

**United States Department of the Interior  
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section \_\_\_\_\_ Page \_\_\_\_


**SUPPLEMENTARY LISTING RECORD**

NRIS Reference Number: 08000081 Date Listed: 2/26/2008

Administration Building, Treasure Island San Francisco CA  
Property Name County State

N/A  
Multiple Name

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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.

 2/26/2008  
Signature of the Keeper Date of Action

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Amended Items in Nomination:

Location: The Location block should read: *SE Corner of Avenue of the Palms and California Avenue.*

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

These clarifications were confirmed with the NAVY FPO office.

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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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NATIONAL REGISTER OF HISTORIC PLACES  
NATIONAL PARK SERVICE

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OHP

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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 Administration Building, Treasure Island

other names/site number Building 1/Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters

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] DFPD 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

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

**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 Terminal

COMMERCE/TRADE/Office Building

DEFENSE/Naval Facility: Headquarters

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

COMMERCE/Office Building

GOVERNMENT/Office Building

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

MODERN MOVEMENT: Art Moderne/Streamline

MODERN MOVEMENT: Art Deco

\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Reinforced Concrete

roof \_\_\_\_\_

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:

\_\_\_\_\_

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**10. Geographical Data**

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**Acreage of Property****UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>10</u>	<u>555429</u>	<u>4185479</u>	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.)

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**11. Form Prepared By**

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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

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**Additional Documentation**

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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)

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**Property Owner**

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(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

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**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 1Administration Building (Building 1), Treasure Island  
San Francisco, CA

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**Description (continued):**

Building 1 is located on the southeast corner of Avenue of the Palms and California Avenue on Treasure Island, northeast of the main, gated entrance to the former Treasure Island Naval Station. This large, 148,000 square foot U-shaped building faces southwest overlooking the City of San Francisco, which is located approximately three miles west. 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 early 1938. Presently, a large paved parking lot fills the interior of the crescent. Landscaping includes median grass and shrubs of varying sizes, some of which date to the period of the Exposition.<sup>1</sup> Lining the main entrance are the only remaining six Pacific Unity sculptures that originally surrounded the Fountain of Western Waters in the Court of the Pacifica at 1939 Golden Gate International Exposition (GGIE). These cast concrete sculptures moved to the site around 1991 include Helen Phillip's Chinese musicians (**Photographs 1 and 2**) entitled "Blowing a Horn" and "Flutist," and Jacques Schnier's male and female sculptures, "The Orient," which symbolized the introspective spirit of India (**Photographs 3 and 4**). Two unidentified works shown in **Photographs 5 and 6**, were moved to this temporary site in 1997.<sup>2</sup>

*Exterior*

The Administration Building, now known as Building 1 and shown in **Photograph 7**, is a four-story, reinforced concrete, truncated U-shaped building that includes a full basement and an observation tower, which was originally constructed as a control tower. Visually and functionally the building can be divided into three sections: the central four-story section and two three-story flanking wings. The main section is stepped, with a four-story block sandwiched between three-story blocks on the east and west sides. Similarly, the wings include a three-story section surrounded by two-story elements. The building is predominantly Art Moderne in style, however Art Deco influences are found throughout the building.

The main, symmetrical façade (west side) is dominated by a band of eleven, two-story steel windows (**Photograph 8**) each with eighteen lights, evenly spaced along the façade between fluted pilaster strips and highlighted by a decorative ornamental copper grill. A full cantilevered stucco canopy decorated with scallop and beaded details strengthens the building's horizontality. The rusticated first-floor façade projects slightly

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<sup>1</sup> "Treasure Island Exposition Site Dedicated," *Nevada State Journal*, November 24, 1937; 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.

<sup>2</sup> Anne Schnoebelen, *Treasures: Splendid Survivors of the Golden Gate International Exposition* (Berkeley: GGIE Research Associates, 1991), 5. Sculpture Conservation Studio performed some conservation work on the Pacific Unity Sculptures in 1991, Tatyana M. Thompson, Column Editor, "Regional News: Greater Los Angeles and Santa Barbara," Vol. 13, No. 3, WAAC Newsletter, September 1991, 7-12, online at <http://palimpsest.stanford.edu/waac/wn/wn13/wn13-3/wn13-305.html>; *Official Guidebook: Golden Gate International Exposition, World's Fair on San Francisco Bay*, First Edition (San Francisco: The Crocker Company, 1939).

