

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000083

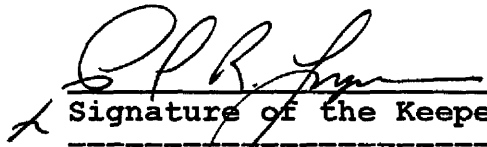
Date Listed: 2/26/2008

Palace of Fine and Decorative Arts,
Treasure Island
Property Name

San Francisco CA
County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

2/26/2008
Date of Action

Amended Items in Nomination:

Location:

The Location block should read: *SE Side of California Avenue, between Avenue F and Avenue I.*
[The Description Section (7.1) should also be amended to reflect this location.]

Acreage:

The correct acreage should be listed as: *approximately two (2) acres*

These clarifications were confirmed with the NAVY FPO office.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Palace of Fine and Decorative Arts, Treasure Island

other names/site number Building 3 (including Building 111)

2. Location

street & number _____ not for publication

city or town Treasure Island, San Francisco vicinity

state California code CA county San Francisco code 075 zip code 94130

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] DRPO 17 DEC 2007
Signature of certifying official/Title Date
NAVY
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

[Signature] 17 JULY 2007
Signature of commenting or other official Date
California State Historic Preservation Officer
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature]

2/26/2008

Palace of Fine and Liberal Arts
Name of Property

San Francisco, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing Noncontributing

1 _____ buildings
_____ sites
_____ structures
_____ objects

1 _____ Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A _____

Number of contributing resources previously listed in the National Register

None _____

6. Function or Use

Historic Functions
(Enter categories from instructions)

RECREATION/Other: Office Building
TRANSPORTATION/Airport Hangar
COMMERCE/TRADE/Office Building
DEFENSE/Naval Facility

Current Functions
(Enter categories from instructions)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT: Art Moderne/Streamline

Materials
(Enter categories from instructions)

foundation Reinforced Concrete
roof Other: Composition
walls Reinforced Concrete

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation sheet.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # CA-2785, CA-2785-A, CA-2785-B
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Entertainment/Recreation

Period of Significance

1938-1940

Significant Dates

1938

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Day, William Peyton

Kelham, George William

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Palace of Fine and Liberal Arts
Name of Property

San Francisco, CA
County and State

10. Geographical Data

Acreage of Property

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	555905	4185742	3	—	—	—
2	—	—	—	4	—	—	—

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Toni Webb, Architectural Historian

organization JRP Historical Consulting date December 2, 2003

street & number 1490 Drew Avenue, Suite 110 telephone 530-757-2521

city or town Davis state CA zip code 95616

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Base Realignment and Closure, Program Management Office West

street & number 1455 Frazee Road, Suite 900 telephone _____

city or town San Diego state CA zip code 92108-4310

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1Palace of Fine and Decorative Arts (Building 3), Treasure Island
San Francisco, CA

Description (continued):

Building 3, formerly the Palace of Fine and Decorative Arts for the 1939-1940 Golden Gate International Exposition, is located on Treasure Island, on the southeast side of California Avenue at the southern end of Avenue B, northeast of the main, gated entrance to the former Treasure Island Naval Station. This large, rectangular building, which includes Building 111, faces north-northwest and is located approximately three miles west of San Francisco. The 400-acre island, a mile long and two-thirds a mile wide, was constructed by the Army Corps of Engineers between 1936 and 1938, and this building was completed by mid 1938. Presently, the building is surrounded on the northwest, northeast and southwest sides by a broad expanse of concrete, now primarily utilized as a parking lot. Shrubs of varying sizes are arranged immediately adjacent to the building and remnants of a row of olive trees dating from the Exposition line the median between the building and California Avenue. Two buildings, Buildings 361 and 297, are located immediately adjacent to Building 3, on its southwest side.

Building 3, shown in **Photographs 1 and 2** and **Figure 1**, is a reinforced concrete building with an open, three-hinge riveted steel arch truss system completed in mid 1938. Rectangular in plan, the building is built on a concrete pile foundation supporting a concrete slab floor. The original hangar portion of the building is symmetrical in plan and measures 335'-0" x 225'-0" and is 80'-0" tall. Part of the original hangar plan, this building has a 40'-0" wide, one-story reinforced concrete section that runs nearly the length of the building's southeast side. The building includes a tall, 48,600 square foot, one-story section that wraps around the three other sides of the building. This area was constructed for the Exposition and was to be removed at its closure. All walls are reinforced concrete finished in 2" of gunite. The truss system is anchored by four concrete tapered pylons, or towers, located at each corner of the building. These pylons measure 67' -11' tall and are 24'-0" wide at the base and 18'-0" at the very low-pitched pyramidal top. The arched roof is topped by composite roofing over wood-plank deck, with similar roofing over the one-story flat roof element. Building 3 encompasses a total of 139,485 square feet of space, about 54 percent of which is open beneath the main truss system.¹

¹ Stephen D. Mikesell, JRP Historical Consulting Services, "Statement regarding potential significance for Treasure Island, as an engineering achievement," January 30, 1998; Sally B. Woodbridge, "Treasure Island Cultural Resource Survey Report," Prepared for Navy Public Works Center, San Francisco Bay, May 14, 1982; GGIE Research Associates. "Application for Registration of Historical Landmark." Treasure Island, Landmark No. 987. Prepared for Navy Public Works Center, San Francisco Bay. October 2, 1989; Various Architectural Drawings on file at the City and County of San Francisco, Department of Public Works, Bureau of Engineering: "Building 3, Repair Shop, New Entrance, Steps and Platform, Treasure Island," Drawing 3-514, Navy PWC # 75109 approved February 25, 1947; San Francisco Bay Exposition, "Palace of Fine Arts Elevations," Sheet AFA-3, July 29, 1938, revised October 10, 1938; "West Hangar, East Hangar Reverse of Same: First Floor Plan and Plot Plan," Sheet 1, June 1, 1936; "West Hangar, East Hangar Reverse of Same: Elevations and Sections," Sheet 3, PWC # 75095, June 1, 1936; "West Hangar Building: Sections" circa 1936.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
San Francisco, CA

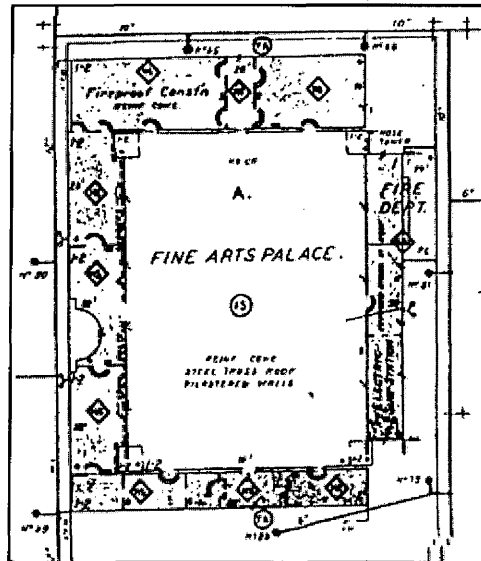


Figure 1. Plan of the Palace of Fine and Decorative Arts, circa 1939. [Sanborn Fire Insurance Maps]

The building's main façade (northwest side), shown in **Photograph 3**, includes the primary entrance, located within the tall one-story section that wraps to the south sides of the building. This entrance, shown in **Photograph 4**, is offset within a taller one and a half-story curved section highlighted by a scallop marquee and a curved canopy that shelters the seven pairs of glazed double swinging doors, and accessed by concrete replacement stairs that span the width of this entrance. Galvanized-iron light reflectors, now removed, originally highlighted the marquee.² Along with the stairs, square concrete planter boxes were added on both sides of the stairs in 1947. The one-story section on either side of the main entrance is rather plain in comparison; only the eastern portion (**Photograph 5**) has openings; twelve sets of windows containing hopper sashes set between two fixed sashes, and an exterior-mounted, double solid batten sliding door. All of these opening were added by the Navy after the Exposition closed. Similarly, the northeast side (**Photograph 6**) of the building is stark in design. A large, exterior-mounted double solid batten sliding door has replaced the three pairs of original, glass doors. Still evident on this side of the building is the original, hangar door area. Additionally, a two-story, wood-frame addition, likely constructed in the 1940s, is located at the northeast corner. This section (**Photograph 7**) is clad in shiplap wood siding and includes one-over-one, two-over-two double-hung wood windows with lug sills. Three metal personnel doors, each sheltered by a shed awning, are found on the southeast side of this addition.

