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NPS Form 10-900
United States Department of the Interior
National Park Service

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Nat. Register of Historic Places
National Park Service

OMB No. 1024-0018

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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.

1. Name of Property

Historic name: San Francisco Art Institute (1961-current)
Other names/site number: California School of Fine Arts (1916-1961); Mark Hopkins Institute of Art and the San Francisco Institute of Art (1893-1916); California School of Design (1874-1893).
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 800 Chestnut Street
City or town: San Francisco State: CA County: San Francisco
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _x_ 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 _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide _x_local
Applicable National Register Criteria:

_x_A ___B ___C ___D

State Historic Preservation Officer

Signature of certifying official/Title: **Date**

California Office of Historic Preservation 19 Nov 2015

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson H. Beall 1.5.16

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	x
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

San Francisco Art Institute
Name of Property

San Francisco County, CA
County and State

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use
Historic Functions
(Enter categories from instructions.)
Education/college

Current Functions
(Enter categories from instructions.)
Education/college

7. Description

Architectural Classification
(Enter categories from instructions.)
Original building: Mission/Spanish Colonial Revival; Mediterranean Revival
Addition: Modern Movement; Brutalism

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Foundation: Concrete
Walls: Concrete, wood, stucco, plaster, glass, metal
Roof: Terra cotta tile, concrete

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

San Francisco Art Institute comprises a 1926 building designed by architects Bakewell & Brown (the Original Building), and a 1969 addition designed by Paffard Keatinge-Clay (the Addition). The Original Building is inspired by Beaux Arts and Mediterranean influences, and is composed of small interconnected, multi-level volumes that step up Chestnut Street from Jones Street. The volumes of the Original Building are set into the hill and range from one to two stories, giving the building the appearance of an Italian villa. The board form concrete building contains wood and steel frame windows and is capped by gabled, tiled roofs. The building does not have setbacks; the primary façade on Chestnut Street and the secondary façade on Jones Street front the sidewalk. The building is organized around an entrance courtyard which contains a centered, tiled fountain, and a five-story, square campanile capped by a pyramidal roof stands at the northwest corner of the courtyard. The Original Building includes interior murals painted by Diego Rivera and students of SFAI. The Addition is located north of the Original Building and is constructed of cast-in-place concrete designed in a modern Brutalist style influenced by Le Corbusier. The Addition is supported by concrete pilotis and is composed of three stories, built into the hill which slopes down from Chestnut Street (south) to Francisco Street (north). Interior spaces at the Addition include a central, triple-height studio space, double height classrooms along the east wall, above which there is a mezzanine level with offices. The Addition is capped by two roof terraces: The lower roof terrace contains sculptural skylights and one-story lecture halls and galleries, and the upper roof terrace features an amphitheater and additional lecture halls. A board form concrete wall approximately six feet tall encloses the property which

includes an open, grassy area with trees (the Meadow) on the northeast corner of the lot. Surface parking lots are located between the Meadow and SFAI on Jones Street and at the northwest corner of the parcel on Francisco Street. The SFAI building is in very good condition overall and has undergone few exterior alterations.

Narrative Description

This narrative description will begin with a description of the Original Building, and then describe the Addition. It closes with a description of historic integrity.

Original Building

Primary (South) Façade: Chestnut Street
The primary entrance to SFAI is located on Chestnut Street. The arched entry, which is accessed by a concrete step, contains wood paneled double doors and is capped by an arched pediment which features a motif designed in a Churrigueresco style. A smaller, secondary entrance is located at the westernmost end of the façade. This secondary entrance is covered by a wrought iron gate and opens to concrete stairs which lead to printmaking studios on the second floor.

The first floor of the westernmost portion of the building contains six light casement windows. The second floor features two original balconettes composed of concrete bases and simple wrought iron railings. The balconettes feature six-light French doors surmounted by transom lights. The gallery building, located just west of the entrance contains a centered, circular window in the second story. The offices and studios east of the entrance step down the hill towards Jones Street. The fenestration of this eastern portion of the façade mirrors that of the western portion of the façade, but the windows are scaled to respond to the hill. Brackets support the balconies and the windows feature hood ornaments.

East Façade: Jones Street
A formal, arched entrance is centered between the gabled ends of the Original Building which borders Jones Street. The entrance contains a wood paneled door surmounted by a fanlight. A concrete balcony with wrought iron railing and six-light French doors topped by transom lights is located above the entry. Each gabled end features an arched multi-light window with a centered glazed door that opens onto a concrete and wrought iron balconnette.

A portion of the Original Building is setback from Jones Street and borders a surface parking lot. Metal beams from the Addition to the north of the original building support a metal stair centered on the Original Building façade. The six-light French door surmounted by transom lights are located on the upper two stories of the Original Building.

North Façade: The Meadow
An entrance in the eastern portion of the north façade of the Original Building is accessed via concrete steps with a modern metal balustrade. The entrance has been modified: the door frame

of the entrance does not fill the door opening and the transom lights are covered. A simple, sloped, canvas awning projects above the entry. A window in the westernmost portion of the north façade opens onto a metal landing and staircase which leads to a concrete fire escape with metal railings. The window is capped by a canvas awning that matches that above the entry in the eastern portion of the façade.

The half basement level of the north façade contains window openings which have been modified to accommodate ventilation. The first floor features groups of four, six-light casement windows surmounted by transom lights. The three of the four transom lights in the westernmost group of windows have been modified to accommodate HVAC equipment. Pack lights are centered above each group of windows. The second floor of the façade contains original, wrought iron balconettes with large windows topped by industrial-style sawtooth skylights. These multi-light windows contain operable awning windows.

North Façade: Administrative Offices and Reading Room
A concrete ramp connects the lower roof terrace of the Addition to the western arcade of the courtyard located within the Original Building. The lower roof terrace of the Addition abuts the Original Building on the north façade of the administrative offices. The original six-light casement windows with transom lights remain in this location. The upper roof terrace of the Addition connects to the Original Building above at an entry to the library. A concrete stair with simple metal handrails leads from the landing outside of the library entry to the surface parking lot located on at the northwest corner of the lot. The upper roof terrace is setback from the Original Building to reveal a balcony composed of concrete with wrought iron balustrade above outside the main reading room of the library. The façade of the main reading room features arched multi-light windows and glazed doors that open onto the balcony.