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Administration Building (Building 1), Treasure Island  
San Francisco, CA

from the top floors and is reminiscent of the Renaissance Revival and Beaux Arts styles. Located beneath the canopy is the main public entrance to the building, which consists of three glazed bronze swinging triple doors with fixed transoms. Four sets of three-light casement windows with fixed lights above are evenly spaced on both sides of this entrance. At the eastern end of the central sections are bronze glazed double doors with transoms that serve as secondary entrances. Fenestration on the wings, shown in **Photographs 9 and 10**, is symmetrical with eight second-floor windows (each ten-light steel casements) evenly spaced and offset by the surrounding recessed panel with fluted detail centered below and above dentils. These windows were replaced after 1976 but closely resemble the original windows.<sup>3</sup> Seven deeply recessed first-floor casement windows (three light with fixed upper sashes) lacking decoration are sited along either wing, directly below second-floor windows. An original glazed, swinging double door with transom is found at the westernmost end of the northern wing. On the southern wing, this door has been replaced with anodized aluminum glazed doors.

The western ends of the wings project about 5'–6" from the attached two-story elements and include access to the basement parking level via concrete ramps. Cast iron wheel guards protect the building at the garage entrance. These end walls have corner pilasters separated by dentils above two tall, two-story twenty-light windows consisting of a mixture of fixed sash surrounded by casement windows. The focal point is the bas-relief depicting a mythical male figure kneeling while holding an airplane. Two smaller steel casement windows flank this relief, shown in **Photograph 11**.

Unlike the plain and austere east side of the main section (shown in **Photograph 14**) the outside facades of the two wings, shown in **Photographs 12 and 13**, are visually more interesting. Basement windows, mainly six-light steel casements, are sited just at ground level. The outside two-story section of both wings are enclosed by a one-story element that include bands of three-light casement sash surrounding six-light fixed window with fixed upper sash that are only separated by fluted strips and interrupted intermittently by single sets casement windows. Two first-floor entrances accessed by concrete stairs with metal balustrades are found on this side of the building. The primary entrance on the eastern side of the building consists of one original swinging double door with transom set between two single swinging glazed doors (**Photograph 14**) while the secondary entry, located at the westernmost portion of the south wing, is an anodized aluminum swinging double door with transom. Additionally, on the periphery of the building there are three entrances accessed by concrete stairs that lead to the basement level.

The fourth floor extends the length of the central block. Fenestration is symmetrical, with four sets of metal casement windows and one door flanking each side of the observation tower, formerly the control tower. The tower, shown in **Photograph 15**, is octagonal in plan and sits atop a wider extension of the fourth floor, which becomes a viewing platform accessed by stairs on the tower's south side. The platform is bordered by a metal balustrade. The tower is topped by a metal raised seam pyramidal replacement roof and fenestration is a combination of fixed and operable metal windows, some with divided lights. The building's horizontality is

<sup>3</sup> George Matsumoto & Associates, Architectural Drawings for Naval Station Treasure Island R-35-86, "Replace Windows - Building 1 and Repair Museum Ceiling," n.d., Plan Files, "Yerba Buena Island," Treasure Island Museum, Navy Public Works Center NSTI; The Treasure Island Museum occupied the Administration Building between 1976 and 1997.

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Administration Building (Building 1), Treasure Island  
San Francisco, CA

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continued on the tower with ribbing above and below the windows and fluting details centered beneath each window.

### *Interior*

The original core design of the interior of the Administration Building has received few major alterations over its sixty-six year history. Today, much of this building remains vacant, with most of the functional space located on the first and second floors of the building. At the time of recordation, Treasure Island Development Authority (TIDA) and the City and County of San Francisco occupied this building under a lease with the US Navy. Generally, the first, second and third levels of both wings contain offices of varying size accessed by central hallways. The central block includes a vestibule, three-story open concourse, observation tower, as well as offices.

The main entry leads to an enclosed vestibule with walls lined in large neutral-colored marble tiles, shown in **Photograph 16**. An inscription on the southern wall of the vestibule reads "Inscribed by the Golden Gate International Exposition in Grateful Memory of George William Kelham Chairman of the Architectural Commission June 1935 to December 1936 His Devotion To the Development of its Plan Commanded Wide Appreciation." Details, such as the ventilation grates, Art Deco chandelier and inscription, are finished in bronze. The entry doors are repeated in wood on the north wall of the vestibule, giving access to the most impressive space in the building: a three-story tall concourse located at the center of the building. This broad expanse of open space (**Photograph 17**) is approximately 48'-8" wide and 200'-0" long. A vibrant modern mural depicting U.S. Navy history covers the majority of the eastern wall. Offices line the east sides of this grand space, which was originally constructed as a waiting room. The eastern office space originally consisted of eleven bays divided by large wood clad columns that opened to the main concourse, however the space between the columns has been infilled by partition walls allowing for approximately fourteen separate office spaces. Above the vestibule, which is flanked on either side by eight offices, is an open balcony (**Photograph 18**) that is highlighted by an Art Deco style bronze balustrade (**Photograph 19**) and tall square wood clad columns. At both the north and south ends of the concourse are the two main central open newel, straight reversed concrete staircases that lead to both the basement and upper floors. The streamline, metal balustrade is characteristic of the Art Moderne style and has a bronze handrail. The entire concourse is clad in wood paneling and geometric designed terrazzo flooring. Original features include a wood phone booth, shown in **Photograph 20**, chandeliers, and wood doors with circular glazing (**Photograph 21**) that lead to the austere, curved central hallway within the north and south wings, shown in **Photograph 22**. Large restrooms are located within the first level of these wings and include separate water closets and washrooms. These facilities incorporate the original tile floors and walls (**Photograph 23**), and marble and wood partitions.<sup>4</sup>

