standards. The design earthquake forces have increased significantly since the late 1950's, especially in the close proximity of active major faults. An assessment of the compliance of the structures with the current seismic design requirements and their potential seismic performance would require a detailed structural evaluation.
6. Proposed changes to the Civic Center Plaza should take into account the 4-1/2" joint between the Brooks Hall and the Parking Garage. In the event of a major earthquake, relative movement between the two structures can result in damage to structures or utilities straddling or crossing the joint.
7. Assuming the water table to be at elevations of 36' to 42' as shown on the parking structure drawings, preliminary simplified calculations indicate that for the Brooks Hall the weight of the structure itself may not be adequate to counteract the buoyancy effects of the hydrostatic pressure under the foundation slab. Therefore, any reuse contemplating the removal of the soil cover would require an engineering evaluation to obtain better estimate of the location of the water table and to determine whether soil cover can be removed without potential problems associated with hydrostatic uplift. For the Parking Garage, preliminary calculations indicate that the self weight of the structure may be adequate to resist the hydrostatic uplift.
8. Any proposed structural alterations, such as adding openings, relocating stairs etc., may require engineering evaluation and design. If the structural alterations are major or if change in facility use is contemplated, a seismic evaluation of the structures may also be required in accordance with San Francisco Building Code.

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

BROOKS HALL

Brooks Hall is a one story below grade structure with overall plan dimensions of approximately 284' x 434' and floor to floor height of about 21'-6". It occupies the south half of the Civic Center Plaza site.

The original structural drawings for the Brooks Hall by H. J. Brunnier Structural Engineers are dated June 1956. According to these drawings, Brooks Hall is essentially an all cast-in-place reinforced concrete structure with 2'-6" deep concrete waffle slab spanning between 32" x 32" concrete columns which are spaced at 40'-0" o.c. in both principal directions. The concrete columns have spiral transverse reinforcing at 2-1/4" pitch. The roof over the passageway from the Civic Auditorium consists of 6" one way concrete slab spanning between concrete beams. Post tensioned concrete beams and girders span about 60' in the west portion of the building designated as truck loading area. During our site visit of April 30, 1998, we observed that the ramp leading to the truck loading area near Larkin Street was modified in mid 1990's during the construction of the New Main Library. The framing visible in this area consists of structural steel trusses. The typical top of concrete elevation of roof/plaza level slab is indicated to be 47'-0".

The structure is founded on of 3'-6" to 4'-6" thick concrete mat foundation with two layers of reinforcing in both directions. The finished floor elevation of basement slab is indicated to be 25'-6". Basement retaining walls are typically 24" thick also with two layers of reinforcing. The interior partition walls are 4" to 8" concrete masonry or 8" to 10" cast-in-place concrete. Original drawings show approximately 3' to 5' of soil cover over the roof of the Brooks Hall. According to the notes on the drawings, the following live loads were used in structural design: 150 psf typical, 250 psf at sidewalks, and H20 truck loading at streets. The design concrete compressive strength is 2,500 psi for foundations and walls, 3,000 psi for roof slab, beams and girders, and 3,750 psi for columns. The P.T. beams and girders are of 5,000 psi concrete. The allowable tensile stress for the reinforcing steel is 18,000 psi. The boring logs on the drawings show the ground water table to be about 15' to 20' below the existing ground surface.

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Historic District Improvement Project

PARKING GARAGE

The Parking Garage is a three level below grade structure with overall plan dimensions of approximately 317' x 374'. Access to the basement levels is provided by circular ramps at north west and south east corners of the garage. The first basement level is about 10' below the roof level. The floor to floor height of second and third basement levels is 9'-3". The Parking Garage occupies the north half of the Civic Center Plaza site. The drawings show that there is 4-1/2" separation between the Brooks Hall and the Parking Garage structures. It appears that a joint cover was not provided to bridge this gap.

Based on the original structural drawings, the Parking Garage was designed by Gould and Degenkolb Structural Engineers in 1959. The structural system for the parking garage consists of two way flat slab with drop panels supported on concrete columns at 27"-6" x 30' bay spacing. The roof/plaza level slab is 18" thick with 12" drop panels and the first and second basement level slabs are 12" thick with 6" drop panels. The concrete columns are typically 15" x 45". Drawings show that the concrete columns have spiral transverse reinforcing at 1-3/4" pitch. The top of concrete elevations of the roof slab varies from about 47' to about 51' and is generally higher than for the Brooks Hall on the south side.

The structure is founded on 3' to 5'-10" thick concrete mat with two layers of reinforcing in both principal directions. The basement retaining walls are typically 16" thick except at the south end adjacent to the Brooks Hall where they are 10" to 12" thick. All walls have two layers of reinforcing. According to the notes on the drawings, there is about 3' of soil cover on the roof slab and 320 psf dead load was considered in design. The live loads used in structural design of the roof/plaza level slab were 150 psf typical, 250 psf at sidewalks and H20 truck loading at streets. At other levels, 50 psf live load was used in design. The design concrete compressive strength is 3,250 psi for foundations, walls, and slabs, and 5,000 psi for columns. The main reinforcing steel is indicated to be of 50 ksi strength. The water table was assumed to be at elevations ranging

Structural Conditions

Parking Garage

from about 36' to 42' with a factor of safety of 5' to account for seasonal fluctuations. According to the information provided on the drawings the structure was designed to resist uplift due to hydrostatic pressures.

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Historic District Improvement Project

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Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: OLMM Consulting Engineers

BROOKS HALL

Mechanical System

1. Four fan systems supply air for Brooks Hall. Two supply fans and associated return/relief fans, 76,800 cfm and 64,500 cfm, provides conditioned air for the hall. Two supply fans provide heating and ventilating air for the offices and toilets. The Brooks Hall fan systems and the office fan system is provided with economizer dampers. Fresh air is ducted from outside air louvers on the plaza level above the fan. The filters consist of roll media along the mixing air intake.
2. Each supply fan is provided with a steam heating coil. Steam is supplied from the city steam distribution system.
3. The supply fans appear to be operational. None of the equipment at Brooks Hall was running.
4. The chilled water plant consists of a 243 ton centrifugal chiller with a Marley cooling tower. The chiller uses a refrigerant, which is no longer available. The chilled water plant is over 40 years old and will most likely have to be replaced.
5. The control system is pneumatic with the temperature control panel located by the chiller. This system should be converted to a direct digital control system.
6. The insulation for the piping and equipment appears to be asbestos. The insulation appears to have been tested because several locations were tagged.

Plumbing System

A. Sewer System:

1. Sanitary sewer system consist of a 8" line connected to street sewer at the corner of Grove Street and Larkin Street.

Mechanical, Plumbing, Fire Protection Systems

Brooks Hall

2. Two sewage ejectors are located in the equipment area and receive waste from the toilets and the floor/exhibitor drains. The 8" pump discharge is connected to the street sewer.
3. Sewer vents are terminated at the sidewalk through flush mounted grates.
4. Sewage ejector and sump pumps are old but operational. System malfunctions whenever the electric power is lost to the building.
5. Drains for the drinking fountain and fountains on the plaza level is connected to an 8" gravity drain pipe. This sanitary sewer pipe connects to the 8" sanitary sewer pipe on Larkin Street.

B. Storm sewer system:

1. Roof drainage for Brooks Hall is assumed to be similar to the parking garage (drawings are not available)
2. Roof drains are also provided for the ventilation structures along Larkin Street. These are shown on as-built drawing M-1 to be routed below the surface towards Grove Street.
3. Hardscape and softscape areas are drained through catch basin with storm drain lines running above the structural roof slab. A 12" storm drain main is connected to a street manhole at the corner of Larkin Street and Grove Street. The storm main also serves the parking garage.

C. Domestic water system:

1. Domestic water system consists of 6" water main connected to the Larkin Street water main with a meter located in the equipment room. It serves the public restrooms and the exhibition hall.
2. There is no backflow preventer device on the cold water main and at the cooling tower, current code requires a reduced pressure backflow prevention at these locations.
3. Hose bibbs have no nozzle type vacuum breakers; this is required by current codes.
4. Domestic hot water is provided for the toilet lavatories by a steam heated

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Mechanical, Plumbing, Fire Protection Systems

Brooks Hall

water storage tank. Water heater is old, rusty, and leaking. The tank is not seismically supported.

D. Natural Gas:

1. There is a 4" gas service line for Brooks Hall as shown on As-built drawing M-4.

E. Plumbing fixtures:

1. Plumbing facilities consist of men's, women's public toilets and an employee toilet.
2. Men's toilet has sixteen (16) urinals, twelve (12) water closets, and ten (10) lavatories as shown on As-built drawing M-7.
3. Women's toilet has twenty-one (21) water closets and ten (10) lavatories as shown on As-built drawing M-7.
4. Water closets and urinals are old and worn-out.
5. Lavatories are wall hung vitreous china lavatories with combination faucet. Lavatories and faucets are old and worn out.
6. Plumbing fixtures are not handicapped accessible and do not meet current water conservation requirements.

Fire Protection

1. Brooks Hall's fire protection system consists of 8" fire main, wet fire sprinkler systems, and fire hose reels.
2. Three 8" fire mains feeding the facility are connected to the water mains at Larkin Street, Polk Street, and Grove Street. The mains are not provided with backflow prevention device.

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Site Analysis
May 1998

Source: SJ Engineers

PARKING GARAGE

Mechanical System

1. Garage is mechanically ventilated. Garage ventilation system consist of four (4) 90,000 cfm supply fans, two (2) 72,000 cfm exhaust fans, two (2) 108,000 cfm exhaust fans, ductwork and supply/exhaust grilles.
2. There are concrete exhaust ducts running above the roof in the planted areas and sidewalks, sizes ranging from 60" x 24" to 156" x 24". Concrete ducts in the planted areas has only 8" of soil on top, and concrete duct below sidewalk has 4" paving or concrete on top. These ducts should be verified to avoid conflicts with future ladscape modification plans.
3. Supply fans 1, 2 and 3 are operational. Supply fan #4 was not working.
4. Exhaust fans 4 and 7 are operational. Exhaust fans 5 & 8 were not working.
5. Grilles are dirty.

Plumbing System

A. Sewer System:

1. Sanitary sewer system consist of a 6" gravity line connected to street sewer at the corner of McAllister Street and Larkin Street, sewage ejectors, sump pumps for garage floor sumps, and toilets.
2. Duplex sewage ejector is located on the 3rd sub-floor level and receives waste from the toilets on the 1st sub-floor level. 4" pump discharge is connected to the main 6" sewer.
3. Garage levels are provided with 3" floor sumps along the perimeter wall on Larkin Street side at each garage level, outside stairs 2, 3 and 4 on 3rd sub-floor, and two (2) floor sumps on McAllister Street side on 3rd sub-floor. A duplex sump pump receives the waste water from the floor sumps and discharges to 6" main.
4. Sewer vents are terminated at the sidewalk through flush mounted grates.

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Mechanical, Plumbing, Fire Protection Systems

Parking Garage

5. Sewage ejector and sump pumps are old but operational.

B. Storm sewer system:

1. Roof drainage of garage as shown on Public Structures, Inc.'s drawings dated 09/27/59 consists of 4" drain tile with open joints, 50 lbs. felts over the top half of the joints, 4" gravel bed over the entire roof. Drawings indicate waterproof membrane over the structure roof slab with 2" minimum protection slab. Roof has four major roof valleys sloping down to Larkin Street, each valley has a 4" drain tile at the lowest portion of the valley. The four (4) main drain tile running west-east of the garage are combined to 6" drain tile with a 12" vitrified clay pipe main connected to a curb drain at Larkin Street south of the exit ramp.
2. Hardscape and softscape areas are drained thru catch basins with storm drain pipes running above the concrete protection slab and collected to a 15" main connected to storm drain line running above the Brooks Hall roof.
3. Condition of the existing pipes can not be verified unless a T.V. inspection of the pipe interior is performed. Due to age of the pipe, we assume that the drain tile pipes maybe clogged with sediment due to migration and accumulation of fine sediment into the porous drain tile.

C. Domestic water system:

1. Domestic water system consist of 2" water main connected to the McAllister Street water main with a meter located in a sidewalk vault. It serves the public restrooms and employees toilets on the 1st sub-floor, and 1" hose bibbs adjacent to the four (4) stairs and 1" hose bibbs.
2. There is no backflow preventer device on the cold water main, current code requires a reduced backflow prevention device downstream of the meter.
3. Hose bibbs have no nozzle type vacuum breakers, this is required by current codes.
4. Domestic hot water is provided for the toilet lavatories by an electric water heater located in the employee toilet. Water heater is old and rusty. It is not seismically restraint.

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Mechanical, Plumbing, Fire Protection Systems

Parking Garage

5. There is a 3" cold water loop running above the roof for the lawn hydrants and drinking fountains. Loop serves the parking garage and Brooks Hall.

D. Natural gas:

1. There is no natural gas service to the parking garage.

E. Plumbing fixtures:

1. Plumbing facilities consist of men's, women's public toilets and an employee toilet.
2. Men's toilet has two (2) urinals and two (2) lavatories as shown on As-built drawing P-2.
3. Women's toilet has two (2) waterclosets, urinal and two (2) lavatories as shown on As-built drawing P-2.
4. Employee toilet has a watercloset, a urinal, and a lavatory.
5. Waterclosets are floor mounted vitreous china. Lavatories with flushometer and round bowl. They are old and worn-out.
6. Lavatories are wall hung vitreous china lavatories with combination faucet. Lavatories and faucets are old and worn out.
7. Plumbing fixtures are not handicapped accessible and do not meet current water conservation requirements.
8. Public toilets are closed off to the public due to rampant vandalism.

Fire Protection

1. Garage fire protection system consist of wet fire sprinkler systems, 8" fire main, fire hose racks, and dry standpipes with 3" fire hose valves in each staircase.
2. 8" fire main is connected to the Larkin Street water main, it has no backflow prevention device.

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Historic District Improvement Project

ELECTRICAL CAPACITY SUMMARY

Introduction

The purpose of this report is to summarize the existing electrical power capacity for specific components of the San Francisco Civic Center. These components include the Plaza, Underground Parking Structure and Brooks Exhibit Hall. These components are bound by Polk, McAllister, Larkin and Grove Streets in San Francisco, California.

The findings in this report are based upon information gleaned from the original design drawings for these projects, as follows:

San Francisco Civic Center Exhibit Hall

Drawings E-1 through E-12 dated June 25, 1956

San Francisco Civic Center Parking Garage

Drawings E-1 through E-10 dated April 20, 1959

San Francisco Civic Center Plaza Phase 2

Drawings E-1 through E-2 dated March 2, 1960

At this time, existing conditions have not been confirmed in the field. However, a survey of Brooks Hall based on a tour of the facility is included in this report.

We understand that the Civic Center Master Plan will determine a program for redesign/remodel of the Civic Center Plaza. This redesign/remodel will engender electrical work including lighting systems and miscellaneous power connections for electrical equipment.

Summary of Existing Conditions

San Francisco Civic Center Exhibit Hall

The Exhibit Hall (Brooks Hall) is served from two PG&E transformer vaults as follows:

Electrical Conditions

Electrical Capacity Summary

PG&E Vault Location
Main Switchboard Rating

Grove Street
120/208V, 3 PH - 4W, 4000A

Larkin Street
120/208V, 3 PH - 4W, 3000A

The gross service capacity of these services equates to 23.0 VA/SF based on a floor area of 111,000 square feet. The historic demand for this occupancy should be verified through billing records; it is anticipated that the historic demand for this occupancy is in the 8.0 to 12.0 VA/SF range (710 KW to 1066 KW at .8 PF) and that the existing service capacity is adequate for the ongoing use of this occupancy.

San Francisco Civic Center Parking Garage

The Parking Garage is served from one PG&E transformer vault as follows:

PG&E Vault Location
Main Switchboard Rating

McAllister/Larkin Corner
120/208V, 3 PH - 4W, 3000A

The gross service capacity of this service equates to 3.0 VA/SF based on a floor area of 350,000 square feet. The historic demand for this occupancy should be verified through billing records; it is anticipated that the historic demand for this occupancy is in the 1.0 to 1.5 VA/SF range (280 KW to 420 KW at .8 PF) and that the existing service capacity is adequate for the ongoing use of this occupancy.

San Francisco Civic Center Plaza

The Plaza is served from the Exhibit Hall Larkin Street PG&E transformer vault as follows:

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PG&E Vault Location
Main Switchboard Rating

Exhibit Hall - Larkin Street
120/208V, 3 PH - 4W, 600A

A separate PG&E meter is provided for this service. Two panelboards and service to fountain pumps provide the power supply to plaza lighting and electrical equipment. The historic demand for this occupancy should be verified through billing records. This service could supply up to 172 KVA of connected load on the Plaza.

Conclusions and Recommendation

There is an existing electrical service and PG&E meter dedicated to each of the three occupancy components: Plaza, Parking Garage and Exhibit Hall. The historic billing demands should be obtained to verify adequacy of service capacity for the Parking Garage and Exhibit Hall.

The projected lighting and equipment load for the redesigned/remodeled Plaza should be estimated to determine if the existing service will be of adequate capacity to supply the new load (existing service could supply up to 172 KVA of connected load on the Plaza).

BROOKS HALL SURVEY

Introduction

The purpose of this report is to summarize the existing condition of the electrical systems at Brooks Hall, located beneath Civic Center Plaza in San Francisco, California. The findings in this report are based on a one hour walk through of Brooks Hall which occurred on April 30, 1998 at 10:00 AM.

The findings in this report are based upon general visual observations of existing systems, and commentary provided by the building engineer. No equipment testing or observation behind closed equipment panels, walls or ceilings were made.

The electrical systems in Brooks Hall are energized and operable, however, the facility is no longer used as an exhibit hall. It currently appears to be used for general storage.

In general, the electrical systems are original (~1958), and are installed in accordance with the original design drawings.

Summary of Existing Conditions

Main Electrical Service

Brooks Hall is served from two PG&E transformer vaults as follows:

<u>PG&E Vault Location</u>	<u>Main Switchboard Rating</u>
Grove Street	120/208V, 3 PH - 4W, 4000A
Larkin Street	120/208V, 3 PH - 4W, 3000A

Service busway extends from each PG&E transformer vault to a freestanding main switchboard located in a dedicated main switchboard room. Main switchboards consist of a combination of fuse/switch for mains and molded case circuit breaker for feeders.

The survey did not include the inside of the transformer vaults. It is assumed that these vaults would be able to remain in service.

The main switchboards are original (~1958). While the main switchboards could be tested, cleaned, refurbished and used into the future, in the event of a renovation/change of use of the Brooks Hall facility, replacement of the main switchboards is recommended.

Grove Street Service Power Distribution

The Grove Street service is provides lighting (west side) and receptacle service (120/208V) to Brooks Hall.

Receptacle power is distributed using a 3000A overhead plug in ventilated busway system. The 3000A main busway branches off using "tee" and "cross" fittings so that the entire exhibit hall is served by this system. Plug in type units would be installed with temporary power cable drops to portable panelboards to serve exhibitors on an as needed basis.

Two lighting panelboards provide service to overhead flourescent lighting systems in west side of the main exhibit hall.

Modern convention center/exhibit hall spaces utilize floor boxes for power service to exhibit booths; as such, the existing system would be considered outdated for a new exhibit hall and would have limited or no application for alternative uses for this space.

The power distribution equipment is original (~1958). While the power distribution equipment could be tested, cleaned, refurbished and used into the future, in the event of a renovation/change of use of the Brooks Hall facility, replacement of the power distribution equipment is recommended.

Larkin Street Service Power Distribution

The Grove Street service is provides lighting (east side) and mechanical equipment service (120/208V) to Brooks Hall.

A 750 KVA transformer is provided to step voltage up from 120/208V to 277/480V for service to HVAC equipment. A motor control center is provided for mechanical equipment connections.

Two lighting panelboards provide service to overhead fluorescent lighting systems in east side of the main exhibit hall.

The power distribution equipment is original (~1958). While the power distribution equipment could be tested, cleaned, refurbished and used into the future, in the event of a renovation/change of use of the Brooks Hall facility, replacement of the power distribution equipment is recommended.

Emergency Power

The facility uses a switch ahead of the main circuit breaker to provide emergency power to egress lighting fixtures and exit signs. While this arrangement may be recognized by the NEC as an emergency service, it is not considered reliable enough for a facility of this size and use (current or projected). For example, if the main power supply fails, there will be no emergency power. The only benefit of the current arrangement is that the main disconnect could be opened (presumably by the Fire Department in the event of a fire) while the "emergency" circuit breaker could remain closed.

For the continued use or projected use of this facility, a diesel engine standby generator for egress lighting and life safety equipment would be recommended.

Lighting Systems

The exhibit hall is illuminated using continuous rows of overhead fluorescent strip lighting fixtures. A new convention or exhibit hall system would likely use a more efficient and attractive high bay type metal halide fixture supplemented by quartz fixtures for emergency lighting and color enhancement. The existing system would only be considered appropriate for either a storage or parking use (in either of those cases, less than 100% of existing lighting fixtures would be needed to provide appropriate lighting levels).

Equipment rooms utilize incandescent lamps; for future use, these should be replaced with fluorescent fixtures to improve efficiency and lamp life.

Fire Alarm System

The existing fire alarm system in the exhibit hall consists of two manual pull stations and connections to the sprinkler flow and tamper switches. There are no smoke detectors, fire alarm horns or speakers or visual alarm strobes.

For the continued use or new use of this facility, a new complete fire alarm system consisting is recommended.

Telecommunications Systems

The main telephone room is located in adjacent to the Grove Street main switchboard room. The wiring in this room is outdated and would need a complete replacement to meet today's telecommunications systems requirements.

Telecommunications cabling is distributed in the main exhibit hall using a system of overhead cable trays with cables terminated to junction boxes at the top of the structural columns.

Modern convention center/exhibit hall spaces utilize floor boxes for telecommunications power service to exhibit booths; as such, the existing system would be considered outdated for a new exhibit hall and would have limited or no application for alternative uses for this space.

Conclusions and Recommendations

The existing electrical systems are original (~1958) and at or near the end of their useful life. There is an absence of code conforming fire alarm and emergency power systems.

If the facility were to be upgraded to any use other than storage or parking, a

Electrical Conditions

Brooks Hall Survey

complete replacement of electrical systems is recommended. Consideration would be given to providing service from one PG&E transformer vault at 277/480V.

If the facility were to be used for storage or parking, re-use of selected equipment would be considered a viable approach.

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Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
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Site Analysis
May 1998

Source: Flack + Kurtz Consulting Engineers

IV. PROGRAMMING & MANAGEMENT

A. Analysis of Programming & Management Issues

Site Management
Programming
Maintenance
Security

B. Event List

Civic Center Plaza - Past & Currently Scheduled Events
Civic Center Plaza - Historic Events, 1913 - 1973
Civic Center Plaza - Proposed Events
New Civic Center Plaza - Proposed Events
Civic Auditorium - Past & Currently Scheduled Events

C. Supporting Materials

Memorandum dated 5/6/98 from Walter Cullo, SFPD
Permit Policy & Sample Permits
Sample Maps of Events Requiring Street Closures
Photographs of Selected Events

ANALYSIS OF PROGRAMMING & MANAGEMENT ISSUES

Introduction

This section documents the historic and current uses of Civic Center Plaza and Brooks Hall and analyzes issues of site management, programming, maintenance and security associated with them. The purpose of the following analysis is to identify activities that have contributed to the life of the Plaza over the last few decades, factors that have established its reputation and character, and practices that have contributed to its general deterioration.

In performing a historic and existing site analysis of Civic Center, the KTB team reviewed existing documents, researched library archives, and interviewed numerous individuals who are and have been directly involved with Civic Center as event producers or through various City agencies.

Originally designed by A.L. Warswick in 1914, Civic Center was dedicated in 1915. Since that time it has gone through several modifications and has served various functions. The plaza has hosted a broad range of historic, political, social and special events. The following list provides some insight into the range and character of such events:

- a 1930's free food distribution for cannery workers
- President Truman addressing San Franciscans from the balcony of City Hall (see Supporting Materials, Photo a)
- celebrations for the opening of the Golden Gate Bridge
- a site for barracks for Second World War soldiers and, later, for the United Nations Peace Conference (Photo b)
- a parade and rally for heroes of the Bataan march (Photo c)
- municipal art shows (Photo d)
- the opening of the Civic Center garage in 1960 (Photo e)
- the spectacular motorcycle jump by daredevil Evel Kneivel in 1967 (Photo f)
- peace rallies and Vietnam War demonstrations in the early 70s

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Historic District Improvement Project

- annual city-wide festivals such as Cinco de Mayo (Photo g), and
- Superbowl victory parties.

In the 1980's, events such as the San Francisco Fair and several other commercial events increasingly catered to a younger audience. These events had an intimidating effect on the general San Francisco population. The simultaneous changes in economics and cutting of social programs that effected so many Americans and that gave rise to sensitive and difficult cultural issues such as homelessness also contributed to the plaza's current condition.

The following sections identify these and related issues that have directly or indirectly contributed to the current state of affairs. The focus has been on the issues that have had the most significant impacts on the site. These issues include site management, security, maintenance, landscaping, permitting, park code enforcement, fees and revenue, and ongoing and special event programming.

Site Management

There has been no overall management entity specific to Civic Center. The City has managed the site by delegating responsibility to agencies relevant to the activity and requirements for the site or event. San Francisco Recreation and Parks Department has the authority to permit special events, as well as to provide daily landscape maintenance and repairs to the plaza. All security for daily activities and events falls under the San Francisco Police Department (SFPD) Northern Station. Requests for street closures or permitted parking are processed through the Interdepartmental Staff Committee on Traffic and Transportation (ISCOTT) and administered through the Department of Parking and Traffic.

Historically, the aforementioned multi-agency system achieved satisfactory results and did not diminish the appearance and atmosphere of Civic Center due to the fact that most events were programmed and coordinated by the City. Such events were typically free, celebratory, historic, respectful of the site and

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created specifically within the context of the grand civic plaza. However, beginning in the 1980's, a number of commercial/private ticketed events were permitted that began a process of deterioration of the image and physical site of Civic Center and allowed for the continuing disintegration of the plaza, leading to its current state. These events were permitted by the City, but were not subject to a specific set of event standards designed for Civic Center. As a result, elements such as chain link fencing, weapons detecting devices and charges for admission to Civic Center were included without a model for such elements to fit within the context of the plaza, thus contributing to the loss of its grandeur and potential.

The cultural events produced in the plaza during the 1980s and 1990s have added a potentially unifying character to the otherwise amorphous site. Unfortunately, a standard set of guidelines and a model for event organizers to plan events within the context of the plaza has not been developed and instituted. In addition, insufficient signage for events and daily operations remains an ongoing problem. No guidelines exist to direct organizers in developing a "wayfinding" program to assist attendees at an event.

All events are permitted through the San Francisco Recreation and Parks Department. However, small groups often gather in the plaza without a permit as there are no procedures in place to prevent spontaneous activities. For example, tours of the Civic Center Plaza and the surrounding buildings are not scheduled through any specific agency. Most tour groups, in fact, do not provide the Recreation and Parks Department with a schedule of their stops in the area.

Programming

Programming for Civic Center must be analyzed on different levels. There are two main areas of programming: event programming, including large events and festivals; and ongoing daily programming, the day-to-day programmed activity which includes small concerts, art shows and other gatherings.

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Historic District Improvement Project

Historically, programming at Civic Center consisted almost exclusively of permitting events taking place in the plaza. Events were normally single, one-time-only occasions related to political, cultural, economic and civic issues. Arts events took place on several occasions, as did parades, large scale festivals and cultural gatherings. However, these and other events have never been curated or comprehensively planned, but simply requested to take place and scheduled. Currently, a number of large annual events take place in the plaza. Most are paid admission events and the plaza is used because of its scale and central location. However, no entity curates or shapes activities within the Civic Center either for large events or smaller events. Due to the current condition of the plaza, ongoing performances do not take place. Festivals, readings, fairs, concerts, ceremonies, and other events are not currently programmed into the daily life of the plaza.

Programming issues such as stage placement, event "look" and event logistics, booth placement, artist and curatorial selection are determined by users. No attempt is made to design activities and programs to enhance and directly relate them to the Civic Center site.

Maintenance

The current Recreation and Park staff consists of one gardener (40 hours per week) and one custodian (40 hours per week). Due to funding limitations, staff is borrowed from other Recreation and Park sites to assist with clean-up and repairs after major events. All landscape and hardscape repairs associated with event usage are taken from a security deposit; however, event producers determine and provide their own janitorial, security, waste management and recycling. Note: Currently, there is no requirement for event users to hire professional workers in any of the above referenced categories.

The biggest problem confronting maintenance of the plaza is vandalism. As a result of poor lighting and the lack of night time patrolling, the plaza often falls prey to vandalism. Not only is the vandalism costly but often the destruction requires parts or furniture items to be fabricated, which takes time and leaves

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

the site looking neglected while waiting for the production of items that need to be repaired or replaced.

Health risks are also associated with several maintenance concerns. Pigeons pose a continuing sanitation problem. In addition, holes in the trunks of trees on the plaza provide rat habitat, with the associated health and safety concerns (to say nothing of the aesthetic impacts) the rodents represent.

Security

Security in and around the plaza remains a critical issue. SFPD's Northern Police Station is responsible for securing the plaza. Unlike private security arrangements, however, there are no specific police officers assigned to the plaza. Security is therefore responsive rather than proactive. Officers respond to calls, for example, from Recreation and Park cleaning crews to remove people sleeping in the plaza when crews arrive at the plaza. Although sleeping or camping in the plaza is prohibited from 10:00 p.m. to 6:00 a.m., there is no routine patrolling of the plaza during the night to discourage these activities.

Trees on the plaza pose an added security problem. The shadows cast by the trees promote potentially illicit activity which is difficult to monitor. The plaza does not have sufficient lighting creating a rather scary atmosphere at night. As a result, people travel around the plaza rather than through it to attend a function or meeting in one of the nearby buildings.

During scheduled events in the Plaza, added security is provided by SFPD. Police presence during large events normally consists of four squads having seven or eight officers in each squad, including a bicycle squad and three foot patrols. In addition, private security is required during large, scheduled events. To ensure the maintenance of order during these events, the police also require that organizers curtail music and liquor and ticket sales at least an hour prior to the conclusion of an event.

On a more general level, several social and political issues of recent history in the city reflect the difficulty with security enforcement in the Civic Center area. For example, during the Agnos administration, police were told to enforce the park code except for the sleeping and camping prohibition ordinances, which were explicitly not enforced. This has resulted in an increased security problem in the plaza.

Moreover, regardless of the enforcement of sleeping and camping prohibitions, the fact remains that Civic Center never closes, unlike most city parks. Several Past Captains of SFPD Northern Station noted this fact as undermining adequate security for the plaza at night.

Near the end of the first quarter of 1998, faced with the deteriorating security problem in Civic Center, the police were encouraged to develop a more proactive approach to Civic Center. Plaza patrols have been increased and arrests are being made much more frequently (see SFPD Captain Walter Cullop memorandum of May 5, 1998, in Supporting Materials Section, attached). SFPD notes that crime has dropped by more than half during this time. Still, the police indicate that there is a continued presence of the homeless and drug dealers in the Plaza, with the associated security problems they pose.

Agencies/Representatives Contacted

Agyayo, Patricia. Executive Director, Mission Economic and Cultural Organization, San Francisco, CA

Campbell, Larry. Associate Director, California State Historical Society, San Francisco, CA

Gonzalez, Gloria Koch. Northern Maintenance Supervisor, San Francisco Recreation and Parks Department, San Francisco, CA

Hanson, Gladys. Archivist, San Francisco Museum, The Cannery, San Francisco

Hom, Al. Officer, San Francisco Police Department Northern Station, San Francisco, CA

Lee, Sandy. Recreation Supervisor, Permits and Reservations Division, San Francisco Recreation and Parks Department, San Francisco, CA

San Francisco Public Library, San Francisco History and Archives, San Francisco

Shamban, Cindy. Traffic Survey Technician. San Francisco Department of Parking and Traffic, San Francisco, CA

CIVIC CENTER PLAZA PAST AND CURRENTLY SCHEDULED EVENT EVENTS

NAME	DATE	DESCRIPTION	SOURCE OF INFORMATION	SCOPE	FEES	SOUND PERMIT	LIQUOR LICENSE	STREET CLOSINGS	FENCE AREA	SECURITY	PORTABLE TOILETS	DUMPSTERS	RECYCLING SERVICE	JANITORIAL	INSURANCE
SF SYMPHONY BLACK & WHITE BALL	05/14/93	BLACK TIE EVENT FOR SF SYMPHONY	SAN FRANCISCO REC & PARK	2,500 PEOPLE	\$6,562.50	X	X	X	X		X		X	X	X
1994 SAN FRANCISCO FAIR	9/2-9/5/94		SAN FRANCISCO REC & PARK	APPROX. 45,000 PEOPLE	\$6,000	X	X	X			X	X		X	X
THE TENDERLOIN WALKATHON	4/23/95	WALK FOR THE TENDERLOIN KIDS	SAN FRANCISCO REC & PARK	200 WALKERS	\$35.00						X			X	X
AFGHANISTAN REFUGEES RALLY	3/21/96	PEACEFUL PROTEST	SAN FRANCISCO REC & PARK	APPROX. 100-200 PEOPLE	\$35.00	X								X	X
UAHC CAMP SWIG	8/1/96	ARAB-ISRAELI PEACE PROCESS	SAN FRANCISCO REC & PARK	APPROX. 70 CAMPERS	\$35.00	X								X	X
THE LOGICAL PROGRESSION TOUR	8/11/96		SAN FRANCISCO REC & PARK	APPROX. 500 PEOPLE	\$400.00									X	X
TIBETAN AWARENESS	10/4/97	TIBETAN ISSUES	SAN FRANCISCO REC & PARK	APPROX. 300 PEOPLE	\$400.00	X								X	X
SF HALLOWEEN CELEBRATION	10/31/97	DANCING-COSTUME CONTEST (4,360 LINEAR FT FENCING REQD)	SAN FRANCISCO REC & PARK			X	X	X	X	X	X	X	X	X	X
CHRISTMAS TREE RECYCLING PROGRAM	12/26/97	RECYCLING PROGRAM	SAN FRANCISCO REC & PARK & DPT											X	X
ST. PATRICK'S DAY PARADE	3/17/98	PARADE	DPT	10,000 PEOPLE				X							X
CHERRY BLOSSOM PARADE	4/13/98	PARADE	DPT	10,000 PEOPLE				X							X
		LIVE MUSIC, FOOD, BEVERAGES INCLUDING BEER & WINE & VARIOUS CRAFT CONCESSIONS													
"CINCO DE MAYO" FESTIVAL	5/3/98	(5,000 LINEAR FT FENCING REQD)	DPT	100,000 PEOPLE	\$3,500.00		X	X	X	X	X	X	X	X	X
"FIESTA FILIPINA"	6/13-6/14/98	INTERNATIONAL CULTURAL FESTIVAL	SAN FRANCISCO REC & PARK	5,000 PEOPLE	\$3,500.00	X	X	X			X	X		X	X
SAN FRANCISCO LESBIAN, GAY, BISEXUAL & TRANSGENDER PRIDE CELEBRATION	6/26-6/29/98	PARADE	DPT	20,000 PEOPLE				X							X
FIRST AMENDMENT FIRE SPEECH RALLY	1968-1994	10-12 ANNUALLY, PARADE RALLY	FIRE DEPARTMENT	APPROX. 5,000-10,000		X		X							X

* THE SAN FRANCISCO FIRE DEPARTMENT & SFPD HAVE NOT YET SUPPLIED KTB WITH EVENT INFORMATION THAT WAS REQUESTED FROM THEM.

PROPOSED CIVIC CENTER PLAZA EVENTS

NAME	DATE	DESCRIPTION	SOURCE OF INFORMATION	SCOPE	FEES	SOUND PERMIT	LIQUOR LICENSE	STREET CLOSINGS	FENCE AREA	SECURITY	PORTABLE TOILETS	DUMPSTERS	RECYCLING SERVICE	JANITORIAL
MARTIN LUTHER KING'S B-DAY														
SAN FRANCISCO BALLET														
CHRONICLE GREAT OUTDOORS ADVENTURE FAIR														
TULIPMANIA														
ST. PATRICK'S DAY PARADE	3/16/97													
BOUQUETS FOR ART '97														
SAINTE STUPID'S DAY PARADE	4/1/97													
WHOLE LIFE EXPO														
"CINCO DE MAYO" CELEBRATION	5/4/97													
SAN FRANCISCO MUSIC DAY	6/21/97													
KOED INTERNATIONAL BEER & FOOD FESTIVAL														
LESBIAN, GAY, BISEXUAL, TRANSGENDER PRIDE CELEBRATION	6/29/98													
SAN FRANCISCO SYMPHONY	6/1/97													
THE ARTS COMMISSION/SF SYMPHONY POPS	7/3-8/2													
SAN FRANCISCO MARATHON	7/13/98													
JAZZ & WINE FESTIVAL	7/25-7/27/97													
COMEDY CELEBRATION DAY	LATE JULY													
ACC CRAFT FAIR	8/8-8/10													
4TH ANNUAL FILIPINO ARTS FESTIVAL & PEARL PARADE														
PACIFIC STATES CRAFTS FAIR	8/7													
OPERA IN THE PARK	9/7/98													
SAN FRANCISCO BLUES FESTIVAL	LATE SEP													
FESTA ITALIANA	9/7													
ITALIAN HERITAGE DAY CELEBRATION AND PARADE	10/8/98													
FESTIVAL OF THE VIEWING OF THE MOON														
6TH ANNUAL COUNTRY IN THE CITY MUSIC FESTIVAL	10/7													
POLISH FESTIVAL	10/7													
GREAT HALLOWEEN AND PUMPKIN FESTIVAL	10/18-10/19													
HALLOWEEN SAN FRANCISCO	10/31/98													
CELEBRATION OF CRAFTSWOMAN														

PROPOSED NEW CIVIC CENTER PLAZA EVENTS

NAME	DATE	DESCRIPTION	SOURCE OF INFORMATION	SCOPE	FEES	SOUND PERMIT	LIQUOR LICENSE	STREET CLOSINGS	FENCE AREA	SECURITY	PORTABLE TOILETS	DUMPSTERS	RECYCLING SERVICE	JANITORIAL
OPENING OF SAN FRANCISCO OPERA WITH BIG SCREEN														
SAN FRANCISCO CITY ARTS FESTIVAL														
CIVIC CENTER FARMERS MARKET														
ITALIAN CHALK ART FESTIVAL														
MAYORAL INAUGURATION														
FREE OUTDOOR MOVIES														
MUSICAL THEATER CONCERTS														

HISTORIC EVENTS AT CIVIC CENTER PLAZA
1913-1973

NAME	DATE	DESCRIPTION	SOURCE OF INFORMATION	SCOPE	FEES	SOUND PERMIT	LIQUOR LICENSE	STREET CLOSINGS	FENCE AREA	SECURITY	PORTABLE TOILETS	DUMPSTERS	RECYCLING SERVICE	JANITORAL	INSURANCE
CIVIC CENTER GROUNDBREAKING	4/5/13	GROUNDBREAKING CEREMONY	CALIFORNIA STATE HISTORICAL SOCIETY	UNKNOWN											
OPENING OF FIRST OPERA SEASON	9/1/23	OPENING CEREMONY	CALIFORNIA STATE HISTORICAL SOCIETY	UNKNOWN											
CALIFORNIA DIAMOND JUBILEE COMMEMORATION	9/1/25	COMMEMORATION	CALIFORNIA STATE HISTORICAL SOCIETY	THOUSANDS											
BIG BALL - 200TH ANNIVERSARY OF GE	4/1/32	GALA CELEBRATION	CALIFORNIA STATE HISTORICAL SOCIETY	UNKNOWN											
SHRINE CONVENTION	7/1/32	PARADE & CONVENTION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	APPROX. 60,000											
A CENTURY OF COMMERCE	10/1/32	COMMERCIAL EXPOSITION	CALIFORNIA STATE HISTORICAL SOCIETY	UNKNOWN											
BETTER HOUSING IN SAN FRANCISCO	1/1/34	AFFORDABLE HOUSE BUILDING DEMONSTRATION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
CONSTITUTION DAY EXERCISES	09/17/35	PARADE AND COMMEMORATION PROGRAM	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
GOLDEN GATE BRIDGE OPENING CELEBRATION	11/12-24/36	BRIDGE OPENING CELEBRATION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
FREE LUNCH FOR CANNERY WORKERS	4/26/38	LUNCH DISTRIBUTION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
STORY OF ALEXANDER GRAHAM BELL	3/29/39	FILM SHOOT (MAYOR ROSSI, LORETTA YOUNG, TYRONE POWER, MANY OTHERS)	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
SF SCHOOL SAFETY PATROL	5/21/42	HONORING SCHOOL SAFETY PATROLS	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
CONSTRUCTION OF TEMPORARY BARRACKS FOR SERVICEMEN	8/21/43	TEMPORARY BARRACKS	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
BATAN PRISONERS RECEPTION	9/1/45	WAR HERO COMMEMORATION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
UNITED NATIONS CONFERENCE	10/1/45	CONFERENCE	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
COMMERCE HIGH SCHOOL FIELD DAY & COMPETITIVE DRILL	6/1/46	PARADE	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
HARRY TRUMAN SPEECH	8/23/48	POLITICAL RALLY	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	APPROX. 10,000											
DRIVER EDUCATION DEMONSTRATION	4/30/53	DEMONSTRATION OF DRIVER EDUCATION CARS & PROGRAM	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											

**HISTORIC EVENTS AT CIVIC CENTER PLAZA
1913-1973**

NAME	DATE	DESCRIPTION	SOURCE OF INFORMATION	SCOPE	FEES	SOUND PERMIT	LIQUOR LICENSE	STREET CLOSINGS	FENCE AREA	SECURITY	PORTABLE TOILETS	DUMPSTERS	RECYCLING SERVICE	JANITORIAL	INSURANCE
KOREAN WAR MEDICAL EVACUATION DEMONSTRATION	9/1/53	HELICOPTER MEDIVAC DEMONSTRATION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	UNKNOWN											
ASSEMBLY OF SAN FRANCISCO NEWS DELIVERY CARS AND DRIVERS	6/1/54	COMMEMORATION OF NEW DELIVERY CARS	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
AMERICAN MINING CONGRESS	9/21/54	EXHIBITION OF METAL MINING MACHINERY	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
CIVIC CENTER GARAGE OPENING	3/1/60	MUNICIPAL GARAGE OPENING CEREMONIES	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	HUNDREDS											
SPORTS CYCLE EXHIBITION	11/23/67	MOTORCYCLE EXHIBITION WITH STUNTMAN EVIL KNEIVEL JUMP	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
PLANT A TREE WEEK	3/22/68	TREE PLANTING EXERCISES	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	UNKNOWN											
LONDON WEEK	9/1/71	EXHIBITION	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											
ANNUAL ART SHOW	9/1/73	ANNUAL MUNICIPAL ART FESTIVAL	SAN FRANCISCO PUBLIC LIBRARY ARCHIVES	THOUSANDS											

Memorandum

San Francisco Police Department



To: Deputy Chief Richard Holder
Field Operations Bureau

From: *Walter R. Cullop*
Captain Walter R. Cullop
Commanding Officer
Northern Station

APPROVED	YES	NO
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>

Date: May 5, 1998

Subject: Civic Center Plaza

The following information is presented per your request for Civic Center Plaza.

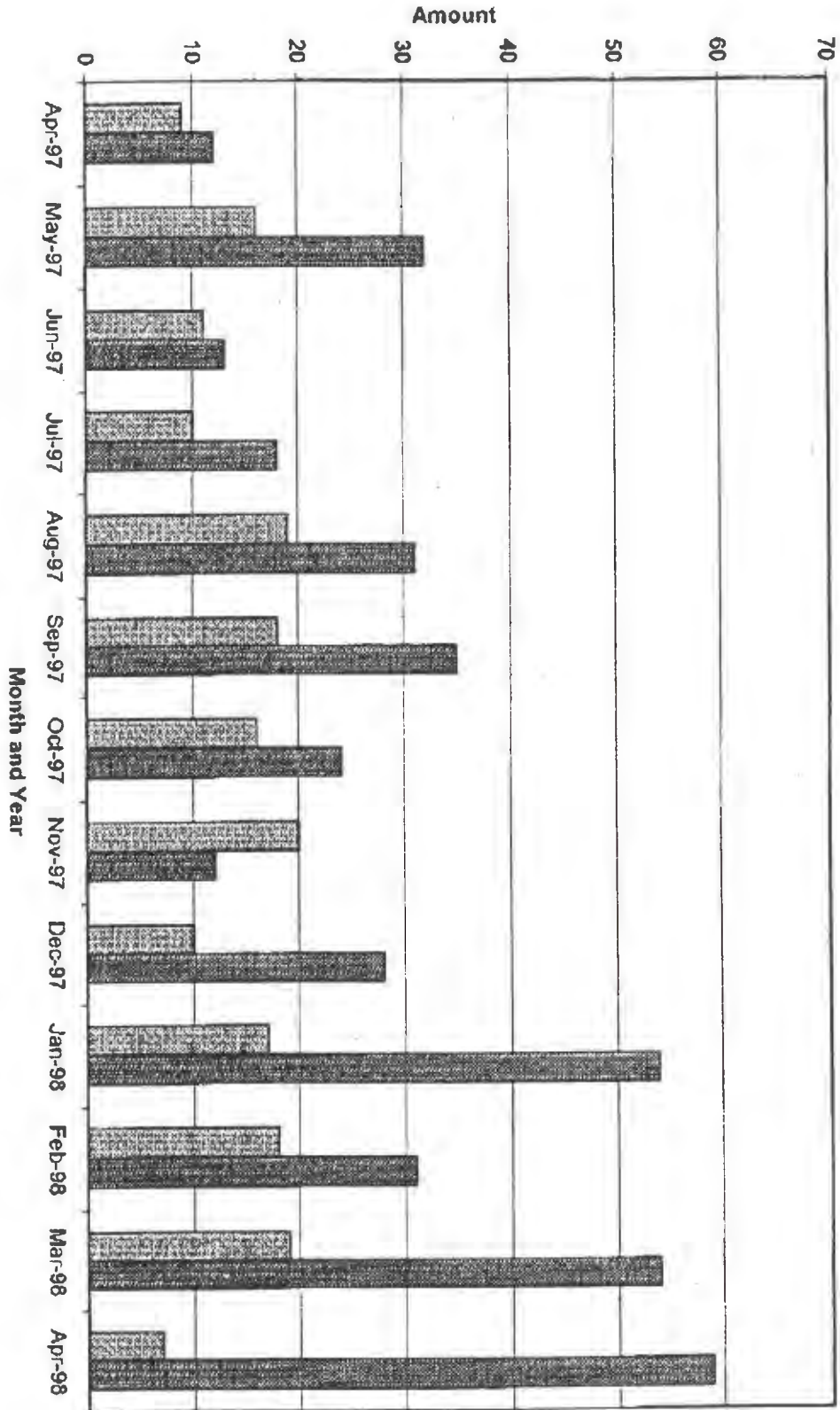
The attached chart shows the crime trends and narcotics arrests for the Civic Center Plaza Area. The average amount of crime (Defined as Murder, Rape, Robbery, Assault, Burglary, Theft and Auto Theft) is 15. You can see that there was an increase starting in December and through the start of the year. An analysis showed, somewhat surprisingly, that a significant number occurred between 1000 and 1400 each day. Northern Station responded with a number of tactics.

- ❖ The beat officers were assigned to increase their patrol in the area.
- ❖ The park car was assigned to increase their patrol in the area.
- ❖ An 11550 H&S program under the supervision of Sgt. Pate of ^{INLESHIDE} ~~Mission~~ was started with the trainees (including the CHP) in that area.
- ❖ My plainclothes cars made it their second priority after Western Addition.
- ❖ I established a foot beat from 1000-1400 three days a week using the EWW Baseball Backfill detail.

You can see that arrests have skyrocketed from an average of 20 a month last year to an average of 50 so far this year. Crime has dropped from an average of 18 a month during the first quarter to 7 in April.

An evaluation of the situation shows that there is a combination of homeless and drug dealers occupying the area. The closing of City Hall, the Museum and the State Building has greatly reduced the foot traffic through that area. We will continue our push in that area. I believe that if the Plaza is redesigned with security in mind the opening of these buildings will transform the Civic Center.

Crimes and Narcotics Arrests in Civic Center



RECREATION AND PARK COMMISSION

Permit and Reservation Policy

Resolution No. 9705-073, Adopted May 15, 1997

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I. PARK CODE SECTION 7.03 PERMIT APPLICATIONS

A. APPLICATION PROCEDURE

1. Except for permits for large events described below, and permits for the sale of food or distribution of free food, a written application for a permit to perform an activity listed in Section 7.03 shall be made to the Recreation and Park Department at least 15 days in advance, excluding Saturdays, Sundays and legal holidays, so that staff will have adequate time to process requests properly, meet with parties of interest, and coordinate with other affected public agencies as needed. A written application for a permit to perform an activity listed in Section 7.03 which is a large event with an expected attendance of at least 5,000 or for the sale or distribution of food shall be made to the Recreation and Park Department at least 30 days in advance, excluding Saturdays, Sundays and legal holidays, so that staff will have adequate time to schedule meetings with the permittee and other affected public agencies. Applications for events with an expected attendance of at least 5,000 shall include all of the following information:

- (a) The name, address and telephone number of the applicant;
- (b) The name(s) of all sponsoring, participating and/or performing groups;
- (c) A description of the activity for which a permit is sought;
- (d) The date, starting time, place and the estimated length of time of the event;
- (e) The number of persons that are expected to be involved and the reasons for anticipating such a number;
- (f) At least two preferred or desired locations;
- (g) A transportation management plan detailing methodologies and measures for minimizing private auto use and promoting transit use, as well as other plans or proposals, detailing methodologies for minimizing litter, congestion and noise at the preferred or desired location and the surrounding areas that would be affected by the proposed event;
- (h) Where the applicant is an individual, the signature of the applicant, and where the applicant is a person other than an individual, the signature, name address, and telephone number of the individual executing the application on behalf of the applicant.

Applications for events with an expected attendance of less than 5,000 persons or for the sale or distribution of food to less than 5,000 persons shall include all of the following information set forth in subsections 1 (a) through (f) and (h).

- (i) Potential permittee will be required to submit a non-refundable amount of 25% of the service fee before the application is processed.

2. The various time requirements for advance application may be waived by the General Manager, upon request in writing by the applicant, if the General Manager determines that the event or events giving rise to the permit application do not reasonably allow a person time to file a permit application within the required time or if an unusual event or combination of events renders such requirement an unreasonable restriction on

the right of free speech. Staff cannot approve a permit application filed more than 365 days in advance of the proposed event. Applicants seeking to reserve park property more than one year in advance of their event must seek approval from the Recreation and Park Commission.

3. Spontaneous daily gatherings of individuals dedicated to the practice of various forms of martial arts or Tai Chi exercise may freely assemble without prior application for a permit on certain park properties which shall be designated by the General Manager. The General Manager shall maintain the list of the designated park properties and shall make the list available to the public and the Police Department. The General Manager shall inform persons wishing to use designated park properties for the practice of martial arts or Tai Chi exercise that the designated properties are available only when they are not in use pursuant to an approved permit. The General Manager may add or delete designated park properties from the list as is deemed appropriate. Any changes to the list shall be reported to the Commission in the General Manager's report at the Commission meeting immediately following the General Manager's decision to add or delete a designated site. Nothing in this subsection shall be construed to affect the requirements of Park Code Section 7.03 subsections (e) (pre-event publicity) and (m) (amplified sound) or Section 3.08 (compensation for instruction).

B. PROCESSING PROCEDURE

1. Except for applications for the use of the Polo Field for one of the four nonathletic events and athletic events, fully completed permit applications for the same desired location shall be processed in order of receipt. Applications for athletic events will be regulated by the Permits and Reservations Policy of the Athletic Division as adopted by the Recreation and Park Commission. Revision of an application shall not cause an application to lose priority as to the location desired, unless the revision includes the request for a new location.

2. Fully completed permit applications for activities listed in Park Code Section 7.03 received less than 30 days prior to the date of the proposed event shall be processed within 10 days, excluding Saturdays, Sundays and legal holidays. An application shall be deemed processed within 10 days if the approval or denial is mailed to the address contained in the permit application within 10 days after the day it is received or is communicated orally within 10 days after the day it is received, excluding Saturdays, Sundays, and legal holidays. A copy of any written approval or denial of an application shall be kept by the Recreation and Park Department and shall be made available to the applicant upon request.

3. Fully completed permit applications for activities listed in Section 7.03 received 30 days or more before the date of the proposed activity shall be processed as time allows but in no event shall notice of approval or denial be mailed or communicated less than 24 calendar days prior to the date of the proposed activity.

4. Permit applications received in less than the required 15 and 30 day time limits shall be processed within a reasonable time, provided that the General Manager has waived the advance application requirement as set forth in Section I A above. At the time that the applicant is notified of such waiver, the General Manager shall inform the applicant when his or her application is expected to be acted upon.

5. An incomplete permit application shall be returned to the applicant with an explanation as to why it is incomplete whenever the Recreation and Park Department has sufficient information to enable it to return the application.

6. Notice of the denial of a permit application shall be accompanied by a statement of the grounds upon which the application was denied.

7. If a permit application is revised, the time within which the application must be processed shall be computed from the date of the revision.

C. GENERAL

1. Permit applicants shall be advised by staff that any publicity issued by the applicant before a permit has been issued is done at the applicant's own risk.

2. In order to insure that public enjoyment of park properties and the public comfort, convenience, safety and welfare are not disturbed and that public or private property is not damaged, staff may impose reasonable conditions on approval of permit applications, including but not limited to, the conditions that the applicant provide debris boxes, chemical toilet units, protective coverings, monitors, transportation management measures, and security personnel, (after staff consultation with the Police Department) and that the applicant ensure that any stage, booth, platform, tent or other erected structure complies with applicable local laws.

3. Staff shall inform applicants of restrictions contained in City ordinances regulating the use of amplified sound, of the issuance of sound amplification permits by the Police Department, and of the fact that sound amplification ordinances are enforced by the Police Department.

4. Prior to issuing a permit, staff shall consult the Police Department, Municipal Railway, Fire Department, Health Department, Emergency Ambulance Service, Department of Public Works or other relevant agency if any aspect of a permit request requires action or permission from the agency. Staff may also consult the advice of experts in the community in evaluating which park facility is the most appropriate to accommodate the proposed event. On any request for a permit for an event which will draw over 5,000 persons, staff shall require the applicant to recycle any newspaper, glass or aluminum items generated by the event. The term "recycle" shall mean and include packaging newspaper, glass and aluminum items separately and making arrangements to have these items delivered to neighborhood recycling centers in the City. In consultation with staff, permittees may make other arrangements for the disposal of recyclable items. On any request for an event which will draw over 1,000 persons, staff shall require the applicant to pay an additional fee for the cost of providing parking control for the event.

5. Staff may issue one day permits for the sale of food products with approval of the General Manager and the Health Department. All food permits must be filed 30 days in advance of the event. Staff shall have permission to authorize the serving or selling of alcoholic beverages for one day permits with approval of the General Manager so long as the applicant has obtained the necessary approval from the Alcoholic Beverages Commission (ABC). All permits must be posted at the permitted site so that they may be easily viewed by the general public or any authorized personnel of the City and County of San Francisco.

6. Permittee must secure proper Health Department Notice to Operate and if alcohol is involved a permit from ABC. The Recreation and Park Department letter of permit and the Health Department Notice to Operate must be visibly displayed on each booth or location.

7. Prior to issuing a permit, staff shall arrange a meeting of all public agencies involved in an event with the sponsors of the event if staff concludes the the anticipated attendance is in excess of 5,000, or if some aspect of the event would require special services or permission from the affected public agencies which could not be arranged through normal permit procedures or by consultation with the agencies by telephone.

8. The sale and use of mylar balloons on all park facilities is prohibited.

9. All other balloons are permitted on park property, but the applicant must remove them following the event. The release of balloons on park property is prohibited.

10. Staff shall advise applicants of the Board of Supervisors' policy against the use of food packaging items which contain chlorofluorocarbons, commonly referred to as styrofoam. Staff shall advise applicants that the use of styrofoam products (defined in San Francisco Health Code Sections 469.1 (a) (b) (d) (e)) on all park facilities is prohibited.

11. The General Manager may enter into an agreement with a nonprofit organization seeking to use park property to waive the applicable use fees in exchange for receiving services that may be provided to the City, provided that the value of the fees waived does not exceed the value of the services rendered.

12. Staff shall process all permits without discrimination with regard to race, color, religion, ancestry, national origin, age, sex, political affiliation, sexual orientation, disability or on any other grounds prohibited by law, of those individuals or groups requesting such permits.

13. Any permittee requesting to erect a stage, booth, platform, tent or other structure must submit an anchoring plan for such structure(s) at the time the permit is requested. The anchoring plan must detail the method to be used to secure such structure(s) in place in a safe and stable condition. No park benches, light standards, trash receptacles, buildings, trees, shrubs and the like may be used for the purpose of securing any structure(s) unless prior approval is received from the General Manager. Staff shall review the anchoring plan prior to the approval of the requested permit.

14. Material misrepresentations of fact in an application, in circumstances where the applicant reasonably knew or should have known the application did not contain the true facts, may be considered by the General Manager in determining whether the permit application should be denied or revoked because of the applicant's inability to be responsible for the use of park facilities in compliance with the Park Code and all applicable laws, rules and regulations.

If staff has reason to believe that advertising or publicity for an event for which an application is on file or permit has been issued describes or refers to the event in a manner which indicates that the event is different from that described in the letter of intent or application, staff may request the applicant or permittee to submit such advertising or publicity material. Staff shall examine the same for the purpose of

determining whether there is reason to conclude that the application inaccurately or incompletely describes the planned event. If it so determines, in cases where the permit has not been granted, staff shall immediately notify applicant of the same and schedule a hearing before the General Manager to determine whether the applicant must modify its application.

In cases where the application has been granted, staff shall schedule a hearing before the General Manager for the purpose of revoking the issuance of the permit in light of the changed circumstances.

15. Under the California Government Code section 6157, amended in 1992, a public agency may recover the cost of processing and collection of a returned check. In addition, please take note that any person who willfully delivers any check with knowledge that he or she has insufficient funds to cover the amount of the check may, under certain circumstances, be subject to the penalties under California Penal Code section 476a.

16. For all events with an anticipated attendance of 200 persons or more, the applicant must provide portable restrooms at the ratio of one (1) restroom for each 200 persons in attendance, at least one-fifth of which must meet A.D.A. specifications.

17. Signage advertising special events is restricted to the event site on the day of the event, only. Signage in parks or other restricted public or private property is prohibited. Disregard for this policy may result in a forfeiture of the Performance Bond to cover the cost of removal of the signs, be liable for liquidated damages in the amount of \$250.00 or (25%) of the total performance bond, whichever is greater and/or a denial of future permits. Refer to D. PERFORMANCE BONDS section 7 regarding liability for liquidated damages.

D. PERFORMANCE BONDS

1. Staff shall require performance bonds pursuant to the following schedule in order to insure that property is restored and cleaned at the conclusion of the permitted activity:

<u>ATTENDANCE</u>	<u>AMOUNT OF BOND</u>
100 - 150	\$ 150
151 - 299	200
300 - 450	250
451 - 700	350
701 - 1,000	450
1,001 - 1,500	750
1,501 - 3,000	1,000
3,001 - 6,000	1,500
6,001 - 9,000	2,000
9,001 -15,000	3,000
15,001-25,000	3,500
25,001-45,000	4,000
45,001-75,000	6,000
75,001- Plus	\$ 10,000

2. Staff may require an applicant to pay a performance bond for events which are expected to draw an attendance of under 100 persons, so long as the amount of the performance bond is reasonably related to the anticipated costs of restoring or cleaning the property used in connection with the event.

3. The performance bond shall be in the form of a cashiers check payable to the San Francisco Recreation and Park Department. The performance bond shall be returned after the event as soon as it is determined that every area of the park used in connection with the event has been cleaned and restored to the same or equivalent condition that existed immediately prior to the time permission to use the facility was granted. In no case shall the performance bond be returned unless the property is returned to its original condition or the permittee has paid the cost of cleaning and restoring the park property used in connection with the event.

4. When an applicant for a permit to perform an activity which is protected by the First Amendment to the U.S. Constitution and for which a performance bond must be posted produces evidence that providing a cash performance bond would be impossible or so financially burdensome that it would preclude the applicant from using park property for the proposed activity, staff shall accept property in lieu of a cash performance bond so long as the property offered is of a type which will reasonably insure restoration and cleaning of the property to be used. If the applicant is unable to provide any such property in lieu of a bond or produces evidence that he or she is indigent, the General Manager may accept in its place written assurances that all necessary appropriate measures will be undertaken by applicant to protect park property against damage if the General Manager determines that the measures proposed by the applicant will be performed and will adequately protect the property.

5. If an applicant has used park property in the past pursuant to a permit and has caused damage or injury to property or failed to restore or clean the property at the conclusion of the permitted activity, staff may require the applicant to post a performance bond in an amount greater than that normally required, so long as the increased amount is reasonably related to the anticipated costs of restoring or cleaning the property. However, if an applicant who has damaged property or failed to restore or clean the property in the past has, since that occurrence, used park property pursuant to a permit and has left the property in good condition, the amounts normally required of applicants shall apply.

6. Staff may also require an applicant to post a performance bond in an amount greater than that normally required, so long as the increased amount is reasonably related to the anticipated costs of restoring and cleaning the property used in connection with the event.

7. Beyond the direct costs associated with restoring and cleaning park property following the event, the applicant recognizes and agrees that some violations of Park rules and regulations result in damages which are extremely difficult to estimate. Such damages include (but are not limited to), for example, the public's lost use of the park or lost enjoyment of the flora, fauna or vegetation while the park is being cleaned or restored; increased administrative costs resulting from patrolling the park and admonishing parties violating park rules, general impairment of the park environment and public recreational resource, and the loss of future concession revenues from individuals who are discouraged from using the park as a result of the applicant's violations of park

rules. Accordingly, in the event applicant fails to substantially comply with any of the Park's rules, regulations, or other permit conditions (in the opinion of the General Manager or designee), applicant shall be liable for liquidated damages in the amount of \$250 or (25%) of the total performance bond (i.e., cashier's check), whichever is greater. This liability is in addition to any direct costs associated with cleaning and restoring the park, for which the applicant is also liable. Any assessed damages which cannot be recovered from the performance bond (i.e., cashier's check) shall be payable to the Recreation and Park Department upon demand. Applicant has the right to appeal the assessment of liquidated damages to the Recreation and Park Commission.

8. The General Manager may waive or decrease the performance bond normally required if the applicant has a history of using park property pursuant to a permit and has consistently left the property used in good condition and no circumstances exist which indicate that the applicant might fail to restore the property after the proposed event.

9. When the applicant fails to follow Park rules and regulations, or any other conditions placed on a permit to use the Park, which staff reasonably believes risks serious damage to park property or substantially interferes with the use and enjoyment of the area or facility by other persons, staff may issue a warning that any further violations of any rules, regulations or conditions may result in an order to leave the park. Following the event, the General Manager (or designee) may issue an order denying the group or organization a permit to use the park for a period not to exceed one year. However, groups or organizations which only sponsor an annual event will be denied a permit through the following calendar year. In determining the length of time a group or organization will be excluded from the park, staff will consider only the nature, extent and the duration of the particular violation(s).

E. INSURANCE REQUIREMENTS

Insurance coverage of the type and amount described below shall be required for the following events where the sponsor is other than a governmental entity:

1. Any event involving groups of 1,000 or more persons;
2. Any event scheduled at night which takes place in whole or part outdoors unless (a) the number involved is so small given the type of activity involved and the location of the event that staff is able to determine that the risk of harm to persons or property is minimal or (b) the applicant or sponsor agrees to provide lighting of sufficient strength that staff is able to determine that the risk of harm to persons or property is minimal.
3. Any event involving animals;
4. Any event which involves large displays, machinery, or any large physical object which could come into physical contact with persons or property and cause injury;
5. Any race or marathon for which a permit is required pursuant to Article 7 of the Park Code;
6. Any festival except that festivals not providing food for sale or not having games which involve an element of risk do not require insurance.

The insurance requirements are as follows: Liability insurance covering all operations, including but not limited to the demised premises, personal injuries and injury to property for single limits of not less than \$1,000,000 applying to bodily injuries (including death at any time resulting therefrom), and property damage or a combination of said injuries.

In addition, any event at which food is sold or given to persons other than those in one's own organized group must be covered by the following insurance: Food Products Liability of \$1,000,000 when sale of food is contemplated as part of a requested permit. Conditions of sale as negotiated by the Business Office shall be subject to Commission approval.

The normal insurance coverage requirements shall not apply to applicants who propose to engage in an activity protected by the First Amendment of the U.S. Constitution when the applicant produces evidence that complying with those provisions is impossible or so financially burdensome that it would preclude the applicant from using park property for the proposed activity. However, in no event shall the requirement for food products liability coverage be waived when food is involved.

F. HOLD HARMLESS AGREEMENT

An applicant for any permit to engage in an activity for which a performance bond or insurance coverage is normally required shall also be required to sign an agreement to reimburse the Recreation and Park Department for any costs incurred by it in restoring damage to property caused by the action of the permittee, its officers, employees, or agents, or any person who was, or reasonably should have been, under the permittee's control, and to defend the City against, and indemnify and hold the City harmless from any liability to any person resulting from any damage or injury caused by the actions of the permittee, its officers, employees or agents, or any person who was or reasonably should have been, under the permittee's control whenever the performance bond or insurance coverage is waived.

G. FACILITIES

1. Those Recreation and Park facilities serving a specific function, such as baseball diamonds, tennis courts, swimming pools and areas used primarily as children's play areas and neighborhood playgrounds, will not be the site of any event that would conflict with what is intended as the primary function of that Recreation and Park facility.

2. Those facilities which primarily function as recreational areas for the persons residing or working in the areas adjacent to them shall be used primarily for events and activities designed for recreation, enjoyment or use of such persons. Events which will draw persons from throughout the City or beyond may be permitted in these areas only if to deny such use would unreasonably burden First Amendment expression or no other suitable facility is available. Examples of areas to which this policy refers are Huntington Park, Alta Plaza, Alamo Square, Lafayette Square, Holly Park and the Panhandle of Golden Gate Park.

3. In reviewing requests for the use of facilities for demonstrations or musical events or any event requiring amplified sound staff shall schedule these events at facilities recognized as serving a city-wide function. These facilities include, but are not limited to, Union Square, Candlestick Park, Civic Center Plaza, Justin Herman Plaza (Embarcadero Plaza), McLaren Amphitheater, Portsmouth Square, Music Concourse, Kezar Stadium and Marx Meadow in Golden Gate Park.

4. Staff shall not schedule an event at any facility if the staff has reason to conclude that the event will attract an audience which will exceed the maximum capacity of that facility. The facilities listed below have the capacity indicated, based on landscape type (turf or hard surface), topography, soil condition, square footage, land use and experience with past events:

Golden Gate Park

Lindley Meadow	9,300
Log Cabin Picnic Area, West	1,700
Log Cabin Picnic Area, East	3,000
Marx Meadow	4,000
Sharon Meadow	10,300
Speedway Meadow	18,600
Polo Field	50,000

Parks and Squares

Candlestick Park Field	20,000
Candlestick Park parking lot	100,000
Civic Center Plaza, North	20,000
Civic Center Plaza, South	23,000
Embarcadero Plaza, North	10,000
Embarcadero Plaza, South	12,000
Japan Peace Plaza	1,700
Marina Green, West	2,500
Marina Green, East	10,560
McLaren Amphitheater	4,000
Portsmouth Square	1,250
Stern Grove Concert Area	3,000
With Organized Seating	20,000
Union Square	6,000
United Nations Plaza	2,600

No more than one multiple day event which draws 10,000 or more people may be held in the same grass area within one calendar month. There must be at least one full week between each event. Spacing of events is required to allow recovery of the turf. In considering applications for events in grass area which will draw 10,000 or more people staff may limit sponsors to one event per month provided there is a heavy demand for such permits. The foregoing rule shall not be applied to Stern Grove Concert Meadow during the concert season. The Polo Field and Beach Chalet playing field are considered separately in section H.

5. Amplified sound may be permitted in Union Square, Embarcadero Plaza, and Civic Center on weekdays, Monday through Friday from 12 noon to 1:30 p.m. only. However, if the permittee is unable to schedule the event in Union Square between 12 noon and 1:30 p.m. on a weekday, amplified sound may be permitted in that unit for a maximum of two hours in the evening hours between 5 p.m. and 9 p.m. Amplified sound may be permitted in Union Square and Embarcadero Plaza on weekends (Saturday and

Sunday) and holidays from 12 noon to 2 p.m. only, except that if the permittee is unable to schedule the event between 12 noon and 2 p.m., amplified sound may be permitted at other times, although not earlier than 9 a.m. nor later than 9 p.m., provided that the time for such amplified sound does not exceed two hours. Amplified sound may be permitted in the Civic Center on weekends and holidays from 9 a.m. to sunset only. If the permittee is unable to schedule the event in Civic Center on weekends or holidays from 9 a.m. to sunset, amplified sound may be permitted in the Civic Center for a maximum of 2 hours in the evening between 5 p.m. and 10 p.m. Amplified sound may be permitted for a maximum of four consecutive hours per day at Mission Dolores Park, Marina Green and Washington Square on weekends and holidays from 1 p.m. to sunset and on weekdays not to begin before 9 a.m. or go beyond 9 p.m. Amplified sound may be permitted at Portsmouth Square, for a maximum of four (4) consecutive hours between 12:00 noon and 6:00 p.m. Any request that varies from this amplified sound policy must be approved by the Commission.

6. Staff may administratively approve requests for those multiple day events that have been held without major incident, permit violations, damage to park property, and those that have not created a negative impact on park property or the surrounding community. Otherwise, staff shall limit all permits to one day only. Staff may administratively approve road closures in Golden Gate Park and the Great Highway for events that have been held without incident, permit violations, damage to park property, and those that have not created a negative impact on the surrounding community. First time requests for road closures and those previously approved that have created problems must be approved by the Commission. Special permission for consecutive multiple day events may be granted by the Commission which shall consider the nature of the event, the proposed location, the anticipated attendance, and any other facts and circumstances that relate to any potential adverse impact on the park property, the neighborhood, or the public so long as such impacts are unrelated to the content of the event.

7. The Commission finds that Union Square and the Civic Center are in great demand for activities and events by many different persons and organizations and that approval of applications received from one person or organization for use of these facilities for numerous multiple dates unfairly restricts the number of persons who may use them. In considering applications for permits to use these facilities, staff may require the applicant to move the proposed event to another location if the applicant has used the facility requested on numerous occasions in the previous two months.

8. Subject to Commission approval, staff may administratively approve requests for modifications of the existing amplified sound policy form community groups conducting community-related events at venues in their respective communities.

H. GOLDEN GATE PARK

1. The Polo Field (Golden Gate Park Stadium) shall be reserved for athletic, equestrian and sports events on a priority basis. Four open dates shall be designated for nonathletic/ nonsports events drawing at least 25,000 persons. These dates shall be available to the public on the first working Monday of each year. It shall be the policy of this Commission that these dates be designated one each in the months of May, July, September and October to allow for turf recovery and that these dates must be at least 6 weeks apart.

The first business day of March is the cutoff date for interested applicants to submit completed applications for the May date at the Polo Field for a nonathletic/nonsports event drawing at least 25,000 persons. The first business day of May is the cutoff date for interested applicants to submit completed applications for the July date at the Polo Field for a nonathletic/nonsports event drawing at least 25,000 persons. The first business day of July is the cutoff date for interested applicants to submit completed applications for the September date at the Polo Field for a nonathletic/nonsports event drawing at least 25,000 persons. Once all of the completed applications are received for a given date they will be evaluated by the staff. A lottery system will be used only if there are two or more applications for a given date. In considering applications for the use of the Polo Field for a nonathletic/nonsports event which will draw 25,000 or more persons, staff may limit sponsors to one date provided there is a heavy demand for such permits.

2. Permit requests to use the DeLaveaga Dell/AIDS Memorial Grove will be coordinated with the AIDS Memorial Grove organization and shall conform to the usage language in the agreement between the City and the AIDS Memorial Grove which states: "d. Usage Grantee shall permit the Site to be used for purposes consistent with its dedication as the AIDS Memorial Grove, its natural character and its contemplative purpose, subject to the guidelines for the Site as set forth in the Recreation and Park Commission Permit and Reservation Policy. Grantee shall not permit the Site to be used for inconsistent purposes, including, but not limited to, organized sports activities, amplified music and large gatherings inconsistent with the safe and peaceful use of the Site."

3. Beach Chalet playing fields shall be reserved for athletic and sports events only.

4. Speedway Meadow shall be reserved for use primarily as a group picnic area. This area may also be used for large assemblies as set forth in Section G 4.

5. Permits for events which require amplified sound permits issued by the Police Department shall be allowed at the Music Concourse and Kezar Stadium between the hours of 9:00 a.m. and 6:00 p.m. daily. Amplified sound at the Music Concourse shall not exceed one (1) continuous five (5) hour period during these hours. Amplified sound at Kezar Stadium shall not exceed four (4) hours per day, no more than three (3) days per week.

Amplified sound may be allowed in the east end of Golden Gate Park between 8:30 a.m. and 9:00 a.m., for a permitted event of more than 1,000 people, for event announcements and emergency information only. This amplification must not exceed a system capable of a maximum of 100 total watts of power at any time.

Permits for events which require amplified sound permits issued by the Police Department shall also be allowed at the Polo Field between the hours of 10:00 a.m. and 5:00 p.m. daily; provided, however, that in no case shall amplified sound before, during and after a non athletic, equestrian or sports event exceed a total of 4 consecutive hours of amplified sound per day and no more than 12 consecutive hours in a week in the west end of Golden Gate Park.

Permits for events which require amplified sound permits issued by the Police Department shall also be allowed at Marx Meadow, but for no more than two hours per day and one day per weekend, and only between the hours of 11:00 a.m. and 5:00 p.m. Permits for events which require amplified sound permits issued by the Police Department shall also be allowed at Sharon Meadow, but only between the hours of 9:00 a.m. and 5:00 p.m.; provided, however, that amplified sound shall not exceed one (1) continuous five (5) hour period during these hours.

Any permit which requires a sound permit issued by the Police Department as part of an athletic, sports or equestrian event at the Polo Field or Beach Chalet playing field shall in no case allow amplified sound before, during, and after an event in excess of a total of 2 hours. Nothing herein shall be construed to restrict play by play amplified announcements germane to broadcasting athletic, equestrian or sports events at the Polo Field, Beach Chalet playing field, Bercut Field or Kezar Stadium.

In all events involving amplified sound the sound level shall not exceed the limit permitted pursuant to applicable provisions of the Police Code. In addition, staff shall not allow more than one event for which an amplified sound permit is required in the west end of Golden Gate Park on a given day; provided further that in order to minimize the impact of noise in the west end of Golden Gate Park on weekends and holidays, staff shall not schedule events with amplified sound for which an amplified sound permit is required, for two consecutive days during a weekend or a weekend holiday of any given week in the west end of Golden Gate Park.

5. Except by special permission of the General Manager, there shall be no sale of Street Artists' wares or arts and crafts handiwork in outdoor areas of Golden Gate Park.

6. Any event that obtains permission to close Tea Garden Drive must provide full access to Tea Garden Drive no later than 11:00 a.m., subsequent to the road closure.

I. WEDDINGS

The following properties are authorized for weddings:

Chinese Pavilion, Rose Garden, Queen Wilhelmina Tulip Garden, Shakespeare Garden, Rhododendron Dell, Metson Lake, Bunny Meadow, Hoover Redwood Grove, George Washington Bicentennial Grove, Elk Glen, the Conservatory, Stern Grove, Pioneer Log Cabin, Marx Meadow, the lawn area of the Legion of Honor, AIDS Memorial Grove, Chain of Lakes area, and Palace of Fine Arts Rotunda. Weddings in other areas shall be by special permission of the General Manager only.

J. MECHANICAL RIDES AND AMUSEMENT DEVICES

Permits shall not be granted for the installation and use of portable mechanical rides and amusement devices on any Recreation and Park facility.

K. APPEAL PROCEDURE

1. An applicant for a permit to perform acts described in Park Code Section 7.03 may appeal the denial of a permit application or revocation of a permit, or subsequent assessment of liquidated damages, by filing with the Secretary of the Recreation and Park Commission a written request for a hearing. The request for a hearing shall state

succinctly the grounds upon which it is asserted that the determination of the General Manager should be modified or reversed.

2. Once an appeal has been filed, the Secretary shall place the matter on the agenda of the appropriate committee of the Commission for its next regularly scheduled meeting and on the agenda of the Commission for its next regularly scheduled meeting. However, on matters involving questions of significant public interest or policy the General Manager may place the matter on the agenda of the Commission for its next regularly scheduled meeting for decision without placing the matter on the agenda of the appropriate committee of the Commission.

3. The Commission shall afford the applicant an opportunity for a hearing and may reverse, affirm or modify in any regard the determination of the General Manager. When the Commission affirms the denial of a permit application or revocation of a permit, such a decision shall be based on one or more of the reasons listed in Section 7.07 of the Park Code.

4. The Commission shall give the applicant written notice of its decision within three days after the hearing, Saturdays, Sundays, and legal holidays excluded. Such notice shall be mailed to the applicant at the address contained in the request for a hearing or, if none, in the permit application. The Secretary of the Commission shall keep a copy of the notice on file to be made available to the applicant upon request. When the Commission issues a ruling adverse to the applicant, the Commission shall include within the written notice to the applicant the reasons for the decision and a specification of the findings of fact on which the decision is based.

5. A person whose permit application has been denied or permit revoked may file in a timely manner a request for an expedited appeal if the regular appeal procedure, set forth above, would deprive the person of a hearing before the Commission prior to the date of the proposed activity for which a permit is sought and a postponement of the date of the proposed activity would prejudice the applicant.

6. The Commission shall afford an expedited appeal by providing a hearing and a written notice of its decision within 72 hours of the time that the written request for a hearing is filed with the Secretary of the Commission. The written notice shall be filed with the Secretary of the Commission who shall give it to the applicant upon request. If the expiration of the 72-hour period does not fall during regular business hours of the Recreation and Park Department, the Commission shall, at the time of the hearing, arrange with the applicant a procedure for making the decision available within 72 hours.

7. If a quorum of the Commission cannot be convened within the 72-hour period in order to provide an expedited appeal, the hearing and written notice of decision shall be provided by the General Manager. This duty shall be performed by the General Manager or, in the absence of the General Manager, by the Acting General Manager, and shall not be delegated.

8. The determinations as to whether the request for an expedited appeal has been filed in a timely manner and whether postponement of the date of the proposed activity would prejudice the applicant shall be made by the General Manager and the decision of the General Manager on these issues shall be final. The General Manager shall not deny an applicant an expedited appeal without affording the applicant an opportunity to be heard on the issues described. This duty shall be performed by the General Manager or,

in the absence of the General Manager, by the Acting General Manager, and shall not be delegated.

9. All the procedures established for a regular appeal, other than those pertaining to time, are the same as to an expedited appeal, unless otherwise noted.

II. MISCELLANEOUS PERMIT APPLICATION PROCEDURES

A. LAUNCHING BOATS OR OTHER WATER CRAFT

Property Management shall be responsible for concession agreements whereby a person or entity provides water craft for use by the public for a fee.

Application for a permit to launch water craft other than through concession agreements shall be made to the Superintendent of Parks.

B. SIGN POSTING

Whenever approval is sought to post a sign in any park, such approval shall be sought from the division noted below:

Signs posted giving directions to an event for which permit has been issued, from the Division which issued the permit.

Signs posted by persons or organizations maintaining and operating recreational facilities on park property on a daily basis, from the Superintendent of Parks.

Staff shall advise applicants that tobacco product advertising is prohibited on Park property. This prohibition includes the placement of the name of a company producing, selling or distributing cigarettes or tobacco products or the name of any cigarette or tobacco product in any promotion of any event or product.

This prohibition does not extend to government or non-profit advertisements designed to discourage smoking.

C. ATHLETIC INSTRUCTION FOR COMPENSATION

Application for permission to provide athletic instruction for compensation shall be made to Property Management.

D. LAUNCHING AIRPLANES, HELICOPTERS, HOT AIR BALLOONS OR OTHER APPARATUS OF AVIATION

Application for such permits shall be made to the Permits and Reservation Section.

E. PEDDLING GOODS, WARES OR MERCHANDISE

Application for such permits shall be made to the Permits and Reservation Section if the sale is to take place only one day, and otherwise to Property Management.

F. CAMPING

Application for permits to construct or maintain camping or housing accommodations shall be made to the Permits and Reservation Section.

G. SLEEPING OVERNIGHT

Application for permits to sleep between 10:00 p.m. and 6:00 a.m. in order to provide security services shall be made to the Permits and Reservation Section.

H. PERFORMANCE OF LABOR, DEPOSIT OF BUILDING MATERIAL

Application for permission to remove any tree, wood, bush, turf, shrub, flower, plant, grass, soil, rock or similar thing shall be made to the Superintendent of Parks.

I. ALCOHOLIC BEVERAGES

Application for permission to consume alcoholic beverages shall be made, as to playgrounds, to the Community Services Section, and, as to all other locations, to the Permits and Reservation Section.

J. SOLICITING PASSENGERS FOR VEHICLES FOR HIRE

Application for permission to establish or maintain any stand or other equipment for procuring customers for any vehicle let or used for hire shall be made to Property Management.

K. COMMERCIAL PHOTOGRAPHY, FILMING, RECORDING

Application for permission to engage in commercial photography, filming or recording shall be made to the Mayor's Film Office pursuant to Sec. 57 of the San Francisco Administrative Code. Recreation and Park Department staff shall monitor all film permits to ensure that this activity does not cause damage or unduly interfere with Department programs, services or operations.

III. GENERAL APPEAL PROCEDURES FOR DENIAL OF PERMIT APPLICATIONS

Denial by staff of an application for a permit to engage in an activity described in this resolution, other than activities described in Park Code Section 7.03, may be appealed to the Recreation and Park Commission in the same manner as a regular or expedited appeal as set forth in Section I. K. In addition, denial by staff of an application for permission to use a building on park property may be appealed to the Commission, in the same manner as a regular or expedited appeal as set forth in Section I. K.

IV. REGULATIONS GOVERNING DISTRIBUTION OR SALE OF FOOD TO THE GENERAL PUBLIC ON PARK PROPERTY

Park Code Section 7.03(k) requires a permit to provide food to persons on park property. Pursuant to Charter Section 3.552 and Park Code Sections 3.01 and 7.706, the Commission hereby establishes the following regulations for the use of park property for the distribution or sale of food.

1. Except as provided in Section IV 2., no person shall, without a permit from the General Manager or the Commission as set forth below, distribute, provide or sell food to the general public, including but not limited to the homeless, on park property.

(a) The General Manager may approve a permit application for the distribution, provision or sale of food to the general public when the proposed activity takes place in an indoor facility appropriate for such use or is in connection with a recreational activity on park property.

(b) Applications for the distribution, provision or sale of food not subject to subsection (a) above shall be referred to the Commission for action.

2. Exceptions. A permit to sell or provide food to persons on park property is not required when a person participating in a picnic or social gathering of 25 or fewer persons provides food to others who are also participating in that picnic or social gathering. This exception shall not be construed to allow any person to use park property, without a permit, as a mobile or stationary kitchen, eating establishment, restaurant or similar purpose to provide or sell food to the general public, including but not limited to the homeless

V. STAFF REVIEW OF REGULATIONS

The Commission directs the General Manager and staff to continue to evaluate the viability of these regulations and to ascertain whether this scheme strikes the proper balance between the recreational, constitutional and property interests of San Franciscans heretofore mentioned and the Commission's substantial interest in preserving park property, limiting excessive noise and congestion and other police problems that may result from activities on park property. The General Manager shall report to this Commission its findings as to this issue no later than the fifth and the eleventh Commission meetings of each calendar year.

APPROVED AS TO FORM:

LOUISE H. RENNE, City Attorney

MIRIAM MORLEY

Deputy City Attorney

PERMIT FEES

STERN GROVE CLUBHOUSE

Weekdays: (10:00 a.m. Monday to 4:00 p.m. Friday)

\$400.00 -- for 6 hours (10:00 am to 4:00 pm)

Weekends: (Friday Evening, Saturday, Sunday, & Holiday)

\$500.00 -- for 6 hours (5:00 pm to 11:00 pm)

*For any additional hours that are requested, a fee of \$80.00 per hour will be charged.

**For the month of December, the rental fee is \$500.00 for 6 hours, and all overtime charges apply.

SHARON ARTS BUILDING

Saturday: 6:00 pm - 12:00 Midnight

Sunday: 10:00 pm - 4:00 pm or 5:00 pm - 11:00 pm

\$500.00 -- for 6 hours

*For any additional hours that are requested, a fee of \$80.00 per hour will be charged.

HARVEY MILK CENTER

\$200.00 -- for 6 hours

*For any additional hours that are requested, a fee of \$30.00 per hour will be charged.

WAWONA CLUBHOUSE

\$90.00 -- for 6 hours

*A director's salary will be charged for any additional hours that are requested.

ELEMENTARY/HIGH SCHOOL OUTDOOR EVENTS
(EXCEPT SAN FRANCISCO UNIFIED SCHOOL DISTRICT)

\$100.00 -- Up to 4 hours
\$ 25.00 -- each additional hour

NON-COMMERCIAL EVENTS/ COMMUNITY FESTIVALS
(NO ENTRY FEE OR ADMISSION)

\$400.00 -- flat fee for up to 1,000 participants
\$700.00 -- for 1,001 to 5,000 participants
\$500.00 -- for each 1,000 participants or any portion thereof,
(5,001-10,000 participants).
For over 10,000 participants, there will be a negotiated fee.

COMMERCIAL EVENTS

\$750.00 -- flat fee for up to 1,000 participants
\$300.00 -- for each additional 500 participants or any portion
thereof.

AMATEUR PRODUCTIONS
(INCLUDES NON-PROFIT PERFORMING ARTS GROUPS)

\$500.00 -- for two days in a row at the same site on
Holiday Weekends (Sat., Sun., Mon.)
\$200.00 -- per day on Non-Holiday Weekends (Sat. and Sun.)
\$350.00 -- for two days at the same site on Non-Holiday Weekends
(Sat. and Sun.)
\$150.00 -- per day on Weekdays
\$250.00 -- for two consecutive weekdays at the same site

ATHLETIC EVENT
(ENTRY FEE OR FUNDRAISER)

\$300.00 -- flat fee for up to 1,000 participants.
\$1.00 -- per participant for 1,001 or more participants.

ATHLETIC EVENT
(NO ENTRY FEE)

\$150.00 -- flat fee for up to 500 participants.
\$50.00 -- for each additional 500 participants or any portion thereof.

FAMILY OR SMALL GROUP PICNICS
(LESS THAN 50 PEOPLE)

\$25.00 -- per site, per day.

PICNICS FOR ASSOCIATIONS, NON-PROFIT ORGANIZATIONS
AND LARGE GROUP PICNICS (OVER 50 PEOPLE)

\$50.00 -- per site, per day, for 51-100 participants.
\$75.00 -- per site, per day, for 101-300 participants.
\$125.00 -- per site, per day, for over 300 participants.

COMPANY PICNICS

\$150.00 -- per site, per day, for 1-200 participants.
\$200.00 -- per site, per day, for 201-400 participants.
\$250.00 -- per site, per day, for over 400 participants.

PIONEER LOG CABIN PICNIC AREA

\$50.00 -- per day for 1-100 participants.
\$75.00 -- per day for 101-300 participants.
\$125.00 -- per day for over 300 participants.

WEDDINGS - PRIME LOCATIONS

Chinese Pavilion
Palace of Fine Arts - Rotunda
*Queen Wilhelmina Tulip Garden
Shakespeare Garden

\$225.00 -- for the first two hours.
\$35.00 -- for each additional hour.

* Closed during the months of May and October for replanting.

WEDDINGS - OTHER LOCATIONS

Chain of Lakes
Fuchsia Garden
Pioneer Log Cabin Area
Portals of the Past/Lloyd's Lake
Rhododendron Dell
Rose Garden

\$125.00 -- for the first two hours.
\$25.00 -- for each additional hour.

City and County of San Francisco

Recreation and Park Department



September 26, 1997

FACILITY USE PERMIT
Authorization # 7012R

Mr. Scott M. Amidzich
 Space Children
 1255 Oak Street, Suite 1
 San Francisco, CA 94117
 415 552-9333

Dear Mr. Amidzich:

In response to your request, dated September 25, 1997, we have reserved **CIVIC CENTER PLAZA** for **Saturday, October 4, 1997, 10:00 AM until 8:00 PM** for a Tibetan awareness and electronic music dance event.

Approximately 300 people are expected to participate in this event. Set-up will begin at 10:00 AM and clean up will be completed by 8:00 PM. This event will include electronic dance music played by a DJ on a small amplified sound system. Local Tibetan associations have requested permission to set up booths to distribute free literature regarding Tibetan issues. **A small beverage stand for the sale of blended non-alcoholic juice drinks may be set up.**

We are in receipt of a **\$400.00 SERVICE FEE**, (\$40.00 which is non-refundable in case of cancellation, change of date or location), payable to the San Francisco Recreation and Park Department.

We are in receipt of a **PERFORMANCE BOND** of **\$200.00**, in the form of a **cashier's check** made separately, payable to the San Francisco Recreation and Park Department. The performance bond will be returned to you if the reserved area is left clean and undamaged following your event and there are no violations of any conditions included in your permit.

A Concession Fee of \$50.00 is due and payable by October 15, 1997 should there be a non-alcoholic juice stand.

To obtain the necessary **SOUND PERMIT**, present this correspondence immediately to the San Francisco Police Bureau at the Hall of Justice, 850 Bryant St., Room 458 on the 4th floor, San Francisco, CA 94103. Sound level may not exceed 80 decibels.

TIME: 1:00 PM to 6:00 PM, 5 HOURS ONLY AT THE CIVIC CENTER PLAZA.

Power is not available at Civic Center Plaza due to the on-going construction. Please provide your own generator.

Please bring this permit and receipt of payment with you to the reserved area on the day of your event.

- 1 -

McLaren Lodge, Golden Gate Park
 501 Stanyan Street
 San Francisco, CA 94117-1898

General: (415) 831-2700
 Fax: (415) 668-3330

Space Children Concert
Page Two

CIVIC CENTER PLAZA - Saturday, October 4, 1997

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

No refunds for cancellations made less than ten (10) working days before an event. Cancellations must be phoned in and be received within the ten (10) days, less the non-refundable deposit.

Please assign monitors and first-aid personnel during this event.

Please assign a clean-up crew to bag and remove all debris from the park.

For Further Assistance:

PERMITS DIVISION: 831-2790 (Normal business hours)
PARK RANGER: 753-7015 (M-F: After 5PM / Weekends & Holidays: 24 Hours)

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Sts, Golden Gate Park, SF, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Sandy Lee
Permits and Reservation Supervisor

CC:
Park Division/M. Morlin
SFPD Sound Permit Div
Northern Station
J. Foshee
Park Patrol

6992R

City and County of San Francisco

Recreation and Park Department



August 9, 1996

Mr. Paul Shaw
Dancescape Entertainment
1280 Ellis Street, Suite #11
San Francisco, CA 94109
(415) 997-0821

FACILITY USE PERMIT

Dear Mr. Shaw:

In response to your request, dated August 9, 1996, we have reserved **CIVIC CENTER PLAZA** on **SUNDAY, AUGUST 11, 1996, FROM 11:00 A.M. UNTIL 6:00 P.M.** for a celebration of "The Logical Progression Tour".

Set-up for the event will begin at 11:00 a.m., with breakdown and clean-up completed by 6:00 p.m.

Additional structures will not be brought into Civic Center Plaza.

Music will be provided by "The Logical Progression Tour".

Approximately 500 people are expected to attend this event.

Food, beverage and merchandise will not be distributed or sold during this event.

We are in receipt of a **\$400.00 SERVICE FEE** 2

A **PERFORMANCE BOND** of **\$500.00**, is also required immediately. Performance bond will be returned to you if the reserved area is left clean and undamaged following your event and there are no violations of any conditions included in your permit.

To obtain the necessary **SOUND PERMIT** present this correspondence at least two weeks prior to your event to the SF Police Department Permit Bureau at the Hall of Justice, 850 Bryant St, Rm 458 - 4th Flr, SF, CA 94103. Sound level may not exceed 80 decibels.

TIME: 1:00 PM UNTIL 5:00 PM: (4) HOURS ONLY

Please provide appropriate monitors for first-aid purposes and event security for public safety.

Vehicles are not allowed on San Francisco Recreation and Park Department property.

Please assign a clean-up crew to bag and remove all debris from the area following your activity.

McLaren Lodge, Golden Gate Park
101 Stanyan Street
San Francisco, CA 94117-1898

General: (415) 831-2700
Fax: (415) 668-3330

DANCESCAPE ENTERTAINMENT
PAGE TWO

CIVIC CENTER PLAZA -- SUNDAY, AUGUST 11, 1998

Please recycle newspaper, glass, aluminum and any other recyclable materials generated by your event. Collect recyclables separately and arrange to have these materials picked up by a recycling service provider or delivered to neighborhood recycling centers in the City.

You must bring this permit and receipt with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) days before an event will receive no refund. Cancellations must be phoned in and must be received, in writing, ten or more days in advance in order to receive a refund of the Service Fee, minus the non-refundable deposit.