North Façade: Classrooms
Three stucco-clad wood-frame gabled buildings step down the hill from the north façade of the Original building to the surface parking lot located at the northwest corner of the lot. The southernmost building features a side-gable roof with a sawtooth roof monitor similar to the skylights on the original building. The glazing of the monitor has been painted except on the southernmost monitor lights. The middle building is capped by a side gable roof with a central stucco-clad chimney. The building contains one-over-one windows. The northernmost building terminates in a front-gable roof with a centered skylight. The north façade of the building contains a centered arched window and is accessed via metal double doors.

Courtyard and Campanile
The courtyard of SFAI is located just north of the main entrance on Chestnut Street. The courtyard, which contains a small brick paved patio, is enclosed by an arcade. A fountain with Gladding, McBean & Company tiles in a Moroccan design is centered in the patio. The concrete arcade contains glazed, tiled flooring. The five story campanile is located at the northwest corner of the courtyard and contains small, rectangular, fixed windows at each story. The fifth story features paired, arched openings supported by columns on each building facade. Metal balustrades stand at the base of each arched opening.

The gallery located to the west of the courtyard contains arched six-light windows above the arcade. On the north end of the courtyard, the covered porch formerly located outside the main reading room has been enclosed. Windows were inserted between the paired columns that support the porch. To the east, the building steps down the hill towards Jones Street; the buildings do not project above the height of the courtyard arcade.

The landscaping of the courtyard includes a few flowering trees and shrubs. Plantings and art installations in the courtyard have varied over time.

Administrative Offices

The administrative offices are located in the first story of the building at the north end of the courtyard below the library. The offices are accessed via an arched entry with wood-paneled, partially glazed, double doors surmounted by a wood paneled transom. A second, arched wood frame, fully-glazed door is located at the east end of the façade. On the interior, partial partition walls create office spaces.

Library

The library, which is located above the administrative offices at the northern portion of the Original Building, is accessed via a stair at the northwest corner of the building. The main reading room is accessed via the enclosed porch above the courtyard. The former porch has tiled flooring and is glazed on the south wall. A central opening in the north wall leads to the reading room, which is rectangular in plan, is a highly ornamented room. The north wall contains French doors surmounted by glazed fanlights. The bays of the north wall are reflected by arcaded pilasters on the south façade. The lunettes of the arcade contain murals by Ralph Stackpole, Raymond Sceptre Boynton, Frederick Olmstead, Gordon Langdon, William Jurgon Hesthal, and Victor Mikhail Arnautoff. A bas relief metal dedication located above a central mantelpiece identifies the room as the Anne Bremer Memorial Library. The room contains several types of lighting, including globe wall sconces and globe lights and track lighting that hang from the ceiling. Decorative wood beams with bracketed ends and exposed rafters are visible on the ceiling. The room contains hardwood flooring.

The portion of the library located to the west of the porch above the courtyard is contains modern finishes. Wood frame windows glazed with industrial wire glass located in the south wall overlook the stairs that lead to the library. The room is square in plan and carpeted, and contains partitioned offices along its north wall. Florescent lighting is located on the ceiling.

Diego Rivera Gallery

The double-height gallery located to the west of the courtyard features a Diego Rivera mural on its north wall. The south gable end contains a circular multi-light window. Arched six-light windows are located in the second story of the east wall. A wood stair with a decorative metal balustrade parallels the north wall in front of the mural and leads to the second floor of the building. The room has wood flooring, simple, unfinished walls, and terminates in a ceiling with decorative trusses and exposed rafters. The room is lighted with track lights that hang from the trusses.

Corridors
The arcaded corridors have finished concrete flooring and have stairs that follow the topography of the hilled site. The walls are painted board form concrete although there is a mural located in the stairwell at the east building end and in a lunette in the basement below the east building wing. Additional painted-over murals have been located in the basement below the east building wing. The corridors are lighted by globe lights that hang from the ceiling.

Typical Classroom
The classrooms are accessed via arched, wood paneled doors, but are otherwise unornamented. Typical rooms are double-height, rectangular in plan, and are enclosed by walls that are clad with stucco at the first story and painted board form concrete above. The north wall features multi-light windows with saw-tooth industrial skylights. The carpeted rooms have ceilings with exposed metal roof beams and wood rafters. The glazing of additional, centrally located skylights may be covered. Florescent and spotlights hang from the ceiling.

Addition

East Façade: The Meadow, Jones Street
The lower three stories of the addition feature a deep brise soleil with glazing. This enclosed portion of the Addition is composed of several concrete bays which are either fully glazed or contain centered metal doors. At the first story, metal grating covers the glazing. On the second story, metal balconies enclose the bays. On the third story, the glazing the several bays is penetrated by HVAC equipment. Concrete drains protrude at the parapet roof. A shallow concrete gutter parallels the base of the Addition.

An enclosed lecture hall stands at the southern end of the lower roof terrace. The east wall of the lecture hall, which is flush with the lower three stories of the addition, features multi-light glazing. The lecture hall is capped by the amphitheater located on the upper roof terrace. The amphitheater level cantilevers over the third floor. A metal railing borders the top of the concrete, rear wall of the amphitheater, which is flush with the façade of the Addition.

North Façade: Francisco Street
A 4-story concrete stair tower stands on the north façade of the addition. Like the east façade, the north façade is composed of three story enclosed portion with a brise soleil capped by lower and upper roof terraces. On the first and third stories, the fenestration of the brise soleil includes ventilation. The parapet of the lower roof terrace is surmounted by a simple metal handrail. Cast-in-place concrete buildings that features ribbon windows are setback from the parapet. A concrete stair tower with concrete stairs and metal railings stands three-quarters from the east corner of the façade. A metal roll-up door at the basement level is located east of the concrete stair tower.

West Façade: Surface Parking Lot
Because of its location at the top of the hill, the west façade of the addition includes one enclosed story capped by the lower and upper roof terraces. This utilitarian façade is composed of concrete masonry units that support a band of fixed windows with vertical mullions and

translucent, textured glass. A couple of metal roll-up doors are located in the second and sixth building bays. Ventilation slots and concrete gutter spouts which lead via metal pipes to drains are located above the fenestration in the façade. The first story terminates in the lower roof terrace, which is bordered by a concrete parapet wall. A concrete stair with metal railings at the south corner of the façade leads from the surface parking lot located on the northwest corner of the parcel to the lower roof terrace. A cast-in-place concrete pop-up building on the lower roof terrace is set back from the parapet wall. The building, which is one story in height at its north end, angles up to be three stories in height at its south end. Concrete gutters and gutter spouts project from the building.