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<sup>4</sup> San Francisco Bay Exposition, Yerba Buena Island Shoals, Navy Public Works Drawing No. 1-3823, "Air Terminal Building," Sheet 6, circa 1936, Plan Files, "Yerba Buena Island," City and County of San Francisco, Department of Public Works, Bureau of Engineering; Naval Station Treasure Island, San Francisco, Navy Public Works Drawing No. 1-3805, "Revised Air Terminal Building, 3<sup>rd</sup>, 4<sup>th</sup>, Roof, Control Room Plan," January 1, 1936, Plan Files, "Yerba Buena Island," City and County of San Francisco, Department of Public Works, Bureau of Engineering; US Naval and Training Distribution Center, Treasure Island, PWC No. 76.073, 76.077 and 76.078, "Administration Building No. 1," n.d., Plan Files, "Yerba Buena Island," City and County of San Francisco, Department of Public Works, Bureau of Engineering.



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Administration Building (Building 1), Treasure Island  
San Francisco, CA

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As stated previously, the second and third floors of the wings primarily contain offices and conference rooms. Most of these spaces were constructed by using partition walls built by the Navy at various times in its fifty-six year occupation of the island. Original architectural details are still extant throughout these levels. For example, the second floor of the north wing was originally constructed as a dining room. This large open formal space was highlighted by classical fluted columns and pilasters, decorative plaster crown molding, and cast plaster nautical bas-reliefs, all shown in **Photographs 24, 25 and 26**. Additionally stairways are sited at the western ends of both wings.<sup>5</sup>

A metal spiral staircase leads to a scuttle, giving access to the control tower. An exterior, second-floor promenade is located on the east side of the building and includes a metal balustrade. This promenade, as well as an exterior fourth-floor deck, is inaccessible.<sup>6</sup>

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<sup>5</sup> San Francisco Bay Exposition, Drawing No. 1-3823, "Air Terminal Building," Sheet 6.

<sup>6</sup> Naval Station Treasure Island, Drawing No. 1-3805, "Revised Air Terminal Building."

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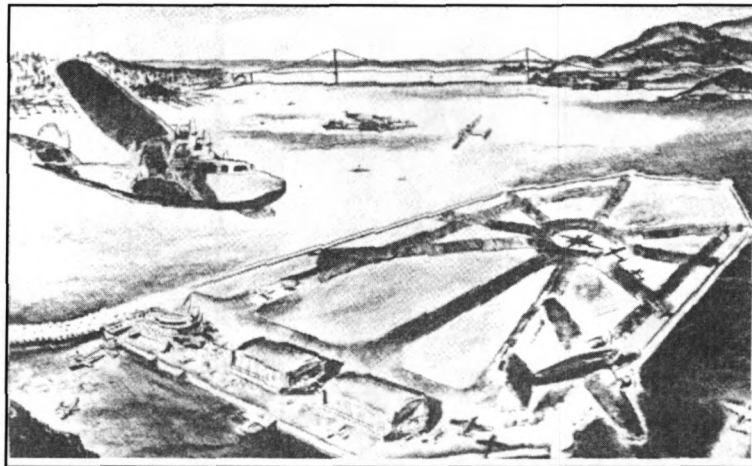
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Administration Building (Building 1), Treasure Island  
San Francisco, CA

**Statement of Significance (continued):**

Building 1 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 the focal point of both the Exposition and the planned airport. It is also eligible under Criterion C because it is a highly successful example of Art Moderne style architecture from the late 1930s, possessing the distinguishing characteristics of that style. Additionally, the building retains a very high degree of integrity to its period of significance between 1938 and 1940.



**Figure 1.** 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.<sup>7</sup> 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 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

<sup>7</sup> 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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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 the 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.