² Architectural Drawings, San Francisco Bay Exposition, "Palace of Fine Arts – Entrance Lobby – Section," Sheet AFA.7, October 10, 1938, City and County of San Francisco, Department of Public Works, Bureau of Engineering.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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Both the northwest and southeast sides (**Photograph 7 and 8** respectively) of the main section have seven sets of steel-frame windows, divided by 10'-0" wide piers, and arranged in groups of three and divided by 2'-0" wide piers. Each window measures 9'-0" wide and 18'-0" in height and consists of two sets of nine-light fixed windows below six-light hopper windows. Fenestration on the southeast side's one-story element imitates that of the hangar, with 8'-6" x 9'-0" windows composed of six-light hopper windows over nine-light fixed steel windows. The window pattern is interrupted, however, by the 4,000 square foot wood-frame, stucco-clad firehouse addition, known as **Building 111** and completed by the opening of the Exposition. This section, shown in **Photograph 7**, includes hopper and fixed steel windows. Both original garage openings found on the northeast side of this element have been altered. One bay now contains a modern paneled roll-up door, while the other has been infilled with concrete and contains double metal doors.³ The southwest side of the building is similar in design and the original entrance has been infilled. The only openings include two personnel doors.

The interior of Building 3, shown in **Photographs 9, 10 and 11**, consists mainly of open hangar space. The northeast and southwest ends, and portions of the northwest and southeast sides of the hangar includes some office space, most of which was added during the Navy's occupation of the building. The long rectangular lobby retains its curvilinear northeast wall (**Photographs 12 and 13**) and drop ceiling with large domes, which originally had large globe lights, all features reminiscent of the Exposition. The lobby also includes a Navy-era partition office (**Photograph 12**). Some of the building's original interior light fixtures are still extant.

³ The original drawings for this building included a set of large steel and glass-panel (seven sliding panels per side) that would be added after the GGIE ended. The doors were never constructed on either hangar building. San Francisco Bay Exposition, Navy Public Works Drawing No. 75095, "Elevations and Sections for West Hangar (East Hangar reverse of same)" Sheet 3, June 1, 1936, Plans Files, City and County of San Francisco, Department of Public Works, Bureau of Engineering; Naval Station Treasure Island, San Francisco.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
San Francisco, CA

Statement of Significance (continued):

Building 3 is eligible for listing in the National Register of Historic Places at the state level of significance under Criteria A as one of the best remaining examples of buildings constructed as part of the 1939-40 Golden Gate International Exposition, and was from the outset one of two hangar buildings constructed for the San Francisco airport planned for the site. It is also eligible under Criterion C because it is a highly successful example of Art Moderne-style of commercial architecture from the late 1930s, possessing the distinguishing characteristics of that style. Additionally, the building retains integrity to its period of significance between 1938 and 1940.

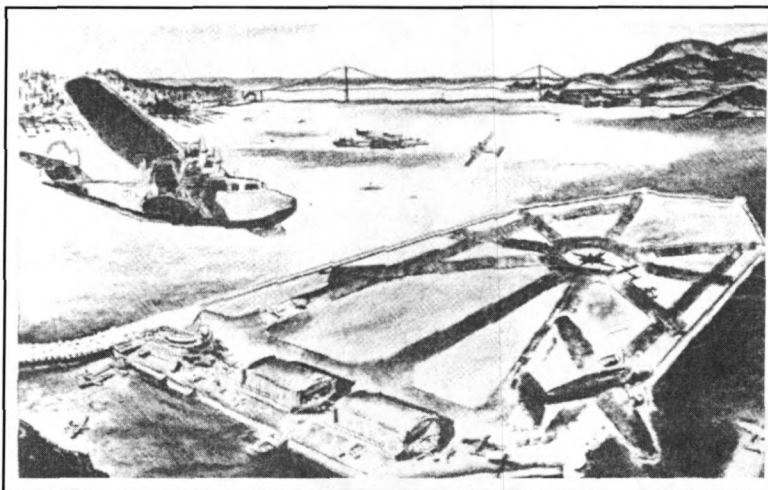


Figure 2. Conceptual drawing of Treasure Island Airport, 1938. [Ken Sawyer]

Inception and Planning of the Golden Gate International Exposition

The inspiration for the Exposition, named the Golden Gate International Exposition, can be credited to the aeronautics committee of the San Francisco Junior Chamber of Commerce and their efforts to establish a local airport in San Francisco.⁴ In 1931, the chamber issued a report recommending the use of Yerba Buena Shoals, tidally exposed lands just north of Yerba Buena Island and east of San Francisco, for the best potential site of the new airport that would include flying boats (seaplanes), which at the time were generally considered to be the best solution for large, safe and profitable ocean crossings. During the infancy of commercial aviation, concrete runways were expensive and rare, and seaplanes could use bodies of water as their runways. Therefore airports used by seaplanes had to be constructed on shores. Filling the shoals would allow for the best of both worlds, accommodating both sea and land planes. Little progress was made towards the new airport for nearly three years until the Bridge Celebration Founding Committee was formed to oversee the

⁴ William P. Day, "Birth of a Fair-How Treasure Island was Conceived and Developed," *Architect and Engineer*, February 1939, 23-24.

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San Francisco, CA

future commemoration of the completion of two historic bridge crossings: the Golden Gate and San Francisco-Oakland Bay bridges. This new committee authorized prominent local architects George W. Kelham and William P. Day to analyze possible commemorative Exposition sites. Their final choice was the easily reclaimable Yerba Buena Shoals. The State of California, seeing the potential twin purposes of the shoals as an Exposition site and an airport, ceded Yerba Buena Shoals to the City of San Francisco. In turn, the City authorized the temporary use of the site for the Exposition with the stipulation that the control of the Exposition property be returned to the city at its inclusion. The celebration was to be called the Golden Gate International Exposition, also known as GGIE.

By May 1935, planning for the GGIE was underway. GGIE leaders appointed William Day Director of Works, and he began organizing and preparing plans for reclamation of the shoals. Funding for construction of the Exposition was obtained from a number of sources. Because of this future use as an airport, the Works Progress Administration granted over \$4 million. Additionally, the City of San Francisco donated just over \$1 million; the Public Works Administration provided nearly \$1.9 million, and the San Francisco Bay Exposition Corporation raised \$7.5 million from private pledges. Construction of the new island began in September 1935 with the San Francisco District of the Corps of Engineers undertaking the reclamation of the shoals. The Corps had dredged and filled areas around San Francisco Bay since the 1870s, and thus had the necessary expertise to accomplish the enormous operation of filling a 400-acre island with millions of cubic yards of rock and sand in about 18 months.