If you need further assistance, please telephone 666-7027 or 666-7035 (Monday through Friday). Park Patrol may be reached at 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Joel Robinson
Acting General Manager

Linda Woo
Recreation Supervisor

cc: J. Robinson
M. Morlin
Northern Station
Sound Permit Bureau
Lt. R. Sullivan
Film Commission
J. Ruppert

City and County of San Francisco

Recreation and Park Department



July 30, 1996

Ms. Mia Levine
 Hevrah Project Coordinator
 Camp Swig
 Union of American Hebrew Congregations
 24500 Big Basin Way
 Saratoga, CA 95070-9704
 (408) 867-3469
 (408) 867-4169 (FAX)

FACILITY USE PERMIT

Dear Ms. Levine:

In response to your request, dated July 26, 1996, we have reserved CIVIC CENTER PLAZA on THURSDAY, AUGUST 1, 1996, FROM 11:00 A.M. UNTIL 2:00 P.M. for Camp Swig Camper Presentations.

UAHC Camp Swig is located in the Santa Cruz Mountains, four miles outside of Saratoga Village. A group of campers attending this session bears the Hebrew name "hevrah", which means community, thereby devoting their time at camp solely to social action.

For the past two weeks, this group has been exploring the different and conflicting points of view on the Arab-Israeli Peace Process. The campers have been working on various projects involving the visual media, Guerrilla Theater and protest literature.

At Civic Center Plaza, the following events will take place:

The "Guerrilla Theater" group will be conducting silent dramatics about War and Peace every five minutes

The "Protest Literature" group will be passing out packets with names, addresses and telephone numbers of various organizations.

The "Visual Media" group will display posters on the different perspectives on the on the Peace Process issues.

Approximately seventy (70) campers, ages 14 and 15, plus thirteen (13) staff member will be participating in this event.

Everyone will arrive by two buses at 11:30 a.m. and eat lunch. Following lunch will be one hour of the presentations.

Amplified sound is not permitted during this event.

Food, beverage and merchandise will not be distributed to the general public, or sold during this event.

Vehicles are not allowed on San Francisco Recreation and Park Department property.

McLaren Lodge, Golden Gate Park
 501 Stanyan Street
 San Francisco, CA 94117-1898

General: (415) 831-2700
 Fax: (415) 668-3330

CAMP SWIG
PAGE TWO

CIVIC CENTER PLAZA -- THURSDAY, AUGUST 1, 1996

A **SERVICE FEE of \$35.00**, payable to the San Francisco Recreation and Park Department, is required.

Please assign a clean-up crew to bag and remove all debris from the area following your activity.

You must bring this permit with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) days before an event will receive no refund.

If you need further assistance, please telephone 666-7027 or 666-7035 (Monday through Friday). Park Patrol may be reached at 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Joel Robinson
Superintendent of Recreation

Linda Woo
Recreation Supervisor

cc: J. Robinson
M. Morlin
Northern Station
Lt. R. Sullivan
J. Foshee
J. Ruppert

6527R

April 19, 1995

FACILITY USE PERMIT

Authorization # 4948R / multiple

Mr. David Tran
Ms. Midge Wilson
The Tenderloin Walkathon
318 Leavenworth Street
San Francisco, CA 94102
(415) 885-5929 or 474-2400

Dear Mr. Tran and Ms. Wilson:

In response to your request, dated February 27, 1995, we have reserved the **Northeast Corner of the Civic Center Plaza across from the Main Library** on **SUNDAY, APRIL 23, 1995**, from **9:00 AM until 3:00 PM**, for the Tenderloin Youth Advocates and Bay Area Women's Resource Center Annual "Walk For Tenderloin Kids".

The Tenderloin Walkathon will benefit the Tenderloin Youth Advocates and Bay Area Women's Resource Center. Civic Center Plaza will be used as a gathering place for the walkers. **The actual walk will begin at 1:00 PM.**

An estimated **200 WALKERS** will participate in this event.

Five (5) booths will be set-up for registration and check-in.

Please provide appropriate monitors for first-aid and public safety.

We are in receipt of a **SERVICE FEE of \$35.00**, (\$20.00 which is non-refundable in case of cancellation, change of date or location), payable to the San Francisco Recreation and Park Department.

We are in receipt of a **\$1 MILLION CERTIFICATE OF INSURANCE** naming as additionally insured, the City and County of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. **Certificate of Insurance also states that the City and County of San Francisco is additionally insured at Civic Center Plaza.**

Contact Sgt. Sullivan, Field Operations, at 553-1013, regarding event route.

Amplified sound is NOT permitted for this event.

Food, beverage and merchandise will not be sold during this event.

Coffee, hot chocolate and pastries will be distributed to participants.

Tenderloin Walkathon
Page Two

CIVIC CENTER - SUNDAY, APRIL 23, 1995

Please assign a clean-up crew to bag and remove all debris from the park following your activity.

Please recycle newspaper, glass, aluminum and any other recyclable materials generated by your event. Collect recyclables separately and arrange to have these materials picked up by a recycling service provider or delivered to recycling centers in the City. See attached Fact Sheet for more information.

Please bring this permit and receipt of payment with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) working days before an event will receive no refund. Cancellations must be phoned in and be received ten or more days in order to receive a refund, minus the non-refundable deposit.

If you need further assistance, 666-7027 or 666-7035.
The emergency number for Park Rangers is 753-7015.

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan St. S.F., CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Joel Robinson
Superintendent of Recreation

Sandy Lee
Recreation Supervisor

cc: J. Robinson/M. Morlin/ Central Station/Tenderloin Task Force/
J. Ruppert 4948R / SLRF1

July 22, 1994

Mr. Marcel E. Conrad III
Executive Director
1994 San Francisco Fair
The State Building
455 Golden Gate Avenue, #2095
San Francisco, CA 94102
(415) 703-2729

FACILITY USE PERMIT

Dear Mr. Conrad:

In response to your request, dated April 29, 1994, we have reserved **Civic Center Plaza** for the 1994 San Francisco Fair on the following dates and times:

Monday,	August	29, 1994	---	(Set-up)
Tuesday,	August	30, 1994	---	(Set-up)
Wednesday,	August	31, 1994	---	(Set-up)
Thursday,	September	1, 1994	---	(Set-up)
Friday,	September	2, 1994	---	(6:00 p.m. - (Set-up/street)
Saturday,	September	3, 1994	---	10:00 a.m. - 10:00 p.m.
Sunday,	September	4, 1994	---	10:00 a.m. - 10:00 p.m.
Monday,	September	5, 1994	---	6:00 p.m., - Fair ends
Tuesday,	September	6, 1994	---	(breakdown)

Installation and placement of temporary structures on the Plaza shall commence at approximately 12:05 a.m., on Monday, August 29, 1994. The removal of all the temporary structures will be completed by 12:00 Noon on Tuesday, September 6, 1994.

The fence will be in place by Monday, August 29, 1994. Passage across the Plaza will be blocked until 6:00 a.m., on Tuesday, September 6, 1994.

Youth Expo '94 will run daily from 11:00 a.m. until 7:00 p.m., over the Labor Day Weekend, September 3, 4, and 5, 1994. The activities scheduled for this event are as follows:

1994 Activities:

1. Three (3) stages with live entertainment
 - a. City Hall steps
 - b. Garden Stage
 - c. Street Stage - Larkin Street
2. Children's Area
 - a. Petting Zoo, northwest corner of Plaza
 - b. Circus Tent, north of central lawn
 - c. Kid's Contests, southeast corner
3. Beer and Wine garden area
 - a. Northeastern corner

1994 S.F. Fair

Page Two

CIVIC CENTER PLAZA - SEPTEMBER 3, 4 & 5, 1994**1994 Activities, Continued:**

4. Carnival
 - a. Grove Street, from Larkin to Polk, and Larkin to Fulton
5. National Skateboard Association
 - a. Ramps will be built and removed for the National Competition in the eastern 2/3 of the fountain.
 - b. There will be a stage for the judges.
6. Art Exhibits
 - a. Western 1/3 of fountain area
7. Food Booths
 - a. 15 "Fair Food" situated throughout the FAIR
 - b. 10-12 High quality food booths for the beer and wine area, south side of the Plaza
8. Vendors
 - a. 60 - located along the trees beside the fountain and throughout the FAIR
9. Two special exhibitors tents
 - a. Polk Street and/or Larkin Street
10. FAIR Hours
 - a. September 3, 4, and 5, 1994 - 11:00 a.m. until 7:00 p.m.
11. FAIR Admission
 - a. Adults - \$6.00
 - b. Children - \$4.00
 - c. Under 5 - FREE
 - d. Seniors - \$4.00
 - e. After 6:00 p.m. - \$4.00
12. Carnival Hours
 - a. September 1 & 2, 1994 -- 5:00 p.m. until 10:00 p.m.
 - b. September 3, 4 & 5, 1994 -- 11:00 a.m. until 10:00 p.m.
 1. Five (5) spectacular rides
 2. Seven (7) major rides
 3. Six (6) Kiddie Rides

Approximately 45,000 people, 15,000 per day, will participate in this event.

No mechanical rides are allowed on Recreation and Park Department Property as stated in Section J of the Department's "Permits and Reservations Policy" which states: "MECHANICAL RIDES AND AMUSEMENT DEVICES: Permits shall not be granted for the installation and use of portable mechanical rides and amusement devices on any Recreation and Park facility.

1994 S.F. Fair
Page Three

CIVIC CENTER PLAZA - SEPTEMBER 2, 4 & 5, 1994

It is understood that exhibits and amusements sited on the Plaza will generally close down by 7:00 p.m., each day of the Fair. The exceptions to this are as follows:

The carnival operator's "skill booths," "slide" and "mirror maze" will close concurrently with the adjoining carnival rides sited on Larkin and Grove Streets.

The road closures for this event are as follows:

1. Polk Street between Grove and McAllister.
2. 1/2 (one-half) of Grove Street - the westbound lane.

The permit fee for the 1994 San Francisco Fair is as follows:

1. 1,800 General Admission Tickets to the 1994 San Francisco Fair.
2. The Recreation and Park Department will receive 50% of the proceeds from the 1994 International Wine Competition Auction.

A **PERFORMANCE BOND** of \$6,000.00, in the form of a cashier's check made separately, payable to the San Francisco Recreation and Park Department, is also required by **August 24, 1994**. The performance bond will be returned to you if the reserved area is left clean and undamaged following your event and the provisions of the permit have not been violated.

This permit will become valid upon receipt of a **\$1 MILLION CERTIFICATE OF INSURANCE** naming as additionally insured, the City and County of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. The certificate of insurance must state that the City and County of San Francisco is additionally insured at Civic Center Plaza.

The services of **two (2) parking control officers** are required to provide for the enforcement of parking on the periphery of all events drawing 5,000 or more participants. You must contact Ms. Marie Holland, of Parking and Traffic, 850 Bryant Street, Room 150, San Francisco CA 94103, at 553-1238, to arrange for the assignment of the two (2) officers. The approximate cost is \$375.00.

To obtain the necessary **SOUND PERMIT** present this correspondence at least two weeks prior to your event to the San Francisco Police Department Permit Bureau at the Hall of Justice, 850 Bryant Street, Room 458 - 4th Floor, San Francisco, CA 94103. The decibel level must not exceed 80 decibels.

Time:	<u>12:00 Noon until 1:30 p.m.</u>	-	<u>September 2,</u>	<u>1994</u>	
	<u>5:00 p.m. until 10:00 p.m.</u>	-	<u>September 2,</u>	<u>1994</u>	- FOUR HOURS ONLY.
	<u>10:00 a.m. until 5:00 p.m.</u>	-	<u>September 3 & 4,</u>	<u>1994</u>	- FOUR HOURS ONLY.
	<u>5:00 p.m. until 10:00 p.m.</u>	-	<u>September 3 & 4,</u>	<u>1994</u>	- FOUR HOURS ONLY.
	<u>12:00 Noon until 1:30 p.m.</u>	-	<u>September 5,</u>	<u>1994</u>	
	<u>5:00 p.m. until 10:00 p.m.</u>	-	<u>September 5,</u>	<u>1994</u>	- FOUR HOURS ONLY.

1994 S.F. Fair
Page Four

CIVIC CENTER PLAZA - SEPTEMBER 2, 4 & 5, 1994

A SERVICE FEE OF \$15.00, payable to the San Francisco Recreation and Park Department, is required for **SPECIAL ADAPTOR EQUIPMENT** required at Civic Center Plaza. This equipment may be picked up at McLaren Lodge on Monday, August 29, 1994. A **DEPOSIT OF \$25.00** made separately is also required and will be returned to you when the equipment is returned to McLaren Lodge.

Please make arrangements for **FIFTY PORTABLE TOILETS**, five of which must be special needs accessible, for use by participants during your event.

TWO 20-YARD DUMPSTERS must be provided during your event. One must be at McAllister and Larkin Streets and the other one must be at Grove and Polk Streets. Both of these dumpsters are to be exchanged daily. San Francisco Fair will also use the dumpsters that the park provides located at the northeast corner of Civic Center Plaza and will make sure that they are located outside the fence so pick-ups can be made.

San Francisco Fair Staff must recycle any newspaper, glass or aluminum items generated from this event. All newspapers, glass and aluminum items must be packaged separately and arrangements must be made to have these items delivered to neighborhood recycling centers in the City.

The National Education Center-Bryman Center will provide a First-Aid station at the Fair as they did last year. If this Center is not available again this year, San Francisco Fair will use the Red Cross or the Haight-Ashbury Clinics.

Final approval of written, detailed information pertaining to the installation and anchoring of all structures must be approved by the Park Division with the following requirements:

1. All structures are to be free standing.
2. No anchor bolts are to be drilled into the concrete.
3. Tent stakes are to be marked so as to be highly visible to the public.
4. No structures will be attached to Recreation and Park Property (ie: garbage cans, benches, trees, or other.)
5. All tents must have wooden platforms placed underneath them to protect the grass and ground at Civic Center Plaza.

The San Francisco Fair must provide a detailed layout of all set-up plans for review by the Park Division and Permits and Reservations Staff.

Please present this correspondence at least two weeks prior to your event to Ms. Mary Murphy at the Health Department, 101 Grove Street, San Francisco, 554-2763.

This correspondence must be presented to the ABC at 185 Berry Street, for the required alcoholic beverage permit. Alcoholic beverages may not be sold to anyone under 21 years of age. No glass containers or cans may be used for serving the beverages.

Please contact Sgt. Bert Olson, Field Operations, at 553-1395, regarding street closures required for this event.

1994 S.F. Fair
Page Five

CIVIC CENTER PLAZA - SEPTEMBER 3, 4 & 5, 1994

The San Francisco Fair must provide appropriate monitors for first-aid purposes and for public safety.

Vehicles are not permitted on San Francisco Recreation and Park Department Property.

Please bring this permit and receipt of payment with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) working days before an event will receive no refund. Cancellations must be phoned in and must also be received in writing well in advance in order to receive a refund, less the non-refundable deposit.

Please assign a clean up crew to bag and remove all debris from the park following your activity.

If you need further assistance, please telephone 666-7027 or 666-7035. The emergency telephone number for Park Rangers is 753-7015.

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, Fell and Stanyan Streets, Golden Gate Park, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Joel Robinson
Superintendent of Recreation

Linda Woo
Recreation Supervisor

LW/kd

cc: Joel Robinson, Park Division/M. Morlin, Northern Station,
Permit Bureau, B. Olson, M. Murphy, J. Luccy, J. Moerschbaecher,
J. Foshee, Capt. R. Louie, M. Holland, J. Ruppert

1993 Black & White Ball

May 4, 1993

Page Two

CIVIC CENTER PLAZA - FRIDAY, MAY 14, 1993

The streets in the area will be closed to traffic at the following times and locations: beginning at 6:00 p.m., Grove and McAllister Streets, between Franklin and Van Ness; at 8:00 p.m., Grove Street, between Van Ness and Larkin Streets; at 8:30 p.m., Van Ness Avenue and Polk Street, between Grove and McAllister Streets and at 9:00 p.m., McAllister Street, between Van Ness and Polk Street. All closures will last until 3:00 a.m. Advertising agents will include newspapers, radio and television promotions, poster distribution, billboards at 29 San Francisco locations, posters at 15 BART and MUNI locations, posters at Gannett Bus Shelters, and Department Store windows.

The San Francisco Symphony also requests to use the flagpoles for decorative banners. The Park Division will remove the historic banners from the flagpoles, install the decorative banners, and replace the historic banners following the event.

The fee for the installation and removal of decorative banners is determined by Mr. Guido Ciardi (telephone number: 753-7041) of the Reforestation Section of the San Francisco Recreation and Park Department.

The caterers in the Civic Center Tent Pavilion include Harbor Village, Scott's Seafood, Opts Events (Bulk), La Brasserie Francaise, Greek Islands Cafe, O-La-La!, Hyatt Hotel, Opts Events, Holding Co., Chevy's, Ben & Jerry's, Uno's, Boudin Bakery and Spinelli's Coffee.

Mobile restrooms will be located on the plaza, northwest corner (Polk and Fulton Streets). Permission to park the two trailers has been granted by Mr. Jim Lucey.

In 1991, the Commission granted permission for the Black & White Ball to have amplified sound between 10:00 p.m. and 2:00 a.m., with the following stipulations:

1. All amplified sound will be contained within a structure.
2. The use of double thick tent walls to contain as much sound as possible.
3. The use of a repeater system of amplification that will significantly reduce the volume level of all sound reproduction.
4. The use of a sound mixer that will allow individual control of each speaker in order to insure the sound level will not exceed 80 decibels at any time outside the structure.
5. All speakers will be directed toward the Larkin Street entrance to minimize sound escaping the structure.
6. All speakers will be directed down into the crowd to take as much advantage as possible of the sound-absorbing properties of the audience.

1993 Black & White Ball

May 4, 1993

Page Three

CIVIC CENTER PLAZA - FRIDAY, MAY 14, 1993

The Stuart Rental Company will be tenting Civic Center Plaza. Final approval of written, detailed information pertaining to the installation and anchoring of all structures must be approved by the Park Division with the following requirements:

1. All structures are to be free standing.
2. No anchor bolts are to be drilled into the concrete.
3. Tent stakes are to be marked so as to be highly visible to the public.
4. Stuart Rentals is the tenting company.
5. No structures will be attached to Recreation and Park Property (ie: garbage cans, benches, trees, or other.)

Mr. Jim Lucey, Assistant Superintendent of Structural Maintenance, has discussed the specifics of tenting with Mr. Jim Healy of Stuart Rental Company. The tenting scheme, including the extent of drilling, anchoring and staking has been approved by Mr. Lucey.

Mr. Jim Lucey has also advised the following regarding heavy trucks at Civic Center Plaza:

Heavy Trucks:

The Plaza is not stable and many areas, especially the area immediately east of the fountain, is most unstable. Heavy trucks of any kind in that area will cause severe buckling. The paved area immediately west of the fountain has a water cistern underneath. Load limit in that area is 50 pounds. The Black and White Ball is advised not to have any big trucks or heavy equipment on the Plaza. Pickup trucks, small cars are acceptable. Mr. Lucey also advises that if you plan on hanging pennants on the flag poles in lieu of existing flags, you should contract with the Park Department to have their employees do this, (or you will have to pay at their own expense). Park Department employees are familiar with the operation and are familiar with the problem of loads on the plaza.

Fountain in the Plaza:

Black and White Ball plans on having a platform, 40'x150', in the fountain. This platform will be constructed underneath the granite and will be 6" above the floor of the fountain. There will be two (2) sets of stairs with handrails constructed in the western third of the fountain.

A SERVICE FEE of \$6562.50, based on 25% of projected number of people (150) in the Civic Center tent at \$175.00 per person, divided by 4, is required. $(150 \times \$175.00) = \26250.00 , divided by 4 = \$6562.50.)

A PERFORMANCE BOND of \$10,000.00, in the form of a cashier's check made separately, payable to the San Francisco Recreation and Park Department, is required immediately. The performance bond will be returned to you if the reserved area is left clean and undamaged following your event.

1993 Black & White Ball
May 4, 1993
Page Four

CIVIC CENTER PLAZA - FRIDAY, MAY 14, 1993

This permit will become valid upon receipt of a **\$1 MILLION CERTIFICATE OF INSURANCE** naming as additionally insured, the City and County of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. The certificate of insurance must state that the City and County of San Francisco is additionally insured at Civic Center Plaza.

To obtain the necessary **SOUND PERMIT** present this correspondence at least two weeks prior to your event to the San Francisco Police Department Permit Bureau at the Hall of Justice, 850 Bryant Street, Room 458 - 4th Floor, San Francisco, CA 94103. The decibel level must not exceed 80 decibels.
Time: 10:00 p.m. until 2:00 a.m.

SPECIAL ADAPTOR EQUIPMENT is required for the electrical equipment on the stage at Civic Center Plaza. The equipment may be picked up at McLaren Lodge on Monday, May 10, 1993. A RENTAL FEE of \$15.00 per adaptor, payable to the San Francisco Recreation and Park Department, is required. A DEPOSIT of \$25.00 per adaptor, made separately, is also required and will be returned to you when the equipment is returned to McLaren Lodge.

Please present this correspondence at least two weeks prior to your event to Ms. Mary Murphy at the Health Department, 101 Grove Street, San Francisco, 554-2763.

This correspondence must be presented to the ABC at 185 Berry Street, for the required alcoholic beverage permit. Alcoholic beverages may not be sold to anyone under 21 years of age. No glass containers or cans may be used for serving the beverages.

Please recycle any newspaper, glass or aluminum items generated by the event. All newspapers, glass and aluminum items must be packaged separately and arrangements must be made to have these items delivered to neighborhood recycling centers in the City.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Please assign a clean up crew to bag and remove all debris from the park following your activity.

If you need further assistance, please telephone 666-7027 or 666-7035. The emergency telephone number for Park Rangers is 753-7015.

1993 Black & White Ball
May 4, 1993
Page Five

CIVIC CENTER PLAZA - FRIDAY, MAY 14, 1993

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, Fell and Stanyan Streets, Golden Gate Park, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Joel Robinson
Superintendent of Recreation

Linda Woo
Recreation Supervisor

LW/rs

cc: J. Robinson
R. de Leon
Park Division-M. Morlin-B. Nistor
Northern Station
Lt. M. Kemmitt
Permit Bureau
J. Lucey
J. Moerschbaecher/J. Foshee/J. Ruppert

4225R

March 18, 1996

FACILITY USE PERMIT

Authorization # 4224R / multiple

Dr. A. Wali Kayoumi
3001 Santa Paula Drive
Concord, CA 94518

Dear Dr. Kayoumi:

In response to your request, received March 18, 1996, we have reserved **CIVIC CENTER PLAZA** on **THURSDAY, MARCH 21, 1996**, from **11:00 AM to 2:00 PM**, for the Afghanistan Refugees Rally.

This event will include amplified sound and speakers. It will be a peaceful gathering of people to protest the foreign involvement, the killing of children and women and other inhumane activities that occurred every day in Afghanistan.

Approximately 100 to 200 people will participate in this event.

We are in receipt of a **\$35.00 SERVICE FEE**, (\$20.00 which is non-refundable in case of cancellation, change of date or location), payable to the San Francisco Recreation and Park Department.

To obtain the necessary **SOUND PERMIT** present this correspondence at least two weeks prior to your event to the San Francisco Police Dept. Permit Bureau at the Hall of Justice, 850 Bryant St, Rm 458 - 4th Flr, SF, CA 94103. Decibel level must not exceed 80 decibels. **TIME: 12 Noon to 1:30 PM.**

We require a **\$35.00 SERVICE FEE**, payable: San Francisco Rec & Park Dept., for the **SPECIAL ADAPTOR EQUIPMENT** required at Civic Center Plaza. Equipment may be picked up at McLaren Lodge on **WEDNESDAY MARCH 20, 1996**. Also required is a **\$50.00 DEPOSIT** made separately. Deposit will be returned to you when the Equipment is returned to McLaren Lodge by **FRIDAY, MARCH 22, 1996**.

Food, beverage and merchandise will not be distributed or sold during event.

Stage, booths, tables set-up is not allowed for this event.

Vehicles are not permitted on S.F. Recreation and Park Department Property. The permittee will be held liable for any damage to lawns, sprinkler systems and/or structures. **Vehicles may not park on service access roads.**

Please bring this permit and receipt of payment with you to the reserved area on the day of your event.

CIVIC CENTER PLAZA

Permit becomes valid upon receipt, by the Permits and Reservations Division, of written documentation of an arrangement with the portable toilet company.

Please assign a clean-up crew to bag and remove all debris from the park grounds following your activity. Do not leave bagged event debris on San Francisco Recreation and Park Property. Permittee will be held financially responsible for the removal of debris from Civic Center event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Please recycle any newspaper, glass or aluminum items generated by the event. All newspapers, glass and aluminum items be packaged separately and arrangements made to have items delivered to recycling centers.

No refunds for cancellations made less than ten (10) working days before an event. Cancellations must be phoned-in and be received ten or more days in advance in order to receive a refund, minus the non-refundable deposit.

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, may file a complaint at 501 Stanyan St, SF, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, WA, D.C. 20240.

For further assistance, 666-7027 (Monday through Friday, 8:00 AM to 5:00 PM).
Park Rangers, 753-7015 (after 5 PM on weekdays & all day Sat, Sun & Holidays).

Sincerely,

Joel Robinson
Superintendent of Recreation

Sandy Lee
Recreation Supervisor

cc: J. Robinson / Park Div / M. Norlin / Northern Stn / Permit Bureau
J. Moerschbacher / J. Foshee / J. Ruppert / SL/kf: 4224R / mul

City and County of San Francisco

Recreation and Park Department

Civic Center
Friday, December 26, 1997



December 15, 1997

Mr. Jack Macy, Organics Recycling Coordinator
San Francisco, Recycling Program
Solid Waste Management Program
1145 Market Street, Suite 401
San Francisco, CA 94103
(415) 554-3438
(415) 554-3434 (fax)

FACILITY USE PERMIT

Dear Mr. Macy:

In response to your request, dated December 2, 1997, we have reserved **CIVIC CENTER PLAZA** on **FRIDAY, DECEMBER 26, 1997, FROM 9:00 A.M. UNTIL 1:00 P.M.**, for the Fifth annual Christmas Tree Recycling Program.

This event will be a media promotion of the Christmas Tree Recycling Program, and will be very similar to last year's event.

A chipper and a collection container will be on site. Several Christmas trees will be chipped by a crew from Recreation and Park and placed in the collection container. The equipment will be removed immediately following the event.

The event itself is expected to last approximately 15 minutes starting at 11:00a.m., the crew and chipper and trees will likely arrive between 9:00 a.m. and 9:30 a.m.

Please contact Mr. Bob Nastor, Park Supervisor of Civic Center Plaza, at (415) 554-9520 or (415) 207- 3212 (pager), regarding bringing in vehicles to Civic Center Plaza and the set-up of the chipper and collection container .

Please provide appropriate monitors for first-aid purposes and for public safety.

Food, beverage and merchandise will **not** be distributed or sold during this event.

Please assign a clean up crew to bag and remove all debris form the plaza following your activity.

Please bring this permit with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

If you need further assistance, please telephone (415) 831-2790 (Monday through Friday). Park Patrol may be reached at (415) 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

CHRISTMAS TREE RECYCLING PROGRAM
PAGE TWO

CIVIC CENTER PLAZA - DECEMBER 26, 1997

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, Ca 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,



Sandy Lee

Permits & Reservations Supervisor

cc: M. Morlin/G. Koch/B. Nastor/Northern Station/Mission Station/Sgt. J. Fewer./Park Patrol

SL/ew c: civic center plaza 6-7



April 13, 1998

Traffic Engineering Division
City and County of San Francisco

WILLIE LEWIS BROWN, JR., MAYOR
STUART R. SUNSHINE, EXECUTIVE DIRECTOR

Civic Center Area
Temporary Street Closures for
Special Events

Dear Mary:

As per our phone conversation, the following are typical street closures connected with the Civic Center area. Most commonly, streets are closed in conjunction with the use of the Civic Center Plaza for an event.

CINCO DE MAYO:

This is an annual event which for the past three years has been held on the Sunday closest to May 5th. The following street closures are typically requested for this event:

Grove Street between Van Ness Avenue and Hyde Street; Polk Street between McAllister and Hayes Streets; Larkin Street between McAllister and Hayes Streets; Fulton Street between Larkin and Hyde Street; Lech Walsea Street between Van Ness Avenue and Polk Street; Hayes Street (parking lanes only) between Larkin Street and Van Ness Avenue; Intersections: Polk and Grove Streets; Larkin and Grove Streets; Fulton and Larkin Streets

Friday, May 1, 1998, 6 PM to
Sunday, May 3, 1998, 11:59 PM

These closures were approved last Thursday with the following conditions:

- a) Larkin Street will remain open until 8 PM;
- b) Access to the Main Library will be maintained and clearly marked;
- c) Pedestrian access along Polk Street will be maintained and clearly marked;
- d) advanced signing costs will be paid. (We will put advance signing up on 9th Street just south of Market which notifies motorists that Larkin Street will be closed. We do this anytime Larkin Street is closed for a special event for longer than a few hours.)

In some years, the sponsors of Cinco de Mayo have requested a Wednesday closure of Grove Street between Larkin and Polk Streets so they could put in Carnival rides. This has been granted in the past, but recently it has not been economically feasible for them to do this.

Ms. Mary McCue
 Temporary Street Closures in the Civic Center Area
 April 13, 1998
 Page 2

**SAN FRANCISCO LESBIAN, GAY, BISEXUAL, TRANSGENDER PRIDE
 CELEBRATION:**

For the past 3 years, the parade has started at Civic Center, headed east on Market Street until it reached the Embarcadero where the Celebration was held. However, prior to that time, the Celebration was held in Civic Center. With the construction of the New Main Library, the parade organizers felt that there was not enough room at the Civic Center.

Partially because of the upcoming construction along the Mid-Embarcadero roadway and partially because of a strong feeling among many in the Gay community that the Celebration site belongs in the Civic Center, this year's Celebration is returning. If it works out well, I think that this will be the Celebration site for the foreseeable future.

Polk Street between Grove and McAllister Streets

Friday, June 26, 1998, 9 AM to
 Monday, June 29, 1998, 3 AM

AND

Grove Street between Van Ness Avenue and Hyde Street; Polk Street between Hayes and Grove Streets; Polk Street (parking lanes only) between Golden Gate Avenue and Turk Street; Larkin Street between McAllister and Hayes Streets; Fulton Street between Larkin and Hyde Streets; Lech Walesa Street between Van Ness Avenue and Polk Street; Intersections: Polk and Grove Streets; Larkin and Grove Streets; Lech Walesa and Polk Streets

Friday, June 26, 1998, 7 PM to
 Monday, June 29, 1998, 3 AM

AND

McAllister Street between Van Ness Avenue and Leavenworth Streets; Polk Street between McAllister Street and Golden Gate Avenue; Polk Street between Hayes and McAllister Streets; Larkin Street between Golden Gate Avenue and McAllister Street; Hyde between Golden Gate Avenue and Grove Street; Redwood Alley between Van Ness Avenue and Polk Street; Intersections: Polk and McAllister Streets; Larkin and McAllister Streets; Hyde and McAllister Streets; Market and Hyde Streets

Saturday, June 27, 1998, 6 PM to
 Monday, June 29, 1998, 3 AM

Ms. Mary McCue
Temporary Street Closures in the Civic Center Area
April 13, 1998
Page 3

SAN FRANCISCO FAIR:

This event was last held in the Civic Center area in 1994. The closures were very similar to those of Cinco de Mayo. It is usually held over Labor Day Weekend. It has moved to Port property. I don't expect it to be back in the Civic Center area.

HALLOWEEN:

For the past two years, there has been an attempt to move the major Halloween celebration out of the Castro and into the Civic Center area. It remains to be seen how successful this strategy will be. Last year's Halloween closures were the following:

Fulton Street between Larkin and Hyde Streets; Grove Street between Polk and Larkin Streets

Friday, October 31, 1997, 7 AM to
Saturday, November 1, 1997, Noon

AND

Larkin Street between Golden Gate Avenue and Hayes Street; Polk Street between Golden Gate Avenue and Hayes Street; Grove Street between Van Ness Avenue and Polk Street; Grove Street between Larkin and Hyde Streets; McAllister Street between Van Ness Avenue and Hyde Street; Intersections: Larkin and Grove Streets; Larkin and McAllister Streets; Grove and Polk Streets; McAllister and Polk Streets; Lech Walsea and Polk Streets; Redwood and Polk Streets

Friday, October 31, 1997, 6 PM to
Saturday, November 1, 1997, Noon

FULTON STREET ONLY CLOSURES:

Since the opening of the Main Library, there has been a lot of interest in the closure of Fulton Street. These requests come from both commercial and film shoots as well as for special events at the Main Library. I am also expecting a request from the Asian Art Museum for a closure of Fulton and Larkin (between Grove and McAllister) for the dedication of the Art Museum on October 17, 1998 (before construction begins).

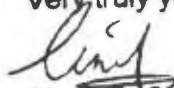
Ms. Mary McCue
Temporary Street Closures in the Civic Center Area
April 13, 1998
Page 4

PARADES:

There are several parades which use the Civic Center area as the staging area such as the Cherry Blossom Parade and St. Patrick's Day Parade. There are probably others, Sgt. John Fewer from the SFPD at 553-1413 would be your best source of information on parades.

I hope you find this information helpful. Please give me a call at 554-2341, if you have any further questions. I will call you when I have the maps ready for pick-up.

Very truly yours,



Cindy B. Shamban
Traffic Survey Technician



TO: Parks and Planning Committee
Recreation and Park Commission

THROUGH: Joel Robinson, Acting General Manager

FROM: Sandy Lee, Assistant Recreation Supervisor
Permits and Reservations

DATE: March 24, 1998

RE: Philippine Centennial Multicultural Celebration request to produce "FIESTA FILIPINA", An International Cultural Festival, a two-day gated event at Civic Center Plaza on June 13 and 14 , 1998.

Agenda item wording:

Discussion and possible action to approve the Philippine Centennial Multicultural Celebration request to produce "Fiesta Filipina", an International Cultural Festival. Admission will be \$5.00 for general admission and \$1.00 for seniors and free to children under 12 years.

Description:

The Philippine government and the Filipino community have selected San Francisco as the premier site to host a month-long multicultural centennial celebration in June 1998, making the declaration of Philippine Independence from 400 years of Spanish colonial rule-the first republic ever to emerge from Asia. The two day celebration will have the following components:

1. Historic Pavilion that will showcase the evolution of Philippine History in the last 100 years..
2. Food Pavilion: a covered food court that will feature 20 food vendors (15 Filipino food vendors and 5 ethnic food vendors).
3. "Mercado": a shopping experience of ethnic wet and dry produce and arts and crafts (approximately 25 vendors).
4. Information Center: a resource and information area where non-profit organizations will be set up with approximately 25 vendors).
5. Children and Youth Center: an area that will be dedicated to the presentation of contemporary artists and interactive cross-cultural programs.
6. Science and Technology Pavilion: An enclosed covered area that will feature the latest Filipino inventions and display significant achievements in the fields of science and technology.
7. One Main Stage for performers.

A detailed description is attached.

History:

This is first time request

Cost of Project:

None

Fee:

\$3,500.00 or 25% of the gross gate receipts: whichever is greater. In determining the actual Service, Fee, the number of attendees will be monitored by the Property Management staff of the San Francisco Recreation and Park Finance's Department.

Performance bond:

\$10,000.00

Supported by:

Not known

Opposed by:

Not known

CONDITIONS FOR APPROVAL

1. The receipt of a 1 million dollar certificate of insurance naming as additionally insured, the City and County of San Francisco, the Recreation and Park Department and its agents, employees, and Commissioners, in single limits apply to physical injury, property damage and personal injury. This certificate of insurance must state that the City and County of San Francisco and the San Francisco Recreation and Park Department are additionally insured at Civic Center Plaza.
2. Paid event security and San Francisco Police officers must be provided by permittee with the approval of the captain of the San Francisco Police Department at Northern Station. Overnight security is required for the length of the event, beginning with the first day of set up (Wednesday, June 10, at 10 a.m.) until clean up is completed (Tuesday, June 16, 1998 by 5:00 p.m.)
 - A. Metal detectors must be utilized. The number metal detectors and their locations must be pre-approved by the Captain of the Northern Police Station.
3. Final approval of written, detailed information pertaining to the installation and anchoring of all structures must be approved by the Park Division with the following requirements:
 - a. All structures are to be free standing.
 - b. No anchor bolts are to be drilled into the concrete.
 - c. Tent anchors are to be marked as to be highly visible to the public.
 - d. No structures will be attached to Recreation and Park Property, (i.e. garbage cans, benches, trees or other.)
4. A sound Permit is required. Amplified sound will be permitted from 12:00 noon until 5:00 p.m., limited to one (1) continuous five hour period.
5. Permittee must contact the San Francisco Fire Department for appropriate Fire Department permits if needed.

6. Permittee must contact the San Francisco Health Department for the require health and food permits.
7. A minimum of twenty five (25) portable toilets including five(5) A.D.A. toilets are required for this event.
8. A minimum of five (5) dumpsters are required for this event.
9. A crew must be assigned, by the permittee, to clean-up the area each day.
10. Event staff must recycle any aluminum, glass or newspaper items generated by this event.
11. A transportation plan must be included in event publicity, encouraging the use of public transportation.
 - a. The services of a minimum of two (2) parking control officers are required to provide for the enforcement of parking on the periphery, in the immediate community and on adjacent streets of all events drawing 5,000 or more participants.
 - b. Permittee is required to provide a designated area for monitored and secured bicycle parking for attendees to this event
 - c. On Board Entertainment will use the parking lot at the west end of the Meadow for storage
 - d. vehicles, and performers and participant parking during the event. Handicapped accessible parking spaces must be made available with parking attendants.
12. Event banners and a signboard may be displayed only during the actual hours of the event.
13. The advertising and sales of tobacco products is not allowed.
14. The sales of artwork is not allowed on San Francisco Recreation and Park Department.
15. The advertising and sales of tobacco products is not allowed.
16. Set up will begin on Wednesday, June 10 at 10 am, with breakdown and clean up completed by Tuesday, June 16, 1998. By 5 p.m. Debris will be removed and the Plaza washed (with a pressure washer) after the event no later then 5:00 p.m., June 16, 1998.
17. Philippine Centennial Multicultural Celebration will be liable for any damage to plants, trees, lawns, landscaping, sprinkle heads, irrigation lines, structures, etc.; resulting from this event. Barricades must be placed surrounding the newly planted area in the center of the plaza, (where the Fountain used to be).
18. Permittee must provide a staffed-first aid emergency station at CIVIC PLAZA during this event.



PHILIPPINE CENTENNIAL MULTICULTURAL CELEBRATION
SAN FRANCISCO BAY AREA • JUNE 1998



February 25, 1998

Sandy Lee
Permits Division
Department of Recreation and Park
City & County of San Francisco
McLaren Lodge at Stanyan and Fell
San Francisco, CA 94103

Dear Sandy,

In regards to our reservation of Civic Center Plaza for Saturday and Sunday, June 13 & 14, 1998, I am providing you the other logistical information needed as follows:

- I. Site - Civic Center Plaza, San Francisco
Date - June 13 & 14, 1998, Saturday and Sunday, respectively
Name of Event - "Fiesta Filipina" - An International Cultural Festival
Hours of Event - 10 am - 8 pm (both days)

II. Special Features of this festival:

- * Historic Pavilion - a tented 30' x 30 area that will showcase the evolution of Philippine History in the last 100 years.
- * Food Pavilion - a covered food court that will feature 20 food vendors (15 Filipino food vendors and 5 ethnic food vendors)
- * "MERCADO" - a shopping experience of ethnic wet and dry produce and arts & crafts (Approx. 25 vendors)
- * Information Center - a resource and information area where non-profit organizations will be set-up (Approx. 10 non-profit organizations)
- * Children & Youth Center - an area that will be dedicated to the presentation of contemporary artists and interactive cross-cultural programs
- * Science and Technology Pavilion - A an enclosed covered area that will feature the latest Filipino inventions and display significant achievements in the field of science & technology
- * One Main Stage - there will be one main performing stage.

III. FENCE SET-UP: We would like to request setting up of fence starting Wednesday, June 10 starting 10 am (to include only the perimeter areas and not intersecting Larkin (from Polk to McAllister, Grove (from Van Ness to Hyde) and possibly Polk Street. Street closure application will be filed with Cindy Shamban of Parking & Traffic asap. Final fencing of the street will be

Our new address:

805 California St, Suite 200, San Francisco, CA 94114 Phone: (415) 377-2962 Fax: (415) 291-8385

after 6:00 pm of Friday, June 12, 1998 (as normally permitted).

IV. We would like to request Friday, June 12, 1998 as **SET-UP DAY** (all day) beginning at 8:00 am. where booths, porta potties, pavilions can be dropped off and set-up in their respective locations.

V. **CARNIVAL RIDES:** There is a request with Dept. of Parking to use Fulton Street (between old and new library bldg) as the Carnival rides area with set-up to begin Tuesday evening at 8:00 pm and continue the final set-up Wednesday to be operational beginning Thursday through Sunday, June 14, 1998.

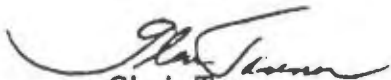
VI. **Admission tickets:** We are charging \$5.00 for general admission, \$1.00 for seniors and free for children 12 years and below.

VII. Insurance coverage will be provided through Grants for the Arts/City Risk Management.

Sandy, if there is needed information that has not been disclosed, please feel free to call me or my assistant Precy at (415) 772-4462.

By the way, our non-profit fiscal agency is The United Way of the Bay Area.

Sincerely,



Gloria Tanner
Director

City and County of San Francisco

Recreation and Park Department

16-03
Civic Center Plaza
Oct. 31 through Nov. 1, 1997



October 28, 1997

Ms. Martha Cohen
Mayor's Office of Business & Community Services
401 Van Ness Avenue, Room 416
San Francisco, CA 94102
(415) 554-6487
(415) 554-6474 (fax)

FACILITY USE PERMIT

Marcus Gordon
Mission Economic Cultural Association
289 24th Street
San Francisco, CA 94110
(415) 826-1401
(415) 824-2242 (fax)

Dear Mr. Gordon:

In response to your letter, dated September 24, 1997, we have reserve **CIVIC CENTER PLAZA** on **FRIDAY, OCTOBER 31, 1997, 9:00 A.M. THROUGH SATURDAY, NOVEMBER 1, 1997, 5:00 P.M.** for the San Francisco Halloween Celebration.

Set-up will begin Friday, October 31, 1997 at 9:00 a.m., with breakdown and clean-up completed by November 1, 1997 at 5:00 p.m. The event will be from 7:00 p.m., October 31, 1997, until 2:00 a.m., November 1, 1997.

A final on-site inspection of the facility will be conducted at Civic Center Plaza on Monday, November 3, 1997, at 7:00 a.m. Representatives form M.E.C.A. and the Recreation and Park Department must be in attendance.

Tens of thousands of people are expected to attend this event.

Halloween San Francisco '97 is a public event, complete with dancing, costume contests, food, drink and game booths for families and children of all ages.

One large stage for surprise performances and costume contests, as will as one large dance area with plenty of room for watching the crowds. There will also be areas around the park with food, beverage and game booths.

There will be three entrances to the event. One at the corner of Hyde and Grove Streets, one at the corner of Van Ness Avenue and Grove Street and on at Van Ness Avenue and McAllister Street.

The single dance area will be set up for this event, off San Francisco Recreation and Park Department Property.

An elevated, freestanding DJ booth will be erected east of the fountain.

McLaren Lodge, Golden Gate Park
501 Stanyan Street
San Francisco, CA 94117-1898

General: (415) 831-2700
Fax: (415) 668-3330

CIVIC CENTER PLAZA – OCTOBER 31, THROUGH NOVEMBER 1, 1997.

A maximum of fifteen (15) game booths and food and beverage concession booth will be set up on the plaza for this event.

The San Francisco Police Department will stage their command post at the conference trailer, located on Polk Street.

Permittee must contact with the San Francisco Police Department Northern Stations, Capt. Richard Cairns at 553-1563 regarding any special security requirements and final approval of security.

M.E.C.A. will provide security for this event and will station one hundred and sixty (160) guards within the celebration area.

Overnight security, is required, from Friday, October 31, 1997 until the completion of the breakdown of the event.

Monitors must be staged around the fountain to prevent attendees from entering the pool that houses the fountain.

The following conditions must be met:

1. The children's play area will be fenced off.
2. All landscaping will be fenced-off or barricaded.
3. Portable toilets must be placed away from trees.
4. Care must be taken to protect the plants and plant containers at Civic Center Plaza, either by fencing, barricading or placing the debris boxes in front of them. Please consult with the gardeners at Civic Center Plaza as to the most effective method.
5. In case of inclement weather, the lawn areas will be barricaded-off. If permittee is unsure of the condition (wetness) of Civic Center Plaza, he must call the gardener's office at (415) 554- 9520 for a report.
6. The glass partition in front of the elevators will be protected to avoid breakage.
7. Barricades and monitors will be situated at all access areas from the parking garage.
8. All vendor booths must be set up away from any trees.

CIVIC CENTER PLAZA – OCTOBER 31, THROUGH NOVEMBER 1, 1997.

Final approval of written, detailed information pertaining to the installation and anchoring of all structures must be approved by the Park Division with the following requirements:

1. All structures are to be freestanding.
2. anchor bolts and/or stakes may NOT be drilled or staked into concrete, asphalt and lawns.
3. Tent anchors (sandbags) are to be marked so as to be highly visible to the public.
4. Structures, decorations, equipment, etc. may NOT be attached to San Francisco Recreation and Park Property (i.e.: garbage cans, benches, trees, etc.)

The Mayor's Office has request a Service Fee and Performance bond waiver because M.E.C.A. is able to produce the Halloween event because they are the recipient of a \$90,000 grant form the Grants for the Arts program. M.E.C.A. has be advised that if, after the Halloween celebration, there is any damage to the Civic Center Plaza, that up \$10,000 may be billed against their grant of \$90,000.

A CONCESSION FEE OF 17% OF SALES is required for all sales (money exchanged) on San Francisco Recreation and Park Department property. The permittee is responsible for submitting the concession fee to the Permits and Reservations Office no later than Friday, November 7, 1997.

This permit will become valid upon receipt of a \$1 MILLION CERTIFICATE OF INSURANCE naming as additionally insured, the City & county of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. The certificate of insurance must state that the City & County of San Francisco and the San Francisco Recreation and Park Department are additionally insured at Civic Center Plaza for October 31, through November 1, 1997.

To obtain the necessary SOUNDPERMIT present this correspondence at least two week prior to your event to the SF Police Department Permit Bureau at the Hall of Justice, 850 Bryant St, Room 458 - 4th Floor, SF, CA 94103. Sound level may not exceed 80 decibels.
TIME: 6:00 PM UNTIL 1:00 AM – SEVEN (7) HOURS ONLY.

Permittee must provide generators for access to electrical power.

Inflatables are to be displayed at your event, a description of the inflatable must be submitted to the San Francisco Recreation and Park Department for approval and if approved, a permit must be secured for the San Francisco Police Department Permit Bureau, at the hall of Justice, 850 Bryant Street, Room 458 - 4th floor, San Francisco, CA 94103.

Please make arrangements for A MINIMUM OF EIGHTY (80) PORTABLE TOILETS, SIXTEEN (16) OF WHICH MUST MEET A.D.A. specifications, for use by participants during your event and a SIX (6) DUMPSTERS for event debris.

Food, beverage (including alcohol) and merchandise will be sold at Civic Center Plaza during this event

CIVIC CENTER PLAZA – OCTOBER 31, THROUGH NOVEMBER 1, 1997.

\$1 MILLION FOOD PRODUCTS LIABILITY INSURANCE is required for sales of food and/or beverage. Certificates of Insurance must be submitted to the San Francisco recreation and Park Department.

Please contact Mr. Ajamu Stewart, Bureau of Environment Managment Special Event Programming, 1390 Market Street, Suite 210, San Francisco, Ca 94102, (415) 252-3828, to obtain the necessary health permits.

Please contact the ABC at 185 Berry Street, (415) 557-3660, to obtain the necessary alcoholic beverage permits. Alcoholic beverages may not be sold to anyone under 21 years of age. Beverages may not be served in glass containers or cans.

All pertinent permits must be prominently displayed at each booth.

The sale of arts and crafts is prohibited on San Francisco Recreation and Park Department property.

The sale of tobacco products or advertising is not permitted on San Francisco Recreation and Park Department Property.

Vehicles may not be parked on Civic center Plaza.

The services of parking control officers are required to provide for the enforcement of parking on the periphery, in the immediate community and on adjacent streets of all events drawing 5, 000 or more participants. You must contact Ms. Debbie Borthne, Assistant Director of Special Events, San Francisco Department of Parking and Traffic, 850 Bryant Street, Room 154, San Francisco, Ca 94103, at (415) 553-1620, regarding the assignment of the officers and any additional requirements of the Department of Parking and Traffic.

A plan, addressing A.D.A. requirements, including, but not limited to designated handicapped seating must be set by the permittee.

A Transportation plan must be included in event publicity, encouraging the use of public transportation.

First Aid will be provided by American Red Cross. The contact person is Jim Sundal. All First Aid Stations must and personnel approved by Tony Smerdel, Section Chief of S.F. Fire Department.

Please assign a clean up crew to bag and remove all debris, that cannot fit into your rented dumpsters, from the park following your activity.

CIVIC CENTER PLAZA - OCTOBER 31, THROUGH NOVEMBER 1, 1997.

ALL CLEAN-UP AND REMOVAL OF DEBRIS, PLUS THE STEAM CLEANING OF THE PLAZA, MUST BE COMPLETED NO LATED THAN 5:00 P.M., SATURDAY, NOVEMBER 1, 1997.

Please recycle newspaper, glass, aluminum and any other recyclable materials generated by your event. Collect recyclables separately and arrange to have these materials picked up by a recycling service provider or delivered to neighborhood recycling centers in the City.

You must bring this permit and receipt with you to the reserved area on the day o your event.

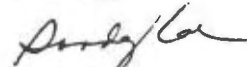
The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) days before an event will receive no refund. Cancellations must be phoned in and must be received, in writing, ten or more days in advance in order to receive a refund of the Service Fee, minus the non-refundable deposit.

If you need further assistance, please telephone (415) 831-2790 (Monday through Friday). Park Patrol may be reached at (415) 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons fee they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, Ca 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,



Sandy Lee

Permits & Reservations Supervisor

cc: M. Morlin/G. Koch/B. Nastor/Northern Station/Mission Station/S.F.P.D. Permit Bureau/Sgt. J. Fewer. S.F. F.D. Permit Bureau/Tony Smerdel/D.Borthne/A. Stewart/A.B.C./L. Smith/M. Avendano/Park Patrol/J. Foshee/M. Cohen

SW/ew c: civic center plaza 1-5

INVOICE

March 23, 1998

NAME OF PERMITTEE: Mr. Marcus Gordon
Mission Economic and Cultural Association
2899 - 24th Street
San Francisco, CA 94110

EVENT: **CINCO DE MAYO FESTIVAL AT CIVIC CENTER PLAZA**

DATE: **FRIDAY, MAY 1, 1998 THROUGH SUNDAY, MAY 3, 1998**

THE FACILITY USE PERMIT WILL BE ISSUED UPON RECEIPT OF THE FOLLOWING:

1. **SERVICE FEE: \$3,500.00**. In case of cancellation, change of date and/or location, \$350.00 is non-refundable. The service fee is based on 25% of the projected admission gate sales of \$40,000.00. As in previous years, the service fee is to be broken down as follows: \$3,500.00 CASH, participation booth sponsored by the San Francisco Recreation and Park Department (\$500.00 value), 750 tickets given to Sand Francisco Recreation and Park Department (\$3,000.00 value) and 750 tickets given to Community Organizations (\$3,000.00 value).
2. **PERFORMANCE BOND: \$1,500.00**. (MUST BE IN THE FORM OF A CASHIER'S CHECK.) This date will be covered by the \$1,500.00 performance bond, posted for the 1998 Cherry Blossom Festival at the Japantown Peace Plaza on Saturdays and Sundays, April 18 & 19 and 25 & 26, 1998..
3. **INSURANCE: \$1 MILLION CERTIFICATE OF LIABILITY INSURANCE**. This certificate of insurance must state that the City and County of San Francisco and the San Francisco Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury, are additionally insured at the Union Square on April 24, 1998
4. **SERVICE FEE BALANCE FROM 1997 OF \$3, 500.00 IS DUE IMMEDIATELY!!!** Payment must be received in order to continue with

ITEMS #1 THROUGH #3 ARE DUE NO LATER THAN FRIDAY, APRIL 10, 1998.

SEPARATE CHECKS, PLEASE!!

PLEASE MAKE CHECKS PAYABLE TO: S. F. RECREATION AND PARK DEPARTMENT.

THANK YOU !!!

March 20, 1998

Mr. Marcus Gordon
Mission Economic and Cultural Association
2899 - 24th Street
San Francisco, CA 94110
(415) 826-1401
(415) 824-2242 (fax)

FACILITY USE PERMIT

Dear Mr. Gordon:

In response to a request dated March 12, 1998, we have reserved CIVIC CENTER PLAZA for the 32nd Annual "Cinco de Mayo" Festival on the following dates and times:

Friday, May 1, 1998 - 6:00 p.m. (Fencing of the Plaza begins.)
Saturday, May 2, 1998 - 8:00 a.m. until 10:00 p.m. (Set-up)
Sunday, May 3, 1998 - 5:00 a.m. until 11:00 p.m. (set-up, day of event, clean-up)

The "Cinco de Mayo" Festival is an event sponsored by the Mission Economic and Cultural Association (MECA). Activities include live music, food booths, beverage booths (including beer and wine), and various craft concessions. 7

The projected attendance for this event is 20,000 people.

This year, the "Cinco de Mayo" Festival is theme of "Oaxaca".

MECA will be contracting with Davis Amusement for a Carnival. MECA realizes that rides are not allowed on park property. The rides will be located on Grove Street, between Polk and Larkin Streets.

MECA is planning to fence the WHOLE festival area -- the fence will include the streets that have been closed by the Police Department, the corner of Polk and McAllister, down McAllister to Larkin, Larkin to Fulton, Fulton to Hyde, back up Fulton to Larkin, Larkin to Grove, and Grove to Polk. The carnival will be set up on Grove Street between Polk and Larkin Streets. The McAllister elevator will be left open to the public and all cars will enter and exit the parking lot on McAllister Street. ✓

AN ADMISSION FEE OF \$4.00 FOR GENERAL ADMISSION, \$1.00 FOR SENIOR CITIZENS, WILL BE CHARGED TO ENTER THE FENCED AREA. CHILDREN UNDER 12 WILL BE ADMITTED FREE. Ticket booths will be on the corners of Larkin and McAllister Streets, Fulton and Hyde Streets, Larkin and Grove Streets, and Polk and Grove Streets. Six ticket booths will be set-up.

MECA must provide 24 hour SECURITY from Friday, May 2, 1997 through the completion of the breakdown and clean-up on Sunday, May 4, 1997. ✓

CIVIC CENTER PLAZA -- FRIDAY, MAY 1 THROUGH SUNDAY, MAY 3, 1998

In order to minimize the problems of crowd control, staff and the event promoters have agreed upon the following conditions to help to promote a successful event this year:

1. No alcohol is to be brought into the fenced area of the plaza. ~~from the public~~
2. Festival area will be fenced to control entrance and exit.
3. A ticket system will be instituted to control sales of alcoholic beverages.
4. Anyone under 35 must show I.D. to purchase ticket or obtain alcohol.
5. Only two alcoholic beverages will be sold at one time.
6. No alcoholic beverages will be sold in bottles.
7. Alcoholic beverage sales will stop one hour before closing of the Festival.
8. Customers are not to leave fenced-in areas or the entertainment ride area, carrying alcoholic beverages.
9. MECA will post signs stating its right to refuse service to anyone.
10. Metal detectors will be utilized.

At the request of the San Francisco Recreation and Park Department, MECA has additionally agreed to the following:

1. All vendors will prominently display a tag, on their booth, designating them as a sanctioned vendor.
2. The official permit issued by the San Francisco Health Department will be prominently displayed on each food service booth.
3. Debris will be removed and the Plaza washed (with a pressure washer) after the event not later than 5:00 p.m., on Monday, May 8, 1997.

Mylar balloons are not allowed and other types of balloons may not be released on San Francisco Recreation and Park Department property. Balloon arches will be allowed. If there is to be any distribution of balloons at Civic Center Plaza, they may not be inflated with helium.

M.E.C.A. has requested the fountain at Civic Center Plaza be in operation and filled with water.

PLEASE CONTACT MR. BOB NASTOR, PARK SUPERVISOR, AT 554-9520 OR 207-3212 (PAGER), REGARDING YOUR SET-UP AND ACCESS TO CIVIC CENTER PLAZA.

Mr. Ron de Leon, Superintendent of Parks, or a member of his staff **must** be present at Civic Center Plaza in order to authorize any set-up procedures. Work may not begin without his initial on-site approval. Mr. de Leon can be reached at (415) 831-2726.

CIVIC CENTER PLAZA -- FRIDAY, MAY 1 THROUGH SUNDAY, MAY 3, 1997

Permission has been granted by Mr. Mike Morlin, Assistant Superintendent of Neighborhood Parks and Squares, for M.E.C.A. to attach Mexican flags and pennants to the flagpoles at Civic Center Plaza, utilizing a ladder measuring no more than 12' in height. Attachments to the flagpoles must be of a temporary nature. Nails, screws, drills, etc. may not be used.

Final approval of written, detailed information pertaining to the installation and anchoring of all structures must be approved by the Park Division and Mr. Ron de Leon, Superintendent of Park, with the following requirements:

1. All structures are to be free standing.
2. No anchor bolts are to be drilled into the concrete.
3. Tent anchors (sandbags or water barrels) are to be marked so as to be highly visible to the public.
4. The name of the tenting company must be submitted.
5. Structures may not be attached to Recreation and Park Property, (i.e.: garbage cans, benches, trees, etc.)

*Recreation
and*

The Festival hours will be as follows:

Thursday, May 1, 1997:

11:30 a.m. - 10:00 p.m.: Carnival amusements, rides on Grove Street, between Polk and Larkin Sts.

Friday, May 2, 1997:

11:30 a.m. - 10:00 p.m.: Carnival amusements, rides on Grove Street, between Polk and Larkin Sts.

Saturday, May 3, 1997:

11:30 a.m. - 10:00 p.m.: Carnival amusements, rides on Grove Street, between Polk and Larkin Sts.

Sunday, May 4, 1997:

11:00 a.m. - 7:00 p.m.: Festival in Civic Center Plaza with live music.

11:00 a.m. - 10:00 p.m.: Carnival amusements, Grove Street.

CARNIVAL RIDES OR AMUSEMENT GAMES WILL NOT BE ON RECREATION AND PARK DEPARTMENT PROPERTY.

FOOD, BEVERAGE AND MERCHANDISE will be sold inside the entire fenced area.

CIVIC CENTER PLAZA -- FRIDAY, MAY 2 THROUGH SUNDAY, MAY 4, 1997

A **TOTAL SERVICE FEE of \$10,000.00**, based on 25% of the projected admission gate sales of \$40,000.00, is required. The service fee is to be broken down as follows: \$3,500.00 cash, participation booth sponsored by the San Francisco Recreation and Park Department (\$500.00 value), 750 tickets given to the San Francisco Recreation and Park Department (\$3,000.00 value) and 750 tickets given to Community Organizations (\$3,000.00 value).

A **SERVICE FEE of \$3,500.00**, payable to the San Francisco Recreation and Park Department, is required by Monday, April 21, 1997. (\$350.00 is non-refundable in case of cancellation, change of date or location).

We are in receipt of a **\$6,000.00 PERFORMANCE BOND**, made separately, payable to the San Francisco Recreation and Park Department. The performance bond will be returned to you if the reserved area is left clean and undamaged following your event and there are no violations of any conditions included in your permit.

We are in receipt of a **\$1 MILLION CERTIFICATE OF INSURANCE** naming as additionally insured, the City & County of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. Certificate of insurance must state that the City & County of San Francisco and the San Francisco Recreation and Park Department are additionally insured at Civic Center Plaza from May 2 through May 4, 1997.

\$1 MILLION FOOD PRODUCTS LIABILITY INSURANCE is required for sales of food and/or beverage. Certificates of Insurance must be submitted to the San Francisco Recreation and Park Department prior to the event.

A **SPECIAL ADAPTER** is required for access to electrical power at CIVIC CENTER PLAZA. The equipment may be picked up at McLaren Lodge on Thursday, May 1, 1997. **The RENTAL FEE is \$50.00.** In case of damage or loss to the adapter, the amount of \$100.00 will be deducted from your Performance Bond.

To obtain the necessary **SOUND PERMIT** present this correspondence at least two weeks prior to your event to the San Francisco Police Department Permit Bureau at the Hall of Justice, 850 Bryant Street, Room 458 - 4th Floor, San Francisco, CA 94103. The decibel level must not exceed 80 decibels.

TIME: SUNDAY, MAY 4, 1997 - 11:00 A.M. UNTIL 6:00 P.M. - SEVEN (7) HOURS ONLY.

Please make arrangements for **ONE HUNDRED (100) PORTABLE TOILETS, TWENTY (20) of which must meet A.D.A. specifications**, for use by participants during your event and **TWO (2) DUMPSTERS** for event debris.

CIVIC CENTER PLAZA - FRIDAY, MAY 2 THROUGH SUNDAY, MAY 4, 1997

The promoter is required to set up a staffed First-Aid station in Civic Center Plaza during the event.

Please present this correspondence at least two weeks prior to your event to Mr. ^{Sheldon Lew} Ajamu Stewart, Special Events Coordinator, Health Center #5, 1351 - 24th Avenue, San Francisco, CA 94122, (415) ~~753-8169~~.

This correspondence must be presented to the ABC at 185 Berry Street, for the required alcoholic beverage permit. Alcoholic beverages may not be sold to anyone under 21 years of age. No glass containers or cans may be used for serving the beverages.

All leftovers (oil, food, steamed water, residue water, including gray water from food preparation, dishwashing, etc.) must be hauled away. **NO LEFTOVERS ARE TO BE Poured DOWN GUTTERS OR STORM DRAINS, ON LAWNS OR IN THE BUSHES.**

Please assign a clean up crew to bag and remove all debris, that cannot fit into your rented dumpsters, from the park following your activity.

ALL CLEAN-UP AND REMOVAL OF DEBRIS, PLUS THE STEAM CLEANING OF THE PLAZA, MUST BE COMPLETED NO LATER THAN 5:00 P.M., MONDAY, MAY 5, 1997.

Please recycle newspaper, glass, aluminum and any other recyclable materials generated by your event. Collect recyclables separately and arrange to have these materials picked up by a recycling service provider or delivered to neighborhood recycling centers in the City. See attached Fact Sheet for more information.

Please bring this permit and receipt of payment with you to the reserved area on the day of your event.

The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) days before an event will receive no refund. Cancellations must be phoned in and must be received, in writing, ten or more days in advance in order to receive a refund of the Service Fee, minus the non-refundable deposit.

If you need further assistance, please telephone ^{1415) 631-2790} ~~666-7027~~ or ~~666-7035~~ (Monday through Friday). Park Patrol may be reached at 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

CIVIC CENTER PLAZA - FRIDAY, MAY 7 THROUGH SUNDAY, MAY 9, 1997

3 4

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

Sincerely,

Linda Woo
Recreation Supervisor

cc: R. de Leon
M. Morlin
G. Koch
B. Nastor
M. Avendano
Northern Station
Permit Bureau
J. Cousin
A. Stewart - LEW
Sgt. J. Fewer
J. Foshee
T. Irons
Park Patrol
Capt. R. Louie - SHEROEL

[Handwritten initials]

City and County of San Francisco

Recreation and Park Department

Civic Center Plaza



April 3, 1998

Ms. Emiko Y. Tom, Festival Coordinator
Northern California Cherry Blossom Festival
P.O. Box 15147
San Francisco, CA 94115-0147
(415) 563-2313

R# 52352 CK# 3052 35th
FACILITY USE PERMIT

Dear Ms. Tom:

In response to your request, dated March 11, 1998, we have reserved CIVIC CENTER PLAZA on SUNDAY, APRIL 26, 1998, from 11:00 AM TO 3:00 PM, for a staging area for the 30th Annual Cherry Blossom Festival Parade.

Permission has been granted by ISCOTT for street closures during this event. The affected streets are McAllister Street, between Polk Street and Van Ness Avenue and Grove Street, between Polk Street and Van Ness Avenue. The parade participants will line up on these streets and may overflow onto Civic Center Plaza.

The parade begins at 1:00 p.m.

Approximately 1,000 people are expected to participate in this year's parade.

AMPLIFIED SOUND IS NOT ALLOWED DURING THIS EVENT.

VEHICLES ARE NOT ALLOWED ON SAN FRANCISCO RECREATION AND PARK DEPARTMENT PROPERTY.

Food, beverage and merchandise will not be distributed or sold during this event.

We are in receipt of a \$35.00 SERVICE FEE, (\$20.00 is non-refundable in case of cancellation, change of date or location).

This date will be covered by the \$1,500.00 PERFORMANCE BOND, posted for the 1998 Cherry Blossom Festival at the Japantown Peace Plaza on Saturdays and Sundays, April 18 & 19 and 25 & 26, 1998.

We are in receipt of a \$1 MILLION CERTIFICATE OF INSURANCE naming as additionally insured, the City & County of San Francisco and the Recreation and Park Department and its agents, employees and commissioners, in single limits applying to physical injury, property damage, personal injury. The certificate of insurance must state that the City & County of San Francisco and the San Francisco Recreation and Park Department are additionally insured at Civic Center Plaza on April 26, 1998.

Please provide appropriate monitors for first-aid purposes and event security for public safety.

McLaren Lodge, Golden Gate Park
501 Stanyan Street
San Francisco, CA 94117-1898

General: (415) 831-2700
Fax: (415) 668-3330

30TH ANNUAL CHERRY BLOSSOM FESTIVAL PARADE
PAGE TWO

CIVIC CENTER PLAZA - SUNDAY, APRIL 26, 1998

Please make arrangements for **FIVE (5) PORTABLE TOILETS**, one (1) of which must meet A.D.A. specifications, for use by participants during your event.

Please assign a clean-up crew to bag and remove all debris from the area following your activity.

Please recycle newspaper, glass, aluminum and any other recyclable materials generated by your event. Collect recyclables separately and arrange to have these materials picked up by a recycling service provider or delivered to neighborhood recycling centers in the City.

You must bring this permit and receipt with you to the reserved area on the day of your event.

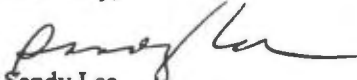
The San Francisco Recreation and Park Department reserves the right to reject or cancel any requested or written permit.

Cancellations made less than ten (10) days before an event will receive no refund. Cancellations must be phoned in and must be received, in writing, ten or more days in advance in order to receive a refund of the Service Fee, minus the non-refundable deposit.







If you need further assistance, please telephone (415) 831-2790 (Monday through Friday). Park Patrol may be reached at (415) 753-7015 (after 5 PM on weekdays and all day Saturdays, Sundays and Holidays).

The San Francisco Recreation and Park Department prohibits discrimination on the basis of race, religion, color, national origin, age, sex, sexual orientation, or disability in its programs and activities. If persons feel they have been discriminated against in any department activity, program or facility, they may file a complaint with this Department at McLaren Lodge, 501 Stanyan Street, San Francisco, CA 94117, or with The Office of Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

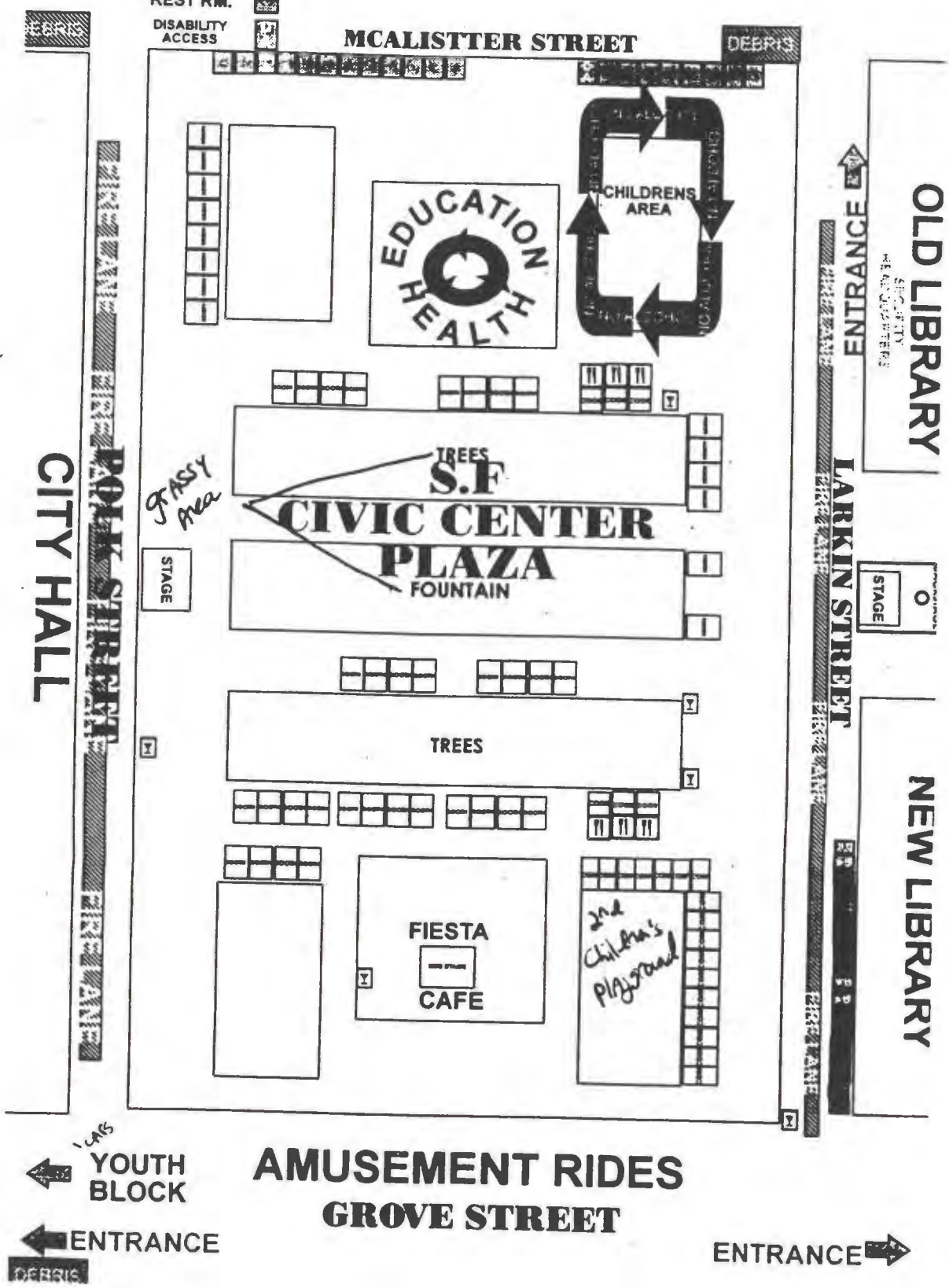
Sincerely,


Sandy Lee
Recreation Supervisor

cc: M. Morlin/Northern Station/J. Foshee/ ^{Sgt. Fenech} J. Ruppert/C. Shamban/

- FOOD 
- BEVER.  DEBRIS 
- ART CRAFT 
- REST RM. 
- DISABILITY ACCESS 

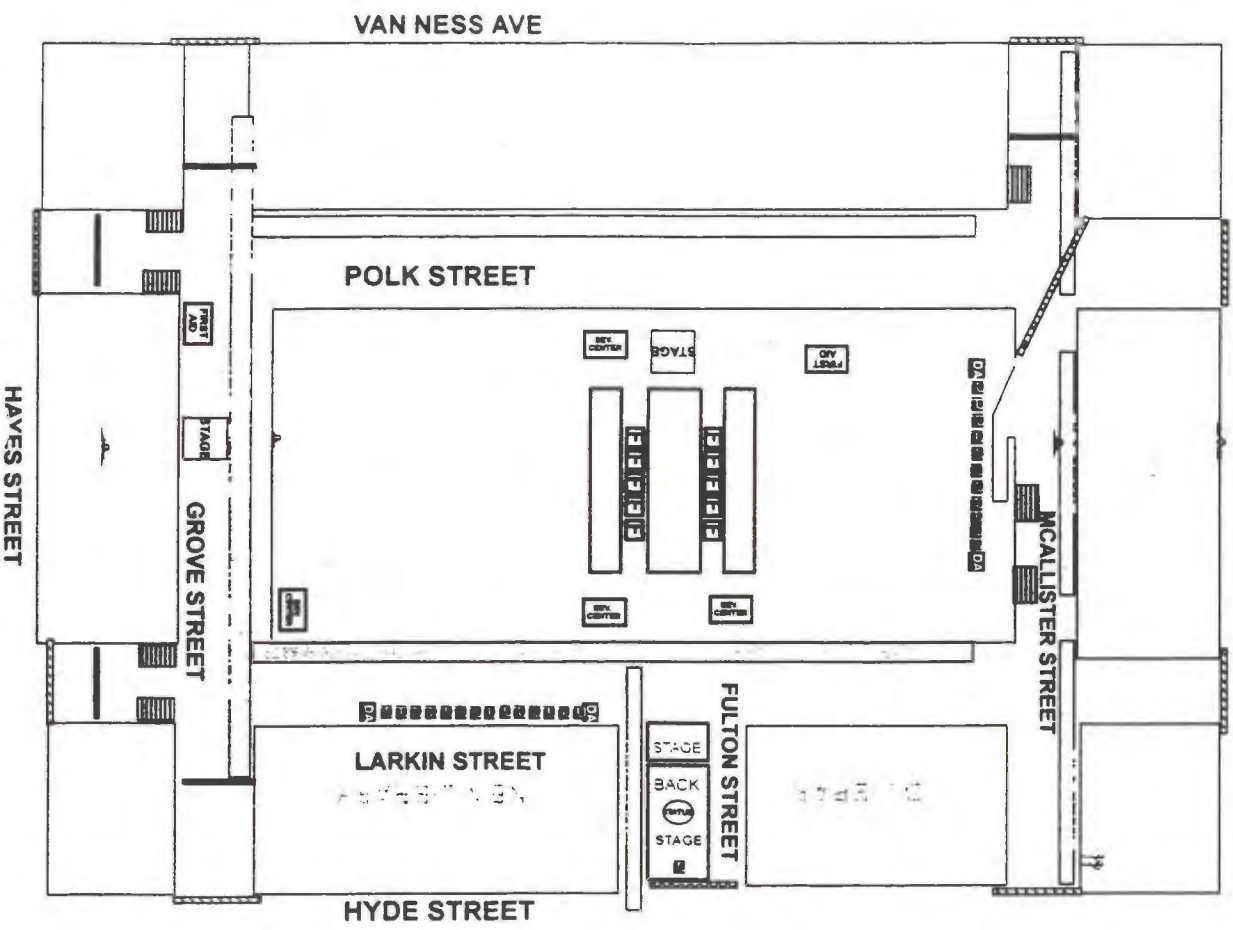
T. 357289



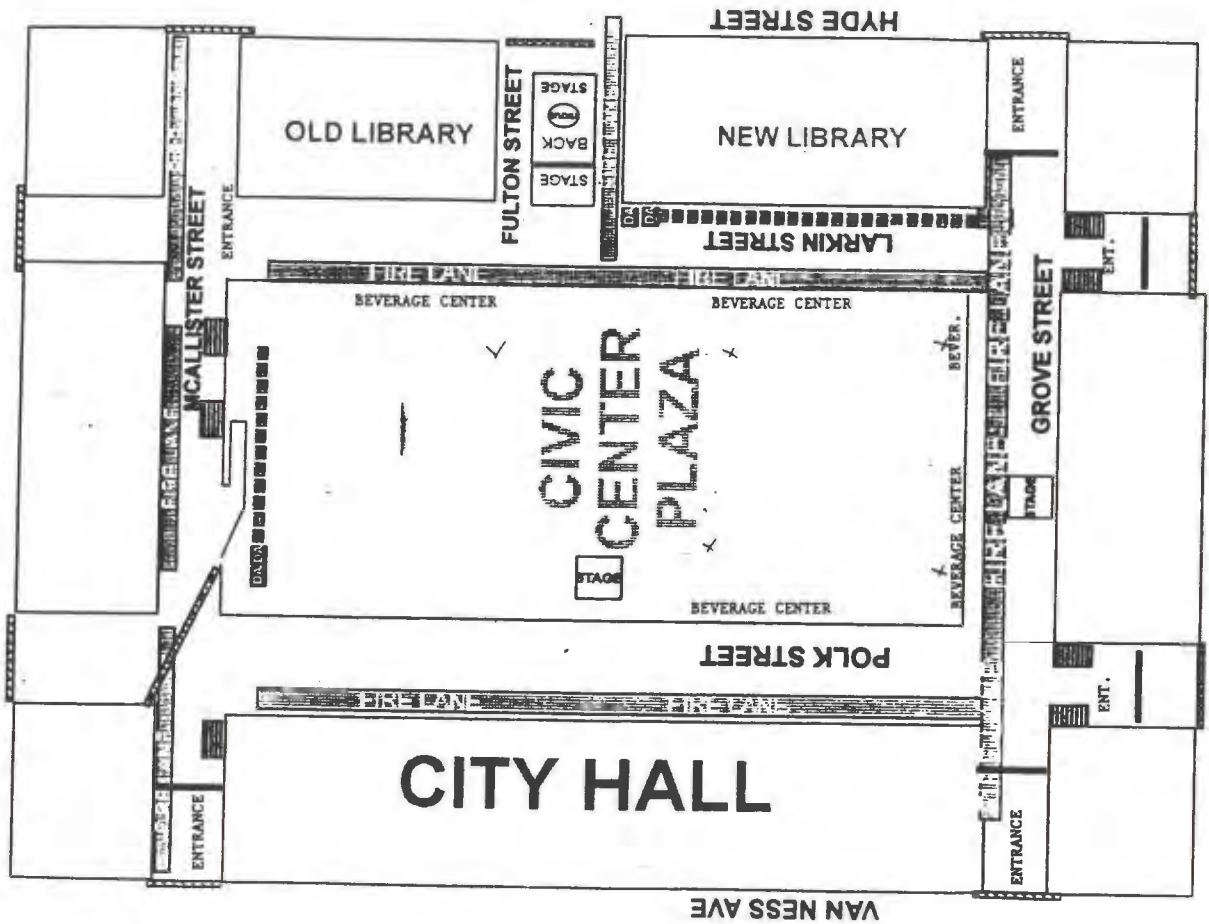
1998 Cinco de Mayo
5/1 - 5/3/98

Event is
5/3 only

- DISABILITY ACCESS PORTA POTTY
- FOOD BOOTH
- DEBRIS BOX
- BARRICADE
- FENCE

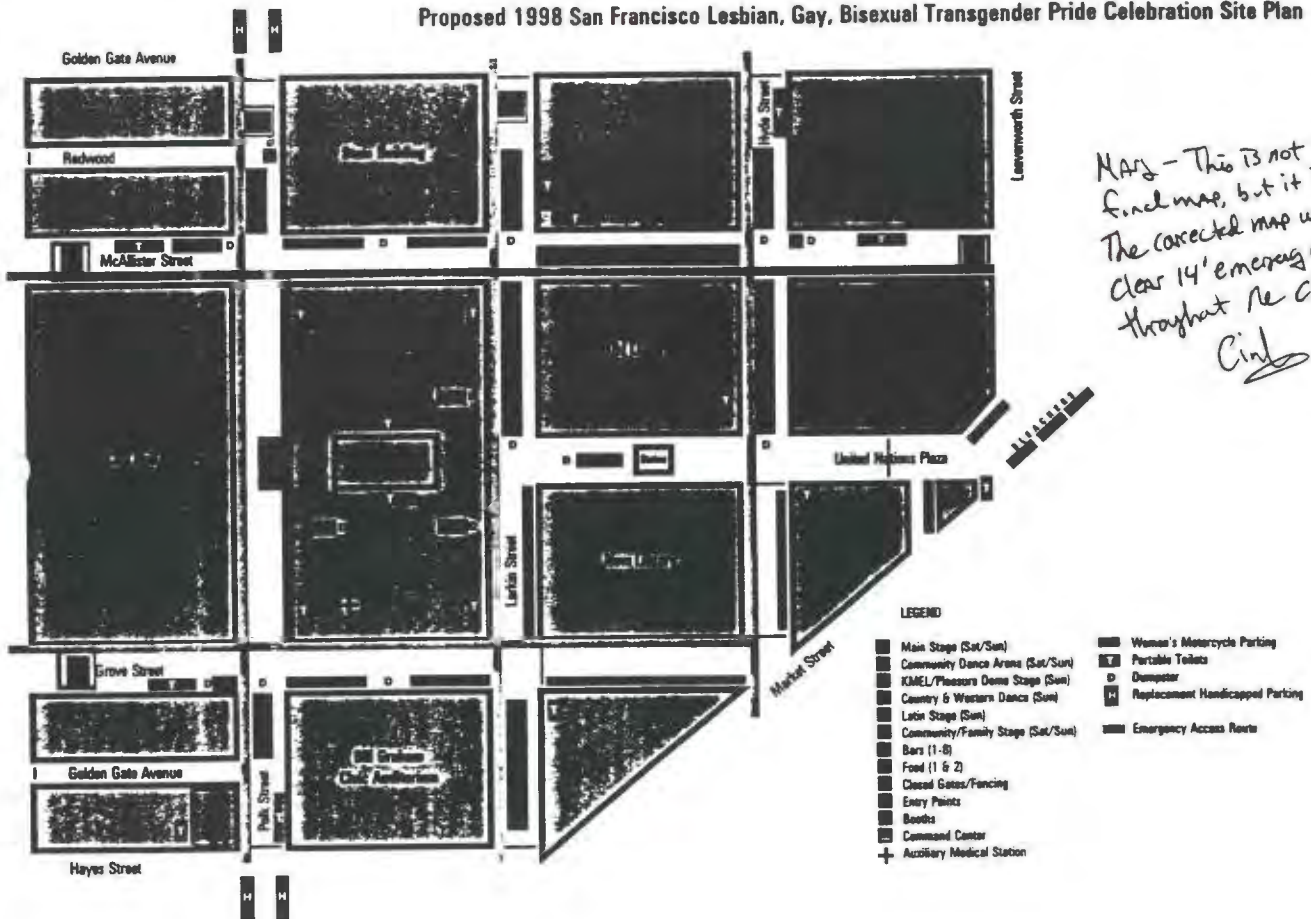


- DISABILITY ACCESS
- PORTA POTTI
- BARRICADE
- FENCE
- DEBRIS BOX

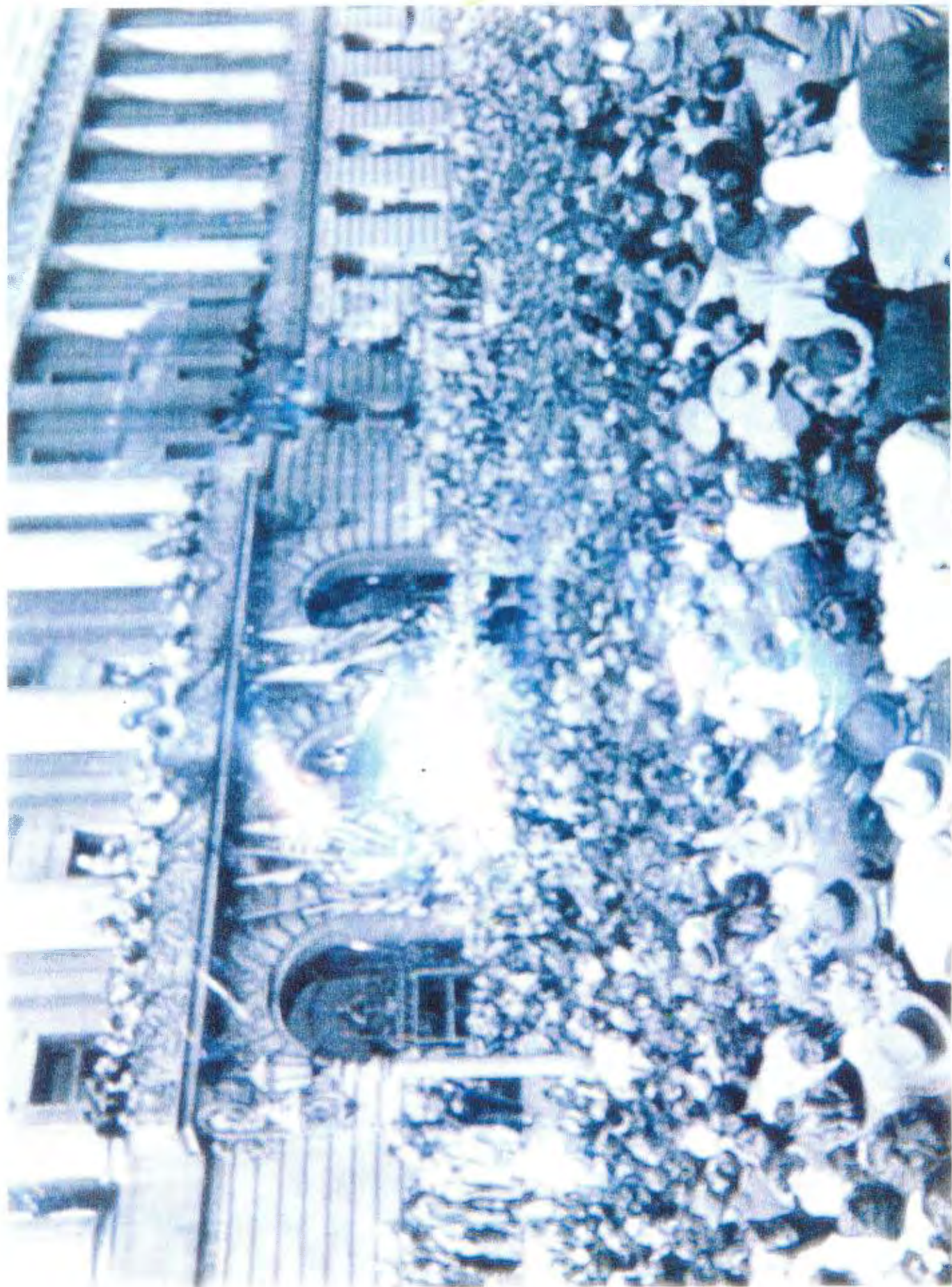


HALLAWAY 1997
10/31 - 11/1/97

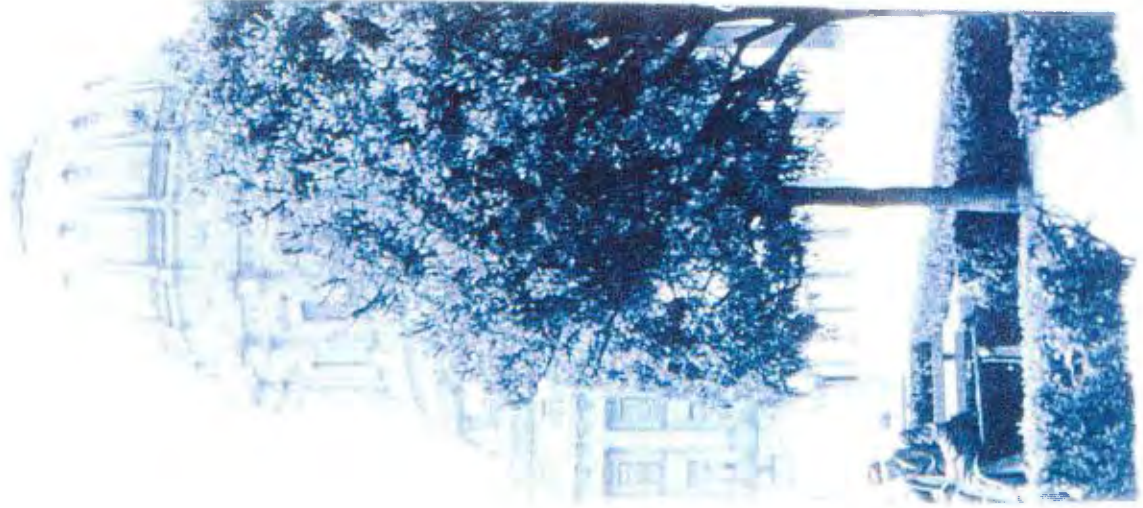
Proposed 1998 San Francisco Lesbian, Gay, Bisexual Transgender Pride Celebration Site Plan



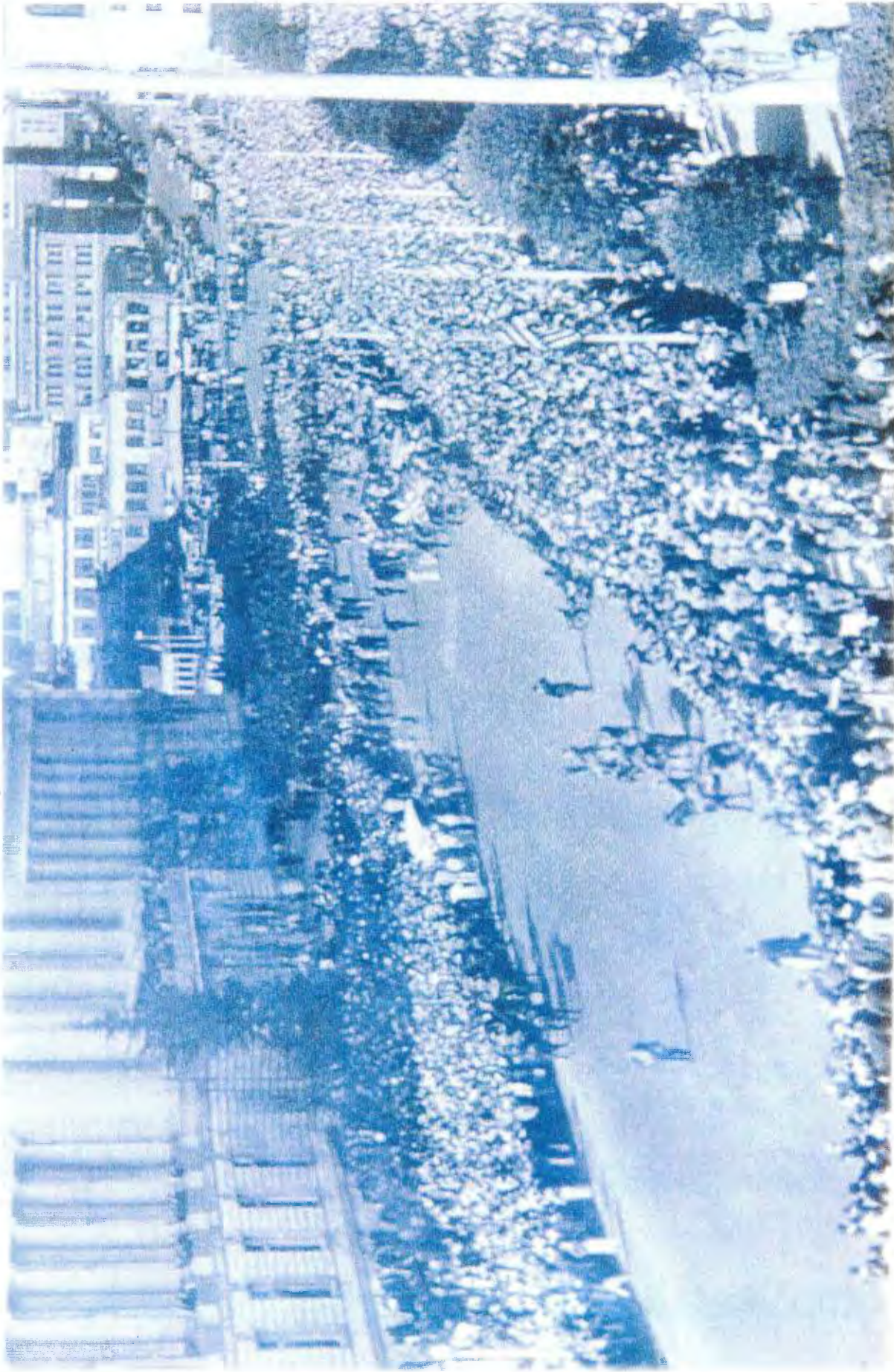
MARY - This is not the final map, but it is close. The corrected map will have clear 14' emergency access lanes throughout the closure -
Cin



PRESIDENT TRAYMAN ADDRESSING CROWD



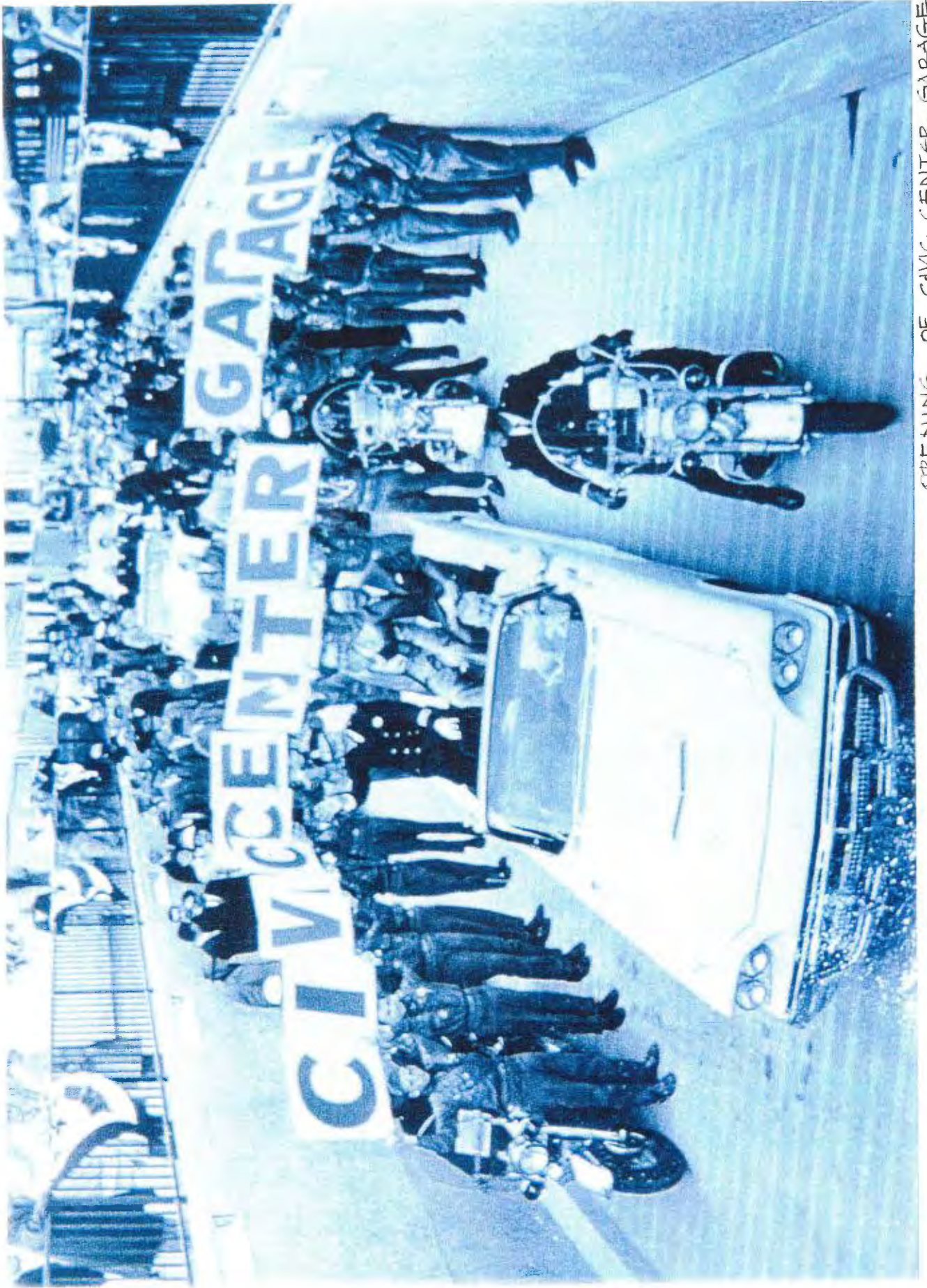
BARRACKS ON THE PLAZA DURING WWII



PARADE FOR HEROES OF BATAAN MARCH



MUNICIPAL ART SHOW



OPENING OF CIVIC CENTER GARAGE



A FESTIVAL!