Lower Roof Terrace
The lower roof terrace is accessed via a ramp at the northwest corner of the courtyard of the Original Building, and from concrete stairs at the north and west facades of the Addition. Lecture halls, the cafeteria, and cylindrical, glazed skylights stand on the terrace. Concrete gutter spouts from the upper roof terrace drain to the lower terrace.

Upper Roof Terrace
The upper roof terrace is accessed from concrete stairs with metal railings from the lower roof terrace and from the north façade of the Addition. The second story of the Original Building also opens onto the upper roof terrace. The terrace contains a gallery and an amphitheater.

Connecting Interior Ramp
The enclosed, three-story portion of the Addition is accessed via a concrete ramp at the northwest corner of the Original Building. The ramp, which is bordered by concrete walls with metal handrails, spans the depth of the Addition. The walls that enclose the upper portion of the ramp may have been open to the lower roof terrace at one time; however they are framed and clad with wood at this time. Windows with vertical mullions and textured glass are located at the upper west portion of the ramp. The ramp terminates at the north building end at metal double doors which open onto the exterior concrete staircase.

Open Studios
The studios which flank the concrete entrance ramp contain some partial walls, but otherwise feature an open plan supported by concrete pilotis. The spaces are lit by the cylindrical skylights visible on the lower roof terrace and florescent lighting. The skylights were open (not glazed) when originally constructed; therefore, grates in the flooring allowed water to drain.

Typical Classroom
The enclosed classrooms which line the east wall of the addition are accessed by a hall bordered by a partial wall with lockers. The hallway terminates in a metal roll-up door on the north and metal double doors on the south. The flooring of the hall includes a partially covered grate like those located in the flooring of the open studios. The double-height classrooms feature an open plan and floor to ceiling glazing on the east wall.

Mezzanine

A mezzanine is located above the classrooms at the east side of the Addition. The second floor mezzanine includes enclosed offices that open onto a hallway with a metal balustrade which overlooks the open studios. Clay's original plans allowed for the addition of a mezzanine in this location.

Historic Integrity

Both the Original Building and the Addition retain historic integrity. Relatively few alterations were made to the Original Building prior to the 1969 construction of the Addition. In 1929, a studio building that included living quarters for a janitor was completed at the northwest corner in accordance with the original plans drawn by Bakewell & Brown. In the 1930s, the offices and supply rooms on the lower level of the east wing were slightly modified according to new Bakewell & Brown plans prepared in 1933. A stone-yard work shed was also constructed beside the sculpture studio. In 1940, the Hartford Insurance Company mandated the installation of staircase handrails.

Construction of the Addition resulted in several changes to the campus, but not to the extent that the integrity of the Original Building was significantly impaired. First and foremost, the primary facade of the Original Building along Chestnut Street was not impacted by the Addition, nor is the Addition visible from Chestnut Street. The greatest impact was the loss of some historic fabric along the north (rear) elevation of the Original Building, as well as impacts to the site and setting. Construction of the Addition necessitated the removal of a few studio spaces located at the northwest corner of the Original Building. A patio that was accessed from the cafeteria at the lower level of the Original Building was also removed. However, in form and function the series of interconnected wings that comprise the Original Building were largely unaltered. With the exception of the patio and a concrete site wall with formal entrances, the north side of the campus was also not highly designed or landscaped. Thus, while construction of the Addition filled much of the open space that had surrounded the Original Building (and thus impacted the campus setting), it did not remove a significant amount of historic landscaping features.

Generally speaking, the Addition was carefully designed to simultaneously integrate and contrast with the Original Building in ways that are both functional and sculptural. Architecturally, the two buildings feature boldly contrasting architectural styles, but share a concrete material palette. The Original Building uses stairs to step down the hillside from west to east, while the Addition uses ramps to step down the hillside from south to north. Nevertheless, the buildings are linked via a series of indoor transitions and outdoor patios that serve to highlight significant attributes of each. Most notable are the connections provided by the rooftop terraces which provide expansive views of the surrounding city while also providing a processional connection between the Addition and the Original Building. The Addition also highlights the upper floor of the library while preserving light for the studios in the Original Building. In this respect, the Addition created more formal outdoor space than had previously existed on the campus, but also remained deferential to the Original Building.

The Addition has experienced various internal improvements since construction. In 1973, a mezzanine was installed in the Addition. This mezzanine was anticipated in the original building

plans to the extent that inserts and anchors were included in the original concrete pours. Over the following decades, various modifications were made including the installation of fire suppression systems, the renovation of office spaces, and the modification of various partition walls. In 1999, an elevator was added. Nevertheless, the major interior and exterior features of the Addition remain intact and the building retains overall integrity.

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.)

- [x] 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.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [x] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
Art

Period of Significance
1927-1980

Significant Dates
1927, 1969

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Original Building: Bakewell & Brown (Arthur Brown Jr. and John Bakewell Jr.)
Addition: Paffard Keatinge-Clay

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

San Francisco Art Institute (SFAI) is locally significant under National Register Criterion A (Events) for its role in the development of American art and for its contributions to art education in the United States. SFAI was the first art school established west of the Mississippi River and has played a significant role in fostering and promoting American artists—particularly artists identified with California and the American West, a region which historically lacked financial, curatorial, and intellectual support networks for fine artists. SFAI is locally significant for its role in developing a "California School" of Abstract Expressionism following World War II, as well as its association with the development of Bay Area Figurative art. Additionally, SFAI is locally significant as the first institution of its kind to develop a fine art photography department, established under the direction of Ansel Adams and Minor White. SFAI is also notable for its

contributions to mural art, avant-garde film, Funk art and Conceptual art.The property is significant at the local level with a period of significance of 1927-1980, meeting the requirements of Criteria Consideration G.

While other art schools in the United States are associated with prominent artists and art movements, SFAI is exceptionally important for its role in educating and employing artists who contributed significantly to the arts of California, the American West, and the United States as a whole. A list of the students and faculty associated with SFAI between 1927 and 1980 is filled with luminaries of 20th century painting, sculpture, photography and cinema. SFAI and its faculty also played key roles in the establishment of major art institutions in San Francisco, including the Palace of Fine Arts, the California Palace of the Legion of Honor (Fine Arts Museums of San Francisco), and the San Francisco Museum of Modern Art.