Meanwhile, planning for the Exposition itself continued and the Board of Architects was formed, which included George Kelham (Chairman 1935-1936) and other noted San Francisco architects like Arthur Brown, Jr., Louis P. Hobart, William G. Merchant, Timothy Pflueger, Ernest E. Weihe, William P. Day, and E. L. Frick.⁵ The complicated task of designing the Exposition layout as well as the overall architectural design of the buildings became the sole responsibility of this architectural committee. While the overall architectural theme, "A Pageant of the Pacific," was a general collaboration of the board, many of the buildings were attributed to specific architects who were required to utilize the "Pageant of the Pacific" theme in their designs.

All aspects of each building's drawings (floor plans, elevations, structural, mechanical, plumbing etc.) were prepared by the GGIE Department of Public Works. By late 1936, the architects had designs for all buildings and construction of the permanent airport facilities, the Administration Building and the two hangars, began as the northeastern portion of the island was being filled (**Figure 3**).

⁵ William P. Day, "Birth of a Fair," 23-24, 49; The history of the GGIE is told in several secondary works, including: Patricia Carpenter and Paul Totah, *The San Francisco Fair: Treasure Island, 1939-1940* (San Francisco: Scottwall Associates, 1989), Jack James and Earle Weller, *Treasure Island: 'Magic City', 1939-1940* (San Francisco: Pisani Press, 1941), Richard Reinhardt, *Treasure Island: San Francisco's Exposition Years* (San Francisco: Scrimshaw Press, 1973), and Joseph Jeremiah Hagwood, Jr., *Engineers at the Golden Gate: A History of the San Francisco District. U.S. Army Corps of Engineers, 1866-1980* (San Francisco: Army Corps of Engineers, 1980).

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Figure 3. Filling of Yerba Buena Shoals, showing construction of the administration and hangar buildings, February 5, 1937. [Unit 2, Shelf B, Folder Treasure Island, Construction and Plans, Treasure Island Museum Collection]

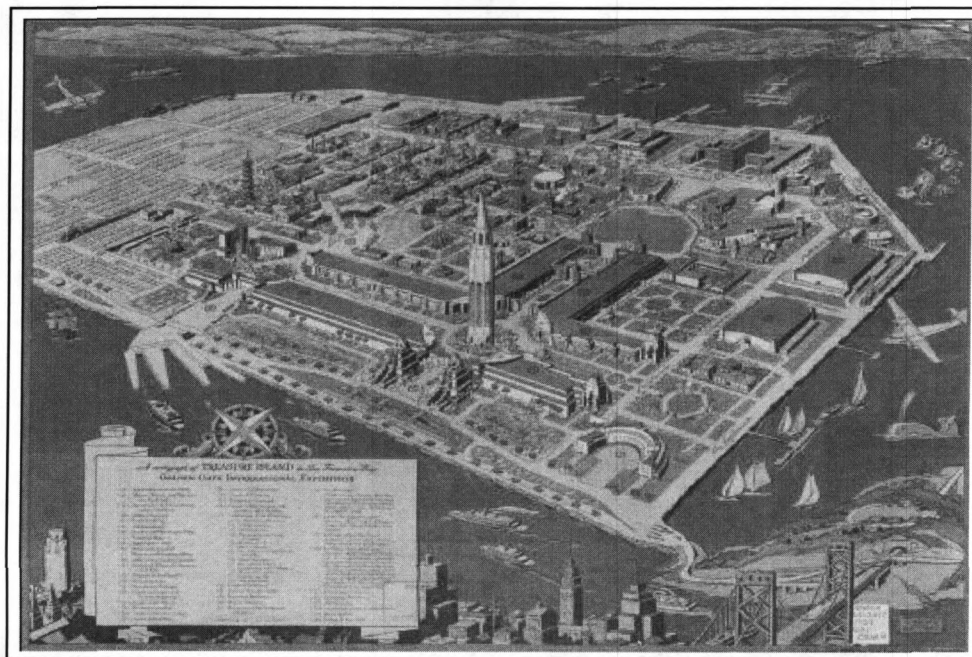


Figure 4. Map of the Golden Gate International Exposition. [Official Guidebook: Golden Gate International Exposition on San Francisco Bay, San Francisco Bay Exposition, 1939]

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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Exposition Architecture

As with past world fairs, the GGIE was no different in attempting to herald a new trend in architectural style. The Exposition's theme, "Pageant of the Pacific," represented the development of the Pacific empire in art as well as architecture. The new "Pacific" or "Pacifica" style embodied building motifs from the eastern and western parts of the Pacific and was described at the time as having Occidental and Oriental lines that were still modern in design.⁶ It demonstrated an eclectic blending of European, Eastern and Latin American architecture, landscape and artistic styles and evoked the exoticism of past civilizations in the Pacific Rim (**Figures 5 and 6**). The major courts, like the Court of Pacifica and Court of Flowers, reflected this new non-Western influence. With 100 foot high windowless walls, the main exhibition palaces conjured up scenes of ancient walled cities. Whereas Central America was represented with Mayan pyramids, and elephant heads with howdahs displayed Asian Motifs, many of the buildings at the Exposition were designed in contemporary styles that exhibited clean lines, lack of ornamentation and use of modern materials as found in the Streamline and the International styles. Examples of the simplistic modern styles were the Alta California Building (Streamline), the San Joaquin Valley Building (International) and William Wurster's Yerba Buena Club designed in the regional Second Bay Tradition. To highlight the buildings and compliment the Pacifica style architecture, the Exposition included an elaborate and very complicated color scheme with a corresponding lighting design. The major buildings of the Exposition were sheathed in a light colored stucco siding that was embedded with vermiculite that gave the buildings a shimmering effect. Colored floodlights, the use of strategically placed black lights as well as moving lights added to the ever-changing color and glow across the fair, which at nighttime could be seen from across the bay.

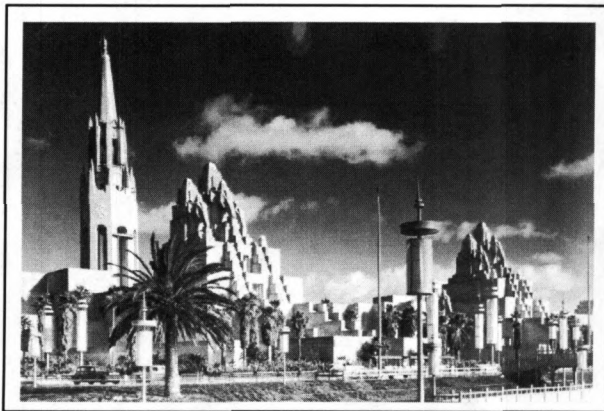


Figure 5. Portals of the Pacific, showing Elephant Towers and Tower of the Sun [Donald G. Larson Collection, Special Collections Library (1783), CSU Fresno]

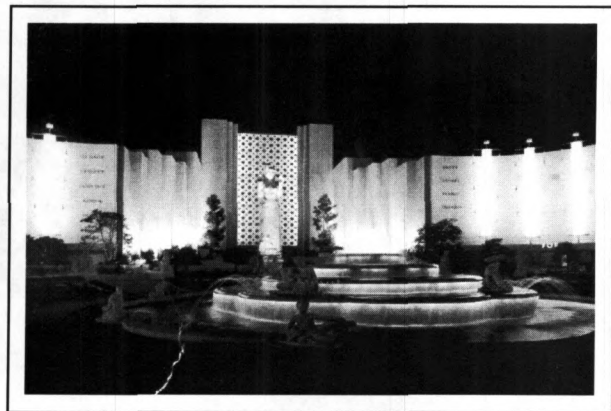


Figure 6. Night view of Court of Pacifica [Donald G. Larson Collection, Special Collections Library (1931), CSU Fresno]

⁶“America Gets a New Island,” *The Architect and Engineer*, December 1937, 60.