EVEL KANEIVAL IN 1967

V. ECONOMIC FEASIBILITY

A. Market Analysis & Economic Feasibility for Brooks Hall

Introduction

Study Purpose
Site & Property Description
Methodology

Assessment of Feasible Uses

Library Space
Parking Garage
Museum
Computer Museum
Office Space
Exhibit/Convention Hall
Classroom Space
Retail Space
Movie/Multiplex

Conclusions

INTRODUCTION

Study Purpose

As part of the City's Civic Center Historic District Improvement Project, Sedway Group has been retained to investigate the physical and economic feasibility of new uses for Brooks Hall, related spaces, and potential new structures in the study area. At this stage, Sedway Group has performed a site analysis and researched a number of uses that could be physically feasible in Brooks Hall.

A more detailed economic analysis – including more refined revenue forecasts and financial returns – will be performed at a later stage. This economic assessment will include the estimated cost of interior improvements, access improvements required by the Americans With Disabilities Act (ADA), and exiting enhancements mandated by the San Francisco Fire Department, as provided by other project team members.

Site And Property Description

Brooks Hall, a 90,000-square-foot underground pavilion beneath Civic Center Plaza, was designed in 1957 to be the principal exhibit hall and convention center in San Francisco. For nearly four decades, the hall hosted hundreds of major events, from computer expositions and trade shows to gourmet food fairs and festivals. At the time, its physical characteristics and dimensions made it a practical and functional space for exhibits and conventions. It has a spacious interior. Measuring 374 feet long and 284 feet wide, Brooks Hall was easily able to accommodate large groups. Its former loading dock at the corner of Hyde and Fulton streets provided people with a convenient way to load and unload heavy equipment and supplies. Nineteen-foot ceilings were high enough to provide clearance for trucks and large displays. And its 40-foot column spacing provided room for 478 100-square-foot exhibit booths.

Economic Feasibility & Market Analysis for Brooks Hall

Introduction

Accessibility also was not much of a problem. People could enter Brooks Hall via a pedestrian ramp and escalator from Civic Auditorium, or through two stairways from Civic Center Plaza. In addition, Brooks Hall was easy to get to by car or public transportation. The 840-space Parking Garage at Civic Center is located directly next door, underneath the other half of Civic Center Plaza. And the Bay Area Rapid Transit system has a stop at United Nations Plaza, a five-minute walk from Brooks Hall.

For many years, Brooks Hall's physical and locational advantages helped it remain competitive in the exhibition and convention industry. Even when Moscone Center opened in 1981, Brooks Hall continued to attract local consumer shows and other large public events that liked the venue's accessibility, affordability, proximity to public transportation, and central location. Large conventions and exhibitions, however, shifted to Moscone Center, which offered state-of-the-art facilities and connections to upscale downtown hotels. Large conventions and exhibitions would use Brooks Hall only when they could not find space elsewhere or they could not generate enough hotel rooms to qualify for space in Moscone Center. But revenues at Brooks Hall were steady, peaking at \$381,458 during fiscal year 1988-1989, according to Spectacor Management Group. During that same time period, more than 400,000 people attended events at Brooks Hall.

By the early 1990s, however, it was clear that Brooks Hall no longer functioned effectively as an exhibit hall and convention center. Revenues declined almost 40 percent from fiscal year 1988-1989 to fiscal year 1992-1993. The number of events held at Brooks Hall fell by nearly half, from 26 during fiscal year 1988-1989 to 15 during fiscal year 1992-1993. This economic decline stemmed primarily from a burst of new construction throughout the San Francisco Bay Area. In San Francisco, the Marriott Hotel opened in 1989, Fashion Center opened in 1990, and the Moscone Center expanded in 1991 and 1992. These facilities added almost 650,000 square feet of additional meeting, exhibit, and banquet space, according to Economics Research Associates. In addition, the 123,000-square-foot Santa Clara Convention Center opened in 1986, and the 143,000-square-foot

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San Jose Convention Center opened in 1989. The heightened market competition, combined with the construction needs of the new public library,, influenced the decision of the City to close Brooks Hall in April 1993.

During the past five years of construction work and under-use, the physical characteristics of Brooks Hall have changed. The original freight access ramp at Hyde and Fulton streets was demolished and replaced with a new loading dock off of Hyde Street, which was designed to serve the purposes of the new public library. Both of the public stairways at Civic Center Plaza have been blocked off to deter vandalism. The only public access at the present time is through the pedestrian ramp and escalator from within the lower level of the Civic Auditorium.

Methodology

In determining physically feasible uses for Brooks Hall, Sedway Group toured the facility and assessed a number of physical parameters, such as building square footage, ceiling height, column spacing, interior improvements, public access, freight access, lighting, security, current uses, surrounding uses, and parking availability and other transportation issues. A preliminary list of potential uses was compiled, using information gathered from existing documents, city officials, public meetings, project team members, and original interviews. Every attempt was made to interview knowledgeable sources from each potential use area. Research focused on space requirements, locational advantages and disadvantages, access issues, comparable rental rates, competitive supply, and existing and adjacent uses. Preliminary revenue forecasts were made using rental rates on comparable properties. A more detailed economic feasibility study will be performed at a later stage.

The revenue projections contained in this report are illustrative only. They are not to be used as a basis for comparing the relative advantages and disadvantages of the prospective uses. Market lease rates mentioned in this report are based on comparable space that is already fully improved and usable.

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Construction and modernization costs have not yet been factored into the equation. It is likely that many of these uses may not generate sufficient revenue to cover costs and provide a reasonable market return to a developer/owner. Because costs are not yet known, estimated financial returns cannot be calculated. Once realistic construction and improvement costs are provided by other project team members, Sedway Group can determine which of the prospective uses would be economically feasible.

ASSESSMENT OF FEASIBLE USES

Library Space

Use Potential

It has been well documented in the local media that San Francisco's Main Public Library lacks sufficient storage space in its new building at the intersection of Grove and Hyde streets. To temporarily alleviate this problem, the Main Library is currently using nearly half of Brooks Hall as an informal storage area. The library does not pay any rent to the City for use of this space.

The Main Library would like to use Brooks Hall in a more formal way. A senior library representative indicated that the library envisions a combination of uses for Brooks Hall, including office space, public space, and storage space. Currently, all of the library's processing and card-catalog services are located on the first floor of the Main Library in prime public space. These services, which require a large amount of space and loading and storage capabilities, could be relocated to Brooks Hall. The valuable first-floor space then could be freed up for more appropriate public uses, such as exhibit space and reading and research areas.

In addition, some of Brooks Hall could be used as additional public library space. For example, some of the library's collections – such as the government documents unit and the City archives collection – could be relocated to Brooks Hall. The library also would like to use some of Brooks Hall for storage.

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This combination of uses could easily be accommodated in 75 percent of Brooks Hall, according to the senior library representative. However, the Main Library also could use the entire 90,000 square feet if no other uses prove feasible. Under the library's desired plan, the City's Real Estate Department would transfer title of the property to the Main Library so that the library could continue to use the space rent-free. If the City expected the library to pay rent on Brooks Hall, then it would have to increase the library's budget by the required amount.

A number of physical improvements would have to be made to accommodate the library's desired combination of uses, however. These improvements might include subflooring, a dropped ceiling, new air conditioning and lighting systems, public elevator access from Civic Center Plaza, and skylights to bring natural light into office areas. Funds to pay for these upgrades might come from fundraising campaigns or city bonds.

The Main Library has not yet devised an alternative plan in the event Brooks Hall cannot be used for additional space. Library staff is presently conducting a post-occupancy analysis of the library's current and anticipated space requirements. This analysis, which includes an investigation of Brooks Hall as permanent library space, should be completed by the end of the year. The library favors using Brooks Hall because it is conveniently located next to the Main Library and is well-suited for library space. In addition, because the library expects to use the space rent-free, Brooks Hall would be less expensive than retrieving books and documents from an off-site storage facility.

Revenue Potential

Because the library expects to use Brooks Hall rent-free (or would pay an annual rent exactly equal to a budget increase), the City would not earn any additional revenue.

Advantages and Disadvantages

The relative advantages and disadvantages of using Brooks Hall as library space are summarized below:

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Advantages

- ✦ Brooks Hall is already connected to the library and is currently being used as library storage space.
- ✦ Using Brooks Hall for library storage space would not require expensive public-access improvements.
- ✦ Brooks Hall is a no-cost alternative to an off-site location, which would involve document storage and retrieval costs.
- ✦ Library space is a cultural use that fits in with the educational and historical theme of the Civic Center area.

Disadvantages

- ✦ Public library space would not generate any additional city revenues.
- ✦ Public library space likely would not attract additional people to the Civic Center area.
- ✦ Using Brooks Hall as public library space would mean that the City would have to absorb the full cost of public-access upgrades.

Parking Garage

Use Potential

Parking for government employees, students, tourists, and other visitors to the Civic Center area currently can be found along public streets and in the 840-space Civic Center Parking Garage, located next to Brooks Hall underneath Civic Center Plaza. At the present time, there appears to be enough parking to accommodate the daily influx of people to the area. However, with the impending reopening of City Hall and the State Offices building, and the addition of the Asian Art Museum, parking may become more of a problem in the near future. In addition, the overall redesign of the Civic Center area will likely replace some of the existing surface parking areas with pedestrian corridors. These circumstances suggest market potential for transforming Brooks Hall into a parking garage.

The manager of the AMPCO parking garage at Civic Center indicated to Sedway Group that the garage is typically full by 10 a.m. on weekdays. On

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average, the garage is full 80 percent of the time. Most of the garage's users are students from Hastings Law School, patrons of area theaters, and employees and visitors to the City Courts and State Courts. Rates at the Civic Center garage are \$1.00 per hour for the first two hours, \$1.25 per hour for the next two hours, and \$1.50 per hour for the next two hours, with a daily maximum of \$9.00. A senior official with the City's Department of Real Estate said the Civic Center garage grossed \$1.8 million last year, earning the City about \$545,000, after deductions for parking taxes. AMPCO's lease has expired, and the City is currently in the process of soliciting bids from a number of parking garage operators. Under the new five-year management agreement, the City expects to earn about \$1 million in revenues, or \$1,190 per space.

Sedway Group's preliminary assessment of Brooks Hall indicates that all or part of the space would be suitable for a parking garage. The Civic Center Parking Garage has a clearance height of six feet, eight inches, on the first floor, and six feet, six inches on the two lower floors. Brooks Hall has a ceiling height of 19 feet, more than enough to accommodate two levels of parking. Three cars currently fit between the columns at the Civic Center garage. Given the 40-foot column spacing at Brooks Hall, there appears to be room to fit four cars between the columns. An additional entry/exit might have to be constructed on Larkin Street to make the additional parking garage feasible, however.

Revenue Potential

A parking garage in Brooks Hall appears to have strong revenue potential. Using the industry standard of 350 square feet per parking space, a single floor of parking in Brooks Hall could accommodate 257 parking spaces. A double floor of parking could accommodate 514 parking spaces. Given the anticipated revenue of \$1,190 per space at the Civic Center garage, a single floor of parking would generate approximately \$306,000 and a double floor of parking would generate about \$612,000.

Advantages And Disadvantages

The relative advantages and disadvantages of using Brooks Hall as parking space are summarized below:

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Advantages

- ✦ A parking garage appears to have strong revenue potential.
- ✦ A parking garage would help to alleviate any parking problems generated by the expected rise in government employees, art museum patrons, and tourists in the area.

Disadvantages

- ✦ Parking space is not a cultural use that fits in with the educational and historical theme of the Civic Center area.
- ✦ A parking garage likely would not attract additional people to the Civic Center area.
- ✦ To be feasible, a public garage at Brooks Hall would require public-access upgrades and the construction of an additional parking garage entrance.

Museum

Use Potential

Another use that appears to be physically feasible in Brooks Hall is a museum. A number of museums in the City are currently looking for new or additional space. These museums include The Ansel Adams Center, the National Japanese-American Historical Society, San Francisco State's African-American Art Museum, the San Francisco African-American Historical and Cultural Society, the Inter-City Art Gallery, and the San Francisco Craft and Folk Art Museum. In addition, a new museum that features the history, culture and art of San Francisco – proposed initially for the M.H. de Young Memorial Museum in Golden Gate Park – is still without a permanent home. (Sedway Group is currently investigating the status of this proposal.) However, many of the museums contacted by Sedway Group are looking for space in the 5,000- to 15,000-square-foot range, significantly smaller than Brooks Hall. There might be an opportunity, however, to combine two or three museums with other uses, such as public library space or storage, to create a synergistic mix of uses.

A senior manager at The Ansel Adams Center said that the museum is currently looking for second-floor space south of Market Street and east of Moscone

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Center. The museum is looking for space that has:

- ✦ ground-floor access;
- ✦ visibility from the street;
- ✦ high ceilings (at least 12 feet);
- ✦ no natural light;
- ✦ freight access;
- ✦ freight elevators (between eight and nine feet tall); and
- ✦ state-of-the-art air conditioning and humidity controls.

In addition, the space must be long and wide (at least 35 feet by 25 feet) and able to accommodate an independent retail store. It must also be seismically sound, accessible to the disabled, and permitted for public assembly. If the space does not have state-of-the-art air conditioning and humidity controls, it must have room (two feet) in the ceiling to install a modern system.

Sedway Group's preliminary physical analysis of Brooks Hall indicates that it would be suitable for a museum. It has high ceilings, no natural light, freight access from the loading dock, and ample space for exhibits, restrooms, and retail outlets. The column spacing at Brooks Hall could be taken care of with innovative interior designs, according to museum directors contacted by Sedway Group. Another advantage is the hall's proximity to the Asian Art Museum.

However, Brooks Hall would need substantial upgrades to make it adequately ventilated, seismically sound, accessible to the disabled, and permitted for public assembly. In addition, it would also need above-ground signage, and possibly even an above-ground structure, to attract visitors and identify the museum. A senior representative of the San Francisco Craft and Folk Art Museum said Brooks Hall lacks visual identity at the street level. Some kind of small structure in Civic Center Plaza might have to be constructed to serve as an entrance to the underground museum. At The Smithsonian in Washington D.C., visitors enter the underground museums for African and Asian art through small, above-ground buildings.

The main drawback of Brooks Hall as a museum space is its location. Frequent

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patrons of the City's cultural facilities perceive the Civic Center area as being unsafe, unclean, and inhospitable. They do not feel comfortable walking in an area with a lot of homeless people, X-rated theaters, and single-room occupancy hotels. The Ansel Adams Center has considered relocating to the Presidio and Fort Mason, but never to the Civic Center area because the neighborhood has such a bad reputation. Art patrons are generally affluent, well-educated people who "don't want to go into a cultural facility and walk by the homeless," according to the senior manager at The Ansel Adams Center. Clearly, this is a reputation that must be overcome if Brooks Hall is to attract the kind of clientele necessary for a successful museum at Civic Center Plaza.

Financial concerns also may make it difficult to operate a profitable museum at Brooks Hall. Ticket sales typically cover only a fraction of operating costs. The deficit is usually covered by city subsidies, corporate grants, and public donations. Museums also are rarely able to pay market rents. For example, museums at Fort Mason pay between \$0.55 and \$0.60 per square foot per month, about one-fifth the price of space across Laguna Street and Marina Boulevard. The Ansel Adams Center is currently struggling financially at its current location at 250 Fourth Street in San Francisco. First-floor space in the area near Moscone Center and Yerba Buena Gardens leases for about \$2.50 per square foot per month, which is costly for a non-profit museum such as The Ansel Adams Center.

Revenue Potential

Our market research indicates that rental rates for museum space at Brooks Hall would be comparable to rental rates for museum space at Fort Mason Center, discounted for the fact that Brooks Hall is underground. Sedway Group estimates that the City could rent Brooks Hall as museum space for \$0.50 per square foot per month. It is unlikely that a museum would fill the entire 90,000 square feet. Instead, two or three museums might each use about 10,000 square feet. Two museums would generate annual revenues of about \$120,000 and three museums would generate annual revenues of about \$180,000. Three museums could be combined with other uses, such as library space and parking garage space. With library space and an 85-space parking garage sharing the

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remaining 60,000 square feet, about \$101,150 in additional annual revenues would be generated.

Advantages And Disadvantages

The relative advantages and disadvantages of using Brooks Hall as general museum space are summarized below:

Advantages

- ✦ A museum is a cultural use that fits in with the educational and historical theme of the Civic Center area.
- ✦ A museum likely would attract additional people to the Civic Center area.
- ✦ Museum space blends well with surrounding uses, and could be easily combined with subject-related library space, storage, restaurant uses, or a parking garage.

Disadvantages

- ✦ To be feasible, museum space would require expensive public-access upgrades.
- ✦ A museum likely would require either city subsidies, below-market rents, or outside funding sources to make it financially viable.

Computer Museum (see drawings at the end of this section)

Use Potential

An offshoot of the general museum use is a concept to turn Brooks Hall into a computer museum. The idea behind the computer museum is to capitalize on the region's high-tech reputation. Tourists who visit San Francisco could learn about the people who launched Silicon Valley and the early machines that made personal computing possible. The goal would be to provide an exciting, interactive museum where visitors could learn about computers in a fun and interesting way. There are some direct industry ties to Brooks Hall as well. The first Apple computer was unveiled there, Steve Jobs' NeXT computer debuted there, and the MacWorld Exposition was held at Brooks Hall before it moved to Moscone Center.

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The Computer Institute in San Francisco has spearheaded an effort to convert Brooks Hall into a multi-media museum on computers. The museum could easily fill 90,000 square feet with various technology exhibits, interactive displays, small theaters, and a retail store, according to an official at the Computer Institute. Again, the columns could be used to support a variety of innovative interior designs, such as a pod/molecular scheme, a pavilion scheme, or a labyrinth scheme. Sedway Group has included a copy of some preliminary architectural renderings of a proposed computer museum at Brooks Hall as an illustration of what interior space designers can do with the columns at this facility. These renderings, prepared by VBN Architects, can be found in the appendix at the end of this document. They are to be used for illustrative purposes only. The computer museum concept for Brooks Hall is just an idea, and has no substantial financial backing at the present time.

In some ways, a computer museum would be physically suitable for Brooks Hall. Many of the facility's physical attributes – such as its size, lack of natural lighting, ceiling height, and parking availability – are conducive to a computer museum, according to computer museum operators contacted by Sedway Group. For example, The Computer Museum in Boston, Massachusetts, is housed in a 53,000-square-foot former cotton warehouse in a previously under-utilized section of the City. The museum is located on the top two floors of the six-floor warehouse. It has seven exhibition galleries, a 275-person auditorium, and a museum store, according to the museum's manager of visitor services. Columns were used to create the larger exhibition galleries and more intimate visitor spaces.

A manager at the Tech Museum of Innovation in San Jose also commented that a computer museum would be physically possible at Brooks Hall. The San Jose computer museum is currently housed in an 8,000-square foot former theater, which is part of the City's civic auditorium complex. In October, the museum will be moving to a new 120,000-square-foot facility that will include an IMAX theater, small cafe, bookstore, and giftshop. (The City of San Jose's Redevelopment Agency contributed \$800,000 to help construct the new facility's

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parking garage, according to agency officials.) The manager indicated that poor lighting, ceiling height, and column spacing at Brooks Hall would not be a problem.

In other ways, however, Brooks Hall would not be suitable for a computer museum. The main disadvantages are that it lacks above-ground visibility, ample public access, adequate parking, a safe neighborhood environment, and heavy pedestrian traffic. The Computer Museum in Boston is a short walk from other major Boston tourist attractions and is in the middle of an active redevelopment area that boasts a number of new hotels, exposition centers, restaurants, and tourist attractions. The new San Jose computer museum is also located in a heavily trafficked area, near several hotels, a convention center, and an art museum.

Revenue Potential

Our market research indicates that rental rates for a computer museum at Brooks Hall would be comparable to rental rates for general museum space at Brooks Hall. Sedway Group estimates that the City could rent Brooks Hall as computer museum space for \$0.50 per square foot per month. If the entire 90,000 square feet was used for the computer museum, the City would earn about \$540,000 in annual revenues. It is likely, however, that the computer museum would not be able to pay this amount without substantial private donations. The City also may have to offer greatly reduced rental rates to entice the computer museum to move to Brooks Hall. Sedway Group has not investigated what this discounted rate might be.

Advantages And Disadvantages

The relative advantages and disadvantages of using Brooks Hall as a computer museum are summarized below:

Advantages

- ✦ A computer museum is a cultural use that fits in with the educational and historical theme of the Civic Center area.

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- ✦ A computer museum likely would attract additional people to the Civic Center area.
- ✦ Computer museum space blends well with surrounding uses, and could be easily combined with subject-related library space, storage, restaurant uses, or a parking garage.

Disadvantages

- ✦ To be feasible, computer museum space would require expensive public-access upgrades.
- ✦ A computer museum likely would require either city subsidies, below-market rents, or outside funding sources to make it financially viable.

Office Space

Use Potential

Sedway Group's market research indicates that Brooks Hall could be used for office space, but only on a temporary basis. The San Francisco office market is currently experiencing an unprecedented level of leasing activity, fueled by strong growth in the high-tech, multi-media, and financial services industries. According to Cushman & Wakefield's San Francisco Office Market Report for the First Quarter of 1998, the overall vacancy in the Van Ness Corridor submarket -- which includes the Civic Center area -- was 6.6 percent. In this submarket, monthly rental rates averaged about \$2 per square foot for Class B space and about \$1 per square foot for Class C office space. Rental rates on Class A space in areas outside the central business district have risen about 13 percent over the last year. Rental rates on Class B space in areas outside the business district have risen 23 percent over the last year. Analysts expect the market to remain tight during the next 18 months, as the supply of office space catches up with the demand.

Because demand for downtown office space has reached unprecedented heights, Brooks Hall could take advantage of these market conditions by converting to office use on a short-term basis, according to a local broker with BT Commercial. Many tenants are looking for inexpensive, flexible office space that

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Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: The Sedway Group

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they can use until they can find more permanent space. However, converting Brooks Hall to market-rate office space would not be an appropriate long-term strategy, the broker indicated. Eventually, the market will stabilize and Brooks Hall will not be able to compete with new, above-ground office space.

Although market-rate office space would not work on a long-term basis, there are other types of office space that could. These uses include non-profit office space and city office space for low-end uses, such as mail services and storage. However, Sedway Group believes that non-profit space would not be feasible in Brooks Hall, given the plentiful amount of inexpensive space available only to non-profits at The Presidio and Fort Mason Center. To attract non-profit operations to Brooks Hall, the City would have to offer much reduced rental rates.

Revenue Potential

Because Brooks Hall is underground, it would not be able to achieve rental rates for above-ground space in this submarket. Above-ground space in this submarket is estimated to be about \$1 per square foot per month, according to brokers familiar with the Civic Center area office market. The estimated market rental rate for office space in Brooks Hall is about \$0.60 per square foot per month. If the entire 90,000 square feet was used for office space, the City would earn about \$648,000 in annual revenues. However, as previously mentioned, this would be a short-term strategy. Using Brooks Hall as city-related office space would not generate any additional revenues to the City.

Advantages And Disadvantages

The relative advantages and disadvantages of using Brooks Hall as office space are summarized below:

Advantages

- ✦ Office space likely would attract some additional people to the Civic Center area.
- ✦ Office space has the potential to generate revenue on a short-term basis.

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Disadvantages

- ✦ Office space is not a cultural use that fits in with the educational and historical theme of the Civic Center area.
- ✦ To be feasible, office space would require significant tenant improvements and expensive public-access upgrades.
- ✦ Office space likely would require either city subsidies or below-market rents to make it financially viable in the long-term.

Exhibit/Convention Hall

Use Potential

In August of 1996, Economics Research Associates (ERA) in a study commissioned by the City of San Francisco Convention and Facilities Department, analyzed the future of Brooks Hall as a meeting and exhibit facility. ERA concluded that Brooks Hall had outlived its usefulness as a major exhibit/convention hall facility. Competition from state-of-the-art suburban venues and other, more attractive San Francisco venues – primarily Moscone Center – overwhelmed Brooks Hall in the late 1980s and early 1990s. According to the ERA study, one of the main reasons meeting planners were looking elsewhere for space was because other venues offered more convenient transportation, upscale hotels, state-of-the-art telecommunications equipment, and a safer, friendlier neighborhood to walk around in.

This study quoted \$1.6 million as the cost estimate for rehabilitating Brooks Hall for use as modern exhibit space. ERA concluded that it would not be worth this \$1.6 million to maintain Brooks Hall as an exhibit/convention facility. Based upon our industry experience, Sedway Group concurs with the evidence and conclusions presented in the ERA analysis, which clearly indicate that a convention hall would not be a feasible use for Brooks Hall.

However, the ERA study did reveal that public show organizers had a positive perception of Brooks Hall and were generally not satisfied with alternative facilities. Brooks Hall served them in the past and, since their needs and requirements have remained relatively unchanged, they would consider returning to

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Brooks Hall if it reopened as an exhibit hall. Organizers of consumer/public shows felt that Brooks Hall was more accessible, affordable, centrally located, and closer to public transportation than alternative San Francisco venues. For this reason, exhibit space for consumer/public shows appears to be a physically feasible use for Brooks Hall.

Large consumer shows – such as those that feature computers, books, jewelry, antiques, and food – likely would be interested in using Brooks Hall again for exhibit space. For example, a member of a local merchants association has proposed turning Brooks Hall into a permanent exhibit for wine and agricultural products of Northern California. The exhibit might include wine-tasting booths, a small farmer's market focusing on regional produce, cooking demonstrations, and historical and educational displays. San Francisco is the center of the Northern California wine industry; as such, it should have a centralized facility where tourists and other visitors can go to sample regionally produced foods and wine, according to exhibit proponents. The idea would be to promote San Francisco as the culinary center of the region.

In addition, the Harvest Festival, which used to hold two major events a year at Brooks Hall, has never been as successful at its alternative venue, The Concourse in San Francisco, according to a former festival employee. Since the Harvest Festival moved to The Concourse in 1993, it has lost many of its East Bay visitors, who used to ride Bay Area Rapid Transit to Brooks Hall. Because Brooks Hall has no natural lighting, it works well for shows that like to create a unique mood with special lighting. However, Brooks Hall does have its physical disadvantages. It has low ceilings and poor acoustics, and is located in an area perceived to be unsafe and dirty. The general manager of the Harvest Festival indicated that she would not move the festival back to Brooks Hall unless the City cleaned up the area and took care of the localized homeless problem.

Revenue Potential

ERA projected revenues for Brooks Hall if it remained a facility for traveling conventions and exhibits. Brooks Hall was expected to attract two conventions/trade shows, five public/consumer shows, and two meetings/exams

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annually during the period 1998-2001. According to historical revenue averages provided by Spectacor Management Group, the average public show generates about \$16,000, the average convention/trade show generates \$16,500, and the average meeting/exam generates about \$11,500. Based on these averages, and assuming the same level of use as projected by ERA, Brooks Hall can expect to generate \$136,000 a year as a temporary exhibit facility. After the year 2001, Brooks Hall was expected to attract one convention/trade show and 10 public shows, for annual revenues of \$176,000.

For the purposes of this analysis, Sedway Group is assuming that permanent exhibit space -- such as would be required for the food and wine exhibit -- would use only half of the 90,000 square feet at Brooks Hall. Sedway Group estimates that the City could rent Brooks Hall as permanent exhibit space for about \$0.60 square foot, similar to the estimated rental rate for office space in Brooks Hall. This estimate translates into projected annual revenues of approximately \$324,000.

Advantages and Disadvantages

The relative advantages and disadvantages of using Brooks Hall as exhibit space are summarized below:

Advantages

- ✦ Using Brooks Hall as temporary exhibit space would provide a venue for public shows that is currently lacking in San Francisco.
- ✦ Exhibit space is a cultural use that fits in with the educational and historical theme of the Civic Center area.
- ✦ Exhibit space would attract additional people to the Civic Center area.

Disadvantages

- ✦ Using Brooks Hall as exhibit space would create conflicts at the entrance of Civic Center Auditorium, a more popular and successful venue.
- ✦ The existing loading dock may be too small and narrow to accommodate the number of trucks required for large exhibits.
- ✦ To be feasible, exhibit space at Brooks Hall would require public-access

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upgrades, interior improvements, and the construction of an additional pedestrian entrance, separate from the one in the Civic Center Auditorium.

- ✦ Exhibit space likely would require either city subsidies, below-market rents, or outside funding sources to make it financially viable.

Classroom Space

Use Potential

Classroom space also would be appropriate in Brooks Hall on a temporary basis. A senior financial manager at Hastings School of Law said he would be very interested in using Brooks Hall for temporary classroom space. The law school recently closed its 136,000-square-foot classroom building for renovation and needs temporary facilities to conduct classes. The school has placed 10 portable classrooms on property it owns at Larkin Street and Golden Gate Avenue, but it still needs two or three more temporary classrooms. The school would be very interested in locating two or three trailers in Brooks Hall for seminar and classroom space, according to the financial manager. The seminar space would have to seat between 20 and 30 people and the classroom space would have to seat at least 100 people.

The law school would probably not be interested in using Brooks Hall for classroom space on a permanent basis, however. Once the school's classroom building undergoes its \$9.5 million renovation, the school will be primarily using it for classes. The renovation is expected to be completed by March 1999. In addition, the school is considering additional classroom space in the new educational center at the renovated State Offices building. The law school might be interested in using Brooks Hall for major events like graduations, but those events only occur one or two times a year.

Educational Testing Services (ETS) indicated that they would not be interested in using Brooks Hall for graduate school tests. An ETS official said the company already has a well-established network of high schools and colleges in which it holds its tests. These sites are inexpensive and conveniently located for most

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Assessment of Feasible Uses

students. Kaplan Educational Centers, which offer courses and testing strategies for those taking college preparatory and graduate school exams, said 90 percent of the company's classes are held in company-owned centers. A sales director for Kaplan said it is rare for the company to hold classes off-site. He indicated that Brooks Hall would not be an appropriate site for Kaplan classes because most of the company's customers live in more suburban locations.

Because classroom space does not appear to be a viable long-term strategy, Sedway Group has not investigated market rental rates for classroom space or assessed the relative advantages and disadvantages of using Brooks Hall for classroom space.

Retail Space

Use Potential

So far, Sedway Group has received conflicting information about the physical and economic feasibility of retail space in Brooks Hall. Based on Sedway Group's industry experience, Brooks Hall would not be an appropriate location for retail. Retail space demands a high amount of visibility, street-level frontage, and foot traffic -- three market requirements that are missing at Brooks Hall. Underground retail, in general, performs very poorly. Because underground space has inferior visibility and other locational disadvantages, it commands rents that are much lower than above-ground, street-level retail space. Underground retail can work if it is placed in spaces where people already walk. For example, underground retail can do well in tunnels that connect major office and government buildings. It can also do well in cold-weather cities where customers do not mind being underground in a windowless environment. But, in general, underground retail is very risky and has a high failure rate.

The only way retail space might work in Brooks Hall is if the space is opened up to the plaza. Cutting out a section of the ceiling at Brooks Hall would greatly enhance the space's visibility and shopping environment. An open-air courtyard would entice pedestrians to walk from Civic Center Plaza down into Brooks

Economic Feasibility & Market Analysis for Brooks Hall

Assessment of Feasible Uses

Hall, where various retail establishments could be located. Otherwise, the space has too many locational and design disadvantages to support retail.

Nevertheless, even with these design improvements, Brooks Hall would need some other kind of major attraction to make retail space financially viable.

There does appear to be some market interest in using Brooks Hall as retail space. However, according to a senior executive at TRI Commercial Real Estate Services in San Francisco, Brooks Hall could function effectively as retail space, if the appropriate improvements were made to enhance visibility, increase access, and improve the interior environment. For example, above-ground kiosks at each corner of Civic Center Plaza could enhance visibility by providing space for signage. Kiosks also could increase access by serving as entrances into the underground retail space. A major retail tenant also would prefer the freedom to design and improve the interior space to fit the retailer's specific needs, according to the senior executive. For example, some of the columns in Brooks Hall might have to be removed to accommodate a retail user. This cost (along with the cost of structurally strengthening the space to compensate for fewer columns) could be absorbed by a retail user, according to the senior executive.

Revenue Potential

Because Brooks Hall is considered a large space by retail standards, the prospective retail tenant would have to generate significant revenue to cover the costs of occupying such a cavernous facility. Given the economics of retailing, a retailer in Brooks Hall would not be able to pay more than \$1 per square foot per month, according to the senior executive at TRI Commercial Real Estate Services. Under this scenario, a retail user would generate about \$1,080,000 in annual rental revenues to the City.

Advantages And Disadvantages

The relative advantages and disadvantages of using Brooks Hall as retail space are summarized below:

Economic Feasibility & Market Analysis for Brooks Hall

Conclusion

Advantages

- ✦ Retail space appears to have strong revenue potential.
- ✦ Retail space would attract additional people to the Civic Center area.

Disadvantages

- ✦ Retail space is not a cultural use that fits in with the educational and historical theme of the Civic Center area.
- ✦ To be feasible, museum space would require expensive public-access upgrades.

Movie/Multiplex

Preliminary indications are that a movie theater operator is interested in converting Brooks Hall into a multiplex theater and food court. However, this type of use likely would require a substantial structural redesign of Brooks Hall and the Civic Center Plaza. Sedway Group is still researching the physical and economic feasibility of this development concept.

CONCLUSION

Sedway Group's preliminary market study findings suggest a number of reuse possibilities for Brooks Hall. These reuse possibilities either involve a single user or a mix of users in the 90,000-square-foot space. Potential single users include the City's Main Public Library, a computer museum, public exhibit space, retail space, and a parking garage. Based on our current findings, these uses seem well-suited for large, underground spaces and would appear to have promising market potential as single users of the Brooks Hall site at the present time. The economic feasibility of these uses will be the subject of the next phase of Sedway Group's analysis, once improvement costs have been estimated by other team members.

There also appears to be a number of potential uses that would work in Brooks Hall if they were combined with other uses. For example, a mix of users might be one or two cultural museums, library space, and storage. Another mix of

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: The Sedway Group

uses might include library space and a parking garage. The computer museum also might be joined with technology-related books and periodicals from the library, and storage space. In the same vein, a museum dedicated to San Francisco history, culture, and art might be joined with related library materials, such as the City archives and government documents. Still another mix of uses might include retail space and a parking garage. The idea here would be to create a synergistic relationship among the various uses, thereby enhancing the market potential of each individual use. Again, the financial feasibility of these combinations will be the subject of the next phase of Sedway Group's analysis.

Uses that require City expenditures

Many of these uses – such as library space, museum space, and exhibit space – likely would require either on-going city subsidies, below-market rents, or outside funding sources to make them financially viable. A parking garage might not be feasible unless the City pays for the public-access upgrades and builds an additional entrance. Retail space might not be feasible unless the City pays for public-access upgrades and other visibility enhancements.

Library space is the only potential use that would generate no additional city revenues. This fact should be taken into consideration when evaluating the different uses and their revenue generation potential. If Brooks Hall is used as public library space, the cost of physical upgrades would have to be covered by non-revenue funding sources, such as city bonds or private donations.

Uses that do not require City expenditures

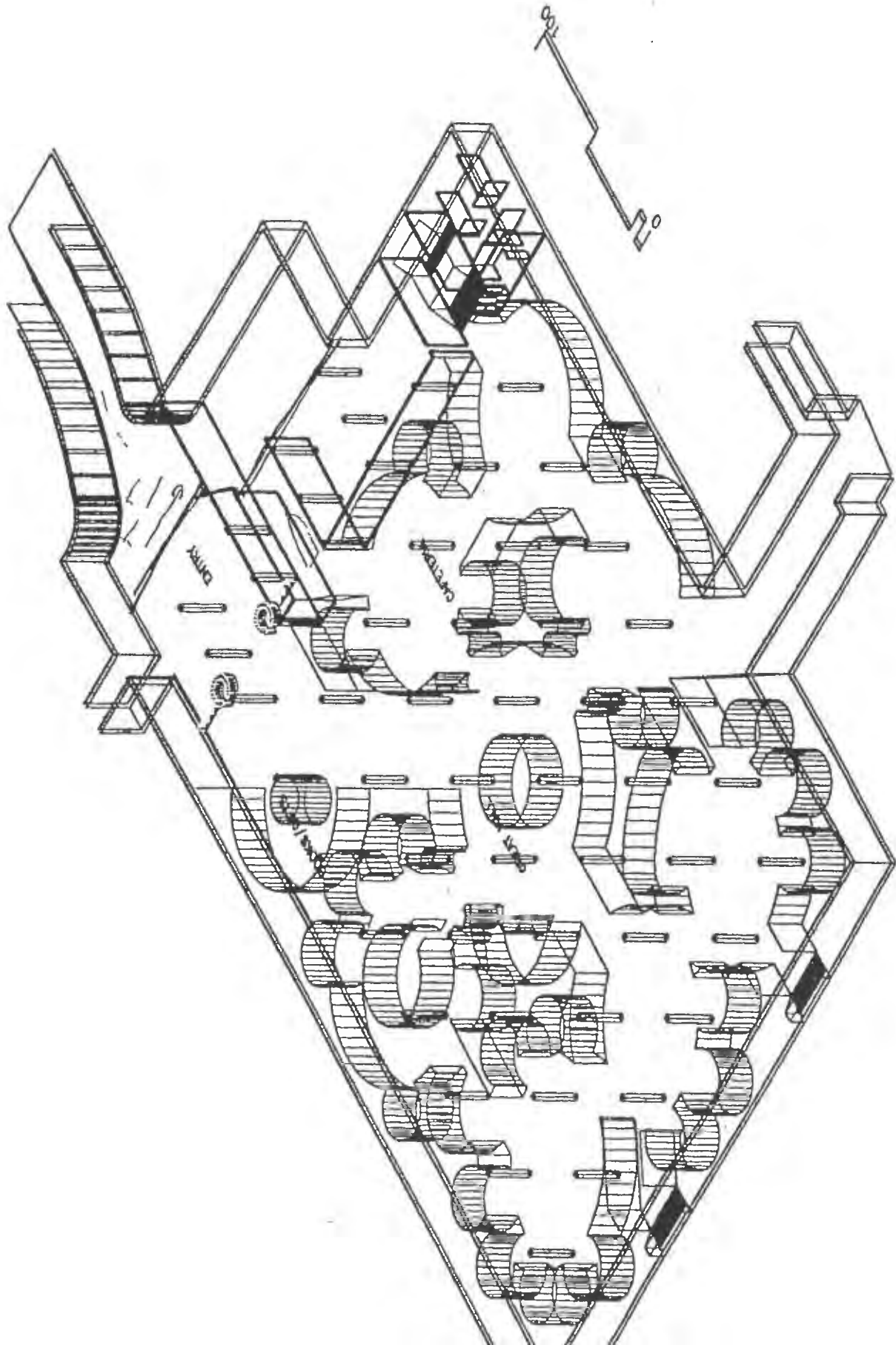
The only use that would not require any additional City expenditures is library storage space, because this use would not require public access improvements. No additional costs would be incurred, but no revenues would be generated either. However, there is an opportunity cost associated with using Brooks Hall as library storage space. If it is used as library storage space, Brooks Hall cannot be used for something else that has the potential to generate revenues for the City.

San Francisco
COMPUTER MUSEUM
CONCEPTUAL PLANS
FOR
BROOKS HALL



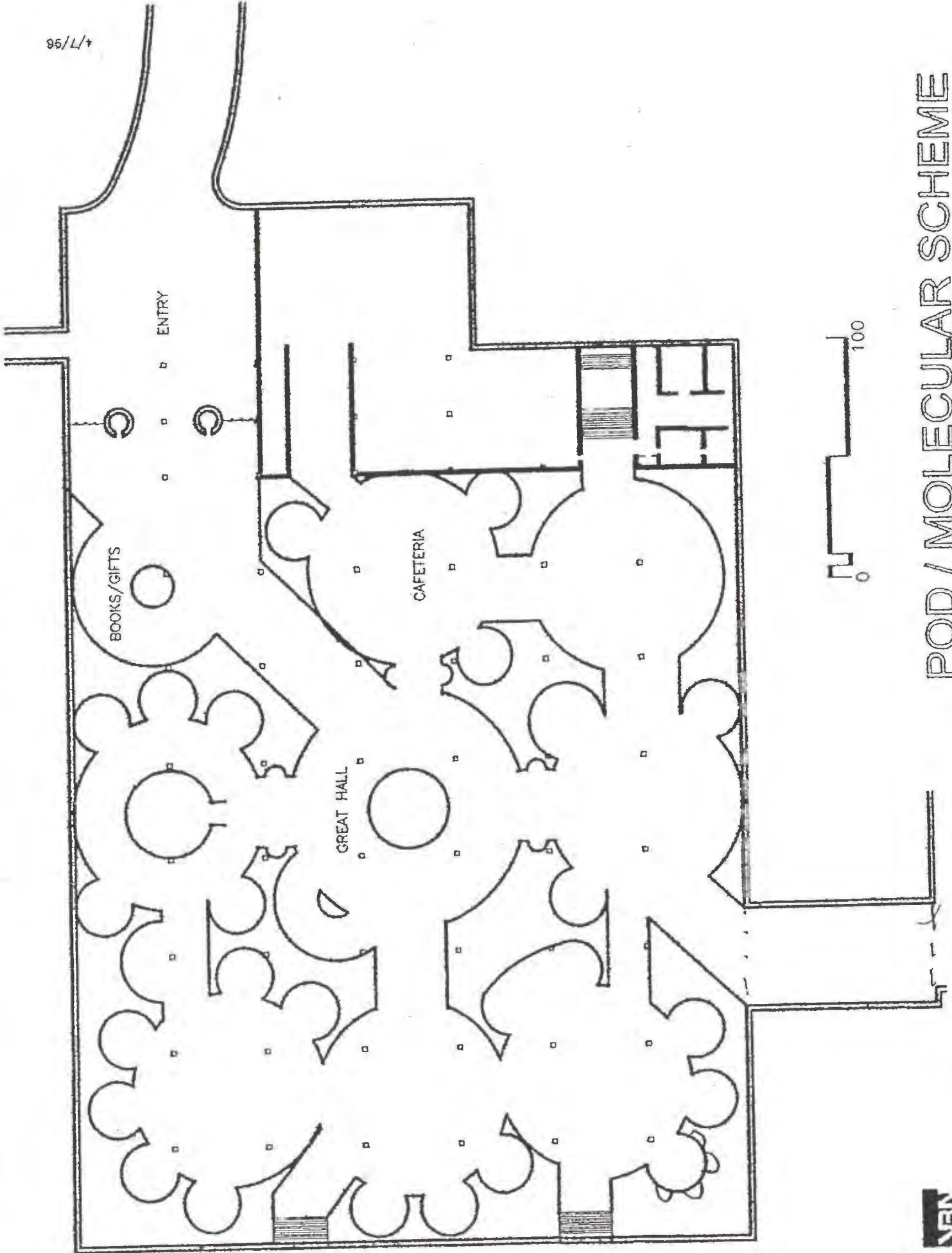
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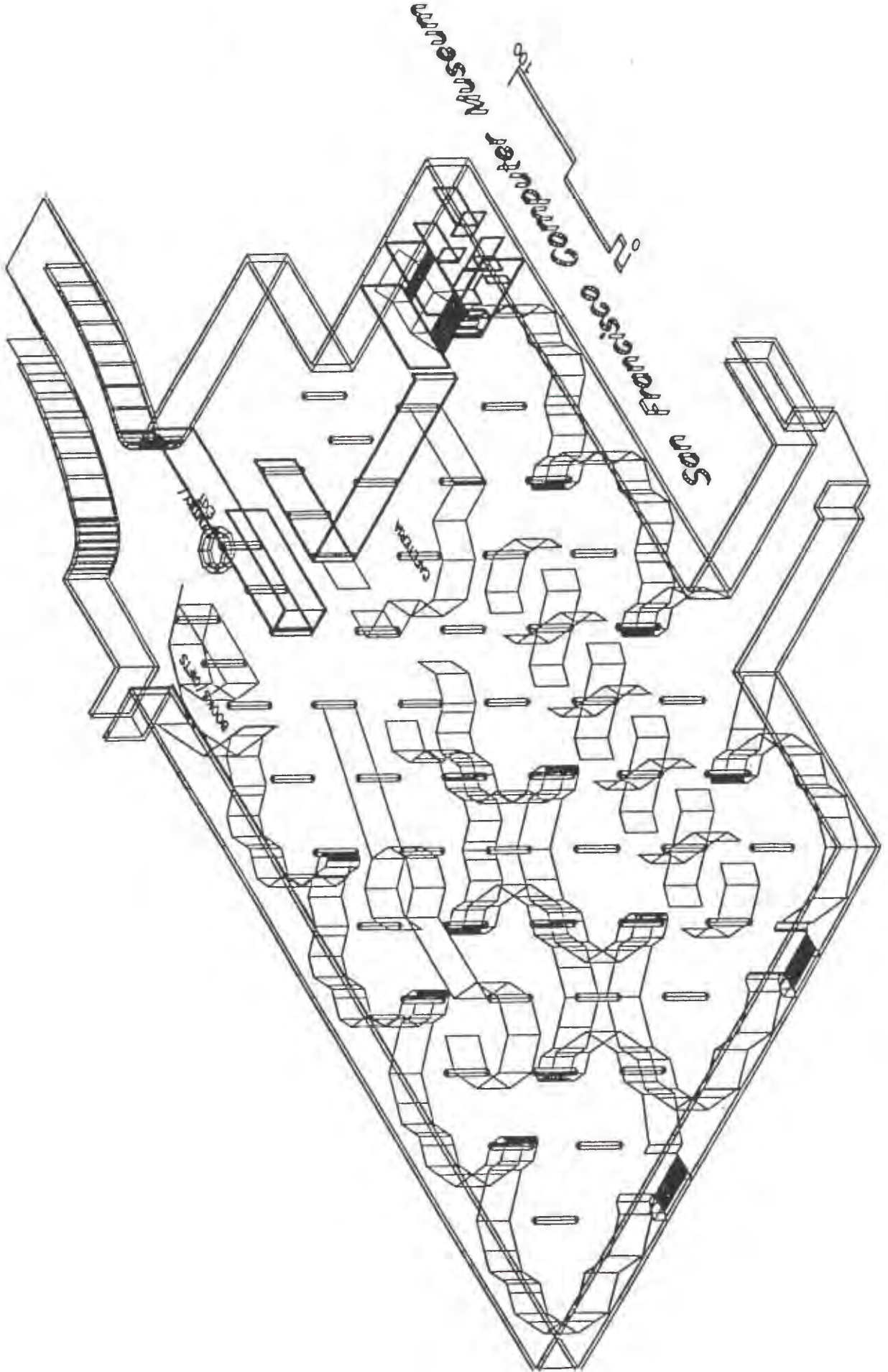
POD / MOLECULAR SCHEME

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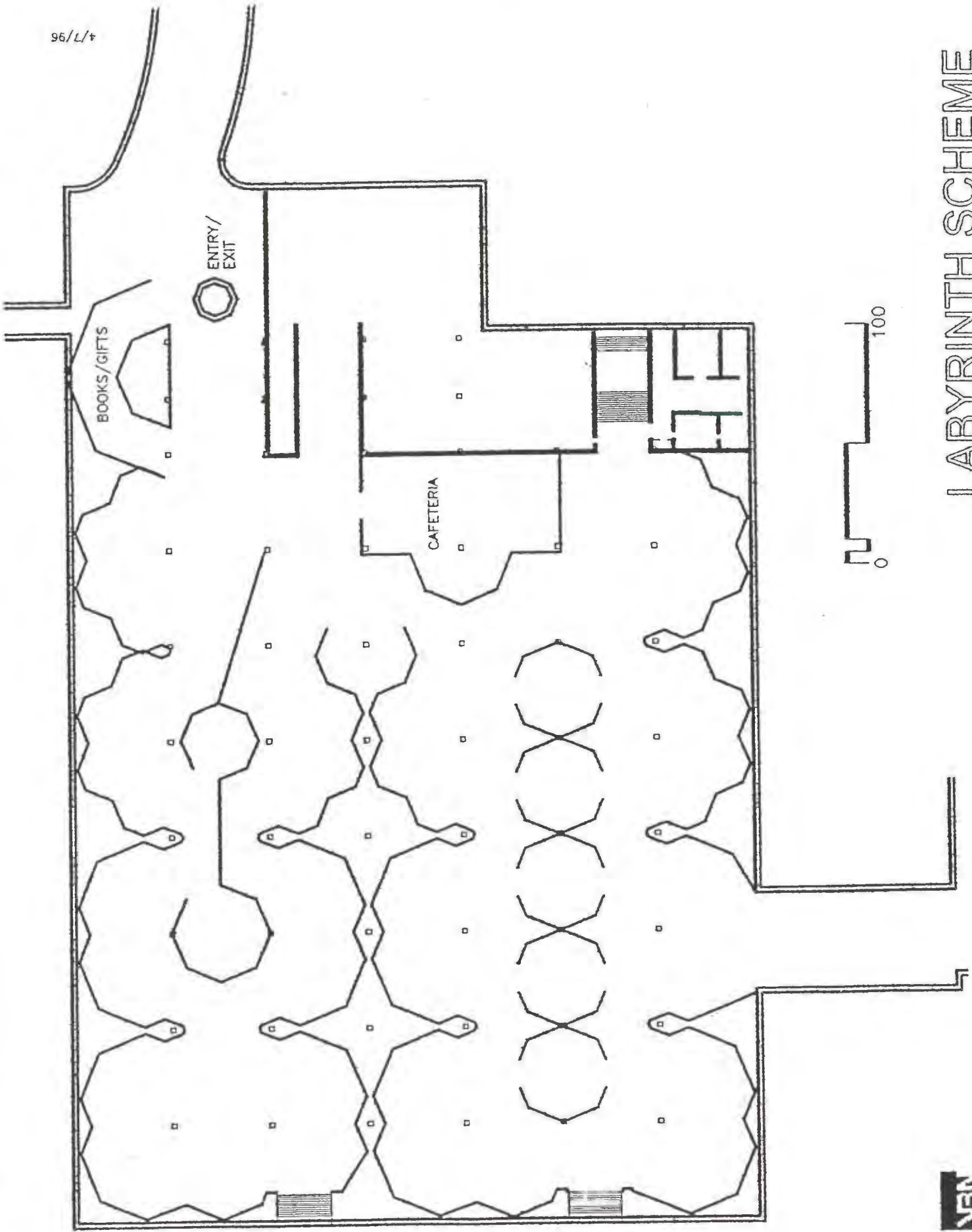
POD / MOLECULAR SCHEME





LABYRINTH SCHEME

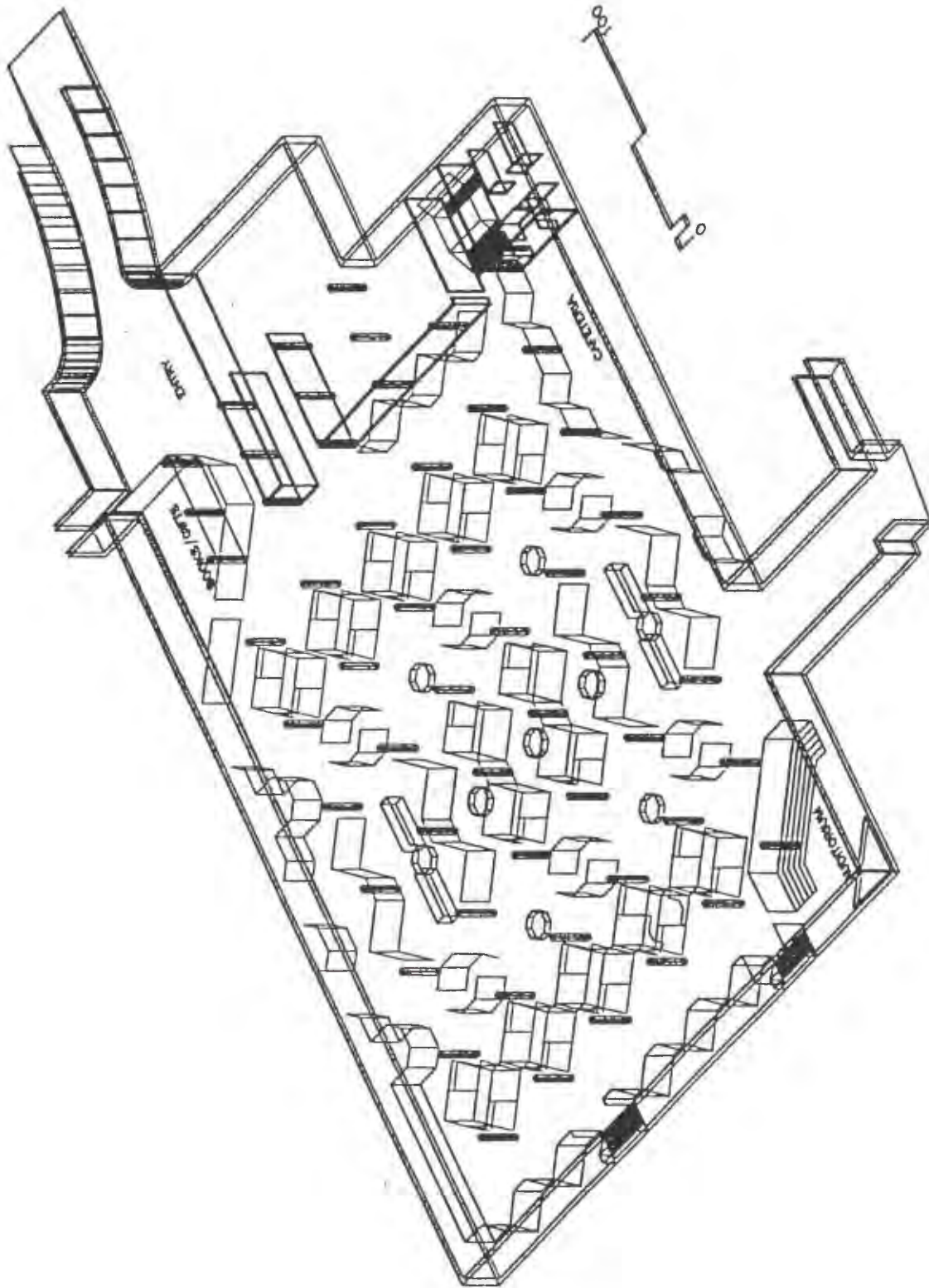
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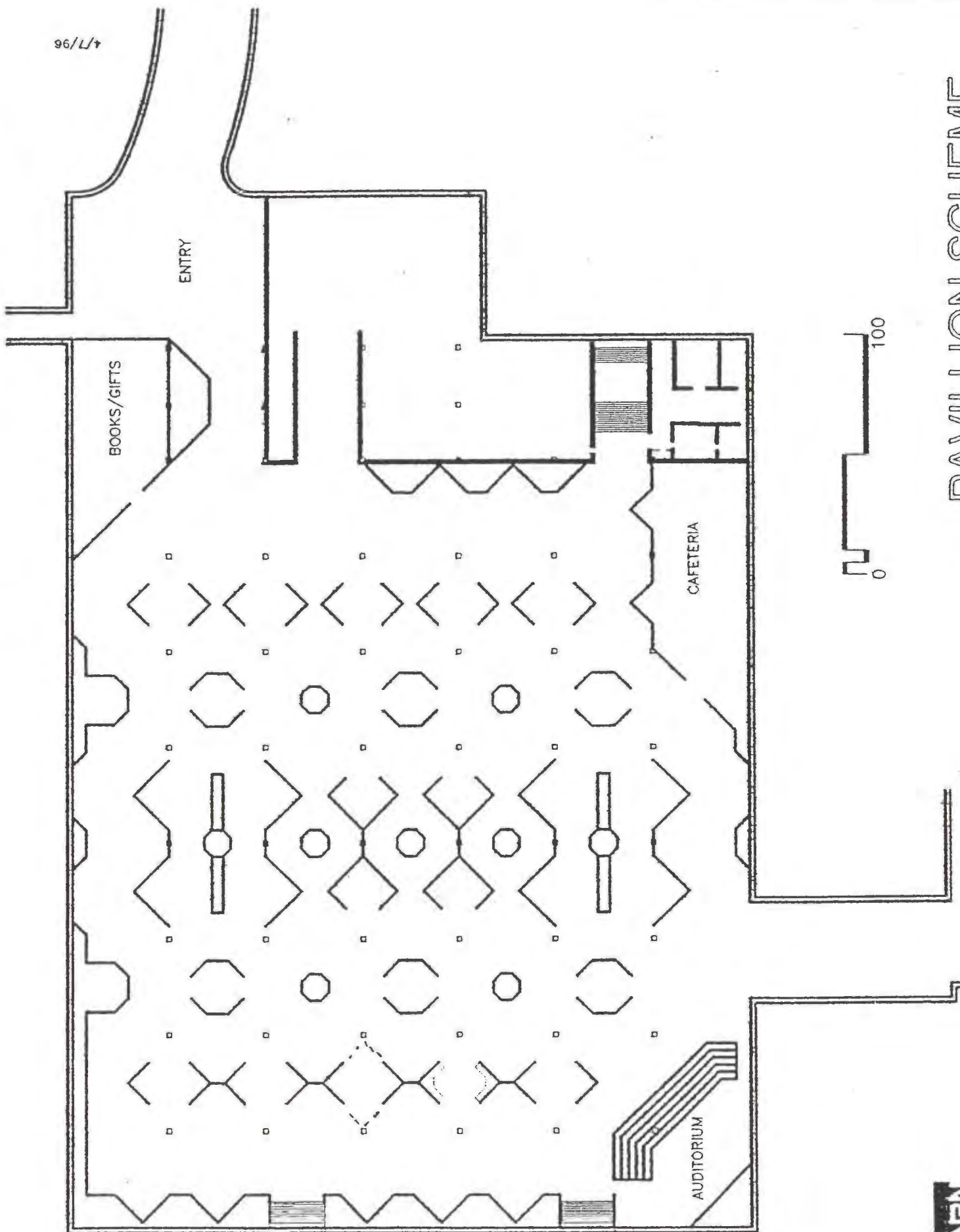
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LABYRINTH SCHEME



PAVILLION SCHEME

PAVILLION SCHEME



4/7/96

VI. APPENDIX

Analysis of Previous Bond Proposals (1991 &1997)

Unbuilt Proposals for Civic Center Plaza

Historic Preservation Regulations

National Register of Historic Places:
National Historic Landmark District

National Register of Historic Places: Nomination Form

San Francisco Planning Code:
Appendix to Article 10 Civic Center Historic District

San Francisco Civic Center Historic District: Case Report

Fulton Street Mall Design Guidelines

The Secretary of the Interior's Standards for the Treatment of
Historic Properties: Guidelines for the Treatment of Cultural
Landscapes

Analysis of Previous Bond Proposals

This section provides an analysis of the key cost components and cost impacts of the two previous bond program reports:

- a Civic Center Plaza & Fulton Street Mall bond program report dated September 1991 and
- b Civic Center Historic District Improvement general obligation bond program report dated November 1997.

The scope and estimated cost of each report is reviewed, and costs converted to June 1998 prices as a uniform base in order to compare the cost components and impacts in the two reports.

Civic Center Plaza & Fulton Street Mall Bond Program Report

(dated September 1991)

Major components includes the following:

Civic Center Plaza:

- Restore the plaza to its original design configuration with modifications of detail features
- Minimize visual obstructions on the north/south cross axis.
- Replace the corner bosques of olive trees with perimeter tree plantings.
- Design seating areas for social interaction and wind protection.
- Use minor changes in grade to subtly create a sense of containment in the peripheral sitting areas and to enhance the definition of the major open spaces.
- Replace the center reflecting pool with fountains flanking the central promenade space.
- Construct a new paving surface appropriate to the plaza's formal design.
- Design a night lighting system for visitor safety and security.

Fulton Street Mall

- Modify the existing library podium to reflect the stepped podium design of the new Main Library.
- Establish a minor cross axis linking the entries to the new Main Library and the Asian Art Museum.
- Establish a pedestrian concourse along the main axis sufficiently wide to accommodate large events and to allow for emergency vehicular access between Hyde Street and Larkin Street.

SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: M Lee Corporation

Analysis of Key Cost Components

- Construct paving which enforces the mall's mediating position in the sequence of spaces beginning at United Nations Plaza and terminating at Civic Center Plaza.
- Provide a lighting system emphasizing the open space corridor from Market Street to City Hall. Light fixtures shall be part of a unified lighting concept for the Civic Center Area.

The estimated cost stated in the report is as follows:

	Civic Center Plaza	Fulton St Mall	Total
Estimated Costs, June 1996:			
Construction	\$15,150,000	\$7,132,000	\$22,282,000
Design	\$1,000,000	\$500,000	\$1,500,000
Construction Management	\$800,000	\$300,000	\$1,100,000
Total Estimated Budget	\$16,950,000	\$7,932,000	\$24,882,000

Estimated Costs, projected to June 1998:

Based on 4% per year escalation

Construction	\$16,362,000	\$7,703,000	\$24,065,000
Design	\$1,080,000	\$540,000	\$1,620,000
Construction Management	\$864,000	\$324,000	\$1,188,000
Total Estimated Budget	\$18,306,000	\$8,567,000	\$26,873,000

Percentage of Total Estimated Cost

Construction	89%	90%	90%
Design	6%	6%	6%
Construction Management	5%	4%	4%
Total Estimated Cost	100%	100%	100%

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Analysis of Key Cost Components

Our comments on the above components and estimated costs are:

- 1 Total area of the Civic Center Plaza is 240,000 sf (based on 600'x400') and that of the Fulton Street Mall is 70,950 sf (based on 165'x430')
- 2 Estimated construction costs at June 1998 prices are:
Civic Center Plaza - \$16,362,000 total and \$68.20 per square foot
Fulton Street Mall - \$7,703,000 total and \$108.60 per square foot.
On a cursory review basis, the budget for Civic Center Plaza appears to be low for the required scope. The budget for Fulton Street Mall appears to be fair and reasonable.
- 3 Design cost at only 6% of total cost appears to be on the low end of a possible range of 7% to 10% for today's booming market. However, it was probably the right amount in 1991 when the market was depressed.
- 4 Construction management fee at 4% of construction cost appears to be low. A reasonable range would be 5% to 7%.

Civic Center Historic District Improvement Bond Program Report

(dated November 1997)

Major components includes the following:

Civic Center Plaza:

Same as those listed for 1991 report with the following adjustments:

Deleted:

- Use minor changes in grade to subtly create a sense of containment in the peripheral sitting areas and to enhance the definition of the major open spaces.

Added:

- Design the plaza's activity areas so they provide for a wide range of uses, while preserving the plaza's ability to hold large cultural and civic events.
- Integrate public art that responds to the civic and architectural context and that complements the many intended uses of the plaza.

SAN FRANCISCO CIVIC CENTER **Historic District Improvement Project**

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: M Lee Corporation

Fulton Street Mall

- Design the Mall as a unifying space between the Main Library and the Asian Art Museum.
- Establish a minor cross axis linking the entries to the new Main Library and the Asian Art Museum.
- Establish a pedestrian concourse along the main axis sufficiently wide to accommodate large events and to allow for emergency vehicular access between Hyde Street and Larkin Street.
- Establish a minor cross axis linking the entries of the Main Library and the Asian Art Museum.
- Design the portions of the Mall nearer the Main Library and Asian Art Museum for a variety of activities, including seating. The north side of the mall, which receives the most sunlight, provides excellent seating opportunities.
- Provide an area at the West End of the Mall for vehicles to drop-off or pickup passengers.
- Integrate public art that responds to the civic and architectural context and enhances the Mall's various uses.

Civic Center District Improvements

- Design the District's streetscape to reinforce its distinctive historic character.
- Coordinate the street lighting and street furnishings with the site lighting and site furnishings for Civic Center Plaza, Fulton Street Mall and the buildings adjacent to these open spaces
- Design the street lighting for visitor safety and security to encourage evening activities.
- Repave the sidewalks opposite Civic Center Plaza to help unify this core area within the District.
- Design a coordinated informational and directional signage system identifying the facilities and events within the Civic Center and assisting visitors to their destinations.

Analysis of Key Cost Components

Cost Analysis is as follows:

	Civic Center Plaza	Fulton Street Mall	Historic District Streetscape	Total
Estimated Costs, projected to Jan 2000, @ 4% per year				
Construction	\$32,143,644	\$8,382,632	\$17,119,014	\$57,645,290
Design Services	\$4,619,511	\$1,021,524	\$2,100,280	\$7,741,315
Project Management & Administration, Finance	\$2,753,646	\$721,350	\$1,551,306	\$5,026,302
Total Estimated Budget	\$39,516,801	\$10,125,506	\$20,770,600	\$70,412,907

Estimated Costs, projected to June 1998:

Based on 4% per year escalation

Construction	\$29,572,152	\$7,712,021	\$15,749,493	\$53,033,666
Design Services	\$4,249,950	\$939,802	\$1,932,258	\$7,122,010
Project Management & Administration, Finance	\$2,533,354	\$663,642	\$1,427,202	\$4,624,198
Total Estimated Budget	\$36,355,456	\$9,315,465	\$19,108,953	\$64,779,874
	79%	20%	42%	100%

Percentage of Total Budget

Construction	81%	83%	82%	82%
Design Services	12%	10%	10%	11%
Project Management & Administration, Finance	7%	7%	7%	7%
Total Estimated Budget	100%	100%	100%	100%

SAN FRANCISCO CIVIC CENTER Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

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Analysis of Key Cost Components

Our comments on the above components and estimated costs are:

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Historic District Streetscape - \$15,749,000.
(Note: this was not included in the score of the 1991 bond program)
On a cursory review basis, the above costs appear to provide an adequate budget for the stated scope.
3. Design cost at only 11% of total cost appears to be high even in today's booming market conditions. A more reasonable range would be 7% to 10%.
4. Project Management & Administration, Finance fee at 7% of total cost appears to be fair and reasonable.

Comparisons

The key components in 1997 program has largely expanded from the 1991 program in three areas:

1. Expands Civic Center Plaza to include a wider range of uses.
2. Includes public arts in both the Plaza and the Mall.
3. A new category, the Historic District Streetscape, to reinforce the streets historic character.

The total budget has more than doubled from \$27 million in the 1991 program to \$65 million in 1997 program (based on June 1998 dollars).

This increase in cost is mainly due to an expanded scope of work, a change of market condition from a depressed stage to a booming stage.

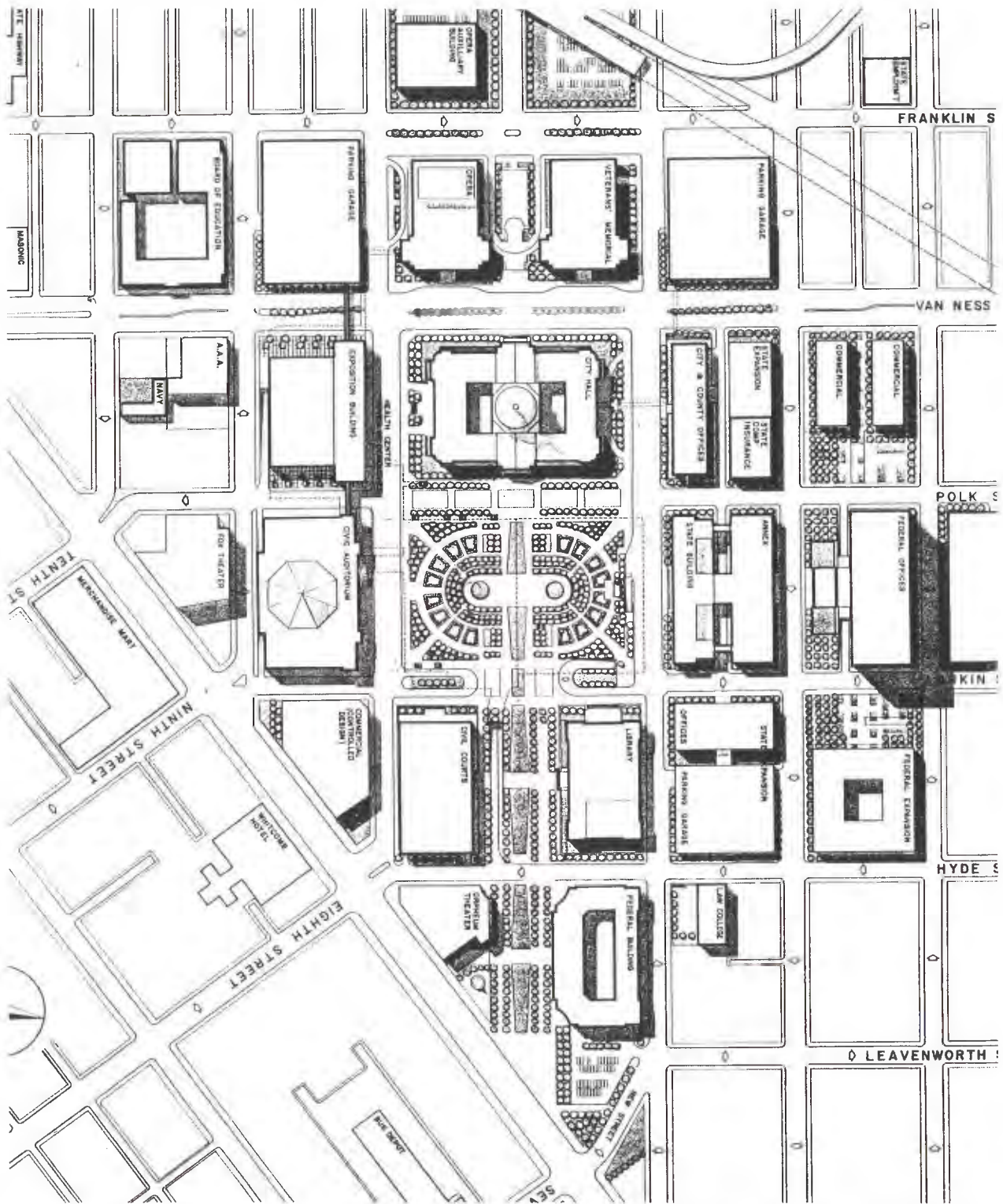
It should be noted that the projected construction completion is December 1999 in the 1991 program and it is December 2001 in the 1997 program.

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Unbuilt Proposals for Civic Center Plaza

1958: Civic Center Development plan Proposal



SAN FRANCISCO CIVIC CENTER

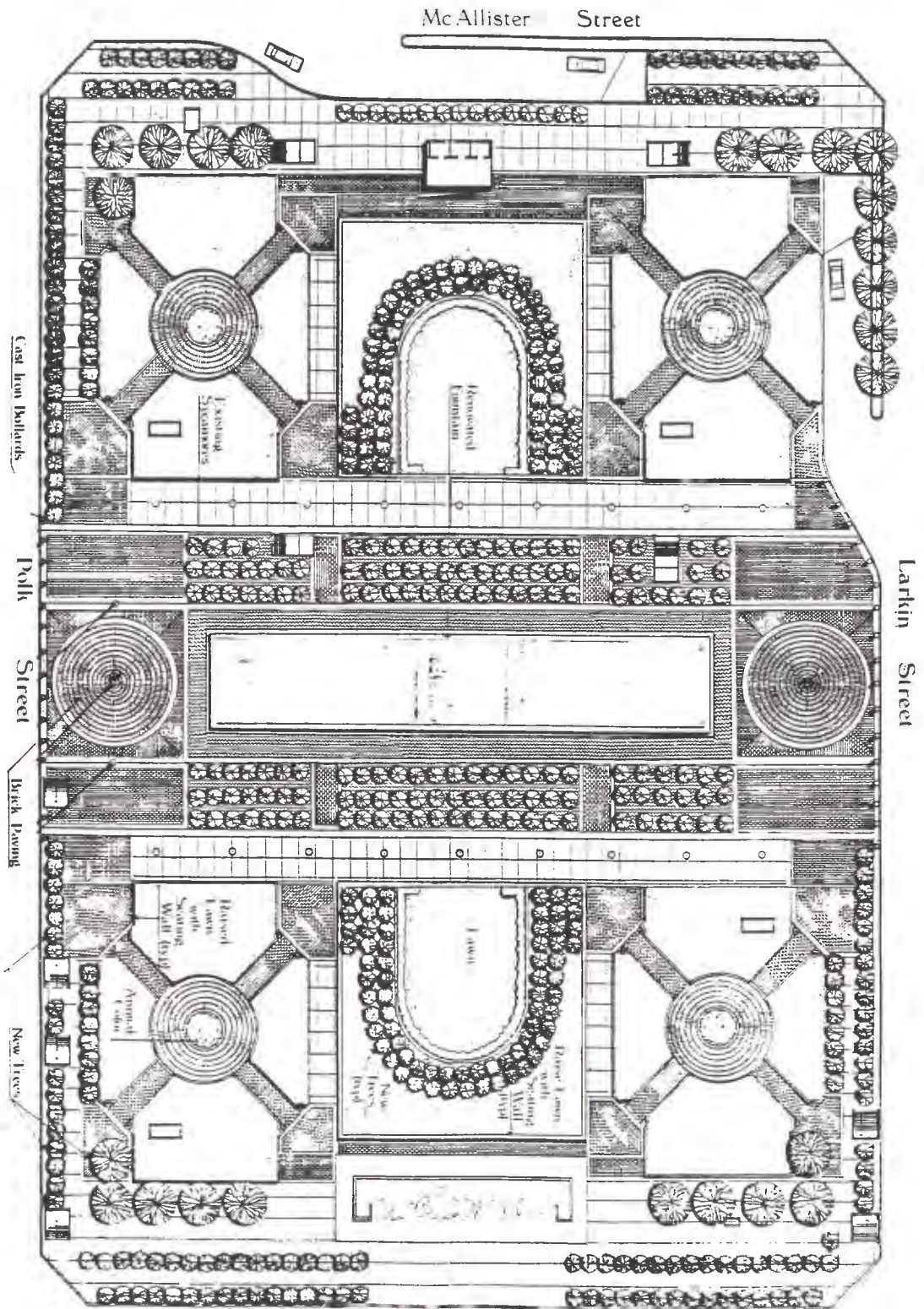
Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

1984: Department of Parks & Recreation Plan



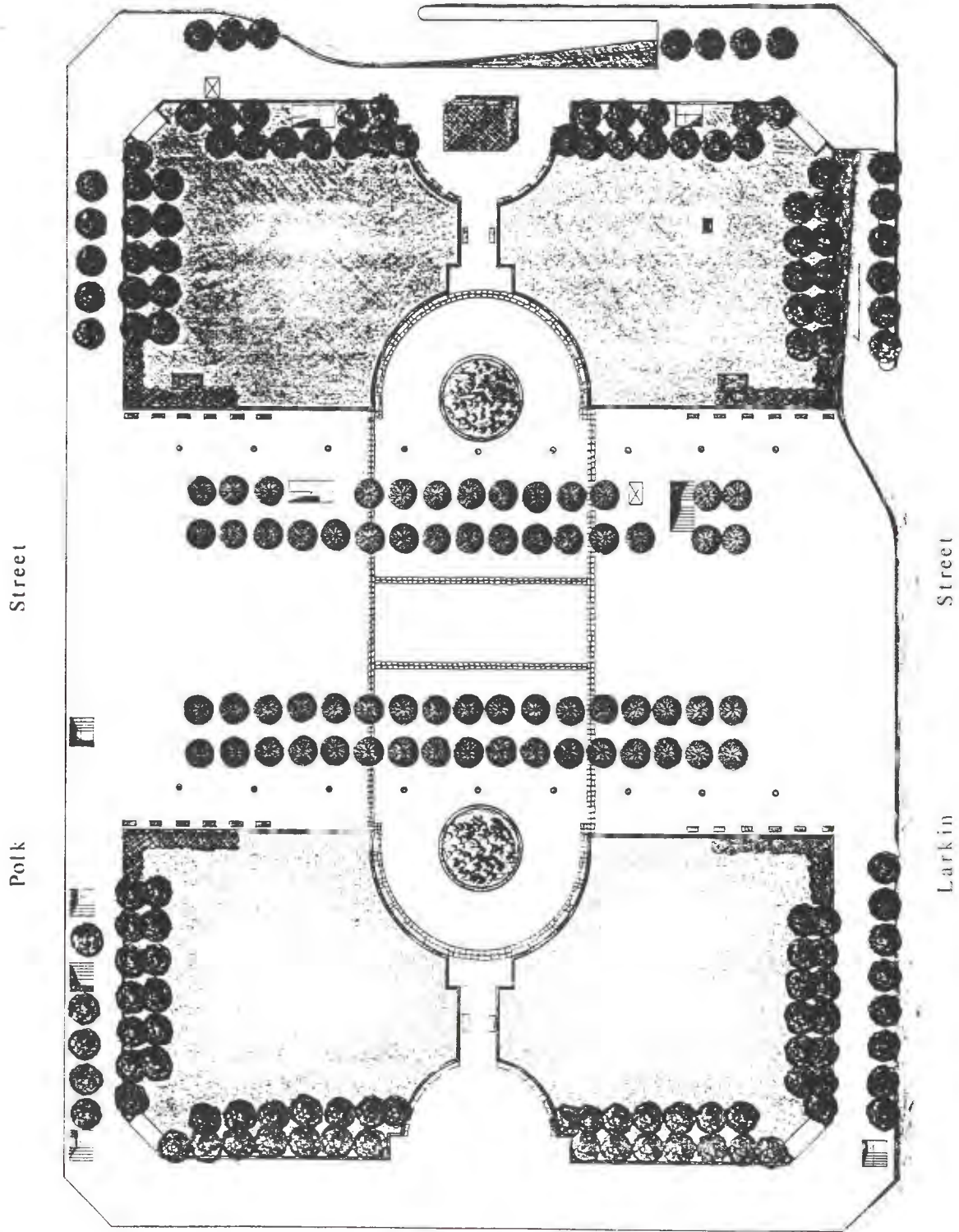
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Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

1987: Department of Parks & Recreation Plan



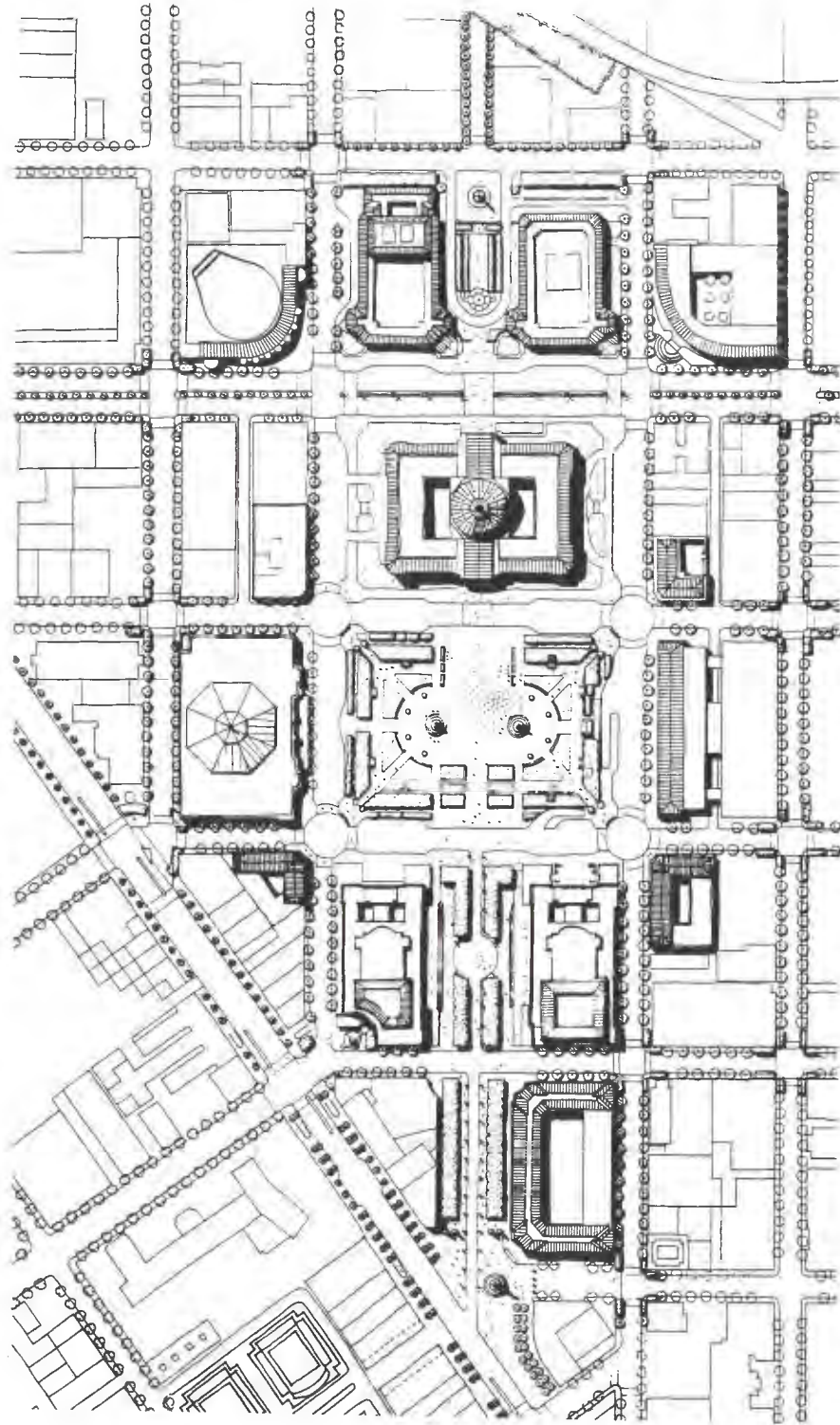
SAN FRANCISCO CIVIC CENTER Historic District Improvement Project

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Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

1987: AIA Urban Design Committee Plan



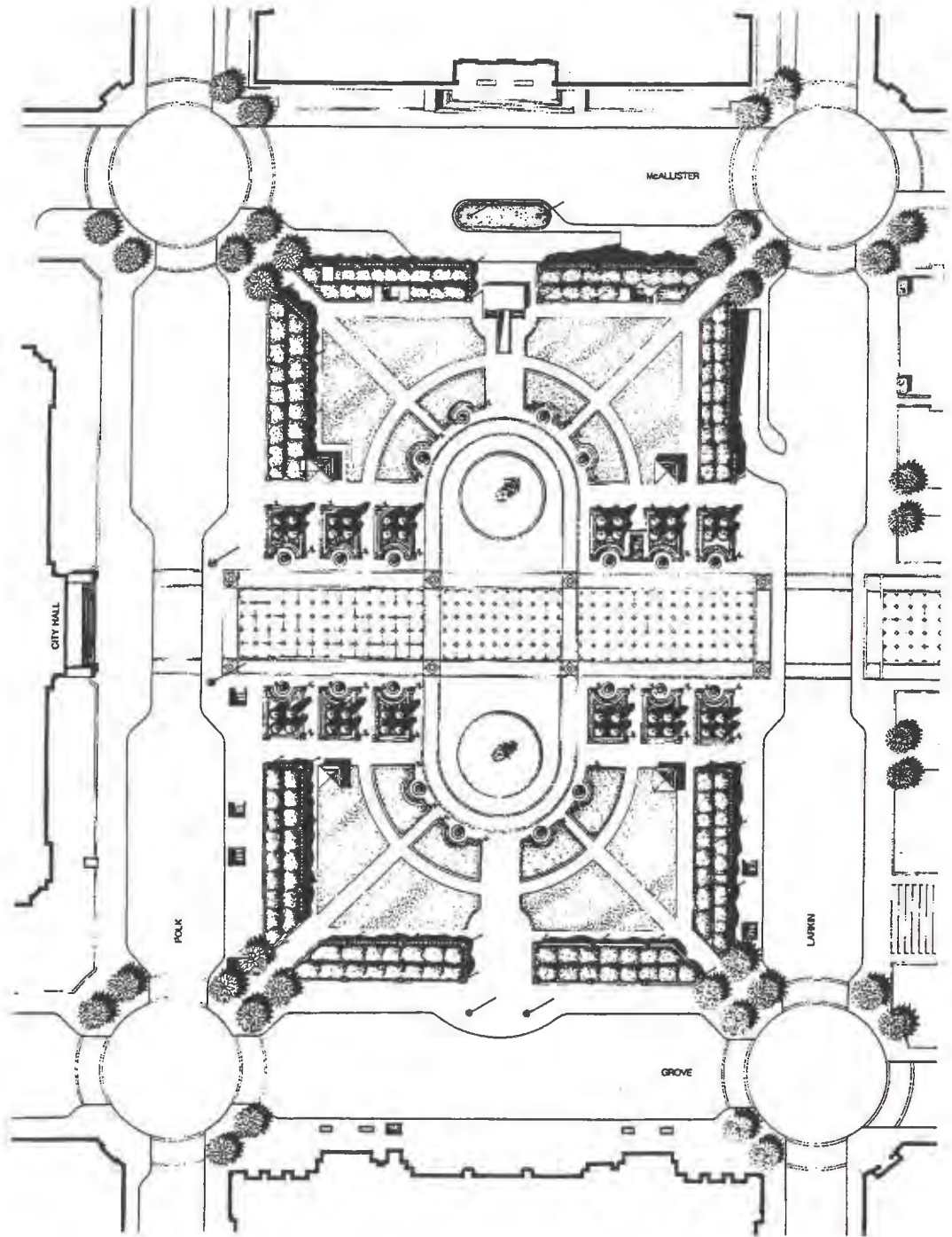
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Simon Martin-Vegue Winkelstein Moris
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Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

Illustrative Design by Richard Hedman, Planning Department



SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

National Register of Historic Places

NATIONAL HISTORIC LANDMARK DISTRICT

Analysis of Previous Bond Proposals

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Fulton Street Mall

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SAN FRANCISCO CIVIC CENTER
Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Source: M Lee Corporation

Analysis of Key Cost Components

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SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

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(dated November 1997)

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SAN FRANCISCO CIVIC CENTER **Historic District Improvement Project**

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
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Site Analysis
May 1998

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Fulton Street Mall

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Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
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Site Analysis
 May 1998

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The key components in 1997 program has largely expanded from the 1991 program in three areas:

1. Expands Civic Center Plaza to include a wider range of uses.
2. Includes public arts in both the Plaza and the Mall.
3. A new category, the Historic District Streetscape, to reinforce the streets historic character.

The total budget has more than doubled from \$27 million in the 1991 program to \$65 million in 1997 program (based on June 1998 dollars).

This increase in cost is mainly due to an expanded scope of work, a change of market condition from a depressed stage to a booming stage.

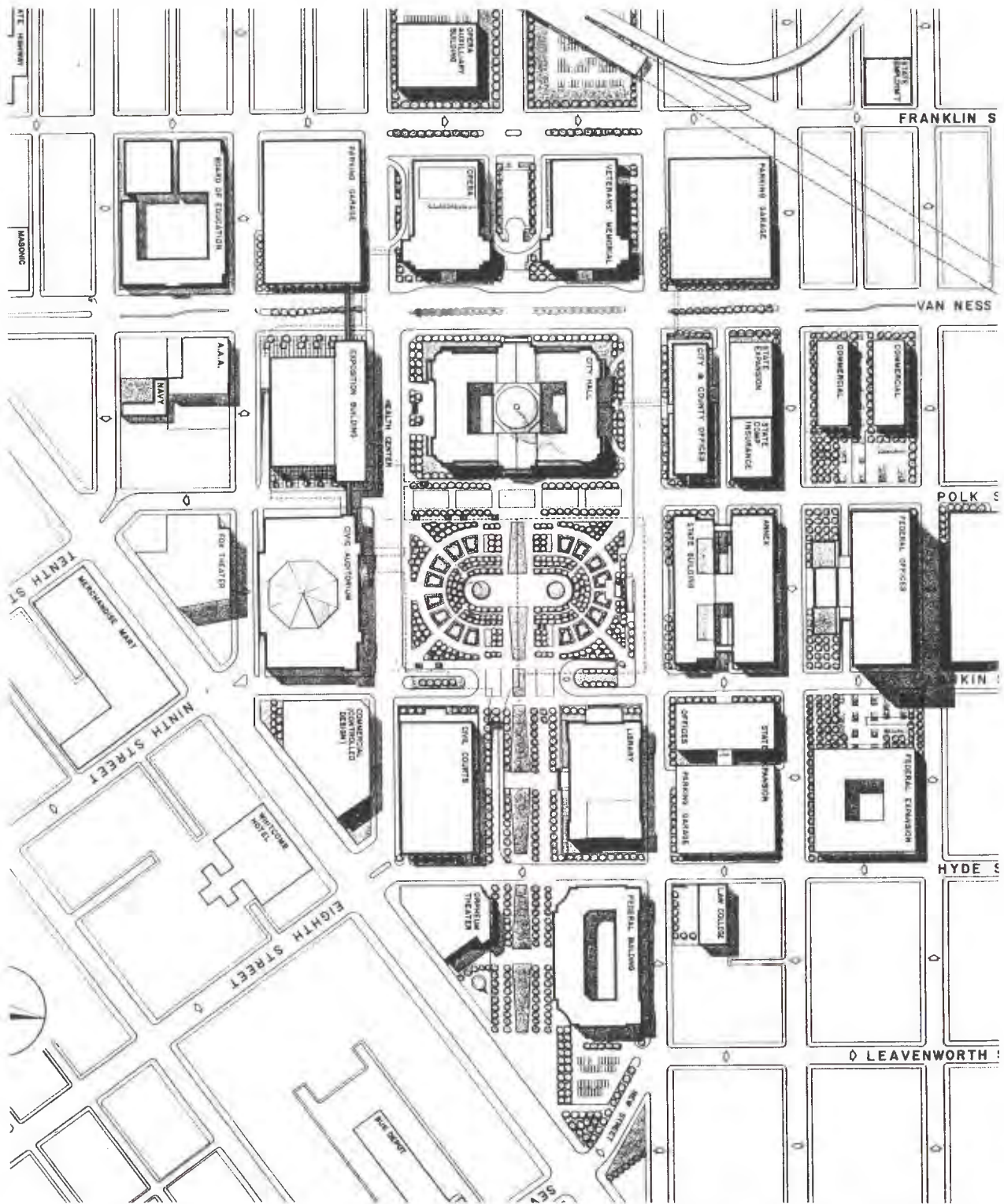
It should be noted that the projected construction completion is December 1999 in the 1991 program and it is December 2001 in the 1997 program.

SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Unbuilt Proposals for Civic Center Plaza

1958: Civic Center Development plan Proposal



SAN FRANCISCO CIVIC CENTER

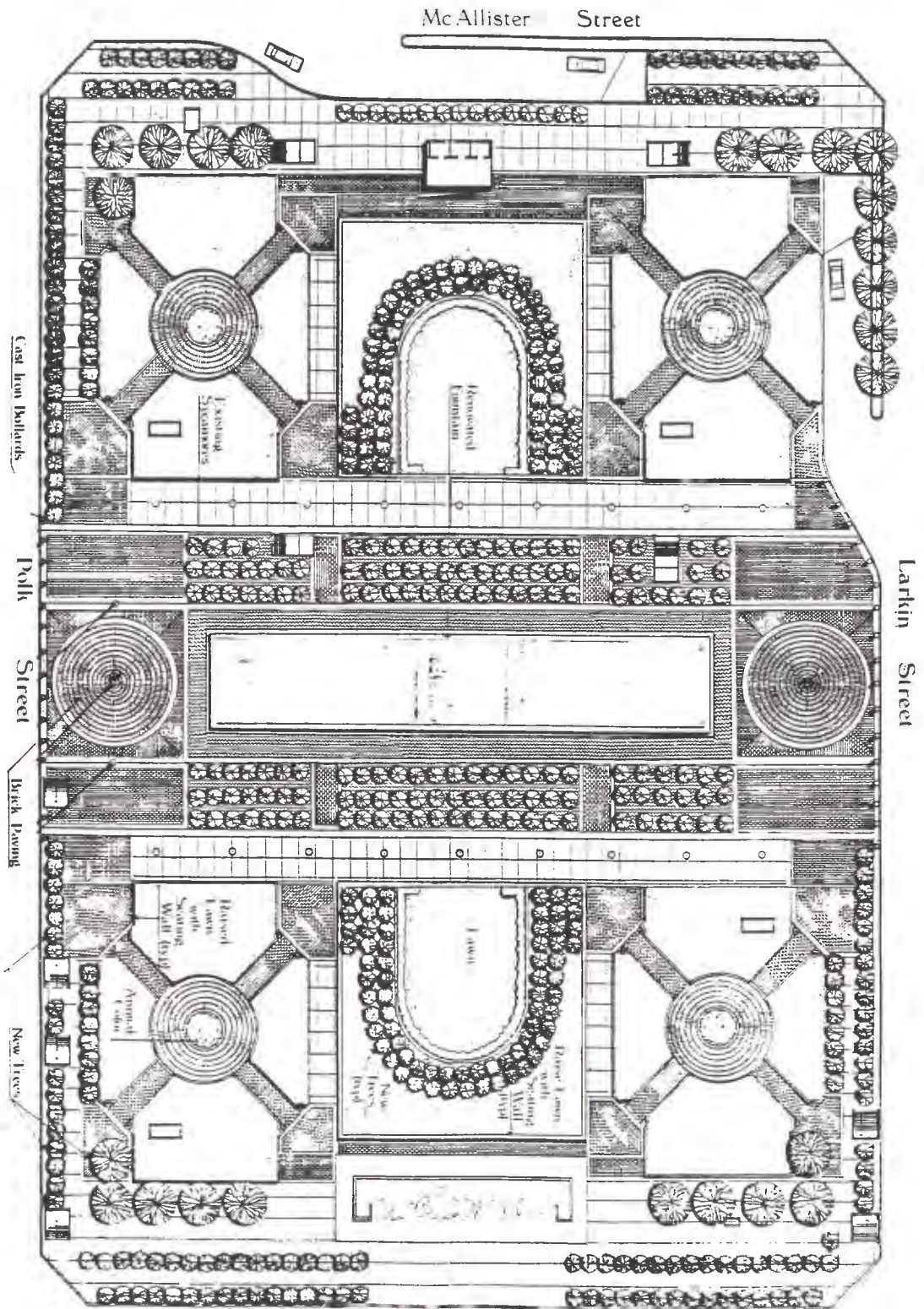
Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
and Associated Firms

Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

1984: Department of Parks & Recreation Plan



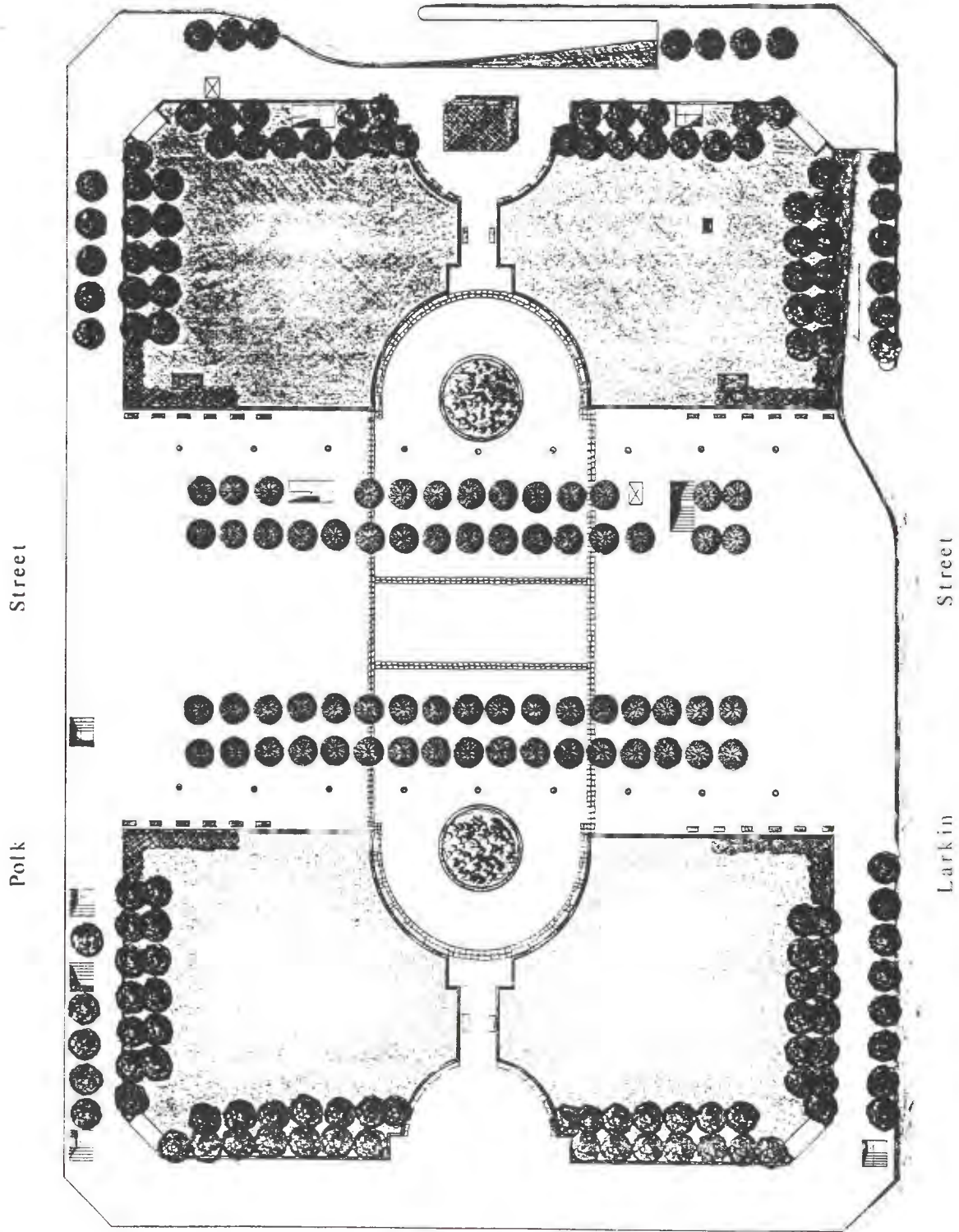
SAN FRANCISCO CIVIC CENTER Historic District Improvement Project

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Site Analysis
May 1998

Unbuilt Proposals for Civic Center Plaza

1987: Department of Parks & Recreation Plan



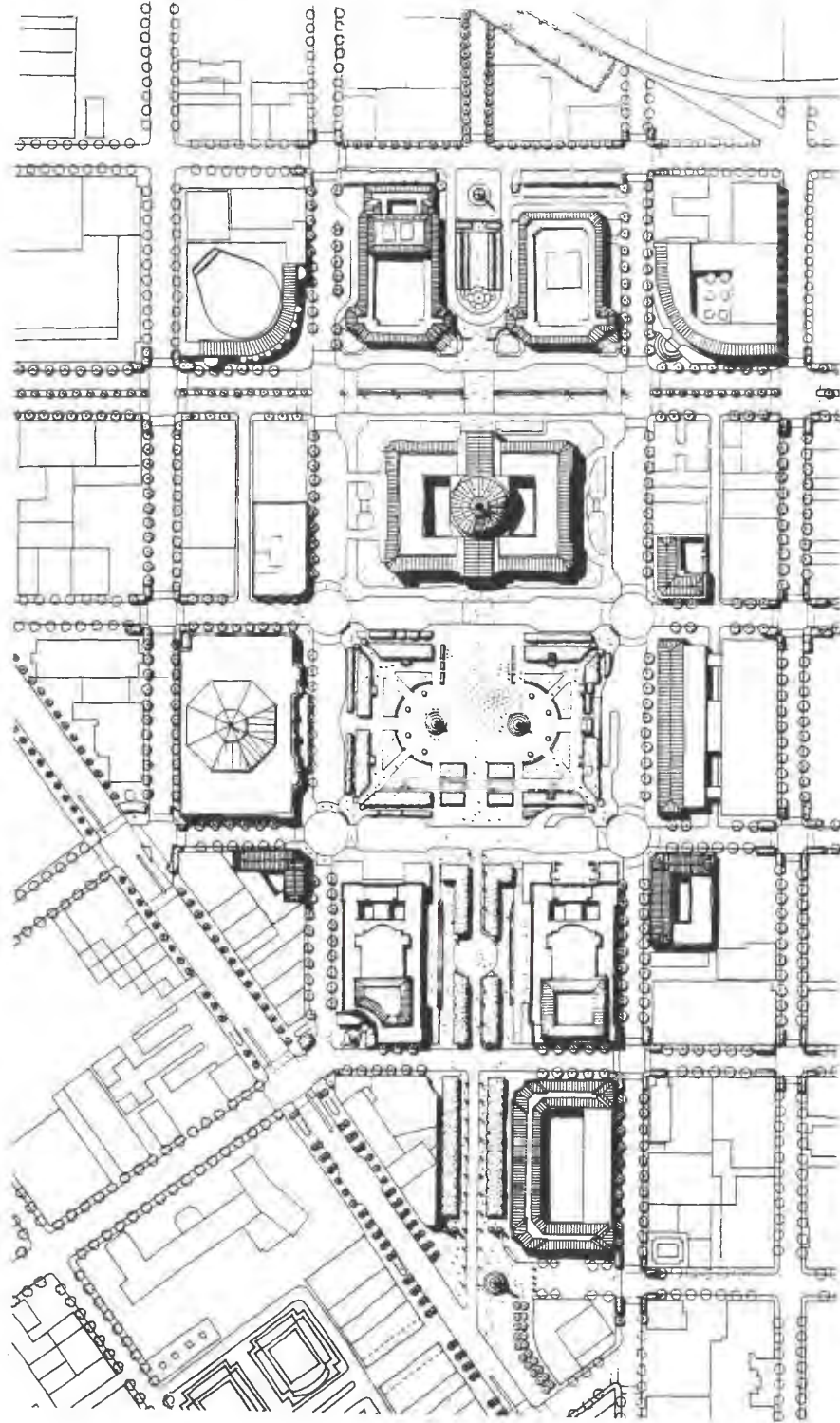
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Site Analysis
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Unbuilt Proposals for Civic Center Plaza

1987: AIA Urban Design Committee Plan



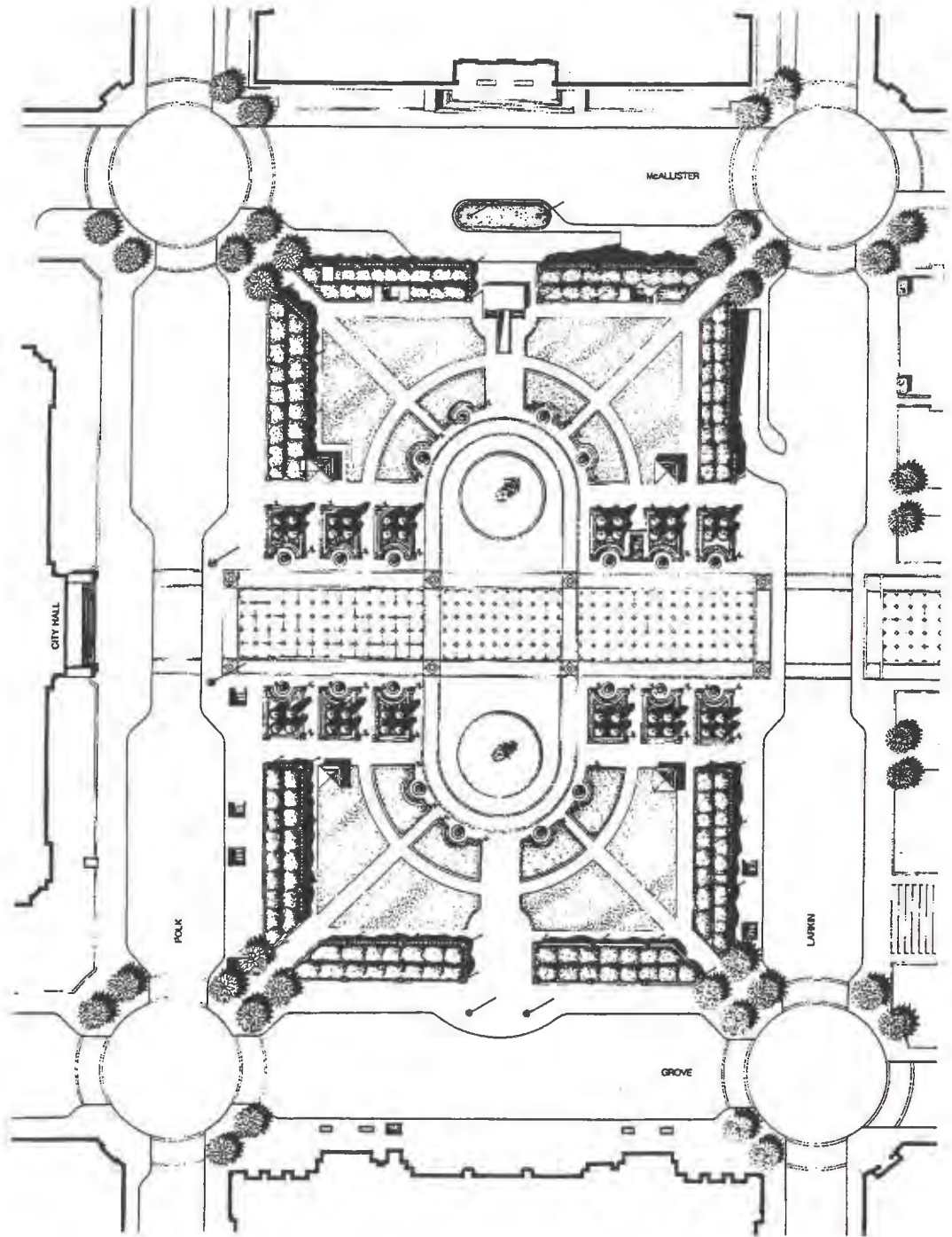
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Unbuilt Proposals for Civic Center Plaza

Illustrative Design by Richard Hedman, Planning Department



SAN FRANCISCO CIVIC CENTER

Historic District Improvement Project

Simon Martin-Vegue Winkelstein Moris
Olin Partnership
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Site Analysis
May 1998

National Register of Historic Places

NATIONAL HISTORIC LANDMARK DISTRICT

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC San Francisco Civic Center

RECEIVED
APR 17 1991

AND/OR COMMON

CITY & COUNTY OF S.F.

2 LOCATION

STREET & NUMBER Roughly bounded by Golden Gate,
Franklin, Hayes and Market Streets

CITY, TOWN San Francisco

— NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT
Sixth

STATE California

— VICINITY OF
CODE

COUNTY CODE
San Francisco

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME Multiple Ownership

STREET & NUMBER

CITY, TOWN

— VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE
REGISTRY OF DEEDS, ETC Recorder's Office

STREET & NUMBER Room 167, City Hall

CITY, TOWN San Francisco

STATE
California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Historic American Buildings Survey

DATE 1934 - Present

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS California Historical Society, Schubert Hall, 2099 Pacific Avenue

CITY, TOWN San Francisco

STATE
California

CONDITION

X EXCELLENT
 - GOOD
 - FAIR

- DETERIORATED
 - RUINS
 - UNEXPOSED

CHECK ONE

- UNALTERED
 X ALTERED

CHECK ONE

X ORIGINAL SITE
 - MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The San Francisco Civic Center consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. It includes all or part of 16 city blocks, six of which have been combined into three double blocks to accommodate larger features. There are seven major buildings, two secondary buildings, a large plaza and three unrealized building sites within the Civic Center proper. Within the boundaries of the historic district there are eight additional buildings, two of which were specifically designed to conform in one or more ways with the Civic Center; three are only temporary, and three predate the Civic Center. Some of the street rights-of-way have been turned into pedestrian areas which preserve the visual avenues formerly provided by public streets. There is a mixture of public and private ownership and public and private use within the district.

The buildings and sites are as follows: (entries keyed to Map 1).

Map Ref.	Property	Date	Address	Owner
1	Marshall Square	1870		
1a	Pioneer Memorial	1894	-	City
1b	Dept. City Planning Bldg.	1941	-	City
1c	Parking	-	100 Larkin	City
1d	Brooks Hall Ramp	-	24 Grove	Lease fr. City
2	Four Corners	1958	-	City
2A	Wells Fargo Bank Bldg.	1912	-	Multiple
a.	Parking	1908	1256 Market	Wells Fargo
b.	Parking	-	41 Grove	Wells Fargo
2B	Civic Center Power House	-	30 Larkin	Wells Fargo
2C	Standard Station	1915	320 Larkin	City
2D	Dept. Public Health Bldg.	ca. 1930	401 Polk	Lease fr. City
3	Exposition Auditorium	1932	101 Grove	City
4	City Hall	1915	99 Grove	City
5	Civic Center Plaza	1915	400 Van Ness	City
5a	Brooks Hall	1915	-	City
5b	Civic Center Carage	1958	99 Grove	City
6	Public Library	1960	355 McAllister	City
6a	Library Annex	1916	200 Larkin	City
7	California State Bldg.	1945	45 Hyde	City
8	Orpheum Theater	1926	350 McAllister	State
9	City Hall Annex	1926	1182 Market	Orpheum Theater Co.
10	War Memorial	1931	450 McAllister	City
10a	Opera House	1932	-	City
10b	Veterans Building	1932	509 Van Ness	City
10c	Memorial Court	1932	459 Van Ness	City
11	Federal Building	1936	-	City
12	United Nations Plaza	1936	50 U.N. Plaza	U.S.A.
13	1 United Nations Plaza	1975	-	City/BART
14	Baker's Pet Store	1927	1 U.N. Plaza	C. Randel
15	McCarthy's Cocktail Lng.	ca. 1907	1170 Market	George M. & Nazenig Mardikin
16	7th and McAllister Bldg.	ca. 1907	1172 Market	Catherine McCarthy
17	The Methodist Book Concern	1906	79 McAllister	Hanns & Gerda Kainz
18	Vacant	1907	83-91 McAllister	The Methodist Book Concern
				City/BART

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	
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(Number all entries)

7. Description (continuation sheet 1)

1. Marshall Square

Marshall Square is bounded by Larkin, Fulton, Hyde and Grove Streets. The Department of City Planning (100 Larkin Street) is located on the west side of the block facing the Civic Center Plaza across Larkin Street. A long sloping driveway to Brooks Hall (1d) under the Plaza runs the length of the Fulton Street side of the block. The Pioneer Memorial is located at the corner of Hyde and Grove Streets. The remainder of the block (1c) is used as parking lots (24 Grove Street).

1a The Pioneer Memorial consists of groupings of bronze statuary on a central stone base and four projecting piers. A female "California" with a bear at her feet and a shield and a spear in her arms occupies the central pedestal. Two allegories and two tableaux on the piers are entitled "Early Days," "Plenty," "In '49," and "Commerce." In addition there are four bronze relief scenes, five relief portraits and numerous medallions, plaques and inscriptions. The cornerstone is dated September 10, 1894.

1b The Department of City Planning is an irregularly shaped, flat-roofed, one-story building constructed on a wood frame. It is an example of late moderne architecture, with strips of white walls, blue windows and rounded corners.

2 Four Corners

2A Southeast Corner: Wells Fargo Building-The southeast corner of the Civic Center consists of three small privately owned lots situated principally at the northwest corner of the block bounded by Market, Larkin and Grove Streets. The central piece of property, which is fully occupied by a long, two-story brick structure (1250 Market Street), extends through the block to Market Street. The other two lots (41 Grove Street and 30 Larkin Street) are used for parking.

The brick structure is a simple building, originally constructed as a stable and coach house in 1908 on old City Hall Avenue. Hence the angle at which it sits. On the Civic Center side, the building has three ground floor arches and six rectangular second floor windows. The building was remodelled in 1966 when it was taken over for use as a Wells Fargo Bank and offices. It is painted white and blends with the light granite of the main Civic Center structures.

2B Northeast Corner: Civic Center Power House-The power house is a small, squarish building in the northeast corner of the small lot at the northeast corner of Larkin and McAllister Streets. It is constructed of reinforced concrete and has concrete exterior walls decorated with a few very simple classical details.

The only entrance faces Larkin Street and consists of a double door framed by a simple molding. Above the door is inscribed "Civic Center Power House" and above that a simple cornice. The facade is unadorned except for quoins at the edges and a very simple roll-molded cornice above. The McAllister Street facade is identical, with the addition of a copper rainspout at the west end, but without the door. The other

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

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7. Description (continuation sheet 7)

walls abut adjacent buildings. There is a monitor skylight on the roof and a high steel stack rising from the back corner of the building supported by two prominent girders. The rear walls of adjacent buildings behind the power house are nearer the height of other Civic Center buildings and contain classical cornices and other elements which harmonize with the Civic Center.

20 Northwest Corner: Standard Station-The northwest corner of the Civic Center at Polk and McAllister Streets has been occupied by a Standard Oil service station since the station was forced to move from its previous location on the site of the present War Memorial about 1950. There have been several false starts on a consolidated Fire and Police Station in the lot, which is owned by the city.

21 Southwest Corner: Department of Public Health-The Department of Public Health Building (101 Grove Street) sits on a rectangular lot at the east end of the block bounded by Polk, Grove and Ivy Streets. It covers the full rectangular lot at ground level, but there is a light court above the ground level at the rear of the building, and it therefore assumes a "U" shape above the first floor. The structure is of reinforced concrete clad in gray California granite, executed in the Italian Renaissance style on its public faces. The facade on Ivy Street and the west wall are gray industrial brick. The main entrance is in the re-entrant corner at Grove and Polk Streets, angled to face the Civic Center Plaza.

The ornamental facades are decorated in two principal horizontal bands above a smooth granite base. A two-story lower level consists of a rusticated wall cut by plain rectangular windows. This is capped by a plain, flat belt course, above which is another two-story section with a smooth wall cut by a similar configuration of windows. Alternate windows on the third floor are framed by a simple pediment of voluted brackets and a slightly projecting balcony. The top of the facade consists of a simple band of dentals over triglyphs, with a balustrade over all. The Polk Street facade contains seven windows evenly spaced across the wall at each level. There is a door in the third window space from the Ivy Street corner on the ground floor, and an elaborate projecting bronze frame at the Ivy Street corner which holds an electric sign that reads "Hospital." The Grove Street facade contains fifteen windows at each level with a door in the fourteenth window space on the ground floor and alternate pedimented and balconied windows on the third floor. The re-entrant corner at Polk and Grove consists of a high arched doorway in the first two floors, and one window in each of the third and fourth floors, above the belt course. The third floor window is framed just like those on the other facades but with a longer balcony. The door in the base is recessed in a sculptural niche flanked by blue and gold iron lamps. The glazed door is set in a simple bronze frame which itself is framed with a simple molding. A round window above the door is set in a bed of rushes and other leaves carved in relief in the granite around the window. The doorway is capped with a keystone volute which also serves as a central bracket supporting the balcony of the third floor. There is a caduceus on the keystone and garlands flanking it.

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1. Description (continuation sheet 3)

The secondary walls on Ivy Street in the light court and on the west end contain modified cornice lines of granite and brick. There are three drive-ways at ground level on the Ivy Street side.

INTERIOR

The main entrance opens into a small lobby with rich gray marble walls and floors. There are three pronged bronze sconces on either wall of the lobby and a bronze handrail up a few steps. Hallways are lined with marble wainscoting to the door tops on all four floors, and oak trim is around doors and transoms. The Grove Street entrance is a smaller version of the main entrance. The parts of the building reached by these two entrances serve the Department of Public Health as office and laboratory space and provide some facilities for public clinics. The Polk Street entrance opens on a small plain lobby from which a stairway rises leading to a rear section of the building not connected to the main office areas in front. This smaller rear area was originally a separate facility for women prisoners and is still marked by barred windows at the rear of the building, but it is used today by the city as a clinic. The rear entrances are to another unconnected section of the building used as the Central Emergency Hospital.

3. Exposition Auditorium- The Exposition Auditorium (99 Grove Street) fills the block bounded by Grove, Larkin, Hayes and Polk Streets and faces the Civic Center Plaza across Grove. Its four stories are erected on a steel frame clad in gray California granite on the main facade and brick on the sides and rear. The raised octagonal roof of the main hall is visible from the plaza. The Auditorium is designed in the Beaux Arts style with elements of both French and Italian Renaissance blended successfully together.

The main facade is symmetrically arranged in five planes with a dominant central feature flanked by a pair of advancing pavilions and receding wings. The two-story base is rusticated, and the superstructure above contains pedimented windows, except in the central feature where three large arches reach through the full two tiers. A cornice caps the superstructure and a false attic rises above it over the three central planes.

The three high arches in the central feature rise between four piers in the base level, and four pairs of engaged Doric columns which stand on the piers in the superstructure. The rusticated base is divided by a long marquee made of wood and covered with copper sheeting. Beneath the marquee there are ticket windows in the piers and the bottoms of the arches are glazed doors. Over the marquee, there is a small second floor window in each pier. Cornices at the tops of the piers are held on elongated brackets and serve as bases for the pairs of columns. There is a long vertical panel between the columns of each pair. The columns carry a heavy but regular dentilated cornice over the fourth floor. The vertical line of each pair of columns is carried through the cornice for the height of the attic, in an ensemble that consists of bronze flag pole stands on granite bases on either side of a round cartouche. The attic wall over the central bay bears the inscription "Exposition Auditorium."

The rusticated base of the projecting pavilions on either side of the central feature contain a large-linteled showcase window in the ground floor with a pair of small windows above it. The cornice of the base sits on two

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1. Description (continuation sheet 4)

pairs of brackets which frame the windows of the second floor beneath it, and at the same time serves as a base for two pairs of freestanding Doric columns in the superstructure. The columns are tied by a balustrade at the base, above which is a large window with a rounded pediment and a smaller unadorned window, both louvered to accommodate mechanical equipment inside. Each pair of columns extends through the heavy cornice of the fourth floor with festooned urns on granite bases. Between the pairs of urns is a large elongated cartouche in a bed of cornucopias.

The receding wings contain opening on each floor. On the ground level there are plainly framed doors that match the showcase windows in the adjacent pier. Windows in the third floor have rounded pediments and balustraded balconies on brackets.

The sides and rear of the Auditorium are brick except for granite angle features on Polk and Larkin, around the corner from the main facade. There are three vase-topped windows on the ground floor of each angle feature, and a small pair of windows on the second floor. A single third floor window has a round pediment and elongated balcony with ancones. There are two pairs of doric pilasters in the superstructure, which carry the cornice. The remainder of the rear and sides have a simple cement coursing above the second floor and a cornice at the top of the wall. The rear facade contains five planes reflecting those of the front. There are brick pilasters in the projecting pavilions and the central feature contains two high service doors with a simple cement molding and coffered wooden doors.

A remodeling of the building in 1964 resulted in some minor exterior alterations. The westernmost pier in the central feature of the main facade was slightly extended under the marquee with a glass cage to accommodate the principal escalator to Brooks Hall. A new undersurface was installed with new lights on the underside of the marquee. Iron door frames at the base of each arch were replaced with bronze.

Many windows in the brick sections of the sides and rear were bricked in, and protruding concrete fire stairs were added on Polk and Larkin Streets. The projecting pavilions on the rear were extended toward the sides. Well matched brick was used in all alterations on the sides and rear and great care was taken in the appearance of the building.

INTERIOR

The internal functions of the Exposition Auditorium are clearly expressed by its external design. The principal auditorium is reached through entrances at the base of high arches. Two secondary halls are reached through clearly defined doorways in each of the receding wings. Vertical circulation is principally through banks of elevators in the protruding pavilions. The elevators serve balcony levels of the main auditorium and smaller conference rooms on the third and fourth floors of the wings. Circulation on each floor is by long hallways around the cavity of the main auditorium, and across the front of the building. Seating capacity is 7800 in the large auditorium and 900 in each of the side halls. Nineteen smaller conference rooms hold 30-125 people.

The interior of the Auditorium was completely remodeled in 1964. Except for the substitution of escalators for staircases in some instances, the building functions just as it did before the remodeling. The principal

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1. Description (continuation sheet 5)

changes have been in improving acoustics in the main auditorium and lighting throughout. In the hallways, the forms of the old vaulted ceilings remain but the details are removed. There have never been elaborate interior spaces.

4. City Hall-The San Francisco City Hall (400 Van Ness Avenue) occupies the double block bounded by Polk, McAllister, Van Ness and Grove Streets. Generally rectangular in its ground plan, the building consists of two square office wings linked functionally and symbolically by a high central dome. The dome rests on a rectangular base which is expressed on two long facades in large pedimented porticos. Long Doric colonnades in the office wings are expressive of the more practical uses to which they are put.

The City Hall is erected on a steel frame clad in gray Raymond granite. The dome rises over 300 feet above the street, higher than the Capitol in Washington, D.C. The office wings contain four stories above ground and a partially exposed basement. The building is in a late French Renaissance or maroque style with the principal design feature, the dome, derived from several great domes of the European Renaissance--St. Peter's, Les Invalides, the Val de Grace and St. Paul's.

The principal facade on Polk Street consists of a long Doric colonnade over a rusticated base. The wall is broken by a central pedimented portico and slight projecting pavilions at the angles. The base consists of the first floor and exposed basement, the columned superstructure consists of the second and third floors, and an attic is slightly recessed behind a balustrade over the third floor.

Three arched entrances in the base are reached by a steep flight of steps. The arches are vousscoired and contain lavishly ornamented masked keystones flanked by cornucopias. Intricate door frames and sconces, and a balustrade between the columns in the next level, are all burnished iron painted blue and gold. The balcony is carried on festooned brackets. Six Corinthian columns in the superstructure carry a Doric entablature with ornamented metopes and a triangular pediment. There are two pairs of columns at the ends of the portico and two single columns more widely spaced between. Between and behind the columns are three French windows opening onto the balcony, large windows overhead in the third floor, and large flat cartouches at the top of the wall. The dentilated pediment encloses a sculpture group designed by Henri Crenier, with a female "San Francisco" beckoning commerce and navigation.

Smooth re-entrant corners effect the transition from the portico to the identical flanking office wings. Between the portico and each angle pavilion there are eight rectangular windows in each of the four levels. The windows in the base are each capped with an ornamental keystone. Each vertical pair of windows in the superstructure is set in a wall slightly recessed behind a row of Doric columns. The columns are tied with an iron balustrade at their bases and carry an ornamented entablature above, with bucranes, amphorae, shields, helmets, medallions and heads of beasts in the metopes. The attic floor behind the interrupted balustrade is crowned with a band inscribed with a wave motif. Alternate windows are flanked with a broad shield design. A short false roof is little more than a coping. The angle features contain a single rectangular window in the base with a lavishly ornamented festooned keystone beneath a second floor balcony. A vertical pair of windows in the

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San Francisco

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7. Description (continuation sheet 6)

superstructure is flanked by Doric columns which carry a small pediment that stops short of the continuing wave frieze that crowns the wall. The tympanum encloses a large shell and sea monsters.

The Van Ness facade is identical except for a few details in the central portico. The entrances in the base are rectangular rather than arched and are surmounted by cartouches in beds of elaborately detailed paraphernalia. Between each entrance caryatids designed in the Art Nouveau manner carry the balcony of the next level. The windows in the superstructure of the Polk Street facade are replaced by two-story arches on Van Ness presently glazed with reflective glass. The sculpture group in the pediment, also by Henri Cremer, consists of Wisdom, flanked by the Arts, Learning and Truth on one side and by Industry and Labor on the other.

The Grove Street and McAllister Street facades, virtually identical to each other, are simplified versions of the principal facades. Slightly protruding pavilions at the angles are linked by simply fenestrated walls, with pilasters in the superstructure. There are eleven windows in each floor of the long central feature. The angles contain three windows in each floor, with six Doric columns in the superstructure carrying a flat cornice. The columns are arrayed like those of the central porticos of the main facades. The seventeen windows of the attic sit behind a balustrade over the third floor and beneath the encircling wave frieze.

The great central dome sits on a square base of four giant pendentives positioned between the central porticos on the main facades and the large light courts in the office wings. Great semicircular clerestory windows in the base facing the courts light the lower reaches of the domed space. The drum of the dome is encircled by free standing columns carrying a broken cornice. A balustrade ties the columns at their bases and an entablature of triglyphs and ornamental metopes encircles the drum above. There are tall pedimented rectangular windows in the drum between the columns. The vertical line of each column carries through the cornice with an urn and set back behind the ring of urns is an inner drum with pilasters behind each urn and torches over each pilaster. Between the pilasters of the inner drum are generous garlands.

The dome itself is constructed on a steel frame, sheeted with copper and coated with lead. It was originally highlighted with gold. The vertical lines of the columns around the drum rise through the dome to an encircling skullcap of surface decoration. Small bullseye windows look out from under hooded shells between these vertical striations. An encircling iron balustrade at the top encloses a tall spired lantern built on a base of four low arches looking to the cardinal directions. Four taller arches rise over the base with pairs of freestanding fluted Doric columns flanking the arches and carrying a broken cornice. An urn carries through the cornice over each column, and a tall, slender, tapering steeple rises from the center and is crowned with a torch.

There are two pieces of sculpture on the City Hall grounds. A statue of Hall McAllister, a distinguished pioneer attorney, faces McAllister Street on the northside of the building. A seated Abraham Lincoln, copied from the Lincoln Memorial in Washington, D.C., executed by Haig Patigian, faces the Civic Center Plaza.

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7. Description (continuation sheet 7)

INTERIOR

The interior of City Hall is arranged exactly as it appears from the outside, with a central ceremonial hall and circulation area tying together the two office wings. This ceremonial area crosses the building from the Folk Street portico to its counterpart on Van Ness. On either side of the high central domed space there are broad public entrance halls with low ceilings, treated severely with a forest of modified Tuscan columns made of Indiana sandstone. In between, the dome rests on a square centerpiece that fills the long central rectangular light court of the office wings from front to rear.

Rising from the center of the ground floor of the domed space is a broad staircase which spills out on to the floor beneath a straight climb to the principal landing. The balustrade and numerous freestanding torches on the main floor and principal landing were cast by Leo J. Meyberg in iron and bronze and painted blue and gold. This square centerpiece with galleries all around is tying it to the main building through its floors, runs clear up to the inner vaulting of the great dome. In effect, from inside, this cupola rests on the intersection of two short transepts, forming in plan a cross. The north and south transepts contain galleries to serve each floor and great windows to light the interior. A monumental staircase leads directly to the Supervisors Council Chamber. Opposite this and across the domed space is the Mayor's Office. These motifs are magnificently framed in the east and west transept recesses, which are entirely open from the first floor up. The side transepts, which are merely cross corridors in plan, are screened with columns carried across in three bays (with an interpolated sub-order) to mask the floor levels and break up the light.

Each of these transept recesses is spanned with four giant arches between which oblique pendentives merge into and carry the circular cornice which marks the base of the dome. The coffered inner dome springs from a closely spaced ring of Corinthian columns and terminates in an open lantern through which the eye finally rests on a boldly carved cartouche at the apex of the panted upper dome.

Like the exterior porticos, the inside of the domed space consists of a rusticated base surmounted by a two-story Corinthian superstructure. The columns and pilasters of the superstructure carry a correct Corinthian entablature which is surmounted by a short wall. Above the wall in the east and west transepts are sculptural groups by Henri Crenier, set in large semi-circular sections which are framed by the pendentives which carry the dome. The sculpture and other large decorations are made of Portland cement, effectively simulating the real stone used elsewhere.

Everywhere there is a wealth of magnificent architecture and decorative detail. Four large medallions in the spandrels of the pendentives represent Liberty, Equality, Learning and Strength. In the east transept there is a clock over the central doorway on the second floor, set in a wreath with eagles and urns on either side. The sculptural group above it represents Father Time flanked by History and a youth with a torch representing future generations. In the west transept the cartouche over the large central arch at the top of the stairs is based on the seal of San Francisco.

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It would be impossible to describe the abundance of detail which enlivens the domed space, other than to say that it derives from Roman, Renaissance and Baroque models generally. Despite the variety of sources and the quantity of detail, it is nevertheless applied with a strict adherence to function. Jean Louis Bourgeois assisted Arthur Brown in the design of this magnificent interior; Paul Deniville executed the designs in decorative plaster and artificial stone.

Apart from the domed space, there are ornamental treatments in the chambers of the Board of Supervisors and the Mayor's Office, which are located in the Van Ness and Polk Street porticos, respectively. The public meeting room of the Board of Supervisors at the top of the grand central staircase is lavishly paneled in Manchurian oak. Corinthian pilasters, a beautifully coffered ceiling, and three arches opposite the entrances which open out on the columned porch are the principal architectural features. The Mayor's Office is a simplified variation of the Supervisors Chambers.

The two office wings meet behind the porticos and are linked by galleries in the north and south transepts of the domed space. The entire basement and ground floor areas are utilized, but the higher floors are grouped around large central light courts on either side of the dome. The basement is used for storage, mechanical equipment and office space. The ground floor offices, which are directly accessible from the entrance halls and secondary corridors flanking the domed space, house the municipal functions in most frequent public demand. With the light courts above, these offices are roofed with skylights and enclose large spaces. The second, third and fourth floors are more nearly arranged like an office building, with continuous encircling hallways on each floor opening onto offices on either side. In addition to office space, there are simply executed court rooms on the third and fourth levels. A bank of three elevators apiece rises from each of the entrance hallways. New elevators were installed in 1960.

The variety of interior marbles used in floors, wainscoting, carved staircases, pilasters and ashlar walls come from Colorado, Alabama, Vermont and Italy. The wood is Manchurian oak. The ornamental bronze mailboxes and package boxes, most notable in the entrance halls, were specially designed by the American Mailing Device Corporation of New York City. Sculptural niches in the entrance halls are occupied by busts of former Mayors Phelan and Rolph (by Haig Patigian) and Angelo Rossi (by R. Cravath).

5. Civic Center Plaza-The Civic Center Plaza is bounded by Folk, McAllister, Larkin and Grove Streets. Where Fulton Street once cut through the block from east to west, there is now a paved pedestrian area lined with tall flag poles. A long rectangular pool sits in the center of the paved area with rows of sycamore trees on the sides. To either side are park areas circumscribed by concrete walks; a central square lawn is flanked to the east and west by rows of olive trees.

Underneath the south half of the block is Brooks Hall 99 Grove Street, a 90,000 square foot exhibition area connected to the Civic Auditorium by ramps to both basement and first floor levels. Staircases near the corners of Larkin and Grove and along Polk Street lead to the Hall. A truck loading ramp enters the hall from a straight sloping drive that runs the length of the Fulton Street side of Marshall Square. Under the north half of the

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Block is a three level 1404 car parking garage 355 McAllister Street, with automobile access on Larkin and McAllister Streets. It can also be reached by staircases near the plaza pool and two staircases and an elevator pavilion near the McAllister Street side of the Plaza.

6. San Francisco Public Library-The San Francisco Public Library (200 Larkin Street) occupies the block bounded by Larkin, Hyde, Fulton and McAllister Streets. It takes up all but the northeast corner of the block, which is occupied by a temporary structure used in part as a library annex. The library is erected on a steel frame clad in gray California granite, and sits on a plinth of grass held by an encircling retaining wall. The building is shaped in its ground plan somewhat like a giant "T" with a squarish main building and an ell continuing the south facade the full length of the Fulton Street frontage. The Larkin and Fulton Street sides are the principal facades, and together with the end of the ell on Hyde and a flat pavilion around the corner from Larkin on McAllister Street, are treated in the Italian Renaissance style. The remainder of the McAllister Street facade is more simply expressed. The other exterior walls on the north and the east, largely behind the temporary building, and two interior light courts are ordinary brick. Inside and out the building is in excellent condition.

The ornamental facades consist of a rusticated basement crowned by a belt course, and surmounted by a high story consisting of discreetly projecting corner pavilions joined by unbroken ranges of graceful arches without a dominant central feature. Over all is a high entablature which forms the wall of the top story and contains smaller public rooms. The architectural details are delicate and restrained and are used with intention and comprehension of function.

The main facade faces the Plaza across Larkin Street. Three large central doorways on the ground floor are flanked by two large rectangular windows cut into the rusticated wall on either side. An interrupted series of shallow steps approaches the doorways, each of which is framed with a flat decorative molding and topped by cassettes adorned with garlands and fleur-de-lis, and a central cartouche. The doors are in two layers, with coffered outer wooden storm doors, and inner doors of glass in ornamental bronze frames. The doors are set back behind ornamented posts and lintels decorated with scenes from classical mythology. Flanking the doors are free standing copper plated lamps. The cornerstone at the southwest corner of the building is marked "Anno Domini MCMXV."

There are seven arches in the superstructure, those at either end belonging to flat pavilions framed by pairs of doric pilasters. There are rosettes under each plainly molded arch, fleur-de-lis at the springline, and round-shields in the spandrels. Under the sill are a pair of tablets on which are inscribed the names of famous authors. The windows themselves are set in a crosshatching of cast iron mullions. Between the pavilions are five more arches, recessed together behind a row of free standing Ionic columns. Each arch is flanked by columns, so that adjacent arches have a column between them. The bases of the columns are tied together with a low balustrade, in the center of each stands a giant (7'8") cement figure on a pedestal. The figures, representing Art, Literature, Philosophy, Science

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and law were sculpted by Leo Lentelli. Their rough texture, fluid molding and romantic quality are in contrast to the regularity and rationality of the Italian Renaissance framework of the building. The play of light and shade over statues, columns and arches in this central feature serves to give interest and accent to the entrance facade.

On the third floor a great panel over the five central recessed arches of the second level is inscribed "The Public Library of the City and County of San Francisco/ Founded AD MDCCCLXXVIII Erected AD MCMXVI/ May This Structure Throned on Imperishable Books Be Maintained and Cherished From Generation/ To Generation For The Improvement and Delight of Mankind." Above the flanking pavilions there are two windows over each arch and a pair of un-decorated panels over each pair of pilasters. Crowning the entablature is a regular cornice and antefixa. Set back slightly behind the antefixa is a short false front which steps up from either end to a high point at the center.

The side facade on Fulton Street is a simplified variation of the entrance facade on Larkin. Between identical pavilions at the angles, the ground floor consists of a single central ornamental doorway flanked by six windows on each side. There are thirteen arches separated by Doric pilasters in the superstructure, with each bay identical to those at the angles of the main facade, except for names on the panels and shields in the spandrels. In the third floor entablature there is a pair of windows over each arch in the superstructure, and a single urned panel over each single pilaster.

The end of the ell on Hyde Street and the west end of the McAllister Street facade are exact restatements of the entire pavilion ends of the main facades. The remainder of the McAllister Street facade is a frank expression of the library stacks with seventeen high, narrow rectangular bays separated by simple piers, all beneath a greatly simplified entablature.

The functions and organization of the library's interior are clearly indicated by the exterior design. The main entrance facade is denoted by its more articulated treatment; the main reading rooms are expressed in the ranges of bays on the two principal facades; rooms of lesser importance are manifest in the more ordinary windows on ground and top floors; and the stack areas, generally on the north side of the building, are expressed in the simpler treatment of the McAllister Street facade.

The nature of the plan is equally obvious inside. From the entrance vestibule, the view is clear through a magnificent succession of ceremonial spaces: up a staircase to the main room on the second floor which serves as a center of circulation. From the staircase area and from the main room there is ready access to the two main reading rooms of the library. These reading rooms are connected to smaller and less imposing public rooms on the first and third floors by secondary staircases near each of the main reading rooms, and by a pair of elevators which rise from the entrance vestibule on either side of the ceremonial stairway. The public spaces are all grouped along the Larkin and Fulton Street sides and in the center of the building, and closed stack areas are on the McAllister Street side. Large interior courts for light and air, located at either side of the

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central main rooms are visible from windows in hallways, secondary stairs and other places, and these further contribute to a ready apprehension of the plan of the building.

The principal ornamental public spaces are those which constitute the ceremonial progression and the two main reading rooms. The ceremonial spaces are especially noteworthy and the crowning architectural feature of the library.

The ceremonial progression begins in the vaulted entrance vestibule, a space loosely divided into three cavities by large piers. The outer cavity, just inside the main doors, is separated from the others by glass partitions. The vestibule contains large wooden lamps, mostly unoccupied sculptural niches, and ornamented doorways opening to various service spaces which are grouped around it. It is ornamented with classical details, principally in the vaulted plaster ceiling, including urns, nymphs, griffins and various kinds of stylized flowers and leaves in an arabesque pattern. The details are entirely in relief, with none painted or etched, allowing for the full effect of the play of light and shade. Beneath the plaster ceiling, the materials used in the vestibule as well as throughout the ceremonial passage are a combination of travertine and a highly successful and practically indistinguishable imitation travertine. In general, the real travertine is used on floors and steps, columns, door trim and lower wall areas and the imitation material elsewhere. The creator and designer of these materials and their forms is Paul Deniville.

From the vestibule, the ceremonial passage continues up a formal staircase to an enclosed landing skylighted dramatically from the sides. The stairs climb between rusticated travertine walls, each surmounted by a high loggia and capped with a cuissoned barrel vault. Along the side walls behind the loggia are two large murals, each cut into five panels interrupted by travertine pilasters. The murals depict a California landscape and seascape in broad, flat areas of unmodulated earth colors that harmonize well with their travertine surroundings. They were painted as part of the Works Project Administration in 1931-32 by Cottardo Piazzoni and added to the unadorned panels of that time. Two additional panels were installed in 1975.

The ceremonial passage terminates fittingly in the truly monumental main room. The room is sixty-five feet square and forty-two feet high and contains large scaled architectonic features equally suitable to a monumental classical exterior. The entrance and three other huge arches, one on each wall, are framed in a plain molding carried on giant free standing ionic columns. A heavy impost encircles the room beneath a colonnade of fluted composite pilasters. The arches contain doors below and large clerestory windows above set in beautifully worked bronze frames of crosshatching mullions and classical trim. The ceiling is cut with deep octagonal caissons. The room was originally called the "delivery room" but has lost that function and some of its symbolic significance along with it. It now houses card catalogs and information services.

The two major reading rooms also receive special architectural treatment. The Literature and Philosophy reading room was a general reading room originally. It is situated off the main room and runs almost the entire length of the Fulton Street facade. It measures 30 by 195 feet and holds 25,000 volumes

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 on open shelves. The History and Social Science reading room off the staircase area opposite the main room was originally called the Reference room. It runs the length of Larkin Street facade, measures 30 by 100 feet, and holds 15,000 volumes. Both rooms are modeled after early Renaissance halls. They are long with high, white painted plaster walls above stained oak bookshelves and wainscoting and varicolored stenciled wooden beams across the ceiling. The floors are now linoleum, but were originally cork. There are two giant sopra porta murals (12 by 47 feet), one in each reading room, depicting the American migration from New England to California. The murals were painted by Frank Vincent DuMont originally for the Panama Pacific Exposition. The rest of the library is relatively plain. Public spaces contain wainscoting and shelves beneath light colored walls, with travertine floors and trim in hallways and linoleum floors in library rooms. Most of the original functions of the rooms are at least generally the same today. Only two rooms have been thoroughly remodeled, but lighting has been improved throughout the building. Old chandeliers and light fixtures remain only where they perform an important ceremonial function: An old storage area under the main delivery hall was converted to the Science and Technology Room in the 1950's. The Lurie Room on the first floor was remodeled in 1974 to serve as a multipurpose meeting and screening room. The Fulton Street entrance which is a smaller version of the main entrance vestibule, is closed off and used as an office area.

There are seven stack levels on the north side of the building where most books are kept. The superstructure and shelves are of special steel construction; floors are heavy translucent glass and marble. Lighting is predominantly natural, through high bay windows on the the McAllister Street and interior court sides of the stack wing. The stacks were originally designed to hold 500,000 volumes.

The original accessories, still the predominant fixtures throughout, were custom designed with a high regard for the general harmony and fitness for this building. Despite the large number of separate contracts required for the furniture, metalwork and other accessories, there is a high degree of unity in the designs. The decorative style in the trim and furniture was originally described as "old Italian."

6a. Library Annex(45 Hyde Street) The temporary structure at the northeast corner of the library block is a three story, rectangular building erected on a wood frame. Its flat, white walls are completely unadorned except for rows of rectangular windows on each floor.

The Library Annex is used by the library and other city departments and was built for the Navy Department in 1945 for \$183,730. It was built under the aegis of a war emergency and has never met the city building code. In 1948 it was sold to the Library Commission for \$10,000.

7. California State Building. The State Office Building (350 McAllister Street) is a basically rectangular structure occupying the south half of the block bounded by McAllister, Larkin, Golden Gate and Polk Streets. The north half of the block contains the State Building Annex which is about the same size. The newer building was constructed in 1957 and is attached to the old State Building in the center of the block to allow the buildings to function as one large building. Visually they appear as separate structures in such

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a manner that the aesthetic integrity of the old building remains unscathed.

The State Building is six stories high, constructed on a skeleton of steel and sheathed in gray California granite and terra cotta simulating granite. The Italian Renaissance style of the building is fully realized on the long main facade which faces across McAllister Street to the Civic Center Plaza and on the ends of the main forward section of the building. A rear section is set back from Polk and Larkin Streets and receives a more simplified classical treatment.

The entire main facade is lightly rusticated. It is broken up into a high three-story base surmounted by a two-story superstructure of glazed arches and pedimented windows set off by composite pilasters, with a simple top-floor entablature. The most interesting feature of the facade is the entrance motif with three high arches in the center of the base which open onto an open air vaulted vestibule. Each arch is framed with a compound molding and capped with a keystone volute, each of which carries a classical mask. Above each keystone is an elaborate cartouche set in imbricated leaves on the voussoirs. In the spandrels, medallions enclose symbols of labor, justice, education and agriculture. Beneath the medallions are large bronze lamps, like the towers of a Moorish fort. Under the arch are guilloche panels set with rosettes, rising from the spring to the keystone, which is incised with a caduceus. The vestibule is vaulted behind the arches and barrel shaped with caissons behind the piers. Corinthian-like pilasters in the piers carry a simple cornice at the spring of the vault. Three elaborate framed doorways enter the building from the vestibule. Each doorway is set within a frame of cable, and egg and dart molding above which is a bay leaf band overhung by a lintel set on voluted brackets. There are three plain windows above the lintel. The doors are oak and glass.

On either side of the arches are nine simple rectangular windows evenly spaced across the facade on each floor. The cornerstone at the southwest corner of the building reads "Anno Domini MCMXX." On either side of the arches are free standing flag poles rising out of a base of generous bay leaf and guilloche roll moldings.

The second level is dominated by thirteen glazed arches marked with voussoirs, a recessed molding and a keystone volute. There are rosettes under each arch on either side of the keystone above the springline. Between the arches are twelve vertical pairs of rectangular windows with a simple pediment over the larger lower windows, and a vertical panel over each upper window. A composite pilaster is set between each arch and each pair of windows, with a pair of pilasters at the extreme ends of the facade.

A smooth architrave and regular cornice sit at the base of the top floor entablature. Above each arch and a pair of windows in the second level, there is a small rectangular window in the entablature; above each pilaster is an urned panel. The wall is capped by Greek antefixae and the squat roof is trimmed with cooper.

The sides are treated like the main facade with three windows on each floor in the base; a central glazed arch and two flanking vertical pairs of windows with attendant pilasters in the second level; and three plain windows with panels in the entablature. Behind the main facade there is only one window on each floor, two pilasters in the second level and two panels in the

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entablature, all set with frets, balustrade, architrave, cornice and antefixae. The other public wall surfaces are simplified versions of the main facade. There are three rectangular windows in each floor of the rear sections of the building which face on Larkin and Folk Streets. The treatment of the base is identical to other base areas, but the superstructure is only ornamented with pediments over the two outside windows on the third floor. The crowning fretwork is articulated only as a smooth band, the cornice above it is simplified and the entablature is unadorned.

The back of the building was initially adorned like the rear sides with four windows across from either end and brick in between. Now only two windows at each level are exposed; everything else between is cut out for the connection between the old state building and its annex.

INTERIOR

The interior of the state building contains a highly functional organization of offices on every floor. The only exception is the two-story Supreme Court on the fourth floor which was extensively remodeled in 1956. The court was originally trimmed with oak, simply cut with classical details. Today it contains walls of sheepskin panels, mahogany court furniture and theater seats for 120 spectators.

8. Orpheum Theater-The Orpheum Theater (1182 Market Street) is an irregularly shaped building at the west end of the block bounded by U.N. Plaza, Market and Hyde Streets. It is a four-story reinforced concrete structure with an auditorium at the rear and office and commercial space on Market Street. The principal facade is covered with elaborate Spanish Gothic decoration, after the Cathedral of Leon. The rear walls are blank, with a re-entrant corner at U.N. Plaza and Hyde and a cornice height equal to other Civic Center buildings.

The Market Street facade of the Orpheum consists of wide bays defined by Spanish Gothic verticals which carry through the cornice as torques. Within each of the bays of varying widths, office windows are set in iron frames. A decorative arcade on the ground floor is open at the theater entrance and encloses storefronts elsewhere, and a smaller arcade of office windows on the second floor carries as a cornice. The central bay over the theater entrance is more elaborately treated with a spired false front which rises above the wall of the building. Elsewhere behind the crowning cornice there is a short wall with a brief coping of Spanish tile.

Inside the 2000 seat auditorium is no less exotic than the exterior, with huge decorative towers flanking the stage and sumptuous ornamentation on wall and ceiling surfaces.

Commercial remodelings have obscured some of the grandeur of the old theater with flat painted interior walls over the brilliant colors of the original decoration, oversized and out-of-character signs on the exterior and walled and redecorated store fronts. None of these alterations have permanently damaged the building.

9. City Hall Annex (450 McAllister)-The City Hall Annex is located at 450 McAllister across from the City Hall. It is a six-story generally rectangular structure built of reinforced concrete. The McAllister Street facade is clad in terra cotta, in a simple reflection of the design of City Hall. It contains a two-story rusticated base with a central arched entrance, and is

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surmounted by a coursing of fleur-de-lis over which rises a two-story smooth superstructure crowned with a simple cornice. Penetration is very simple, reflecting the functional office building inside.

10. The War Memorial-The San Francisco War Memorial consists of a pair of identical monumental classical structures, the Opera House (30 Van Ness Avenue) and the Veterans Building (450 Van Ness Avenue) on either side of a formal court. The complex is set in a double block bounded by Van Ness, McAllister, Franklin and Grove Streets, and faces the City Hall across Van Ness Avenue.

Opera House

The Opera House is erected on a steel frame with reinforced concrete floors and walls. It is clad in terra cotta simulating Raymond granite used in its base, steps and columns. The building is generally rectangular in shape except for a high scenery loft at the rear and a pair of staircase wings which project from the sides near enough to the front that they appear as receding planes of the main facade. There are four principal stories above ground and a mansard roof.

The building is a late and rather severe example of the Beaux Arts style with decorative treatment encircling the building at all levels. The ground floor base is deeply rusticated and cut with ranges of arches. The two-story superstructure has a rusticated wall of lower definition and the same ranges of arches everywhere except the front facade which is more elaborately designed. The attic is set back behind a balustrade, and a Mansard roof caps the whole. Details of both ornament and function are everywhere masterfully executed.

The principal forward facade on Van Ness is reached by a series of long granite steps. The facade contains seven arches in the base, glazed and fitted with handsome bronze and iron frames. The five central arches serve as the main public entrances to the building and the other two, partially infilled, as secondary service entrances to ticket offices. Each arch is defined by voussoirs and ornamental keystones with masks of lions heads. The central and outer keystones also serve as brackets for protruding balconies in the next level. There are eight bronze sconces in the spandrels, and a flat belt course runs above the base.

In the superstructure, eight large pairs of freestanding, fluted doric columns rise over the piers between the arches below and flank seven recessed arches just behind them. Each arch is outlined with a curved ornamental molding and capped with a simple ornamental keystone flanked by swags. The two outer arches are sculptural niches; the five inner arches open back to an open vaulted vestibule with five glazed arches to the mezzanine foyer. At the base of the columns is an interrupted balustrade, segments of which protrude as shallow balconies at the central and two outside bays. Above the columns is a simple entablature crowned with an interrupted balustrade.

Set back behind the crowning balustrade is a short rectilinear attic floor with windows behind each section of balustrade. The wall terminates in a stylized frieze incised with a wave design exactly like its counterpart on the City Hall. Above the attic floor is a leaded copper mansard roof, striated with vertical expansion joints and culminating in a simple roll molding.

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Slightly set back from the main facade and protruding out of the north and south sides of the building from ground to roof are two vertical staircase cavities. For the most part they are simply treated with the basic rusticated background wall textures of the main facade standing out as the principal feature of interest. The transition from front facade to staircase wing is accomplished in a series of folding planes of this basic wall texture. There are three square windows in a vertical line on both east and west walls of the wing. On the outside of each wing, there is a glazed arch in the base and a more elaborate motif in the superstructure with two pairs of doric pilasters flanking a sculptural niche with a balustrade.

The court side of the Opera House consists of a rusticated wall with ten arches ranged across each tier from the staircase wing to the rear of the building. Each arch in the base has a lion masked keystone and bronze sconces in the spandrels. The five forward arches are completely glazed entrances; the rear arches are infilled except for windows and a door in the last arch. The arches in the superstructure are set in an ornamental molding with a balustrade at the base.

The Grove Street side of the Opera is identical to the court side with the addition of a marquee cantilevered over a circular driveway which runs the length of the building. The marquee is made of wood and sheeted with copper. It is suspended from rods attached to the spandrels between the arches and is attached to the building at the impost.

The rear of the Opera House is dominated by a large arch that cuts through the base and superstructure with two smaller arches on either side in each tier. The main arch springs from the coursing between the two levels and is topped by an ornamental keystone. Huge sliding metal-plated doors in the arch accommodate Opera scenery. Between the top of this arch and the entablature above is a large, rectangular horizontal panel.

Above the Opera House in the rear is the large scenery loft which, like the building itself, is divided by a coursing into two principal rusticated wall sections. The front and rear are incised by large rectangular panels in the center flanked by smaller vertical panels which contain pedimented windows with protruding balustraded balconies carried on brackets. The narrower north and south ends of the loft have a similar arrangement of unadorned panels. There is a simple cornice at the top of the wall surmounted by a mansard roof.

INTERIOR

The interior of the Opera House is everywhere clearly and efficiently organized, and its decorative treatment is always direct and in the service of the functions of the building. Within the tradition of Opera Houses, it is not lavish, yet there is an appropriate sense of richness about it that is achieved principally through the correct use of classical elements and the fine treatment of details. The simplicity and proportions of the ceremonial spaces are such as to appear equally appropriate to a monumental exterior.

The main Van Ness Avenue entrances open onto a simple vaulted vestibule where tickets are sold in windows at either end. The entrance vestibule opens onto a grand foyer across the front of the building, with stairs rising from either end in the wings, and corridors running off down the sides of the

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building. This organization is repeated with modifications at three higher levels.

The ground level foyer receives the greatest decorative attention outside the concert hall. A plaster barrel vaulted ceiling with dentilated trim is carried on pairs of cast stone fluted Doric columns. The walls are also cast stone and the floors are marble. Coffers in the white ceiling are set with rosettes and painted gold. Fantastic blue and gold bronzed-iron light fixtures, both hanging and freestanding, resemble those in City Hall. Simply pedimented doorways set in arches open from the foyer into the orchestra seating section of the main hall.

The main hall itself is first a functional space enlivened and given a sense of splendor by its classical detailing. The side walls are reflections of the exterior, with a rusticated base carrying a superstructure of high arches set between plain pilasters. Balustrades link the bases of the pilasters, there are horizontal panels over festooned keystones, and a simple cornice runs just beneath the ceiling. The arches are latticed and hung with drapes, originally to camouflage organ pipes but now utilized to house stage lights. At the stage, a massive proscenium arch is carried on re-entrant fluted pilasters with statuary groups by Edgar Walter in the spandrels. The arch itself contains a central swath of caissons between fluting. The high ceiling is filled by a large smooth oval surface in a classical molding. A magnificent aluminum sunburst chandelier, 27 feet in diameter, spurts from the center of this oval. The stage itself is equipped with the most advanced features. The orchestra disappears, the stage can be raised and lowered in whole or in part, and the scenery is conveniently stored above the stage.

Seating (3100 with 300 standing) is arranged more like a movie theater than a traditional Opera House, with two principal balconies suspended directly from wall to wall without supporting columns. There is only one horseshoe section of box seating. The west end of the building contains dressing rooms and offices at all levels. The basement contains a bar, buffet and small emergency hospital.

Veterans Building

The exterior of the Veterans Building is virtually identical to the Opera House and will be described only as it differs. Aside from changes in the use of some arches, principal differences are:

Because the Veterans Building sits on higher ground, in order to be at the same level as the Opera it is approached by a shorter flight of steps. The superstructure of the main facade has all seven arches receding to a longer open vestibule than in the Opera House. There is no driveway or marquee on the side of the Veterans Building. There is no scenery loft, nor a high central arch on the rear facade; rather, there are seven arches across both the base and the superstructure.

INTERIOR

The interior of the Veterans Building is like a small opera house with a museum on the top. An auditorium occupies the center of the building for the lower three stories. On each of the lower floors a corridor encircles the auditorium cavity, opening onto offices and meeting rooms across the hall. The museum is organized in the same way, with a central two-story, skylighted

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sculpture court (now closed off and used as a movie theater) surrounded by a corridor which opens onto exhibit space on the outside. Principal staircases rise from near the four corners of the encircling corridor on the first floor and elevators rise from the front lobby opposite the entrances.

The principal entrances open onto Van Ness Avenue. Through the entrances is a large vestibule with a smooth plaster vaulted ceiling carried on great piers. Grouped about the vestibule are a variety of facilities. Behind the extreme arches in the base of the facade, there are veterans offices to the south and the museum bookstore to the north. The projecting wings whose counterparts carry staircases in the Opera, contain uses less functionally related to the shape of the wings. In the southern wing a Trophy Gallery leads to a Souvenirs Gallery. Each gallery contains marble floors, cast stone walls and columns and a vaulted ceiling. In the northern wing, a secondary entrance vestibule from McAllister Street contains elevators to the museum. Across the vestibule from the entrances are three elevators interspersed with two doors to a small anteroom which opens onto the Veterans Auditorium. A good copy of Houlton's George Washington stands in the main vestibule.

The auditorium is similar in design to the main hall of the Opera House, the principal difference being its size and subdued detailing. The auditorium holds 1100 people and has only one balcony. The arches of its side walls contain eight giant murals by Frank Brangwyn depicting earth, air, fire and water and their benefits to mankind. The murals originally hung in the Panama Pacific International Exposition. The proscenium arch is simpler and smaller than in the Opera and contains no statuary in the spandrels. The ceiling is irregularly coffered and a traditional bronzed chandelier hangs from the center.

On each of the first two floors, the encircling corridor has barrel ceilings and a red tile floor. The ceiling in the basement and the third floor was built with exposed beams. Wood trim in the hallways and offices is birch. The rear of the basement contains all the mechanical equipment for both buildings and is relayed to the Opera House in conduits through a tunnel under the court.

In 1971, the third floor was turned over by the Veterans to the museum for offices and classrooms. At the time minor renovations were carried out in various parts of the building by Robinson and Mills. The ceilings of the third floor were lowered and spaces behind the office doors were repartitioned and remodeled for the museum. A small cafe was added in the museum and the bookstore was installed off the ground floor vestibule. The bookstore was enlarged in 1976 by the same architects.

Memorial Court

The War Memorial Court occupies the area between the Opera House and the Veterans Building. It is enclosed on its east and west sides by blue and gold ornamental iron fencing between the two buildings. A "U" shaped driveway passes along its edges, from Franklin Street to the forward fence between the building wings and returns to Franklin Street. The area enclosed by the driveway consists of a central lawn encircled by a sidewalk lined with box hedges and sycamore trees, and lighted by ornamental lamps of iron.

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11. Federal Building

The Federal Office Building (50 U.N. Plaza) occupies the entire block bounded by U.N. Plaza, Leavenworth, McAllister and Hyde Streets. It is a generally rectangular building with a large central court. There are five principal stories and a mansard roof above. The building is erected on a steel frame clad in gray California granite in a generally French Renaissance manner.

The classical styling is fully realized on the U.N. Plaza, Hyde and Leavenworth St. sides, but the U.N. Plaza side, with its long colonnade, is the principal facade and contains the major entrance. Re-entrant corners at U.N. Plaza and Hyde and at U.N. Plaza and Leavenworth contain secondary entrances. The McAllister side is treated more simply between two projecting pavilions, at the angles, but it retains a refined classical quality, nonetheless.

On all sides there is a two-story base of rusticated blocks surmounted by a higher two-story tier, variously treated, but with an essentially similar fenestrated smooth background wall surface. The second tier is surmounted by a simple cornice, above which is an interrupted balustrade. On all but the central section of the McAllister facade there is another story set back behind the balustrade and capped by a mansard-type roof.

The U.N. Plaza facade contains three high arched entrances in the center of the rusticated base. Each arch is glazed and set in an iron frame painted silver and gold. There are silver and gold iron lamps in the spandrels. The arches are vousoired, with shields set in leaves on the keystones. The central shield contains a crest of stars and stripes and the other two contain eagles. On either side of the arches there are eight windows on each of two floors. Every other window on the ground floor bears a massive mask of a classical face on its keystone. Two of the masks are of men and two are of women. The windows are paired vertically, with the second story window being smaller. The vertical pair of windows at either end of the facade is set back in a slightly receding plane which carries to the roof. The cornerstone at the southwest corner of the building reads "Henry Morgenthau Jr./Secretary of the Treasury/Louis A. Simon/Supervising Architect/George O. Von Herta/Supervising Engineer/Arthur Brown Jr./Architect/1933."

The second two-story tier contains 23 windows on each floor with 22 free-standing fluted Doric columns between each vertical pair of windows in the principal forward facade. There is a Doric pilaster behind each column and one on either side of the vertical pair of windows in the receding plane at either end of the facade. There is a horizontal panel between the windows of each floor and an interrupted balustrade between the bases of the columns.

The Hyde St. and U.N. Plaza facades are identical and both simplified variations of the U.N. Plaza facade. There are fourteen windows in each floor of the base with the last vertical pair at either end set in a receding plane which carries to the roof. Giant keystone masks are carried over every third ground floor window. The second tier is identical to that on U.N. Plaza without the columns and with only fourteen windows on each floor and seventeen Doric pilasters. In addition, a circular service driveway drops down to the basement level on Leavenworth.

The Hyde and Leavenworth facades join the U.N. Plaza facade in identical curving re-entrant corners. In the base of each is a glazed arch identical

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to those on U.N. Plaza, with an eagle in the keystone and lamps in the spandrels. The second tier contains a single vertical pair of windows flanked by freestanding fluted Doric columns with Doric pilasters behind. There is a balustrade beneath the windows.

Flanking pavilions on the McAllister Street facade are identical to the Hyde and Leavenworth facades with three windows at each level. The receding central section of this wall contains a rusticated base with a single glazed arch in the center. There are stars and stripes on the keystone and cast iron lamps in the spandrels. There are eight windows on either side in the ground floor and nine windows on the second floor. Low, freestanding balustrades run from the arch to the pavilions, exposing the basement to light and air. The second tier simply contains 19 vertical pairs of windows with horizontal panels between them. There is the same regular entablature and balustrade found elsewhere at the top of this section of the wall, but there is no fifth floor or mansard roof.

The shape of the central court reflects that of the exterior of the building, being generally rectangular with re-entrant corners. It is faced with gray industrial brick from the exposed basement to the top of the building. Fenestration and cornice molding mirrors that on the street side, except for the central sections of the long sides of the court which face each other. These central sections reach from ground to roof and are veneered in granite. Both contain a large rectangular glazed entrance between sconces, set in a rusticated two-story base. A second tier contains a vertical pair of windows and a protruding balcony beneath the lower window. There are quoins at the corners and a simple pediment over all. The south side rises one more story marked by a central window set above a simple coursing and below a band of frets. There are dormer windows in the mansard roof above the court.

INTERIOR

The interior contains an identical hallway on each of four principal floors which encircle the building, opening to offices on either side. Vertical circulation is principally through elevators at the central entrances on U.N. Plaza and Leavenworth, and main staircases at the re-entrant corners. Ceremonial space is limited to a vestibule reached by the three central arches on U.N. Plaza and minor flourishes at each of the other entrances.

The entrance vestibule is a high barrel vaulted room with niches at either end. Above the spring of the vault, described by simple cornice, the ceiling is caissoned. Beneath the cornice, the walls are cast stone. There are three large, barrel shaped glass chandeliers in iron frames hanging from the ceiling which serve as models for the hallway lights throughout the building. Three high infilled arches with pedimented doors open onto the central circulation hallway from the vestibule. Across the hallway is the elevator lobby with four elevators with polished brass doors and oak panels. The hallways have red octagonal floor tiles and a barrel vaulted ceiling hung with chandeliers. There is a low marble maincotting and unadorned marble trim around dark stained wooden office doors.

12. United Nations Plaza-Construction of the one acre United Nations Plaza began in January 1975 as part of the Market Street Beautification Project in conjunction with the Bay Area Rapid Transit Station.

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7. Description

Of the 19 buildings in the Civic Center Historic District, 9 are significant to the character of the District, 5 are neutral and could be replaced by appropriately designed buildings without loss of character to the District, and 6 are non-conforming intrusions which detract from the integrity of the district.

Map Ref.	Building	Significant/ Integral	Neutral	Non-conforming Intrusion
1a	Dept. City Planning			
2A	Wells Fargo Bank Bldg.			X
2B	Civic Center Power House		X	
2C	Standard Station		X	
2D	Dept. Public Health Bldg.	X		X
3	Civic Auditorium	X		
4	City Hall	X		
6	Public Library	X		
6a	Library Annex	X		
7	California State Bldg.	X		X
8	Orpheum Theatre	X		
9	City Hall Annex	X		
10a	War Memorial Opera House	X		X
10b	Veterans Building	X		
11	Federal Building	X		
13	1 United Nations Plaza			
14	Baker's Pet Store		X	
15	McCarthy's Cocktail Lounge			X
16	7th & McAllister Bldg.		X	X
17	Methodist Book Concern		X	

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7. Description

The Plaza is almost complete except for a fountain which is still under construction. Fulton Street, between Market and Hyde, and Leavenworth, between Market and McAllister, have been converted to a pedestrian plaza. The entire area is paved in brick, with granite borders echoing the Civic Center buildings. Rows of trees line the sides of each street. An 80-foot bronze flag pole will fly the United Nations flag. The architects of the project are Mario Ciampi and Associates, John Carl Warnecke and Associates and Lawrence Halprin and Associates.

13. 1 United Nations Plaza is a very small structure, triangular in plan, which faces on U.N. Plaza behind the Orpheum Theater and across from the Federal Bldg. It was originally constructed as a two-story residence over a ground floor commercial space. The building is constructed of reinforced concrete in the Zig Zag Moderne style. Dark copper panels group the windows in a vertical composition between concrete piers which culminate in a zig zag skyline. There are decorative relief panels at the tops of the piers. The original interior has been remodeled.

14. Buker's Pet Store is a small brick building with a simple classical cornice. Its store front has been remodeled.

15. McCarthy's Cocktail Lounge is a small brick building with a simple classical cornice. A decorative glass transome has been painted over and obscured by the present sign. The building was remodeled in the 1930's and has an attractive wood interior and very handsome etched glass doors.

16. 7th and McAllister Building. A small, two-story brick building designed in a classical manner on an odd shaped lot. It was remodeled in 1975 with a glass wall on 7th Street. Its original, narrow corner store front with iron mullions, and bracketed cornice and entrance hood, is intact.

17. Methodist Book Concern. The Methodist Book Concern is a five-story brick and terra cotta building designed in a version of the Neo-Classical Revival. The principal facade is dominated by brick piers which culminate in round arches at the top of the facade. There is banded polychrome brick work in the second floor, and lavish terra cotta keystones and window trim, particularly in the ground floor office entrance. The fine original ground floor, iron store front with its small transom windows is intact.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input checked="" type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Civic Center Plan - 1912 BUILDER/ARCHITECT Multiple

STATEMENT OF SIGNIFICANCE Civic Center History

The land on which the Civic Center now stands was originally sand dunes and chaparral. Shortly after the street grid of San Francisco was laid out in 1847, the extreme southwest corner of the grid, bounded by Market, McAllister and Larkin Streets, was set aside as the Yerba Buena Cemetery. When shifting sands uncovered the graves the cemetery was moved, and in 1860 the land was given to the City Parks Department. In 1870, still undeveloped, the land was declared a City Hall Reservation and City Hall Avenue was laid out parallel to Market Street between the present-day intersections of Grove and Larkin Streets and Leavenworth and McAllister. The land between Market and City Hall Avenue was divided and sold to start a fund for a city hall, except for a 100-foot swath across from Eighth Street, which remained under public ownership as Marshall Square.

A monumental structure (hereinafter, Old City Hall) was designed to occupy the remainder of the triangle of the land bounded by City Hall Avenue, Larkin and McAllister Streets. Ground was broken in 1872, but principally because of corruption in the city government, it was not completed until 1897 at a far higher cost than originally projected.

In 1899, B.J.S. Cahill, with the encouragement of Mayor Phelan, put forth a Civic Center scheme which would clear up land titles clouded by dubious practices of the promoters of the Old City Hall, and at the same time create an imposing setting for existing and proposed civic structures in a blighted area. The plan would have opened up Market Street for over two blocks near the junction of Market and present-day Civic Center. The street would have split in two paths, leaving a large central area for new development. The plan would have brought the Old City Hall, the Mechanic's Institute, the Post Office, Hibernia Bank and other monumental structures previously scattered over the area and obscured by lesser edifices into a single grand design. A direct extension of the Golden Gate Park Panhandle would intersect Market near the western terminus of the new project. New developments were halted on two sites which would have blocked the project, but when a third went ahead, the Civic Center was scrapped. The plan failed for many reasons, but principally because of general distrust of large governmental projects.

In 1904, the Society for the Improvement and Adornment of San Francisco was formed under the leadership of former Mayor Phelan. The Society invited Daniel Burham to provide the city with a grand plan and suggested to B.J.S. Cahill that he design a Civic Center. Again, Cahill proposed using existing structures and land already owned by the city as the least expensive approach and the most likely to be realized. This plan was, in fact, very similar to the one which was later used. A central plaza was located just as the present plaza, with major buildings facing it on all sides. The Old City Hall was already on the east and the Mechanics Pavilion on the south. Another major structure was proposed for the north and a pair for the west side, with a newly plotted Panhandle Extension running out Fulton Street to Steiner, and then angling up through Alamo Square to the

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3. Statement of Significance (continuation sheet 1)

the central part of the city, with all the major points connected by a generally circular series of boulevards. The plan was totally impractical but it fired the imagination of the public and was approved by the Board of Supervisors shortly before the earthquake in 1906.

With the city in ashes and the old City Hall in shambles, Burnham and his supporters felt that it would be an easy matter to implement the plan with its grand new boulevards and public places which would no longer require cutting through the city. Like other cities that had suffered great holocausts, however, San Francisco grew back on the same property lines as before and before the public would entertain any talk of beautification and "adornment," the old commercial and residential areas were substantially rebuilt.

In 1909, Burnham was asked to revise his plans for the Civic Center. His deputy, Willis Polk, handled the design, placing a semi-circular grouping at the corner of Van Ness and Market, where it could meet the direct Panhandle Extension. Stirred by the impracticality of the plan, Cahill revised his 1904 plan slightly and argued persuasively that the Burnham/Polk proposal was too expensive, disruptive to traffic and business and likely to be delayed by litigation. The Burnham/Polk plan was put before the public and easily defeated.

In 1910, the Panama-Pacific International Exposition Company formed to hold a major world's fair in 1915. A vice-president of the Exposition Company, James Rolph (or "Sunny Jim") ran successfully for mayor in September 1911. Rolph's effective campaign, tied to continuing reform, ran under the slogan "Forward San Francisco." The Municipal Street Railway, Hetch-Hetchy water project and other important and practical civic improvements were part of his program. But the idea of a Civic Center, in his hands, became a catalyst for the rest as a symbol of the new-unity of the population under a new and honest political era. He associated the Civic Center with the Exposition; the Civic Center would permanently exhibit the grandeur which the Exposition would only briefly evoke, and it would demonstrate convincingly to the world that San Francisco had not simply recovered from the earthquake but had become a thriving and civilized metropolis of international importance.

After Rolph's election, steps towards realization of the Civic Center were taken quickly in hopes of completing at least the City Hall and Auditorium for the Exposition. In January 1912, suggestions were solicited and over 60 submitted proposals for a plan for the newly approved Civic Center. They tended to fall into two types--those at Van Ness and Market and those based on the old sites of the old City Hall and Mechanics Institute, with the latter heavily predominating. Cahill's 1909 plan was endorsed by the Board of Supervisors and the issue of the general location was turned over to an architectural commission under the auspices of the Exposition, consisting of Willis Polk, William B. Faville, Clarence Ward, Harris Connick, Edward Bennett and John Calen Howard. Polk and Bennett voted for Van Ness and Market

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but all the others chose the old site. As Howard explained, the old site was nearer the city's activities, it had more space, only minimal street changes would be necessary both for ceremonial and circulatory purposes, more impressive views would be possible and it would be cheaper and less likely to incur litigation. It was more amenable to the Panhandle Extension route and it offered better opportunities for growth. Most importantly, it did not interrupt the commercial life of Market Street.

An Architectural Advisory Commission composed of Howard, Frederick W. Meyer and John Reid, Jr., was appointed by the Mayor to select a final Civic Center plan, to oversee a city hall competition and to oversee the implementation of the Civic Center plans. Howard, the Chairman, was an unusually capable man, skilled both as an architect and as an administrator, and it was his leadership which guided the initial stages. In a speech advocating passage of the March 1912 bond election for \$8.8 million, he eloquently explained, "the Civic Center signifies the unity of the community of which it is the practical need, the esthetic need and the spiritual expression." The bonds passed overwhelmingly and the City Hall competition was begun shortly thereafter. The winners were announced before the final design of the Civic Center was settled upon so that the City Hall was designed for the old City Hall site. In July 1912, a variation of the Cahill plan was chosen with the City Hall and the two buildings across the plaza from it reversed to achieve a longer approach to the City Hall from Market Street.

The final plan, then, consisted of a central plaza with the City Hall to the west, State Building to the north, Public Library and Opera House to the east and Exposition Auditorium to the south. In addition, the four corner lots between the main buildings were to contain a Health Building, a Fire and Police Building a Power House and an undetermined public building. The site of the present Federal Building was reserved as city property but also undetermined. Narrow strips were to be acquired on all property fronting the Civic Center, which would be lined with arcades and peristyles.

Construction began quickly, but only the Auditorium, the Power House and the Plaza were ready for the opening of the Exposition. The City Hall was not completed until the end of 1915, after the fair had closed.

During the early stages of construction, large signs stood in the lots where buildings were proposed giving the public an idea of what a grand project was in the making. The Library was completed in 1916, and the planned Opera House was ruled out of Marshall Square before World War I ended. The war and subsequent building depression delayed further progress into the mid-1920's when the State Building was completed. The Federal Building and the Health Department were finished in the early 1930's. While the arcades and peristyles did not come to fruition, money was set aside by the builders of the Orpheum Theater (then called the Panages) to face the blank rear walls more appropriately. A dispute over who should pay for the facing was never resolved with the result that the walls have never been faced.

As the Civic Center as it was originally approved gradually arrived at the present stage of near completion, a War memorial expanded the Center, such as the original planners had hoped. The new development west of the City Hall, which was completed in 1932, thoroughly harmonizes with the old scheme. Other efforts at expansion in the 1950's and 1960's have been less successful.

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but either sufficiently inobtrusive or far enough away that they do not intrude on the older areas. The Civic Center Development Plan of 1953, by Wurster, Bernardi and Emmons; Skidmore, Owings and Merrill; DeLeuw, Cather and Company was the most important of these efforts. In the late 1950's, the old plaza was excavated and a parking garage and exhibition hall were put under ground beneath the new plaza.

As part of the current Market Street beautification project and undergrounding of rail transportation, the first blocks of Fulton and Leavenworth above Market are being transformed into United Nations Plaza, a pedestrian way, with brick paving between the Federal Building and the Orpheum Theater.

Today Marshall Square and the corner lot northwest of the plaza, as the only Civic Center sites without permanent developments, are still mentioned as possibilities for future expansion of the Civic Center.
Significance

The San Francisco Civic Center is regarded by many scholars as the finest and most complete manifestation of the City Beautiful Movement in the United States. The City Beautiful Movement intended to create beauty and order in cities which had grown too fast as a result of industrialization and accelerated immigration, and as such was an aspect of the general municipal reform movement that sprang up in the 1890's and continued after the turn of the century.

The real impetus to the movement was the World's Columbian Exposition in Chicago in 1893, called the White City by its admirers for the great white classical buildings that were arranged in an orderly manner around a lagoon in a Court of Honor. The order, the harmony, the cleanliness and the grandeur of the White City amidst the squalor of Chicago and the generally chaotic conditions of American cities captivated the American public and served as an inspiration to planning and design schemes of great magnitude and importance for almost 40 years.

The most immediate and direct effect of City Beautiful was the more or less successful imitation of the White City in world's fairs all over the country. Major expositions were held in Buffalo (1901), St. Louis (1904), and San Francisco (1915). Lesser celebrations occurred in San Francisco (1894), Omaha (1898), Memphis (1898) and Seattle (1909). All of these fairs served to spread the ideals of classical architecture, general Beaux Arts planning and the example of cooperation for the greater effect of an ensemble. But like the White City, these expositions lasted a season and were then demolished.

A more permanent result of the City Beautiful Movement was the revival of L'Enfant's plan of Washington, D.C. Daniel Burnham, who had supervised the Chicago World's Fair, was called in to extend the design and to plan a railroad station.

The most characteristic and widespread results of the national enthusiasm generated by the City Beautiful Movement were, however, the city and park plan and the Civic Center. Annapolis, Bakersfield, Baltimore, Boston, Cincinnati, Cleveland, Columbus, Dallas, Hartford, Indianapolis, Kansas City, Little Rock, Minneapolis-St. Paul, Philadelphia, Providence, Roanoke, St. Louis, San Francisco, Seattle, Stockton and Williamsburg are some of the many places that commissioned plans during this era. But of the great

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number of places that had plans made, only a few were implemented to any degree, and of those, only Cleveland's and San Francisco's achieved anywhere near the proportions dreamed of by planners and an enthusiastic public. Cleveland's Civic Center was only half finished and San Francisco's more ambitious project nearly reached completion.

As no city planning departments existed in the United States until Hartford established one in 1907, these plans were virtually all undertaken by outside consultants, Daniel Burnham and Charles Mulford Robinson being chief among them. Burnham was the greater planner and probably the single most significant proponent of the City Beautiful Movement, having had a hand in the White City, the revival of L'Enfant's plan, and the plans for Chicago, Cleveland and San Francisco.

The principal failure of the City Beautiful Movement was in its emphasizing physical beauty and abstract planning while ignoring economic and sociological factors. The few manifestations of the movement, which are permanent, can be largely attributed to economic and sociological oversights.

Nevertheless, City Beautiful was a significant episode in American architecture and planning with far-reaching influences. It marked the beginnings of modern city planning in the United States; it spawned the first city planning departments and city planning schools; it championed a style of architecture which asserted itself as a truly national style until the modern movements supplanted it in the late 1920's and 1930's; it was associated with the reform and professionalization of architecture; and it symbolized the widespread municipal reform movements of the day.

A most significant legacy of the movement has been a heightened awareness of the city as an important unit of design. Partly in response to the chaos of American cities, the City Beautiful Movement advocated a restraint on the part of the individual architect who, it taught, should be more concerned with the effect of his building on the overall quality of its environment than with the uniqueness of the particular building.

Each building in the Civic Center was faced with the problem of providing modern, functional facilities in a classical idiom. The classical was deemed suitable as the traditional style of American governmental buildings, but significantly in this case also as amenable to City Beautiful ideals of harmony among many buildings on a grand scale. The often-remarked representation of American imperialism in the style of governmental buildings of this period is also present. The classical style aptly expressed the mood of a nation eager to redefine its newly achieved international importance in architectural terms.

In San Francisco, it represented the city's emergence as a regional center of national importance, and within the city, it symbolized the united efforts of a population recently divided along many lines.

In terms of "democratic" architecture, or architecture for an ever larger segment of the population, monumental classical architecture uncompromisingly demonstrated the enhanced concern for the general public. Only a few years earlier, such splendor was exclusively reserved for the rich.

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and the privileged few. To this day, no greater public interiors have been built in the United States than those influenced by and representative of the City Beautiful Movement, including among the very finest, the San Francisco City Hall.

Within the scope of turn of the century classical architecture in the United States, the San Francisco Civic Center contains several fine examples of the mode and one superlative example in the City Hall. The other buildings in the group, however, although less interesting in themselves, cannot properly be evaluated in the same way. In particular, the State Building, the Federal Building, the Health Building and the War Memorial group would probably appear rather dull in themselves, as if they were missing an essential ingredient. But seen in the context of the Civic Center as a whole, and in relation to City Hall, all the buildings together achieve distinction.

The criteria on which the buildings are judged, then, must be the degree to which each enhances the group without distracting from the City Hall. These qualities are achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constrictions the buildings achieve individual interest through the imaginative manipulation of the elements. These are the criteria on which the architects of the buildings would have wanted them to be judged.

As the beauty and importance of the Civic Center is diffused among many elements, modestly designed and carefully orchestrated for the greater effect of the whole group, so no one man can be singled out as having presided over the development of the Civic Center. Mayor Phelan, E.J.S. Cahill, the Society for the Improvement and Adornment of San Francisco, Daniel Burnham and the supporters of the Exposition all played essential parts in the formulation of the idea locally. Mayor Rolph and John Galen Howard were probably most responsible for the crucial early stages of acceptance and inception. Arthur Brown, who designed most of the buildings, and the best ones, deserves far more recognition than he has received for his role as designer and planner. Many of the men and groups were involved at more than one stage, and some, like Willis Polk, never left any tangible marks of their influence, yet were significantly involved as critics and supporters.

Lastly, the San Francisco Civic Center has throughout its existence drawn important people and events to it from all over the United States. Its beauty, its monumental character and its excellent and varied facilities have been considered a suitable setting for political demonstrations and conferences including the San Francisco general strike of 1934, the House Un-American Activities Committee hearings of the 1950's, and more recent anti-Viet Nam war demonstrations in the 1960's.

The most significant events, however, have been of international importance. The United Nations was founded in the Civic Center at "The United Nations Conference on International Organization" which lasted from April 25-June 26, 1945. Heads of state and delegates from 49 countries, together with 5,000 others attended the conference. Organizational details and the actual drafting of the United Nations Charter took place in the Veterans Building, while ceremonial events and speeches were held in the Opera House, including the signing of the United Nations Charter. Entertainment and large public gatherings were in the Exposition Auditorium and facilities and services

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were provided by the Public Library. In addition to its direct historical significance, this meeting demonstrates how successfully the buildings in the complex support one another in function as well as design.

On September 8, 1951, delegates from 49 countries signed the Japanese Peace Treaty, returning sovereignty to Japan after World War II. The treaty was drawn in the Veterans Building and signed in the Opera House.

The Architects

The Ecole des Beaux Arts in Paris was a major influence on the City Beautiful Movement as the most important school of architecture during that period and as the purveyor of idea which, in the United States, became associated with the City Beautiful Movement. In the United States certain schools and East Coast architectural firms provided much of the same training and promoted many of the same ideas. The office of McKim, Mead and White was one of the most important and most influential of these firms. Of nine architects of the major buildings in the Civic Center, six attended the Ecole des Beaux Arts and two others were apprenticed under McKim, Mead and White in New York City.

John Galen Howard was a nationally prominent figure in the City Beautiful Movement and one of the most important figures in the development of the San Francisco Civic Center. Howard studied at Massachusetts Institute of Technology and at the Ecole des Beaux Arts. He worked for H.H. Richardson as well as for McKim, Mead and White. He served on the board of the Pan American Exposition in Buffalo in 1901, where he designed the prize-winning Electric Tower, and was chairman of the architectural board of the Alaska-Yukon Exposition in Seattle in 1909. Howard was invited by Phoebe A. Hearst to design the Hearst Memorial Mining Building at the University of California in 1900 and remained to design the plan for the university and founded the Department of Architecture, over which he presided for 25 years. During his tenure, he designed most of the new buildings on the campus.

During the same years that Howard was so actively involved at the University of California as an architect, planner, teacher and administrator, he played an equally versatile role in the development of San Francisco. After the 1906 earthquake, Howard served on the committee charged with reconstructing the city, and in 1912, he was made chairman of the Advisory Board for the proposed Civic Center. The Advisory Board selected and refined a plan for the Civic Center from among those suggested and oversaw the early stages of the implementation of the plan, including the City Hall competition and the design of the Exposition Auditorium. Later he served on the architectural advisory committee for the War Memorial Complex.

Howard's role in the Civic Center went far beyond that of a designer and an advisor. He was a powerful public advocate and a trusted expert, upon whom reliance was placed for political, administrative and aesthetic guidance. The WPA's California Art Research said of Howard: "His was an influence such as has been exerted by few men in Western America, and particularly California culture."

Frederick H. Meyer was a German architect who became an influential leader in art education in the San Francisco Bay Area. He taught at many of

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the most prestigious schools, and in 1907, he founded the California School of Arts and Crafts in Berkeley with which he was associated until his death in 1961. In 1915, Meyer received a Medal of Honor from the Panama-Pacific International Exposition. His most notable architectural achievements outside of the Civic Center are the Humboldt Bank Building whose shell was one of the few that survived the 1906 earthquake and fire, and the Monadnock Building, also in San Francisco. Meyer also designed the Bakersfield (California) courthouse as the result of a competition. He served on the original advisory board of architects for the Civic Center and on the later War Memorial Advisory Board.

John Reid, Jr. served as the San Francisco City Architect from 1912 to 1928, and in that capacity, he remained an advisor on the Civic Center long after his term on the original advisory board of architects had expired. Aside from his part in the Civic Center plan and the Exposition Auditorium, Reid completed the design of the original Civic Center Plaza, advised the State Building competition, made interior alterations to the Health Building and served on the War Memorial Advisory Board. He also contributed to the city as the designer of a large number of school buildings, including the old High School of Commerce, adjacent to the Civic Center and now used as the Public Schools Administration Building. Reid graduated from the University of California in 1904 and received his diploma from the Ecole des Beaux Arts in 1909.

Bernard J.S. Cahill was an Englishman who came to San Francisco in 1891 to practice architecture. Cahill specialized in mausoleum design but he is best known and most influential as an early advocate of city planning. He attended the London Town Planning Conference in 1909 and the Conference on City Planning in 1910. As an editor and frequent contributor to the American Builder's Review and the Architect and Engineer, he was able to convey his planning ideas to professional audiences. His farsighted plan for a Civic Center in San Francisco in 1909 helped to create a public understanding and acceptance of the Civic Center idea. Although he has never received proper recognition, his plan of 1904, amended in 1909, was adopted in 1912 and served as the design for the present Civic Center. Cahill is also known as the inventor of the "Butterfly Map" or Octahedral System of Projection, by which a distortion in a flat map of the round earth is minimized.

1. Marshall Square-Marshall Square derives its name from the use of part of its southeast corner at Grove and Hyde Streets before the old street pattern was altered to make way for the present Civic Center. The Pioneer Memorial then sat in the middle of Marshall Square, which was a small park that stood between the old City Hall and Market Street. The Square was part of the impressive view up Eighth Street to the City Hall and the site of important public events and demonstrations for many years. It was named after James Marshall, whose discovery led to the California gold rush.

The present Marshall Square was designated as the future site for the Opera House in the Civic Center plan of 1912. Private interests set about raising \$1,000,000 for such a structure and engaged Willis Folk to design it. Preliminary sketches were published in November 1912, but in the middle of the next year the California Supreme Court ruled that a private building could

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not be erected on public land. Efforts to redraw the arrangement in an acceptable manner were unsuccessful and were finally given up in 1910.

In the early 1930's Marshall Square was suggested as a site for a new municipal courts building and was subsequently so designated in the city master plan. Preliminary designs were made by City Architect Dodge A. Kelly in 1933 and sketches were drawn by Stanford Stevenson in the mid-1950's. After bonds for a court house were rejected by the voters three times the project was dropped and the site recommended by the City Planning Department for a library in 1969. Proponents of a new Performing Arts Center vied for the site, but in 1975 they were allocated the old Commerce High school playground and Marshall Square was re-affirmed as a new library site.

The Department of City Planning was originally built as the Hospitality House for the USO in 1941 to accommodate soldiers quartered in barracks in the Civic Center Plaza. It was built largely with donated money and labor and although it was only intended to be a temporary structure, it remains in good condition. After the war, ownership reverted to the city which has used it for various offices, principally City Planning.

The Pioneer Memorial is also called the James Lick Memorial for the man who left the largest part of his fortune to erect public statuary in San Francisco. This sprawling work was designed by Frank Happersberger as a memorial to the ordinary miners, traders, cowboys, sailors and other pioneer people who came to California seeking their fortunes and remaining to settle. The most notable aspect of this fine work is the modeling of the large figures, ordinary people depicted in heroic groupings.

Marshall Square is the only major site in the Civic Center never to have fulfilled its designated functions, but the temporary uses to which it has been put have held the block in reserve for future completion of the Center. The City Planning building is a good example of moderne design. The Pioneer Memorial is one of the best pieces of public statuary in San Francisco evoking the spirit of frontier times in California.

This monument and the name given to the present block, recall the original Marshall Square and the old San Francisco City Hall and its neighborhood.

2. The Four Corners- In the 1912 plans for the Civic Center, in addition to the major buildings on blocks facing the plaza, four smaller structures were indicated at the corners of the square. It was expected that the four corner buildings would be a fire and police station, a public health building, a power plant for the whole complex and one undetermined structure. Only the power house and the public health building were constructed. The failure to complete all four corners is largely due to their inclusion for essentially aesthetic reasons. The proposed method of financing them by separate tax levies has also proved to be an obstacle. The aesthetic function of the four corner buildings was to complete the classical wall all the way around the plaza. This was not only to avert inharmonious elements from the Civic Center, but in the spirit of the City Beautiful Movement, to demonstrate a complete picture of what cities would look like when the day of City Beautiful arrived.