Additionally, while this nomination does not focus on the school's architecture, it is worth noting that both buildings on the campus were designed by prominent architects and are considered important examples of their respective styles. The original Bakewell & Brown building was declared a San Francisco Landmark in 1976, and the 1969 addition designed by Paffard Keatinge-Clay is considered one of the most striking examples of Brutalist architecture in California.

The period of significance begins in 1927 when construction of the Original Building was completed, and ends in 1980, a date chosen in order to capture the significant contributions of faculty and students through the 1970s in the evolving and/or emerging fields of photography, video, performance, body art and installation. Because 1980 is less than fifty years ago, it falls under the purview of National Register Criteria Consideration G: Properties That Have Achieved Significance Within the Past Fifty Years. Sometimes described as the "exceptional importance rule," Criteria Consideration G holds that "A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important."[1] This nomination asserts that the students and faculty of SFAI contributed significantly to American arts up to, including, and through 1980, their contributions have become part of the American artistic lexicon, and are deserving of recognition as significant in the history of American art.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Founding of the California School of Design

The first formal art school in the United States was the American Academy of Fine Arts in New York (1802), followed soon after by the Pennsylvania Academy of the Fine Arts in Philadelphia. The latter was established in 1805 by Charles Willson Peale to "promote the cultivation of the

[1] US Department of the Interior, National Park Service, How to Apply the National Register Criteria for Evaluation, (Washington, DC: National Park Service, 1990 revised 1991, 1995, 1997), 42.

Fine Arts in the United States of America [and to] enlighten and invigorate the talents of our countrymen."[2]

Such sentiments also found root in the development of a number of other prominent schools, including the National Academy of Design in New York (1826); the Yale School of Fine Arts in New Hampshire (1832); the School of Design, University of Cincinnati (1858); the Cooper Union for the Advancement of Science and Art in New York (1859); and the Brooklyn Art Association (1861).

SFAI traces its earliest origins to the San Francisco Art Association, established in 1871 with the goal of offering "the citizenry exhibitions of art and eventually to establish an art academy."[3] Following a series of successful exhibitions, the Art Association opened the California School of Design in 1874. From the outset, the school's relative isolation from the art centers of the American northeast was embraced as a potential catalyst for originality. Early minutes from the San Francisco Art Association reflect this sentiment:

> The fact that we are practically far removed from the chief seats of learning and art, is no reason why all that we have planned for the future should not be realized … We should then have an art-center of our own, yet linking us with the higher art of all the rest of the world. Although now only provincial in point of locality, California contains resources peculiar to herself which render possible almost any degree of excellence in the domain of art. The population, cosmopolitan in character, imaginative, and susceptible to impressions of the grand and beautiful in nature as here presented in their most captivating forms combine the energy of the Teutonic with the artistic traditions of the Latin races; and all the requisites of national aptitude, inspiring scenery and an unequalled climate, seem to be concentrated for the development of a distinct school.[4]

Despite its embrace of a forward-looking, California-inspired aesthetic, the San Francisco Art Association—like many of its Eastern counterparts—was founded on European principles, such as those found at the Ecole des Beaux Arts in Paris. Under the school's first director, Virgil Williams, early classes included studies of the human figure, landscape, oil painting and modeling. One field where the California School of Design did break from precedent, however, was in its acceptance of female students. Of the sixty students in the first class forty-six were women. The California School of Design also broke new ground in 1878 when the school's board of directors granted Eadweard Muybridge permission for the first public presentation of his motion picture exhibition of horses in motion.[5] Some of the prominent artists who graduated from the school during its first two decades of operation included John A. Stanton, Lorenzo P.

[2] Pennsylvania Academy of the Fine Arts, "History of the School" Accessed 1 March 2015 from https://www.pafa.org/museum/history-pafa
[3] Stephen Mark Dobbs, "A Glorious Century of Art Education: San Francisco's Art Institute," *Art Education*, Vol. 29, No. 1 (Jan., 1976), 15.
[4] Ibid.
[5] Minutes of the meeting of the California School of Design Board of Directors, July 2, 1878, courtesy Jeff Gunderson, Librarian, SFAI.

Latimer, Theodore Wores, Isabel Hunter, Clara McChesney, Grace Carpenter Hudson and Mary Curtis Richardson.[6]

The Mark Hopkins Institute of Art and the San Francisco Institute of Art

Initially, the school was headquartered above a food market located on Pine Street in downtown San Francisco. In 1893, however, the former Nob Hill mansion of Central Pacific Railroad founder Mark Hopkins was deeded to the University of California, which in turn allowed it to be used by the San Francisco Art Association. The school was renamed the Mark Hopkins Institute of Art, and over the following decade flourished under the leadership of Arthur Mathews, who had been appointed director of school in 1890. Mathews continued to serve as an instructor at the school until 1906, and during this period he—along with his wife Lucia (a former student)—emerged as leading figures in the development of the California Decorative Style, an offshoot of the American Arts and Crafts Movement. Many of Mathews' students also went on to nationally-prominent careers, including Granville Redmond, Maynard Dixon, Ralph Stackpole, Percy Gray, and Armin Hansen. As related in *The Art of California* published by the Oakland Museum, the California School of Design "could claim among its faculty and students most of the best artists active in California during the late nineteenth century."[7]

Other prominent artists associated with the school during this period included Douglas Tilden, who, although deaf and mute, became the first sculpture instructor on the West Coast. Tilden taught at the Mark Hopkins Institute from 1894 – 1901, teaching "most of the California sculptors of the next two decades."[8] The noted architect Bernard Maybeck also conducted a class in drawing for apprentice architects during the 1890s.[9]

In 1906 the Mark Hopkins Institute of Art was destroyed by one of the many fires which broke out following the San Francisco Earthquake. Most of the school's art collection was likewise lost to the flames. The school was allowed to retain the use of the Nob Hill site, and the San Francisco Art Association funded construction for a new "temporary" building in order to resume classes. Concurrently, the school was renamed the San Francisco Institute of Art. Around this time the school had begun to broaden its curriculum by offering more classes in applied and commercial art. The coursework included "Drawing, Painting, Sculpture, Illustration, Composition, Decorative and Commercial Design, Sketch Work, Mural Painting, Anatomy, Perspective, Interior Decoration, a Teacher's Course, Etching, Pottery and Handcrafts."[10]

[6] Harvey L. Jones, "Landscape Painters of Northern California, 1870 – 1930," Essay written for Impressions of California: Early Currents in Art 1850-1950, http://www.tfaoi.com/aa/4aa/4aa320.htm accessed 16 March 2015.
[7] The Oakland Museum Art Department, Christina Orr-Cahall, ed., *The Art of California – Selected Works from the Collection of the Oakland Museum*, (San Francisco: Chronicle Books, 1984), 16.
[8] Ibid.
[9] San Francisco City Planning Commission, Resolution No. 7559, Designating the San Francisco Art Institute as a Landmark Pursuant to Article 10 of the City Planning Code, File 90-77-4, 1977, 2.
[10] San Francisco Art Association, *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts, Panama-Pacific International Exposition San Francisco California*, (San Francisco: San Francisco Art Association, 1916), Plate section.