**Figure 2.** Filling of Yerba Buena Shoals, showing construction of the administration and hangar buildings, February 5, 1937. [Treasure Island Museum Collection]

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 Pfleuger, Ernest E. Weihe, William P. Day, and E. L. Frick.<sup>8</sup> The complicated task of designing the Exposition layout as well as the overall architectural design of

<sup>8</sup> 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,

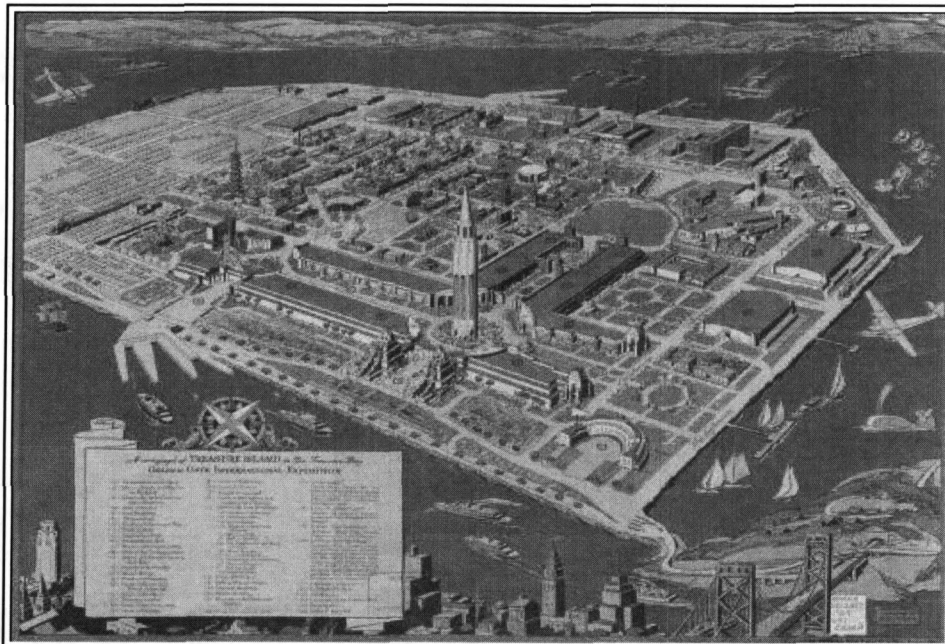
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the buildings became the sole responsibility of this architectural committee. While the overall architectural theme, "A Pageant of the Pacific," was a general collaboration of the board, many of the buildings were attributed to specific architects 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 2**).



**Figure 3.** Map of the Golden Gate International Exposition. [Official Guidebook: *Golden Gate International Exposition on San Francisco Bay*, San Francisco Bay Exposition, 1939]

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.<sup>9</sup> 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

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).

<sup>9</sup>"America Gets a New Island," *The Architect and Engineer*, December 1937, 60.

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(**Figures 4 and 5**). 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 4.** Portals of the Pacific, showing Elephant Towers and Tower of the Sun [Donald G. Larson Collection, Special Collections Library (1783), CSU Fresno]



**Figure 5.** Night view of Court of Pacifica [Donald G. Larson Collection, Special Collections Library (1931), CSU Fresno]

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

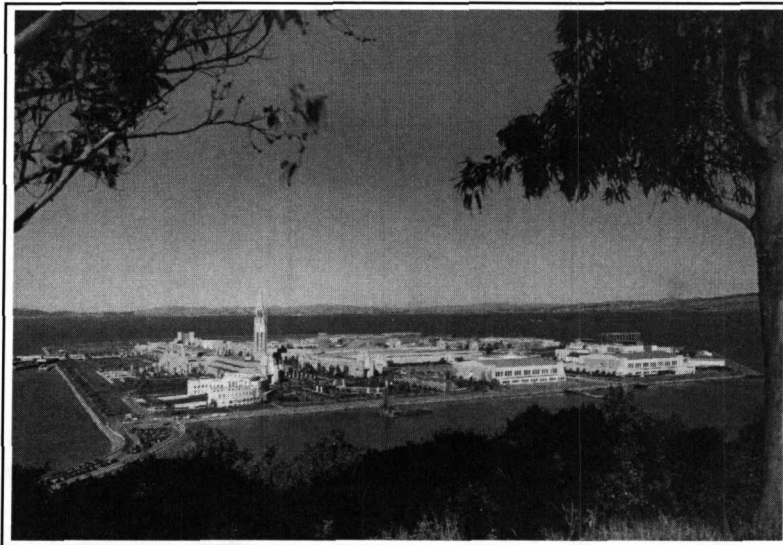
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development.<sup>10</sup>



**Figure 6.** General view of Treasure Island during construction, January 7, 1939, showing the Administration Building (left center) and two hangars (right center). [Treasure Island Museum Collection, Gabriel Moulin Studios, Howard Sharp Photographic Collection, 83.95.14]

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

<sup>10</sup> San Francisco Bay Exposition, *Official Guide Book*, 75; 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, 22; To be structurally sound, the Tower of the Sun required steel frame because of its sheer height.