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From the initial development of the Exposition, the island was to serve two purposes: as a site for the Exposition and later, as the site for the future airport for San Francisco. As such, the first three buildings constructed would be for the airport, necessitating permanent construction: an airport terminal building that would also serve as Pan American World Airways headquarters, and two hangars for the seaplanes. Building 1 was to serve as the terminal and office building; Buildings 2 and 3 were the hangars. The architectural committee agreed that these three permanent buildings would be “non-Expositional in character,” thus they would not reflect many of the whimsical Pacifica style architectural creations of the Exposition. Rather, these buildings were designed in an architectural style in vogue at that time: Streamline or Art Moderne style. All other buildings, with the exception of the Tower of the Sun, were temporary, wood-frame construction, many of which were sheathed in plywood siding and then finished in a variety of methods. These buildings were to be demolished after the end of the Exposition to make way for the airport runways and further airport development.⁷

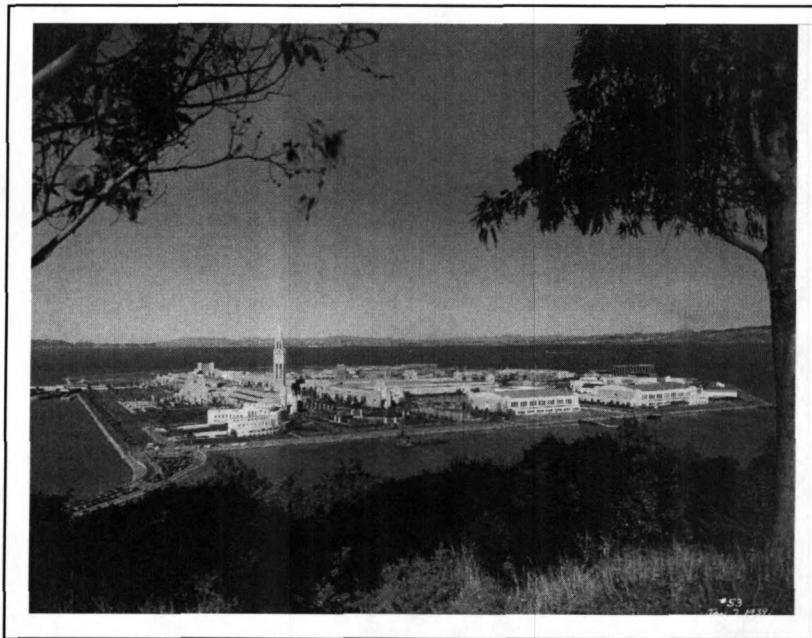


Figure 7. General view of Treasure Island during construction, January 7, 1939, showing the Administration Building (left center) and two hangars. The Palace of Fine and Decorative Arts is shown at right. [Treasure Island Museum Collection, Gabriel Moulin Studios, Howard Sharp Photographic Collection, 83.95.14]

⁷ *Official Guidebook: Golden Gate International Exposition, World's Fair on San Francisco Bay*, First Edition (San Francisco: The Crocker Company, 1939), 75; Carpenter and Totah, *The San Francisco Fair*; To be structurally sound, the Tower of the Sun required steel frame because of its sheer height.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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William P. Day and George Kelham

George William Kelham, the Exposition's Chairman of the Architectural Commission, in collaboration with William Peyton Day, Vice President of the Exposition and Director of Public Works, designed the three permanent buildings (Buildings 1-3). Both architects had well established and prominent architectural practices in San Francisco by the time of the GGIE. Numerous substantial commercial, institutional and civic buildings, several of which are designated historically significant today, are credited to each architect.

Kelham, the elder of the two architects, was born in Manchester, Massachusetts in May 1871, the son of a furniture dealer. He graduated from Harvard University, and completed his architectural training at the prestigious l'Ecole des Beaux-Arts in Paris in 1896. He returned to the United States in 1898 and settled in New York in 1898, where he obtained a position with Trowbridge & Livingston, the architectural firm that was awarded the contract to design the new Palace Hotel in San Francisco. In 1906 the firm sent Kelham to San Francisco to supervise construction of the hotel building. Instead of returning to New York after its completion in 1909, Kelham made San Francisco his home and set up his own practice. In 1912, he was appointed Chief Architect of the Architectural Commission for the Panama Pacific Exposition held in San Francisco. In 1922 he was named Supervising Architect for University of California, developing a proposed southern campus plan for the University's Los Angeles campus. He also designed four Romanesque Revival buildings between 1928 and 1932 on what became UCLA's campus: Haines Hall, Powell Library, Moore Hall and the Men's Gymnasium (Harmon Gym).⁸

His training at the l'Ecole in the 1890s, together with Chicago's 1893 Columbia World Exhibition's Beaux Arts "White City," with its monumental and classically influenced buildings, undoubtedly influenced Kelham's work into the early 1920s. His most notable buildings in San Francisco include the Beaux Art San Francisco Public Library in 1917 (now the Asian Art Museum), the Standard Oil Building (1922), located at 225 Bush Street and modeled after New York's Federal Reserve Bank, the Classical Revival Federal Reserve Bank on Sansome Street (built in 1924) and the French Renaissance/Gothic Russ Building, a skyscraper located at 235 Montgomery Street (1927). In addition to Kelham's substantial array of classically designed commercial and civic buildings, he also designed the Mount Davidson Cross in San Francisco. At the GGIE, Kelham designed the Court of the Moon, Court of the Seven Seas, and Treasure Garden.

Four of Kelham's works are currently listed on the National Register of Historic Places for their significance under Criteria A and C: the Farmer's and Merchant's Bank (also known as the California Building) in Stockton, California, which was constructed in 1917 in the Chicago/Renaissance styles; Bowles Hall, the first residential hall at University of California, Berkeley, was completed in the Collegiate Gothic style in 1929; the 1925 Delia Fleishhacker Memorial Building (also known as Mother's Building) located at the San Francisco Zoo; and the Federal Reserve Bank building noted above.

⁸ United States Bureau of the Census, Population Schedule, 1930, Essex County, Enumeration District 139, p19, Line 47; Henry A. Whitney and Elsie Rathburn Whitney, *Biographical Dictionary of American Architects, Deceased* (Los Angeles: New Age Publishing, 1956), 334.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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In contrast to Kelham's traditional training at the l'Ecole des Beaux Arts, the younger William Peyton Day trained first as a civil engineer. Raised in San Francisco, Day received his Bachelor of Science and Civil Engineering degrees from University of California, Berkeley in 1905. Holding a license in both architecture and civil engineering, three years after his completion of academic training he began a seven year partnership with a prominent local civil engineer and bridge designer, John Buck Leonard. The engineering firm of Leonard and Day existed between 1908 and 1916, when Day established a new firm with l'Ecole trained architect Charles Peter Weeks. It was during his tenure with Weeks and Day that he designed some of Northern California's finest buildings. Among them were San Francisco Mark Hopkins (1926) and Sir Francis Drake (1928) hotels, the Chronicle Building, Huntington Apartments (1924), the Art Deco Cathedral Apartments (1927), the State Library and Courts Building (1913-28) in Sacramento, the Art Deco Fox Theater (1928) in Oakland, the Renaissance Revival St. Claire Hotel (1926) in San Jose, A Beaux Arts/Classical Revival State Office Building in San Francisco, and the Italian Renaissance-style Don Lee Building (also known as the Cadillac Showroom) (1921). The later four buildings designed by Weeks and Day during Day's tenure are now listed on the National Register of Historic Places. After Weeks' death in 1927, Day continued his architectural practice with his own firm of Day and Associates.