3. Southeast Corner: Wells Fargo bank- The southeast corner was a part of the original Civic Center plan, which, although never realized, forms

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a pleasant facade in the Wells Fargo building which acts as a re-entrant corner to the plaza. The building recalls the earliest days of the present Civic Center before automobile traffic assumed control. Its siting, together with the one other structure at Leavenworth and McAllister, recalls the old City Hall Avenue and the pre-1900 Old City Hall neighborhood.

2b. Northeast Corner: Civic Center Power House-It is not certain when the Power House was completed but it was not later than 1915 when the Exposition Auditorium was the first major structure in the Civic Center to be finished. It was probably designed by Frederick Meyer. The Power House still provides steam heating to all the Civic Center buildings around the Plaza. Its gas conversion boilers are unchanged in 60 years yet are well-maintained and in good condition.

The building is the smallest and least effusive structure in the Civic Center, yet quite appropriate to its practical purpose and aesthetic function of gapping the space between the Library and the State Building. There are numerous models for the Power House in similarly designed power stations built throughout the Bay Area and California during the first years of the 20th century for the Pacific Gas and Electric Company by such important architects as Willis Polk and Frederick Meyer. The classical treatment of industrial structures such as this was relatively uncommon, but an important aspect of the City Beautiful Movement.

2d. Southwest Corner: Department of Public Health Building-The health building was first mentioned in the original specifications for a Civic Center in 1912. In 1919, John Reid, Jr., in his capacity as city architect, began preliminary drawings for an administrative and executive office building for the Department of Health on the present site. The building was to be four stories and projected to cost \$400,000, but the building depression and the funding problems delayed construction through the 1920's. In 1928, Reid resigned as city architect and a bond election authorized construction of a Health Building. In January 1930, Samuel Heiman in the City Architect's Office assumed responsibility for the job. Ground breaking was in September 1931 and the building was completed in 1932 at an approximate cost of \$300,000. Interior renovations occurred during the 1930's and in 1936 when facilities for Civil Service Examinations were installed in the former women's prison area.

The importance of the building is in the degree to which it fulfills its intended role in the Civic Center to space the gap between the Civic Auditorium and the City Hall and to do so in such a way that it is in harmony with the Civic Center as a whole. The Health Building is the same height as the Auditorium and City Hall, and its rusticated base and smooth upper floor areas are in the same proportions. The horizontal rustication of the base is like that of City Hall, and the balconied and pedimented windows are like those of the Auditorium. The re-entrant corner echoes corners in the War Memorial Buildings, the Federal Building, the Orpheum Theater and the City Hall.

The shape and orientation of the building not only fills the gap but suggests a continuation of monumental splendor throughout the city. The longer Grove Street facade, for example, is visually necessary because the City Hall does not fill out its whole block and leaves a long view down

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Grove Street from the Plaza. The re-entrant corner provides a setting for its elaborate doorway, but more importantly to the ensemble, it creates a sense of greater volume in the building which would be lost with a ninety degree corner. Mass and the illusion of mass in monumental buildings of this type is important to the intended effect. The enhancement of the sense of size suggests an importance for the Health building more in line with that of the principal Civic Center buildings.

Taken by itself, the Health building is a simple but pleasing exercise in the Italian Renaissance style. Like the Renaissance palazzo, it is intended to resemble its interior organization is simple and straightforward, being efficiently arranged office and laboratory space.

3. Exposition Hall-Efforts to build a new Civic Auditorium began as the city rebuilt after the earthquake and fire of 1906. Most of the many proposals were for a structure in the present Civic Center area to replace the old Mechanic's Institute Pavilion which served as a public auditorium and stood on the present auditorium site. Such groups as the California Promotion Committee and the Merchant's Association were firmly behind these efforts and hoped to make San Francisco a major convention center.

By the mid-summer of 1911, the directors of the Panama-Pacific International Exposition had decided to build an Exposition Auditorium as a lasting reminder of the grandeur of the Exposition and as a permanent contribution to the city by the Exposition. Insofar as the Exposition was a promotional venture for local businessmen, the Auditorium was also designed to bring business to the city by providing a major convention center to justify the Auditorium as an Exposition expense, conferences would meet without paying rent.

The Exposition first proposed an Auditorium at Van Ness and Market, but readily agreed to the present site when the Civic Center plans were adopted in 1912. When it appeared that the Civic Center Advisory Architects Howard, Meyer and Reid, would design the Exposition Auditorium, a request by local architects was made for a competition. The directors of the Exposition feared that a competition would delay final completion of the building past the opening of the fair and vetoed the idea, naming Howard, Meyer and Reid as architects in the interests of expediency. The local chapter of the American Institute of Architects, of which Howard was then president, split on the issue and sought the three advisory architects to trial. The AIA claimed that a copy of the three had kept the design of the Auditorium out of competition and had denied the full City Hall contract to the firm of Baker, Brown, Howard, Meyer and Reid claimed that the Auditorium was not a public building since it was financed by the Exposition and therefore not subject to mandatory competition. Ironically, Lakewell and Brown sided with the advisory Architects and the result was that a number of local architects.

Ground breaking on the Auditorium occurred July 10, 1913, the cornerstone was laid April 23, 1914, 1915, in time for the Exposition. The value of the land donated

the building was dedicated January 5, 1915, at a cost of the Auditorium above was \$1,112,710 paid by the

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Exposition. An additional \$210, 074 was paid by the city for granite facing as the Exposition had only agreed to pay for terra cotta.

Since the completion of the building, there have been several interior renovations. In 1921, G. Albert Lansburgh altered the main hall for opera, principally with the addition of a canopy which lowered the ceiling. Acoustical problems led to the further addition of giant fireproof curtains by Ward and Blohme in 1923. After the Opera House was completed in 1932, the Civic Auditorium was remodeled again with the principal intention of obscuring the open metal truss work which had been so highly praised in 1915.

This was accomplished with huge canvas murals and a forest of chandeliers. The murals, by Gleb and Peter Ilvin, simulated a blue sky with white clouds and were locally acclaimed. A major renovation by Wurster, Bernardi and Emmons and Skidmore, Owings and Merrill modernized the interior from 1961-1964. Between 1923 and 1932, the San Francisco Opera was held in the main hall of the Auditorium. Until 1953, the Board of Education was housed in the upper floors and afterwards, until the renovation in the 1960's, other city departments utilized the space. The principal use of the Auditorium has been for conventions.

The Exposition Auditorium is designed in the most traditional Beaux Arts manner. With its multi-faceted facade, huge bays and paired columns, it recalls such landmarks of the style as the Metropolitan Museum of Art in New York City and some of John Galen Howard's campus buildings at Berkeley.

As an aesthetic element of the Civic Center, the Auditorium plays a unique role. Where the other buildings defer to the City Hall and reflect its rhythmic and classical qualities, there is an exuberance in the Auditorium which speaks directly to the dome. The other buildings might almost be the base for the dome themselves in their classical restraint, but the picturesqueness of the Auditorium facade, and the extension of the columns through the cornice in particular, reflect the dome itself. At the same time, the expansive, uncluttered character of the facade, and the unassertiveness and small scale of such details as the spindly columns between massive arches combine to harmonize the design with the City Hall and other buildings.

Historically, the Civic Auditorium, as the Exposition Auditorium, serves as a reminder of the Panama-Pacific International Exposition in 1915 for which it was built. It is the only permanent structure which remains from that world's fair and as such recalls an important phase in American history when expositions all over the country celebrated the accomplishments and aspirations of prosperous cities and the newly powerful United States. The San Francisco Exposition was partly a response to the just completed Panama Canal and signified the growing economic importance of San Francisco and the west coast. The period of the Exposition was one of the most colorful in San Francisco's past. As a virtual gift of the Exposition Company, the Auditorium served as an important impetus to the public and political acceptance of the entire Civic Center.

In 1920, the Democratic Convention at which James M. Cox was nominated for President and Franklin D. Roosevelt for Vice-President was held in the Auditorium. In 1945, the Welcoming Ceremony for the delegates to the

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United Nations Conference on International Organizations overflowed from the Auditorium into the Plaza. A series of concerts were held for the delegates, and many events displaced from the Opera House by the conference were performed in the Auditorium.

The architects, John Galen Howard, Frederick Meyer and John Reid, Jr., are discussed at the end of the section on the Civic Center.

4. City Hall-When the old San Francisco City Hall crumbled in the first 60 seconds of the 1906 earthquake, it was as if to signal an end to the tradition of corruption in local government. The old City Hall had become a symbol of that corruption, having taken 27 years to build and costing \$5,750,000. Within two years after the earthquake, the most powerful men in the city would be in jail and the voters would have elected a new reform-minded mayor. In 1911, another reform candidate, "Sunny" Jim Rolph, would be elected in a landslide, campaigning to unify the diverse factions of the city and to build a new City Hall and Civic Center representative of the new era. The development of City Hall is therefore inextricably related to the development of the Civic Center.

A new City Hall had been a public and a political issue since 1906. There was a possibility that the superstructure, or the foundation, or the site of the old building might be reused, but by the end of 1908 demolition was underway and the talk of a new City Hall began in earnest. There were many proposals, including Louis Cowles' perennial, all-purpose radial solution to municipal problems, and a plan by Glenn Allen for a 55 story City Hall which would be the tallest building in the world. Some people thought a monumental structure was improper in light of previous municipal governments, and unnecessarily impractical in view of the recent disaster and continuing drain on city funds for reconstruction of vital services. But most people felt that the City Hall should be sufficiently pretentious to demonstrate to all the world visiting the PPIE in 1915 that San Francisco has a sense of civic pride and that the city had not merely recovered from the earthquake, but that it was moving forward aggressively.

A City Hall proposal accompanied each successive Civic Center plan, but was voted down twice in bond elections. In the meantime, in 1911, city offices were moved into a hotel then under construction near the old City Hall (now the San Franciscan, a P.S.A. hotel, at 1231 Market Street). Mayor Rolph's election in September 1911 signaled the willingness of the public to proceed with the City Hall and the Civic Center, and in March of 1912, bonds for the combined projects passed overwhelmingly.

In keeping with the open and democratic spirit of the new city government, it was agreed that a competition would be held for the design of the new City Hall. The program for the competition was completed and sent out in April 1912 to any architect who practised in San Francisco. Seventy-three designs were submitted and judged by a panel whose most influential members included Civic Center Advisory Architects Howard, Meyer and Reid. The winning design by Bakewell and Brown was announced on June 20, 1912.

The winning design was the overwhelming choice of the judges and was enthusiastically received by the public and critics. It was seen as a superior solution to the program that called for an efficient office building

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which would also express the important symbolic functions of the seat of government and the center of a large civic complex. The building was designed to occupy the old City Hall site across the plaza from its present location and was planned to take advantage of the view up Eighth Street to that site, with the axis of Eighth terminating in the corner of the building. The sites were reversed in a vote of the Board of Supervisors on the advice of the Advisory Architects and other parties.

Construction began in April 1913 with a ground breaking ceremony attended by the architects, the mayor and many prominent local citizens to mark the beginning of both the City Hall and the Civic Center. In December 1915 an informal dedication was held but the City Hall was not completely finished for a few more months. The only alterations in the City Hall have taken place behind office doors except for new elevators installed in 1966. The building has been well maintained and is in good condition.

The San Francisco City Hall is widely regarded as one of the finest examples of classical architecture in the United States. It was a very conservative building for its day and is firmly within the tradition of American capitol buildings dating back to the United States Capitol in Washington, D.C. Yet the influence of the Beaux Arts revival of Baroque ideal and Arthur Brown's masterful hand set it apart. The combination of a high and exuberant dome over a pair of rhythmic and restrained office wings represents the necessarily practical and symbolic aspects of a seat of government. At the same time the City Hall serves as a powerful centerpiece and focal point for a much larger civic complex, with the dome serving as the end point of important vistas from the east and the west and as a point of reference elsewhere. Although it was not the first constructed, the City Hall was the first Civic Center building to be designed, and every subsequent building has deferred to its grandeur. The spirit and the details of the City Hall are echoed in every major Civic Center building in such general matters as the character of the office wings and such particulars as the definition and line of the rusticated base.

The finest feature of the City Hall is its dome, whose exterior has been called an effective and coherent summation of the European dome from the 16th to the 18th century, and it demonstrates evidence of the thorough architectural scholarship of Arthur Brown. The interior domed area, with its fine and elaborate detail, its imaginative but correct use of the classical elements, its grand staircase, handsome blue and gold metalwork and dramatic lighting, is a magnificent Baroque space, comparable to any in the United States. Everywhere, the handling of materials and details is superb.

The more subdued office wings are given rhythm in the breaking forward of porticos and angle features in the Baroque manner. As inside, the coldness and monochrome of the gray granite is interrupted and enlivened with the brilliant use of blue and gold iron and bronze work balustrades and window embellishments.

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Aside from the architects, several contributors to the City Hall deserve special mention. Louis Bourgeois, who assisted with the design of the interior, had been a student with Bakewell and Brown at the Ecole des Beaux Arts. Paul Deniville, who produced the decorative plaster and artificial stonework of the monumental interior spaces, also did the interiors of the San Francisco Public Library and the now demolished Pennsylvania Station in New York City. Newman and Evans produced the architectural details, and George Wagner, who supervised construction of the City Hall, formerly worked with Burnham and Post.

The development of the City Hall was almost inseparable from that of the Civic Center as a whole. As the first to be designed and one of the first erected, it served as a powerful impetus to the completion of the rest of the project. Politically, it was effectively promoted by Mayor Rolph, both in its planning stages and after its completion, as symbolic of the unity of the people of San Francisco as well as the accomplishments and future promise of the city.

The City Hall has served primarily as a municipal office building, but with its magnificent domed space, it has been utilized for ceremonial purposes on occasion. Visiting American Presidents and foreign heads of state, including Charles de Gaulle and the Queen of Belgium, have been welcomed there. President Harding's funeral was held in the City Hall after he died in San Francisco in 1923. James Rolph's body lay in state in 1934 after he died while serving as Governor of California. House Un-American Activities Committee hearings were held in City Hall in the 1950's.

Arthur Brown was one of the finest of all American classical architects. He had a thorough knowledge of historical architecture which he applied to an imaginative ability to integrate eclectic sources into new and functional relationships, and he was a master with materials and details. Brown graduated from the University of California in 1896 and from the Ecole des Beaux Arts in 1901, winning three major prizes under the tutorship of the great French architect, Victor Laloux. In 1906 he returned to San Francisco to open an architectural firm with John Bakewell, Jr. Throughout the partnership, which lasted until 1928, Brown was the design partner. In addition to the San Francisco City Hall, Bakewell and Brown designed the Berkeley and Pasadena City Halls, the Horticulture Building at the PPIE in 1915, the Santa Fe Depot in San Diego and many buildings at Stanford University. After 1928, Brown designed the Coit Tower in San Francisco, the Department of Labor and the Interstate Commerce Buildings in Washington, D.C. and the War Memorial and Federal Buildings in San Francisco. Brown served on the architectural commission of the PPIE in 1915 and the Chicago World's Fair in 1933, and was chairman of the Golden Gate Exposition in 1939.

Brown was always more favorably regarded in France than in America, receiving numerous honors from prestigious French institutions. He was one of the major figures in the Civic Center. He was involved with Burnham in 1905, with the selection of the Civic Center site in 1912, and with all stages of the development of the War Memorial. He designed more individual buildings than any other in the Civic Center, and they stand out as the finest. He was a national figure in the City Beautiful Movement,

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with his participation in world's fairs, the Civic Center and his monumental design of the Federal Triangle.

John Bakewell, Jr. was born in Topeka, Kansas in 1873. He came to the San Francisco Bay Area with his family in the 1880's and studied at the University of California under Bernard Maybeck. Phoebe Apperson Hearst loaned him money to go to the Ecole des Beaux Arts in Paris where he met Arthur Brown, Jr. He and Brown returned to San Francisco as partners in 1906, continuing together until 1928. From that time until his retirement in 1942, he worked in partnership with Ernest Weihe. Bakewell was acknowledged by Daniel Burnham for his help in the 1905 plan for San Francisco, and he served on the architectural commission of the Panama-Pacific International Exposition. Throughout his long career, Bakewell served primarily as a sophisticated and capable executive and supervising architect.

5. Civic Center Plaza - The Civic Center Plaza was a central feature in the Civic Center plans from 1904 on. It was originally designed by A.L. Warswick of the City Architects Office in plans dated June 15, 1914. Landscaping and planting was begun in August 1914 and completed in June 1915. Additional plans for an encircling balustrade, final work on the fountains, and numerous pieces of outdoor furniture were undertaken by Warswick in 1917. Paving was completed by John Reid, Jr. in 1925.

In 1954, a \$3,275,000 bond issue was passed for an exhibit hall under the south half of the plaza. Plans by Wurster, Bernardi and Emmons and Skidmore, Owings and Merrill were approved March 16, 1956, and Brooks Hall opened April 12, 1958. The current Plaza replaced the original landscaping after Brooks Hall and the Civic Center garage were built. The old plaza was similar in design, with a central east-west pedestrian mall and flanking park areas. Paths defined by box hedges wound through lawns grouped in a semicircle around a fountain on each side of the central concourse. In a separate project, the privately financed garage was completed in April 1960 at a cost of \$4,500,000.

The Civic Center Plaza, as the central feature of the main grouping of Civic Center buildings serves to give shape to the grouping and to provide the open space that enhances the views of the monumental buildings. As part of the approach that runs up Fulton St., through U.N. Plaza, from Market St. to the City Hall, the Plaza is an unappropriately scaled foreground for the most magnificent feature of the Civic Center. Unfortunately the larger featured landscape that replaced the original Plaza design is less intimate and fails to provide the contrast with the monumentality of the whole design that existed in the original Plaza. The Plaza is, nevertheless, a heavily used park and is not out of character with its surroundings.

Since the realignment of the streets eliminated the original Marshall Square from the Civic Center, the Plaza has assumed the role as a favored public place. During World War II, prefabricated barracks were erected in the Plaza for military men on leave.

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6. San Francisco Public Library - The first public library in San Francisco was established in 1878. It was not housed in its own building, however, until the present library was completed in 1917. Meanwhile, it moved around into successively larger temporary quarters as the library collections grew. It was in the north wing of the old City Hall at the time of the 1906 earthquake, coincidentally the site of the present library building. When the City Hall collapsed and burned in the earthquake, most of the library collection was lost.

For some years before the earthquake there had been public efforts to build a permanent home for the library but progress was slow. Andrew Carnegie pledged \$375,000 apiece for a main library and branches in 1901 but the gift was not finally accepted and received (primarily because of a public reticence about "tainted" money) until after it was approved in the election of 1912. In 1903, \$1,647,000 worth of bonds were voted to purchase the lot bounded by Van Ness, Polk, Fulton and Grove to build a permanent library structure there. The site was shortly moved to Hayes, Fell, Franklin and Van Ness, the conjunction of the long-proposed Golden Gate Panhandle Extension and Daniel Burnham's newly planned Civic Center. Plans for this structure progressed far enough that the Reid Brothers firm was able to publish preliminary sketches for a classical building for the site in 1910. When the present Civic Center plan was adopted in 1912, however, the library trustees traded the old "library block" to the city for the newly designated library site. Ground breaking took place in March 1915 and the building was dedicated February 15, 1917.

The design of the present library was the result of a limited competition run by the Board of Library Trustees and the Civic Center Advisory Board. In addition to George Kelham, the eventual winner, the Reid Brothers, Albert Pissis, Ward and Blohme, Edgar Mathews and G. Albert Lansburgh were invited to compete. Despite a lawsuit by Mathews, the winning design was enthusiastically received by all other parties as not simply the best of the entries but a far superior design. Mathews contended, correctly, that Kelham's design bore a strong resemblance to the Detroit Public Library of Cass Gilbert. Gilbert and Paul Cret, a member of the jury that chose Gilbert's design in Detroit, were two of the three jury members in the San Francisco Library competition, and one of Gilbert's draftsmen at the time he designed the Detroit Public Library was in Kelham's office at the time of the San Francisco competition.

The main issue in the competition was derived from the requirement that the building be less than full lot size because there was no need for a larger building at the time, nor was there money to build one. The entries were divided over two general solutions. Two preferred a squarish building, completely ornamented on all sides but less than a full block long on the Fulton Street frontage. The other four chose an irregular "P" shaped building with fully ornamented frontages on both Larkin and Fulton Streets, but plain walls on the other facades. A "P" shaped design was chosen because the judges felt that it was more sympathetic to the Civic Center as a whole. It was felt that a short Fulton Street facade would have broken the projected continuity of rhythm and design from Market Street into the Civic Center which was achieved with the later completion of the Federal Building.

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In recent years, severe overcrowding has crippled the library's ability to function efficiently. Several tentative remedies have been proposed, including a new structure in place of the temporary library annex at the corner of McAllister and Hyde Streets; filling in the existing light courts; and building an annex in Marshall Square.

The San Francisco Public Library is an excellent example of American Beaux Arts architecture and is in the best tradition of classical revival European and American libraries, following Henri Labrouste's Biblioteque Ste. Genevieve in Paris and McKim, Mead and White's Boston Public Library, as well as the Detroit Public Library on which it is most closely modeled. Its restrained system of exterior ornament serves to reveal the rational plan of the building and at the same time harmonizes appropriately with the rest of the Civic Center. The long arcade of the Fulton Street facade serves with the colonnade of the Federal Building to define the principal planning axis of the Civic Center and to direct the eye from Market Street to the City Hall dome. The Larkin Street facade, across the Plaza from the City Hall, reflects the design of the City Hall in its main features, yet displays a lively individuality in the freestanding statues in the superstructure. Following the necessary exterior restraint, the grand unfolding of the finely wrought interior ceremonial spaces is treated in an appropriately dramatic Baroque manner.

The principal issue in the library's design competition, the shape of the building and its relation to other buildings, provides a clearcut illustration of the importance of the City Beautiful Movement in the design of an individual building. The winning entry was one in which the architect relinquished the satisfaction of constructing a complete building in both its shape and decorative treatment, for the greater good of the whole Civic Center complex.

During the organizing meetings of the United Nations in 1945, the Public Library provided services for the delegates in the Veterans Building, as well as for the press and other observers in the library itself.

Designer George Kelham was one of the most prominent architects in San Francisco from the time of his arrival after the earthquake until his death in 1936. After training at Harvard and the Ecole des Beaux Arts, he went to work in New York City and was sent to San Francisco by the firm of Trowbridge and Livingston to supervise construction of the new Palace Hotel in 1909. Afterwards, he remained in San Francisco where he did most of his important works, except for the plan and four campus buildings at UCLA, as successor to John Galen Howard as Supervising Architect for the University of California. He was chairman of the architecture committee for the PPIE in 1915 and was a member of the architecture committee for the 1939 Exposition at the time of his death. His greatest impact on the city was as a designer of skyscrapers during the building boom of the late 1920's and early 1930's. As much as any person, his buildings gave definition to the famous skyline that lasted into the 1960's. Most prominent are the Standard Oil Building, the Russ Building, and the Shell Building. The Russ Building was the city's tallest from 1927 until 1964.

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7. The State Building - A state office building was first seriously proposed in B.J.S. Cahill's 1904 design for a Civic Center. The idea surfaced again in 1909 when the State Engineer announced that drawings for a \$400,000, seven or eight story building were being prepared. An offer by the state in 1912 to build a \$500,000 structure, if the land were donated by the city, served as an inducement to approve the Civic Center. In 1913, the State Legislature authorized a \$1,000,000 bond election to finance construction of the building, and in 1916, the voters approved the bonds. World War I delayed further progress until the mid-summer of 1919 when bids were taken and contracts let. The cornerstone was laid in 1920, but the building was not finally completed until 1926. The final cost was \$1,800,000 to the state on land donated by the city. The \$6,500,000 annex was begun in 1957.

A state building would normally be designed by the State Architect but a petition from California architects requested a competition for the design of the Civic Center State Office Building. The competition was held in two stages. The first was opened to any architect practicing in California, and the second consisted of eight finalists named by a jury composed of three architects and four public officials. At every step of the competition there was criticism and controversy, all of which came to a head when the winning design was announced. Most of the architects involved with the Civic Center were highly critical, including Meyer, Reid, B.J.S. Cahill, Bakewell and Brown. Cahill called it destructive to the proportions of the Civic Center, and Willis Polk wrote a disparaging letter to the Governor of California, who had served on the jury, saying the design was not in harmony with the existing buildings in the Civic Center either in its massing or its details. The controversy was covered in the national architectural press when it was suggested that the matter be referred to the National Commission of Fine Arts. This was done, and in April 1918, the Commission, whose distinguished membership included John Russell Pope, Herbert Adams, Charles A. Platt, William Kendall, C.S. Ridley, Charles Moore, F.L. Olmsted and J. Alden Weir, unanimously confirmed the original decision of the jury.

The main issue of the competition, as perceived by the architects, had been the massing of the front facade. The winning design called for one plane of uniform height fronting on McAllister Street, but every other finalist proposed at least two wings which could be less than the full six stories and would be set back from the plane of the principal facade. The more complicated massing arose from a desire to maintain the illusion of the natural proportions of the Civic Center as defined by the shape of the Plaza.

The development of the State Building served important practical and symbolic functions in the development of the whole Civic Center. The original announcement to build the State Building, timed just before the bond election of 1912, was a factor in the public approval of the project. The actual construction of the building during the building depression of the 1920's served to keep the idea of a complete Civic Center alive during a difficult and slow time when prospects for a Federal Building and an Opera House seemed far away at best. The fact of the

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state's participation in an essentially municipal project and the complete cooperation of state officials with local planners in the competition and construction demonstrated the acceptance of City Beautiful and the Civic Center ideals by a larger, and important, public body.

The building balances the Exposition Auditorium across the Plaza in occupying the full street frontage. Despite criticism at the time of the competition that the State Building reinforced the already ill-proportioned Plaza, the masterful handling of the War Memorial complex has given new credence to the design of the State Building and its relationship to the other Civic Center buildings. Equally importantly, it clearly indicates the interrelationships of all the buildings, functioning as a unit rather than as individual structures in isolation.

The architectural firm of Bliss and Faville was one of the most established and well respected firms in San Francisco when the State Building competition was held in 1915. Walter D. Bliss and William B. Faville were highly professional architects who kept abreast of contemporary developments on the East Coast. In the consistently high quality of their designs they were important contributors to the raising of design standards in the Bay Area, particularly in commercial architecture.

Both men were schooled in the Beaux Arts tradition, Faville attending MIT, and both men apprenticing under McKim, Mead and White in New York. They came to San Francisco in 1898 as partners and worked together until 1925 when each continued to practice alone. Faville was the more prominent figure, serving on the architectural committee of the 1915 Exposition which determined the site of the Civic Center, and from 1922-1924, he served as the national president of the American Institute of Architects.

In addition to designing the State Building, their important commissions included the St. Francis Hotel on Union Square, the Bank of California building on California Street and the Geary Theater. They also designed the Palace of Education and many lesser buildings at the Panama-Pacific International Exposition. It is a tribute to their ability as designers and planners that virtually all of their major commissions are still in active use.

8. Orpheum Theater - The Orpheum was built in 1926 for the Pantages Theater chain, by the regular Pantages architect, B. Marcus Priteca. In 1929, the building was sold to the Orpheum Theater Company. The original plan for the theater called for adorned rear facades which would harmonize in design and scale with the rest of the Civic Center. They were unfortunately never executed because of a disagreement over who should pay for the work.

The Orpheum Theater represented a triumph for the City Beautiful theorists who built the Civic Center and who hoped that neighboring private developments would continue the Civic Center idea. The theater conforms in size and in scale to the Civic Center and its massing and re-entrant corner at Hyde and U.N. Plaza must have influenced the later Federal Building. Although original designs for sympathetic rear facades were never carried out, the plans exist and they are included -- one

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proposal put forth for the restoration of the theater. The Orpheum and the Federal Building together create an effective entrance of the Civic Center from Market Street by focusing the view of the City Hall along the main planning axis to the Center. With the completion of the United Nations Plaza, the space created by these two buildings has become a pleasant pedestrian space which is simultaneously a monumentally scaled, yet human space.

Aside from its harmonious relationship to the Civic Center, the Orpheum is a significant structure by itself as an outstanding survival of the time when vaudeville and movie theaters were as fanciful as the entertainments they provided. The Orpheum Theater is one of the finest of many built by the design team of Priteca and Heinsbergen all over the United States, both in the quality of its decorative features and in its modern functionality. Today the building is being revived for a wide range of contemporary uses including symphonic concerts.

The architect Priteca was one of the highly regarded theater architects of the days of elaborate movie palaces. His best known work is the old Pantages Theater in Hollywood, of 1930, which was the first major Art Deco movie theater in the United States.

The interior decorator, Tony Heinsbergen, was a prolific designer, having worked on over 700 movie theaters and many public structures in California and elsewhere. His best known work is the Paramount Theater in Oakland, to which he originally contributed in the 1930's and which was restored in 1972-73.

9. City Hall Annex - The City Hall Annex was built by the State of California in 1931 and sold to the State Compensation Insurance Fund in 1937. After a new Insurance Fund Building was completed behind it, the building was sold to the City of San Francisco in 1960 for \$575,000. In 1962, the offices were renovated.

The City Hall Annex extends the idea of the Civic Center into the surrounding neighborhood just as the early proponents of the Center had hoped would happen. The architectural style, cornice height, color and texture of the building all conform to the other buildings and enhance the group.

10. War Memorial Complex - A war memorial honoring those who had died in World War I was first proposed in San Francisco even before the end of the war. There was great public debate over the nature of such a project, whether it should take the form of a monument, a "living memorial" such as an opera house, or some other manifestation. Among the prominent proposals, Mayor Rolph spoke of a triumphal arch west of the City Hall, Louis Christian Mullgardt proposed a Soldier's Memorial as an educational influence against future wars, and Glass and Butner prepared plans for a \$2,000,000 veterans building. Although the idea of a war memorial was popular enough to succeed on its own, it was through an alliance with supporters of an opera house that the form and the scale of the realized project was achieved. This alliance was always shaky, however, and controversy marked by incompetence, distrust and deceit lengthened the planning and construction of the Opera House to 14 years.

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Thus, the War Memorial had its beginnings in the development of the Opera in San Francisco. Almost from the first days of the American settlement, San Francisco was an enthusiastic opera town, but for many years it had little luck with opera houses, with many burning down. The Tivoli Opera House, always inadequate, served from its construction in 1879 until it was destroyed in 1906. A new Opera House appeared in Cahill's Civic Center plan of 1899, and reappeared in 1904, 1909 and 1912, but private efforts to see it built in 1912 in Marshall Square were unsuccessful.

A new citizen's group revived the idea in 1918, raised \$1,635,000 and purchased a block just outside the Civic Center, the old St. Ignatius lot, bounded by Van Ness, Grove, Franklin and Hayes Streets. The American Legion was invited to join in support of a War Memorial Opera House on that site, and together the two groups raised additional funds. With gathering public support and appointment of a highly prestigious and powerful Architectural Advisory Commission, the conception of the project grew to encompass two block-sized buildings planned as part of the Civic Center. An agreement was negotiated with the city in 1922 whereby the two blocks across Van Ness Avenue from the City Hall would be purchased jointly by the city and the backers of the War Memorial. The old St. Ignatius lot was sold and the new site acquired and cleared of buildings by 1926.

The Architectural Advisory Commission, which consisted of Bernard Maybeck, John Calen Howard, Willis Polk, Ernest Coxhead, G. Albert Lansburgh, John Reid, Jr., Frederick Meyer and Arthur Brown, Jr., determined the composition of the complex and drew up a site plan for the double lot. Polk, who had done preliminary plans for an opera house in 1912, was again designated to plan the opera but he withdrew and by 1925 it was settled that Brown would design the buildings with Lansburgh as collaborating architect on the Opera House.

The new two block complex required far more money than had been raised privately for a single opera house, and with the help of the newspapers, a \$4,000,000 bond election was held and approved on June 14, 1927, to meet increased costs of a larger project. It was four more years before construction began because of squabbles between the veterans and opera supporters, mediated by a stubborn mayor and a reluctant Board of Supervisors, over allocations of funds and space. A city charter amendment, submitted to the Registrar a half-hour before the deadline, approved narrowly by a misinformed electorate, gave the Mayor power to appoint a new consolidated War Memorial Board of Trustees, but reserved confirmation for the Supervisors. In the meantime, architects had designed an \$8,250,000 complex which had to be scaled down considerably in size and amenities to meet the budget. The entire conflict was resolved when a vacancy on the Board of Supervisors resulted in a realignment of necessary groups, shifting the balance of power to the Opera supporters.

Plans were finally completed in March 1931 and construction began during the following summer and was completed in the fall of 1932. The final cost of the complex was \$6,500,000: \$3,500,000 for the Opera House and \$3,000,000 for the Veterans Building.

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Although there were sound aesthetic reasons for designing the two buildings of the War Memorial as a matched pair, in the end, they were made identical because the Opera supporters and the veterans would not consent to the other group having a more complete, markedly more costly or more magnificent home. As the Opera House was the more complicated and more temperamental structure, it was designed first and the Veterans Building derived its shape and design from it. The Opera was designed according to Beaux Arts attitudes toward planning with effective performance of its function a paramount consideration. The function of the building gave rise to its shape, and its shape and exterior design reflected the interior function and arrangement of the building.

The War Memorial complex is one of the most important Civic Center features. The location, siting and design of the buildings was the result of efforts to extend the idea of the Civic Center to an area which had not been included in the original plans. To this end, it is a magnificent success and thoroughly fulfills the hope of the designers of the Civic Center--that the Center would prove flexible enough to expand without destroying the harmony of the group. Although it was designed 15 years later, the War Memorial is aesthetically inseparable from the City Hall. The War Memorial-City Hall group has been called "The greatest architectural ensemble in America," by Henry Hope Reed, the great scholar of classical architecture in America. The success of the complex is due principally to the main designer of each of the three buildings--the City Hall, the Opera House and the Veterans Building--Arthur Brown, Jr.

The scale of the buildings and the spaces between them are more effective in highlighting the City Hall and in creating human spaces than the much larger Civic Center Plaza grouping. Viewed from the west end of the corner, the War Memorial buildings serve to focus the view on the dome of City Hall. At the same time, the wings of the War Memorial buildings project like sentry posts at the gates of a majestic city, revealing only enough of the City Hall to tantalize and entice the pedestrian to see what lies beyond. From the City Hall side of Van Ness, the wings of the War Memorial buildings lengthen the facades thereby creating the illusion of more massive structures--necessary to balance the size and grandeur of City Hall. The design of the War Memorial buildings echoes the City Hall in specific detail and scale, rhythm and texture.

The Opera was more traditional in its details than in its plan. It shows the influence of Wagner's revolutionary attitudes towards the art, most pointedly in the absence of sweeping staircases to the Grand Foyer on which expensively attired patrons customarily paraded in the days when the opera was as much a place to be seen as a spectacle to see. The lone, open horseshoe of boxes is also in the spirit of this more democratic arrangement which together with the scale and severity of its decoration suggests that the events on the stage are more worthy of attention than other distractions.

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The planning of the War Memorial was masterful in terms of its relationship to the City Hall. At the same time, it took advantage of a weakness in the pre-existing Civic Center to relate to the rest of the group in a powerful way. The City Hall was criticized as being too small for its block and in need of two or three more bays at each end of the principal facades to maintain the natural proportions of the Civic Center as defined by the Plaza. By broadening the front facades of the War Memorial buildings, those buildings look past the short City Hall, permitting an imposing view of the War Memorial from the Plaza and tending to bring the War Memorial into the main group.

Today, both buildings continue to serve the same functions for which they were built. The Opera House, which was the first municipally owned opera house in the United States, is the permanent residence of the opera, symphony and ballet and provides facilities for a wide range of other cultural events. The San Francisco Opera is one of the leading opera companies in the United States.

The Veterans Building continues to house both veterans activities and the San Francisco Museum of Art, although the Veterans Auditorium is now used by a wider variety of groups. The San Francisco Museum of Art is one of the more important modern art museums on the West Coast.

The War Memorial was the principal site of the founding of the United Nations in the spring of 1945. The San Francisco Museum of Art was moved to temporary quarters on Pine Street to give more space to the organizational meetings in the Veterans Building. In the Opera House, events were either cancelled or moved to the Civic Auditorium, so that the Opera could accommodate important ceremonial functions and daily speeches. Tenth and 20th Anniversary commemorations of the founding of the United Nations were held in the Opera House in 1955 and 1965. In 1951, the Japanese Peace Treaty was drawn up in the Veterans Building and signed in the Opera House.

Arthur Brown, Jr., discussed in the section on the City Hall, served on the Architectural Advisory Commission for the War Memorial, was the architect for the Veterans Building and chief architect of the Opera House.

G. Albert Lansburgh was principally known as a competent theater designer. Most of his work was for the Orpheum chain for which he built vaudeville and movie houses all over the United States. His most prestigious commission was the San Francisco Opera House.

Lansburgh studied at the University of California and was sent by the head of the Orpheum chain to Ecole des Beaux Arts, from which he graduated in 1906, the winner of a major medal. He practiced architecture in San Francisco for over 60 years. In 1915 he served on the architectural commission of the PPIE. In the 1920's, he served on the Advisory Commission for the War Memorial.

The Memorial Court was originally designed by Arthur Brown but was built according to designs by Thomas Church in 1936. The court provides a formed promenade which serves as an appropriate setting for visitors to cultural events in the War Memorial. It is a pleasing foreground to the City Hall as seen from its most

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complimentary view between the Opera House and the Veterans Building. In its symmetry, scale, texture and color, the court enhances the sense of order and harmony created by the complex.

Thomas D. Church is a nationally prominent Bay Area landscape architect, whose work is associated in spirit and in significance with the "Bay Region Style," of architecture of such designers as William W. Wurster. Church studied landscape design at the University of California and Harvard and taught for a brief time at the University of California. The Memorial Court is one of the very few of his designs accessible to the public, most of them belonging to private residences.

11. Federal Office Building - Although a Federal Office Building was not proposed in the Civic Center plans of 1912, it was not long after the plans were approved that such a structure was designated for the present site. A federal building moratorium which lasted from before World War I until December 1925 prohibited any progress during those years. In March 1927, \$2,500,000 was appropriated for a federal building somewhere in San Francisco. A year later, the city offered to donate the Civic Center site, and in October 1930, the government accepted. Local architects requested a design competition, but there was little criticism when Arthur Brown, in his capacity as an architect for the Treasury Department, received the commission. Plans were finished by the end of 1932, but increased costs delayed the start of construction until November 1933. The building was completed in May 1936 at a cost of less than \$3,000,000.

The Federal Building is highly successful from several perspectives. Like the State Building and the Orpheum Theater, it represents an affirmation of the City Beautiful and the Civic Center idea by an essentially outside party. As a part of the Civic Center, it admirably serves to link Market Street and the Civic Center visually. The uninterrupted, rhythmic colonnade leads the eye up U.N. Plaza and Fulton Street to the City Hall dome. The re-entrant corners and the frontage on U.N. Plaza (relative to the set back of the Public Library) make the building appear more visible from the Civic Center Plaza and more a part of the group.

At the same time that the building expresses the necessary aloofness and monumentality required in a classical building and a Beaux Arts plan, it makes effective and significant gestures to the human beings who must use the building. Typical in Arthur Brown's work, this concern is evidenced in the exceptional care lavished on details of both decorative and functional significance. On the exterior, the emphasis on details is in the base where it may be appreciated by passers-by. The angle and cut of the rusticated granite blocks elicits the maximum interest from light and shadows, achieving a tactile quality not often present in classical buildings. The keystone masks are at just the proper height to interest the pedestrian. Inside, the quality of materials and workmanship evidenced in the red hall tiles, iron light fixtures, radiator grates and telephone booths, to name a few, is far above average. The simple and direct organization of the building is highly functional. The only alterations in the building have been behind office doors. The building has been well maintained and is in excellent condition.

Arthur Brown and his contributions have been discussed elsewhere.

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12. United Nations Plaza - The United Nations Plaza will commemorate the founding of the United Nations in the Civic Center in 1945. The plaza will provide a grand pedestrian approach to the Civic Center and an uncluttered vista to the City Hall from Market Street. It promises to be an excellent addition to the Civic Center, enhancing it aesthetically, and providing a lively pedestrian area where cars now park. It is a contemporary indication of the continuing pride San Francisco takes in its Civic Center.

13. 1 United Nations Plaza - 1 United Nations Plaza is a very good example of Zig Zag Moderne architecture. It was designed by C.A. Meussdorger in 1927. Although not of the same style or size as the major Civic Center buildings, it is designed as if it were much larger with its alternate bands of dark and light verticals, not unlike those created by the columns and shadows of the Federal Building across the Plaza. It is finely detailed both in the relief panels at the tops of the piers and in the configuration of the copper bays with their lively polygonal skyline and curvilinear zig zag mullions.

14. Buker's Pet Store - Buker's Pet Store is a small scaled building typical of those built all over San Francisco after the earthquake of 1906.

15. McCarthy's Cocktail Lounge - A small scaled building typical of those built all over San Francisco after the earthquake of 1906. It has a handsome interior and Market Street facade which is obscured by paint and a sign.

16. 7th and McAllister Building - Built in 1906 on City Hall Avenue, which accounts for its angled siting. The building forms a fine classical facade for its site on a prominent corner. Although the classical design of the building predates the Civic Center, it is appropriate to its later surroundings. The building was sensitively remodeled in 1975 by Hanns Kainz and Associates with a striking glass wall on 7th Street. The original corner storefront with its iron mullions is intact.

17. Methodist Book Concern - Built in 1908 on City Hall Avenue by Meyers and Ward. Meyers and Ward built over 100 commercial buildings in San Francisco following the earthquake and fire of 1906. Following the demolition of the Alaska Commercial Building in 1974, this is one of the best remaining examples of this important local firm's work. It is a very good example of Neo-classical Revival design applied to a commercial office building, and is very finely detailed. It is one of the best examples of this typical post fire building type in the city.

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National Register of Historic Places

NOMINATION FORM

JUN 03 1991

United States Department of the Interior
National Park Service

CITY & COUNTY OF S.F.

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National Register of Historic Places Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic San Francisco Civic Center

and or common

2. Location

street & number vicinity of Van Ness Avenue & Market Street not for publication

city, town San Francisco vicinity of

state California code county San Francisco code

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name SEE CONTINUATION SHEET

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder's Office

street & number Room 167, City Hall

city, town San Francisco state California

6. Representation in Existing Surveys

title SEE CONTINUATION SHEET has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town 341 state

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National Park Service

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Property Owners

City and County of San Francisco
Real Estate Department
450 McAllister Street
San Francisco, California 94102

Chairman, Board of Supervisors
County of San Francisco
City Hall
San Francisco, California 94102

Bay Area Rapid Transit District
800 Madison Street
Oakland, California 94612

U.S. General Services Administration
Regional Historic Preservation Liaison
Public Buildings Service
525 Market Street
San Francisco, California 94103

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Representation in Existing Surveys (#6 Continued)

California History Plan: Inventory of Historical Features
1967 State
Department of Parks and Recreation, Historic Preservation Section
Sacramento, California

Junior League of San Francisco, Inc.
1968 Local
San Francisco, California

1975-1976 Architectural Inventory
1976 Local
San Francisco Department of City Planning
San Francisco, California

San Francisco City Landmarks
on-going Local
San Francisco Department of City Planning
San Francisco, California

National Register of Historic Places
1976 State
National Register of Historic Places
Washington, DC

Historic American Buildings Survey
1973 Federal
California Historical Society, San Francisco, California
also Library of Congress, Washington, DC

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Summary¹

The San Francisco Civic Center is a group of monumental buildings around a central open space (Civic Center Plaza), and additional buildings that extend the principal axis to the east and west. It includes all or part of 12 city blocks, six of which are combined into three double blocks that accommodate larger features. There are eight major and three secondary aboveground structures, two notable landscape features, and one major unbuilt site. Some street rights-of-way have been turned into pedestrian areas.

Of the buildings in the Civic Center, nine (City Hall, Civic [or Exposition] Auditorium, the Public Library, the State Building, the Federal Building, the War Memorial Opera House, the Veterans Building, the Department of Public Health Building, and the Civic Center Powerhouse) contribute to the national importance of the district. Two temporary buildings (the Department of City Planning and the Library Annex) are non-conforming intrusions of limited significance.

City Hall (1913-16)

City Hall occupies the double block bounded by Polk, McAllister, Van Ness, and Grove Streets. Rectangular in its ground plan, it consists of two rectangular office wings linked by a high central dome. The building is in late French Renaissance, or Baroque, style with its principal design feature, the dome, derived from several great domes in Europe. The dome rests on a rectangular base, stressed on the east and west facades by large pedimented porticoes. The office wings feature long Doric colonnades over a rusticated base, and slight projecting pavilions at the corners.

The City Hall is erected on a steel frame clad in gray granite. Its dome rises more than 300' above the street, higher than the U.S. Capitol. The office wings contain 4 stories above ground and a partially exposed basement. The base consists of the first floor and exposed basement, the columned superstructure fronts on the second and third floors, and the fourth-story attic is slightly recessed behind a balustrade.

On the Polk Street, or eastern, facade, three arched entrances in the base are reached by a steep flight of steps. Intricate door frames and sconces, and a balustrade between the columns on the next level, are all burnished iron, painted brilliant blue and gold. These colors are carried over in the decorations of the balustrades and windows of the entire facade and the interior. Six Corinthian columns in the superstructure carry a Doric entablature. There are paired columns at the ends of the portico and two single columns more widely spaced between. Behind and between the columns three French windows open onto a balcony. There are large windows overhead on the third floor, and large flat cartouches over them at the top of the wall. The pediment encloses a sculpture group by Henri Crenier, with a female "San Francisco" beckoning commerce and navigation.

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The Van Ness (western) facade is identical to Polk Street, except for details in the central portico, base, and superstructure.

The Grove Street and McAllister Street facades, virtually identical, are simplified versions of the principal facades. Slightly protruding pavilions at the angles are linked by simply fenestrated walls, with pilasters in the superstructure.

The dome is constructed on a steel frame, sheeted with copper and coated with lead. It was originally highlighted with gold. The vertical lines of the columns around the drum rise to an encircling skulldrap of surface decoration. A circling iron balustrade at the top encloses a tall spired lantern on a base of four low arches looking to the cardinal directions. Four taller arches rise over the base with pairs of free-standing fluted Doric columns flanking the arches and carrying a broken cornice. An urn carries through the cornice over each column. A tall slender tapering steeple with a crowning torch rises from the center.

The interior of City Hall is arranged with a central ceremonial hall or rotunda tying the office wings together. In the rotunda, a monumental staircase leads directly to the board of supervisors chamber in the Van Ness portico. Opposite this across the domed space is the mayor's office.

The entire basement and ground floor are utilized, but the higher floors are grouped around central light courts. Continuous hallways that encircle the light courts open into offices and other chambers.

A wealth of sculpture and decorative and highly symbolic detail, too extensive to catalog here, graces City Hall's interiors. Apart from the domed space, the ornamental treatments in the board of supervisors chamber and the mayor's office are especially elaborate.

The War Memorial Complex (1932)

The San Francisco War Memorial consists of a pair of very similar monumental Classical structures, the Opera House (309 Van Ness Avenue) and the Veterans Building (459 Van Ness Avenue), to either side of the formal Memorial Court. The complex is set in a double block bounded by Van Ness, McAllister, Franklin, and Grove Streets, and faces City Hall across Van Ness Avenue.

The Opera House is erected on a steel frame with reinforced concrete floors and walls. It is clad in terra cotta that simulates the granite used in its base, steps, and columns. The building is generally rectangular in shape, except for a high scenery loft at the rear and two staircase wings that project from the sides so near the front that they appear to be part of the main facade. There are four principal stories above ground and a leaded copper mansard roof.

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The building is a rather severe example of the Beaux Arts style with decoration encircling the building at all levels. The ground-floor base is deeply rusticated and cut with ranges of arches. The 2-story superstructure has a rusticated wall of lower definition and the same ranges of arches everywhere except the front facade, which is more elaborate. The attic is set back behind a balustrade.

The principal forward facade on Van Ness is reached by a series of long granite steps. It contains seven arches in the base, glazed and fitted with handsome bronze and iron frames. In the superstructure, eight pairs of large free-standing fluted Doric columns rise above the piers between the arches below and flank seven arches recessed just behind them.

The Court and Grove Street sides of the Opera House consist of rusticated walls with ten arches ranged across each tier from the staircase wings to the rear of the building. The Grove Street side has a marquee that runs the length of the building.

The rear of the Opera House is dominated by a large arch that cuts through the base and superstructure and two smaller arches on both sides in each tier.

The main Van Ness Avenue entrances open into a simple vaulted vestibule which leads into a grand foyer across the front of the building. Corridors run off along the sides of the building. This plan is roughly repeated on the higher levels.

Other than the concert hall, the ground-level foyer is the most highly decorated room. The blue and gold bronzed-iron light fixtures resemble those in City Hall.

The main hall is given a sense of splendor by its Classical detailing. The side walls reflect the exterior, with a rusticated base carrying a superstructure of high arches. The arches are latticed and hung with drapes, which originally camouflaged organ pipes but now house stage lights. A magnificent aluminum sunburst chandelier hangs from the center of the large smooth oval surface of the ceiling. A massive proscenium arch at the stage features statuary groups by Edgar Walter in the spandrels.

The seats (3302 with 300 standing) are arranged more like a movie theater than a traditional opera house, with two large balconies suspended directly from wall to wall. There is only one horseshoe section of box seating.

The west end of the Opera House contains dressing rooms and offices on all levels.

The exterior of the Veterans Building is virtually identical to the Opera House. The building sits on higher ground, however, and, in order to be at the same level as the Opera, is approached by a shorter flight of steps. The superstructure recedes to a longer open vestibule than in the Opera House. Instead of a scenery loft and high central arch on the rear, there are seven arches across both the base and superstructure.

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The interior of the Veterans Building is like a small opera house with a museum (the San Francisco Museum of Modern Art) atop it. The Herbst (formerly Veterans) Auditorium occupies the center of the building on the lower three stories. A corridor encircles the auditorium on each floor and opens into offices and meeting rooms on its outer sides. The museum is organized in the same way, around a central 2-story skylit sculpture court (now closed off and used as a movie theater), likewise surrounded by a corridor, which opens into exhibit rooms on the outside.

The principal entrance opens onto Van Ness Avenue. Behind the end arches in the base of the facade are veterans' groups offices to the south and the museum bookstore to the north. In the projecting southern wing, a Trophy Gallery leads to a Souvenirs Gallery; and in the similar northern wing are elevators to the museum.

The Herbst Auditorium is similar to the main hall of the Opera House, but is smaller and has more subdued detailing. It holds 1,100 people and had only one balcony until box seats were added in 1978. The arches of its side walls contain eight giant murals by British artist Frank Brangwyn depicting earth, air, fire, and water and their benefits to humanity. The murals originally hung in one of the demolished Panama-Pacific International Exposition structures. They were installed in the Herbst at the time of the building's construction. The ceiling of the Herbst is irregularly coffered; a traditional bronze chandelier hangs from its center. The chamber retains its essential appearance as of the time the United Nations Charter was signed in it.

In 1971, the third-floor offices were turned over to the museum by the veterans for use as offices and classrooms. Minor renovations were then carried out in various parts of the building.

Today, both the Veterans Building and the Opera House continue to serve the functions for which they were built. The Opera House is the permanent residence of the San Francisco Opera, Ballet, and Symphony and hosts other cultural events. The Veterans Building houses both veterans groups and the San Francisco Museum of Modern Art. A recent proposal by the museum to expand by removing the Herbst Auditorium has sparked discussion. The resolution of this issue is uncertain.

Memorial Court (1936)

The War Memorial Court occupies the area between the Opera House and the Veterans Building. It is enclosed on its open sides by blue and gold ornamental iron fencing that runs between the two buildings. The court is a central lawn encircled by a sidewalk lined with box hedges and sycamore trees and lighted by ornamental iron lamps.

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Exposition (Civic) Auditorium (1915)

Exposition Auditorium (99 Grove Street) fills the block bounded by Grove, Larkin, Hayes, and Polk Streets and faces the Civic Center Plaza from the south across Grove. Its four stories are erected on a steel frame clad in gray granite on the main facade and brick on the sides and rear. The Auditorium is designed in the Beaux Arts style with elements of both the French and Italian Renaissance.

The main facade is symmetrically arranged with a dominant central feature flanked by advancing pavilions and receding wings. The 2-story base is rusticated. The superstructure above contains pedimented windows, except in the central feature where three large arches reach through both tiers. A cornice caps the superstructure and a false attic rises above it over the three central planes.

The three high arches in the central feature rise between four piers in the base level, and four pairs of engaged Doric columns which stand on the piers in the superstructure. The rusticated base is divided by a long wooden marquee covered with copper sheeting.

The rusticated bases of the projecting pavilions on either side of the central feature contain large showcase windows in the ground floor with pairs of small windows above them. The cornice of the base sits on two pairs of brackets which frame the windows of the second floor beneath it, and, at the same time, serves as a base for two pairs of free-standing Doric columns in the superstructure. Each pair of columns extends through the heavy cornice of the fourth floor with festooned urns on granite bases.

The receding wings on the ground level contain plainly framed doors that match the showcase windows in the adjacent piers. Windows in the third floor have rounded pediments and balustraded balconies on brackets.

The sides and rear of the Auditorium are brick except for granite angle features on Polk and Larkin, around the corner from the main facade. The rear facade contains five planes reflecting those of the front. The central feature contains two high service doors.

A remodeling of the building in 1964 resulted in minor exterior alterations, including a slight extension of the westernmost pier in the central feature of the main facade to accommodate the principal escalator to Brooks Hall, the underground exhibition hall under the Civic Center Plaza; and extension of the projecting pavilions on the rear toward the sides.

The principal auditorium is reached through entrances at the base of the high arches, and two secondary halls through doorways in the receding wings. Seating capacity is 7,800 in the large auditorium and 900 in the side halls. Nineteen smaller conference rooms each hold 30 to 125 people.

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There have been several interior renovations. In 1921, G. Albert Lansburgh altered the main hall for use by the San Francisco Opera, adding a canopy which lowered the ceiling. After the Opera House was completed in 1932, the Auditorium was again remodeled, obscuring the open metal trusswork of the main hall with huge canvas murals and a forest of chandeliers. A further renovation by Wurster, Bernardi, and Emmons, and Skidmore, Owings, and Merrill modernized the interior in 1961-64.

The principal use of the Auditorium is for conventions. Until the 1960s renovation, however, departments of the city government used the upper floors.

Public Library (1916)

The San Francisco Public Library (200 Larkin Street) occupies all but the northeast corner of the block bounded by Larkin, Hyde, Fulton, and McAllister Streets. The library is erected on a steel frame clad in gray granite; it is shaped somewhat like a giant "P" with a square main building and an ell continuing the south facade the full length of the Fulton Street frontage. The Larkin and Fulton Street sides are the principal facades, and together with the end of the ell on Hyde and a flat pavilion around the corner from Larkin on McAllister Street, are treated in Italian Renaissance style. The remainder of the McAllister Street facade is more simply expressed. The other exterior walls, on the north and east, largely behind the annex (a temporary building that occupies the northeast corner of the library block), and the two interior light courts, are ordinary brick.

The ornamental facades consist of a rusticated basement crowned by a belt course and surmounted by a high story consisting of projecting corner pavilions joined by ranges of graceful arches. Over all is a high entablature which forms the well of the top story.

The main facade faces the City Hall over the Plaza across Larkin Street. Three large central doorways on the ground floor are flanked by two large rectangular windows cut into the rusticated wall on either side. There are seven plainly molded arches in the superstructure, those at either end belonging to flat pavilions framed by pairs of Doric pilasters. Under the end sills are pairs of tablets on which are inscribed the names of famous authors. Between the pavilions are five more arches, recessed together behind a row of free-standing Ionic columns, the bases of which are linked by a low balustrade. Each arch features a giant cement figure on a pedestal. On the third floor, cut in a great panel, is a legend identifying and dedicating the library.

The side facade on Fulton Street is a simplified variation of the Larkin facade. The ground floor has a single central ornamental doorway flanked by six windows on each side.

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The end of the ell on Hyde Street and the west end of the McAllister Street facade are exact restatements of the pavilion ends of the main facade. The remainder of the McAllister Street (north) facade consists of seventeen high narrow rectangular bays separated by simple piers and reflects the library stacks on the interior.

The principal ornamental public spaces are those which constitute a ceremonial progression and the two main reading rooms. The public spaces are grouped along the Larkin and Fulton Street sides and in the center of the building. The ceremonial spaces are especially noteworthy and form the distinctive architectural feature of the library. From an elaborately ornamented entrance vestibule, the view is clear through a succession of magnificent ceremonial spaces up a formal staircase to an enclosed landing, skylighted dramatically from the sides, and to the main room on the second floor. From the staircase area and from the main room there is ready access to two other principal reading rooms of the library, which connect to smaller and less imposing public rooms on the first and third floors. The stacks are on the McAllister Street side. Large interior courts for light and air are to either side of the central main room.

The main reading room is monumental. It is 65 feet square and 42 feet high and contains large scaled features similar to those on the building's exterior. The entrance and three other huge arches, one on each wall, are framed in a plain molding carried on giant free-standing Ionic columns. The room was originally called the "delivery room," but now houses card catalogs and information services.

The two other large reading rooms also have special decorative treatment. The Literature and Philosophy reading room, originally a general reading room, off the main room, runs almost the entire length of the Fulton Street facade. The History and Social Science reading room, off the staircase area opposite the main room, was originally the Reference Room; it runs the length of the Larkin Street side. Both rooms are modeled after early Renaissance halls. Two giant murals, one in each reading room, depict American migration from New England to California. They were painted by Frank V. DuMond for the Panama-Pacific Exposition.

The rest of the library is relatively plain. Most of the original functions of the rooms are at least generally the same as originally intended. Only two rooms, of lesser importance, have been thoroughly remodeled. The Fulton Street entrance has also been closed off and is used as an office area. The original "old Italian" accessories, which still predominate, have a high degree of unity.

Although the Library is in excellent condition, in recent years it has suffered from overcrowding.

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Library Annex (1945)

The Library Annex (45 Hyde Street), a "temporary" structure, occupies the northeast corner of the Library block. It is a 3-story rectangular wood building. Its flat white walls are completely plain except for rows of rectangular windows on each floor. Built for the U.S. Navy, it has served the library and city departments since 1948.

California State Building (1926)

The State Office Building (350 McAllister Street) is basically rectangular, occupying the south half of the block bounded by McAllister, Larkin, Golden Gate, and Polk Streets. The north half of the block contains the State Building Annex (1957), which is about the same size. The latter structure is attached to the State Building in the center of the block allowing the buildings to function as one. Visually, however, they appear separate. (The Annex is not included in this nomination.)

The State Building is 6 stories high, constructed on a skeleton of steel and sheathed in gray granite and terra cotta simulating granite. The Italian Renaissance style of the building is fully realized on the long main facade, which faces across McAllister Street to the Civic Center Plaza, and on the ends of the main forward section of the building. A rear section, set back from Polk and Larkin Streets, is treated more simply.

The entire main facade is lightly rusticated. It is broken up into a high 3-story base surmounted by a 2-story superstructure of glazed arches and pedimented windows with a simple top-floor entablature. The most interesting feature of the facade is the entrance motif with three high arches, in the center of the base, which open onto an air-vaulted vestibule. To either side of the arches are nine simple rectangular windows evenly spaced across the facade on each floor. Three elaborate framed doorways enter the building from the vestibule.

The second level is dominated by thirteen glazed arches marked with voussoirs. Between the arches are twelve vertical pairs of rectangular windows with simple pediments over larger lower windows and vertical panels over the upper ones. Above each arch and pair of windows, in the entablature, is a small rectangular window.

The sides are treated like the main facade with three windows on each floor in the base; a central glazed arch and two flanking vertical pairs of windows with adjacent pilasters in the second level; and three plain windows with panels in the entablature.

The other public wall surfaces are simplified versions of the main facade. There are three rectangular windows in each floor of the rear sections which face on Larkin and Polk Streets. The treatment of the base is identical to other base areas, but the superstructure is only ornamented with pediments over the two outside windows on the third floor.

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The back of the building was originally adorned like the rear sides with four windows across from either end and brick in between. Now only two windows at each level are exposed; everything else between has been cut out for the connection between the old building and the Annex.

The interior of the State Building contains a functional organization of offices, which are not elaborately decorated. The only exception is the 2-story Supreme Court room, which was extensively remodeled in 1956.

Federal Building (1936)

The Federal Office Building (50 U.N. Plaza) occupies the entire block bounded by U.N. Plaza, Leavenworth, McAllister, and Hyde Streets. It is a generally rectangular building with a large central court. There are 5 principal stories and a mansard roof above. The building is erected on a steel frame clad in gray granite.

Its Classical styling, in a generally French Renaissance manner, is fully realized on the U.N. Plaza, Hyde, and Leavenworth Street sides. The McAllister side is treated more simply but still has a Classical quality. The U.N. Plaza side, with a long colonnade, is the principal facade and contains the main entrance. Reentrant corners, at U.N. Plaza and Hyde, and at U.N. Plaza and Leavenworth, contain secondary entrances.

On all sides there is a 2-story base of rusticated blocks surmounted by a higher 2-story tier, with an essentially smooth background wall surface. The second tier is surmounted by a simple cornice, above which is an interrupted balustrade. On all but the central section of the McAllister facade there is another story set back behind the balustrade and capped by a mansard roof.

The U.N. Plaza facade contains three high arched entrances in the center of the rusticated base. Each arch is glazed and set in an iron frame painted silver and gold. To either side of the arches there are eight windows on each of two floors. Alternate windows on the ground floor bear massive masks of Classical faces on their keystones. The windows are paired vertically, with the second-story windows being smaller. The vertical pair of windows at either end of the facade is set back in a slightly receding plane which carries to the roof.

The Hyde and Leavenworth Street facades are identical simplified variations of the U.N. Plaza facade. There are fourteen windows in each floor of the base with the last vertical pair at both ends set in receding planes which carry to the roof. Giant keystone masks are set over every third ground-floor window. The second tier contains a single vertical pair of windows flanked by free-standing fluted Doric columns with Doric pilasters behind.

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Flanking pavilions on the McAllister Street facade are identical to the Hyde and Leavenworth facades with three windows at each level. The receding central section of this wall contains a rusticated base with a single glazed arch in the center. There are eight windows on either side in the ground floor and nine windows on the second floor. The second tier simply contains 19 vertical pairs of windows with horizontal panels between them. There is the same regular entablature and balustrade found elsewhere at the top of this section of the wall, but there is no fifth floor or mansard roof. The shape of the central court reflects that of the exterior of the building, but it is faced with gray industrial brick.

The interior contains identical hallways that encircle the building on all four principal floors. These halls open to offices on both sides. The only alterations in the building have been behind office doors. It has been well maintained and is in excellent condition.

Department of Public Health Building (1932)

This building (101 Grove Street) sits on a rectangular lot at the northeast corner of the block bounded by Polk, Grove, Van Ness, and Ivy Streets. It covers the full rectangular lot at ground level, but has a light court above the ground level at the rear of the building, and is thus a "U" shape above the first floor. The structure is of reinforced concrete clad in gray granite, executed in the Italian Renaissance style on its public faces. The facade on Ivy Street and the west wall are gray industrial brick. The principal entrance is in the reentrant corner at Grove and Polk Streets, angled to face the Civic Center Plaza.

The ornamental facades are decorated in two principal horizontal bands above a smooth granite base. A 2-story lower level consists of a rusticated wall cut by plain rectangular windows. This is capped by a plain flat belt course, above which is another 2-story section with a smooth wall cut by a similar configuration of windows. Alternate windows on the third floor are framed by simple pediments of voluted brackets and slightly projecting balconies.

The Polk Street facade contains seven windows evenly spaced across the wall at each level; there is a door in the third window space from the Ivy Street corner on the ground floor. The Grove Street facade contains fifteen windows at each level with a door in the fourteenth window space on the ground floor and alternate pedimented and balconied windows on the third floor. The reentrant corner at Polk and Grove consists of a high arched doorway in the first two floors and one window in each of the third and fourth floors. The third-floor window is framed just like those on the other facades but with a longer balcony.

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The main entrance opens into a small lobby with gray marble walls and floors. The Grove Street entrance is a smaller version of the main entrance. The parts of the building reached by these two entrances serve the Department of Public Health as offices, laboratories, and clinics. The Polk Street entrance opens on a small plain lobby from which a stairway rises, leading to a rear section of the building not connected to the main office areas in front. This smaller rear area was originally a women's prison, and is still marked by barred windows at the rear; it now is a clinic. The rear entrances are to a section of the building used as the Central Emergency Hospital. Interior renovations occurred during the late 1930s and in 1966.

Civic Center Plaza (1915)

The Plaza is bounded by Polk, McAllister, Larkin, and Grove Streets. A paved pedestrian area lined with flagpoles runs where Fulton Street once cut through the block from east to west. A long rectangular pool sits in the center of the paved area with rows of sycamore trees at its sides. Park areas to either side are circumscribed by concrete walks; a central square lawn is flanked to the east and west by rows of olive trees. The present landscaping scheme dates from the early 1960s; it was put in place after Brooks Hall and a parking garage were constructed under the Plaza. The Plaza formerly was similar in design. During World War II, prefabricated barracks were erected in the Plaza for military men on leave.

Brooks Hall (99 Grove Street), a 90,000-square-foot exhibition area, is under the south half of Civic Center Plaza. The hall was planned by Wurster, Bernardi, and Emmons; and Skidmore, Owings, and Merrill and constructed in 1956-58. It is connected to the Civic Auditorium by ramps. A parking garage (355 McAllister Street), completed in 1960, is under the north half of the Plaza.

Civic Center Powerhouse (1915)

The powerhouse, built about 1915, is a small squarish building in the northeast corner of the small lot at the northeast corner of Larkin and McAllister Streets. It is constructed of reinforced concrete and has exterior walls decorated with a few simple Classical details. A high steel stack, supported by two prominent girders, rises from its back corner. The Powerhouse still supplies steam heat to the entire Civic Center.

Marshall Square (1870)

Marshall Square, named after James Marshall, whose discovery led to the California gold rush, is the block bounded by Larkin, Fulton, Hyde, and Grove Streets. It is the only major site in the Civic Center plan never to have acquired a sizable structure. At present, the Department of City Planning (100 Larkin Street), on the west side of the block, faces the Civic Center Plaza. A long sloping driveway to

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Brooks Hall (under the Plaza) runs the length of the Fulton Street side of the block. The Pioneer Memorial is at the corner of Hyde and Grove Streets. The remainder of the block is used for parking. A variety of suggestions have been made for the future use of the square.

Department of City Planning Building (USO Hospitality House) (1941)

This structure was built as a "Hospitality House" for the United Service Organization (USO) in 1941. It served to entertain military personnel quartered in temporary barracks in the Civic Center Plaza. An irregularly shaped, flat-roofed, 1-story building constructed on a wood frame, it is an example of late Moderne architecture, with strips of white walls, blue windows, and rounded corners. Although it was only intended to be a temporary structure, it remains in good condition. After World War II, ownership was transferred to the city, which has used it for offices.

The Pioneer Memorial (James Lick Memorial) (1894)

Lick left the largest part of his fortune to erect public statuary in San Francisco. This sprawling work was sculpted by Frank Happersberger to honor the miners, traders, cowboys, sailors, and other pioneers who came to California seeking their fortunes and remained to settle. It consists of groupings of bronze statuary on a central stone base and four projecting piers. A female "California" with a bear at her feet and a shield and a spear in her arms occupies the central pedestal. Two allegories and two tableaux on the piers are entitled "Early Days," "Plenty," "In '49," and "Commerce." In addition there are four bronze relief scenes, five relief portraits, and numerous medallions, plaques, and inscriptions. The most notable aspect of this work is the modeling of the large figures, ordinary people depicted in heroic groupings.

United Nations Plaza (1975)

The 1-acre United Nations Plaza commemorates the founding of the United Nations in the Civic Center in 1945. It consists of former Fulton Street, between Market and Hyde, and Leavenworth, between Market and McAllister, which have been converted into a pedestrian plaza. The entire area is paved in brick, with granite borders that echo the principal materials of the Civic Center buildings. The architects were Mario Ciampi and Associates, John Carl Warnecke and Associates, and Lawrence Halprin and Associates. U.N. Plaza provides a pedestrian approach to the Civic Center and a clear view from Market Street to City Hall.

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Footnotes

¹This description condenses Michael Corbett's description of the Civic Center that appears in the National Register of Historic Places nomination form (1976). He drew extensively on municipal sources cited in his bibliography.

²A portfolio of newspaper items on this question is available for review and will be permanently filed with this nomination.

8. Significance

Period	Areas of Significance—Check and justify below			
prehistoric	archeology-prehistoric	X community planning	landscape architecture	religion
1400-1499	archeology-historic	conservation	law	science
1500-1599	agriculture	economics	literature	sculpture
1600-1699	X architecture	education	military	social
1700-1799	art	engineering	music	humanitarian
1800-1899	commerce	exploration settlement	philosophy	theater
X 1900-	communications	industry	X politics government	transportation
		invention		X other (specify) Recreation

Specific dates 1913-51

Builder Architect Multiple (see below)

(world's fair)

Statement of Significance (in one paragraph)

Summary

... when the shores of the Pacific are occupied as the shores of the Atlantic now are, when all around the vast arena formed by America, Asia, and Australia are great nations of wealth and culture, with hundreds of Bostons and Baltimores, of Londons and Liverpools, the great American republic would scarcely be satisfied with only a porter's lodge at her western gateway.

--Hubert Howe Bancroft (1907)¹

The San Francisco Civic Center, the scene of events of national and international importance, including the founding of the United Nations and the drafting and signing of the post-World War II peace treaties with Japan, outstandingly illustrates the era of turn-of-the-century municipal reform movements in the United States and early public and city planning. By general consensus, its architecture and plan are regarded as one of the finest and most complete manifestations of the "City Beautiful" movement in the United States. Henry Hope Reed, a well-known scholar of Classical architecture, has called it "the greatest architectural ensemble in America."²

The Civic Center also embodies the city's phoenix-like resurgence after the disastrous 1906 earthquake and fires. The Civic Center remains the permanent manifestation of this phenomenon; it shared its origins, however, with its Siamese twin, the Panama-Pacific International Exposition of 1915. Exposition Auditorium, in the Civic Center, remains as the only link between these two great projects and the only intact survivor of the Exposition, one of the most notable of America's World's Fairs.³

The "City Beautiful" Movement

The "City Beautiful" movement, an aspect of the general drive for municipal reform that sprang up in the 1890s and continued after the turn of the century, intended to bring order and beauty to American cities. The national impetus to the movement was the World's Columbian Exposition in Chicago in 1893, called the "White City" by its admirers for its large white Classical buildings that were arranged in an orderly manner around a lagoon in a "Court of Honor." The apparent harmony, cleanliness, and grandeur of the White City captivated the American public and directly influenced urban planners and architects for almost 40 years. A western echo of this idealistic spirit was expressed in Joaquin Miller's novel, The Building of the City Beautiful, published the same year as the Chicago fair, in which the hero pursues a visionary scheme to erect an ideal city athwart the Golden Gate.⁴

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The most immediate effect of the City Beautiful movement was the imitation of the White City in world's fairs that were held around the country in the next two decades. The fairs spread the ideals of Classical architecture, Beaux Arts planning, and the example of cooperation among architects for greater effect in an ensemble. But, like the White City, these expositions, which involved multiple structures and elaborate landscape plans, lasted for a season or two and were then largely demolished.

A spectacular and well-known longer-term application of City Beautiful principles was in the revival of L'Enfant's plan for Washington, D.C. More characteristic and widespread results of the movement were city, park, and civic center plans. Many cities, large and small, commissioned such plans. Of the number prepared for major cities, however, only San Francisco's civic center came near to completion. It originated in tandem with a great exposition to be held in the city. Both were intended to fulfill the visions of San Francisco's elite, who saw their city as a modern-day Florence.

History

San Francisco's Old City Hall crumbled in the first 60 seconds of the 1906 earthquake, and its replacement became a lively public and political issue. That structure, on the site now occupied by Exposition Auditorium, had been begun in 1872, but, principally because of corruption in city government, was not completed until 1897, at the then-phenomenal cost of \$5.75 million.

There were suggestions that the superstructure or foundation of the old building be reused, but, by the end of 1908, demolition was under way. Those who supported a new City Hall would eventually join with other efforts to promote San Francisco, including a drive to erect a new public auditorium to attract conventions.

Already, in 1899, Bernard J.S. Cahill, with the encouragement of reform-minded Mayor James D. Phelan, had put forth a Civic Center plan that came to naught. Out of office, in 1904, Phelan had also been instrumental in the establishment of the Society for the Improvement and Adornment of San Francisco. The Society invited Daniel Burnham to provide the city with a grand plan and also suggested to Cahill that he revise his 1899 plan. (The latter plan was similar to the tightly grouped one later adopted.) Burnham's grandiose master plan for the city, including a Civic Center, was ready in 1905 and was delivered from the printer the day before the earthquake on April 18, 1906; it, like Cahill's plan, languished.

In 1909, although San Francisco had been reconstructed essentially on pre-earthquake lines, Burnham was asked to revive and revise his Civic Center plan. Willis Polk, his deputy, handled the design, placing a semicircular group at the corner of Van Ness and Market. Stirred by what he conceived to be the impracticality of the

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plan, Cahill revised his 1904 scheme slightly and argued that the Burnham/Polk proposal was too expensive, disruptive, and likely to be delayed by litigation. The Burnham/Polk plan was put before the public and easily defeated.

These conflicting views of the form the Civic Center should take became linked to plans for a major international exposition to be held in San Francisco. In 1910, the Panama-Pacific International Exposition Company was formed to hold a fair in 1915. By the mid-summer of 1911, the directors of the company had decided to build an Exposition Auditorium as a lasting reminder of the grandeur of the Exposition and as a permanent contribution to the city. To justify the Auditorium as an Exposition expense, its conferences would meet there without paying rent.

A vice-president of the Exposition Company, James ("Sunny Jim") Rolph, ran for mayor in September 1911. A municipal street railway, the Hetch-Hetchy water project, and other civic improvements were parts of his program, but the Exposition and the Civic Center ideas were its cornerstones. The Civic Center would permanently exhibit the grandeur which the Exposition would only briefly evoke. They would together demonstrate convincingly to the world that San Francisco had not simply recovered from the earthquake but had become a thriving and civilized metropolis of international importance. Rolph won a landslide victory, and the city moved forward on both projects.

The Final Civic Center Plan

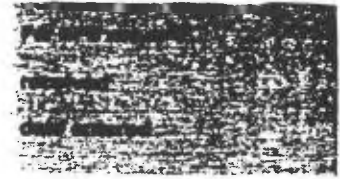
After Rolph's election, steps toward planning of the Civic Center and the construction of the Exposition moved quickly, in hopes of completing at least the City Hall and Auditorium in time for the Exposition. In January 1912, the board of supervisors endorsed a revival of Cahill's Civic Center plan of 1909. The issue of its location was turned over to an architectural commission under the auspices of the Exposition, including Willis Polk, William B. Faville, and John Galen Howard, among others; a clear majority chose the present site.

The mayor appointed another commission (John Galen Howard, Frederick W. Meyer, and John Reid, Jr.) to select a final plan, oversee a City Hall design competition, and implement the plan. Howard, the chairman, guided the initial stages and campaigned for a March 1912 bond issue to finance the Civic Center and City Hall. Spurring public approval was the announcement by the State, just before the election, of its intention to erect a State building in the Civic Center. The bond issue passed overwhelmingly and the City Hall competition began quickly.

The approved Civic Center plan, then, consisted of a central plaza with the City Hall to the west, a State Building to the north, the Public Library and an Opera House to the east, and Exposition Auditorium to the south. Four corner lots between the main buildings were reserved for a Health Building, a Fire and Police Building, a Powerhouse, and an undetermined public building. The use of the site of the

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present Federal Building was also unspecified. Narrow strips, to be lined with arcades and peristyles, were also to be acquired on all properties fronting the Civic Center.

The Panama-Pacific International Exposition

The Panama-Pacific International Exposition of 1915, held in a 635-acre site in the Marina area of San Francisco, was, from the viewpoint of scholars who have studied the history of world's fairs, a notable event.⁵ As a recreational spectacle, it presented the same variety of amusements, exhibits, technological innovations, and spectacular architecture as others in the tradition. The "car trains" used in zoos, for example, originated there,⁶ and the world's first indoor airplane flight took place in the giant Palace of Machinery.⁷

World's fairs, though they have their lighter side, which tends to capture popular fancy, can also be appreciated from serious perspectives. Architectural historians, for example, have stressed the attention to the color schemes of the buildings and plantings and the use of soft indirect light as notable innovations at the Panama-Pacific International Exposition. They have also noted the Exposition's emphasis on the arts, rather than technical sciences, that would have been expected in light of the primary event the Exposition was celebrating, the opening of the Panama Canal.³

While it would be possible to elaborate on the legacy of the Panama-Pacific International Exposition in terms of both its architecture and recreational aspects, which are both highly significant, such a discussion would conclude with regrets that, aside from Exposition Auditorium, no structures from it have survived intact.

The Palace of Fine Arts, by Bernard Maybeck, a structure of great architectural interest, survived until the 1960s. Then, however, it fell prone to the temporary character of the materials of which it and most other Exposition structures had been built, and had to be demolished. It had won such a place in the hearts of San Franciscans, however, that it was shortly thereafter reconstructed.⁹ (It is not recommended for National Historic Landmark designation because, while important, it does not meet the extraordinary tests required for the National Historic Landmark designation of reconstructions.)

Certain tangential legacies of the Exposition have also survived, including much of the artwork in the early Civic Center structures and the great municipal pipe organ, from the Exposition's Festival Hall, which was installed in Exposition Auditorium in 1917.

Exposition Auditorium, however, intended as a permanent contribution to the city by the Exposition, does remain, though it is in a detached location from the Exposition's main site. Exposition Auditorium is the link between the two great events of 1915 in San Francisco, the Exposition and the Civic Center. The Civic Center would grow and endure and transcend even the significance its planners had envisioned.

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Implementation of the Civic Center Plan

John Bakewell, Jr., and Arthur Brown, Jr., designed the City Hall, while Howard, Meyer, and Reid received the Exposition Auditorium commission. Construction of City Hall began quickly, in April 1913, and of Exposition Auditorium in July of the same year. The Auditorium was dedicated on January 5, 1915, in time for the Exposition. The Powerhouse and Plaza were also finished when the Exposition opened. The new City Hall, on the other hand, was not ready until early 1916, after the Exposition had closed.

With the City Hall and Exposition Auditorium as anchors and the approved Civic Center plan as a guide, other buildings were added. A home for the San Francisco Public Library, which had been moving around in various temporary quarters since its establishment in 1878, was constructed in 1915-17, by George Kelham. World War I and the subsequent depression delayed further progress into the 1920s. The State Building, begun in 1920, was thus not completed until 1926.

On the other hand, the proposed arcades and peristyles were never built. And, although the builders of the Orpheum (then Pantages) Theater planned to face the theater's blank rear walls to match the Civic Center's buildings, a never-resolved dispute arose over who would pay for the facing. The walls have never been faced.

Construction of the War Memorial Complex

The Civic Center, then, as it was originally approved, gradually reached virtual completion. A new development west of the City Hall, the War Memorial Complex, expanded the Center. Completed in 1932, these buildings thoroughly harmonize with the original plan.

Even before the end of World War I, a memorial to honor those who had died in the struggle was proposed in San Francisco. There was great public debate over the nature of the project, and whether it should take the form of a monument; a "living memorial," such as an opera house; or some other character.

San Francisco had been an enthusiastic opera town almost since the "Gold Rush," but it had had little luck with opera houses, with several burning down. The last of these, the Tivoli, perished in 1906. Every version of the Civic Center plan had called for an opera house.

In 1918, a citizens' group revived the idea and invited the American Legion to join in support of a War Memorial Opera House. Together the two groups raised substantial funds and gained public support. A prestigious architectural advisory commission (Bernard Maybeck, John Galen Howard, Willis Polk, Ernest Coxhead, G. Albert Lansburgh, John Reid, Jr., Frederick Meyer, and Arthur Brown, Jr.) drew up the site plan. By 1925, it had been decided that Brown would design the buildings with Lansburgh collaborating on the Opera House.

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The scope of the project required far more money than had been raised privately and, with the help of the local newspapers, a bond election was approved in 1927. It was 4 more years before construction began, because of disagreements between the veterans, opera supporters, the mayor, and the board of supervisors over allocations of funds and space. Construction finally began in the summer of 1931 and was complete in the fall of 1932.

Although there were sound aesthetic reasons for designing the two buildings of the War Memorial as a matched pair, in the end they were made identical because neither the opera supporters nor the veterans would consent to the other having a more complete, costly, or magnificent home. As the Opera House was the more complicated structure, it was designed first and the Veterans Building derived its shape and design from it.

Other and Later Features

Contemporary with the War Memorial Complex, the Department of Public Health Building was constructed in 1931-32, under the direction of Samuel Heiman of the City Architect's Office. A landscaped Memorial Court, between the Opera House and the Veterans Building, was planned by Arthur Brown along with the two structures, but was not built until 1936, from designs by Thomas Church.

Construction of the long-promised Federal Building, also designed by Brown (in his capacity as an architect for the Treasury Department), was begun in late 1933 and completed in 1936. Its addition essentially brought the Civic Center to completion.

Events in the Civic Center

The beauty, monumental character, and excellent and varied facilities of the San Francisco Civic Center have drawn important people, meetings, and events to it. Two of these events are of international importance: the organization of the United Nations (1945) and the Peace Treaties with Japan (1951).

The United Nations Conference on International Organization met in the Civic Center between April 25 and June 26, 1945. Heads of state and delegates from 50 countries attended the conference. Organizational details and the drafting of the United Nations Charter occurred in the Veterans Building; the Charter was signed in an 8-hour ceremony in the Veterans Auditorium (now the Herbst Theater) on June 26.

Ceremonial events and speeches took place in the Opera House. Concerts and public gatherings for the delegates, including the welcoming ceremony, were in the Exposition Auditorium. The Public Library provided its facilities and services. The United Nations Conference demonstrated how successfully the buildings in the complex support one another in function as well as design.¹⁰

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A little more than 6 years later, on September 8, 1951, representatives of 49 nations signed a general peace treaty with Japan, returning full sovereignty to her after World War II. Japan, in the treaty, relinquished her claims to territories outside the home islands. In a separate treaty between the United States and Japan, concluded the same day, Japan granted the United States permission to continue stationing armed forces there. Both treaties, drawn in the Veterans Building, were signed in the Opera House.

Nationally important events associated with the Civic Center have been varied in character. The Democratic National Convention of 1920, in Exposition Auditorium, at which James M. Cox and Franklin D. Roosevelt were nominated for President and Vice-President, respectively, helped to fulfill a key role foreseen for that structure. City Hall's magnificent domed space has been utilized on state occasions, including the reception of distinguished visitors, such as the Presidents of the United States and French President Charles de Gaulle. President Warren G. Harding lay in state there in August 1923, after his sudden death in San Francisco, as did former Mayor James Rolph, the leading political figure behind the success of the Civic Center, in 1934. He died while Governor of California. That same year, events associated with the violent San Francisco general strike swirled around the Civic Center. Later events have included House Un-American Activities Committee hearings in the 1950s, in City Hall, and anti-Viet Nam War demonstrations in the 1960s.

Architectural and Aesthetic Evaluation of the Civic Center Plan and Buildings

Within the scope of turn-of-the-century Classical architecture in the United States, the San Francisco Civic Center contains a superlative example, in the City Hall, and several fine examples of the mode. They cannot, however, properly be evaluated solely in isolation. Seen in the context of the Civic Center as a whole, and in relation to City Hall, they together achieve distinction, if they are judged on the degree to which each enhances the group without distracting from the City Hall. These qualities are achieved through a harmony of color, materials, scale, size, texture, rhythm, and style. The ensemble is a monument of architecture and a triumph of early 20th-century American city planning.

The Civic Center carries out City Beautiful planning concepts in its Classical style of architecture, in its association with municipal reform, in the restraint shown by the individual architects in the integration of their structures into the Civic Center plan, and in the manner in which the Civic Center defined its importance in architectural terms. In San Francisco, moreover, the Civic Center represented the city's emergence as a regional center of national importance.

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The San Francisco City Hall is widely regarded as one of the finest examples of Beaux Arts Classical architecture in the United States. A very conservative building for its day, it is within the tradition of American capitol buildings such as the U.S. Capitol. Yet the influence of the Beaux Arts revival of the Baroque ideal and Arthur Brown's masterful and scholarly hand set it apart.

City Hall also serves as a powerful centerpiece and focal point for the civic complex, with the dome serving as the end point of major vistas from the east and west and as a dominant point of reference. Although not the first building constructed in the complex, the City Hall was the first to be designed and all subsequent buildings have deferred to its grandeur. Every other major Civic Center building echoes the spirit and details of the City Hall, in such general matters as the character of the office wings and in such details as the rusticated bases.

The finest feature of the City Hall is its dome, whose exterior has been described as an effective and coherent synthesis of the European dome from the 16th to the 18th centuries. The interior domed area, with its elaborate detail, its imaginative but correct use of Classical elements, its grand staircase, handsome blue and gold metalwork, and dramatic lighting, is a magnificent Baroque space, comparable to the finest in the United States.

The siting and design of the War Memorial Complex extended the Civic Center to an area not included in the original plan. And, although designed 15 years later than the City Hall, the War Memorial is, nevertheless, aesthetically inseparable from it. The success of the complex is due principally to the designer of its buildings -- also Arthur Brown.

The planning of the War Memorial was masterful in terms of its relationship to the City Hall, which had been criticized as being too short for its block and in need of two or three more bays at each end. By lengthening the front facades of the War Memorial buildings, they protrude beyond the wings of the City Hall and permit an imposing view of the War Memorial from the Plaza. The lower scale of the two War Memorial buildings and the court between them are also effective in highlighting the City Hall. Viewed from the west end of the complex, the War Memorial buildings focus the view on the dome of City Hall.

The Public Library is an excellent example of American Beaux Arts architecture in the tradition of Classical Revival European and American libraries, such as Cass Gilbert's Detroit Public Library, on which it is closely modeled. The long arcade of the Fulton Street facade, with the colonnade of the Federal Building, defines the principal planning axis of the Civic Center and directs the eye from Market Street to the City Hall dome. The Larkin Street facade, across the Plaza from City Hall, reflects the design of the City Hall in its main features.

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The principal issue in the Library's design competition, the shape of the building and its relation to the others in the Center, clearly illustrates the impact of the City Beautiful movement on an individual building. The winning architect conformed his building in shape and exterior decoration to integrate his structure with the plan of the Civic Center.

The Exposition Auditorium is designed in a very traditional Beaux Arts manner with a multi-faceted facade, huge bays, and paired columns. As an aesthetic element of the Civic Center, it plays a unique role. The other buildings defer to the City Hall and reflect its rhythmic and Classical qualities. They might almost serve as the base for the dome themselves in their style, but the form of the Auditorium facade echoes the features of the dome itself. The small scale of the Auditorium's details, on the other hand, serves to harmonize it with the City Hall and other buildings.

The Federal Building links Market Street and the Civic Center visually. The uninterrupted rhythmic colonnade leads the eye up U.N. Plaza and Fulton Street to the City Hall dome. The reentrant corners and the frontage on U.N. Plaza (relative to the setback Public Library) make the building more visible from the Civic Center Plaza and thus appear to be more a part of the group.

The State Building, occupying the full-block street frontage, balances Exposition Auditorium across the Plaza. The masterful handling of the War Memorial complex brings the State Building into relationship with the other Civic Center buildings.

The Civic Center Plaza, as the central feature of the principal grouping of Civic Center buildings, provides views that emphasize the unity of all the monumental buildings.

In the 1912 plans for the Civic Center, in addition to the major buildings on blocks facing the Plaza, four sites, opposite the corners of the square that would complete the Classical wall all the way around the Plaza, were reserved. On the four sites, only two structures, the Powerhouse and the Public Health Building, have been constructed. The failure to build on all four corners is due to their inclusion in the plan for aesthetic rather than practical considerations.

Of itself, the Department of Public Health Building is a simple but pleasing exercise in the Italian Renaissance style. In its shape and orientation, however, it helps to fill the gap between the Exposition Auditorium and City Hall; it is the same height as those two buildings and mixes their decorative features.

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The Architects and Advocates of the Panama-Pacific International Exposition and the Civic Center

Just as the beauty and importance of the Civic Center is diffused among many elements, so no one person can be singled out as having presided over its development and that of the Panama-Pacific International Exposition. The same individuals were, with a few exceptions, involved in both projects. Mayor Phelan, Bernard J.S. Cahill, the Society for the Improvement and Adornment of San Francisco, Daniel Burnham, and the supporters of the Exposition all helped mold the Civic Center idea. Mayor Rolph and architect John Galen Howard were probably most responsible for winning its acceptance. Arthur Brown, Jr., designed most of the buildings. Many of the men and groups were involved at more than one stage, and some, like Willis Polk, never left any tangible marks of their influence, yet were significantly involved through their support and service on the various commissions and design review boards that participated in the Center's growth and the building of the Exposition. A number of other individuals deserve credit, because the architects involved in the conception and execution of the Civic Center were an exceptional group, and some discussion of their background and accomplishments will make clearer the character of the individuals involved in these achievements.

The architects of the Civic Center were well grounded in the formal training required for their tasks. Six (John Galen Howard, John Reid, Jr., George Kelham, Arthur Brown, Jr., John Bakewell, Jr., and G. Albert Lansburgh) had attended the École de Beaux Arts, and three (Howard, Walter D. Bliss, and William B. Faville) had apprenticed under McKim, Mead, and White.

The École de Beaux Arts in Paris, the most important school of architecture late in the 19th century, purveyed the ideas, which, in the United States, became incarnated as the City Beautiful movement. Certain American schools and East Coast architectural firms provided similar training and promoted many of the same ideas. The New York City firm of McKim, Mead, and White was one of the most influential.

Arthur Brown, Jr., was the architect of more buildings in the Civic Center than any other individual, and they stand out as the finest. With John Bakewell, Jr., his partner (1906-28), he planned the San Francisco, Berkeley, and Pasadena City Halls; the Horticulture Building at the Panama-Pacific International Exposition, which was a domed structure larger than the Pantheon; the Santa Fe Depot in San Diego; and many buildings at Stanford University. Later, he designed the War Memorial Complex, Federal Building, and Coit Tower in San Francisco, and the Department of Labor and Interstate Commerce Commission Buildings in Washington, D.C.'s Federal Triangle. He served on the architectural boards of the Panama-Pacific International Exposition and the 1933 Chicago World's Fair, and chaired the Golden Gate Exposition held on Treasure Island in San Francisco in 1939-40.

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G. Albert Lansburgh, who assisted Arthur Brown with the Opera House, also served on the Panama-Pacific International Exposition board. He was principally known as a theater designer for the Orpheum chain, and built vaudeville and movie house for the company throughout the United States.

George Kelham, the architect of the Public Library, chaired the architecture committee of the Panama-Pacific International Exposition and designed its Court of Flowers and Court of Palms. He had arrived in San Francisco in 1909 to supervise construction of the Palace Hotel, for the firm of Trowbridge and Livingston. Kelham's greatest impact on the city was as a skyscraper designer in the late 1920s and early 1930s. As much as any person, he gave definition to the famous skyline that lasted into the 1960s. His most prominent buildings are the Standard Oil Building, the Russ Building (the city's tallest from 1927 to 1964), and the Shell Building. As supervising architect for the University of California, he also did the plan and four buildings at UCLA.

John Galen Howard chaired the advisory board that selected the plan for the Civic Center (1912) and oversaw the early stages of its implementation. Although Howard collaborated with Frederick H. Meyer and John Reid, Jr., on the Exposition Auditorium, his major role in the Civic Center was that of advisor and persuasive advocate. Howard had served on the board of the Pan-American Exposition in Buffalo (1901), where he designed the prize-winning Electric Tower, and chaired the board of the Alaska-Yukon Exposition in Seattle (1909). He was also the architect of the Hearst Memorial Mining Building at the University of California in Berkeley (1900), remained to plan the university campus, and founded its department of architecture, over which he presided for 25 years. During his tenure, he designed most of the university's new buildings. Later in his career, he sat on the committee that advised the city on the War Memorial Complex.

Frederick H. Meyer, the German-born architect who shared in the design of the Exposition Auditorium, was influential in art education in the Bay Area. He was most closely associated (1907-61) with the California School of Arts and Crafts in Berkeley, which he founded. He served on the original advisory board of architects for the Civic Center and on the later War Memorial board. His most notable architectural achievements, both in San Francisco, are the Humboldt Bank Building and the Monadnock Building.

John Reid, Jr., was the San Francisco City Architect (1912-28). In that capacity, he played a long-term role in executing the Civic Center plan. Aside from his part in the Exposition Auditorium, he laid out the original Civic Center Plaza, made interior alterations to the Health Building, and designed a large number of the city's public schools.

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Walter D. Bliss and William B. Faville had one of the most prominent and well-respected firms in San Francisco when they won the State Building competition in 1915. They had just designed the key buildings at the Panama-Pacific International Exposition. Their other San Francisco commissions included the St. Francis Hotel, the Bank of California, and the Geary Theater. Virtually all of their commissions are extant, except the Exposition structures.

Bernard J.S. Cahill, an Englishman who came to San Francisco in 1891 to practice architecture, prepared the first Civic Center plan in 1899. His 1904 plan, as revised, served as basis for the final design of the Civic Center. He specialized in mausoleums but was most influential as an early advocate of city planning. He also invented the "butterfly," or octahedral, map projection.