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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).<sup>11</sup>

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. 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.

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. Three years after his completion of academic training, holding a license in both architecture and civil engineering, 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

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<sup>11</sup> 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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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.<sup>12</sup> 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 Revival hangar was completed in 1929; sixty-three years later was nominated to the National Register.<sup>13</sup>

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 represents 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 permanent buildings on Treasure Island, continued to derive ornament

<sup>12</sup> "World's Fair Buildings: William P. Day," *The Architect and Engineer* March 1938, 38, 46; "Correction," *San Francisco Chronicle*, March 5, 1939, 6:1.

<sup>13</sup> "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.



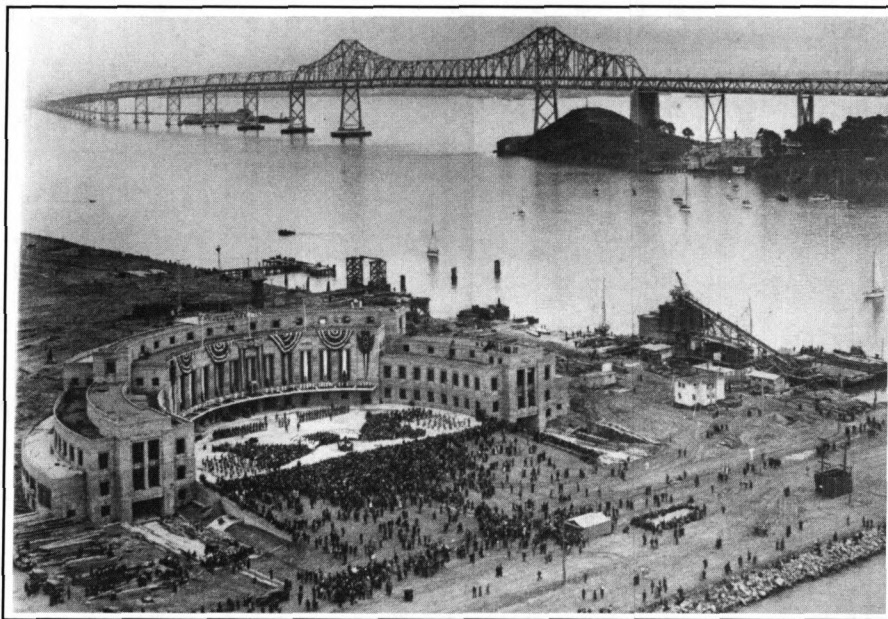
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from aviation imagery. The preliminary negotiations for Pan American Airways formation of a permanent base at Treasure Island began in July 1938. Under the proposed \$250,000 building program that was to be completed by the time of the Exposition, Pan Am would have use of a quarter of the air terminal building (Building 1), one hanger and approximately two acres of land.<sup>14</sup> Designs for the air terminal building noted a semicircular building with a 380' diameter and a 630' perimeter. The building included a passenger concourse topped by the control tower, and the terminal wings and top floors would house a restaurant, hotel, dormitory and passenger facilities, together with a meteorology station, and public observation spaces. A basement was to serve as freight facilities, express mail and customs terminals. In late November 1937, the dedication ceremony for Treasure Island (**Figure 7**) was held at the new terminal building, which would be completed in early 1938. Historic photographs of the building taken around 1939 are shown in **Figures 8** through **11**.<sup>15</sup>



**Figure 7.** Dedication of Treasure Island at the GGIE Administration Building, November 1937. [Treasure Island Museum Collection]

<sup>14</sup> "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; "Clipper Fair Base Pact Near," *San Francisco Chronicle*, July 1, 1938, 11.