During this period, prominent faculty members included Eugen Neuhaus, Earl Cummings, Agatha Van Erp and Pedro de Lemos, who also served as Director of the Institute.[11] By this time, Lemos could rightly boast of the school's considerable contributions to California art:

> The San Francisco Art Association has undoubtedly accomplished more for the development of Art in the West than any other similar organization. This has been largely accomplished through its art school …. There is scarcely a painter identified with California art who has not been a student in the school.[12]

Lemos also recognized the growing importance of the school as a training ground for art instructors. This was in part influenced by a growing national emphasis on art instruction in public schools, which created a new demand for art teachers. Lemos wrote that, "The school through its Normal Art department and affiliation with the University of California has placed throughout the schools of the State many teachers of art. Thus it has been able to further its art influence by training teachers along the correct lines of art, so that they in turn could teach art in the schools of the West."[13]

The Panama Pacific International Exposition and its Influences

Despite the school's excellent reputation, at the turn of the twentieth century San Francisco was still viewed as a somewhat provincial outpost as compared to New York City, which had emerged as the leading center for art in the United States. Likewise, artists in California remained largely isolated from the vanguard of European modernism. This situation began to change, however, with the Panama Pacific International Exposition (PPIE), held at San Francisco in 1915.

The Exposition featured works by a number of West Coast artists—including students from the San Francisco Institute of Art—and was responsible in many ways for highlighting the contributions of Californian artists, both nationally and internationally. Christian Brinton, author of the book *Modern Artists*, reported after attending the Exposition: "The West has a great future in art. Indeed, I go so far as to say the future of art belongs to the West. It is inevitable. The freshness and vitality of your life, the stimulation of the environmental influences—these things must result in big things."[14]

While the PPIE had helped promote the works of West Coast artists, it was perhaps more influential in introducing them to the latest works from European countries. Over 11,000 works were exhibited at the Palace of Fine Arts, and while many were fairly conservative, the PPIE's international art selection committee also legitimized radical art by including examples of

[11] San Francisco City Planning Commission, Resolution No. 7559, 3.
[12] San Francisco Art Association, *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts, Panama-Pacific International Exposition San Francisco California*, Plate section.
[13] San Francisco Art Association, *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts, Panama-Pacific International Exposition San Francisco California*, Plate section.
[14] Ask Art: The Artists' Bluebook—Worldwide Edition. Available: http://www.askart.com/askart/interest/panama_pacific_exposition_of_san_francisco_1.aspx?id=16 (Accessed 16 March 2015).

"avant-garde European art, ranging from Post-Impressionism to Italian Futurism."[15] Clay Spohn, then a student at the San Francisco Institute of Art, was overwhelmed by the works presented at the PPIE. "The French abstractionists … were so dominating, large, colorful, and startling that they overpowered everything else. The American Impressionists … seemed dull, trite, insignificant."[16]

In 1916, shortly after the close of the PPIE, the San Francisco Institute of Art was renamed the California School of Fine Arts (CSFA). According to Beatrice Judd Ryan—a prominent patron of California artists—the PPIE was to have a profound effect on interest in modern art in San Francisco, and led to changes at the school:

> The stimulus of new ideas engendered by the exhibit was so far reaching that in 1917 the California School of Fine Arts was reorganized when Pedro Lemos, the Director, resigned, and a young artist from Paris, Lee Randolph, was made Director. To go out with Lemos were the more academic instructors; and among those who remained was Gottardo Piazzoni, instructor of painting. Piazzoni … wielded tremendous influence upon the students and professional artists who through experimentation were achieving a new vitality.[17]

Following the closure of the Exposition, the San Francisco Art Association merged with the San Francisco Society of Artists and installed a new San Francisco Museum of Art in the Palace of the Fine Arts. The museum continued at the Palace of Fine Arts until 1924, when the collection moved to the newly constructed California Palace of the Legion of Honor. Around the same time, the Mark Hopkins site on Nob Hill was sold, and the school purchased its present Russian Hill location in 1924 for $50,000.[18]

Construction of the California School of Fine Arts (CSFA)

The new school building for the CSFA was constructed at a cost of approximately $250,000 and formally dedicated on January 15, 1927. Design responsibilities for the school had been given to architects John Bakewell, Jr. and Arthur Brown, Jr. (Bakewell & Brown), noted for having previously designed San Francisco's City Hall. Both architects studied at the University of California, Berkeley, and then at the Ecole des Beaux-Arts in Paris, where they met. Upon their return to the United States they formed a partnership in San Francisco, with Brown in charge of design and Bakewell largely responsible for business and technical operations.

Bakewell & Brown's early projects reflect late 19th-century French influence, with large-scale elements and lavish sculptural decoration. By the 1920s, however, Brown's design aesthetic had shifted to include a more regionally-inspired style. Interpreting classicism broadly, Brown was

[15] The Oakland Museum Art Department, Christina Orr-Cahall, ed., *The Art of California – Selected Works from the Collection of the Oakland Museum*, 20.
[16] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, (Berkeley: University of California Press, 1985), 2.
[17] Beatrice Judd Ryan, "The Rise of Modern Art in the Bay Area, *California Historical Society Quarterly*, Vol. 38, No. 1, March 1959, 1.
[18] San Francisco City Planning Commission, Resolution No. 7559, 3.

greatly influenced by the architecture of the Mediterranean, as well as historical precedents in California. The latter included the Spanish Colonial Revival style Santa Fe Depot in San Diego, completed in 1915. According to architectural historian Richard Guy Wilson:

> The concern of Californians in the early 20th Century for developing their own regional architecture, coupled with the special warm, dry climate and at times piercing light, all tended to confirm what Brown had learned: that the Mediterranean—hence Classical—tradition provided a basis for development.[19]