Several contributors to the Civic Center's "decorations" also deserve mention. Jean-Louis Bourgeois assisted with the interiors of City Hall. Paul Deniville, who executed the decorative plaster and artificial stone of City Hall's interior, also did the travertine interiors of the San Francisco Public Library and the huge Palace of Machinery at the Panama-Pacific International Exposition, as well as the Pennsylvania Station in New York City. (Both of the latter are demolished.) Thomas D. Church, a nationally prominent landscape architect associated with the "Bay Region Style," planned the Memorial Court.

FOOTNOTES

¹Cited in Kevin Starr, Americans and the California Dream, 1850-1915 (Santa Barbara, Calif.: Peregrine Smith, 1981), p. 294.

²Henry Hope Reed, Jr., The Golden City (Garden City, N.Y.: Doubleday and Co., 1959), p. .

³The bulk of the text of this significance statement has been edited and condensed from the exhaustive presentation of the Civic Center's significance in Michael Corbett's National Register of Historic Places nomination form, which will not be cited further.

⁴Starr, op. cit., pp. 288-293.

⁵John Allwood, The Great Exhibitions (London: Studio Vista, 1977), pp. 119-120.

⁶Folke T. Kihlstedt, "Formal and Structural Innovations in American Exposition Architecture" (Ph. D. dissertation, Northwestern University, 1973), p. 1, 148.

⁷Frank Morton Todd, The Story of the Exposition (New York: Knickerbocker Press, 1921), II, 19.

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⁸For example, Kihlstedt, op. cit., pp. 117 et seq.

⁹See William H. Jordy, American Buildings and Their Architects, vol. 3 (Progressive and Academic Ideals at the Turn of the Century) (Garden City, N.Y.: Doubleday, 1972), pp. 275-291.

¹⁰"Truman Talk Finale to Charter Adoption," San Francisco Call, June 26, 1945, p. 1; "Truman in S.F. Today for Conference Close," San Francisco Chronicle, June 27, 1945, pp. 1 and 4; and "Program in Honor of the Delegates to the Conference of the United Nations" (San Francisco: Pisani Printing Company, 1945).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreeage of nominated property about 39

Quadrangle name San Francisco North

Quadrangle scale 1:24,000

UTM References

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C	1 0	5 5 1 0 1 0	4 1 8 1 0 8 0	D	1 0	5 5 1 0 2 0	4 1 8 1 4 8 0
E				F			
G				H			

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

state	code	county	code
state	code	county	code

11. Form Prepared By

name title James H. Charleton, Historian

organization History Division, National Park Service date November 9, 1984

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title _____ date _____

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

Attest:

Chief of Registration

date _____

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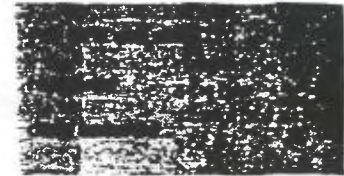
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"Truman in S.F. Today for Conference Close," San Francisco Chronicle, June 27, 1945, pp. 1 and 4.

"Truman Talk Finale to Charter Adoption," San Francisco Call, June 26, 1945, p. 1.

Tunnard, Christopher. The City of Man. New York: Charles Scribner's Sons, 1953.

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Michael Corbett's National Register of Historic Places nomination contains additional bibliography that will be useful to any student of the Civic Center, the Panama-Pacific International Exposition, and their architects.

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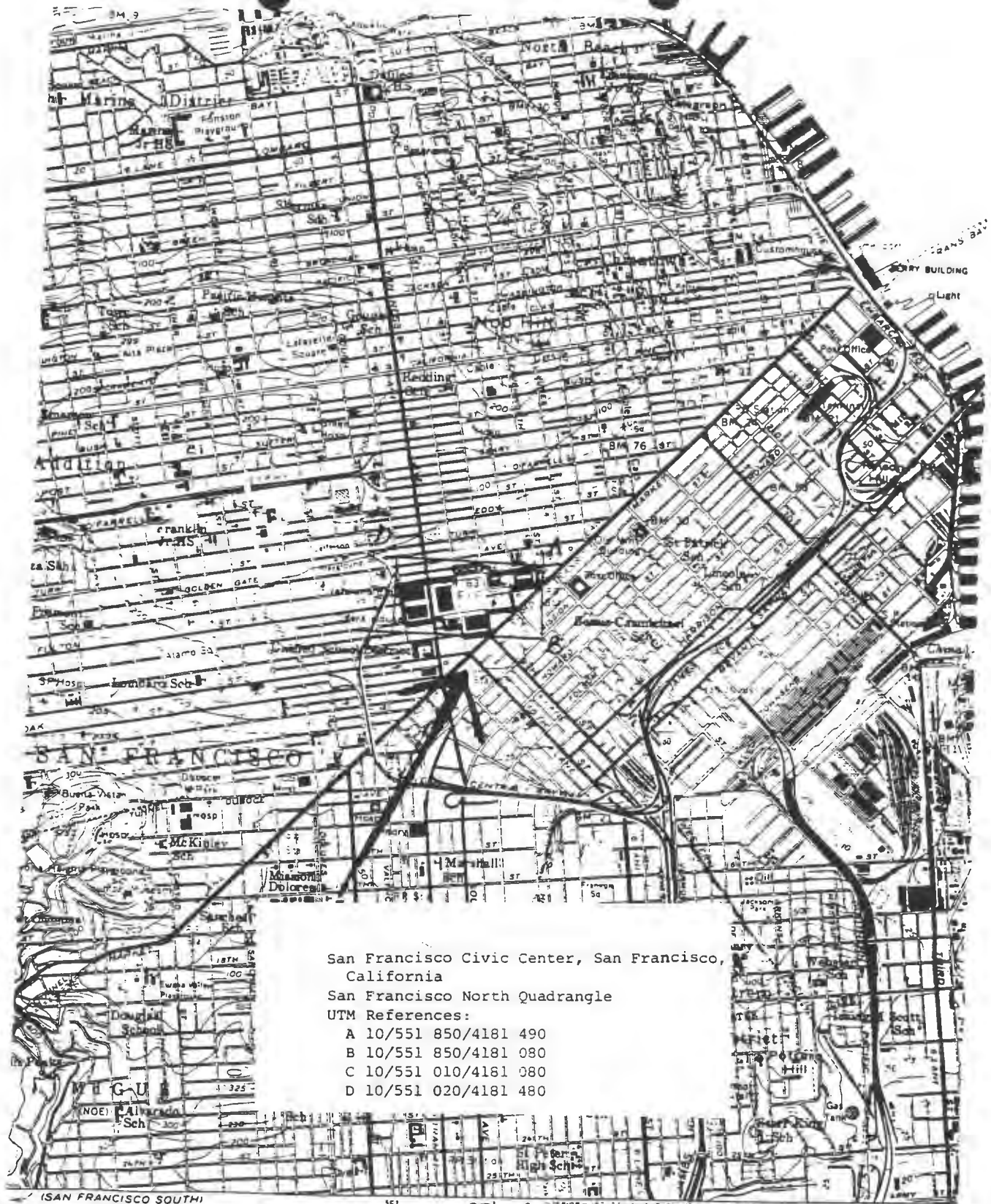
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VERBAL BOUNDARY DESCRIPTION

The area generally encompasses the portions of the Civic Center plan of 1912 that have been built up with structures in the Classical mode substantially as envisioned in the plan; together with Marshall Square, which antedates the plan; and the War Memorial Complex just west of City Hall, built in 1931-32 as an extension of the Civic Center. A precise boundary follows:

Beginning at the south edge of the intersection of former Fulton and Leavenworth Streets, the boundary proceeds west to the center of the intersection of Fulton and Hyde, then south on Hyde to Grove, west on Grove to Larkin, south on Larkin to Hayes, and west on Hayes to Polk Street. It proceeds north on Polk to Ivy Street and then west on Ivy to the western lot line of Block 811, Lot 1. Then north on the western line of the lot to Grove Street, and west on Grove Street to Franklin Street. On Franklin Street, the boundary proceeds north to McAllister Street, east on McAllister to Polk Street, then north on Polk Street to the northern boundary of Block 765, Lot 2, to Larkin Street, south on Larkin to the northern line of Block 347, Lot 8, and east on the northern boundary of Lot 8. It then proceeds south on the eastern boundary of Block 347, Lot 8, to McAllister Street, then east on McAllister to Leavenworth, and south on Leavenworth extended to the beginning point.



San Francisco Civic Center, San Francisco,
California

San Francisco North Quadrangle

UTM References:

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- B 10/551 850/4181 080
- C 10/551 010/4181 080
- D 10/551 020/4181 480

(SAN FRANCISCO SOUTH)
1559 III NW

351

374

554000m E

SCALE : 24000

ROAD CL



WORKING AREA LAND USE STUDY

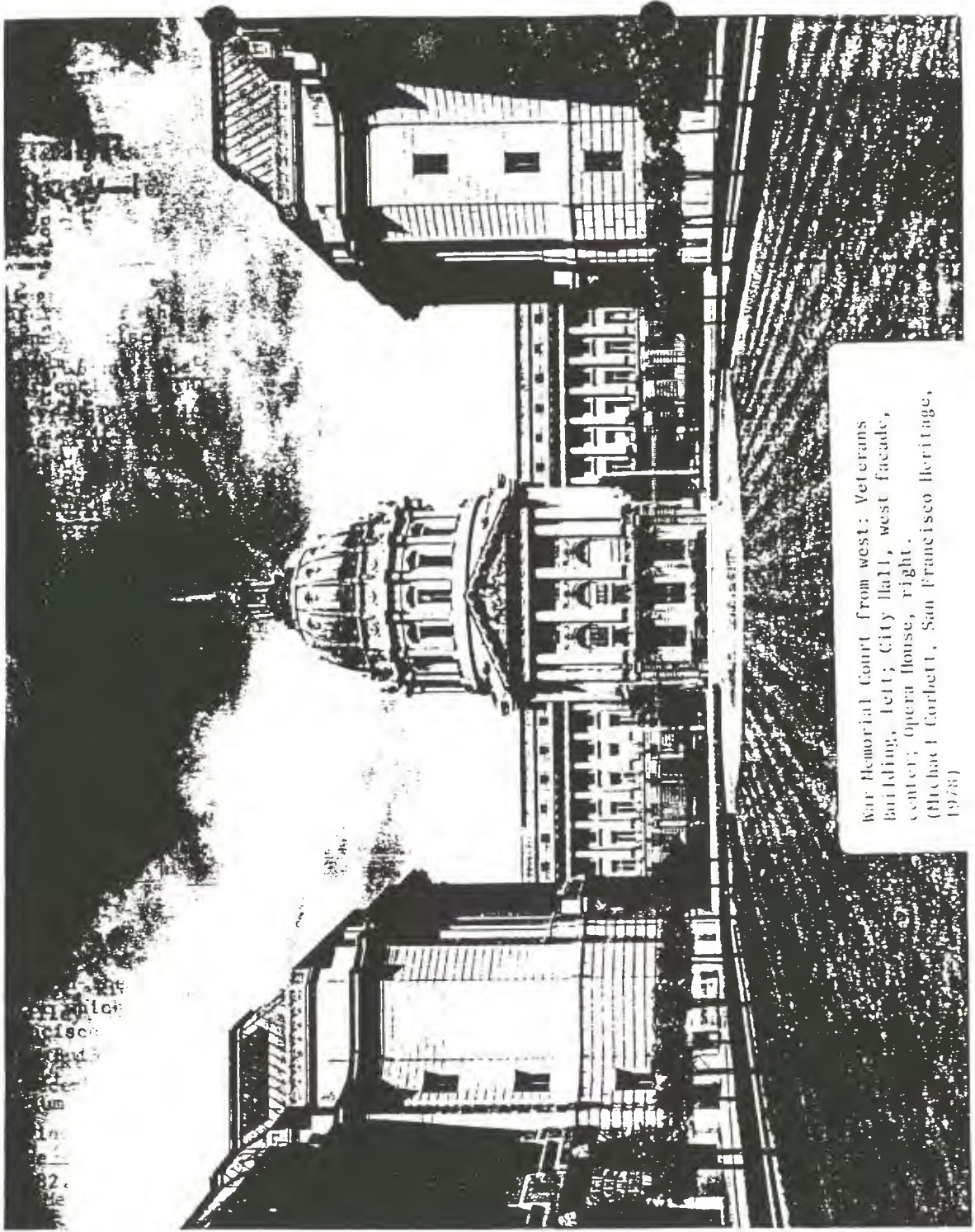
CIVIC CENTER

WORKING AREA W PLANNING AREA 3

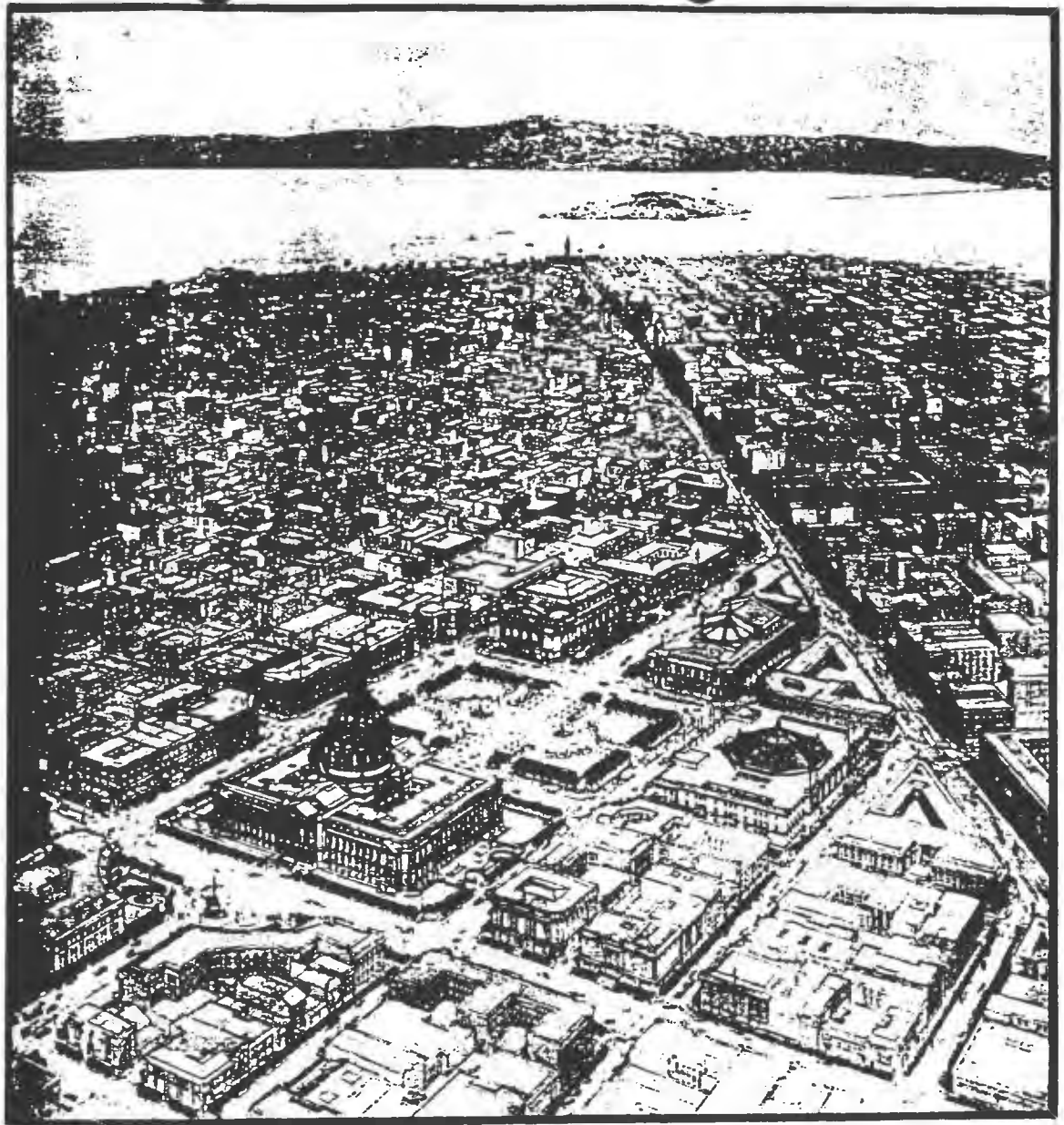
San Francisco Civic Center (Map I)
 Numbers and letters are keyed to the specific buildings and sites of the San Francisco Civic Center. The above numbers relate to the order in which buildings and sites are presented under item 7 (description) and item 8 (statement of significance) in the text. For example, 10 is the War Memorial Complex, "a" represents the Opera House, "b" the Veterans Building and "c" the Memorial Court.

San Francisco Civic Center

<u>Property</u>	<u>Map Reference</u>
Marshall Square	1
Pioneer Memorial	1a
Department of City Planning Building	1b
Parking	1c
Brooks Hall Ramp	1d
Civic Center Powerhouse	2B
Department of Public Health Building	2D
Exposition Auditorium	3
City Hall	4
Civic Center Plaza	5
Brooks Hall	5a
Civic Center Garage	5b
Public Library	6
Library Annex	6a
California State Building	7
War Memorial	10
Opera House	10a
Veterans Building	10b
Memorial Court	10c
Federal Building	11
United Nations Plaza	12

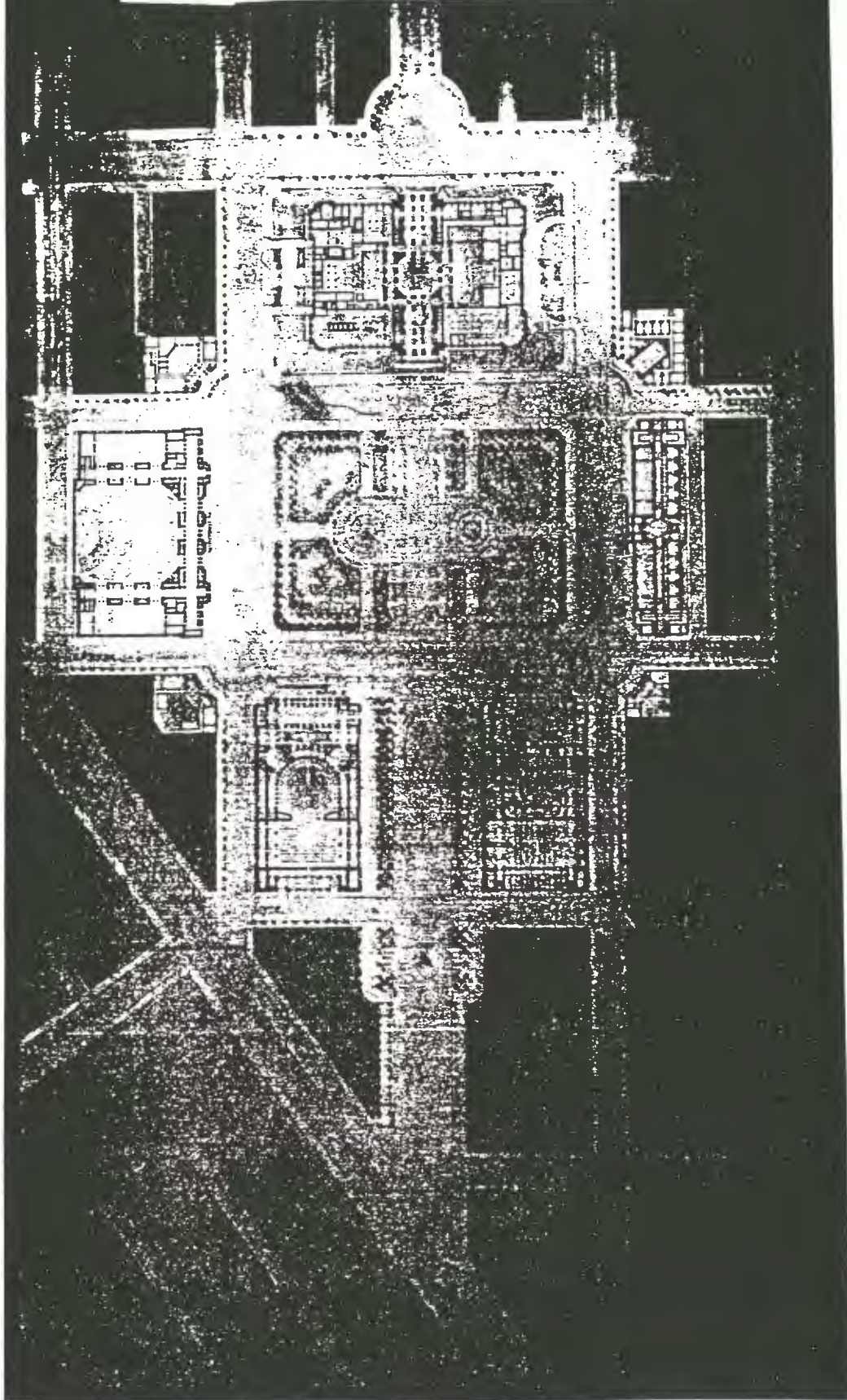


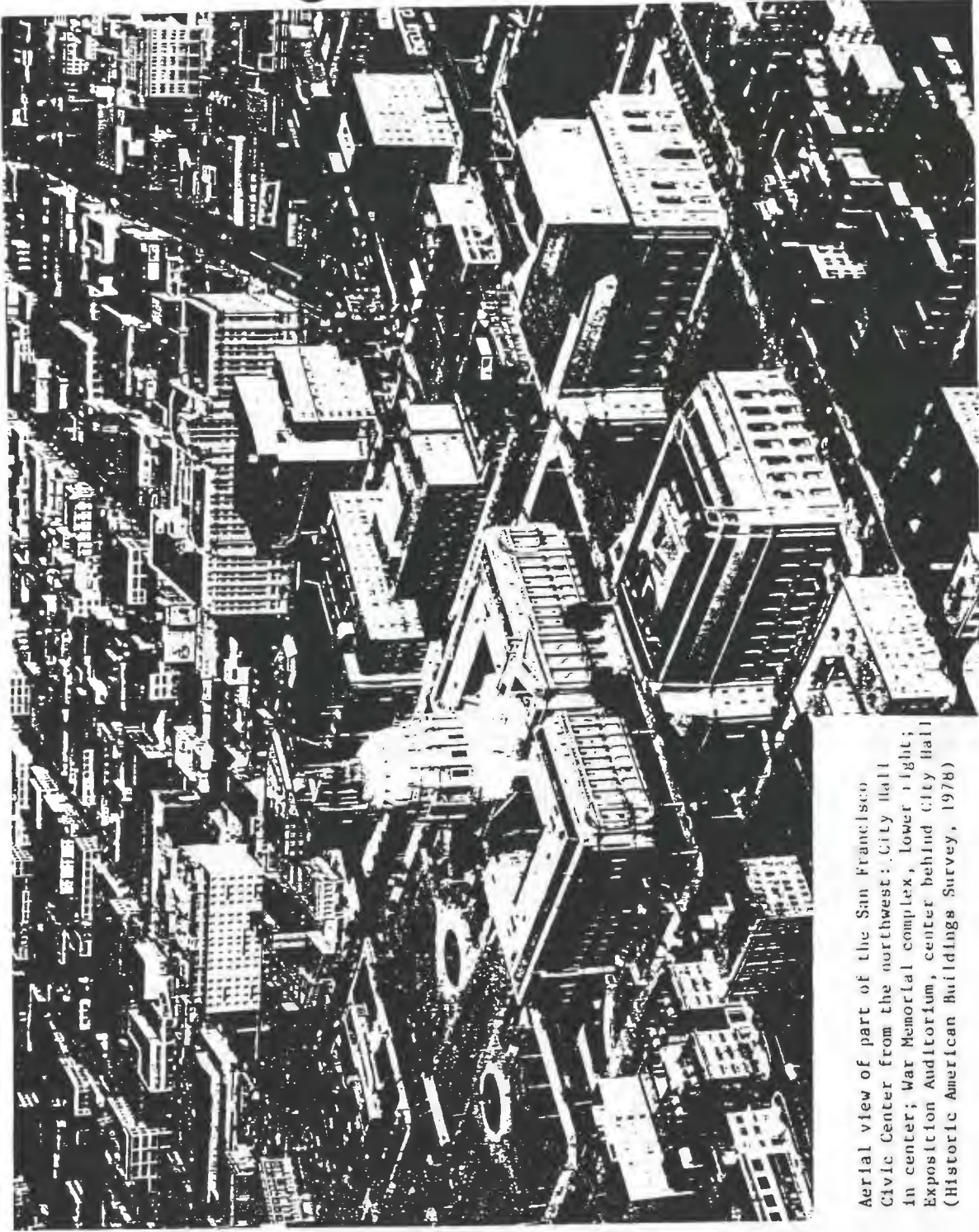
War Memorial Court from west: Veterans Building, left; City Hall, west facade, center; Opera House, right.
(Richard Corbett, San Francisco Heritage, 1978)



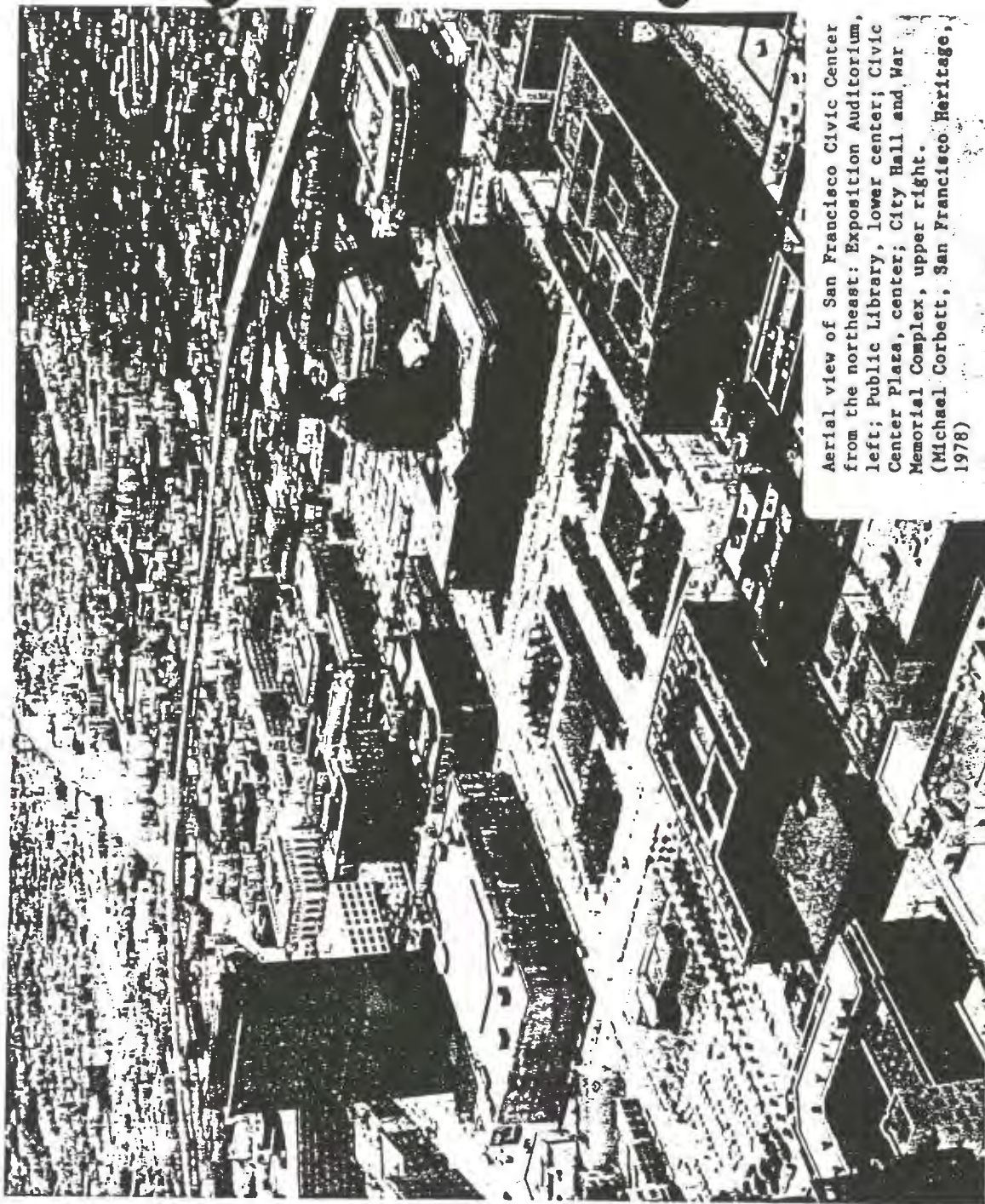
John Galen Howard's 1912 "birds-eye-view"
of proposed Civic Center from the south-
west. (Howard Papers, University of
California, Berkeley)

The Civic Center Plan of 1912, north to right. (San Francisco Heritage)

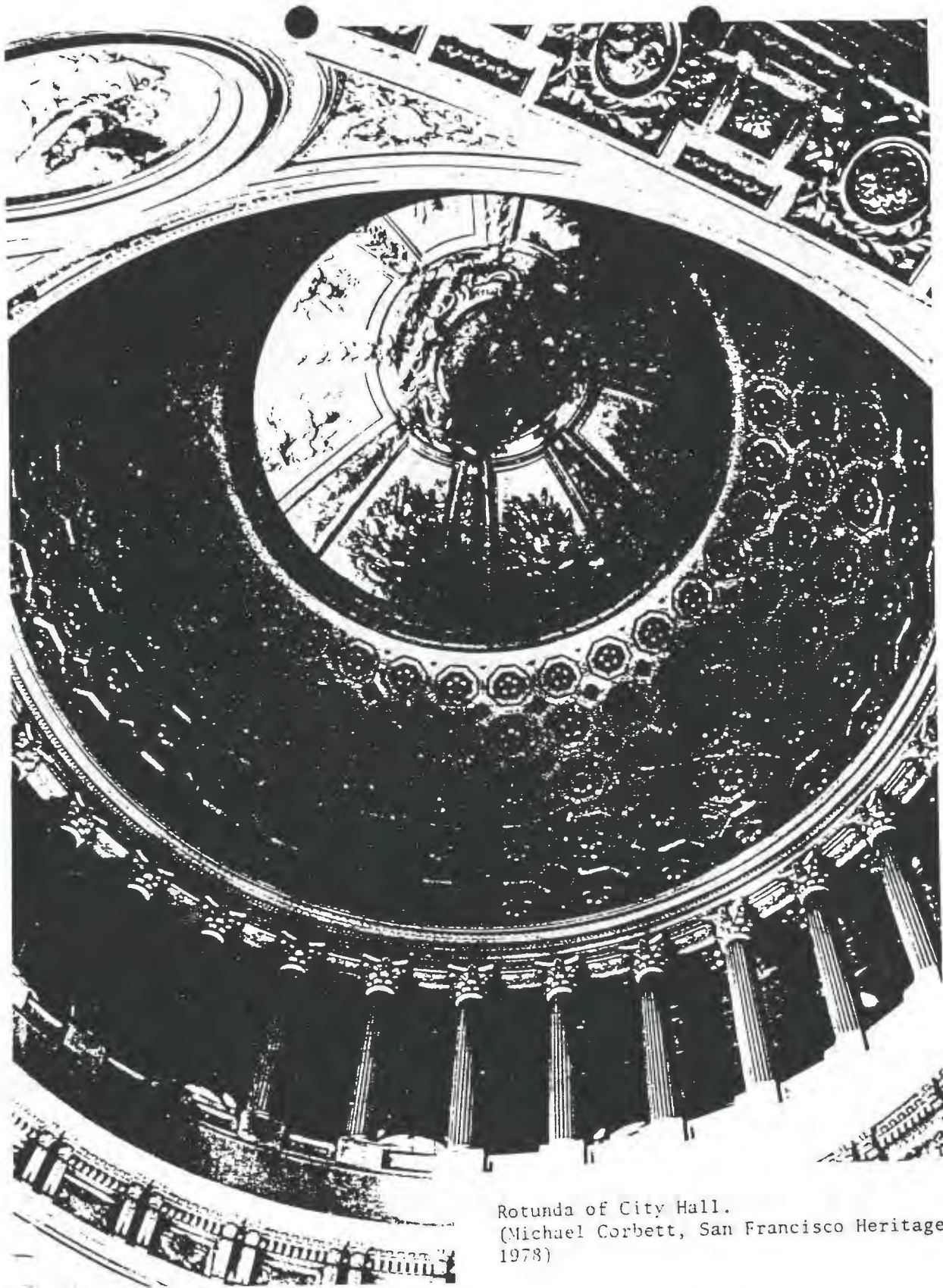




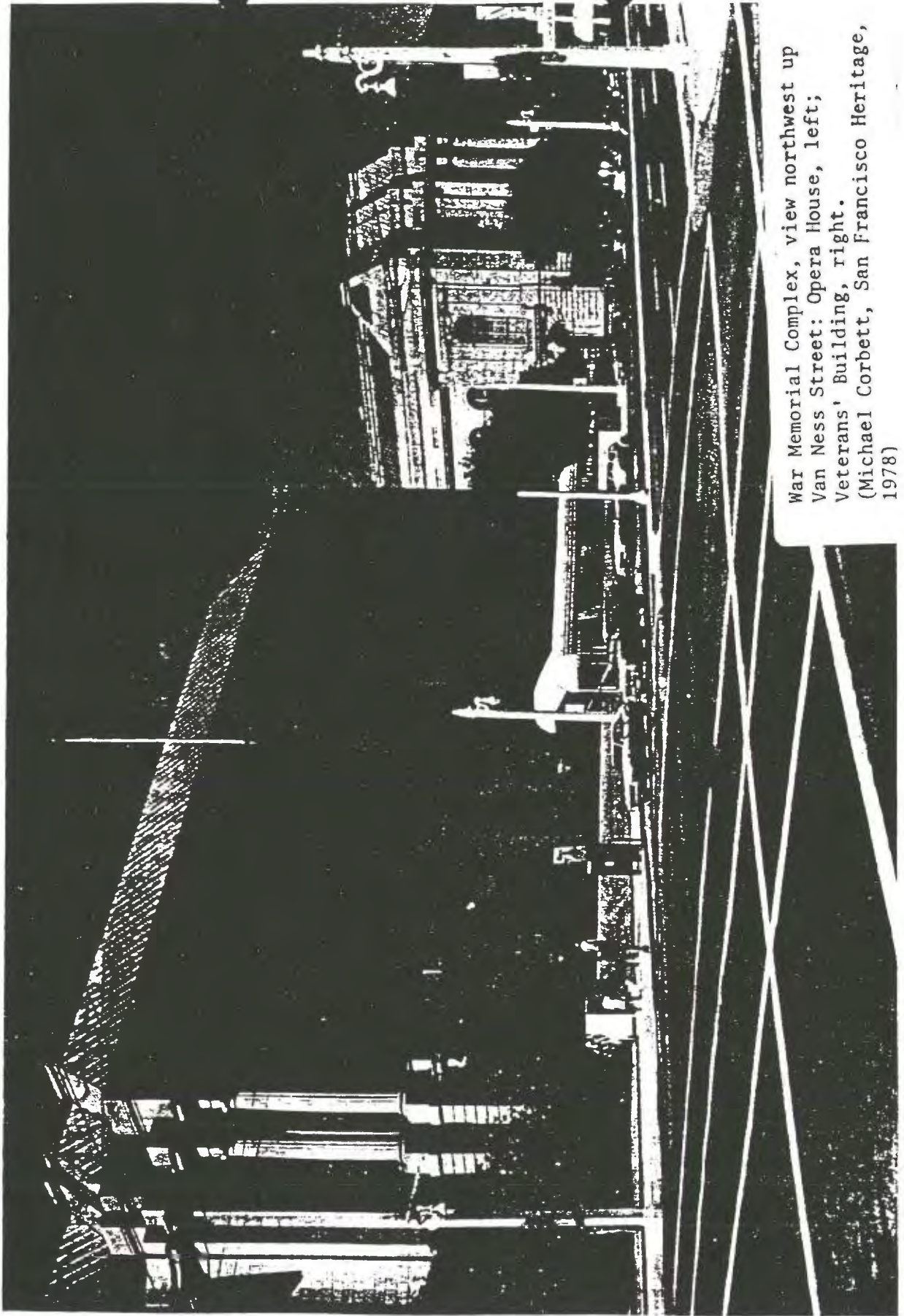
Aerial view of part of the San Francisco Civic Center from the northwest: City Hall in center; War Memorial complex, lower right; Exposition Auditorium, center behind City Hall (Historic American Buildings Survey, 1978)



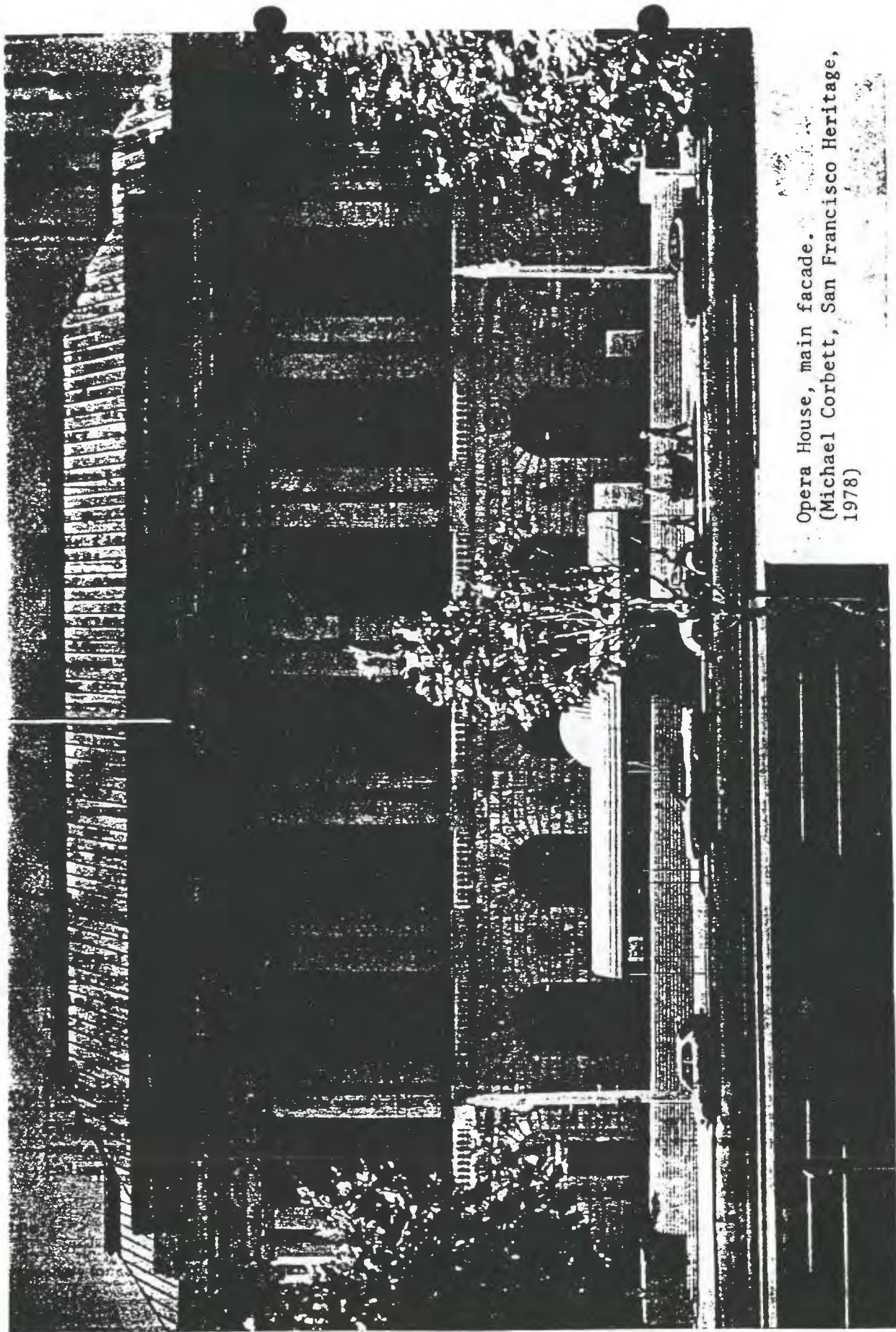
Aerial view of San Francisco Civic Center from the northeast: Exposition Auditorium, left; Public Library, lower center; Civic Center Plaza, center; City Hall and War Memorial Complex, upper right. (Michael Corbett, San Francisco Heritage, 1978)



Rotunda of City Hall.
(Michael Corbett, San Francisco Heritage,
1978)

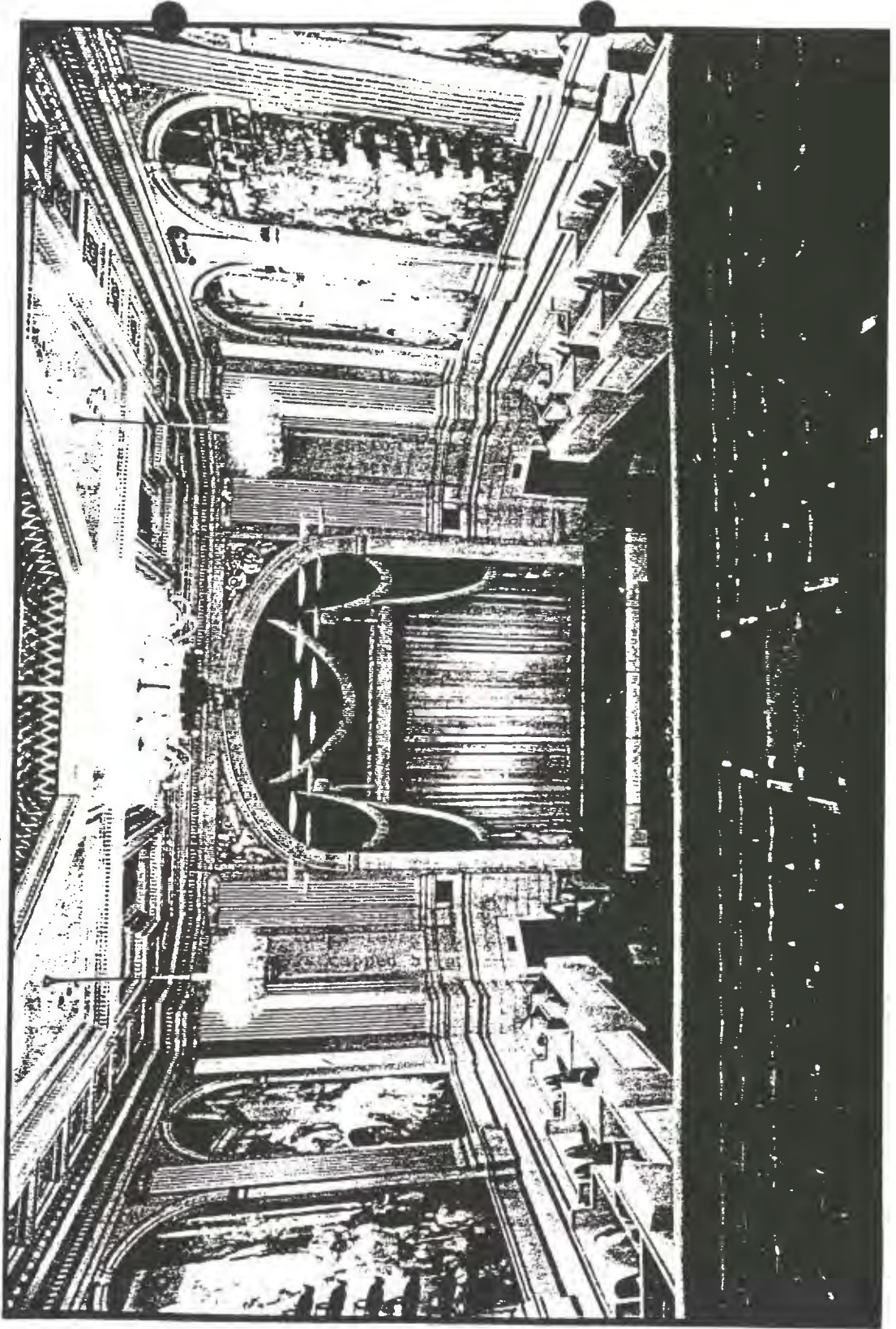


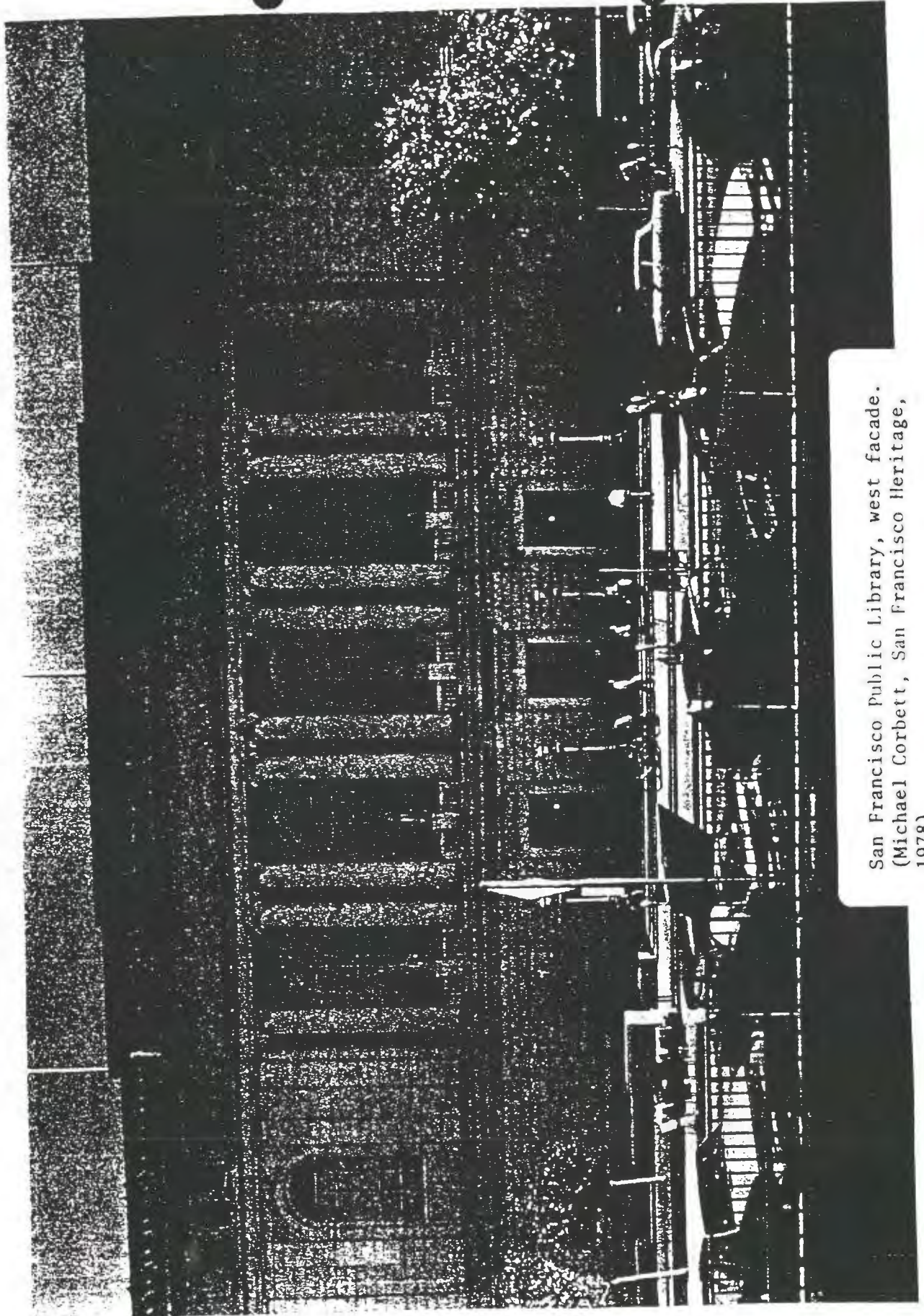
War Memorial Complex, view northwest up
Van Ness Street: Opera House, left;
Veterans' Building, right.
(Michael Corbett, San Francisco Heritage,
1978)



Opera House, main facade.
(Michael Corbett, San Francisco Heritage,
1978)

Herbst Theater, site of the signing of the
United Nations Charter, June 26, 1945.
(Michael Corbett, San Francisco Heritage,
1978)

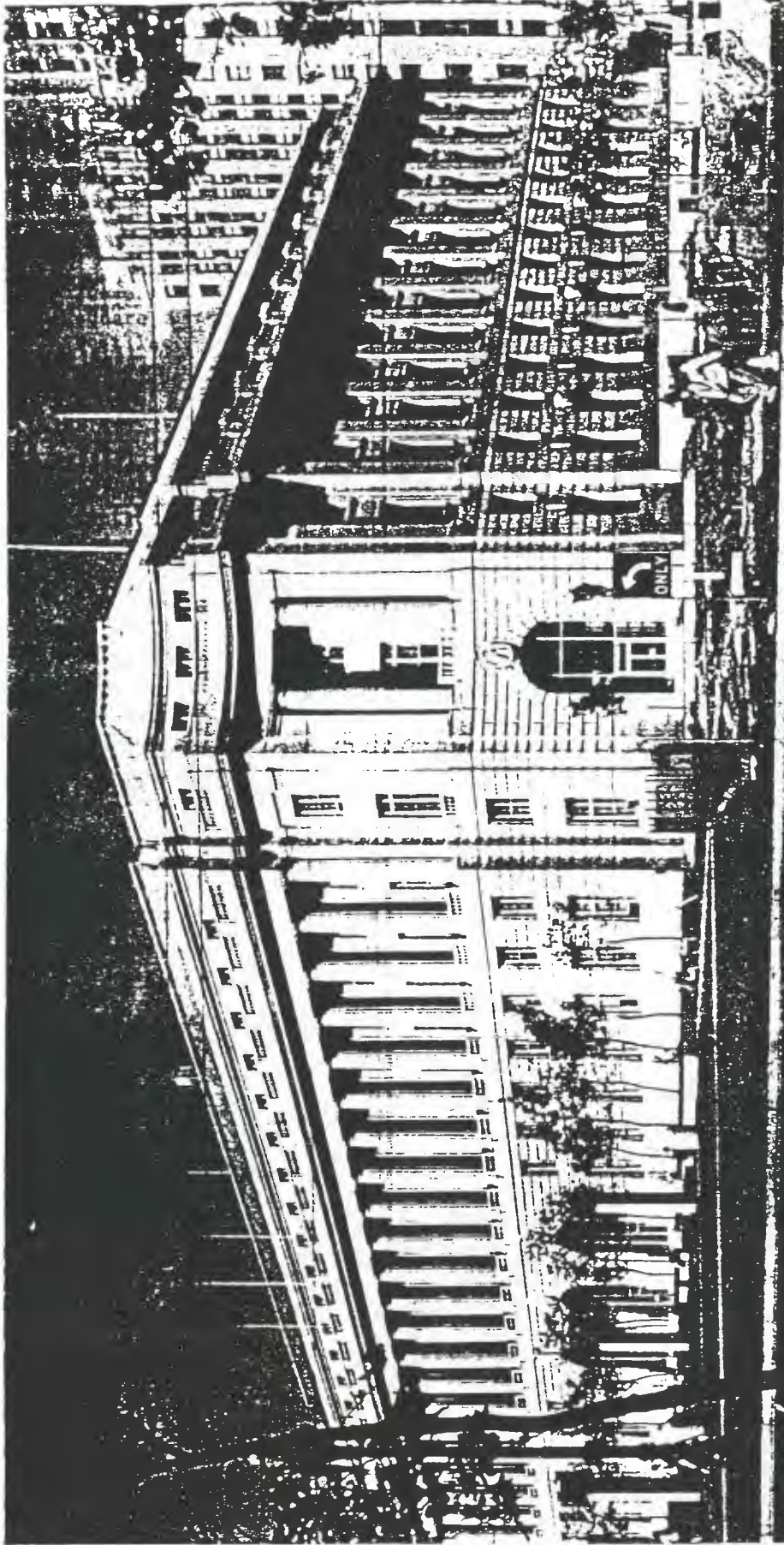




San Francisco Public Library, west facade.
(Michael Corbett, San Francisco Heritage,
1978)



California State Building, south facade.
(Michael Corbett, San Francisco Heritage,
1978)



Federal Building, view from southwest.
(Michael Corbett, San Francisco Heritage,
1978)

San Francisco Planning Code

**APPENDIX TO ARTICLE 10
CIVIC CENTER HISTORIC DISTRICT**

APPENDIX J TO ARTICLE 10
CIVIC CENTER HISTORIC DISTRICT

SEC. 1. FINDINGS AND PURPOSES. The Board of Supervisors hereby finds that the area known and described in this ordinance as the Civic Center Historic District contains a number of structures having a special character and special historical, architectural and aesthetic interest and value, and constitutes a distinct section of the City. The Board of Supervisors further finds that designation of said area as an Historic District will be in furtherance of and in conformance with the purposes of Article 10 of the City Planning Code and the standards set forth therein, and that preservation on an area basis rather than on the basis of individual structures alone is in order.

This ordinance is intended to further the general purpose of historic preservation legislation as set forth in Section 1001 of the City Planning Code, to promote the health, safety and general welfare of the public. (Added by Ord. 413-94, App. 12/23/94)

SEC. 2. DESIGNATION. Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, the San Francisco Civic Center Historic District is hereby designated as an Historic District, this designation having been duly approved by Resolution No. 13719 of the City Planning Commission and Resolution No. 454 of the Landmarks Preservation Advisory Board. (Added by Ord. 413-94, App. 12/23/94)

SEC. 3. LOCATION AND BOUNDARIES. The location and boundaries of the San Francisco Civic Center Historic District generally bounded by Golden Gate Avenue to the north, Franklin Street to the west, Jones Street to the east and Market Street to the south shall be as designated on the San Francisco Civic Center Historic District Map, the original of which is on file with the Clerk of the Board of Supervisors under File No. 115-94-10, which Map is hereby incorporated herein as though fully set forth. (Added by Ord. 413-94, App. 12/23/94)

SEC. 4. RELATION TO CITY PLANNING CODE AND THE PROVISIONS OF THE CHARTER OF THE CITY AND COUNTY OF SAN FRANCISCO. (a) Article 10 of the City Planning Code is the basic law governing historic preservation in the City and County of San Francisco. This ordinance, being a specific application of Article 10, is both subject to and in addition to the provisions thereof.

(b) Except as may be specifically provided to the contrary in this ordinance, nothing in this ordinance shall supersede, impair or modify any City Planning Code provisions applicable to property in the San Francisco Civic Center Historic District, including but not limited to existing and future regulations controlling uses, height, bulk, lot coverage, floor area ratio, required open space, off-street parking and signs. (Added by Ord. 413-94, App. 12/23/94)

SEC. 5. STATEMENT OF SIGNIFICANCE. The San Francisco Civic Center possesses a unique place and significance in the areas of architecture, history, and environment worthy of protection as an historic district.

The land on which the Civic Center stands was declared a City Hall Reservation as early as 1870. Portions of that reservation land were sold to raise funds for city hall construction, and Old City Hall — located on the site that had first been used as the Yerba Buena Cemetery, approximately where the present library stands — was erected between 1871 and 1897, in a lengthy project marked by the now well known city government corruption of that time.

In 1899, B.J.S. Cahill, with the encouragement of Mayor Phelan, proposed a grander vision for the area, with the dual goal of clearing up land titles clouded by the dubious practices of the promoters of the Old City Hall and, at the same time, of creating an imposing setting for the entire area. This plan envisioned clearing out smaller structures and visually uniting the remaining monumental structures — Old City Hall, the Main Post Office, the Hibernia Bank building, and other larger structures — and setting them off against new open spaces (such as a planned extension of the Golden Gate Park panhandle to Market Street). Conflicting new developments were blocked for a time, but the plan eventually failed, in large part because of general distrust — bred of experience, perhaps — of large government projects.

Undaunted, former Mayor Phelan soon led the formation of an Association for the Improvement and Adornment of San Francisco. In 1904, the Association invited Daniel Burnham to design a grand plan for the city, with B.J.S. Cahill providing a design for the Civic Center. This produced two visions of the Civic Center: Cahill, with the practicality borne of personal and local experience, proposed using existing structures and city-owned land to create a central plaza, surrounded by major buildings, and, again, connected to a Golden Gate Park panhandle extension; Burnham proposed a grander Civic Center, with buildings connected by a generally circular series of boulevards and grand open vistas. The Burnham Plan, though politically impractical, fired the public imagination and was submitted to and adopted by the Board of Supervisors on September 27, 1905.

Following the 1906 earthquake, the public desire to rebuild and reclaim what had just been lost confirmed in practice what Cahill had perceived before: that political expediency set limits to the definition of the Civic Center. Competition continued between the different views of Burnham and Cahill of what the Civic Center might become, but by 1912 the Board of Supervisors had endorsed the Cahill Plan as modified in 1909. The momentum of growing civic pride and the Civic Center development effort — spearheaded by then-Mayor Rolph and the coming of the 1915 Panama-Pacific Exposition — was focused into the general outlines sketched by Cahill.

Mayor Rolph, a reform candidate, saw the Civic Center as a central civic improvement, the symbol of a new unity of the people under a new and honest political era and a permanent expression of the grandeur and vitality which the 1915 Exposition would exemplify on a temporary scale.

The World Columbian Exposition in Chicago, in 1893, was the source of inspiration for the "City Beautiful" movement which emphasizes formal plan and composition of monumental scale, neo-classical style buildings fronting plazas, boulevards and grand public gathering spaces. The order, harmony, cleanliness, and grandeur of the exhibition, called "The White City," was in sharp contrast to the rapid,

chaotic growth that most U.S. cities had experienced in the preceding era of rapid immigration and industrialization.

Several world's fairs were held throughout the country in the later 1800's, spreading the ideals of classical architecture, Beaux Arts forms, and the concepts of planning and cooperation for ensemble effect in design. These planning and design schemes were an important influence for forty years, with their primary manifestation coming in designs for cities, parks, and civic centers. Numerous city plans were commissioned in the early years, but only Cleveland and San Francisco implemented a portion of their plans, with San Francisco more nearly reaching completion.

The historic significance of the "City Beautiful" movement lies in the manner in which it reformed and refocused architectural vision, contributing to something of a national style of architecture; and, on a practical level, in the formation of city planning departments and schools or courses devoted to city planning.

The design of the San Francisco Civic Center is an example of the development of those significant contributions. More particularly, the San Francisco Civic Center is an expression of a nation ready to display its new international importance in an architectural statement. At the time it took form, geography and historical events had made San Francisco *the* center of western America. Monumental classical architecture for the city's central public space expressed this consciousness, as well as the accompanying belief that such inspiring surroundings should be democratically available to all, not just a privileged few.

The Exposition Auditorium, the Central Plaza, and the Powerhouse were completed before the 1915 Panama-Pacific Exposition, and the new City Hall was completed in late 1915. The library was completed in 1916; the State Building in 1921; and the Public Health Building in 1932 and the Old Federal Building in 1936. The present Opera House and Veterans Building expanded the Civic Center to the west in 1932 and 1933, respectively, much in the manner the original proponents envisioned. The original plaza was excavated in 1956 to add the underground parking garage. At this time the ground level details were changed into the present reflecting pool and semi-park. United Nations Plaza, which opens the vista to the east of City Hall in a manner consistent with the original vision of the Civic Center, was created in the mid-1970's.

It is an exemplary City Beautiful complex in the best of the American Academic Beaux Arts tradition. Designed and built in the revival of classical style, stemming from the Chicago World's Fair of 1893 that has been called the "American Renaissance," it succeeds in making a strong impression of Civic dignity and pride. The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. It includes all or part of the fifteen city blocks. There are eight major buildings, a group of secondary buildings, three unrealized building sites, and a large plaza within the Historic District.

Each building in the Civic Center was faced with the problem of providing modern, functional facilities in a classical idiom. The classical Beaux Arts style was deemed suitable as the traditional style of American governmental buildings, and was amenable to City Beautiful ideals of harmony among many buildings on a grand scale. The formal composition of "City Beautiful" architecture, plantings, street embellishments and plazas was meant to be an expression of civic authority and pride — intending to impress and overawe. The classical style aptly expressed the mood of

a nation eager to redefine its newly achieved international importance in architectural terms. It reflected a mood and an existing state of affairs as much as an inspiration to dominance. In San Francisco, it represented the city's emergence as a regional center of national importance, and within the city, it symbolized the united efforts of a population recently divided along many lines.

In terms of "democratic" architecture, or architecture for an ever larger segment of the population, monumental classical architecture uncompromisingly demonstrated the enhanced concern for the general public. Only a few years earlier, such splendor was exclusively reserved for the rich and the privileged few. To this day, no greater public interiors have been built in the United States than those influenced by and representative of the City Beautiful Movement, including among the very finest, the San Francisco City Hall.

Within the scope of turn of the century classical architecture in the United States, the San Francisco Civic Center contains several fine examples of the mode and one superlative example in its City Hall. The other buildings in the group, although less interesting individually cannot properly be evaluated in the same way. In particular, the State Building, the Federal Building, the Health Building and the War Memorial group would probably appear rather dull compared to City Hall, as if they were missing an essential ingredient. But seen in the context of the Civic Center as a whole, and in relation to City Hall, all the buildings together achieve distinction.

The criteria on which the buildings are judged, then, must be the degree to which each enhances the group without distracting from City Hall. These qualities are achieved through a harmony of color, material, scale, size, texture, rhythm and style. Within these constrictions the buildings achieve individual interest through the imaginative manipulation of the elements.

The historic Civic Center buildings are unified in the Beaux Arts classical design. They are organized into horizontal bands of vertically proportioned elements, with the grand order of the facade displayed on two or three floors above a usually rusticated base of one or two ground and partially sub-ground floors. Civic Center Historic District contains standard features such as overall form, massing, scale, proportion, orientation, depth of face, fenestration and ornamentation, materials, color, texture, architectural detailing, facade line continuity, decorative and sculptural features, street furniture, granite curbing and grille work.

The Civic Center is designated as both a National Historic Landmark District and a Historic District on the National Register of Historic Places, the former designation occurred on February 27, 1987, the latter, October 10, 1978. These designations offer recognition that certain properties within the Historic District are worthy of preservation and alterations undertaken both in the local and federal districts shall comply with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Said Standards were adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 2, 1985, the amended Standards were readopted by the Landmarks Board at its Regular Meetings of February 6, 1991 and August 3, 1994. (Added by Ord. 413-94, App. 12/23/94)

SEC. 6. FEATURES. The architectural features of said Historic District that should be preserved are set forth in this ordinance and described and depicted in the Landmarks Preservation Advisory Board's Case Report "San Francisco Civic Center Historic District" including Appendix A: Survey of Parcels. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution. No. 13719. The architectural features, formal plan composition and street scape elements of said Historic District that should be preserved and strengthened are also identified in the Civic Center Plan, an Element of the City's Master Plan, and in the Civic Center Urban Design Guidelines adopted by the Planning Commission pursuant to that plan. (Added by Ord. 413-94, App. 12/23/94)

SEC. 7. ADDITIONAL PROVISIONS FOR CERTIFICATES OF APPROPRIATENESS. The procedures, requirements, controls and standards in Sections 1005 through 1006.8 of Article 10 of the City Planning Code shall apply to all applications for Certificates of Appropriateness in the San Francisco Civic Center Historic District.

In addition, the following provisions shall apply to all such applications. In the event of any conflict or inconsistency between the following provisions and Article 10, the procedures, requirements, controls and standards affording stricter protection to the Historic District shall prevail, except for the provisions of Section 8 of this designation ordinance.

A Certificate of Appropriateness shall be required for all major alterations, as set forth below, to Contributory or Contributory/Altered buildings sites, structures or objects within the Historic District. Within 10 days after the Central Permit Bureau refers any permit application to the Department, the Zoning Administrator and the Secretary to the Landmarks Preservation Advisory Board shall determine in writing whether the proposed alteration is a major alteration or a minor alteration. The decision of the Zoning Administrator shall be final.

(a) An alteration is considered major if any of the following apply:

(1) The alteration will remove or cover an exterior architectural feature or a portion of an exceptionally significant interior as set forth in Section 10, or replace it with substitutes that are inappropriate in material, scale, color or architectural style. This provision shall apply to exceptionally significant interior public spaces designated in Section 10 of said ordinance; or

(2) The alteration would affect all or any substantial part of a structure's interior or exterior column or load-bearing wall, exterior walls or exterior ornamentation; or

(3) The alteration results in a substantial addition of height above the height of the structure; or

(4) The cumulative impacts of serial permits may be determined to be a major alteration. An alteration, in combination with other alterations authorized within the preceding five years, shall be deemed a major alteration if the cumulative impact of said alterations may be considered a major alteration as described above.

(b) An alteration is considered minor if the criteria set forth in Subsection (a) do not apply or the work consists of ordinary repair and maintenance.

(c) The Department of City Planning in consultation with the Landmarks Preservation Advisory Board, may promulgate Rules and Regulations to distinguish

major alterations from minor alterations for this Historic District consistent with this Section 7.

(d) Permit applications determined to be for minor alterations shall be returned, with that determination noted, to the Central Permit Bureau for further processing; provided, however, that the Zoning Administrator may take any other otherwise authorized action with respect to the application. (Added by Ord. 413-94, App. 12/23/94)

SEC. 8. APPEALS FROM THE LANDMARKS PRESERVATION ADVISORY BOARD AND CITY PLANNING COMMISSION DECISIONS ON CERTIFICATES OF APPROPRIATENESS. (a) Certificate of Appropriateness decisions of the Landmarks Preservation Advisory Board may be appealed to the City Planning Commission pursuant to the provisions of Planning Code Section 1006.8. Nothing in this ordinance shall supersede, impair or modify provisions of the City Charter or laws governing the State of California and the United States of America. All governmental bodies shall work cooperatively with the Landmarks Preservation Advisory Board on proposed exterior and interior changes to ensure that the alteration of buildings within this Historic District comply with the Secretary of the Interior's Standards for Rehabilitation, Revised 1990 (and subsequent revisions).

(b) This ordinance designating the Civic Center Historic District shall in no way diminish the powers, rights and duties vested in the Art Commission, the War Memorial Board of Trustees, the Library or the Asian Art Museum. It is the intent of the Board of Supervisors, however, to retain its authority, and the authority of the Landmarks Preservation Advisory Board and the Planning Commission, over historic preservation decisions in the Civic Center Historic District in order to ensure the appropriate treatment of the historical elements of this historic district.

(c) The entities referenced in Subsection 8(b) above shall consult with the Landmarks Preservation Advisory Board on any proposed interior alterations to the publicly accessible spaces of their buildings, regardless of whether a Certificate of Appropriateness is required by this ordinance or by Article 10. (Added by Ord. 413-94, App. 12/23/94)

SEC. 9. STANDARDS FOR REVIEW OF APPLICATIONS. (a) The standards for review of all applications for Certificates of Appropriateness are as set forth in Section 1006.7 of Article 10 and are as follows: *1006.7(c)*

(b) For applications pertaining to sites, buildings, structures and objects in the Civic Center Historic District, any alteration, construction, relocation or demolition, shall comply with the standards contained in Section ~~1017(c)~~, and shall (1) be compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district as described in Section 5 of this designating ordinance and in the Civic Center Urban Design Guidelines adopted by the City Planning Commission; and (2) preserve, enhance or restore, and not damage or destroy, the exterior architectural appearance of the subject site, building, structure and object which is compatible with the character of the Historic District.

(1) Notwithstanding the foregoing, any exterior change to a site, building, structure and object which is not already compatible with the character of the Historic District shall bring the site, building, structure and object closer to compatibility.

Where the required compatibility exists, the application for a Certificate of Appropriateness shall be approved.

(2) Except as provided in Planning Code Subsection ~~1006.7(d)~~^{1006.7(c)}, no application for a demolition permit in a Historic District may be approved until a Certificate of Appropriateness for the replacement structure has been approved by the Landmarks Board.

(c) Alterations to Contributory and Contributory/Altered buildings shall be compatible with the architectural and historic character of this Historic District. New construction shall be compatible with the character of the Historic District as described in the Landmarks Preservation Advisory Board San Francisco Civic Center Historic District Case Report and its Appendix A and with the Civic Center Urban Design Guidelines adopted by the City Planning Commission. Said Case Report was adopted by the Landmarks Preservation Advisory Board at its Regular Meeting of October 6, 1993 by Resolution No. 454 and was adopted and amended by the City Planning Commission at its Regular Meeting of July 7, 1994 by Resolution No. 13719 and is contained in Board of Supervisors File No. 115-94-10.

(d) **Treatment of Stone Surfaces.** Numerous structures in the Historic District exhibit stone, terra cotta, or brick exterior surfacing. Proposed treatment of said masonry surfaces with any acid wash, sandblasting, high pressure wash or other abrasive methods is discouraged as such abrasive treatments can severely damage historic masonry surfaces. (Added by Ord. 413-94, App. 12/23/94)

SEC. 10. CERTIFICATE OF APPROPRIATENESS APPLICABILITY FOR ALTERATIONS TO EXCEPTIONALLY SIGNIFICANT INTERIOR PUBLIC SPACES. Pursuant to Section 1004(c)(1) of the City Planning Code, proposed alterations to exceptionally significant interiors of the following publicly owned buildings shall require a Certificate of Appropriateness:

(a) San Francisco City Hall, 400 Van Ness Avenue (City Landmark No. 21 and a Contributory Building to the Historic District) shall comply with Sections 1006 and 1006.8(e) for any construction or alteration which requires a building permit for the following exceptionally significant interior public spaces which shall be designated and shall include: the Board of Supervisor's Chambers (Room C200); the Rotunda; and the Mayor's Office (Rooms D200, D205 and D209) including the Reception Room, inner corridors and offices and the Chief Administrator's Officers (C.A.O.'s) Offices (Room 289) which were previously designated under Ordinance No. 16-70, effective date, March 13, 1970.

(b) The Main Library, 200 Larkin Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Monumental Grand Staircase (Room S101), the Main Entrance Hall and Vestibule, (Rooms 101 and 191); the Monumental Public Corridors and Balcony Spaces including the Gottardo Piazzoni Murals in Public Corridor 290 (Rooms 190, 192, 193, 290 and 291A); and the Main Program Spaces (Rooms 200, 201, 202, 203, 210 and 218).

(c) The Public Health Department, 101 Grove Street, a Contributory Building to the Historic District. The following exceptionally significant interior public spaces shall be designated: the Main Entry and Elevator Lobby; the Marble Lined Corridors (All Floors) and the Third Floor Board Meeting Room/Auditorium.

(d) No other sites, buildings, structures and objects have exceptionally significant interior public spaces and would be subject to this Section. (Added by Ord. 413-94, App. 12/23/94)

SEC. 11. SIGNIFICANCE OF INDIVIDUAL BUILDINGS TO THE HISTORIC DISTRICT. The history of each parcel within the Historic District is documented in Appendix A: Survey of Parcels, and is included in the San Francisco Civic Center Historic District Case Report as readopted by the Landmarks Board on October 6, 1993 by Resolution No. 454 and as amended and readopted by the City Planning Commission on July 7, 1994 by Resolution No. 13719 and is located in Board of Supervisors File No. 115-94-10.

Each building is assigned a finding from the three following categories:

1. **Contributory.** This category identifies buildings which date from the Historic District's period of significance (1906 to 1936) which reflect a Beaux Arts style and which retain their historic and architectural integrity. These structures are of the highest importance in maintaining the character of the Historic District. Recognizing the unique character of this Historic District which is derived from its expression of an historic plan, some structures within the Historic District may date from the Historic District's period of significance but do not contribute to the intended original plan in their architecture, detailing, height or scale. Such buildings are designated noncontributory and may be considered for replacement with structures designed in a monumental style and manner which would complete the San Francisco Civic Center Plan as originally conceived.

The following buildings are deemed Contributory to the Historic District: Newton Tharp Commercial High School, 170 Fell Street, Lot 1 within Assessor's Block 815; (a portion of Landmark No. 140), Federal Building, 50 Fulton Street, (50 United Nations Plaza) Lot 35 within Assessor's Block 351; Exposition Auditorium, 99 Grove Street, Assessor's Block 812; Department of Public Health, 101 Grove Street/50 Ivy/Lech Walesa Street, Lot 1 in Assessor's Block 811; San Francisco Public Library, 200 Larkin Street, Lot 1 in Assessor's Block 353; Orpheum Theater Building, 1182-92 Market Street, Lot 22 in Assessor's Block 351; 1212 Market Street, Lot 3 in Assessor's Block 355; 1240-1242 Market Street, Lot 6 in Assessor's Block 355; Hotel Avalon, 1272-1276 Market Street, Lot 9 in Assessor's Block 355; 1278-1298 Market Street, Lot 10 in Assessor's Block 355; Methodist Book Concern, 83 McAllister Street, Lot 32 in Assessor's Block 351; Old State Office Building, 50 McAllister Street, Lot 2 in Assessor's Block 765; Barbara Apartments, 580 McAllister Street, Lot 8 in Assessor's Block 767; 1 United Nations Plaza (35-57 Fulton Street); Lot 37 in Assessor's Block 351; the High School of Commerce, 135 Van Ness Avenue, (a portion of Landmark No. 140), Lot 1 in Assessor's Block 815; War Memorial Opera House, 301 Van Ness Avenue (a portion of Landmark No. 84), Lot 1 in Assessor's Block 786; San Francisco City Hall, 400 Van Ness Avenue (Landmark No. 21), Lot 1 in Assessor's Block 787; War Memorial Veteran's Building, 401 Van Ness Avenue (a portion of Landmark No. 84), Lot 1 in Assessor's Block 786; and, the Corinthian Court Apartments, 500-524 Van Ness Avenue, Lot 6 in Assessor's Block 766.

2. **Contributory/Altered.** This category identifies buildings which date from the Historic District's period of significance and have had alterations as detailed on page 22 of the San Francisco Civic Center Historic District Case Report located in

Board of Supervisors File No. 115-94-10. Appropriate restoration of such buildings is encouraged, though in certain situations (see No. 1 above) their demolition and replacement may be more appropriate in order to achieve completion of the original San Francisco Civic Center plan. Such replacement should adhere to any Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The following buildings shall be deemed Contributory/Altered within the Historic District: Marye Building, 1200-1208 Market Street, Lot 15 in Assessor's Block 355; 1220-1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37-39 Grove Street), Lot 5 in Assessor's Block 355; the Wells Fargo Building, 1256-1264 Market Street, Lot 8 in Assessor's Block 355. The following site shall also be deemed Contributory/Altered within the Historic District: Civic Center Plaza, being all of Block 788.

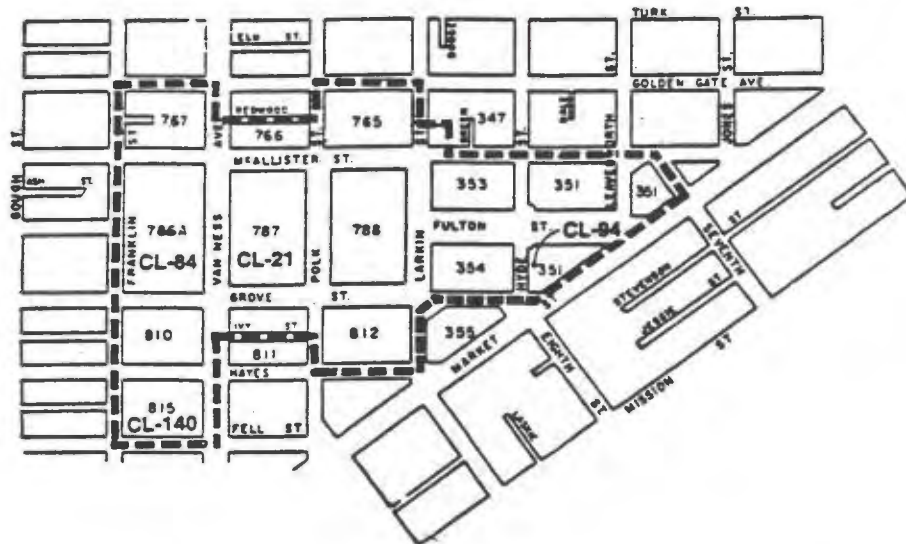
3. **Noncontributory.** This category identifies buildings which post-date the Historic District's period of significance or have had their integrity compromised by inappropriate alterations as detailed on page 21 of the San Francisco Civic Center Historic District Case Report. Demolition permit applications for these buildings will be processed without reference to the suspension provisions of Article 10. Alterations to Noncontributory buildings will require Certificate of Appropriateness if determined to be a major alteration in order to minimize conflicts with the historic character of the Historic District. Replacement buildings should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission.

The remaining buildings shall also be deemed to be Noncontributory within the Historic District: California State Courts Building, 455 Golden Gate Avenue, Lot 3 within Assessor's Block 765; vacant lot, 41-47 Grove Street, Lot 12 in Assessor's Block 355; vacant lot, southeast corner of Grove Street at Larkin Street, Lot 11 in Assessor's Block 355; vacant lot, 165 Grove Street, Lot 21 in Assessor's Block 811; Library Annex, 45 Hyde Street, Lot 1 in Assessor's Block 353; the New Main Library, 100 Larkin Street, Lot 1 in Assessor's Block 354; 1170 Market Street, Lot 51 in Assessor's Block 351; 1220-1232 Market Street (29 Grove Street), Lot 4 in Assessor's Block 355; 1236 Market Street (37-39 Grove Street), Lot 5 in Assessor's Block 355; 1244-1254 Market Street, Lot 7 in Assessor's Block 355; 77-79 McAllister Street, Lot 33 in Assessor's Block 351; 456 McAllister Street, Lot 4 in Assessor's Block 766; 460 McAllister Street, Lot 5 in Assessor's Block 766; vacant lot, 401 Polk Street, Lot 2 in Assessor's Block 766; 10 United Nations Plaza, Lot 50 in Assessor's Block 351; Louise M. Davies Symphony Hall, 201 Van Ness Avenue, Lot 1 in Assessor's Block 810; 234 Van Ness Avenue, Lot 18 in Assessor's Block 811; 240 Van Ness Avenue, Lot 19 in Assessor's Block 811 and the Edmund G. Brown State Office Building, 501 Van Ness Avenue, Assessor's Block 767.

The Board of Supervisors, through the adoption of this ordinance, shall deem 450 McAllister Street, Lot 3 in Assessor's Block 766, the Civic Center Powerhouse, 320 Larkin Street (298 McAllister Street) Lot 8 in Assessor's Block 347, the San Francisco Art Commission Gallery, 155 Grove Street, Lot 16 in Assessor's Block 811 and the Church of Christ Building, 171-195 Grove Street, Lot 20 in Assessor's Block 811 as Noncontributory buildings. Any replacement building should adhere to Civic Center Urban Design Guidelines adopted by the City Planning Commission. (Added by Ord. 413-94, App. 12/23/94)

SEC. 12. CERTIFICATES OF APPROPRIATENESS FOR CITY HALL ALTERATIONS. Section 1006.8(e) of the City Planning Code describes the process for review of Certificate of Appropriateness applications proposing alterations to City Hall, Landmark No. 21. Nothing in this legislation shall be construed to amend said Section 1006.8(e). Said process shall serve to meet the Certificate of Appropriateness requirement for City Hall by its inclusion in this Historic District. (Added by Ord. 413-94, App. 12/23/94)

SEC. 13. PAINT COLOR. Nothing in this legislation shall be construed to regulate paint colors within the Historic District. Painting of previously unpainted masonry and stone surfaces is discouraged. (Added by Ord. 413-94, App. 12/23/94)



CIVIC CENTER HISTORIC DISTRICT

CL = CITY LANDMARK

San Francisco Civic Center Historic District

CASE REPORT

DRAFT 7/1/91

9115-C.1

SAN FRANCISCO CIVIC CENTER
HISTORIC DISTRICT

Prepared for
The Landmarks Preservation Advisory Board
City and County of San Francisco

Prepared by Patricia Starrett
and John Pound

Jonathan H. Malone
Secretary to the Board
Approved: January 6, 1988
~~Vincent Marsh~~
Secretary to the Board
Updated July 1, 1991

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

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CIVIC CENTER HISTORIC DISTRICT

LOCATION

San Francisco Civic Center lies north of the major cross-roads intersection of Van Ness Avenue and Market Street, and occupies an area that has been the center of civic government since 1897.

The historic San Francisco Civic Center is comprised of the monumental buildings, public open spaces, and statuary that occupy the area which is generally bounded by Franklin Street to the west, Hayes Street to the south, Market Street to the southeast, Seventh Street to the east and McAllister Street to the north. Most of the structures are within this area, but a few of the major buildings -- the two State office buildings, the small Civic Center Powerhouse -- face into the area described from just across the streets named.

STATEMENT OF SIGNIFICANCE

The San Francisco Civic Center possesses a unique place and significance in the areas of architecture, history, and environment worthy of protection as an historic district.

The land on which the Civic Center stands was declared a City Hall Reservation as early as 1870. Portions of that reservation land were sold to raise funds for city hall construction, and Old City Hall -- located on the site that had first been used as the Yerba Buena Cemetery, approximately where the present library stands -- was erected between 1871 and 1897, in a lengthy project marked by the now-well known city government corruption of that time.

In 1899, B. J. S. Cahill with the encouragement of Mayor Phelan, proposed a grander vision for the area, with the dual goal of clearing up land titles clouded by the dubious practices of the promoters of the Old City Hall and at the same time of creating an imposing setting for the entire area. This plan envisioned clearing out smaller structures and visually uniting the remaining monumental structures -- Old City Hall, the Main Post Office, the Hibernia Bank building, and other larger structures -- and setting them off against new open spaces (such as a planned extension of the Golden Gate Park panhandle to Market Street). Conflicting new developments were blocked for a time, but the plan eventually failed, in large part because of general distrust -- bred of experience, perhaps -- of large government projects.

Undaunted, former Mayor Phelan soon led the formation of an Association for the Improvement and Adornment of San Francisco. In 1904, the Association invited Daniel Burnham to design a grand plan for the city, with B. J. S. Cahill providing a design for the Civic Center. This produced two visions of the Civic Center: Cahill, with the practicality borne of personal and local experience, proposed using existing structures and city-owned land to create a central plaza, surrounded by major buildings, and again connected to a Golden Gate Park panhandle extension. Burnham proposed a grander Civic Center, with buildings connected by a generally circular series of boulevards and grand open vistas. The Burnham Plan, though politically impractical, fired the public imagination and was submitted to the Board of Supervisors on September 27, 1905.

(The map from the Burnham Plan, showing the grand design for the Civic Center, with broad boulevards and scattered buildings, is shown on the next page.)

Following the 1906 earthquake, the public desire to rebuild and reclaim what had just been lost confirmed in practice what Cahill had perceived before: political expediency set limits to the definition of the Civic Center. Competition continued between the different views of Burnham and Cahill of what the Civic Center might become, but by 1912 the Board of Supervisors had endorsed the Cahill Plan as modified in 1909. The momentum of growing civic pride and the Civic Center development effort -- spearheaded by then-Mayor Rolph and the coming of the 1915 Panama-Pacific Exposition -- was focused into the general outlines sketched by Cahill.

Mayor Rolph, a reform candidate, saw the Civic Center as a central civic improvement, the symbol of a new unity of the people under a new and honest political era and a permanent expression of the grandeur and vitality which the 1915 Exposition would exemplify on a temporary scale.

The Exposition Auditorium, the Central Plaza, and the Powerhouse were completed before the 1915 Panama-Pacific Exposition, and the new City Hall was completed in late 1915. The library was completed in 1916; the State Building in the 1920's; and the Public Health Building and the Old Federal Building in the 1930's. The present War Memorial and Opera House expanded the Civic Center to the west in the 1930's, much in the manner the original proponents envisioned. The original plaza was excavated in the 1950's to add the underground parking garage. At this time the ground level details were changed into the present reflecting pool and semi-park. United Nations Plaza, which opens the vista to the east of City Hall in a manner consistent with the original vision of the Civic Center, was created in the 1970's.

HISTORY OF DESIGN FOR THE CIVIC CENTER

The World Columbian Exposition in Chicago, in 1893, was the source of inspiration for the "City Beautiful" movement. The order, harmony, cleanliness, and grandeur of the exhibition called "The White City" was in sharp contrast to the rapid, chaotic growth that most U.S. cities had experienced in the preceding era of rapid immigration and industrialization.

Several world's fairs were held throughout the country in the later 1800's, spreading the ideals of classical architecture, Beaux Arts forms, and the concepts of planning and cooperation for ensemble effect in design. These planning and design schemes were an important influence for forty years, with their primary manifestation coming in designs for cities, parks, and civic centers. Numerous city plans were commissioned in the early years, but only Cleveland and San Francisco implemented a portion of their plans, with San Francisco more nearly reaching completion.

The historic significance of the "City Beautiful" movement lies in the manner in which it reformed and refocused architectural vision, contributing to something of a national style of architecture; and, on a practical level, in the formation of city planning departments and schools or courses devoted to city planning.

The design of the San Francisco Civic Center is an example of the development of those significant contributions. More particularly, the San Francisco Civic Center is an expression of a nation ready to display its new international importance in an architectural statement. At the time it took form, geography and historical events had made San Francisco the center of western America. Monumental classical architecture for the city's central public space expressed this consciousness, as well as the accompanying belief that such inspiring surroundings should be democratically available to all, not just a privileged few.

ARCHITECTURAL STYLE OF THE CIVIC CENTER BUILDINGS

The historic Civic Center buildings are unified in the Beaux Arts classical design. They are organized into horizontal bands of vertically-proportioned elements, with the grand order of the facade displayed on two or three floors above a usually rusticated base of one or two ground and partially sub-ground floors.

The splendor of San Francisco City Hall is an outstanding example of this.

Architects represented in Civic Center are listed and discussed on page 17.

CITY HALL (400 Van Ness Avenue)

San Francisco City Hall (Landmark No. 21); is in a late French Renaissance or Baroque style, with the principal design feature being a dome, derived from the several great domes of the European Renaissance -- St. Peter's, Les Invalides, the Val de Grace, and St. Paul's.

City Hall is rectangular in plan, consisting of two squarish office wings linked both functionally and symbolically by a high dome. The dome rests on a rectangular base, ornamented with two large pedimented porticos on the long facades. At 300 feet, the dome is higher than that of the Capitol in Washington D.C.

The principal facade, facing on Polk Street, consists of a long Doric colonnade over a rusticated base. The wall is broken by a central pedimented portico and slight projecting pavilions at the angles. The base consists of the first floor and exposed basement, surmounted by second and third floors in a columned superstructure and a slightly recessed attic behind a balustrade, above the third floor. (This general model is repeated in many of the other historic Civic Center buildings.)

The approach from Polk Street is through three arched entrances in the first floor base, reached by a steep flight of steps. The arches are voussoired and contain lavishly ornamented masked keystones, flanked by cornucopia. The doors are set off by intricate door frames and sconces, which, like the balustrade between the columns on the next level up, are of burnished iron, painted blue and gold. The balcony on the second floor is

carried on festooned brackets. Six Corinthian columns lead the eye up the second and third floors to the dentilated pediment above, in which a sculpture group designed by Henri Crenier displays a female form representing San Francisco Beckoning to Commerce and Navigation.

The central entrance and portico are flanked on each side by the identical facades of the two office wings. Each wing contains eight rectangular office windows on each of the four floors. The windows in the base are each capped with an ornamental keystone. Each vertical pair of windows in the superstructure is set in a wall slightly recessed behind a row of Doric columns. The columns are tied with an iron balustrade at their bases and carry an ornamented entablature above, displaying bucranes, amphorae, shields, helmets, medallions, and heads of beasts in the metopes. The attic floor behind the interrupted balustrade is crowned with a band inscribed with a wave motif. Alternate windows are flanked with a broad shield design. A short false roof is little more than a coping. The angle features contain a single rectangular window in the base, with a lavishly ornamented festooned keystone beneath a second floor balcony. A vertical pair of windows in the superstructure is flanked by Doric columns which carry a small pediment that stops short of the continuing wave frieze that crowns the wall. The tympanum encloses a large shell and sea monsters.

The Van Ness Avenue facade is identical, except for a few details in the central portico. The entrances in the base are rectangular rather than arched and are surmounted by cartouches in beds of elaborately detailed paraphernalia. Between each entrance, caryatids designed in the Art Nouveau manner carry the balcony of the next level. The superstructure windows on this side are two-story arches of reflective glass. The crowning pediment over the Van Ness entrance also contains a Henri Crenier sculpture group, this time showing Wisdom flanked by the Arts, Learning, and Truth on one side and by Industry and Labor on the other. A sloping ramp for handicapped entrance was added to the north side of the entry steps in 1983.

The Grove Street and McAllister Street facades, virtually identical to each other, are simplified versions of the principal facades.

Above the main entryways, the great dome sits on a square base of four giant pendentives, positioned between the central porticos on the main facades and the large light court in the office wings. Great semi-circular clerestory windows in the base facing the light courts provide light to the lower dome space. The drum of the dome is encircled by free standing columns carrying a broken cornice. A balustrade ties the columns at their bases and an entablature of triglyphs and ornamental metopes encircles the drum above. There are tall, pedimented rectangular windows in the drum between the columns. The vertical line of each column carries through the cornice with an urn; set back behind the ring of urns is an inner drum with pilasters behind each urn and torches over each pilaster. The pilasters of the inner drum are connected by generous garlands.

The dome itself is constructed on a steel frame, sheeted with copper and coated with lead. It was originally highlighted with gold. The vertical lines of the columns around the drum rise through the dome to an encircling skullcap of surface decoration. Small bull's-eye windows look out from under

hooded shells between these vertical striations. An encircling iron balustrade at the top encloses a tall spired lantern built on a base of four low arches looking out to the cardinal directions. Four taller arches rise over the base, with pairs of freestanding Doric columns flanking the arches and carrying a broken cornice. An urn carries through the cornice over each column, and a tall, slender, tapering steeple rises from the center and is crowned with a torch.

The interior of City Hall is exactly as it appears from the outside, with a central ceremonial hall and circulation area connecting the two office wings.

The central dome rests on a square centerpiece, filling the light court between the office wings. The dominant feature of the beautiful baroque interior is a grand staircase, leading to the Supervisors' Chamber. This chamber is magnificently panelled in Manchurian oak, with Corinthian pilasters and a coffered ceiling. Opposite the Board Chamber and across the domed space is the Mayor's Office. There is a balustrade and several freestanding torches of iron and bronze, painted blue and gold, which carry the color accents of the exterior into the interior.

The coffered inner dome springs from a closely spaced ring of Corinthian columns and terminates in an open lantern through which the viewer's eye finally rests on a boldly carved cartouche at the apex of the paneled upper dome.

The interior includes beautiful decorative detail: four large medallions represent Liberty, Equality, Learning, and Strength; a clock set in a wreath with eagles and arms; a sculptured group with Father Time flanked by History and Youth with a Torch (representing future generations); and a cartouche based on the Seal of the City of San Francisco. There are also busts of former Mayors Phelan, Rolph, and Rossi.

The variety of interior marbles used in floors, wainscoting, carved staircases, pilasters, and ashlar walls came from Colorado, Alabama, Vermont, and Italy. The wood is Manchurian oak.

SAN FRANCISCO PUBLIC LIBRARY (Larkin and McAllister Streets)

The San Francisco Public Library occupies the block bounded by Larkin, Hyde, Fulton, and McAllister Streets. The library building sits on a plinth of grass held by an encircling retaining wall. It is a steel frame building, clad in gray California granite. The ground plan is shaped somewhat like a giant "P", with the top of the "P" against Larkin Street and formed of the main block of the building and the leg of the "P" composed of an ell that continues down Fulton Street to Hyde. A "temporary" structure, used for a library administrative annex, nestles in the northeast corner of the block not occupied by the library building.

The Larkin and Fulton Street sides of the library are the principal facades; they and the Hyde Street end, plus a small pavilion at the Larkin Street end of the McAllister Street facade, are treated in Italian Renaissance

style. The rest of the McAllister Street facade is more simply expressed. The exterior walls in the curve of the "P" (behind the "temporary" structure) are simple brick, as are the two interior light courts in the building.

The ornamental facades consist of a rusticated basement crowned by a belt course and surmounted by a high story composed of discreetly projecting corner pavilions joined by unbroken ranges of graceful arches without a central dominating feature. Over all is a high entablature which forms the well of the top story and contains smaller public rooms. The architectural details are delicate and restrained and are used with intention and comprehension of function.

The public entrance is in the main facade, on the Larkin Street side across from the Plaza. Three large central doorways are flanked by two large rectangular windows cut into the rusticated wall on either side. An interrupted series of shallow steps approaches the doorways, each of which is framed with a flat decorative molding and topped by crossettes adorned with garlands and fleur-de-lis, and a central cartouche. The doors are in two layers, with coffered outer wooden storm doors, and inner doors of glass in ornamental bronze frames. The doors are set back behind ornamented posts and lintels, decorated with scenes from classical mythology. Flanking the doors are free standing copper plated lamps. Symmetrical handicap access ramps were added to the entrance in 1982.

There are seven arches in the superstructure, those at either end belonging to a flat pavilions framed by pairs of Doric pilasters. There are rosettes under each plainly molded arch, fleur-de-lis at the springline, and round shields in the spandrels. Under the sill are a pair of tablets on which are inscribed the names of famous authors. The windows themselves are set in a crosshatching of cast iron mullions. Between the pavilions are five more arches, recessed together behind a row of free standing Ionic columns, which flank each arch. The bases of the columns are tied together with a low balustrade, and in the center of each arch stands a giant cement figure on a pedestal, representing variously Art, Literature, Philosophy, Science, and Law.

On the third floor, a great panel over the five central recessed arches of the second floor carries the inscription: "The Public Library of the City and County of San Francisco/Founded AD MDCCCLXXVIII Erected AD MCMXVI. May This Structure Throned on Imperishable Books be Maintained and Cherished From Generation to Generation for the Improvement and Delight of Mankind". (The cornerstone at the southwest corner of the building below is marked "Anno Domini MCMXV".)

Flanking the third floor inscription are pavilions with two windows over each arch and a pair of urn-decorated panels over each pair of pilasters. Crowning the entablature is a regular cornice and antefixa. Set back slightly behind the antefixa is a short false front which steps up from either end to a high point at the center.