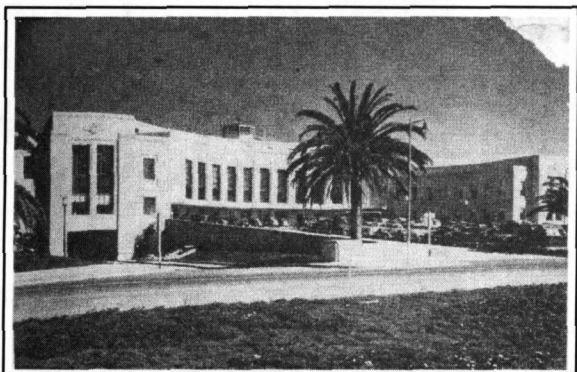
<sup>15</sup> "Treasure Island Has Natural Facilities for Twentieth Century Harbor Airport," *San Francisco Chronicle*, August 5, 1938, Section E6, 2; Arthur Brown, Jr., "The Architectural Planning of the Exposition," *Architect and Engineer*, February 1939, 19-20; "The Men Who Made Treasure Island," *Architect and Engineer*, February 1939, 21; "Treasure Island, Exposition Site, Dedicated," *Nevada State Journal*, November 24, 1937.

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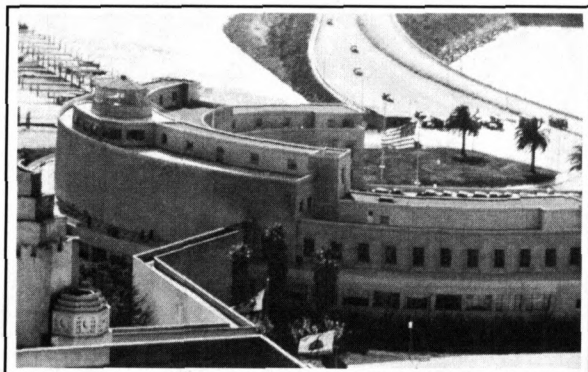
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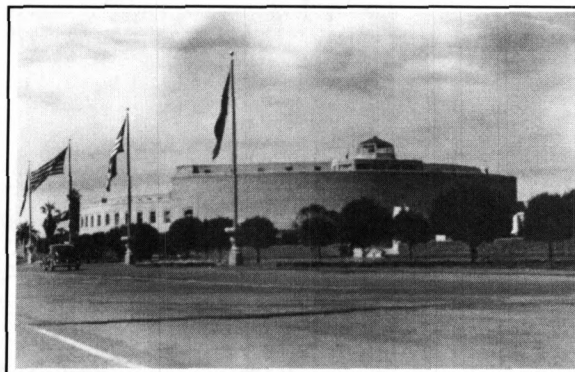
**Figure 8.** Administration Building circa 1939 [Official Guidebook]



**Figure 9.** North wing, camera facing south, circa 1939 [Treasure Island Museum Collection, 65-078]



**Figure 10.** North side of the Administration Building, camera facing south, circa 1939 [Treasure Island Museum Collection, 84.66.828]



**Figure 11.** Northeast side of the Administration Building, circa 1939, camera facing northwest [Treasure Island Museum Collection, 94.11.667]

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."<sup>16</sup> 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 quarters 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

<sup>16</sup> Reinhardt, *Treasure Island*, 82

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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 people necessary for a profit, leaving a debt of over 4 million dollars.<sup>17</sup>

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.<sup>18</sup>

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.<sup>19</sup>

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.<sup>20</sup> 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.

<sup>17</sup> 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.

<sup>18</sup> "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.

<sup>19</sup> 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, "Cultural Resource Inventory and Evaluation Investigations: Yerba Buena Island and Treasure Island Naval Station Treasure Island, San Francisco, California."

<sup>20</sup> 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, LCRDE. A. McDevitt, USNR, *The Naval History of Treasure Island* (Treasure Island: U.S. Naval Training and Distribution Center, 1946).

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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 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.<sup>21</sup>

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.<sup>22</sup> A devastating fire in 1947 (**Figure 12**) destroyed three of the remaining Exposition palaces and as a result, the Navy demolished many of the surviving Exposition buildings.



**Figure 12.** Former pavilions on fire at Treasure Island, April 10, 1947 with the Hall of Transportation and Palace of Fine and Decorative Arts shown in upper right. [Record Group 80-G, Negative 397192, NARA]

<sup>21</sup> Reinhardt, *Treasure Island*, 158-159; Navy documentation reveals that there were 109 buildings and structures ranging from grand exhibit palaces to small utility sheds on the island at the time it was acquired. Furthermore 62 of these were demolished as soon as the Navy took possession of the island. The remaining were re-used by the Navy, including many of the GGIE palaces. After the war, the Navy destroyed 37 of the re-used GGIE buildings; 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](http://www.militarymuseum.org/NAFTreasureIsland.html), accessed April 11, 2005.

<sup>22</sup> Reinhardt, *Treasure Island*, 158-159.