The choice of Bakewell & Brown as architects was most likely a result of Arthur Brown's connection to the San Francisco Art Association. He served as a member of the Board of Directors "from at least 1919 through 1950, during which time he served as first vice-president in 1919, 1922 and 1927, and president of the Board in 1920-21, 1928-1929 and 1937-39."[20] As mentioned above, the campus' architectural styling does not appear to overtly reflect any particular design aesthetic associated with the school—rather it reflected the widespread popularity of Mediterranean-inspired designs for institutional buildings in California. Indeed, the same year that the CSFA opened, work was completed on Pasadena's City Hall, also designed by Bakewell & Brown, and described as "one of the finest examples of the California Mediterranean style."[21] While not nearly as grand as Pasadena's City Hall, the school building is nevertheless well regarded. As described by architectural historian Randolph Delehanty, writing in 1996:

> Of all his [Arthur Brown, Jr.] designs, the Art Institute is one of the most appealing. In its scale and treatment it seems humanized and welcoming. True to historicist training, Brown designed the Art Institute as a Mediterranean monastery with a cloister and a tower as the principal focal points. Around these elements he grouped studios, offices, a library and gallery spaces. While ancient in form, the building is modern in construction. It is built of poured concrete dyed ochre and capped with red tile roofs. The most striking feature of the old building is the roof with its staggered skylights which flood the studio with north light.[22]

At the same time the CSFA building was under construction, the artistic community in the Bay Area had begun to diverge. According to San Francisco art historian, Thomas Albright, the two principal factions included conservative artists associated with the Bohemian Club, and another more innovative group clustered near North Beach and their studios at the historic Montgomery Block building. The latter included Gottardo Piazzoni, Ralph Stackpole, Helen Forbes, Otis Oldfield and Rinaldo Cuneo. Many of these artists were able to exhibit their work at Beatrice Judd Ryan's Galerie Beaux Arts, the city's "first full-fledged private gallery devoted exclusively

[19] Richard Guy Wilson, "California Classicist," *Progressive Architecture,* Vol. 64, No. 12 (1983): 64-71.
[20] San Francisco City Planning Commission, Resolution No. 7559, 3.
[21] City of Pasadena, "City Hall History and Architecture," http://ww2.cityofpasadena.net/cityhall/history.asp (accessed 5 March 2015).
[22] Randolph Delehanty, "S.F. Art Institute Celebrates 125th," The Foundation for San Francisco's Architectural Heritage *Newsletter*, Vol. XXIV, No. 2, March/April 1996.

to contemporary art."[23] Across San Francisco Bay, the Oakland Art Gallery, described as "the Bay Area's most adventurous exhibition space until the middle 1930s," also provided inspiration and exhibition space for students and faculty at the CSFA.[24]

The Depression Years

The economic hardships brought on by the Great Depression depressed enrollment at the CSFA. At the same time, however, the Depression years also exerted a tremendous influence on American art—particularly on styles such as regionalism and social realism, as well as mural art. The CSFA had been offering classes in mural art since at least 1916, but the school absorbed a vital new influence when the sculptor Ralph Stackpole returned from Mexico with examples of works by Diego Rivera. William Gerstle, the president of the San Francisco Art Association, was convinced of the artist's importance and in 1930 commissioned Rivera to create a fresco at the school. Entitled "The Making of a Fresco Showing the Building of a City," the mural uses trompe l'oeil scaffolding to divide the fresco into six sections showing various scenes of city construction, as well as the painting of the mural itself. In 1931—the same year that the mural was completed—Rivera remarked that art movements in the United States were still greatly influenced by Europe, but, that "the moment has come for an outpouring of artistic impulse, and gradually the art centre of the world will be moved from Europe to America."[25]

During the 1930s, works by Diego Rivera proved greatly influential—particularly for artists employed through the Federal Arts Project created by the Works Progress Administration (WPA). Many Federal art projects were undertaken in the San Francisco Bay Area, which in part helped the CSFA continue to attract artists and faculty during the Depression. These included Victor Arnautoff, Jose Moya del Pino, Lucien Labaudt, Marian Hartwell, Ruth Cravath, Ray Bertand and Ralph Stackpole. Of the twenty-five works at San Francisco's Coit Tower (also designed by Arthur Brown, Jr.), twenty were done by faculty and students at the CSFA under the auspices of the Public Works of Art Project.[26] In 1936, eleven mural lunettes commissioned by Albert Bender were also painted in the Reading Room of the CSFA library. These were painted by artists that included Victor Mikhail Arnautoff, Raymond Sceptre Boynton, William Jurgan Hesthal, Frederick Olmsted and Ralph Stackpole.[27]

Five fresco murals painted in the corridors of the Original Building by students of Ray Boynton and Victor Arnautoff were discovered in 2013. These murals are known to have been painted between 1933 and 1935, and were whitewashed likely in the 1940s.[28] One mural has been attributed to Fred Olmsted's and depicts marble workers.

[23] Thomas Albright, *Art in the San Francisco Bay Area 1945 –1980*, 4.
[24] Ibid: 2.
[25] "Art Centre of the World," *New York Times*. 19 July 1931, pg. 21. ProQuest Historical Newspapers: The New York Times (1851-2007).
[26] San Francisco City Planning Commission, Resolution No. 7559, 5.
[27] Ibid: 7.
[28] "Lost Frescos from the California School of Fine Arts" Draft article provided by staff of the San Francisco Art Institute, March 2015.

While the lunette murals at the school depicted the various "Arts of Man," the murals at Coit Tower reflected the growing primacy of social realism, perhaps the most dominant theme in American art during the 1930s. At its root, the movement presented an unvarnished exploration of the frequently harsh consequences of the industrial revolution, such as economic inequality and social injustice. Indeed, the murals at Coit Tower were being painted at the same time a number of bitter labor disputes were taking place in San Francisco, most notably the bloody waterfront strike of 1934. Social Realism also absorbed elements of regionalism, and frequently explored socialistic themes. The movement gave way to the exigencies of World War II, however, and quickly fell from favor in the political climate of the post-war era, in part because it was associated with discredited political ideas.