In his capacity as Vice President, Director of Works, and acting chief engineer for the GGIE, Day was responsible for all construction aspects of the Exposition, including the construction of the 400-acre island, its infrastructure, landscaping and all Exposition buildings, which together required a budget of about \$50,000,000. He was uniquely qualified for these responsibilities, because at the time of the fair's construction, Day was one of the few men in the country licensed in both architecture and civil engineering. Although individually Day did not prepare designs for any of the buildings on the island, he provided the guiding principles in the determination of design and construction. Day conducted the first surveys of the potential new island and laid out the plan for dredging and filling of Treasure Island.⁹ After the Exposition closed, Day continued his practice and was placed in charge of the San Francisco International Airport's construction in 1951. He retired in 1955 and died in 1966.

Airport Architecture

By the time representatives from the GGIE architectural committee began to study other airport designs, the new aviation industry had already passed through an era of experimental airport design that affected the central elements of air travel. From this period two different concepts for airport terminals emerged as models for designs: the depot hangar and "simple" terminal. The depot hangar, or the lean-to hangar, combined the waiting room and office facilities with the utilitarian aircraft hangers. This design was often a simple steel truss building large enough to accommodate a plane's large volume and incorporated regional architectural motifs in the exterior's architectural design. Airports across the country began using this model; the most notable example in California was the Los Angeles Municipal Airport (later renamed Los Angeles International Airport). Designed by locally prominent architects Gale and Wyant, the Spanish Colonial

⁹ "World's Fair Buildings: William P. Day," *The Architect and Engineer* March 1938, 38, 46; "Correction," *San Francisco Chronicle*, March 5, 1939, 6:1.

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Revival hangar was completed in 1929; sixty-three years later was nominated to the National Register.¹⁰

The “simple” terminal was based on the railroad station and did not employ the attached hangar space found in the depot hangar plans. These terminal buildings often included multiple gates and provided office and ticket services; however the main spaces were utilized principally for passenger waiting rooms and restaurant facilities. Pan American Airways constructed one of the earliest examples of a simple terminal in Miami, Florida, a two-story Mediterranean stucco terminal. As airline travel continued to increase, many cities and municipalities began to construct local airports, as did the City of San Francisco in planning the construction of Treasure Island.

By the end of the 1920s, airport design gradually developed more elaborate interiors that catered to the wealthy, the small percentage of the population who could afford air travel. Well-appointed upper-floor dining facilities, observation platforms and control towers were often incorporated into this terminal design. The Administration Building at Treasure Island is an example of the development of the “simple” terminal building into the more elaborate airport facility. While early terminals were constructed in a variety of styles, many were being built in the Streamline or Art Moderne style. During this period, architects, including George Kelham and William Day, who designed the Administration Building and Hall of Transportation on Treasure Island, continued to derive ornament from aviation imagery.¹¹ The preliminary negotiations for Pan American Airways formation of a permanent base at Treasure Island began in July 1938. Under the proposed \$250,000 building program that was to be completed by the time of the Exposition, Pan Am would have use of a quarter of the air terminal building (Building 1), one hanger and approximately two acres of land.¹² In late November 1937, the dedication ceremony for Treasure Island was held at the new terminal building, which would be completed in early 1938.

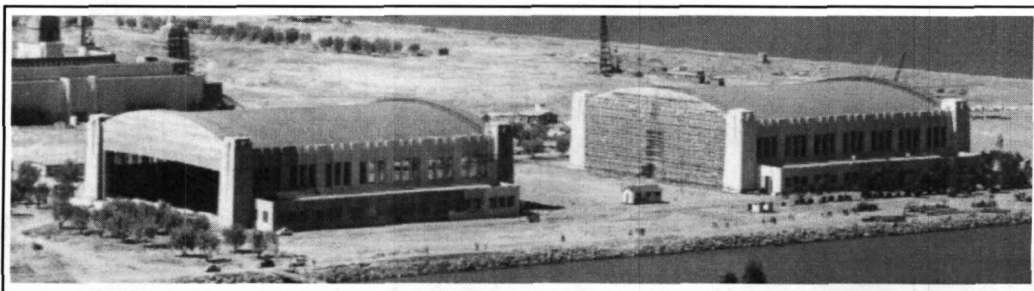


Figure 8. Hangar buildings during construction, July 1, 1938. Building 2 shown left and Building 3, shown right. [Treasure Island Museum Collection, Gabriel Moulin Studios, Howard Sharp Photographic Collection, 83.95.5]

¹⁰ “An Airport in Every City: The History of American Airport Design,” in David Brodherson, ed., *Building for Air Travel* (New York: Prestel and the Art Institute of Chicago, 1996), 68-69.

¹¹ “An Airport in Every City,” in Brodherson, ed., *Building for Air Travel*, 68-69; “The Men Who Made Treasure Island,” *Architect and Engineer*, February 1939, 21; “Administration Building,” *Architect and Engineer*, February 1939, 31-32.

¹² “Clipper Fair Base Pact Near,” *San Francisco Chronicle*, July 1, 1938, 11.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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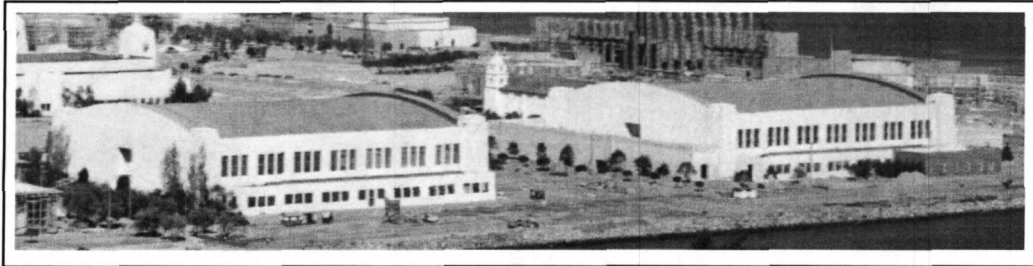


Figure 9. Hangar buildings, October 3, 1938. Building 2 shown left and Building 3 shown right. [Treasure Island Museum Collection, Gabriel Moulin Studios, Howard Sharp Photographic Collection, 83.95.10]

The first clipper ship to land at the future airport runway, the Port of the Trade Winds, was the Philippine Clipper on August 30, 1938 and just two months later, the Hall of Transportation was dedicated “To Men with Wings of Yesterday, Today and Tomorrow.”¹³ The two hangar buildings were not completed until mid 1938. Both were initially identical in designs, included steel and glass sliding hangar doors at both ends of the buildings, and skylights running the length of the ridge. Each building’s design was altered to accommodate their distinct function for the Exposition; however the core hangar section and the attached one-story element remained unchanged. Building of both structures commenced with the construction of the hangar section, which was mostly complete by July 1938 (**Figure 8**). Modifications to the buildings, specific to their functions, were then completed by late October (**Figures 9**).