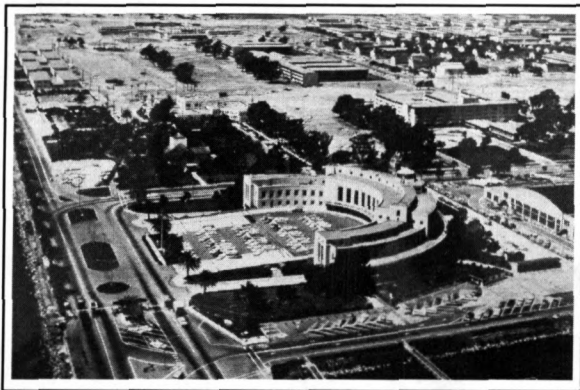
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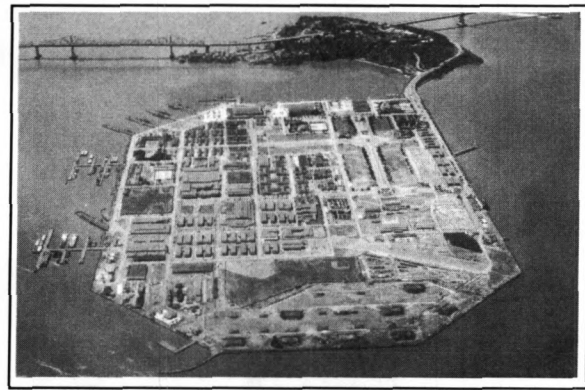
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By 1946, technological advances in aviation allowed for larger land planes. Passenger seaplanes became obsolete and consequently Pan American Airways terminated flights of its China Clipper from the Port of the Trade Winds.<sup>23</sup> To compensate 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.<sup>24</sup> 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 its naval activity in 1997.<sup>25</sup>



**Figure 13.** Treasure Island circa 1960 with the Administration Building in foreground. [Treasure Island Museum Collection, 84.66.828]



**Figure 14.** Aerial view of Treasure Island looking south, May 8, 1952. [Record Group 80, Negative 050852, NARA]

<sup>23</sup> E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and their Buildings," 4.

<sup>24</sup> Schnoebelen, *Treasures*, 10.

<sup>25</sup> 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 1 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.<sup>26</sup> Serving as the Administration Building 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 air terminal, the center of what would have become San Francisco's local airport, had World War II not intervened. Appropriately, the building was designed to reflect that level of importance. This building's design successfully balances the horizontal lines of the streamline Art Moderne style with the more ornate Art Deco style, which stresses verticality. While its four-story height, the building's horizontal lines are accentuated by its flat roof, curved U-shaped plan, cantilevered canopy, and horizontal ribbing near the roof. Art Deco influences are shown by the stepped, symmetrical facade, fluted pilasters, decorative ornamental copper grill at the main entrance and bas-reliefs. Although this building has been altered by in-kind replacement of some windows and doors, overall the building retains a high degree of integrity to its period of significance (1938-1940) and original construction. Furthermore the building employs the key characteristics of both the Art Moderne and Art Deco styles and is eligible under Criterion C.

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<sup>26</sup> E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and their Buildings," 2-1.