Along with Social Realism, elements of Art Deco and Streamline Moderne were also woven into the art produced by CSFA students and faculty during the 1930s. Several of the most prominent examples were designed by Ralph Stackpole, including statues for the San Francisco Stock Exchange (1932), as well as the Golden Gate International Exposition at Treasure Island (1939). Sculptor Benjamin Bufano, who had taught at the CSFA during the 1920s, was also noted for blending Social Realist subjects with Art Deco influences during this period.[29]

Another vital development of the 1930s was the opening of the San Francisco Museum of Art in 1935. Located on the top floor of the Veteran's Building (also designed by Arthur Brown, Jr.), the museum quickly emerged as "the first museum outside of New York to devote itself exclusively to modern art."[30] Under the leadership of Director Grace McCann Morley, the museum included shows by Picasso and Miró, as well as exhibitions on Cubism, Dada and Surrealism imported from the Museum of Modern Art in New York. Importantly, the Museum was also dedicated to promoting Bay Area art, and fully a third of the exhibitions each year were of work by local artists.[31] In 1975, the name of the museum was officially changed to the San Francisco Museum of Modern Art.

The Post-War Era and Abstract Expressionism

The decade between 1940 and 1950 was formative for American Art. The social, political and cultural upheavals associated with World War II in Europe led many important artists and arts instructors to immigrate to the United States, and during the post-war years New York came to be recognized as the center of the art world. In particular, the development of Abstract Expressionism was a significant development in the history of American art because it was the first American art movement to shift attention from Paris to New York. [32] According to the Metropolitan Museum of Art:

[29] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 8.
[30] Ibid: 11.
[31] Jeff Gunderson, "A Combination of Accidents: The San Francisco Art Scene in the 1940s," from *San Francisco Museum of Modern Art: 75 Years of Looking Forward*, (San Francisco: San Francisco Museum of Modern Art, 2003), 136.
[32] Paul, Stella. "Abstract Expressionism," *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Modern Art, Available: http://www.metmuseum.org/toah/hd/abex/hd_abex.htm (Accessed 20 March 2015).

> The crisis of war and its aftermath are key to understanding the concerns of the Abstract Expressionists. These young artists, troubled by man's dark side and anxiously aware of human irrationality and vulnerability, wanted to express their concerns in a new art of meaning and substance. Direct contact with European artists increased as a result of World War II, which caused so many—including Dalí, Ernst, Masson, Breton, Mondrian, and Léger—to seek refuge in the U.S. The Surrealists opened up new possibilities with their emphasis on tapping the unconscious …. Never a formal association, the artists known as "Abstract Expressionists" or "The New York School" did, however, share some common assumptions … Breaking away from accepted conventions in both technique and subject matter, the artists made monumentally scaled works that stood as reflections of their individual psyches—and in doing so, attempted to tap into universal inner sources. These artists valued spontaneity and improvisation, and they accorded the highest importance to process.[33]

Among the key artists of the New York School were Jackson Pollock, Willem de Kooning, Lee Krasner, Mark Rothko and Clyfford Still. The latter two artists would also play a critical role in helping to establish a California School of Abstract Expressionism, principally through their association with the California School of Fine Arts. In 1945, Douglas MacAgy—who had been serving as a curator at the Museum of Art since 1941—was appointed the new director of the CSFA. According to Thomas Albright's *Art in the San Francisco Bay Area, 1945 – 1980*, the hiring of MacAgy was "the first in a sequence of events that was to challenge traditional notions about painting in San Francisco as radically as they were being challenged in New York."[34]

McAgy felt that art education was badly out of step with the times, commenting that most art schools kept "preparing students as if they were turning out artists for an ideal Paris of the year 1910."[35] With the school still struggling from reduced attendance because of the Depression and World War II, MacAgy was given a free hand in developing his own curriculum and created an experimental forum by hiring his own faculty.[36] Among MacAgy's new hires were Clyfford Still, Elmer Bischoff, Edward Corbett, Hassel Smith, Dorr Bothwell, Ansel Adams, David Park and Ernest Mundt (who would become the school's new director in 1950). Mark Rothko was also hired for two summer sessions in 1947 and 1949, exerting a "distinct influence of his own at the California School of Fine Arts, independent of Still's and quite disproportionate to the short periods of time that he taught there … Rothko's painting, Ernest Briggs remembers, 'triggered an instantaneous release of pinks and blues and reds and soft edges.'"[37]

The result of MacAgy's new hires was a blossoming of abstract art in the Bay Area that was informed by, yet distinct, from that in New York. During MacAgy's tenure, "the painting

[33] The Metropolitan Museum of Art, "Abstract Expressionism," accessed 13 March 2015 from: http://www.metmuseum.org/toah/hd/abex/hd_abex.htm
[34] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 16.
[35] Stephanie Comer and Deborah Klochko, *Moment of Seeing: Minor White at the California School of Fine Arts*, (San Francisco: Chronicle Books LLC, 2006), 4.
[36] Daphne Lane Beneke. Fifteen Profiles: Distinguished California Modernists. Fresno Art Museum: 1995.
[37] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 28.

department was the heart of the school, and early on it became the western outpost of abstract expressionism."[38] Thomas Albright states that, "by 1950 Abstract Expressionism had become almost as widely accepted—among artists and cognoscenti at least—in San Francisco as it was in New York. In 1949, only two years after the San Francisco Art Association's annual show in which Clyfford Still's paintings had provoked such awe and surprise, the 69th Annual Oil and Sculpture Exhibition at the San Francisco Museum of Modern [sic] Art was completely dominated by the new Abstract Expressionist Style."[39] Terry St. John, Associate Curator of Art at the Oakland Museum, wrote that "during the years 1947-1953, the high point of Abstract Expressionism in the Bay Area produced an intensity of activity that at times anticipated development in the East."[40]

The explosion of creativity in San Francisco was also directly influenced by the GI Bill, which allowed thousands of veterans to pursue higher education—including training in art schools. Art historian Rebecca Solnit states that "The GI Bill enabled thousands of young men to raise their expectations and broaden their horizons, and the California School of Fine Arts, with its idealistic agendas, bloomed during the postwar years."[41] Like the New York "school," the work produced by Bay Area abstract expressionists was not homogenous. One characteristic that did link many of the works, however, was an acceptance of explicit references to nature and organic images.[42]

Bay Area Figurative Art

A crucial outgrowth of Abstract Expressionism was the development of Bay Area Figurative Art, a new art movement that not only represented the creation of a distinct regional school, but also one that would prove significant in development of American Art. Indeed, the work is today regarded as perhaps "the first to deflate the American esthetic dream of a perpetually evolving abstract art, anticipating subsequent punctures by Pop Art, Conceptual Art, New Image Painting and Neo-Expressionism."[43] The development of Bay Area Figurative Art occurred when "West Coast artists adapted the free use of paint in the prevailing Abstract Expressionist style of the period, and applied it to describing forms and figures. In this way, the region contributed a significant new voice of painterly experimentation and zeal to the art of the times."[44]