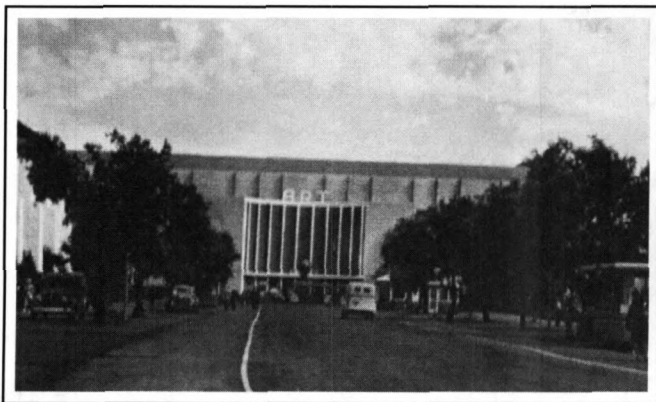


Figure 10. Façade of Palace of Fine and Decorative Arts, circa 1939. [Treasure Island Museum Collection, 94.11.798]



Figure 11. Main entrance to the Palace of Fine and Decorative Arts, circa 1940. [Treasure Island Museum Collection, Gabriel Moulin Studios, #21-39]

¹³ “First Clipper Ship Makes Landing at Treasure Isle,” *San Francisco Chronicle*, August 31, 1938, 16:2; “Officials to Dedicate Air Hall Tomorrow,” *San Francisco Chronicle*, October 25, 1938, 10:5; “Air Transport Hall Dedicated,” *San Francisco Chronicle*, October 27, 1938, H5:7.

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Palace of Fine and Decorative Arts (Building 3), Treasure Island
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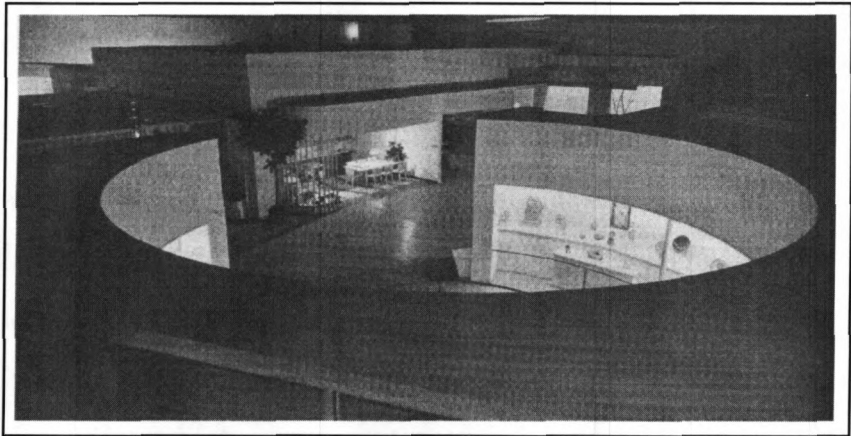


Figure 12. Interior of lobby showing curvilinear wall and globe lights. (left) and partitioned galleries (right). [*Architectural Record*, Volume 85]

As the Palace of Fine and Decorative Arts (**Figures 10 and 11**) for the Exposition, Building 3 housed over \$20 million in artwork ranging from Gothic tapestries and Renaissance sculptures to contemporary paintings, pottery and furniture designs. Admission to the exhibit was 25 cents, with reduced rates for children and included free lectures and guides to the galleries. The Art in Action exhibit allowed for patrons to view artists at work at bookbinding, weaving, pottery-making, painting and metal work. The interior design of the space was jointly planned by the Exposition's Director of the Decorative Arts Division, Dorothy Wright Liebes, and Assistant Director Shepard Vogelgesang. Because of the hangar's massive rectangular space, planning for the interior design of the building was challenging. All of the interior space was divided into a series of connecting rooms (**Figure 13**) of temporary partition construction with the room size and lighting dependent on the art exhibited.¹⁴

¹⁴ *Official Guidebook: Golden Gate International Exposition*, 61-62; "Building News," *Architectural Record*, v. 85, 60; Emily Joseph, "Craftsman at San Francisco," *Magazine of Art*, July 1939, 402-409.

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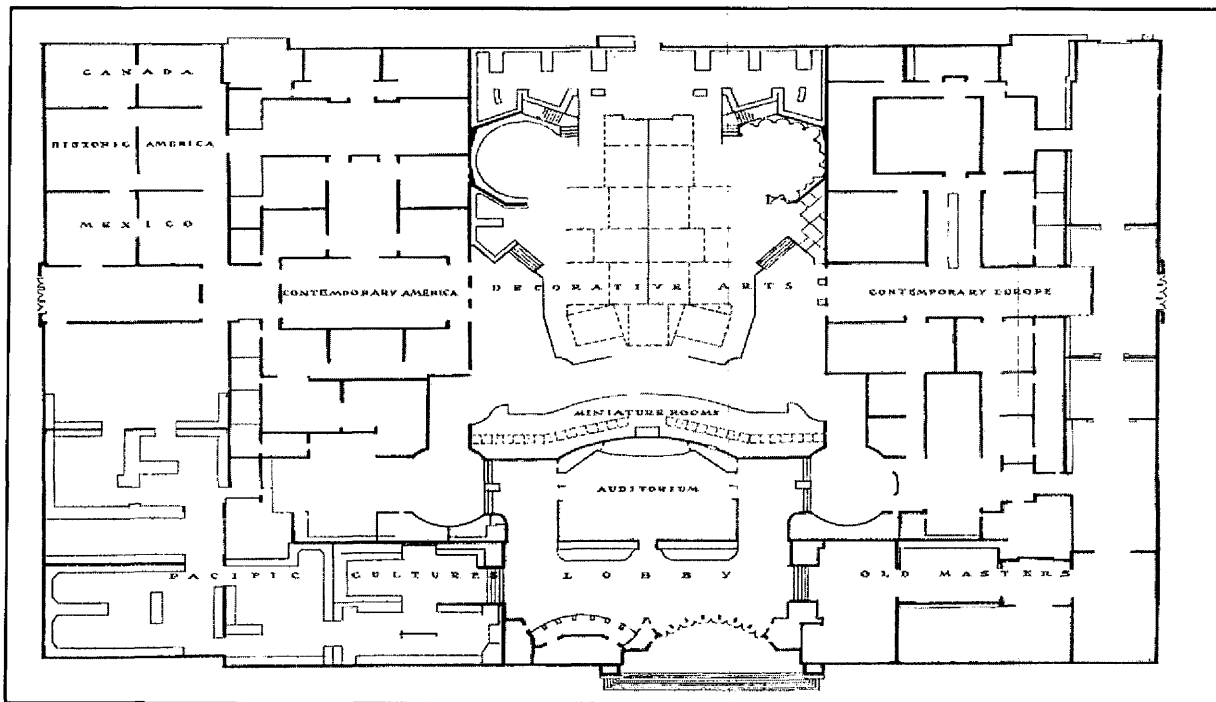


Figure 13. Rough sketch floor plan of Palace of Fine and Decorative Arts. [*Magazine of Art*, March 1938]

Closing of the Exposition and Beginning of the Navy Presence on Treasure Island

While there were few complaints from the general public on the topic of the fair's Pacific Basin architecture, there was a general professional consensus that was summed up by *Time* magazine describing the architecture as "an exotic chow-chow of the ageless East and the American West."¹⁵ Only a handful of buildings earned praise, namely Pflueger's Federal Building, Merchant's Pacific House and Wurster's Yerba Buena Club, and most of these strayed from the fair's architectural theme.