The side facade on Fulton Street is a simplified version of the entrance facade. Between identical pavilions at the angles, the ground floor consists of a single central ornamental doorway, flanked by six windows on each side. There are thirteen arches separated by Doric pilasters in the superstructure,

with each bay identical to those at the angles of the main facade, except lacking names on the panels and shields in the spandrels. In the third floor entablature there is a pair of windows over each arch in the superstructure and a single urned panel over each pilaster.

The Hyde Street frontage and the west end of the McAllister Street facade are exact restatements of the entire pavilion ends of the main facade. The remainder of the McAllister Street facade is a frank expression of the library stacks contained behind it, with seventeen high, narrow, rectangular bays separated by simple piers, all beneath a greatly simplified entablature.

The interior of the library carries out the functional organization expressed by the exterior. From the entrance vestibule, there is a view through a magnificent succession of ceremonial spaces: up a staircase to the main room on the second floor, which houses catalogs and reference desks; from the stair and this main room, there is a ready access to the two main reading rooms (literature and history), which are high-ceilinged, well-lighted great halls. There are large interior light courts at either side of the central main room.

The main room, the two main reading rooms, and the other ceremonial spaces are ornamented and contain large wooden lamps, sculptural niches (mostly unoccupied), and ornamented doorways. The ornamentation consists of classical details, principally in the vaulted plaster ceiling, and include urns, nymphs, griffins, and various stylized flowers and leaves in an arabesque pattern. The grand central stairway climbs between rusticated travertine walls, each surmounted by a high loggia and capped with a caissoned barrel vault. Along the side walls behind the loggia are two large murals, each cut into five panels interrupted by travertine pilasters, which depict a California landscape and seascape scene.

The main room is truly monumental, 65 feet square and 42 feet high, with free-standing Ionic columns as well as an encircling colonnade of fluted composite pilasters. Each wall contains a high arch, with doors below and clerestory windows above, set in beautifully worked bronze frames. The card catalogs, and some other details throughout the main rooms, show intricate carving, originally described as "old Italian".

The two main reading rooms are also grand in scale. They are modeled on early Renaissance halls, with high white walls above stained oak bookshelves and with stenciled wooden beams across the ceiling. Each room displays a giant sopra porta mural, depicting American migration from New England to California.

THE FEDERAL BUILDING (50 Fulton Street)

The Old Federal Office building, at 50 Fulton Street, is a five-story, generally rectangular building with a large central court. It is also erected on a steel frame, clad in gray California granite. It is generally styled in a French Renaissance manner.

On all sides, there is a two-story base of rusticated blocks, surmounted by a simple cornice, above which is an interrupted balustrade. On each facade except the central section of the McAllister Street facade, there is also another story, set back behind the balustrade and capped by a mansard-type roof.

The main entrance faces onto U.N. Plaza (formerly onto Fulton Street). It contains three high arched entrances in the center of the rusticated base, each one glazed and set in an iron frame painted silver and gold. There are silver and gold iron lamps in the spandrels. The arches are voussoired, with shields set in leaves on the keystones. The central shield contains a crest of stars and stripes and the other two contain eagles. On either side of the three arches, there are eight windows on each of the two lower floors. Every other window on the ground floor bears a massive classical mask on its keystone.

The second two-story tier contains 23 windows on each floor, with 22 free-standing Doric columns between each vertical pair of windows.

The Hyde and Leavenworth Street facades are identical to each other and are simplified versions of the main U.N. Plaza facade.

The shape of the interior central court is like the exterior, rectangular, with re-entrant corners. It is faced with gray industrial brick and granite and carries a simple pediment.

The interior contains an identical hallway on each of the four principal floors, encircling the building and opening to offices on either side. ceremonial space is limited to the main entrance vestibule, with minor flourishes at the other entrances. The main entrance vestibule is a high, barrel-vaulted room decorative niches at either end. It holds three large barrel-shaped glass chandeliers, which are repeated in smaller form throughout the hallways, and an elevator lobby with four polished brass and oak elevator doors.

U.S.O. HOSPITALITY HOUSE (100 Larkin Street -- Marshall Square)

The present building was built in 1941 and was used by the Army and U.S.O. during World War II. It has since housed the Department of City Planning, and currently the Mayor's Office of Community Development.

The 100 Larkin Street building is a single-story, moderne structure without obvious ornamentation. It is set in the center of a large surrounding lawn. Altogether, it fills the space in a functional but architecturally unremarkable manner.

THE CIVIC CENTER POWERHOUSE (Larkin and McAllister Streets)

The Civic Center Powerhouse, one of the earliest buildings of the modern Civic Center, occupies the small lot at the corner across from the Public Library, to the south, and the State Building to the west. It is the

northwest corner point for the Civic Center. Neo-classical in style, it is a single-story, small squarish building with a monitor skylight and a high steel smokestack (with supporting girders) rising from the roof. The simple decoration consists of a double door with simple molding and a superior inscription reading "Civic Center Power House", plus quoins at the edges of the building facade and a simple roll-molded cornice above.

THE OLD CALIFORNIA STATE BUILDING (350 McAllister Street)

The State Office building at 350 McAllister occupies the entire block bounded by McAllister, Polk, Golden Gate, and Larkin Streets. It consists of the original 1926 building, which fronts onto McAllister Street and faces James Rolph Plaza, and a 1957 Annex on the northern half of the block. The styles of the two are quite different and they present the appearance of two separate structures, although they serve as one.

In consistent style with the other Civic Center major buildings, the six-story State Building is constructed on steel skeleton, clad in gray California granite and terra cotta simulating granite. The main facade, on McAllister Street, is Italian Renaissance, lightly rusticated, and composed of a three-story base surmounted by two stories of glazed arches, pedimented windows, and composite pilasters, with a simple top-floor entablature. The facade is dominated by the three high entrance arches, each of which is framed with compound molding and capped with a keystone volute, carrying a classical mask. There is a wealth of decoration: above the keystones, there is an elaborate cartouche set in imbricated leaves on the voussoirs; in the spandrels, medallions enclose symbols of Labor, Justice, Education, and Agriculture; beneath the medallions are large bronze lamps, reminiscent of the towers of a Moorish fortress. Under the arch are guilloche panels set with rosettes, rising from the spring to the keystone, which itself is incised with a caduceus. Corinthian-like pilasters carry a simple cornice at the spring of the vestibule vault, from which three elaborately-framed glazed doors enter the building.

These entrance archways are flanked on either side by a facade of nine simple rectangular windows and by a free-standing flag pole, rising from a base of carved bay leaves and guilloche roll moldings.

The second level is dominated by thirteen glazed arches, marked with voussoirs, a recessed molding, and a keystone volute with rosette decoration similar to that of the entrance arches. Between the arches are twelve vertical pairs of rectangular windows, with composite pilasters set between each arch and each set of windows and a pair of pilasters at the ends of the facade.

The interior of the State Building contains a highly functional, plainly-decorated organization of offices on each floor. The only exception is the two-story Supreme Court room on the fourth floor, which provides a plain and theater-like hearing room capable of holding 120 spectators.

THE EDMUND G. BROWN STATE OFFICE BUILDING (McAllister Street and Van Ness Avenue)

This building was completed in 1986. It is located on land sold to the State by the San Francisco Redevelopment Agency.

The building was designed to echo Davies Hall on the southwest corner of Grove Street and Van Ness Avenue. It repeats the semi-circular curved, triple-tiered facade of Davies Hall and is likewise topped with a swept-back copper roof. The design for the window columns and entry shows an attempt to harmonize with City Hall's baroque facade and the War Memorial Complex's classical design, as well.

The exterior includes a large fiberglass facsimile of the Great Seal of California. A semicircular granite staircase at the entrance corner, flanked by large round planters and under the facsimile Great Seal, helps center the building, and, facing diagonally back toward City Hall, emphasizes its position as the northwest corner point of the Civic Center. The stairway leads to an open central court within the building, surrounded by a green-and-peach colored metal grid over glass curtain walls.

The building was designed to conserve energy by using solar heated water, natural daylight, and openable windows to provide natural ventilation.

The building has a total of 300,000 square feet and includes a garage for 225 cars and an auditorium that seats 300. 1,200 employees work in it.

THE SAN FRANCISCO DEPARTMENT OF PUBLIC HEALTH (101 Grove Street)

The City Health Department occupies the southwest corner of Grove and Polk Streets. Reinforced concrete construction, the building is clad in gray California granite. It occupies the entire rectangular lot at ground level. Upper stories are composed of three U-shaped wings around a light court. The facades on Polk and Grove Streets are in Italian Renaissance style; the Ivy/Lech Walsea Street facade, and the west-facing wall are of unornamented gray industrial brick. The two story Central Emergency Hospital at 50 Ivy/Lech Walsea Street was completed in 1917 and was incorporated into 101 Grove Street when it was completed in 1932. The main entrance, in the re-entrant corner at Polk and Grove Streets, is angled to face James Rolph Plaza.

This re-entrant corner consists of a high arched doorway in the first two floors of the building, and one window in each of the third and fourth floors. The door is recessed in a sculptural niche, flanked with blue and gold iron lamps. The glazed door is set in a simple bronze frame, which is itself framed with a simple molding. A round window above the door is set in a bed of rushes and other leaves, carved in relief in the granite around the window. The doorway is capped with a keystone volute, decorated with a carved caduceus and garlands. The keystone serves as a central bracket for a balconied window in the third floor. There is another, plain window above in the fourth floor.

The ornamental facades along Polk and Grove Streets are decorated in two principal horizontal bands, above a smooth granite base. The two lower stories consist of a rusticated wall cut by plain rectangular windows. This is capped by a plain, flat belt course, above which is another two-story section with a smooth wall cut by a similar configuration of windows. Alternating windows on the third floor are framed by a simple pediment of voluted brackets and a slightly voluted balcony. The top of these facades consists of a simple band of dentils over tryglyphs, with a balustrade over all.

At ground level on Polk Street, there is a door in the third window space from Ivy/Lech Walsea Street and there is an elaborate bronze frame at the Ivy/Lech Walsea Street corner which holds a Hospital sign. There is a door in the fourteenth window space of the ground level on the Grove Street side. There are three driveways at ground level on Ivy/Lech Walsea Street side of the building. The secondary walls on Ivy Street/Lech Walsea Street in the light court, and on the west end contain modified cornice lines of granite and brick.

Inside, the Health Department main entrance opens into a small lobby with rich gray marble walls and floors. There are three pronged bronze sconces on either wall of the lobby and a bronze handrail up a few steps. Hallways are lined with marble wainscoting to the door tops, on all four floors, and there is oak trim around doors and transoms.

EXPOSITION AUDITORIUM (99 Grove Street)

Exposition Auditorium fills the block that forms the south side of the Civic Center square, across Polk Street from the Health Department and facing James Rolph Plaza across Grove Street. Its four stories are erected on a steel frame, clad in gray California granite on the main facade and brick on the sides and rear. The raised octagonal roof of the main hall is visible from Rolph Plaza. The Auditorium is designed in the Beaux Arts style, with elements of both French and Italian Renaissance blended together.

The main facade, is symmetrically arranged in five planes, with a dominant central feature flanked by a pair of advancing pavilions and receding wings. The two story base is rusticated, and the superstructure above contains pedimented windows, except in the central feature. There, three large arches reach through the two tiers. A cornice caps the superstructure and a false attic rises above it over the three central planes.

In the central feature, the three high arches rise between four piers (which are slightly differentiated by the fact that 1960's remodeling extended the westernmost pier with a glass cage that houses the main escalator to the underground Brooks Hall); above the base level, these piers support four pairs of engaged Doric columns. The rusticated base is divided by a long marquee of wood and copper sheathing, which contains lights on the underside. Beneath the marquee are ticket windows in the piers and glazed, bronze-framed doors in the bottoms of the arches. Over the marquee, there is a small second floor

window in each pier. Cornices at the tops of the piers are held on elongated brackets and serve as bases for the pairs of Doric columns. There is a long vertical panel between the columns of each pair. The columns carry a heavy, dentilated cornice over the fourth floor. The vertical line of each pair of columns is carried through the cornice for the height of the attic, in an ensemble that consists of bronze flag pole stands on granite bases, flanking either side of round cartouche. The attic wall over the central bay bears the inscription "Exposition Auditorium".

The rusticated base of the projecting pavilions on either side of the central feature contains a large-linteled showcase window in the ground floor, with a pair of small windows above. The cornice of the base sits on two pairs of brackets, which frame the windows of the second floor beneath it, and at the same time serves as a base for two pairs of free-standing Doric columns in the superstructure. The columns are tied by a balustrade at the base, above which is a large window with a rounded pediment and a smaller unadorned window, both louvered for ventilation of mechanical equipment inside. Each pair of columns extends through the heavy cornice of the fourth floor, with festooned urns on granite bases. Between the pairs of urns is a large elongated cartouche in a bed of cornucopiae.

The receding wings contain openings on each floor: on the ground level, there are plainly framed doors that match the showcase windows in the adjacent pier. Windows in the third floor have rounded pediments and balustraded balconies on brackets.

The sides and rear of the Auditorium are brick except for granite angle features on Polk and Larkin Streets, around the corner from the main facade. There are three voussoired windows on the ground floor of each angle feature and a small pair of windows on the second floor. A single third floor window has a round pediment and elongated balcony with ancones. There are two pairs of Doric pilasters in the superstructure, which carry the cornice. The remainder of the rear and sides have a simple cement coursing above the second floor and a cornice at the top of the wall. The rear facade contains five planes reflecting those of the front. There are brick pilasters in the projecting pavilions; the central feature contains two high service doors with a simple cement molding and coffered wooden doors. Many windows in the sides and rear have been bricked in, but with well-matched brick. Protruding concrete fire stairs have been added on Polk and Larkin Streets.

The internal functions of the Exposition Auditorium are clearly expressed by its external design. The principal auditorium is reached through the entrance doors in the base of the high arches in the central feature. Two secondary halls are reached through separate doorways in each of the receding wings. Upper floors of balcony seating in the auditoriums, as well as some smaller meeting rooms on the upper floors, are reached by elevators and escalators in the protruding pavilions. Long hallways circle the central auditorium space on each floor. Seating capacity is 7,800 in the central auditorium and 900 in each of the side halls. There are nineteen smaller conference rooms. The interior of the Auditorium was completely remodeled in 1964, improving lighting and acoustics. In the hallways, the forms of the old vaulted ceilings remain, but the details have been removed. The interior spaces were never greatly elaborate.

THE WAR MEMORIAL AND PERFORMING ARTS CENTER (Veterans Building, Memorial Court, Opera House, Davies Symphony Hall and Zellerbach Rehearsal Hall -- bounded by Van Ness Avenue, Hayes, Franklin and McAllister Streets)

The War Memorial and Performing Arts Center consists of the War Memorial Veterans Building, which houses the Museum of Modern Art and the Herbst Theatre, as well as veterans' organization offices and meeting spaces; the Memorial Court, which provides a public open space in the center; the War Memorial Opera House; Louise M. Davies Symphony Hall and Harold L. Zellerbach Rehearsal Hall--is the western limit to the modern Civic Center.

The War Memorial Veterans Building (401 Van Ness Avenue), Landmark No. 84; and War Memorial Opera House (301 Van Ness Avenue), Landmark No. 84; are a pair of nearly identical, monumental, classical buildings separated by the Memorial Court (see later) and occupying the entire double-block across from City Hall on Van Ness Avenue (also bounded by Grove, Franklin and McAllister Streets). These buildings were completed in 1932 and are noteworthy as the site of the signings of the United Nations Charter in 1945 and the Japanese Peace Treaty in 1951.

The two buildings are virtually identical, except that the Veterans Building sits on higher ground and, so, has no steps leading up to the entrance. In addition, it lacks: the side driveway and marquee side entrance of the Opera House; the roof stage block containing the multiple fly tiers for the Opera House stage; and the stylistically-identical building extension ("bustle") added to the Opera House in 1978 for scenery storage and office space for the San Francisco Opera Company.

Both buildings are erected on steel frames, clad in granite and rusticated terra cotta simulating Raymond granite. They are generally rectangular, with four principal stories above ground and mansard roofs above. They are rather severe examples of the Beaux Arts style, with decorative treatment encircling the buildings at all levels. The ground floor bases are deeply rusticated and cut with ranges of arches. The two-story superstructures are similar, but with less-defined rustication.

The principal facades, on Van Ness Avenue, each contain seven arches in the base, glazed and fitted with handsome bronze and iron frames. Each arch is defined by cousoirs and ornamental keystones with masks of lion heads. The central and outer keystones also serve as brackets for protruding balconies in the next levels. There are eight bronze sconces in the spandrels, and flat belt courses run above the bases.

In the each of the superstructures, eight large pairs of free-standing, fluted, Doric columns rise over the piers between the arches below and flank seven recessed arches just behind them. At the base of the columns are uninterrupted balustrades. Set behind these are short rectilinear attic floors, containing windows and terminating in a stylized frieze incised with a wave design like that on City Hall.

The Memorial Court sides of the buildings consist of rusticated walls with ten arches ranged across each tier, with the lion mask motif on the keystone

of each. The Grove Street side of the Opera House is similar, but with a cantilevered marquee over a circular drive that runs the length of the building. The rear addition to the Opera House (both on the Grove Street and Memorial Court sides) contains huge, arched, double-metal doors to accommodate the movement of scenery. Topping the scenery space is a floor of offices and storage space for the San Francisco Opera Company.

The interiors of the buildings differ. The Opera House is clearly and functionally organized, its decoration being in the service of the function of the building. It is not lavish, yet conveys an appropriate sense of richness, principally through the correct use of classical elements and the fine treatment of details. Unlike the Opera House--the purposes of which are dedicated by definition as a large presentors auditorium (seating capacity of 3,252) with attendant patron and theatrical service spaces,--the first two interior floors of the Veterans Building contain veterans' organization offices and meeting rooms wrapped around the outer core of the building--the center core of which is occupied by the pleasingly detailed and decorated two-story Herbst Theater (seating capacity of 928) that is distinguished by eight large murals executed for the Court of Abundance at the Panama-Pacific International Exposition of 1915 by artist Frank Brangwyn. The third and fourth floors of this building are occupied by the San Francisco Museum of Modern Art.

LOUISE M. DAVIES SYMPHONY HALL (201 Van Ness Avenue)

Symphony Hall was completed in 1980 and principally provides performance space for the San Francisco Symphony orchestra. The Symphony Hall is constructed of dense structural steel, supporting cantilevered balconies and a very wide copper roof without interior columns. The facade is of artificial stonework, a blend of clean white curves and glass. The exterior terraces at either end of the orchestra level promenade are accentuated by sculpture. The 36' in diameter pillars along the outer glass wall of the orchestra level promenade are 60 feet tall.

The 200,000 square-foot fan-shaped interior of the hall's auditorium (walls, carpets, accents) is highlighted by salmon, burnt-orange, peach and beige colors. The main feature of the interior--outside of the auditorium--is a grand staircase. This stairway is visible through the glass facade of the building and, thus, is an impressionistically integral part of the facade itself. The staircase is carpeted and has a wall of floor-to-ceiling mirrors set between pilasters running its entire length. The Symphony Hall's Auditorium seats 3,063 persons, including terrace seating encircling the recital stage.

Prior to the construction of Davies Symphony Hall on this site, it was occupied in the 1850's by the Hayes Pavilion and Park--an early dance hall and entertainment center for the City. In the late 19th century, it became the site of St. Ignatius College and Church, in which the famous Tivoli Opera Company occasionally presented. After the 1906 earthquake, the site was occupied for a number of years by the Van Ness Theatre, with presentations by

the Savage Opera Company as well as Lillian Russell, George M. Cohen, Ethel Barrymore and other notables of the day. For many subsequent decades, the site was used as an athletic field for Commerce High School and as a parking lot for patrons of the War Memorial Opera House until it was requisitioned as the site of Davies Symphony Hall.

HAROLD L. ZELLERBACH REHEARSAL HALL (300 Franklin Street)

The Zellerbach Rehearsal Hall was completed in 1981 and principally provides rehearsal space for the San Francisco Symphony Orchestra, San Francisco Opera Company and San Francisco Ballet Company.

While the Symphony Hall gives the appearance of being part of Davis Symphony Hall, it is actually a separate free-standing structure that connects by interior passageways with Davies Symphony Hall.

The Symphony Hall is constructed of dense structural steel. The facade is of artificial stonework with mid-level rises to give this rather squarish building definition. The interior of the hall--the walls and ceilings of which, given the nature of its intended usage, are completely unfinished--contains 3 rehearsal spaces--one of which simulates proportions of the orchestra pit and stage of the Opera House. The other two rehearsal spaces are somewhat smaller. Because this hall is dedicated to rehearsal purposes, no patron audience spaces were included in its design and construction.

THE PLAZAS

MEMORIAL COURT (bounded by the War Memorial Opera House, War Memorial Veterans Building, Van Ness Avenue and Franklin Street):

Bounded by the Veterans Building on the north, Opera House on the south, and blue/gilded ornamental fencing on the east and west, the Memorial Court was conceived as an integral part of the original plan of Architect Arthur Brown, Jr. for the War Memorial and Performing Arts Center. It consists of a central lawn between rows of sycamore trees, box hedges and flanking walkways. Landscaping of the Memorial Court, completed in 1936, was designed and executed by Landscape Architect Thomas Church. Planted areas and plantings of sycamore trees and *Pittosporum undulatum* on the McAllister and Grove Streets sides and on the Van Ness Avenue frontage of the War Memorial buildings were designed and executed, as well, by Thomas Church.

MARSHALL SQUARE (Larkin Street between Fulton and Grove Streets)

Marshall Square is named after James Marshall, the discoverer of gold in California. It was set aside in 1870, as part of the old City Hall Complex. The Square contains Pioneer Monument, a parking lot and the former U.S.O. Hospitality House (100 Larkin Street).

UNITED NATIONS PLAZA (Fulton Street between Hyde and Market Streets)

This plaza commemorates the founding of the United Nations, which took place at the Civic Center in 1945. The plaza was built as part of the BART system construction through the 1970's. Designed by Mario Ciampo, Lawrence Halpren, and John Carl Warnecke, it is paved with brick and has granite borders, tying it in with the materials of the Civic Center buildings. It contains a sunken, sculptured fountain of huge granite blocks. It contains a modern sculpture as well as a traditional heroic equestrian statue depicting Simon Bolivar, the liberator of many South American countries. Latitude and longitude of the plaza are set out in metal letters, sunk into the pavement, a visual reminder of the relationship of this United Nations Plaza to its global context.

JAMES ROLPH, JR. PLAZA (Between Polk, Larkin, Grove and McAllister Streets)

James Rolph Plaza occupies the center of the Civic Center complex, bound by Polk, McAllister, Larkin, and Grove Streets. Rolph served as Mayor of San Francisco from 1912 to 1931. He was the Governor of California from 1931 to his death in 1934. The plaza was redesigned following completion of the underground parking garage in 1958. Where Fulton Street once cut through the block from east to west, there is now a long rectangular pool, flanked by paved pedestrian walkways and rows of flagpoles and sycamore trees. To either side are rectangular lawn areas, circled by concrete walks and flanked to east and west by olive trees. There is an elevator foyer on the north side, providing access to the underground parking garage; there are also stairways on the east and west sides.

The parking garage occupies the north half of the block below-ground; in the south half, there is Brooks Hall, a 90,000 square foot exhibition area connected to the Exposition Auditorium. Staircases near the corners of Larkin and Grove Streets and along Polk Street lead to Brooks Hall and a truck loading ramp enters it from a sloping drive that runs along Fulton Street at the side of Marshall Square.

MAJOR SCULPTURE

PIONEER MONUMENT (Marshall Square, at the corner of Grove, Hyde, and Market Streets):

Pioneer Monument was designed by Frank Happersberger (1859 - 1932). It was a gift from the estate of James Lick in 1894. It consists of groupings of bronze figures on a stone base with four projecting piers. The ensemble visually defines the boundary of the Civic Center at Market Street. The impressive statuary (cleaned and repainted in 1986) includes a central female "California", with a bear at her feet and a shield and spear in her arms. Two allegories and two tableaux on the piers depict "Early Days", "Plenty", "In 1949", and "Commerce". In addition, there are four bronze relief scenes, five relief portraits of pioneers, and numerous medallions, plaques, and inscriptions. The monument was the foreground setting for old City Hall.

CITY HALL STATUES

There are busts of former Mayors Phelan, Rolph, and Rossi inside the City Hall. There is an over life-sized statue of Hall McAllister, a pioneer-era attorney and civic leader, on the McAllister Street side (designed by Robert Ingersall Aitken). A seated Abraham Lincoln on Polk Street faces James Rolph Plaza. This is a copy of the Lincoln figure in the Lincoln Memorial in Washington, D.C. It was designed by Haig Patigian (1876 - 1950).

DAVIES HALL

The modernity of Davies Hall is quietly emphasized by the presence of a Henry Moore sculpture entitled Large Four Place Reclining Figure. It is an abstract flowing form of cast bronze.

UNITED NATIONS PLAZA

U.N. Plaza displays both traditional and modern sculpture. A statue of Simon Bolivar, in heroic pose astride a charger, stands at the Hyde Street entrance, on a base decorated with the Seals of the South American countries he liberated from Spain. Near Market Street, the huge granite blocks of the fountain combine with an abstract-form column in a sculptural ensemble.

FULTON STREET MALL

Beside the Public Library, Civic Center Branch, on Fulton, between Hyde and Larkin Street is the statue of Ashurbanipal, by Fred Parhad. Ashurbanipal, one of the great Assyrian Kings (668 to 627 B.C.), is depicted holding a lion in one hand and a table in the other. Ashurbanipal was also a founder of a great library at Nineveh.

THE ARCHITECTS

The Ecole des Beaux Arts in Paris was the most influential source for the "City Beautiful" movement. Of the nine architects for the major buildings in the Civic Center, six attended the Ecole des Beaux Arts. Two were apprenticed under McKim, Mead, and White in New York City.

A few of these architects were still at work in the 1950's and 1960's. Their influence is still current, a tangible part of the rich heritage to which our present generation of architects are successors.

BIOGRAPHICAL NOTES

BAKEWELL, JOHN JR. (1872-1963)

Trained at the University of California and the Ecole des Beaux Arts. Was in partnership for a time with Arthur Brown, Jr., and together with him designed San Francisco City Hall.

BELLUSCHI, PIETRO

Educated at the University of Rome and at Cornell University. He was an architect in Portland, Oregon, then became head of the Department of Architecture at the Massachusetts Institute of Technology. In conjunction with Skidmore, Owings, and Merrill, designed Davies Hall.

BLISS, WALTER D. (1873-1956)

Affiliated with the New York firm of McKim, Mead, and White before taking up practice in San Francisco. He designed the old California State Office Building at 350 McAllister Street.

BROWN, ARTHUR JR. (1874-1954)

Educated at the University of California and the Ecole des Beaux Arts. Brown was supervising architect at the University of California and, at the time of his death, was one of three advisors on the remodeling of the U.S. Capitol in Washington. He designed the San Francisco City Hall, with John Bakewell, Jr. In the district he designed the San Francisco Opera House, in the War Memorial complex, and the old Federal Building at 50 Fulton Street.

BURNHAM, DANIEL H. (1847-1912)

A Chicago architect with a strong influence on San Francisco architecture, particularly as passed on through his protegee, Willie Polk. Burnham twice prepared plans for the Civic Center, once before the 1906 fire and again afterward. His actual plans were never adopted, but he did much to excite public opinion in favor of creating a grand Civic Center.

CAHILL, BERNARD

Cahill came to San Francisco from England in 1891. He was an early advocate of city planning and developed close relations with San Francisco civic leaders. He prepared the first Civic Center Plan in 1899; with later revisions and persistent advocacy, this became the basis for Civic Center development.

HOWARD, JOHN G. (d. 1961)

Educated at the Massachusetts Institute of Technology and at the Ecole des Beaux Arts, he was a major designer for the University of California at Berkeley where he founded the Department of Architecture. He was chairman of the Advisory Board for the proposed San Francisco Civic Center and War Memorial Complex.

KELHAM, GEORGE (1871-1936)

Educated at Harvard and the Ecole des Beaux Arts. He was the architect for the San Francisco Public Library. He also chaired the architectural committee for the Panama-Pacific Exposition.

MERRILL, JOHN

Educated at the Massachusetts Institute of Technology, receiving a degree in architecture in 1949. A partner in the firm of Skidmore, Owings, and Merrill, designers of Davies Hall and the Edmund G. Brown State Building.

MEYER, FREDERICK H.

Meyer, an immigrant from Germany, was founder of the California School of Arts and Crafts, in Berkeley. He was on the Advisory Board for the Civic Center and War Memorial Complex and also shared in the design of the Exposition Auditorium.

REID, JOHN JR.

Trained at the University of California and the Ecole des Beaux Arts. He was the San Francisco City Architect from 1912 to 1928. He laid out the original Civic Center Plaza and also shared the design responsibilities for the Exposition Auditorium and other projects in the Civic Center.

CONTINUITY

Civic Center occupies land set aside as early as 1870 for a City Hall site. Construction began in 1872 on the City Hall destroyed in the 1906 earthquake and fire. In terms of historic continuity, Civic Center has been the municipal seat of government for most of the City's history.

From the perspective of design concepts of continuity, Civic Center deliberately breaks the standard lot line development pattern of the surrounding commercial area. The complex assumes its own ordered sense of "continuity" based on a formal composition centered on City Hall and executed with uniform design, lines of sight, and open spaces.

SETTING

Integral components of the design concept behind Civic Center are the setting of individual buildings on their sites and the relationship of buildings to public open spaces. Plazas consisting of United Nations, James Rolph and the War Memorial Courtyard provide the formal design relationships between buildings. These relationships are reinforced in the site plan of individual buildings with setbacks, such as those surrounding City Hall and the Library. The concept extends subtly to the re-entrant corner of the Health Building and the curvilinear curb line of Polk Street at McAllister and Grove Streets. Setting is used as an essential component reinforcing the overall formal composition of Civic Center.

IMPORTANCE AS A VISUAL LANDMARK

City Hall and Civic Center are identifiable symbols of San Francisco, the Bay Area, the State of California and the West as a region.

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GUIDELINES FOR FINDINGS OF SIGNIFICANCE OF INDIVIDUAL BUILDINGS IN THE SURVEY, APPENDIX A

The period of significance for the Civic Center Historic District is 1906 - 1936. The beginning point marks the 1906 Earthquake and Fire, when the destruction of the old City Hall motivated planning efforts for a new Civic Center complex. The end point of 1936 marks the completion of the last historic public building to be constructed in the complex - the Federal Building at 50 Fulton Street.

Following the precedent of the Telegraph Hill, Chinatown and Blackstone Court, and South End Historic Districts, three categories are used: Contributory, Contributory/Altered and Noncontributory. Buildings which date from the District's period of significance and retain their historic integrity were rated Contributory.

Buildings which date from the District's period of significance and have been altered were rated Contributory/Altered. The degree of alteration of the building warranting placement in this category was judged on the relative integrity of the five following features:

- ground-level storefronts
- fenestration
- cornice and parapet
- exterior surface material
- major exterior ornamentation

Buildings which postdate the District's period of significance were rated Noncontributory. Also, buildings which date from the period of significance but have been substantially altered in three or more of the above design features since 1936 were rated Noncontributory.

Civic Center is important as a planned complex, representing City Beautiful concepts of design, building size, and interrelationships with individual structures and open spaces. The complex was never completed per original plans. Significant development sites remain unfilled, or are occupied by structures which may possess age dating even back into the period of significance; but in terms of design, scale and volume, fail to convey the original intentions of the Civic Center plan. While some of these structures may rate Contributory in the survey (such as the Civic Center Powerhouse at Larkin and McAllister), serious consideration should be given to their replacement with structures which complete the Civic Center plan as originally proposed. An example of this type of appropriate infill can be seen at McAllister and Van Ness where the Edmund G. Brown State Building significantly strengthens Civic Center in terms of design and intended land use patterns, while displacing a number of small scale post earthquake and fire buildings.

VFM:mj:1000

APPENDIX A: BUILDING BY BUILDING SURVEY

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Vacant (parking lot)

Address: 41 - 47 Grove Street

Block/Lot: 355/12

Zoning: C-3-G

Number of Stories:

Construction Type:

Facade Material:

Date:

Style:

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Vacant (parking Lot)

Address: Grove at Larkin (southwest corner)

Block/Lot: 355/11

Zoning: C-3-G

Number of Stories:

Construction Type:

Facade Material:

Date:

Style:

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Exposition Auditorium

Address: 99 Grove Street

Block/Lot: 812

Zoning: P

Number of Stories: 4

Construction Type: Steel Frame

Facade Material: Granite, Brick

Date: 1915

Style: Beaux Arts, with elements of French and Italian Renaissance

Architect/Builder: John G. Howard, Frederick H. Meyer, and John Reid Jr.

Ratings: Here Today, p. 91

D.C.P. Survey Rating: 5

- Other:
- 1) San Francisco Civic Center National Register of Historic Places District Listing
 - 2) San Francisco Civic Center National Historic Landmark District Listing
 - 3) Splendid Survivors, p. 229

Significance to District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Department of Public Health
Address: 101 Grove Street
(See also 50 Ivy/Lech Walsea Street)
Block/Lot: 811/1
Zoning: P
Number of Stories: 3
Construction Type: Reinforced Concrete
Facade Material: Granite
Date: 1932
Style: Italian Renaissance
Architect/Builder: John Reid, Jr., preliminary drawings;
Samuel Heiman, Supervising City Architect
Ratings: Here Today, p.
D.C.P. Survey Rating: 5
Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing
2) San Francisco Civic Center National Historic
Landmark District Listing
3) Splendid Survivors, p. 229
Significance to District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 155 Grove Street

Block/Lot: 811/16

Zoning: C-3-G

Number of Stories: 1

Construction Type: Reinforced Concrete

Facade Material: Concrete

Date: 1914

Style: Vernacular (limited Spanish Revival detailing)

Architect/Builder:

Ratings: Here Today, p.

D.C.P. Survey Rating:

Other:

Significance to
District:

Contributory-altered

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Vacant lot

Address: 165 Grove Street

Block/Lot: 811/21

Zoning: C-3-G

Number of Stories:

Construction Type:

Facade Material:

Date:

Style:

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating: 1

Other:

Significance to District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Church of Christ

Address: 171-195 Grove Street

Block/Lot: 811/20

Zoning: C-3-G

Number of Stories: 2

Construction Type: Masonry

Facade Material: Brick and stucco

Date: 1913

Style: Commercial

Architect/Builder: Edward G. Bolles

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'D'

Other:

Significance to District: Contributory-altered

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: U.S.O. Hospitality House

Address: 100 Larkin Street

Block/Lot: 354/1

Zoning: P

Number of Stories: 1

Construction Type: Wood Frame

Facade Material: Stucco

Date: 1941

Style: Streamline Moderne

Architect/Builder:

Ratings: Here Today, p.

D.C.P. Survey Rating: 2

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

2) San Francisco Civic Center National Historic
Landmark District Listing

Significance to
District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Library Annex

Address: 45 Hyde Street

Block/Lot: 353/1

Zoning: P

Number of Stories: 3

Construction Type: Wood frame (temporary construction)

Facade Material: Stucco

Date: 1945

Style: Commercial

Architect/Builder: Department of the Navy under aegis of a War Emergency

Ratings: Here Today

D.C.P. Survey Rating:

- Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing
- 2) San Francisco Civic Center National Historic
Landmark District Listing

Significance to
District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Central Emergency Hospital

Address: 50 Ivy/Lech Walsea Street
(See also 101 Grove Street)

Block/Lot: 811/1

Zoning: P

Number of Stories: 2

Construction Type: Reinforced Concrete

Facade Material: Brick

Date: 1917

Style: Commercial

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

2) San Francisco Civic Center National Historic
Landmark District Listing

Significance to
District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: San Francisco Public Library

Address: 200 Larkin Street

Block/Lot: 353/1

Zoning: P

Number of Stories: 3

Construction Type: Steel Frame

Facade Material: Granite and brick

Date: 1916

Style: Italian Renaissance

Architect/Builder: George Kelham

Ratings: Here Today, p. 91

D.C.P. Survey Rating: 5

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

2) San Francisco Civic Center National Historic
Landmark District Listing

3) Splendid Survivors, p. 229

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Civic Center Powerhouse

Address: 320 Larkin Street and 298 McAllister Street.

Block/Lot: 347/8

Zoning: P

Number of Stories: 1

Construction Type: Reinforced Concrete

Facade Material: Concrete

Date: 1915

Style:

Architect/Builder: Frederick Meyer

Ratings: Here Today, p.

D.C.P. Survey Rating: 1

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1170 Market Street

Block/Lot: 351/51

Zoning: C-3-G

Number of Stories:

Construction Type: Steel frame

Facade Material: Concrete

Date: 1983

Style: International

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Orpheum Theater Building
(Originally Pantages Theater Building)

Address: 1182 Market Street

Block/Lot: 351/122

Zoning: C-3-G

Number of Stories: 4

Construction Type: Reinforced concrete

Facade Material: Concrete

Date: 1926

Style: Spanish Revival

Architect/Builder: B. Marcus Priteca, Architect

Ratings: Here Today

D.C.P. Survey Rating: 5

Other: 1) City Landmark No. 94, Article 11, Category I

2) San Francisco Civic Center National Register
of Historic Places District Listing.

3) National Register of Historic Places
Individual Listing.

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Marye Building
Address: 1200 - 1208 Market Street
Block/Lot: 355/15
Zoning: C-3-G
Number of Stories: 2
Construction Type: Masonry, steel frame
Facade Material: Glass, metal base, brick upper floor
Date: 1908
Style: Classical Revival
Architect/Builder: Walter J. Mathews
Ratings: Here Today
D.C.P. Survey Rating:
Other: Splendid Survivors: B
Significance to District: Contributory-altered

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1212 Market Street

Block/Lot: 355/3

Zoning: C-3-G

Number of Stories: 3

Construction Type: Brick

Facade Material: Stucco with terra cotta trim

Date: 1907

Style: Renaissance-Baroque

Architect/Builder: Herman Barth

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C'

Other: Bernard Schweitzer, Original Owner

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1220-1232 Market Street

Block/Lot: 355/4

Zoning: C-3-G

Number of Stories: 2

Construction Type: Brick

Facade Material: Brick, stucco, tile

Date: 1907 Realdex

Style: Moderne

Architect/Builder: Ralph Warner Hart

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C'

Other:

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1236 Market Street

Block/Lot: 355/5

Zoning: C-3-G

Number of Stories: 1

Construction Type: Reinforced concrete

Facade Material: Stucco

Date: 1924 Realdex

Style: Commercial

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C'

Other:

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1240-1242 Market Street

Block/Lot: 355/6

Zoning: C-3-G

Number of Stories: 5

Construction Type: Unreinforced Masonry

Facade Material: Brick

Date: 1908 Realdex

Style: Classical Revival

Architect/Builder: McDougall Brothers

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C'

Other:

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1244 - 1254 Market Street

Block/Lot: 355/7

Zoning: C-3-G

Number of Stories: 3

Construction Type: Unreinforced Masonry

Facade Material: Brick with terra cotta trim

Date: 1906

Style: Classical Revival

Architect/Builder: Charles J. Devlin, Architect
Rainey and Phillips, Builders

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C'

Other:

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Wells Fargo Bank Building

Address: 1256-1264 Market Street

Block/Lot: 355/8

Zoning: C-3-G

Number of Stories: 2

Construction Type: Unreinforced Masonry

Facade Material: Brick and stucco

Date: 1908

Style: Renaissance/Baroque

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Heritage Rating: 'C++'

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District: Contributory-altered

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Hotel Avalon (Donnelly Hotel)
Address: 1272-1276 Market Street
Block/Lot: 355/9
Zoning: C-3-G
Number of Stories: 4
Construction Type: Unreinforced Masonry
Facade Material: Brick, terra cotta trim with a galvanized iron cornice
Date: 1907
Style: Classical Revival
Architect/Builder: T. Patterson Ross, Architect, A. W. Burgren, Engineer
Ratings: Here Today
D.C.P. Survey Rating:
Heritage Rating: 'C'
Other: George Robins, Original Owner
Significance to District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Chase Hotel
Address: 1278-1298 Market Street
Block/Lot: 355/10
Zoning: C-3-G
Number of Stories: 4
Construction Type: Unreinforced Masonry
Facade Material: Stucco with a galvanized iron cornice
Date: 1907
Style: Renaissance/Baroque
Architect/Builder: Philipp Schwerdt
Ratings: Here Today
D.C.P. Survey Rating:
Heritage Rating: 'C++'
Other: Mrs. S. M. Muirhead, Original Owner
Significance to District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 77-79 McAllister Street
(southwest corner of 7th Street at McAllister Street)

Block/Lot: 351/33

Zoning: C-3-G

Number of Stories: 2

Construction Type: Masonry

Facade Material: Concrete and glass

Date: 1906; remodeled in 1975 by Hanns Kainz and Association

Style: Classical Revival

Architect/Builder:

Ratings: Here Today

Heritage Rating: C++

D.C.P. Survey Rating: 1

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

2) Built on City Hall Avenue

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Methodist Book Concern

Address: 83 McAllister Street

Block/Lot: 351/32

Zoning: C-3-G

Number of Stories: 5

Construction Type: Unreinforced Masonry

Facade Material: Yellow brick

Date: 1908

Style: Classical Revival

Architect/Builder: Henry H. Meyers and Clarence R. Ward

Ratings: Here Today

D.C.P. Survey Rating: 4

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

2) Fronts on former City Hall Avenue

3) Splendid Survivors, p. 229

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: California State Building
(Old State Office Building)

Address: 350 McAllister Street

Block/Lot: 765/3(2)

Zoning: P

Number of Stories: 6

Construction Type: Steel Frame

Facade Material: Granite and terra cotta

Date: 1926 (addition 1959)

Style: Italian Renaissance/Classical Revival

Architect/Builder: Walter D. Bliss and William B. Faville

Ratings: Here Today, p.
D.C.P. Survey Rating: 5

Other: 1. San Francisco Civic Center National Register
of Historic Places District Listing

2. San Francisco Civic Center National Historic
Landmark District Listing

3. Splendid Survivors, p. 229

Significance to
District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: City Hall Annex
Address: 450 McAllister Street
Block/Lot: 766/3
Zoning: P
Number of Stories: 6 plus penthouse
Construction Type: Reinforced concrete
Facade Material: Concrete
Date: 1931
Style: Classical Revival
Architect/Builder:
Ratings: Here Today

D.C.P. Survey Rating:

- Other: 1) San Francisco Civic Center National Register of Historic Places District Listing
- 2) Built for the State of California, sold to State Compensation Insurance Fund 1937; the City and County of San Francisco acquired it in 1960.

Significance to District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 456 McAllister Street

Block/Lot: 766/4

Zoning: C-2

Number of Stories: 1

Construction Type: Steel frame

Facade Material: Travertine

Date: 1912

Style: Modern

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other:

Significance to District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 460 McAllister Street

Block/Lot: 766/5

Zoning: C-2

Number of Stories: 1

Construction Type: Reinforced concrete

Facade Material: Stucco

Date:

Style: Commercial

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other:

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Barbara Apartments

Address: 580 McAllister Street

Block/Lot: 767/8

Zoning: NC-3

Number of Stories: 5

Construction Type: Masonry

Facade Material: Brick

Date: 1912

Style: Classical Revival

Architect/Builder: Leo J. Devlin

Ratings: Here Today

D.C.P. Survey Rating: 1

Heritage Rating: 'B'

Other: Kronenberg Realty Company, Original Owner

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Vacant lot

Address: 401 Polk Street

Block/Lot: P

Zoning:

Number of Stories:

Construction Type:

Facade Material:

Date:

Style:

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other: 1) San Francisco Civic Center National Register
of Historic Places District Listing

Significance to
District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 1 United Nations Plaza
(35-57 Fulton Street)

Block/Lot: 351/37

Zoning: C-3-G

Number of Stories: 3

Construction Type: Reinforced concrete

Facade Material: Concrete, copper panels

Date: 1927

Style: Zig Zag Moderne

Architect/Builder: Charles A. Meussdorfer

Ratings: Here Today

D.C.P. Survey Rating: 3/4

- Other:
- 1) Article 11, Category III Contributory Building
 - 2) Heritage Rating: B
 - 3) San Francisco Civic Center National Register of Historic Places District Listing
 - 4) Splendid Survivors, p. 111

Significance to District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 10 United Nations Plaza

Block/Lot: 351/50

Zoning: C-3-G

Number of Stories: 6

Construction Type: Steel frame

Facade Material: Concrete

Date: 1982

Style: Modernist

Architect/Builder: Bay Heritage Financial Corporation

Ratings: Here Today

D.C.P. Survey Rating:

Other:

Significance to
District:

Noncontributory

APPENDIX A: SURVEY OF PARCELS

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Federal Building

Address: 50 United Nations Plaza
(50 Fulton Street)

Block/Lot: 351/35

Zoning: P

Number of Stories: 5

Construction Type: Steel Frame

Facade Material: Granite

Date: 1936

Style: French Renaissance

Architect/Builder: Arthur Brown, Jr.

Ratings: Here Today, P.

D.C.P. Survey Rating: 5

Other: 1) San Francisco Civic Center National Register
of Historic Places Listing

2) San Francisco Civic Center National Historic
Landmark District Listing

3) Splendid Survivors, p. 229

District: Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Louise M. Davies Symphony Hall
Address: 201 Van Ness Avenue
Block/Lot: 810
Zoning: P
Number of Stories: 4
Construction Type: Steel Frame
Facade Material: Concrete
Date: 1980 [September 13]
Style: Post Modern
Architect/Builder: Pietro Belluschi with Skidmore, Owings and Merrill
Ratings: Here Today, p.
D.C.P. Survey Rating:
Other: Named after benefactress; Louise M. Davies.
Significance to District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 234 Van Ness Avenue

Block/Lot: 811/18

Zoning: C-3-G

Number of Stories: 2

Construction Type: Masonry

Facade Material: Terrazo, brick

Date: 1911

Style: International

Architect/Builder:

Ratings: Here Today, p.

D.C.P. Survey Rating:

Other: James English, Original Owner

Significance to
District:

Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 240 Van Ness Avenue

Block/Lot: 811/19

Zoning: C-3-G

Number of Stories: 2

Construction Type: Masonry

Facade Material: Stucco

Date: 1907

Style: International

Architect/Builder:

Ratings: Here Today

D.C.P. Survey Rating:

Other:

Significance to District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: War Memorial Opera House

Address: 301 Van Ness Avenue

Block/Lot: 786/1

Zoning: P

Number of Stories: 4

Construction Type: Steel Frame

Facade Material: Terra cotta and granite

Date: 1932

Style: Beaux Arts Classical

Architect/Builder: Arthur Brown, Jr. and G. Albert Lansburgh

Ratings: Here Today, p.

D.C.P. Survey Rating: 5

Heritage Rating: A

Other: 1) City Landmark No. 84

2) San Francisco Civic Center National Register
of Historic Places District Listing

3) San Francisco Civic Center National Historic
Landmark District Listing

4) Splendid Survivors; p. 229

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: San Francisco City Hall

Address: 400 Van Ness Avenue

Block/Lot: 787/1

Zoning: P

Number of Stories: 4 (300' Dome)

Construction Type: Steel Frame

Facade Material: Granite

Date: 1913-1915

Style: Late French Renaissance, Baroque

Architect/Builder: John Bakewell Jr. and Arthur Brown, Jr.

Ratings: Here Today, p. 91

D.C.P. Survey Rating: 5

Other: 1) City Landmark No. 21

2) San Francisco Civic Center National Register
of Historic Places District Listing

3) San Francisco Civic Center National Historic
Landmark District Listing

4) Historic American Building Survey (H.A.B.S.)
Listing

5) Splendid Survivors, p. 230

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: War Memorial Veterans Building

Address: 401 Van Ness Avenue

Block/Lot: 786/1

Zoning: P

Number of Stories: 4

Construction Type: Steel Frame

Facade Material: Terra cotta and granite

Date: 1932

Style: Beaux Arts Classical

Architect/Builder: Arthur Brown Jr. and G. Albert Lansburgh

Ratings: Here Today, p.

D.C.P. Survey Rating: 5

Heritage Rating: 'A'

Other: 1) City Landmark No. 84

2) San Francisco Civic Center National Register
of Historic Places District Listing

3) San Francisco Civic Center National Historic
Landmark District Listing

Significance to
District:

Contributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name: Edmund G. Brown State Office Building
Address: 501 Van Ness Avenue
Block/Lot: 767
Zoning: C-2
Number of Stories: 4
Construction Type: Steel Frame
Facade Material: Concrete and Granite
Date: 1986
Style: Post Modern
Architect/Builder: Skidmore, Owings, Merrill with Pietro Belluschi
Ratings: Here Today, p.
D.C.P. Survey Rating:
Other:
Significance to District: Noncontributory

SAN FRANCISCO CIVIC CENTER HISTORIC DISTRICT

Building Name:

Address: 500-524 Van Ness Avenue

Block/Lot: 766/6

Zoning: C-2

Number of Stories: 4

Construction Type: Reinforced concrete

Facade Material: Concrete

Date: 1915

Style: Classical Revival

Architect/Builder: John C. Hladik

Ratings: Here Today

D.C.P. Survey Rating: 2

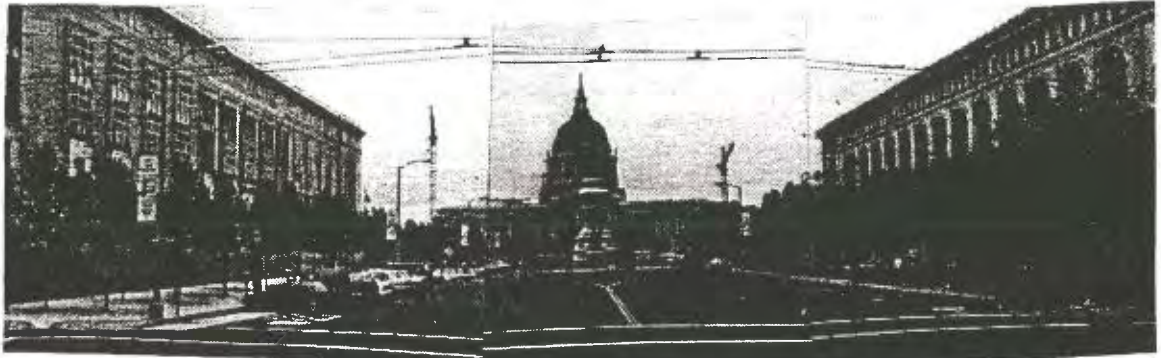
Heritage Rating: 'B'

Other: Mrs. Hannah de Urioste, Original Owner

Significance to
District:

Contributory

Fulton Street Mall
DESIGN GUIDELINES



FULTON STREET

M A L L

DESIGN GUIDELINES

An Implementation Plan and Guidelines for Objective One,
Policy Three of the Civic Center Area Plan

SAN FRANCISCO PLANNING DEPARTMENT

Adopted July 25, 1996

City Planning Commission Resolution No. 14165

Funding provided by the
San Francisco County Transportation Authority

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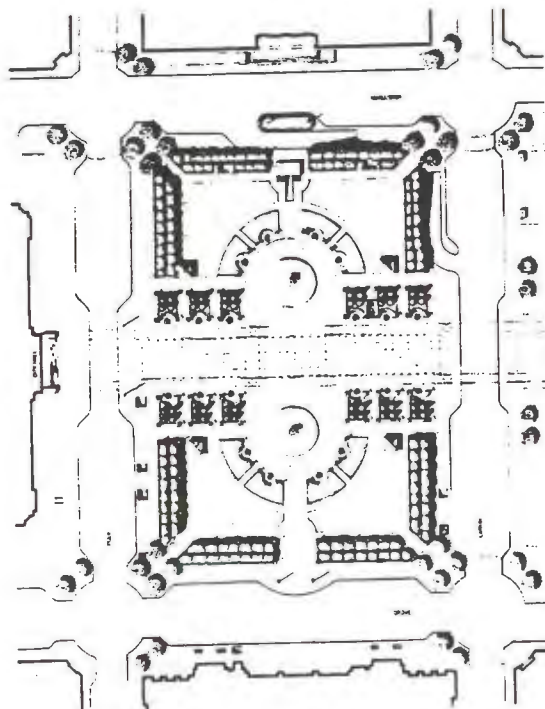
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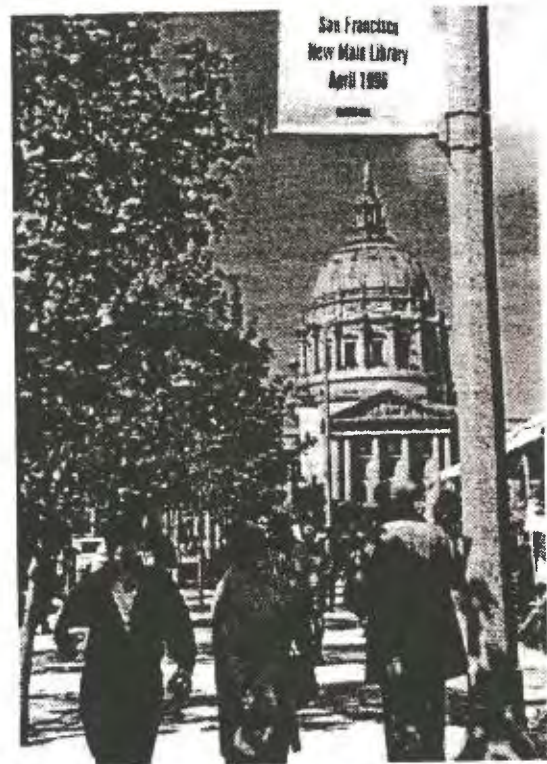
INTRODUCTION

The proposed Fulton Street Mall Design Guidelines are an integral component in the revitalization of the Civic Center area. They have been developed by the Planning Department in response to, and in conjunction with, the numerous community and civic groups that have expressed interest in improving Fulton Street, as well as the entire Civic Center area. Complementing the opening of the new Library and the future Asian Art Museum, the design guidelines recognize the importance of Fulton Street in the Civic Center context and are an initial exploration of a more appropriate design for what is now a little-used vehicular street.

The new Library is the first of a number of new and renovated public buildings in the Civic Center area, the symbolic public center of San Francisco. Buildings under construction, renovation, or in planning include City Hall, the Civic Auditorium, the State Supreme Court and Office Building, the Asian Art Museum, the Tenderloin School, Brooks Hall, and the City Courts Building.



Proposed Restoration of Civic Center Plaza



Fulton Street Mall

Additionally, the United Nations Plaza was refurbished for the UN50 celebration, a playground was recently added to the Civic Center Plaza, another playground is in the works, and the Recreation and Park Department has adopted restoration guidelines for the entire Plaza.

The San Francisco General Plan

The General Plan for the City and County of San Francisco contains a number of objectives and policies that serve as the basis for this study:

- Objective 1, Policy 3: Design Civic Center buildings and open spaces to serve as public gathering places for ceremonial, cultural, recreational, and other community activities.
- Objective 1, Policy 4: Provide a sense of identity and cohesiveness through unifying street and Plaza design treatments.

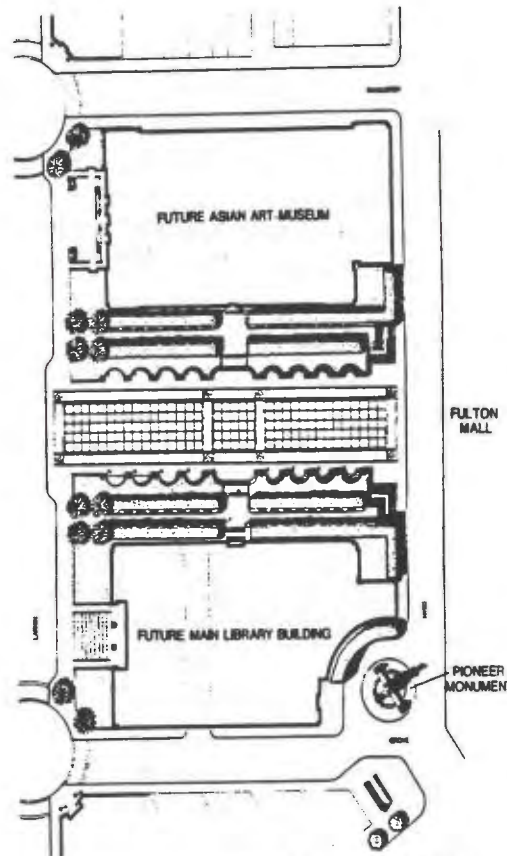
In addition to the objectives and policies in the General Plan, the new Civic Center Area Plan as it is currently proposed contains the following objectives and policies:

- *Objective 2, Policy 1: Protect and enhance view corridors to the Civic Center, especially to City Hall along Fulton Street both west and east of City Hall.*
- *Objective 4, Policy 1: Design Civic Center open spaces to serve as public gathering places for ceremonial, cultural, and other community activities.*
- *Objective 4, Policy 7: Extend the pedestrian Mall on the Fulton Street right-of-way between Larkin and Hyde Streets.*
- *Objective 4, Policy 10: Maximize sun exposure to public plazas and open spaces and protect these spaces from unpleasant winds.*
- *Objective 5: Locate public art, monuments, statues, fountains and sculpture in a way which contributes to the significance of the Civic Center complex, honors the composition of the Beaux Arts Plan, and enhances the definition of the space.*

Related Planning Efforts

Over the past ten years, numerous plans have been proposed for the Fulton Street Mall. These plans include the 1987 AIA report on the Civic Center, a 1991 plan prepared by the Planning Department for the CAO's office in conjunction with a 1991 bond measure, and the 1994 Civic Center Study published by the Planning Department.

Each of these Plans proposed alternatives centered on closing the street to vehicular traffic, reinforcing the Civic Center axial relationships, and promoting interaction between the Library and the Asian Art Museum. The Civic Center Study, in particular, emphasized the importance of creating a safe, dynamic and pleasant 24-hour "campus" in the Civic Center area and its environs.



Civic Center Study Proposal for Fulton Street

Fulton Street Mall Design Guidelines

The Fulton Street Mall Design Guidelines are the implementation framework for Objective 1, Policy 3 of the Civic Center Area Plan and Objective 4, Policy 7 of the proposed revision to the Civic Center Area Plan. The guidelines represent the fundamental urban design principles and ideas that respond to both the constraints of the site and the objectives and policies of the San Francisco General Plan.

Interviews with a wide range of stakeholders including user groups, institutional and city representatives, and design professionals, and a charrette held in November 1995 were integral components in the design development. These guidelines are a first step in the design process and should serve as the basis for all future detailed design efforts.

 **SITE ISSUES**

The Fulton Street Mall is located between Hyde and Larkin Streets in the Civic Center area, the ceremonial government center of the city. Within a few blocks of the site are numerous city, county, state and federal offices, judicial and educational facilities, and cultural institutions. The site is also adjacent to the Tenderloin, a dense, highly diverse, lower-income neighborhood.



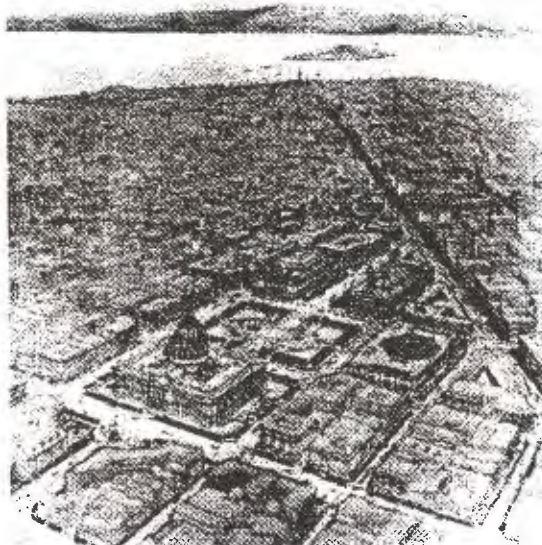
Fulton Street Mall in the Civic Center Area

The Civic Center is a designated Historic District inspired by the "City Beautiful" movement of the late 19th century. It has been designated as both a National Historic Landmark District and a Historic District on the National Register of Historic Districts, as well as a recognized Historic District in Article Ten of the City Planning Code.

An exemplary City Beautiful Complex in the best of the American Academic Beaux Arts tradition, the Civic Center was designed at a time when San Francisco was the center of western America. The

entire Civic Center complex expresses a belief that such inspiring surroundings should be democratically available to all.

The San Francisco Civic Center Historic District consists of a principal aggregation of monumental buildings around a central open space, with additional buildings extending the principal axis at either end. The historic Civic Center buildings are unified in the Beaux Arts classical design, and contain standard features such as overall form, facades, scale and proportion, architectural detailing, decorative and sculptural features, street furniture, granite curbing, and grille work. Additions and changes to this historic fabric (including the design for the Fulton Street Mall) must receive approval from the Landmarks Preservation Advisory Board.



Historical Vision for the Civic Center Area

Fulton Street is the formal axis within the Civic Center, centered on City Hall, a citywide focal point. The eastern approach from Market Street



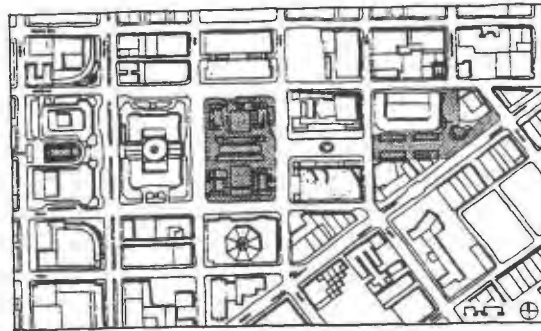
Primary Civic Center Axes

proceeds through the United Nations Plaza (used for the Farmer's Market), between the Library and the Asian Art Museum (the proposed mall), to Civic Center Plaza, and culminates in the City Hall rotunda. From the west, Fulton Street descends from Alamo Square with the War Memorial Court serving as a garden approach to City Hall.

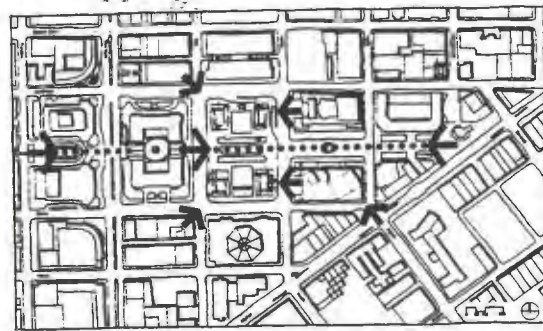
Open spaces in the area are formal as befitting their ceremonial and civic functions. These spaces are used by a wide variety of people including Civic Center workers, tourists, political demonstrators, and Tenderloin area residents for whom available open space is limited.

The area is well served by transit with Muni Metro/ BART, the F-Line, SamTrans, Golden Gate Transit, Market Street buses, and a number of cross-town lines all within one block. It is expected that many patrons for both the Library and the Museum will arrive by bus, Muni Metro, or BART.

Both institutions will maintain entrances on Fulton Street. For the Library, this entrance serves children's groups and the Library for the Visually

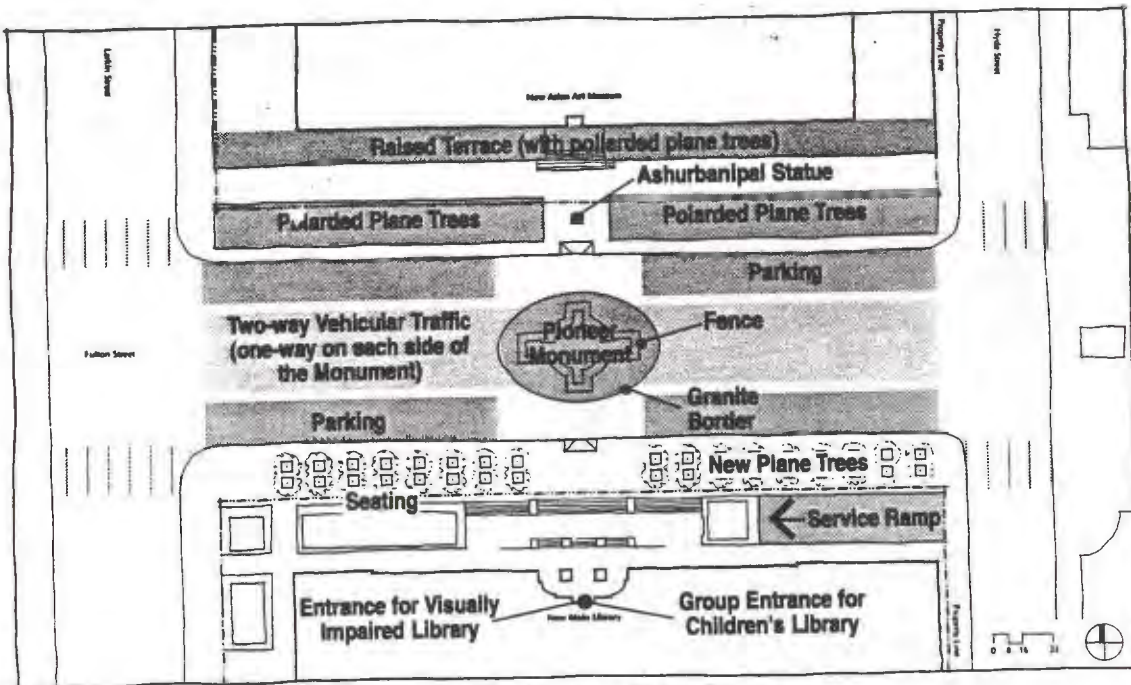


Civic Center Area Open Spaces



Primary View Corridors

Impaired. The Museum anticipates that its Fulton Street entrance will be especially important for evening activities which are expected occur up to six nights a week. To facilitate these functions, a limited auto drop-off area is desirable.



Existing Conditions on Fulton Street



Pioneer Monument and Ashurbanipal Statue

As part of the new Library construction, the southern edge of the block has been improved with new Sycamore trees and granite planting boxes with edge seating. Existing elements on the north side include pollarded plane trees, the Ashurbanipal statue, and an elevated terrace at the building wall.

To accommodate the new Library, the Pioneer Monument was moved to the center of Fulton Street and installed with granite and iron fencing at its base. The street currently has two-way vehicular traffic (one way on either side of the monument) and perpendicular parking spaces.

Prior to the construction of the new Main Library, the parking on Fulton Street was utilized by the

merchants and customers of the Farmer's Market. The Environmental Impact Report for the new Main Library assumed that the street would be closed and there would very little through traffic need for it, particularly since to the east and west, Fulton Street is open space and closed to traffic. Parking for the Farmer's Market can be facilitated in the Civic Center garage and on adjacent streets, particularly if special parking restrictions are maintained to accommodate the loading and unloading of the commercial vehicles.

Adjacent to the new Library is a vehicle ramp that serves both the Library and Brooks Hall. Since loading for the Asian Art Museum would be difficult on Hyde Street, potential design alternatives should explore expanding this ramp to include the museum's service functions. Brooks Hall is presently closed since it needs substantial ADA improvements, and is undergoing consultant review for potential uses.

The micro-climate on the block is generally good with minimal wind problems and favorable sun conditions. The area adjacent to the Library is often shaded, but the Mall itself is only partially shaded during Winter months.



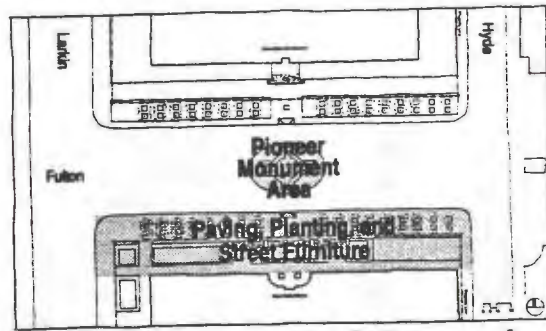
Looking East Towards Market Street from Fulton Street Mall

DESIGN CONCEPTS

The design guidelines for the Fulton Street Mall are directed at reinforcing the Civic Center axis, while creating a pedestrian-oriented, arts-themed "courtyard" between two of the City's important cultural facilities.

The design guidelines are intentionally simple. The objective is to suggest a space that addresses use issues, but that does not overwhelm the symbolic, public assembly, and ceremonial functions of the Civic Center area. It should be a contemporary space that reflects the existing historic character of the area, but does not imitate it. Street furniture, lighting, and other elements should be coordinated within this context.

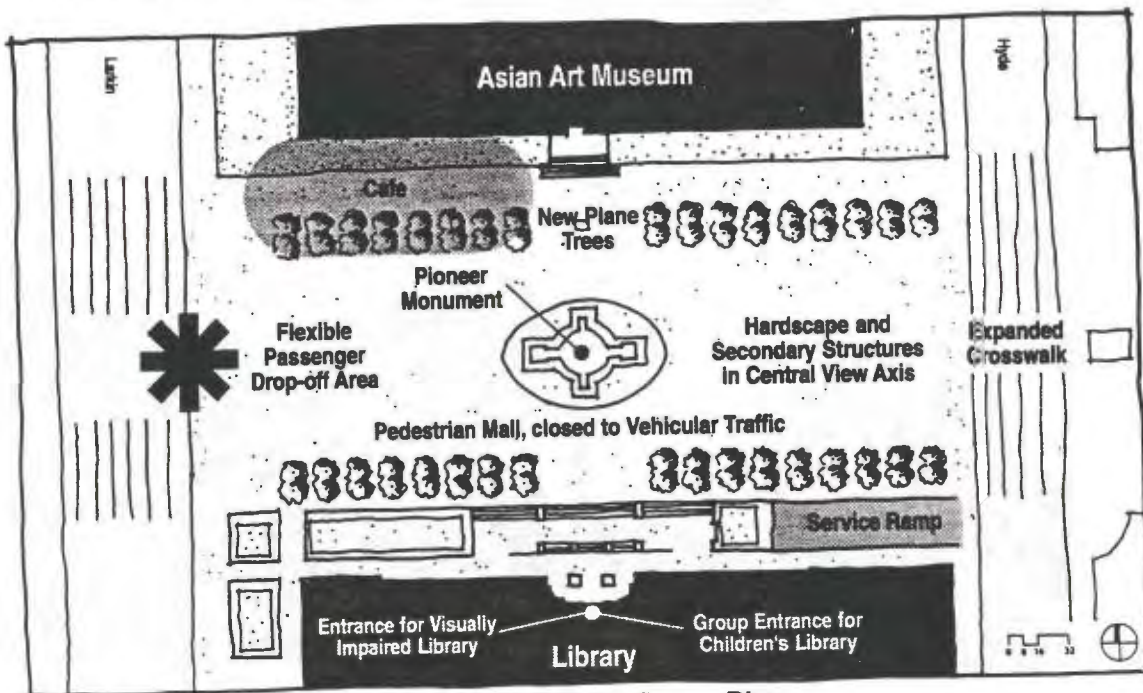
The design for the Fulton Street Mall should acknowledge that the Mall area is already a semi-developed space within a designated historic district, and should, therefore, recognize the existing materials palette. The Beaux Arts character of the area, the Pioneer Monument and the trees, planters, paving patterns, and street furniture installed with the new Library provide an important departure point for subsequent designs. New elements



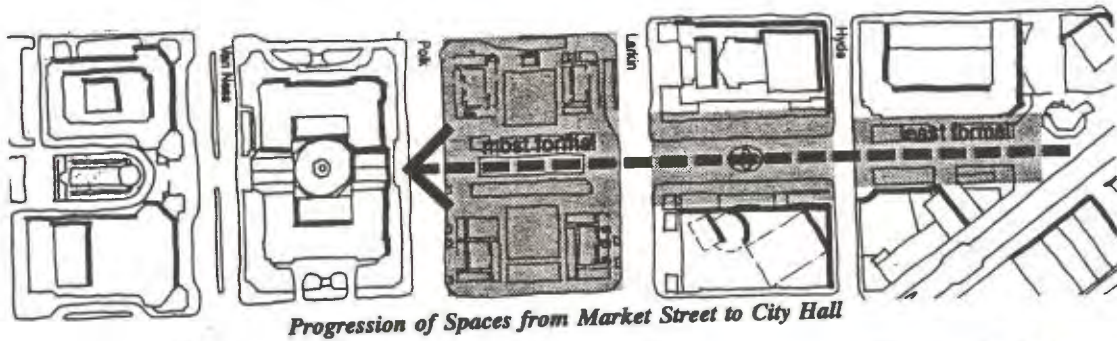
Existing Design Elements to be Incorporated

should complement and enhance these design "givens".

Similarly, the aesthetic relationship between the Beaux Arts old Library and the contemporary new Library should be considered in their subsequent forecourts, as is illustrated by the recently installed elements adjacent to the new Library. Considered thusly, the Fulton Street Mall represents both a progression from Market Street to City Hall and a progression from the old Library building to the new one. And, the Pioneer Monument is a focal point for both of these important axes.



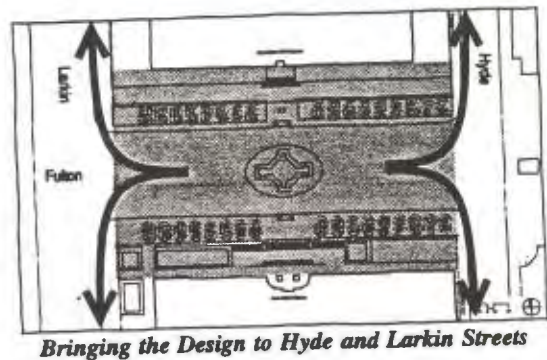
Fulton Street Mall Design Concept Diagram



To further enhance the Fulton Street axis and view corridor, new elements in the central area should be minimal and on axis and secondary to the existing Pioneer Monument. The spaces adjacent to the buildings should include a variety of softscape elements and be more intimate with Sycamore trees, plantings, and seating opportunities.

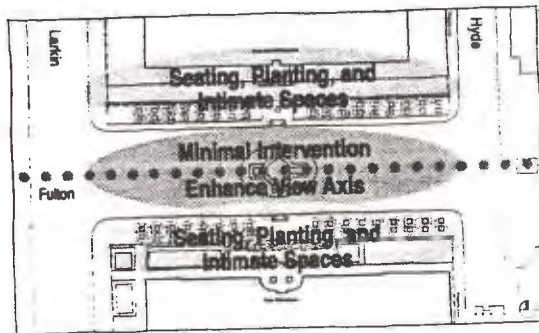
The Fulton Street Mall design concept recognizes important transportation and transit needs and suggests that these be used as design elements. A vehicular area at the west end of the Mall should be limited to automobile drop-off and pick-up, with particular attention to the needs of people with disabilities and evening functions. The design of the turnaround area might incorporate a unique paving pattern and a removable bollard system to distinguish it from the pedestrian areas and to facilitate varying degrees of vehicular access depending on use needs.

A tunnel to the east end of the Mall under Hyde Street from a renovated, Civic Center-themed BART/Muni station might facilitate more conve-



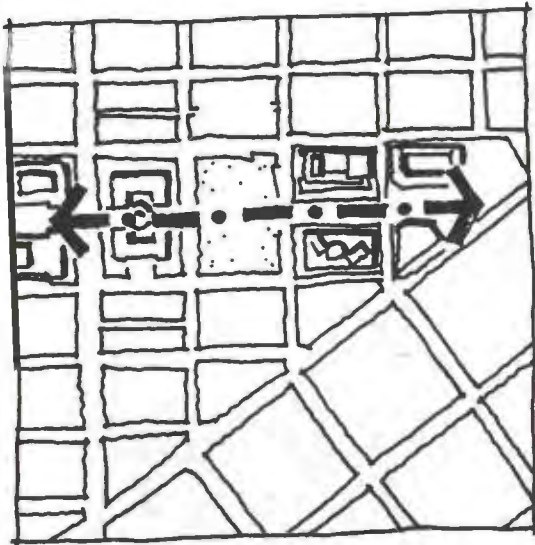
nient transit access to the Library, the Museum and the Civic Center area. Enhancing the Hyde Street crosswalk to UN Plaza and the BART/Muni station and incorporation of art and library exhibits in the station would reinforce this connection too.

Given the connection between the Fulton Street Mall and the wider Civic Center context, the plan for the Mall should also include attention to the Hyde and Larkin Street approaches. These streets have the main entrances for the Library and the Asian Art Museum and serve as connections to the Tenderloin, Hastings Law School, Bill Graham Civic Auditorium, transit, and other important destinations and should be inviting to pedestrians.

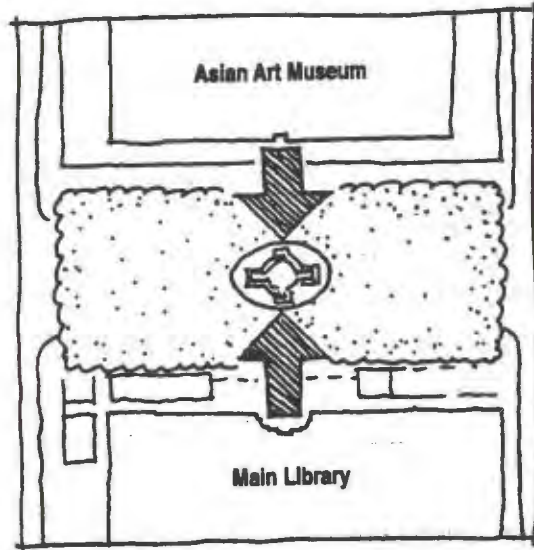


The ultimate goal of these guidelines is to encourage a full-time pedestrian mall that will be a flexible, inviting, and safe space which accommodates a wide range of activities and users and complements the ceremonial and public assembly functions of the entire Civic Center area. This goal is elucidated in the following twenty-four design guidelines that are the framework for future designs.

 **DESIGN GUIDELINES**



1. *Fulton Street is the most important axis in the Civic Center area, defining the connection from beyond City Hall to Market Street. The design of the Mall area should reinforce this axis; additional structures should be simple and secondary to the Pioneer Monument.*



2. *Design Fulton Mall as a courtyard between the Library and the Museum, one that recognizes the secondary axial relationship between these two important cultural institutions.*



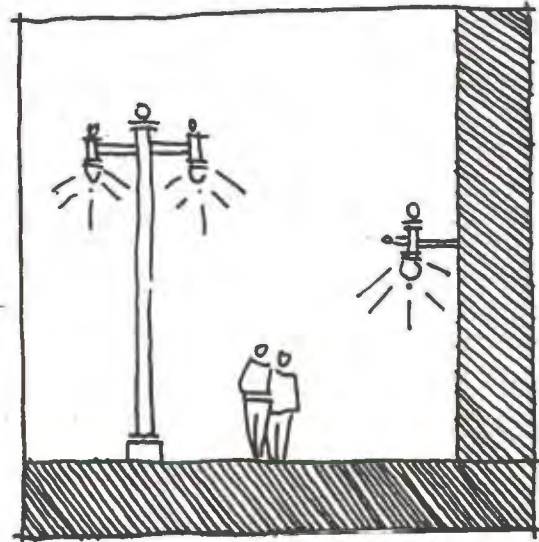
3. *Recognize the historic character of the Civic Center area. Develop the final design for the Fulton Street Mall in conjunction with plans for the Civic Center Plaza and the long-term planning for all of the public spaces in the Civic Center area.*



4. *Treat Fulton Mall as a flexible space to accommodate various activities and public assemblies, including a regular schedule of programmed public events. The design should also facilitate evening events.*



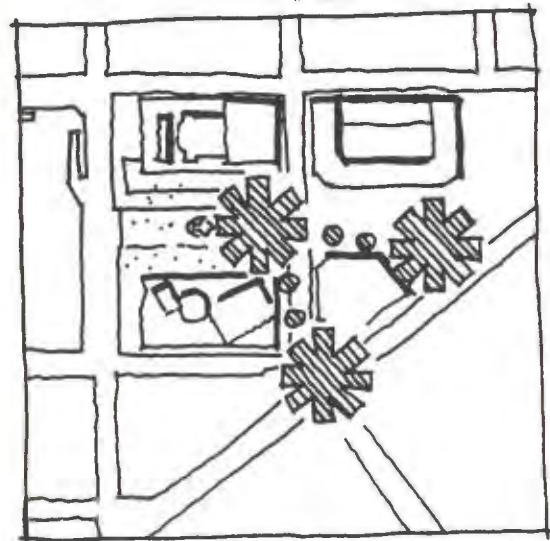
5. Design Fulton Mall to be mostly hardscape on the City Hall axis with softscape and multiple rows of trees elsewhere. New landscaping should be compatible with existing patterns, and should compliment (not dominate) the existing architectural character.



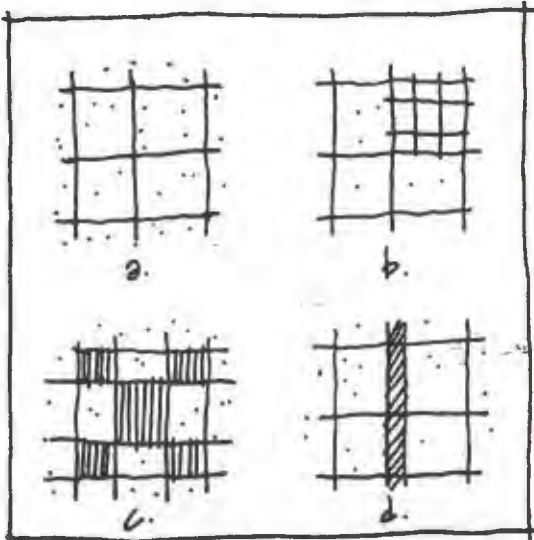
6. The design of the area should be mindful of security needs, especially lighting. Pedestrian-oriented lighting is a priority for the area, particularly in all nooks and less visible areas. Uplighting of trees and buildings is also encouraged.



7. Design spaces closer to the buildings as more intimate with a variety of seating opportunities and potential activities. Seating areas should be designed to maximize sun exposure and wind protection.



8. Design the street with a strong transit connection with access to the Civic Center Station in the Hyde Street area. The BART/Muni station could be activated as an Asian Art/Library station.



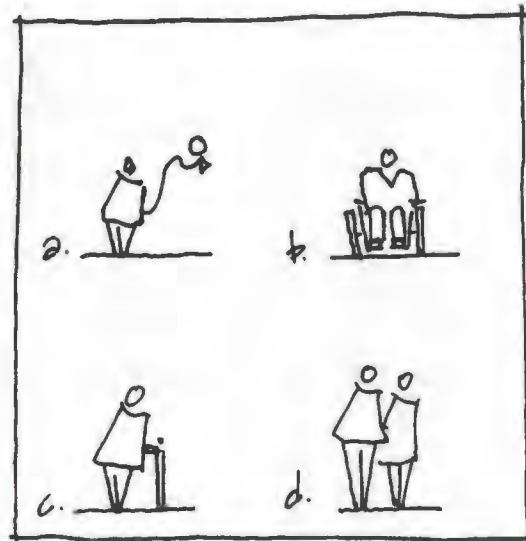
9. Respond to existing paving materials in the Monument and new Library area. Utilize stone paving of various textures, forms, and colors. Brick paving is not recommended.



10. Recognize the influence of Beaux Art conventions in the design and selection of site materials. Street furniture should be compatible with existing elements in the area and might utilize a modern style with historical references.



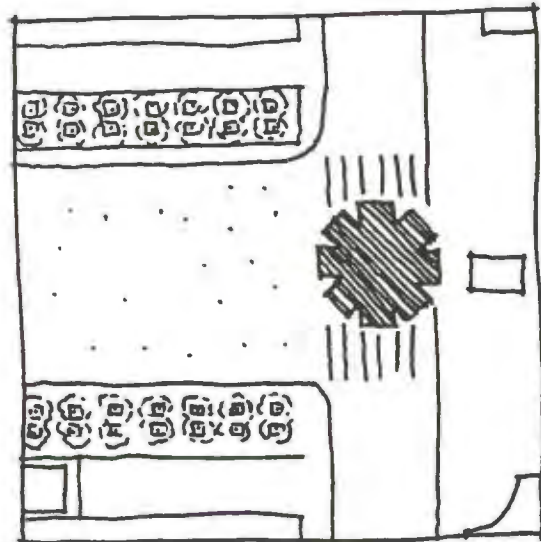
11. Integrate art enrichment that draws on the historical context of the area and potential for FUN (with particular attention to children). All project elements should be considered as public art and education opportunities.



12. Relate the design to appeal to diverse user groups, especially children and children's needs.



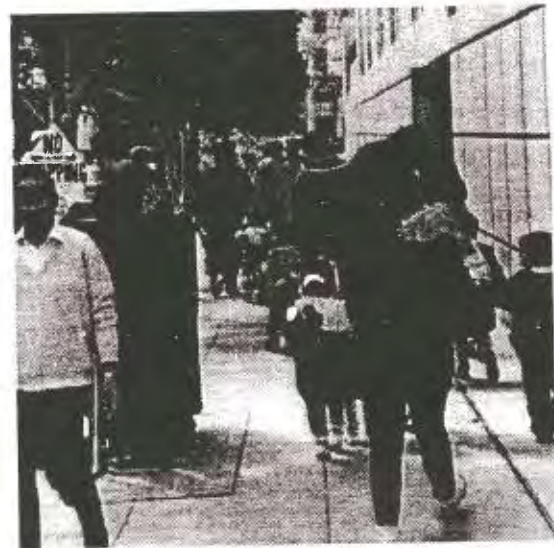
13. To preserve the Fulton Street view corridor, no parking or bus staging is permitted in the mall area. The vehicular drop off should be flexible and as small as possible. White zones and bus drop off should be located along Larkin Street.



14. To encourage pedestrian connections to UN Plaza, transit, and Market Street, the Hyde Street crosswalk should be widened and the pedestrian cycle lengthened.



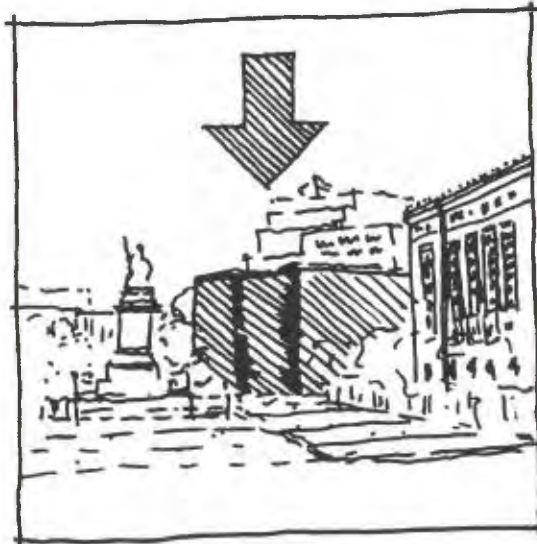
15. Access for people with disabilities to the spaces in the Mall area and to the buildings should be carefully incorporated into all designs. The design of the Mall might explore retrofitting the existing access to both buildings.



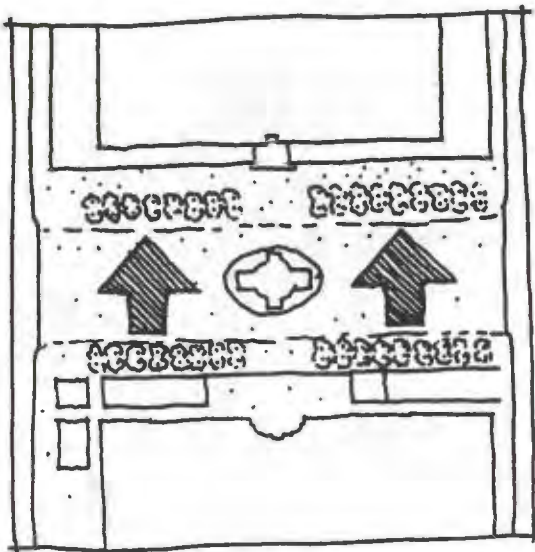
16. The design development process should include wide public participation. Invite representatives of neighborhood and civic groups as well as members of the general public.



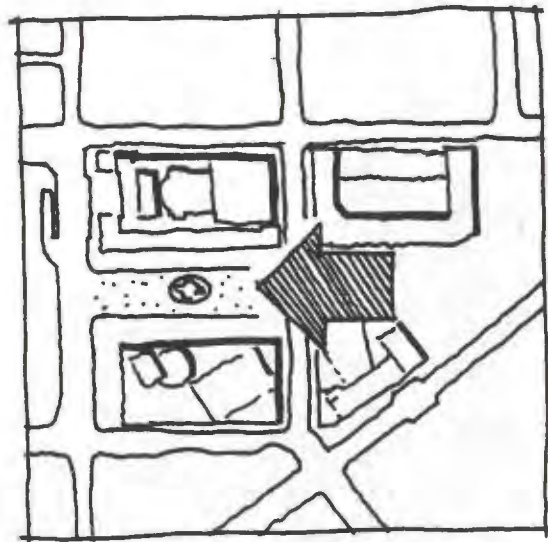
17. Develop a unified program and plan for banners and signage in conjunction with a coordinated plan for all street furniture elements.



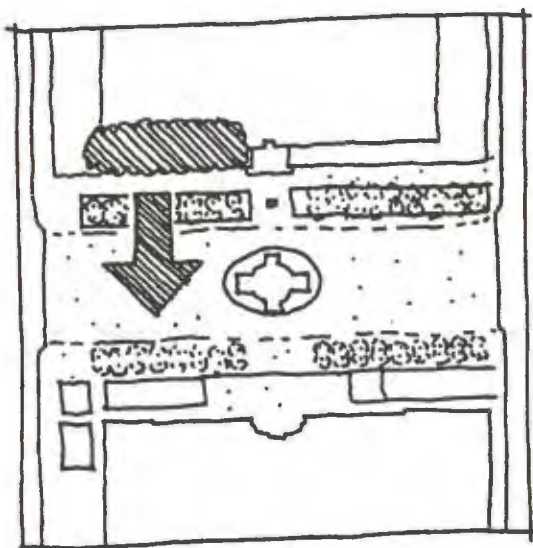
18. The terminus of Fulton Mall is important—especially the Orpheum Theatre wall. To complete the visual composition of the area, the Orpheum facade should be renovated to complement the Federal Building



19. To reinforce the symmetrical Fulton Street axis, the Sycamore tree planting pattern on the library side (including spacing) should be repeated on the museum side. These patterns could also be accented with complimentary other trees.



20. Design plans should incorporate utilities (electricity and water) to facilitate the expansion of the Farmer's Market and other programmed activities. Commercial parking can be accommodated with parking restrictions on adjacent streets.



21. The Asian Art Museum is encouraged to open a cafe on the northwest terrace. Outdoor seating might be continued into the Mall area or to the east on the terrace, whether for the Cafe or for other complimentary activities.



22. Service needs for the Asian Art Museum could be accommodated by expanding the existing underground ramp system.



23. The long-term future of the Fulton Street Mall will depend on both the quality of the design and how it is maintained. A maintenance plan should be incorporated into the final design scheme and money reserved to fund continued upkeep.



24. Design details should be selected with an eye towards how they will endure over time. In particular, the plan for the Mall should anticipate how skateboarding, graffiti and other similarly destructive activities can be discouraged with the design.

NEXT STEPS

The publication of these design guidelines is merely a first step in the renovation of the Fulton Street Mall. Subsequent to their adoption by the City Planning Commission as a section in both the existing and revised Civic Center Area Plans, the guidelines will be the basis for design development and fund-raising.

In the interim, the opening of the new library merits immediate attention to current conditions on Fulton Street. In order to facilitate future developments, while also protecting the Pioneer Monument area, Fulton Street should be closed to through traffic. Passenger drop-off and pick-up is permissible, especially to accommodate the needs of people with disabilities, but the area around the monument should have decorative bollards or a similar device to prohibit through movements. Bus staging is discouraged in the Fulton Street view corridor.

Interim uses should be encouraged that capitalize on existing conditions. The Farmer's Market could expand immediately, street fairs could be scheduled, and the BART/Muni station renovated (with particular attention to art programs featuring library installations).

Interim Improvements

- Close the street to through traffic and install decorative removable bollards.
- Ban bus staging in the view corridor and accommodate on Larkin Street.
- Program public activities in the Mall area.
- Renovate the BART/Muni station with art and exhibits.
- Enhance pedestrian lighting.



Civic Center Station Opportunity Site



Muni/BART Station Children's Art

Construction staging needs for the Asian Art Museum will probably require the use of the Mall during the Museum renovation. This staging should be separated and limited to the northern edge as much as possible thereby permitting public uses adjacent to the Library.

Completion of the Fulton Street Mall should be planned to coincide with the opening of the Asian Art Museum (2000). If not needed for construction staging, the Mall should open sooner.



CREDITS

The Fulton Street Mall Guidelines have been developed by the San Francisco Planning Department with funding from the San Francisco County Transportation Authority and assistance from a broad coalition of organizations and individuals.

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**The Secretary of the Interior's
Standards for the Treatment of Historic Properties**

**GUIDELINES FOR THE TREATMENT
OF CULTURAL LANDSCAPES**

The Secretary of the Interior's
Standards for the Treatment of Historic Properties

***with* Guidelines for
the Treatment of
Cultural Landscapes**

Edited by Charles A. Birnbaum
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U.S. Department of the Interior
National Park Service
Cultural Resource Stewardship and Partnerships
Heritage Preservation Services
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Washington, D.C.
1996

Standards for Rehabilitation

***Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Introduction

In **Rehabilitation**, a cultural landscape's character-defining features and materials are protected and maintained as they are in the treatment **Preservation**; however, a determination is made prior to work that a greater amount of existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. The **Standards for Rehabilitation and Guidelines for Rehabilitation** allow the replacement of extensively deteriorated, damaged, or missing features using either traditional or substitute materials. For example, **Rehabilitation** may include replacing a crushed bluestone carriage drive with a rolled aggregate finish or replacing shaded-out understory shrubs with more shade-tolerant species. Of the four treatments, only **Rehabilitation** includes an opportunity to make possible an efficient contemporary use through alterations and additions; for example, replacing tillage with permanent grasslands to support a new system of livestock grazing or introducing new turf management to a park's open meadows to support sports field use.