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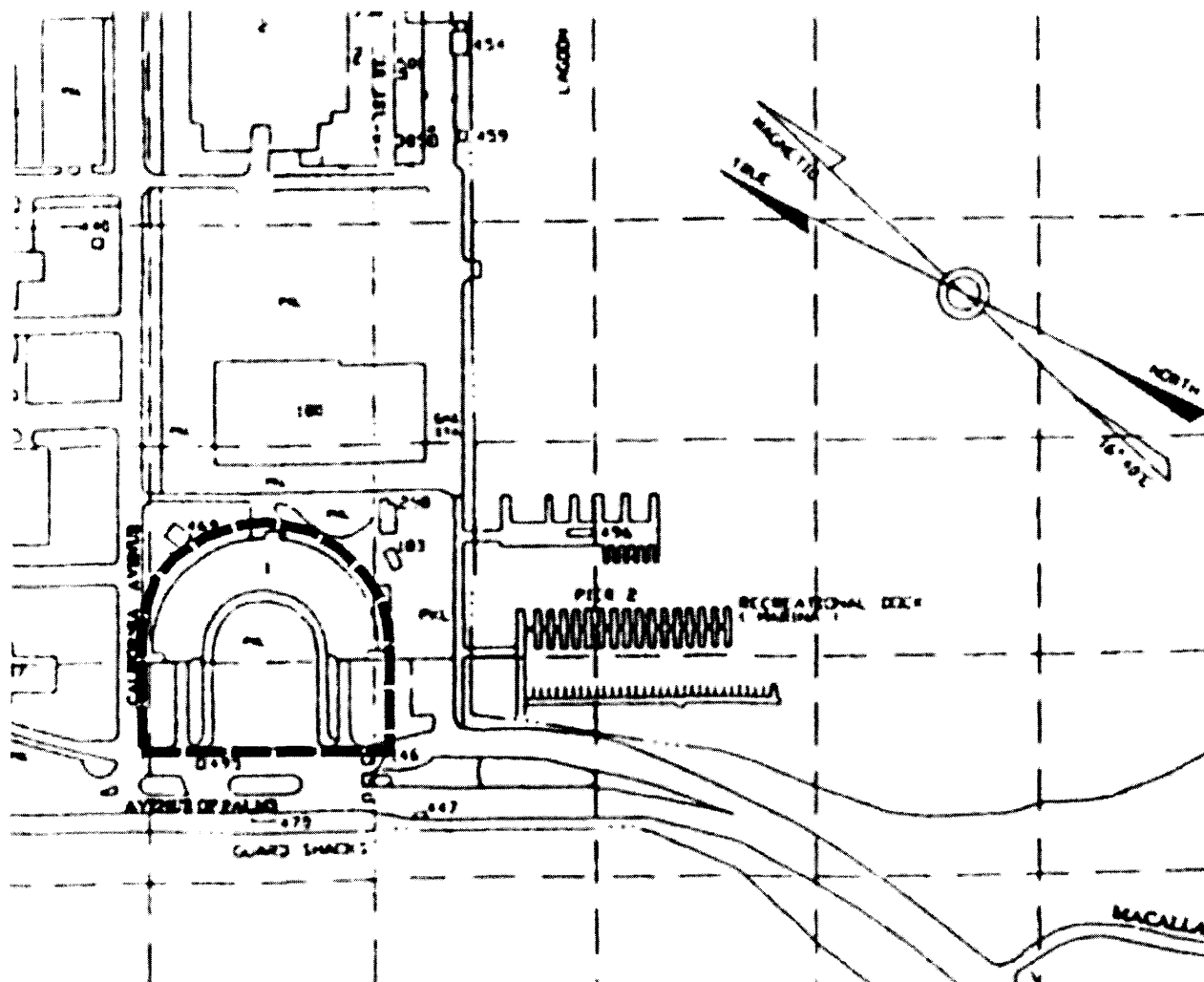
### Geographical Data (continued):

#### Verbal Boundary Description

The boundary of the Administration Building is shown as a dotted line on the map below.

#### Boundary Justification

The boundary includes the area immediately adjacent to the Administration Building, including the central parking lot and ramps leading to the garage. 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 therefore excluded.



Approximate Scale: 1/2" = 100'

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

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. "Blowing a Horn" by Helen Philips, camera facing northeast  
7. Photograph 1

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. "Flutist" by Helen Phillips, camera facing northeast  
7. Photograph 2

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. "The Orient" by Jacques Schnier, camera facing northeast  
7. Photograph 3

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. "The Orient" by Jacques Schnier, camera facing northeast  
7. Photograph 4

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Unknown artist, camera facing northeast  
7. Photograph 5

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Unknown artist, camera facing northeast  
7. Photograph 6

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. Façade, camera facing northeast  
7. Photograph 7

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. Detail of main entrance, camera facing northeast  
7. Photograph 8

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. West side of north wing, camera facing north  
7. Photograph 9

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. West side of south wing, camera facing south  
7. Photograph 10

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1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. West end of south wing, camera facing northeast  
7. Photograph 11

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. Southwest side of south wing, camera facing northwest  
7. Photograph 12

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. Northwest side of north wing, camera facing southwest  
7. Photograph 13

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
3. William B. Dewey  
6. Northeast side of central element, camera facing northeast  
7. Photograph 14

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Observation Tower, camera facing south  
7. Photograph 15

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Interior of Vestibule, camera facing southeast  
7. Photograph 16

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Concourse, camera facing north  
7. Photograph 17

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Concourse balcony, camera facing east  
7. Photograph 18

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Balustrade on concourse balcony  
7. Photograph 19

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters  
6. Phone booth at northwest side of concourse, camera facing north  
7. Photograph 20

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1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. Door leading to north wing, camera facing northwest
7. Photograph 21

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. First-floor hallway on north wing, camera facing northwest
7. Photograph 22

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. Washroom of first-floor restroom, north wing, camera facing northwest
7. Photograph 23

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. Interior detail, second floor, north wing
7. Photograph 24

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. Interior detail, second floor, north wing
7. Photograph 25

1. Command Naval Base San Francisco Headquarters/Naval Station Treasure Island Headquarters
6. Interior detail, second floor, north wing
7. Photograph 26