Although the Exposition increased tourism in California thereby boosting the state and local economies, overall it was a financial failure. Approximately three quarter of a million visitors enjoyed the fair in the initial months; however, this was only half the officially anticipated turn out. In the Great Depression many Californians and residents from other states did not have surplus funds to spend on entertainment. Poor attendance, along with the financial costs of reduced rates and free passes, led to the Exposition company to layoff over forty percent of its employees after the first month. Subsequently, a new manager was hired to restructure the fair. In order to mitigate debt, and gain time to find new financial backing, the fair closed two months early. At the end of its first run on October 29, 1939 it brought in less than half of the 20 million

¹⁵ Reinhardt, *Treasure Island*, 82

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people necessary for a profit, leaving a debt of over 4 million dollars.¹⁶

The GGIE obtained the necessary funding for reopening in May 1940, and in hopes of making it a prosperous four month endeavor, scheduled new and more commercial attractions. As part of the reopening, buildings were freshly painted, some 1939 venues were closed while new ones opened, and there were additional carnival rides and musical concerts. Timothy Pflueger persuaded his friend, the renowned artist Diego Rivera, to paint the Pan Am Unity fresco mural in the Art in Action section of the Palace of Fine and Decorative Arts. Despite the renewed effort, the fair finally closed on September 29, 1940, still in the red.¹⁷

The reopening of the Exposition in 1940 coincided with the war in Europe, as German forces were closing in on Paris. With tension growing between United States and Japan, the Navy jumped at the opportunity to use the 400 acre island adjacent to their already established facility at Yerba Buena Island for a new Navy station.¹⁸ Plans for the local airport at Treasure Island were postponed and by early 1941 the Navy was temporarily making use of Treasure Island in its war planning. The new Naval Training and Distribution Center (TADCEN) Treasure Island began occupying the former Exposition site by 1943. For the first year, the training center had a very limited function, mainly to provide personnel for local defense forces to protect the San Francisco Bay. After the attack on Pearl Harbor on December 7, 1941, the base's mission was fundamentally redefined: to supply armed uniformed guards for merchant marine vessels sailing in the Pacific Ocean. Although training units were assigned to the island, during World War II the island was the temporary homeport for thousands of sailors awaiting assignment to vessels headed to battle in the Pacific.¹⁹ Just as on the Exposition's opening day in 1939, the island once again became a city. While the Exposition itself dismantled some of its buildings soon after its closure, some were adapted for navy use. The Hall of Western States was transformed into barracks, the Food and Beverage Building was utilized as a mess hall (purportedly to have been the largest in existence at the time) and the Exposition's model home became an officers' club. The Exposition's permanent structures built for the future airport were also absorbed into military functions. The Palace of Fine and Decorative Arts, renamed Building 3, was used as an equipment repair facility and port

¹⁶ Reinhardt, *Treasure Island*, 143-144; Tom Moriarity, "The Fair Closes," *California—Magazine of the Pacific*, November 1939; "Fair in '40: Dream Will Come True," *San Francisco Chronicle*, December 23, 1939.

¹⁷ "Letter from Diego Rivera to Pflueger," April 15, 1940, Diego Rivera Mural Project: Archive: Letters, available from, <http://www.riveramural.org>, accessed October 23, 2003, This handwritten letter outlines the scope of the mural project as well as Rivera's compensation; Reinhardt, *Treasure Island*, 158.

¹⁸ Yerba Buena Island had been utilized continuously by the United States military since 1867, when the Army established a post on the island. By the 1870s, the Coast Guard constructed a lighthouse and other support buildings and in 1898 the Navy established a training station at Yerba Buena Island. The training station was decommissioned in 1923; however, the Navy retained the island as a "receiving ship" station for sailors awaiting assignment to duty on ships at sea. JRP Historical Consulting Services, "Cultural Resource Inventory and Evaluation Investigations: Yerba Buena Island and Treasure Island Naval Station Treasure Island, San Francisco, California," March 1997.

¹⁹ E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and their Buildings," Mare Island Naval Shipyard Base Realignment and Closure, Revision 1, prepared for Environmental Department, Naval Station, March 1996, 2-26 to 2-28; The use of the island during World War II is detailed in, LCRD E. A. McDevitt, USNR, *The Naval History of Treasure Island* (Treasure Island: U.S. Naval Training and Distribution Center, 1946).

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control office and the Administration Building (Building 1) was utilized principally as the base's administrative offices. The Hall of Transportation (Building 2) retained its original use as a hangar, serving Pan American Airlines clipper planes, which the Navy had commandeered between 1942 and 1943. The Navy demolished many of the other temporary Exposition buildings, replacing them with standard World War II military buildings, however, the few temporary Exposition buildings were re-used only after they had been substantially reinforced.²⁰



Figure 14. Former GGIE pavilions on fire at Treasure Island, April 10, 1947. Hall of Transportation and Palace of Fine and Decorative Arts upper right. [Record Group 80-G, Negative 397192, NARA]

The setting of Treasure Island changed dramatically upon the occupation of the training station. Much of the lush designed landscape, which included thousands of mature trees, shrubberies and flowers, gave way for the construction of at least ninety permanent and temporary naval buildings during the war. Exposition buildings were re-painted, and streets were renamed. For example, the Avenue of the Palms became Avenue A, California Street became Second Street, and Concourse of the Commonwealths became Avenue M. Other streets and pathways were removed.²¹ A devastating fire in 1947 (**Figure 14**) destroyed three of the remaining Exposition palaces and as a result, the Navy demolished many of the surviving Exposition buildings.

²⁰ Reinhardt, *Treasure Island*, 158-159; Navy documentation reveals that there were 109 buildings and structures (ranging from the grand exhibit palaces to small utility sheds) on the island at the time it was acquired. 62 of these were demolished when the Navy took possession of the island and the remaining 43 were re-used, including many of the GGIE palaces. After the war, the Navy destroyed 37 of the re-used GGIE buildings, still a few survived into the 1960s. JRP, "Cultural Resource Inventory and Evaluation Investigations Yerba Buena Island and Treasure Island Naval Station Treasure Island, San Francisco, California"; M. L. Shettle, Jr., "Historic California Posts: Naval Air Facility, Treasure Island," online at www.militarymuseum.org/NAFTreasureIsland.html, accessed April 11, 2005.

²¹ Reinhardt, *Treasure Island*, 158-159.

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By 1946, technological advances in aviation allowed for larger land planes. Passenger seaplanes became obsolete and consequently Pan American Airways terminated flights of its China Clipper from the Port of the Trade Winds. To compensate the city for the loss of its future airport, the Navy transferred land south of San Francisco to the City of San Francisco for the construction of its new airport, which later became the responsibility of former Exposition Director of Public Works, William P. Day. After the war, both Treasure and Yerba Buena islands served as a major center for thousands of Navy personnel returning from the War, reportedly the Navy's second largest separation facility at that time. In 1946 TADCEN Treasure Island was designated Naval Station (NAVSTA) Treasure Island, a designation it retained for the next thirty-eight years. During this era, the Navy constructed over 75 additional buildings, half of which were built during the 1960s and 1970s, including new enlisted men's housing completed in 1966. In 1969 the Twelfth Naval District moved its headquarters to Treasure Island, but only remained there for two years. After a brief five year stretch as Naval Support Activity (NSA) Treasure Island, the facility returned to its previous and last designation as NAVSTA Treasure Island. Over forty additional buildings were constructed on the station through the 1980s and 1990s. With the end of the Cold War in the late 1980s, the funding of the country's military was drastically being diminished. In 1989 Treasure Island was designated a California State Historical Landmark and in 1993, the Defense Base Closure and Realignment Commission (BRAC) recommended the closure of NAVSTA Treasure Island, a decision that led to the end of naval activity on the island in 1997.²²