☒ **Identify, Retain, and Preserve Historic Materials and Features**

Like **Preservation**, guidance for the treatment **Rehabilitation** begins with recommendations to identify those landscape features and materials important to the landscape's historic character and which must be retained. Therefore, guidance on **identifying, retaining, and preserving** character-defining features is always given first. An overall evaluation of existing conditions should always begin at this level. The character of a cultural landscape is defined by its spatial organization and land patterns; features such as topography, vegetation, and circulation; and materials, such as an embedded aggregate pavement.



When evaluating the surviving spatial organization and land patterns of battlefield lands today, it is necessary to understand historic documents, such as this map section [top right], prior to making management decisions. This documents the 1862 entrenchments lines and the routes followed by U.S. Forces under the Command of Union MG Halleck, in their advance on the Confederate stronghold of Corinth, Mississippi. (NPS archive) This century-old oak [opposite] from a Hudson river estate has been grounded for its protection with a lightening rod. (author, 1991)

☒ Protect and Maintain Historic Features and Materials

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then **protecting and maintaining** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work; it may be accomplished through permanent or temporary measures. For example, protection includes restricting access to fragile earthworks or cabling a tree to protect against breakage. Maintenance includes daily, seasonal, and cyclical tasks, and the techniques, methods and materials used to implement them. For example, repointing a stone footbridge, pruning a hedge, or rotating crops.

☒ Repair Historic Features and Materials

When existing conditions of character-defining materials and portions of features warrant more extensive work, **repairing** is recommended. **Rehabilitation** guidance for the repair of historic features and materials, such as brick pavements, masonry walls, and wire fencing, begins with the least degree of intervention possible. Such work could include regrading a section of a silted swale, aerating soil, or reclaiming a segment of meadow edge. Repairing also includes the limited replacement in kind of extensively deteriorated materials or *parts* of features, or replacement in kind of materials or parts of features lost due to seasonal change. Using material which matches the historic in design, color, and texture is always the preferred option; however, substitute material is acceptable if the material conveys the same visual appearance as the historic period. For example, spring replacement of annual beds; in an orchard, planting a tree of new stock that matches the historic form, and composition; or, using a spun aluminum baluster where a cast zinc member was beyond repair.



Traditional maintenance practices for the corral fences at the Hubbell Trading Post NHS [top right] in Ganado, Arizona have preserved the integrity of the wooden fencing and the dirt yards they define. This historic birch allee [opposite] at Stan Hywet Hall, Akron, Ohio, was suffering from borer infestation and leaf miner. Dying trees were topped and basal sprout growth encouraged. Trees were thinned, and, when new growth matured, older trunks were removed. Original rootstock and genetic material were preserved. This work took fifteen years to realize. (author, 1996, 1994)

✦ **Replace Deteriorated Historic Materials and Features**

Following repair in the hierarchy, **Rehabilitation** guidance is provided for *replacing* an **entire** character-defining feature with new material because the level of deterioration or damage precludes repair. Examples include replacing a farm's drought-damaged pasture or replacing a corroded cast iron fence surrounding a reservoir. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind. Because this approach may not always be technically, economically, or environmentally feasible, the use of compatible substitute materials can be considered. Whatever level of replacement takes place, the historic features and materials should serve as a guide to the work.



While the *Guidelines* recommend the replacement of an entire feature that is extensively deteriorated or damaged, they *never* recommend removal and replacement with new material if repair is possible.

✦ **Design for the Replacement of Missing Historic Features**

When an entire feature is missing, the landscape's historic character is diminished. Although accepting the loss is one possibility, where an important feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the landscape's historical



Where historic fences were lost, new replacement fences [top right] have been constructed based on historic photographs of nearby neighborhoods for the Martin Luther King, Jr., National Historic Site, Atlanta, Georgia. (courtesy NPS) Historically, plant materials for the design of Perry's Victory and International Peace Memorial in Put-in-Bay, Ohio, [center] were ill-chosen for the severe conditions. The design for replacement hedges at this waterfront location should use a hardier species than originally planted. (courtesy NPS) This former carousel in Genessee Valley Park, Rochester, New York, [opposite] has been re-used as a picnic shelter. The installation of a new restroom facility has also been required by the heavy public use of the park. The design of the latter facility is clearly new, but is inspired by earlier park shelter design. (LANDSCAPES)

appearance, then planning, designing and installing a new feature based on such information is appropriate.

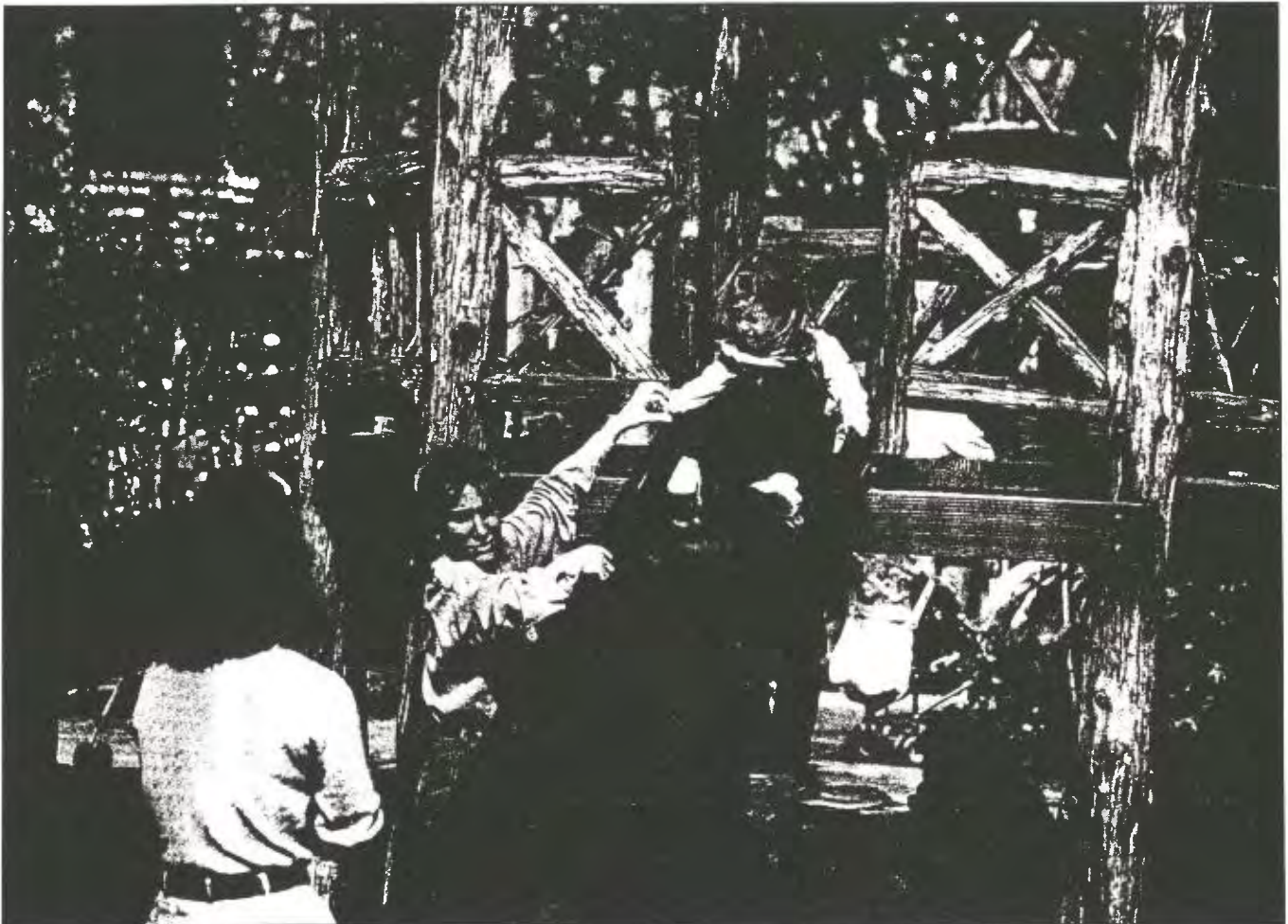
A *second* course of action for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic landscape. The new design should always take into account the spatial organization and land patterns, features, and materials of the cultural landscape itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created. For example, replacing a set of lost granite steps with concrete steps which match the historic in location, size, scale, color and texture or replacing a mass of Eastern hemlocks with Japanese spruce.

✧ Alterations/Additions for the New Use

When alterations to a cultural landscape are needed to assure its continued use, it is most important that such alterations do not radically change, obscure, or destroy character-defining spatial organization and land patterns

or features and materials. Alterations may include enclosing a septic system, increasing lighting footcandles, extending acceleration and deceleration lanes on parkways, or, adding new planting to screen a contemporary use or facility. Such work may also include the selective removal of features that detract from the overall historic character.

The installation of additions to a cultural landscape may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining, spatial organization and land patterns or features. If, after a thorough evaluation of alternative solutions, a new addition is still judged to be the only viable alternative, it should be planned, designed, and installed to be clearly differentiated from the character-defining features, so that these features are not radically changed, obscured, damaged, or destroyed. For example, constructing a parking lot in a secondary meadow that is enclosed by existing vegetation or



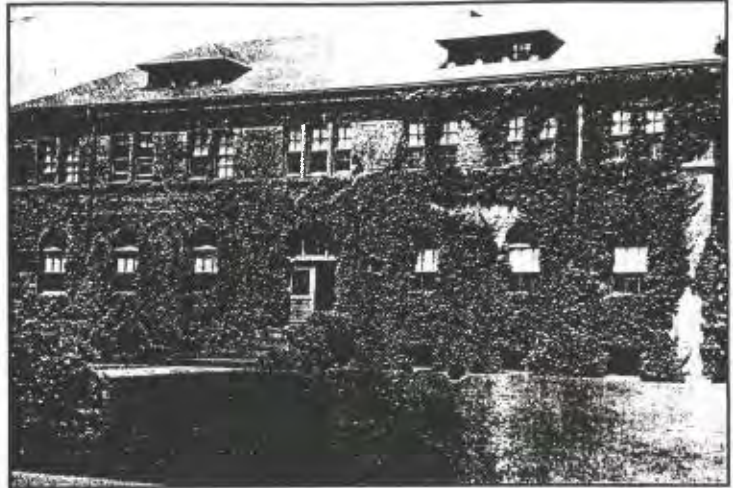
This Central Park playground had become deteriorated over time. Rather than replace the structures with standard apparatus from a catalog, the new play structures—made of traditional materials—are compatible with the park's historic character. (Central Park Conservancy)

installing contemporary trail signage that is compatible with the historic character of a landscape.

Additions and alterations to cultural landscapes are referenced within specific sections of the **Rehabilitation** guidelines such as Topography, Vegetation and Water Features.

☒ **Accessibility Considerations/Health and Safety Considerations/Environmental Considerations and Energy Efficiency**

These sections of the **Rehabilitation** guidance address work done to meet accessibility requirements; health and safety code; environmental requirements; or limited retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of preservation projects, it is usually not part of the overall process of protecting, stabilizing, conserving, or repairing character-defining features; rather, such work is assessed for its potential negative impact on the landscape's character. For this reason, particular care must be taken not to obscure, damage, or destroy character-defining materials or features in the process of undertaking work to meet code and energy requirements.



The Arnold Arboretum's Hunneywell Visitor's Center in Jamaica Plain, Massachusetts, was constructed in 1892. [top right] Its immediate setting has changed considerably over time. [center] Since the existing landscape immediately surrounding the structure has little remaining integrity, the new accessibility solution has the latitude to integrate a broad program including site orientation, circulation, interpretation, and maintenance. The new planting design, references the original planting design principles, with a strong emphasis on form, color, and texture. The new curvilinear walks also provide a connection to the larger arboretum landscape for everyone. [opposite]

Guidelines for Rehabilitating Cultural Landscapes

SPATIAL ORGANIZATION AND LAND PATTERNS
 Identify, Retain, and Preserve Historic Materials and Features

Recommended

Identifying, retaining and preserving the existing spatial organization and land patterns of the landscape as they have evolved over time. Prior to beginning project work, documenting all features which define those relationships. This includes the size, configuration, proportion and relationship of component landscapes; the relationship of features to component landscapes; and the component landscapes themselves, such as a terrace garden, a farmyard, or forest-to-field patterns.

Not Recommended

Undertaking project work without understanding the effect on existing spatial organization and land patterns. For example, constructing a structure that creates new spatial divisions or not researching an agricultural property's development history.

Protect and Maintain Historic Features and Materials

Protecting and maintaining features that define spatial organization and land patterns by non-destructive methods in daily, seasonal and cyclical tasks. For example, maintaining topography, vegetation, and structures which comprise the overall pattern of the cultural landscape.

Allowing spatial organization and land patterns to be altered through incompatible development or neglect.

Utilizing maintenance methods which destroy or obscure the landscape's spatial organization and land patterns.

LIST OF PLANT MATERIAL
 HALFWAY CREEK

Botanical Name	Common Name	Botanical Name	Common Name
<i>Carpe ovata</i>	HICKORY	<i>Pinus strobus</i>	SCOTCH PINE
<i>Castanea dentata</i>	CHESTNUT	<i>Prunus serotina</i>	BLACK CHERRY
<i>Cornus florida</i>	DOGWOOD	<i>Quercus sp</i>	OAKS
<i>Juglans nigra</i>	WALNUT	<i>Robinia sp</i>	LOCUST
<i>Liriodendron tulipifera</i>	TULIP TREE	<i>Sassafras albidum</i>	SASSAFRAS

LIST OF PLANT MATERIAL
 JONES MILL POND

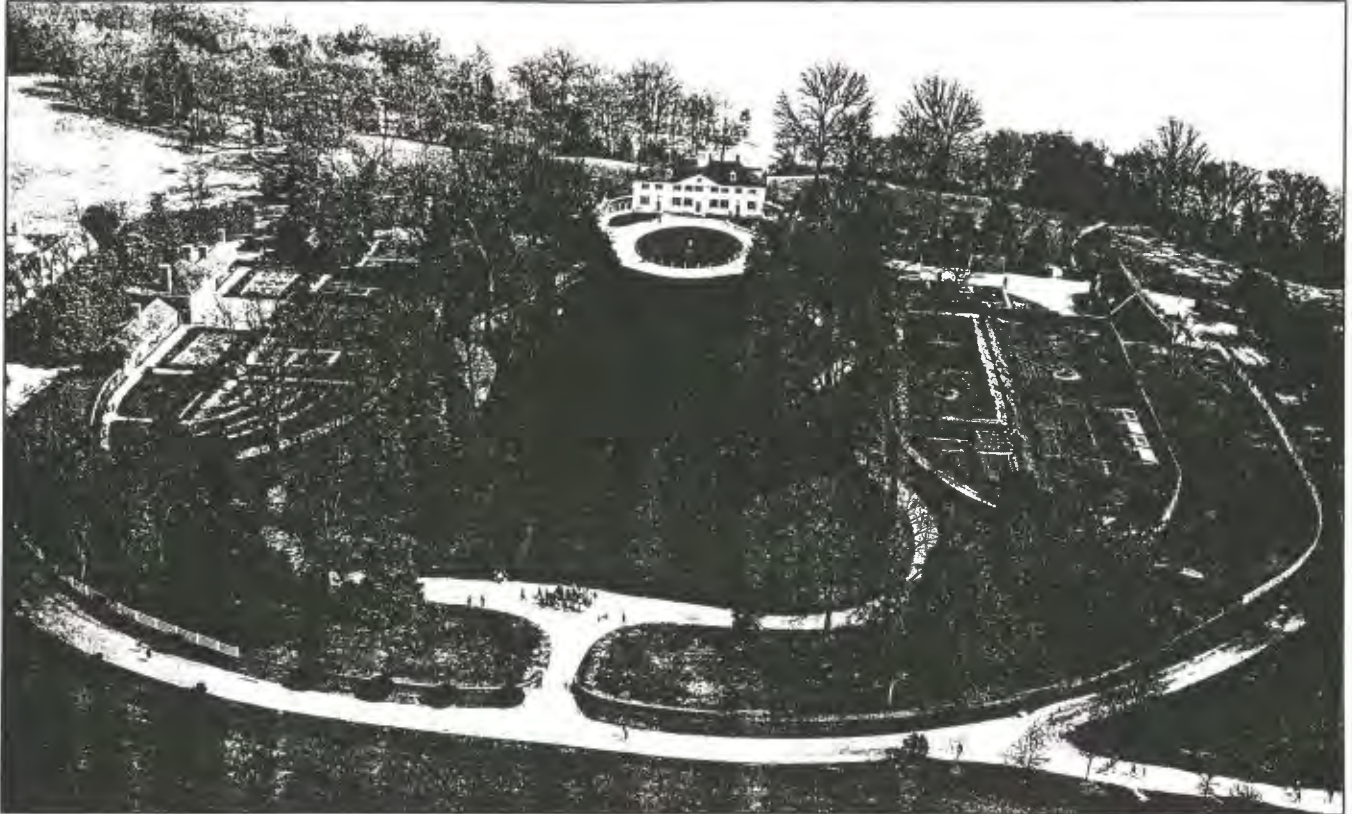
Botanical Name	Common Name
<i>Acer saccharum</i>	SUGAR MAPLE
<i>Cercis canadensis</i>	REDBUD
<i>Fagus grandifolia</i>	BEECH
<i>Juniperus virginiana</i>	RED CEDAR
<i>Kalmia latifolia</i>	MOUNTAIN LAUREL
<i>Liquidambar styraciflua</i>	SWEETGUM
<i>Myrica cerifera</i>	SOUTHERN BAYBERRY
<i>Pinus laevis</i>	LORDBLY PINE
<i>Platanus occidentalis</i>	SYCAMORE
<i>Quercus sp</i>	OAKS

LOCATION MAP

SCALE 1" = 200'

SCALE 1" = 200'

Colonial Parkway was first designed in 1930-31 and developed over a period of thirty years. The historic corridor embodies modern parkway design standards with its curvilinear alignment and scenic intent. The approach used in developing the views was to frame them with native vegetation collected and planted on-site, while also maximizing the visual contact with the York and James rivers. Research and analysis findings have verified the high level of integrity of the overall design, without any significant changes to the parkway's engineering. (HABS)



REHABILITATION



Mount Vernon's spatial organization and land patterns, both within the historic property and its geographic context, have been preserved through appropriate maintenance, management techniques and land conservation strategies. (photos by Jack Boucher for HABS)

Repair Historic Features and Materials

Repairing materials that define the spatial organization and land patterns by use of non-destructive methods and materials when additional work is required. For example, repairing structures or regenerating vegetation which comprise the individual spaces or overall patterns of the cultural landscape.

Failing to undertake necessary repairs resulting in the loss of spatial organization and land patterns.

Replacing a feature that defines spatial organization and land patterns when repair is possible.

Replace Deteriorated Historic Materials and Features

Replacing in kind an entire feature that defines spatial organization and land patterns that is too deteriorated to repair.

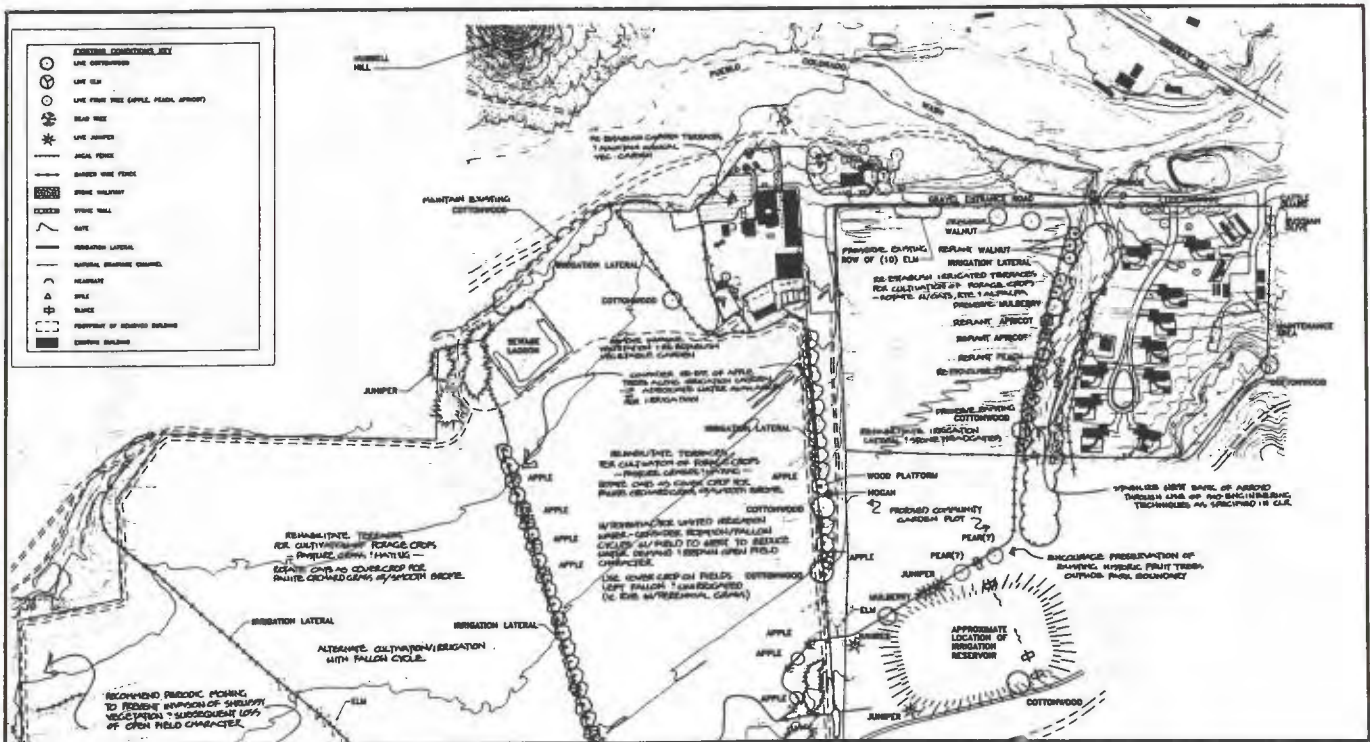
Removing a feature that is beyond repair and not replacing it; or, replacing it with a new feature that does not respect the spatial organization and land patterns.

Design for the Replacement of Missing Historic Features

Designing and installing new features which respect or acknowledge the historic spatial organization and land patterns. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the spatial organization and land patterns. For example, installing a new shrubplanting which defines the edge of a missing historic boundary.

Creating a false historical appearance because the replacement feature is based on insufficient historical, pictorial and physical documentation.

Introducing new features that are incompatible with the spatial organization or land patterns.



At the Hubbell Trading Post National Historic Site, Ganado, Arizona, the spatial organization and land patterns will be reinstated and the agricultural fields returned to active cultivation and forage crops. To re-establish the lost spatial relationships, apple trees along the irrigation canals will be replaced and the terraces they define will be returned to pasture grasses and haying. (Landscape Systems/Peggy Nelson)

Alterations/Additions for the New Use

Designing new features when required by the new compatible use to assure the preservation of the historic spatial organization and land patterns.

Adding a new feature that detracts from or alters the spatial organization and land patterns. For example, constructing a new farm house wing over a kitchen garden.

Placing a new feature where it may cause damage to, or be intrusive in spatial organization and land patterns. For example, inserting a new visitors center that blocks or alters a historic view or vista.

Introducing a new feature that is visually incompatible in size, scale, design, materials, color and texture.

Removing non significant features which detract from or have altered the spatial organization and land patterns.

Removing historic features which are important in defining spatial organization and land patterns.



The significance of Waterford is conveyed in its history, topography, architecture and integrity. The relationship between people and the land, as reflected in the topography, as well as the pristine character and integrity of the landscape, are of paramount importance when considering alterations or additions to the Village's spatial organization and land patterns. These perspectives illustrate two development plans: one for conventional development [bottom, not recommended], and one for limited development [opposite, recommended]. (Waterford Foundation)



TOPOGRAPHY

Identify, Retain, and Preserve Historic Features and Materials

Recommended

Identifying, retaining and preserving the existing topography. Documenting topographic variation prior to project work, including shape, slope, elevation, aspect, and contour. For example, preparing a topographic survey.

Evaluating and understanding the evolution of a landscape's topography over time. Using archival resources such as plans and aerial photographs or, in their absence, archeological analysis techniques to understand the historic topography.

Not Recommended

Undertaking project work that impacts topography without undertaking a topographic survey.

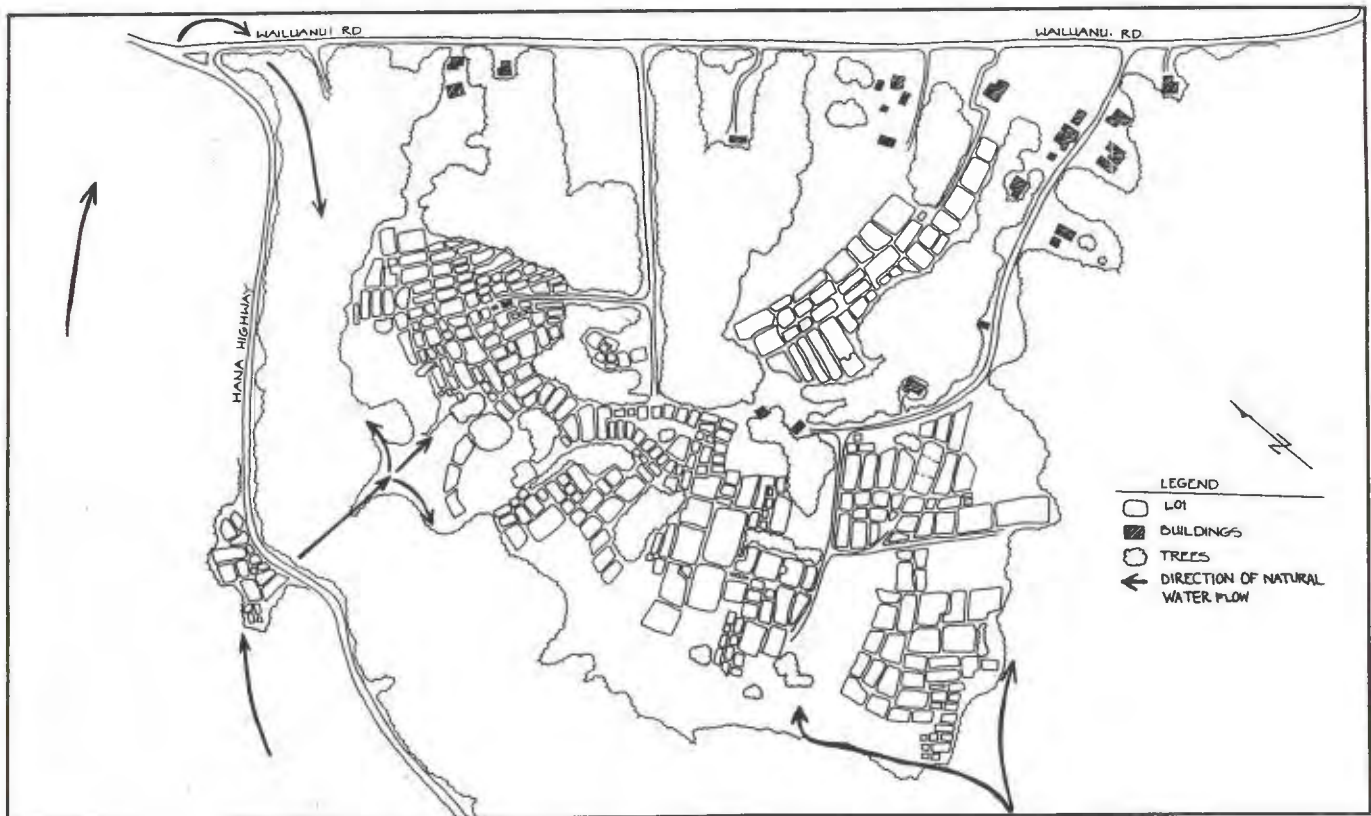
Executing project work without understanding its impact on historic topographic resources, for example, watershed systems.

Protect and Maintain Historic Features and Materials

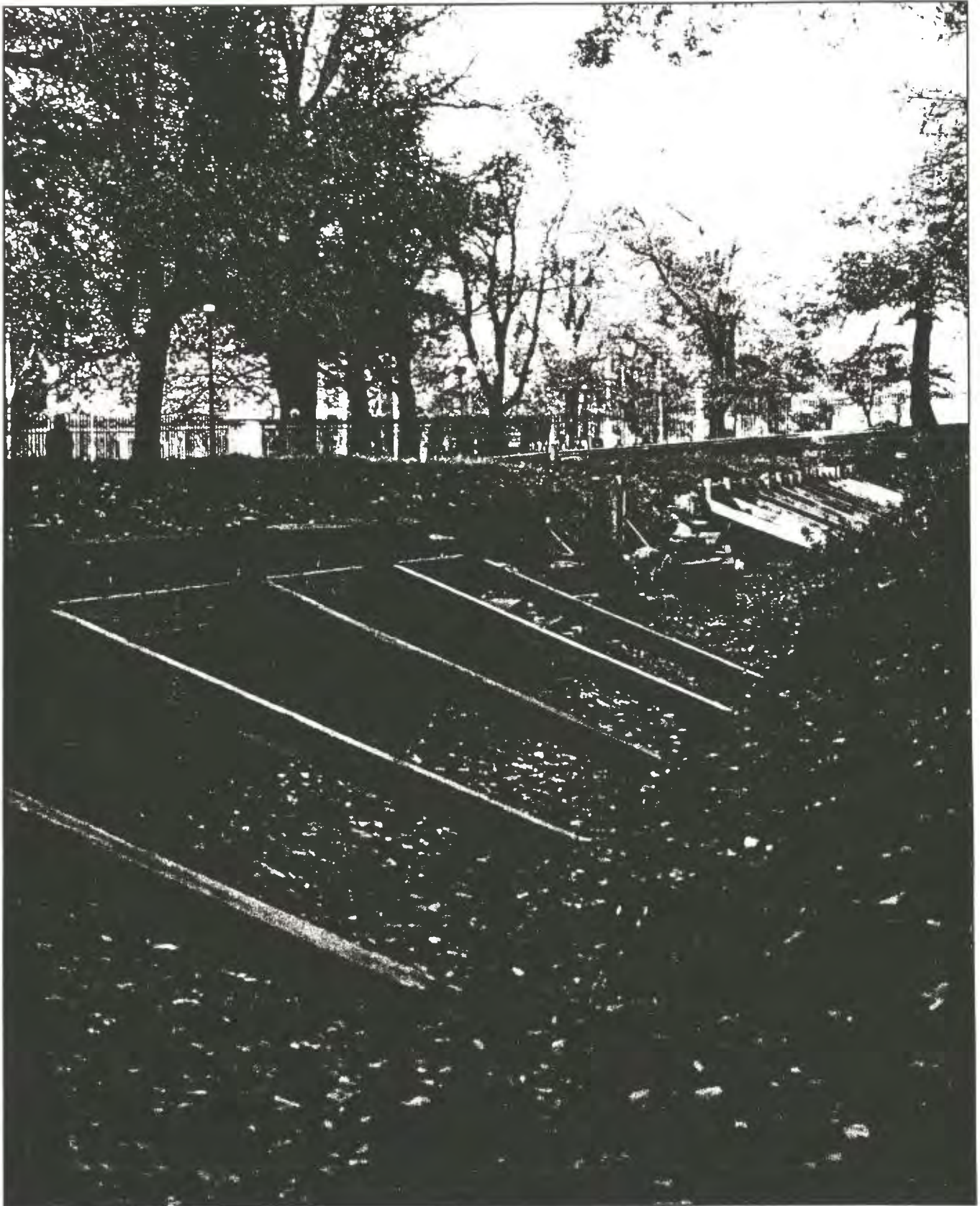
Protecting and maintaining historic topography by use of non-destructive methods and daily, seasonal and cyclical tasks. This may include cleaning drainage systems or mowing vegetative cover.

Failing to undertake preventive maintenance.

Utilizing maintenance methods which destroy or degrade topography, such as using heavily weighted equipment on steep or vulnerable slopes.



The central portion of the Ke'anae peninsula contains the most tightly clustered concentration of taro "lo'i" in the area. The lo'i themselves are surrounded by convex earthen banks. These banks serve as topographic dividers between the fields as well as trails for foot traffic—one person; single file. The wider banks, some of which measure eight to ten feet, provide access for tractors and all-terrain vehicles. This plan documents dirt mounds that have survived in the Wailuanui Lo'i Complex. (Group 70)



REHABILITATION

Located on the southeastern corner of Boston Common, the Central Burying Ground (1754) is the fourth oldest burying ground in Boston, Massachusetts. One of its most distinguishing topographic features, a free-standing mound tomb—the last of its kind remaining in the city—had partially collapsed. Prior to its restoration, [see page 105] further deterioration was arrested with a wooden shoring and bracing system, thus preventing its total collapse. (Boston Parks & Recreation, Historic Burying Ground Initiative)

Repair Historic Features and Materials

Repair declining topographic features. For example, re-excavating a silted swale through appropriate regrading or reestablishing an eroding agricultural terrace.

Destroying the shape, slope, elevation or contour of topography when repair is possible.

Replace Deteriorated Historic Materials and Features

Using existing physical evidence of the form and composition to reproduce a deteriorated topographic feature. If using the same kind of material is not technically, economically, or environmentally feasible, then a compatible substitute material may be considered. For example, re-establishing eroded bunkers or ramparts in a battlefield with a substitute soil mix that supports improved drainage and health and vigor of ground cover plant materials.

Removing a topographic feature that is deteriorated and not replacing it, or replacing it with a new feature that does not convey the same visual appearance. For example, changing stepped terracing to a curved slope.

Design for the Replacement of Missing Historic Features

Designing and installing new topographic features when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation or a new design that is compatible with the shape, slope, elevation and contour of the historic topography. For example, installing an artificial jetty to replace one lost to beach erosion.

Creating a false historical appearance because the replacement feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new topographic feature that is incompatible in shape, slope, elevation, aspect and contour.

Alterations/Additions for the New Use

Designing new topographic features when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic landscape. For example, designing and installing drainage systems to protect historic topographic features.

Placing a new feature where it may cause damage, or is incompatible with historic topography. For example, failing to provide proper drainage for a new feature which results in the decline or loss of topographic features.

Locating a new feature in such a way that it detracts from or alters the historic topography. For example, obscuring a historic shoreline through the construction of a new breakwall.

Introducing a new feature in an appropriate location, but making it visually incompatible in terms of its size, scale, design, materials, color and texture. For example, installing berms to screen new parking, but using incongruous topographic shape and contour.

VEGETATION

Identify, Retain, and Preserve Historic Features and Materials

Recommended

Identifying, retaining and preserving the existing historic vegetation prior to project work. For example, woodlands, forests, trees, shrubs, crops, meadows, planting beds, vines and ground covers. Documenting broad cover types, genus, species, caliper, and/or size, as well as color, scale, form and texture.

Evaluating the condition and determining the age of vegetation. For example, tree coring to determine age.

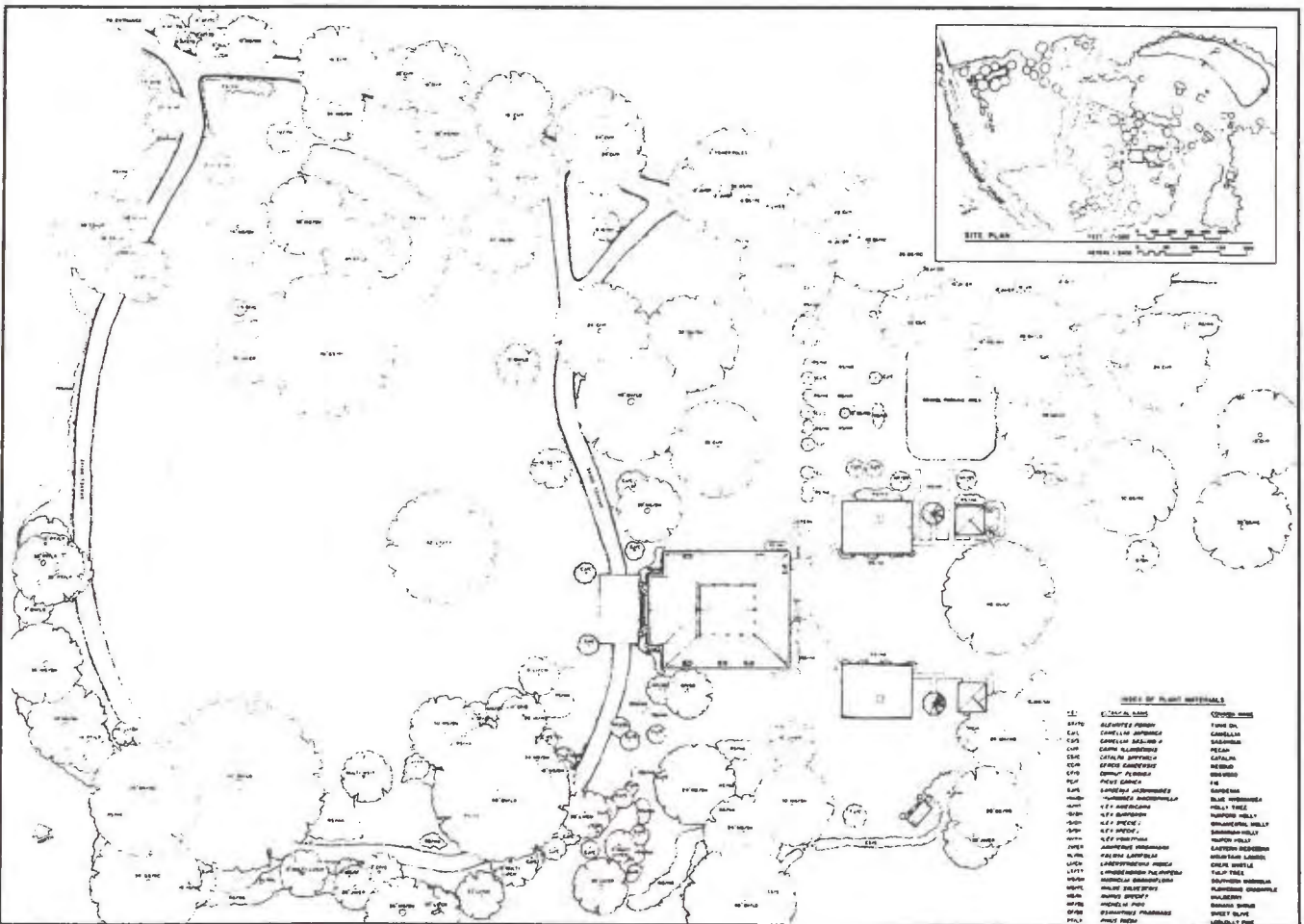
Retaining and perpetuating vegetation through propagation of existing plants. Methods include seed collection and genetic stock cuttings from existing materials to preserve the genetic pool.

Not Recommended

Undertaking project work that impacts vegetation without executing an existing conditions survey of plant material.

Undertaking project work without understanding the significance of vegetation. For example, removing roadside trees for utility installations, or indiscriminate clearing of a woodland understory.

Failing to propagate vegetation from extant genetic stock, when few or no known sources or replacements are available.



The surviving woody plant materials were all documented for Melrose National Historical Park in Natchez, Mississippi. The plan for the core area of the eighty acre property documents all trees, shrubs and vines, including several sentinel trees. Two examples include the 78" red oak and the 60" live oak, both in the central parkland area. This documentation project provides a sound basis for future treatment and management decisions. (HABS)

Protect and Maintain Historic Features and Materials

Protecting and maintaining historic vegetation by use of non-destructive methods and daily, seasonal and cyclical tasks. For example, employing pruning or the careful use of herbicides on historic fruit trees.

Utilizing maintenance practices which respect the habit, form, color, texture, bloom, fruit, fragrance, scale and context of historic vegetation.

Utilizing historic horticultural and agricultural maintenance practices when those techniques are critical to maintaining the historic character of the vegetation. For example, the manual removal of dead flowers to ensure continuous bloom.

Failing to undertake preventive maintenance of vegetation.

Utilizing maintenance practices and techniques which are harmful to vegetation; for example, over- or under-irrigating.

Utilizing maintenance practices and techniques that fail to recognize the uniqueness of individual plant materials. For example, utilizing soil amendments which may alter flower color or, poorly-timed pruning and/or application of insecticide which may alter fruit production.

Employing contemporary practices when traditional or historic can be used. For example, utilizing non-traditional harvesting practices when traditional practices are still feasible.

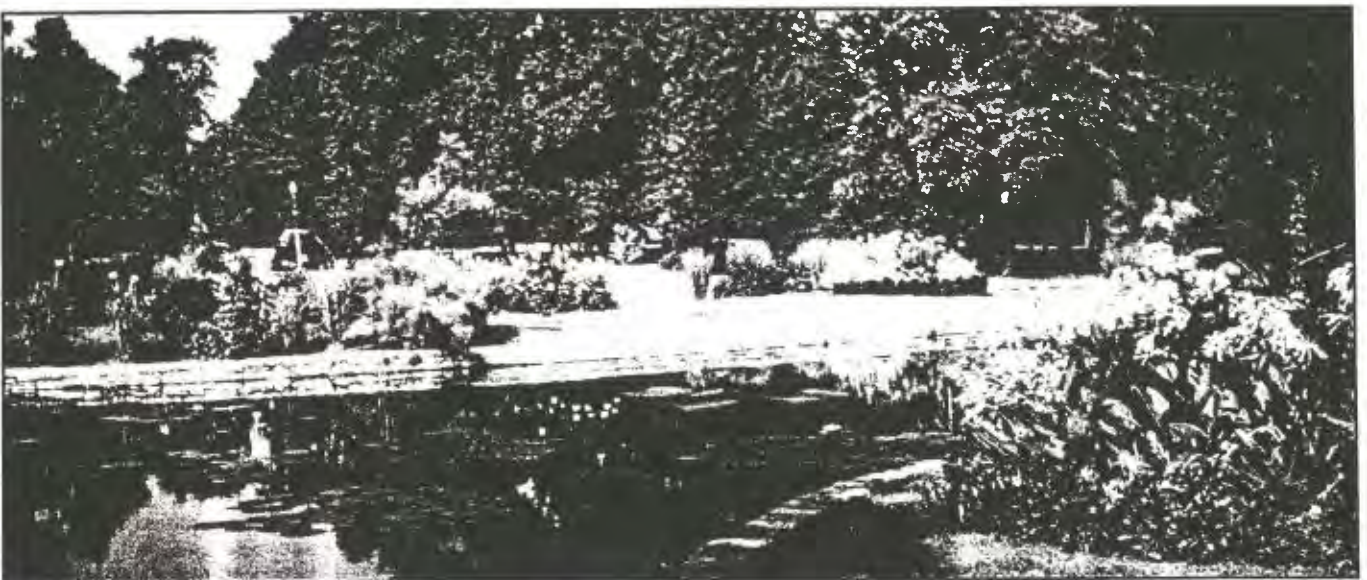


Irrigation and other modern turf management techniques have changed the historic character of the lawn of the CCC-era headquarters complex at Scotts Bluff National Monument, Gering, Nebraska. [opposite] Trees are dying from over-watering and the manicured blue-grass lawn is distinctly different in character from its historic appearance [opposite] (NPS staff, 1995 and 1938)





Tower Grove Park in St. Louis, Missouri, is a National Historic Landmark. The Victorian park, famous for its ornamental herbaceous beds, or "bedding-out," [top] had all but lost most of these areas of seasonal plant display to mown lawn for ease of maintenance. [center] More recently, these beds have been reinstated using historic photographic documentation and written accounts. The results are herbaceous beds that are of a new design that is compatible with the habit, form, color, texture, scale, massing and context of the historic vegetation. [bottom] (Tower Grove Park)



Repair Historic Features and Materials

Rejuvenating historic vegetation by corrective pruning, deep root fertilizing, aerating soil, renewing seasonal plantings and/or grafting onto historic genetic root stock.

Replacing or destroying vegetation when rejuvenation is possible. For example, removing a deformed or damaged plant when corrective pruning may be employed.

Replace Deteriorated Historic Materials and Features

Using physical evidence of composition, form, and habit to replace a deteriorated, or declining, vegetation feature. If using the same kind of material is not technically, economically, or environmentally feasible, then a compatible substitute material may be considered. For example, replacing a diseased sentinel tree in a meadow with a disease resistant tree of similar type, form, shape and scale.

Removing deteriorated historic vegetation and not replacing it, or replacing it with a new feature that does not convey the same visual appearance. For example, a large mature, declining canopy tree with a dwarf ornamental flowering tree.

Design for the Replacement of Missing Historic Features

Designing and installing new vegetation features when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the habit, form, color, texture, bloom, fruit, fragrance, scale and context of the historic vegetation. For example, replacing a lost vineyard with more hardy stock similar to the historic.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

Introducing new replacement vegetation that is incompatible with the historic character of the landscape.

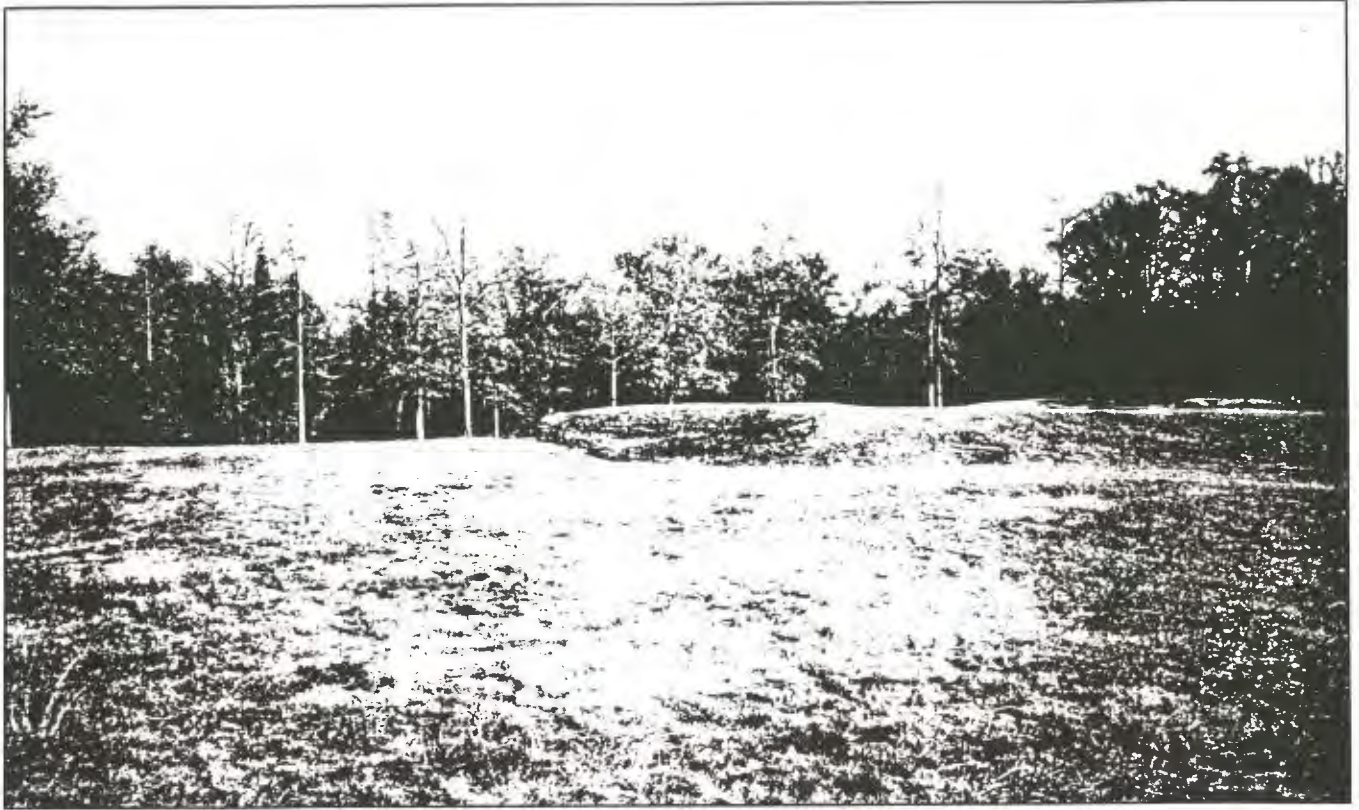
Alterations/Additions for the New Use

Designing a compatible new vegetation feature when required by the new use to assure the preservation of the historic character of the landscape. For example, designing and installing a hedge that is compatible with the historic character of the landscape to screen new construction.

Placing a new feature where it may cause damage or is incompatible with the character of the historic vegetation. For example, constructing a new building that adversely affects the root systems of historic vegetation.

Locating any new vegetation feature in such a way that it detracts from or alters the historic vegetation. For example, introducing exotic species in a landscape that was historically comprised of indigenous plants.

Introducing a new vegetation feature in an appropriate location, which is visually incompatible in terms of its habit, form, color, texture, bloom, fruit, fragrance, scale or context



The Star-Fort at the Ninety-Six Battlefield, Ninety-Six, South Carolina, was eroding from mowing operations. [top] To remedy the situation, native grasses were installed on the historic Revolutionary War Star Fort. [bottom] The interior of the fort has been mown short to accommodate visitor access, but tall native grasses are kept longer on the earthworks to discourage visitors from walking on them and to aid in their interpretation. The difference in height of the new grasses also help to visually define the earthworks themselves. (courtesy NPS)

REHABILITATION

CIRCULATION

Identify, Retain, and Preserve Historic Features and Materials

Recommended

Identifying, retaining, and preserving the existing circulation systems prior to project work. All circulation features should be documented, from small paths and walks to larger transportation corridors such as parkways, highways, railroads and canals. Documenting alignment, surface treatment, edge, grade, materials and infrastructure.

Evaluating the existing condition and determining the age of circulation systems. For example, using aerial photographs to understand a transportation corridor's change from a two-lane route to a six-lane highway.

Not Recommended

Executing project work that impacts circulation systems without undertaking an existing conditions survey.

Undertaking work without understanding the significance of circulation systems. For example, changing road alignments and widths without a thorough evaluation of the historic road.



This modern highway, which approximates the Oregon Trail approach to Mitchell Pass, was documented as part of a recent inventory project. Although the traffic noise is intrusive, the highway allow visitors to experience movement through the landscape, an important component of the trail. (courtesy NPS)

Protect and Maintain Historic Features and Materials

Protecting and maintaining circulation systems by use of non-destructive methods in daily, seasonal and cyclical tasks. This may include hand-raking, top-dressing, or rolling surface materials.

Utilizing maintenance practices which respect infrastructure. For example, cleaning out debris from drainage systems.

Failing to undertake preventive maintenance of circulation features and materials. For example, using a snow plow across a coarse textured pavement.

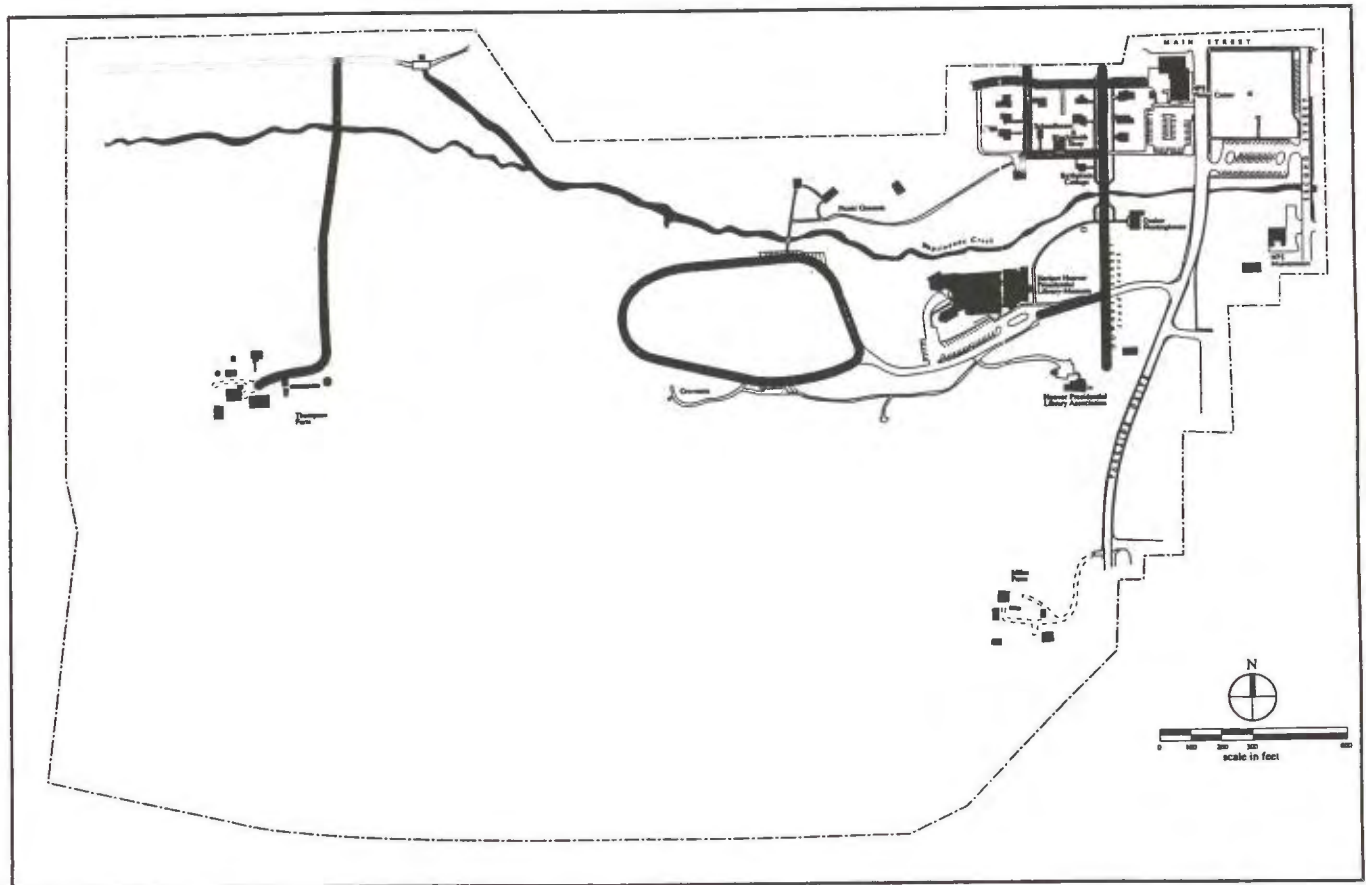
Using materials such as salts and chemicals, that can hasten the deterioration of surface treatments.

Allowing infrastructure to become dysfunctional. For example, permitting a failed drainage system to contribute to the degradation and loss of associated curbs or erosion of road shoulders.

Repair Historic Features and Materials

Repairing surface treatment, materials and edges. For example, by applying a traditional material to a stabilized subsurface base or patching a canal corridor retaining wall.

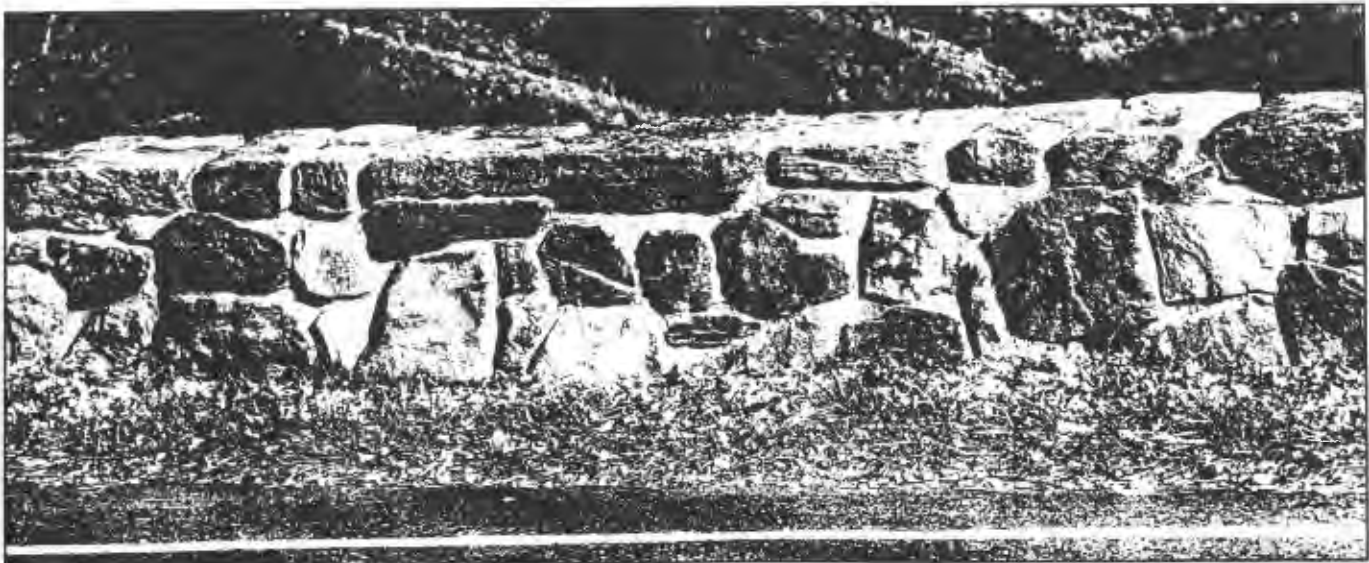
Replacing or destroying circulation features and materials when repair is possible. For example, not salvaging and reusing historic stone walk material.



At the Herbert Hoover National Historic Site in West Branch, Iowa, the integrity analysis for the landscape's circulation system revealed that a number of streets that existed historically have been substantially altered or are no longer extant. For example, Downey Street (the shaded area running north-south in the center of the historic core) formerly served as the entrance road into West Branch from the South. The road was re-routed and replaced with Parkside Drive (the larger road to its east). Today, the road trace of Downey Street still connects a number of nineteenth-century residences along its right-of-way. (Land and Community Associates)



A 75-mile portion of Skyline Drive at Shenandoah National Park overlooking the Blue Ridge Mountains of Virginia required the rehabilitation of a 22"-high, dry-laid stone wall [opposite]. The new wall was built to a height of 27" whereas code normally requires a height of 36". The wall was constructed of precast concrete, clad with split stone and mortar joints [center]. To achieve visual compatibility, recessed mortar joints were arranged in a random pattern [bottom]. (courtesy NPS and Paul Daniel Mariott)



Replace Deteriorated Historic Materials and Features

Using physical evidence of form, detailing and alignment to reproduce a deteriorated circulation feature. If using the same kind of material is not technically, economically or environmentally feasible, then a compatible substitute material may be considered. For example, replacing in kind decayed timber edging along a historic trail route.

Removing a circulation feature that is deteriorated and not replacing it, or replacing it with a new feature that does not convey the same visual appearance. For example, replacing a set of stairs with a wall or terrace.

Design for the Replacement of Missing Historic Features

Designing and installing new circulation features when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the landscape. For example, reinstating a lost park entrance at a historic access point.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new circulation feature that is incompatible with the historic character of the landscape. For example, using a standardized concrete barrier along a historic parkway.



Alterations/Additions for the New Use

Designing and installing compatible new circulation features when required by the new use to assure the preservation of historic character of the landscape. For example, controlling and limiting new curb cuts, driveways, and intersections along a historic road.

Placing a new feature where it may cause damage, or is incompatible with the historic circulation. For example, adding new driveways, intersections, and "neck outs" along a historic road.

Locating any new circulation feature in such a way that it detracts from or alters the historic circulation pattern. For example, installing a new bike path when an existing historic path can accommodate the new use.

Introducing a new circulation feature which is in an appropriate location, but making it visually incompatible in terms of its alignment, surface treatment, width, edge treatment, grade, materials or infrastructure. For example, installing a new parking lot in a non-significant location, but utilizing paving materials and patterns which are incongruous with the landscape's historic character.



To provide access to the historic earthworks at the Stones River National Battlefield in Murfreesboro, Tennessee, an interpretive boardwalk was installed [preceding page and above] to allow visitors access to the resources while protecting the earthworks themselves. (courtesy NPS)

WATER FEATURES**Identify, Retain, and Preserve Historic Features and Materials**Recommended

Identifying, retaining and preserving existing water features and water sources such as retention ponds, pools, and fountains prior to beginning project work. Documenting the shape, edge and bottom condition/material; water level, sound and reflective qualities; and associated plant and animal life, and water quality.

Evaluating the condition, and, where applicable, the evolution of water features over time. For example, assessing water quality and/or utilizing archeological techniques to determine the changing path of a watercourse.

Not Recommended

Executing project work that impacts water features, and associated hydrology, without undertaking an existing conditions survey. For example, filling in a pond that was historically used for farm or recreation purposes.

Executing project work without understanding its impact on water features. For example, placing a section of stream in a culvert or concrete channel.



As part of a cultural landscape inventory, these remnants of a sawmill dam were inventoried at the Ozark National Scenic Riverways near Van Buren, Missouri. These surviving features suggest the former land uses of the region. (courtesy NPS)



Prior to rehabilitation project work, this five-acre wading pool in Martin Luther King Park in Buffalo, New York, was evaluated to understand its historic design and use. It was determined that, although the pool and poolhouse were in disrepair, they possessed a high level of integrity. (LANDSCAPES)

Protect and Maintain Historic Features and Materials

Protecting and maintaining water features by use of non-destructive methods in daily, seasonal and cyclical tasks. For example, cleaning leaf litter or mineral deposits from drainage inlets or outlets.

Maintaining a water feature's mechanical, plumbing and electrical systems to insure appropriate depth of water or direction of flow. For example, maintaining the timing and sequencing mechanisms for irrigation systems.

Failing to undertake preventive maintenance of water features and materials.

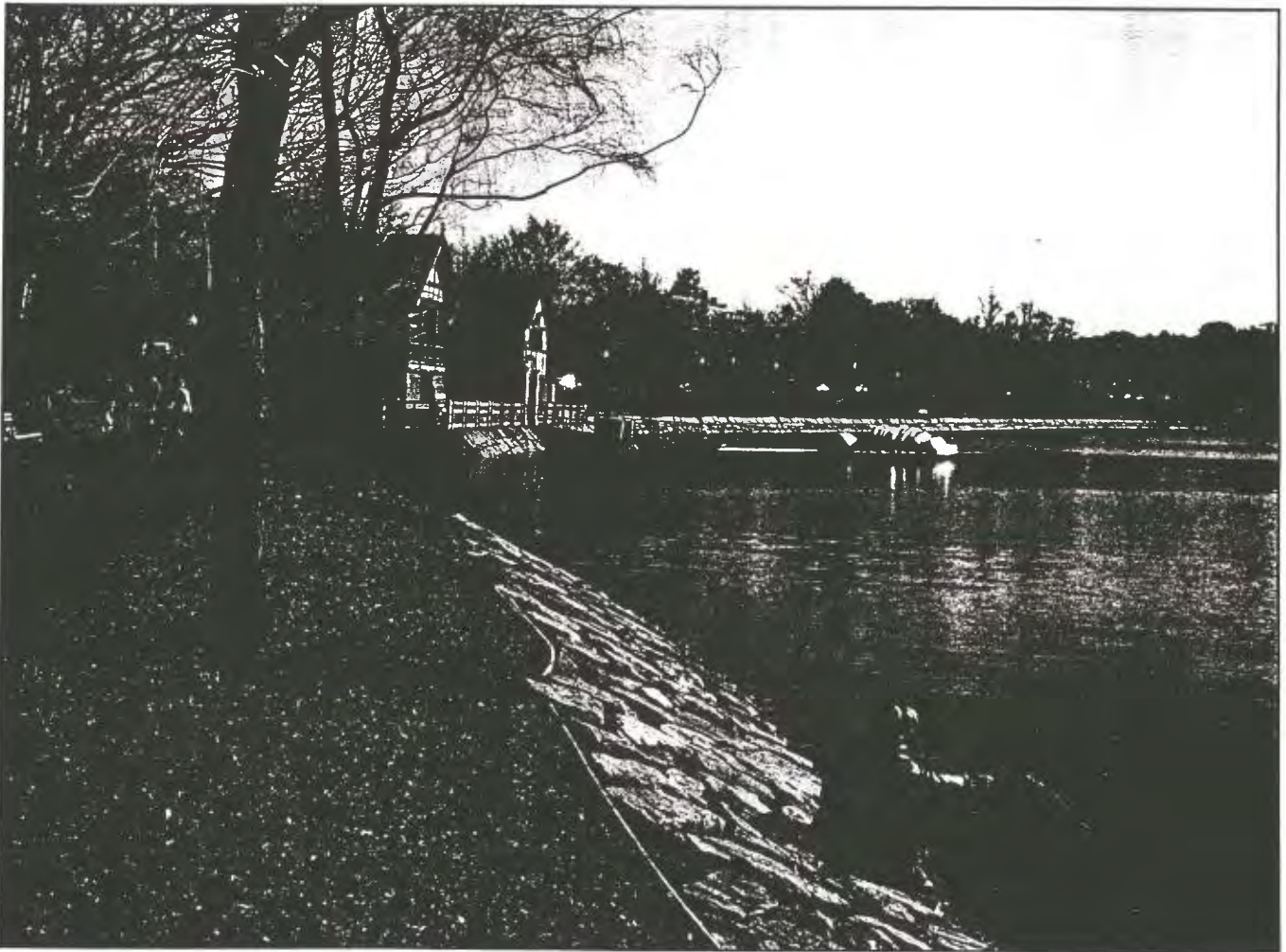
Utilizing maintenance methods which destroy or degrade water features, for example, the use of harsh chemical additives for maintaining water quality.

Allowing mechanical systems to fall into a state of disrepair, resulting in changes to the water feature. For example, failing to maintain a pool's aeration system thus leading to algae growth.

Repair Historic Features and Materials

Repairing water features by reinforcing materials or augmenting mechanical systems. For example, patching a crack in an pond liner or repairing a failed pump mechanism.

Replacing or removing features or systems when repair is possible. For example, abandoning a silted-in retention pond.



Jamaica Pond has an ongoing erosion problem, exacerbated by wave action. To stabilize the shoreline, this stone rip-rap was modeled after the original detail implemented by the Olmsted firm. (Pressley Associates and Boston Parks & Recreation)

Replace Deteriorated Historic Materials and Features

Using existing physical evidence of form, depth and detailing to reproduce a deteriorated water feature. If using the same kind of material is not technically, economically, or environmentally feasible, then a compatible substitute material may be considered. For example, replacing a lead pond liner with one made of plastic

Removing a water feature that is unrepairable and not replacing it, or replacing it with a new feature that does not convey the same visual appearance. For example, replacing a single orifice nozzle with a spray nozzle, thus changing the fountain's historic character from a singular stem of water to a mist-like stream.

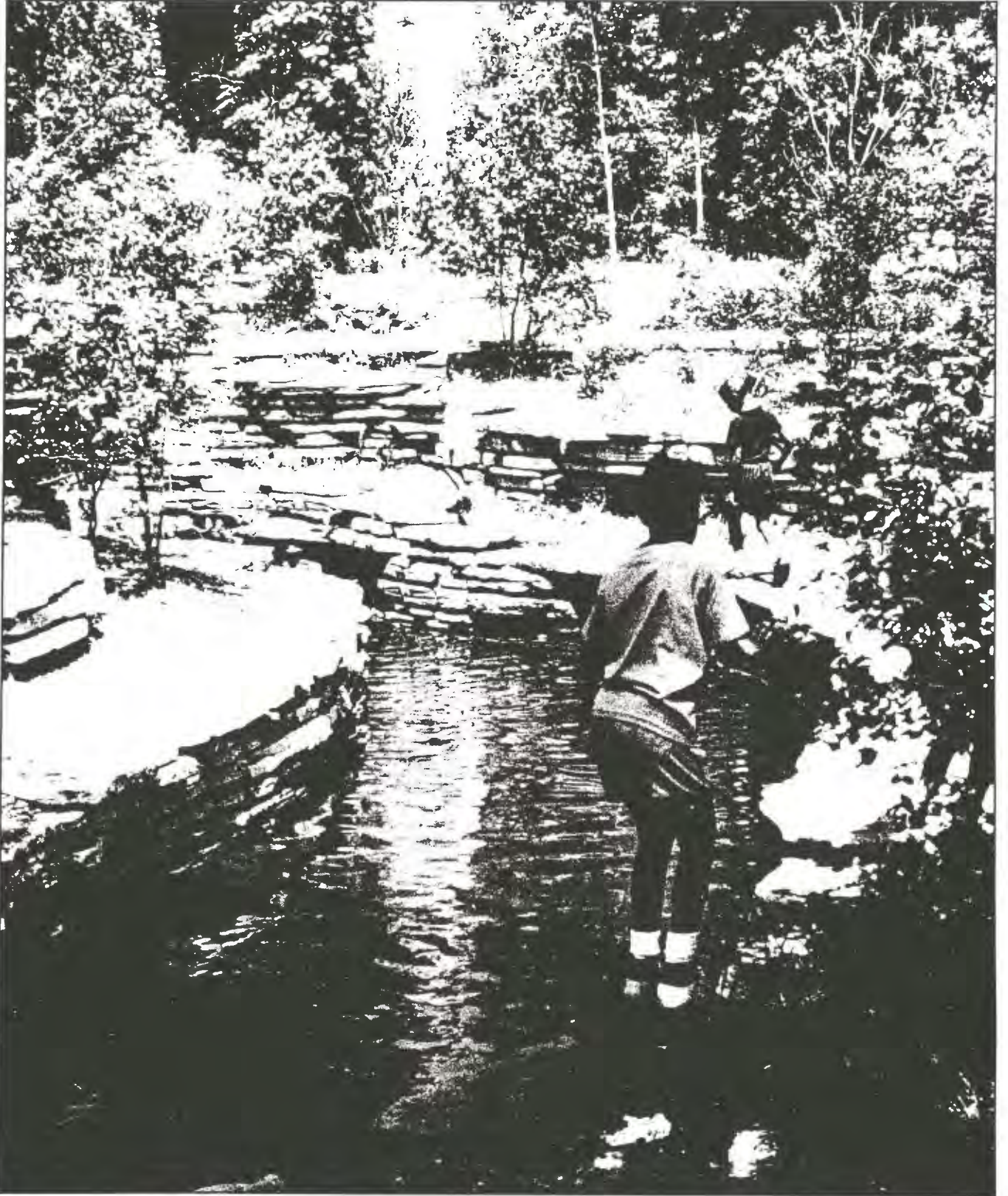
Design for the Replacement of Missing Historic Features

Designing and installing a new water feature when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the landscape. For example, replacing a lost irrigation feature using materials that convey the same visual appearance.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

Introducing a new design that is incompatible with the historic character of the landscape. For example, replacing a natural pond with a manufactured pool.





Rehabilitation work in Columbus Park included the South waterfall, cascades, rocky brook and associated landscape in Jens Jensen's most extant and authenticated park in Chicago, Illinois. Recognizing that park visitors would wish to gain access to the water's edge, plant materials were installed with an additional set back and additional stones were provided to accommodate safe passage -- all to insure the health and vigor of new plantings. This work was done while still protecting and maintaining character-defining features, materials and finishes. (Chicago Park District Archives, ca. 1938 and author, 1995)

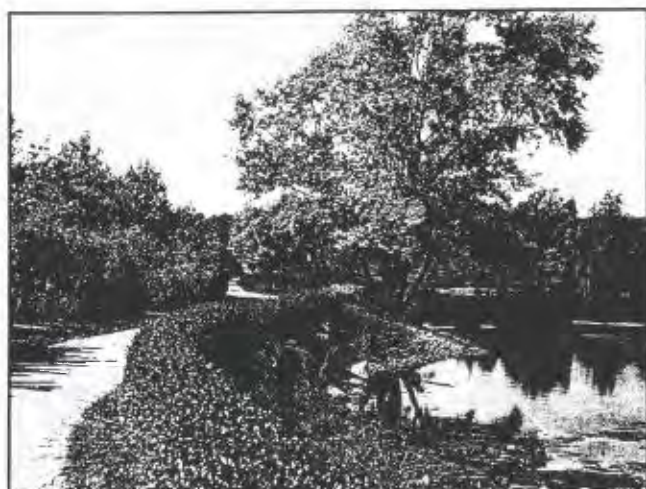
Alterations/Additions for the New Use

Designing and installing a compatible new water feature when required by the new use to assure the preservation of historic character of the landscape. For example, siting a new retention basin in a secondary, or non-significant space in the cultural landscape.

Placing a new water feature where it may cause damage, or is incompatible with the historic character, such as adding a water slide.

Locating any new water feature in such a way that it detracts from or alters the historic character of the landscape. For example, installing a "period" fountain where one never existed.

Introducing a new water feature which is in an appropriate location, but is visually incompatible in terms of its shape, edge, and bottom condition/material; or water level, movement, sound, and reflective quality. For example, introducing a wading pool in a non-significant space, but utilizing non traditional materials and colors.



The Polly Pond in Downing Park in Newburgh, New York, had lost its historic shape over time through various reconfigurations. [top right] The pond also suffered from declining water quality and siltation. As part of a rehabilitation project, the water feature was reconfigured to better reflect its historic form and alignment [top left] ca. 1905. Modern intrusions at the water's edge were also removed at this time, [bottom] and the pond's edge was stabilized to accommodate contemporary use. (LANDSCAPES and Downing Park Planning Committee)

STRUCTURES, FURNISHINGS AND OBJECTS**Identify, Retain, and Preserve Historic Features and Materials***Recommended*

Identifying, retaining and preserving existing buildings, structures, furnishings and objects prior to beginning project work. For example, gazebos and bridges, playground equipment and drinking fountains, benches and lights, and statuary and troughs. Documenting the relationship of these features to each other, their surrounds, and their material compositions.

Evaluating the condition and determining the age of structures, furnishings and objects. For example, utilizing Historic Structure Inventories and historic aerial photographs to understand the relationship of barns, windmills, silos and water troughs in a ranch compound or the placement of light standards and benches along park paths.

Retaining the historic relationships between the landscape and its buildings, structures, furnishings and objects.

Not Recommended

Undertaking project work that impacts buildings, structures, furnishings, and objects without executing an "existing conditions" survey.

Undertaking work without understanding the significance of structures, furnishings and objects. For example, removing an arbor that defines the axis of a garden or fence posts that delineate the limits of a vineyard.

Removing or relocating structures, furnishings and objects, thus destroying or diminishing the historic relationship between the landscape and these features. For example, relocating a bridge from its historic crossing point or relocating a historic flagpole to a new location.



As part of a preservation plan for Magnolia Cemetery, Charleston, South Carolina, all iron fences and burial markers were evaluated for their existing physical condition. (author, 1994)

Protect and Maintain Historic Features and Materials

Protecting and maintaining buildings, structures, furnishings and objects by use of non-destructive methods and daily, cyclical and seasonal tasks. This may include rust or limited paint removal, and reapplication of protective coating systems. For example, painting metal wrought iron fences or repointing masonry to match original mortar material, color and profiles.

Failing to undertake preventive maintenance for structures, furnishings and objects, resulting in their damage or loss. For example, failing to stop water infiltration at roofs and foundations.

Utilizing maintenance practices and materials that are harsh, abrasive, or unproven. For example, using only aggressive and potentially damaging cleaning methods such as grit blasting on wood, brick, or soft stone or using harsh chemicals on masonry or metals.



As part of a recent landscape inventory, small-scale features that illustrate past farming technologies, such as this hay rake [top left] at the Ozark National Scenic Riverways, have been documented. (courtesy NPS) This historic light pole base [with an acanthus leaf motif] in Chicago's Washington Park [opposite right] has been carefully maintained and protected. The historic fixture serves as a rare surviving prototype for the park, almost all of which have been lost over time. (author, 1992) The same approach has also been taken for this cobblestone stoop decoration [above] at a summer cottage along the St. Croix National Scenic Riverway. (courtesy NPS)

Repair Historic Features and Materials

Repairing features and materials of buildings, structures, furnishings or objects by reinforcing historic materials. For example, returning a children's swing to good working order, or reshaping a section of a deformed monkey bar.

Replacing or destroying a feature of structures, furnishings or objects when repair is possible. For example, replacing a pavilion's tile roof with physically or visually incompatible roofing; or, removing a non-working historic light fixture, rather than rewiring it.

Replace Deteriorated Historic Materials and Features

Using existing physical evidence of form, material and detailing to reproduce a deteriorated structure, furnishing or object. If using the same kind of material is not technically, economically, or environmentally feasible, then a compatible substitute material may be considered. For example, replacing a cast stone bench with a new casting from the original mould.

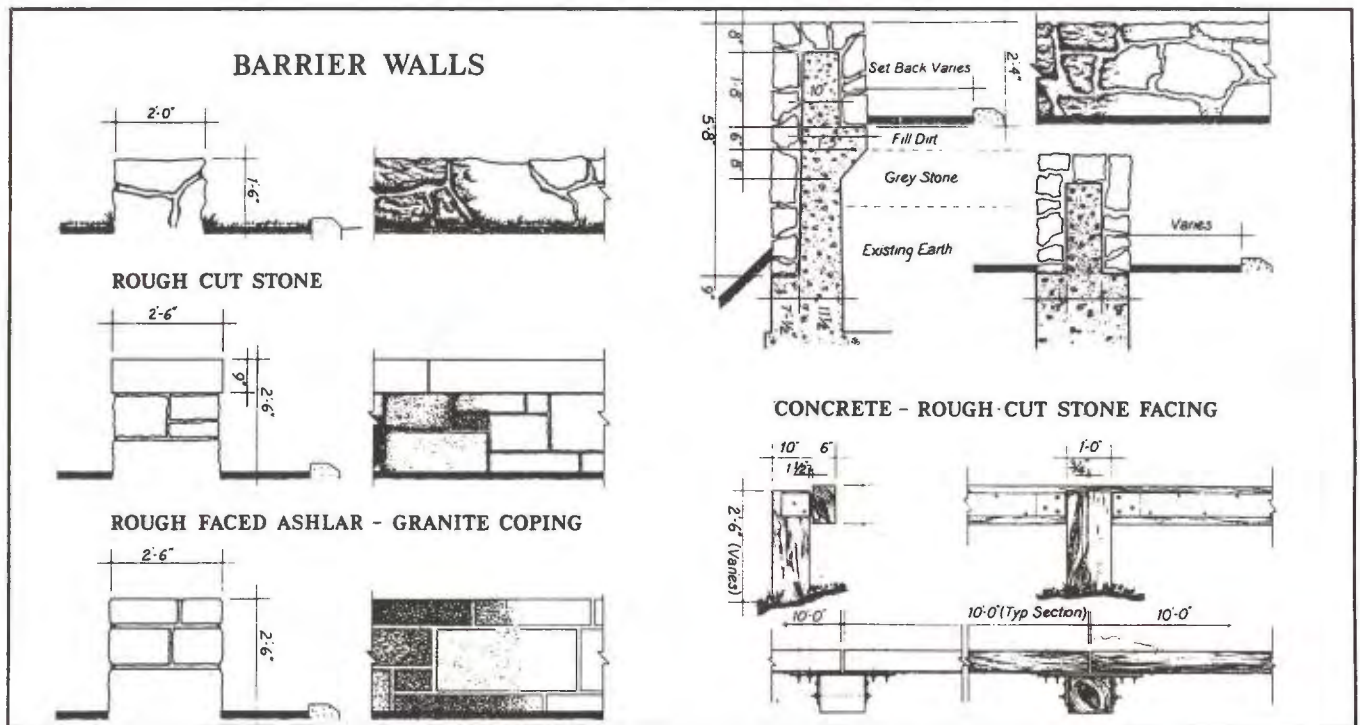
Removing a structure, furnishing, or object that is deteriorated and not replacing it, or replacing it with a new feature that does not convey the same visual appearance. For example, removing a wooden rustic footbridge and replacing it with a concrete bridge.

Design for the Replacement of Missing Historic Features

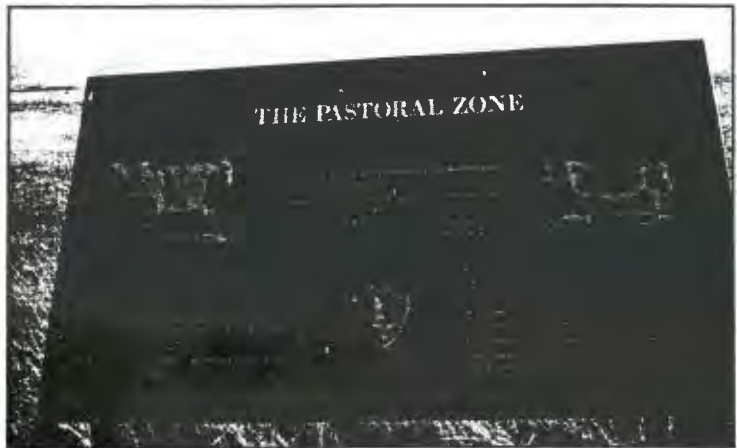
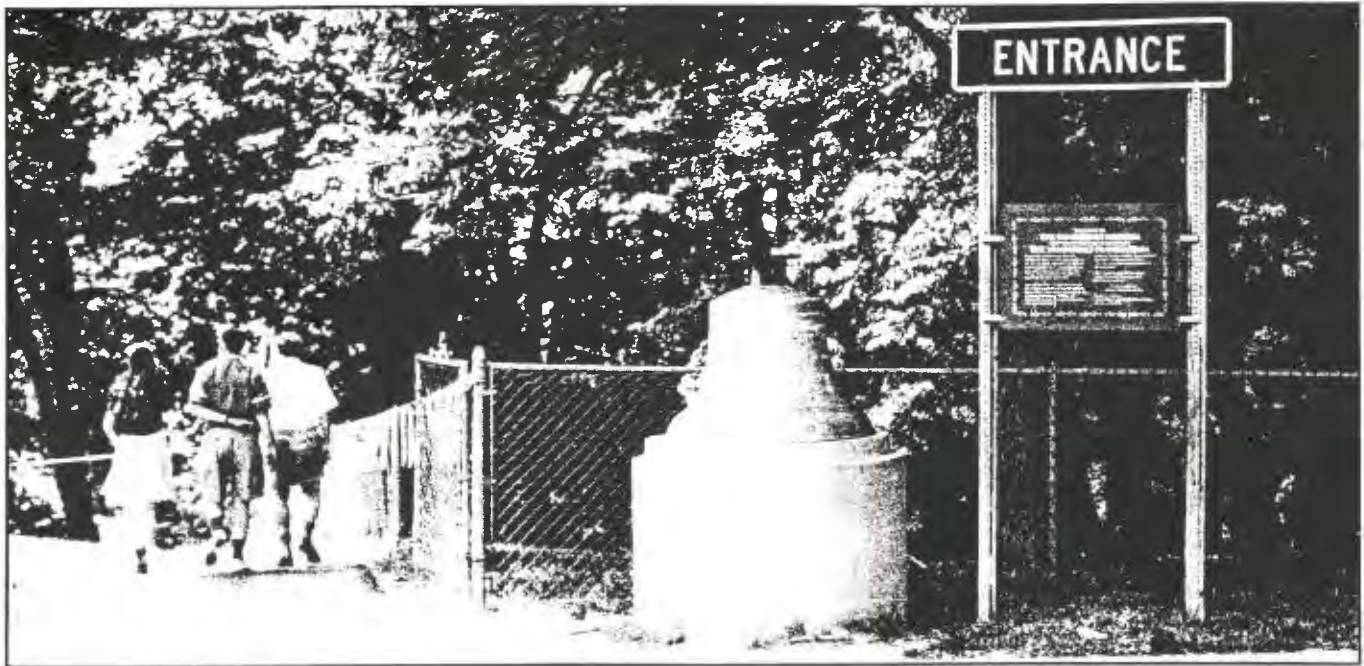
Designing and installing new structures, furnishings and objects when the historic features are missing. It may be an accurate restoration using historical, pictorial and physical documentation; or be a new design that is compatible with the historic character of the landscape. For example, replacing a picnic shelter with one of a new compatible design.

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial and physical documentation.

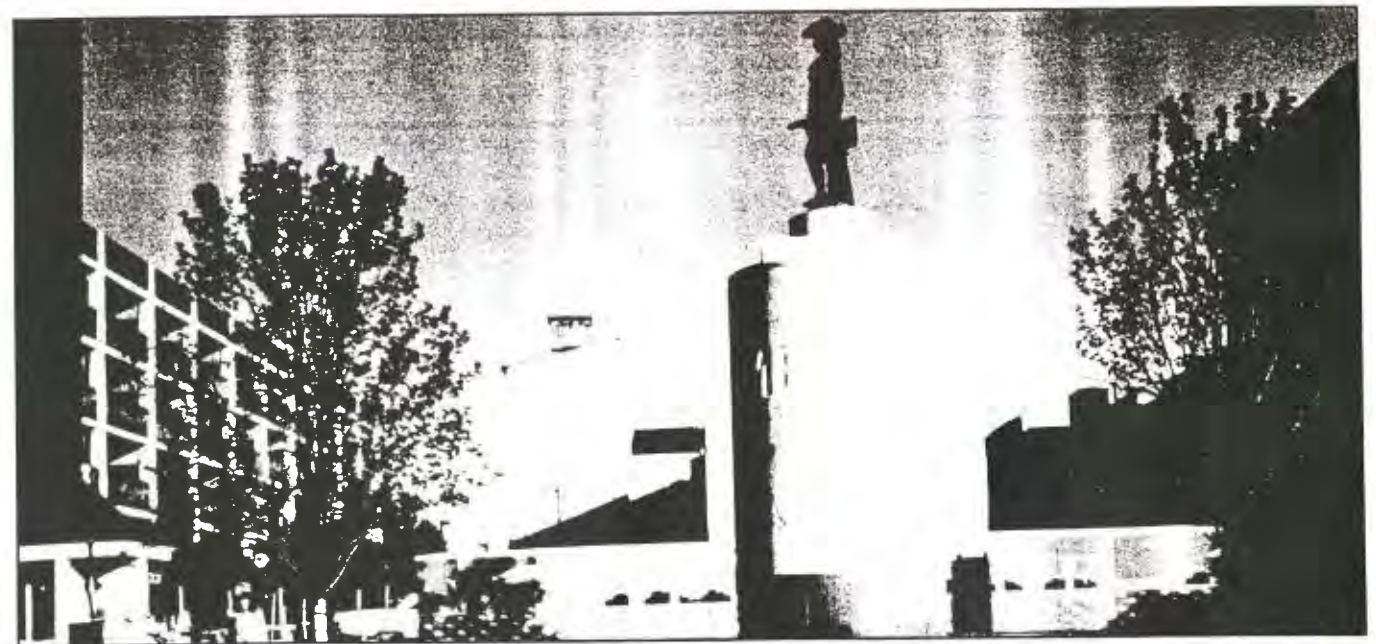
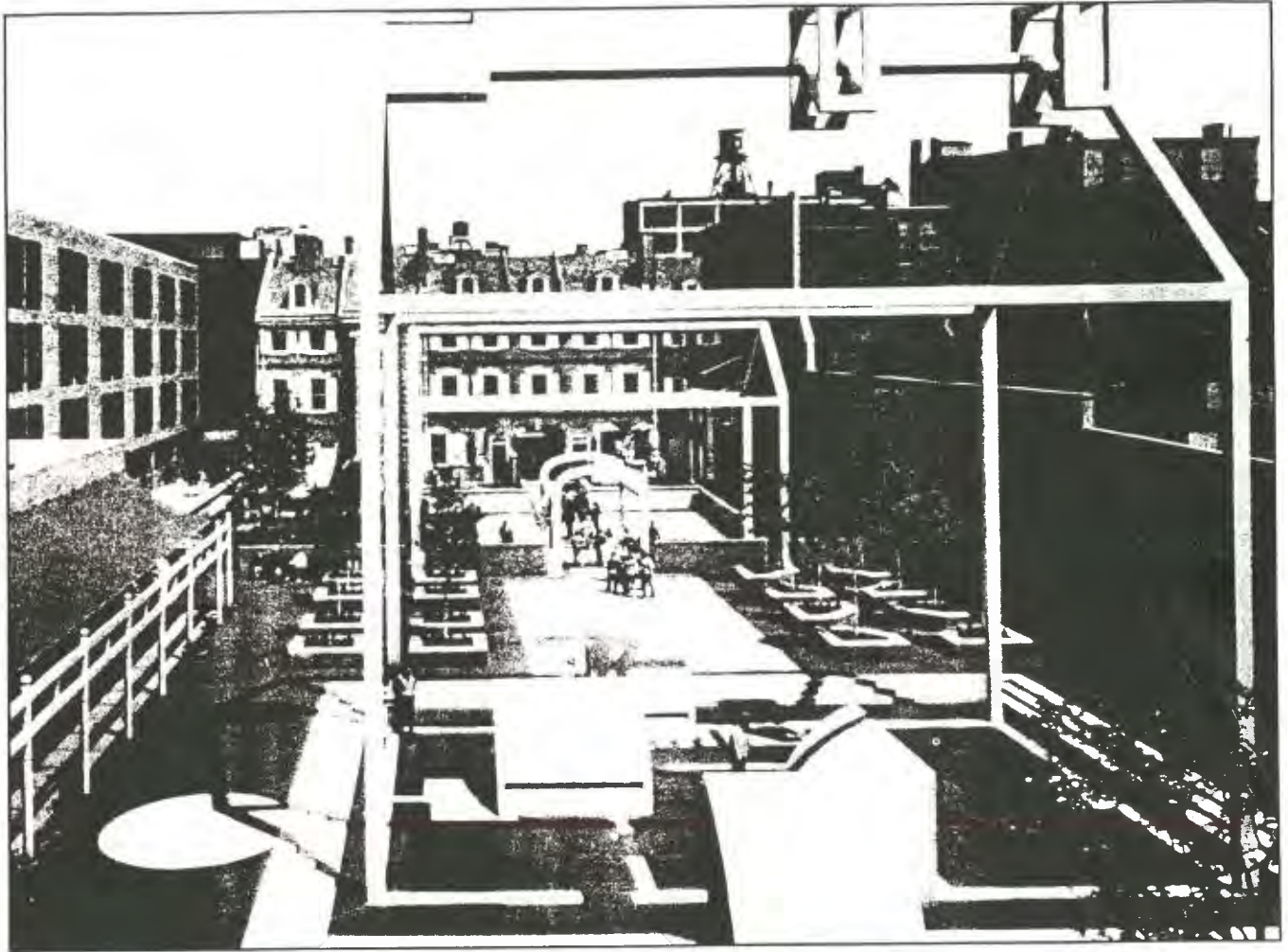
Introducing a new design that is incompatible with the historic character of the landscape. For example, replacing a lost wooden fence with chain link fence.



All parkway furnishings along the George Washington Parkway were inventoried prior to rehabilitation work. The parkway, which spans over forty years of construction between 1929 and 1970, includes a variety of construction techniques for its barrier walls. These construction details are now being utilized to aid in current repair work. (HABS)



The siting and treatment of furnishings should always be carefully considered. Here at "Eagle's Nest," the Vanderbilt estate in Centerport, Long Island [top], the visitor's first impression consists of randomly sited feces, objects and signage. As illustrated by this "not recommended" example, not all additions need to be on a large scale to compromise the integrity of a resource. Often, to aid in a landscape's interpretation, discrete signage, markers, or wayside stations may be added—and their siting should be carefully considered. Successful examples here include a carefully placed sign, such as this wayside station, that interprets "The Pastoral Zone" at Point Reyes, California [center right]; a trail route marker, such as this granite feather leaf, that interprets downtown Asheville, North Carolina's Art Deco Age [above]; or even discrete information kiosks. This one in Central Park orients hundreds of visitors daily and is easily reversible [bottom right].



For some landscapes that have little remaining integrity, yet significant historical associations, a new design, complete with three-dimensional interpretive tools may highlight a landscape's history to a visiting public. Two representative examples include Franklin Court and Welcome Park in Philadelphia, Pennsylvania. These solutions include the "ghosting" of historic structures based on archeological investigations, on three-dimensional objects, and a variety of signage.

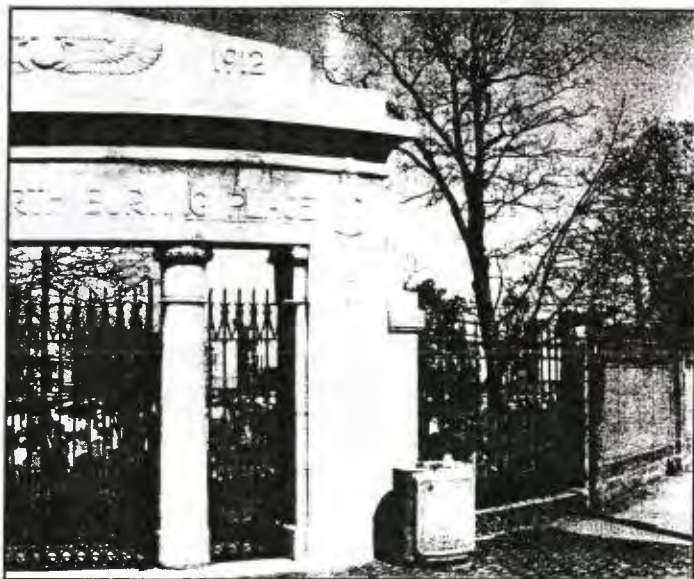
Alterations/Additions for the New Use

Designing and installing a new structure, furnishing or object when required by the new use, which is compatible with the preservation of the historic character of the landscape. For example, constructing a new farm out-building utilizing traditional building materials or installing appropriately scaled and detailed signage.

Placing a new structure, furnishing, or object where it may cause damage, or is incompatible with the historic character of the landscape. For example, constructing a new maintenance facility in a primary space.

Locating any new structure, furnishing or object in such a way that it detracts from or alters the historic character of the landscape. For example, installing a "period" gazebo that was never present in the cultural landscape.

Introducing a new structure, furnishing or object in an appropriate location, but making it visually incompatible in mass, scale, form, features, materials, texture or color. For example, constructing a visitors' center that is incompatible with the historic character of the cultural landscape.



A section of the wall surrounding the Dorchester North Burying Ground in Massachusetts was in a state of advanced deterioration. [top] than reconstruct the failing wall along the main entrance area, only its piers were replaced. [bottom left] The area of wall between these pi replaced with an iron fence. [bottom right] This approach was selected to improve the perceived safety and security of the burial grou allowing for visual access into the burial ground, where it was previously enclosed. (author, 1993 and Boston Parks)