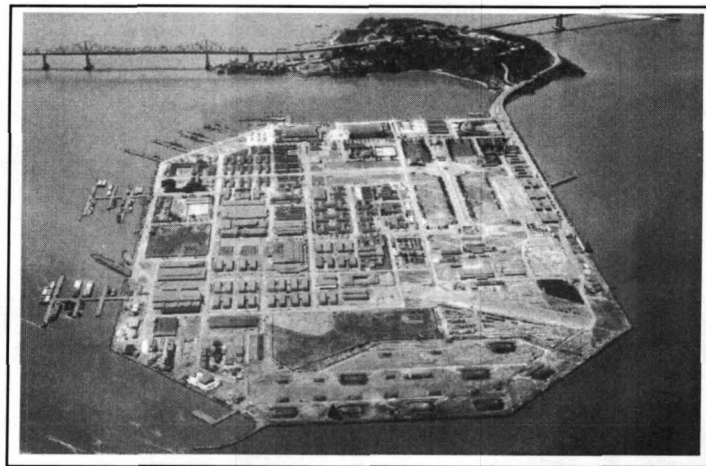


Figure 15. Aerial view of Treasure Island looking south, May 8, 1952. [Record Group 80, Negative 050852, NARA]

²² E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and their Buildings," 4; Schnoebelen, *Treasures*, 10; Defense Base Closure and Realignment Commission, *1993 Report to the President* (Washington DC: Government Printing Office, 1993), 1-36.

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Conclusion

Building 3 (including Building 111 as a structural element) is one of the last three intact remnants of the 1939 Golden Gate International Exposition principally held to celebrate the monumental achievement of the construction of the Golden Gate and San Francisco Oakland bridges, but also designed to help bring the United States out of the Depression of the 1930s with a positive show of harmony between nations.²³ Serving as the Palace of Fine and Decorative Arts for the Exposition from 1939 until it was closed in September 1940, the building is eligible under Criterion A at the state level of significance, for its direct association with the fair and the proposed airport. The building was constructed as the hangar for Pan American Airways clipper aircraft, one of many buildings that would have become part of San Francisco's local airport had World War II not intervened. Like the associated air terminal (Administration Building or Building 1) on Treasure Island, the level of architectural detail within its design reflects its function, that of a maintenance hangar for seaplanes, a function that it never served. Although this building has been altered by the removal of some original doors and windows, overall the building's integrity, including that of Building 111, remains intact. Eligible under Criterion C, the building is a distinctive example of commercial hangar construction designed in the Art Moderne style.

²³ E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and their Buildings," 2-1.

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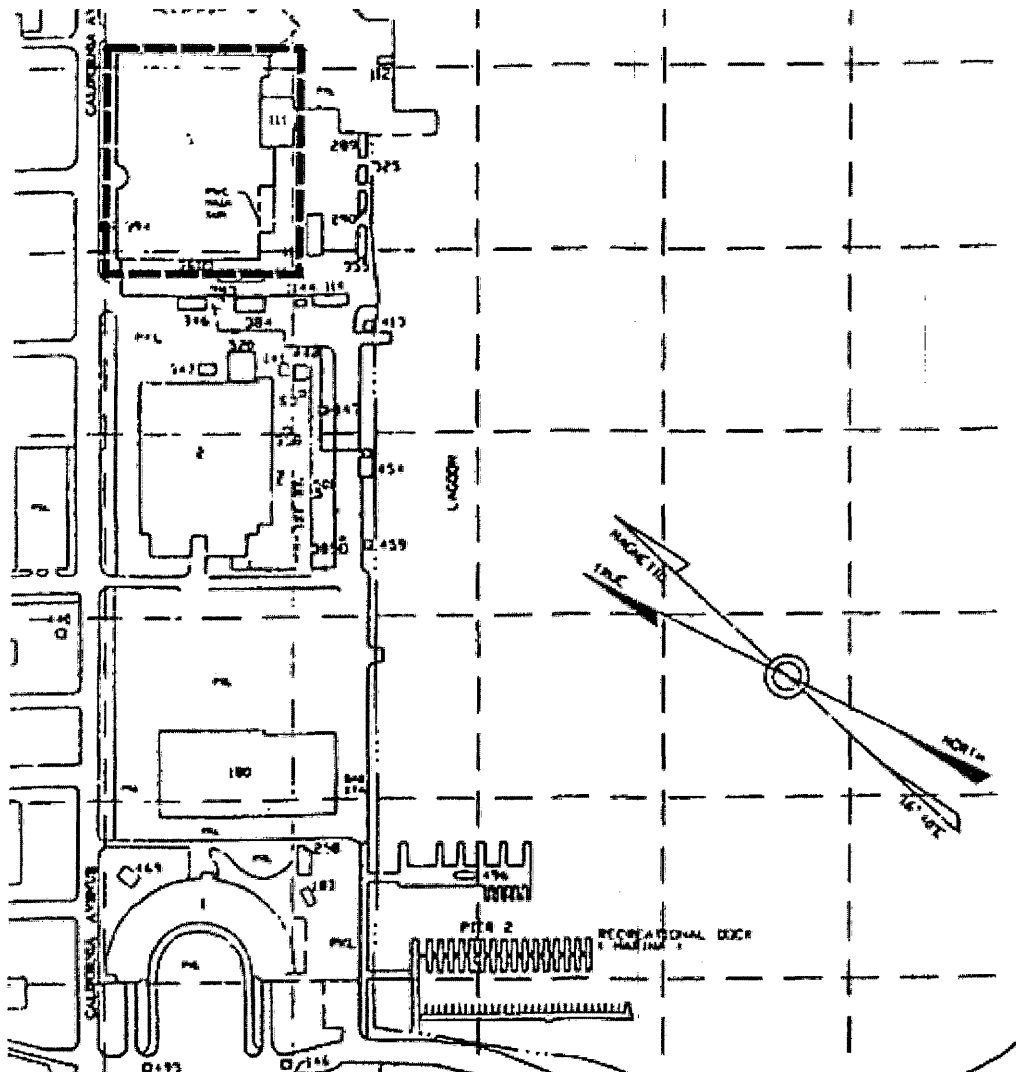
Geographical Data (continued)

Verbal Boundary Description

The boundary of the Palace of Fine and Decorative Arts is shown as a dotted line on the map below.

Boundary Justification

The boundary includes the area immediately adjacent to the Palace of Fine and Decorative Arts. While there are a few plantings original to the GGIE, most have been replaced, thus the remaining landscaping and hardscape adjacent to the building no longer retain integrity to the period of significance and are excluded.



Approximate Scale: 1/2" = 100'

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All photographs were taken in San Francisco, California in October 2003. The photographer was William B. Dewey unless otherwise noted. JRP Historical Consulting retains possession of original negatives.

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Contextual view, camera facing northwest
7. Photograph 1

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Contextual view showing Palace of Fine and Decorative Arts (right) and Hall of Transportation (left)
7. Photograph 2

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Façade, camera facing southwest
7. Photograph 3

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Detail of main entrance, camera facing southwest
7. Photograph 4

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Northern end of northwest side, camera facing south
7. Photograph 5

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Northeast side, camera facing southwest
7. Photograph 6

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Oblique view showing southeast and northwest sides, including Building 111, camera facing west
7. Photograph 7

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Oblique view showing northwest and southwest sides, camera facing east
7. Photograph 8

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Interior view, camera facing northeast
7. Photograph 9

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
6. Interior detail, camera facing southwest
7. Photograph 10

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1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
3. Toni Webb
6. Interior detail of batten door on northeast side, camera facing northeast
7. Photograph 11

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
3. Toni Webb
6. Interior detail of lobby, camera facing northeast
7. Photograph 12

1. Palace of Fine and Decorative Arts (Building 3), Treasure Island
3. Toni Webb
6. Interior detail of lobby, camera facing northeast
7. Photograph 13