The California School of Fine Arts was at the nexus of the movement's development, particularly the "first generation" as described in Caroline A. Jones' work, *Bay Area Figurative Art: 1950 – 1965*. This first generation included artists such as David Park, Richard Diebenkorn, and Elmer Bischoff, all of whom served as faculty members at the school (Diebenkorn had also been a student at CSFA after the war). According to Jones, these faculty positions not only

[38] Rebecca Solnit, *Secret Exhibition: Six California Artists*. (San Francisco: City Lights Publishers, 1991), 28.
[39] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 42.
[40] San Francisco City Planning Commission, Resolution No. 7559, 5.
[41] Rebecca Solnit, *Secret Exhibition: Six California Artists*, 27.
[42] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 39.
[43] Roberta Smith, "Review/Art; San Francisco Revolution in Style Recalled in a Travelling Exhibition," *The New York Times*, August 29, 1990.
[44] Oakland Museum of California, "Bay Area Figurative Art," accessed 3 March 2015 from: http://museumca.org/collection/bay-area-figurative-art

provided much-needed income for the artists, but also fostered a cross-generational discourse that influenced successive movements. "Without teaching positions, none of the Bay Area Figurative artists could have supported themselves or their families. Similarly, none of the successive styles—from the San Francisco School to Bay Area Figuration—would have developed without the close contact and collegial network fostered by the area's educational institutions."[45]

The Art of California published by the Oakland Museum, holds that the California School of Fine Arts was one of five educational institutions that had the greatest impact on the development of California art between 1945 and 1960. The others included the UC Berkeley, The Otis Art Institute, UC Los Angeles, and the California College of Arts and Crafts. Among these schools, however, the CSFA is singled out for its particular contributions:

> Artists associated with this school, including painters Richard Diebenkorn, Elmer Bischoff, Jack Jefferson, Edward Corbett, James Budd Dixon, and Frank Lobdell, and sculptors Robert Howard and Jeremy Anderson were creating some of the most innovative, dynamic art that had ever been produced in California. Many of these artists were veterans of World War II, returning to art schools throughout the state with tuition and art supplies paid for by the G.I. Bill of Rights. Several of the artists have told interviewers that the CSFA was a haven from the outside world for them. They felt life in that environment seemed more relevant to their wartime experiences than the day-to-day world they had to cope with when they were not creating art.[46]

At its root, Figurative Art was a regional movement that was representative of national sentiments. It also marked an inflection point when "the Bay Area had finally given birth to its own home-grown—and nationally recognized—regional 'school.'"[47] Although the movement was debated by the artists who generated Figurative Art because of their resistance to labels, the body of work was noticed by their contemporaries and the national art critics. The work also found favor with the public. Art historian Thomas Albright states that in "contrast to Abstract Expressionism, Bay Area Figurative painting—or new realism, as it was sometimes called—was quickly accepted by the art-conscious public, which was happy to welcome a new style that could be understood in terms of recognizable images."[48]

In part, the development of Bay Area Figurative Art benefited from San Francisco's relative isolation from New York. In fact, many of the faculty and students had canceled the subscriptions they previously had with national art magazines and reviews in order to keep their

[45] Caroline A. Jones, *Bay Area Figurative Art: 1950-1965*, (Berkeley: University of California Press in conjunction with the San Francisco Museum of Modern Art, 1990), 10.
[46] The Oakland Museum Art Department, Christina Orr-Cahall, ed., *The Art of California – Selected Works from the Collection of the Oakland Museum*, 22.
[47] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 57.
[48] Ibid: 58.

artwork pure and explore new ideas unmolested.[49] The renowned New York art critic Clement Greenberg wrote, "The American artist has to embrace and content himself, almost, with isolation if he is to give the most honesty, seriousness, and ambition to his work. Isolation is, so to speak, the national condition of high art in America."[50] *New York Times* writer John Canady seconded this sentiment when he commented, "The most creative artists in Los Angeles and San Francisco are weary of following rules laid down by parental authority in the East, and, like other, normal vigorous adolescents, they seem to have awakened one morning—one fine, smoggy California morning to the realization that since they no longer think or feel like mom and dad there is no reason why they should act like them, or paint like them."[51]

California also differed from New York in that art schools—rather than collectors and arts dealers—emerged as the "primary patrons of California art and artists."[52] The artists themselves were also much more likely to be involved in the classroom experience, creating a "mutual dependence for the most part alien to the New York art world."[53] Bay Area Figurative Art also benefited from San Francisco's bohemian culture, which was likewise distinct from New York. As related in Rebecca Solnit's *Secret Exhibition: Six California Artists*:

> New York poet James Schuyler wrote in 1959, "In New York the art world is a painter's world; writers and musicians are in the boat, but they don't steer." In the fifties in San Francisco, the artists and the poets were on a fairly equal footing …. The scenes themselves differed too: San Francisco's bohemia was a self-enclosed world containing almost all its audience, and the outside world wasn't giving it much attention. [Michael] McClure, who spent time in both places, says, "The art scene here, the painters' scene was more democratic, more underground, more outlaw, more high-strung and independent—and they didn't have any money. In New York, the painters were already becoming an aristocracy. There was money involved, and important galleries."[54]

Funk

The bohemian culture in San Francisco also gave rise to an evolving artistic aesthetic that came to be known as "Funk." Funk was not so much a style, as an attitude. As described by Thomas Albright:

[49] Smithsonian Archives of American Art, Oral history interview with Richard Diebenkorn, 1977 May 24-June 2, http://www.aaa.si.edu/collections/oral-history-interview-richard-diebenkorn-1977-may-24--june-2-6217 (accessed 15 March 2015).
[50] Stephen C. Foster, "Clement Greenberg: Formalism in the '40s and '50s," *Art Journal*. Vol. 35, No. 1 (Autumn, 1975), 20-24. JSTOR: http://www.jstor.org/stable/775837 (accessed: 15 March 2015).
[51] John Canaday, "Creative Artists of California Declare Their Independence from the East; Variety a Virtue of the Painters New Figure Work of the Bay Area is Nearest Thing to a California School," *New York Times*. 3 Jan 1963. ProQuest Historical Newspapers: The New York Times.
[52] Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort, *Reading California: Art, Image, and Identity, 1900-2000,* (University of California Press: Los Angeles County Museum of Art, 2001), 85.
[53] Ibid.
[54] Rebecca Solnit, *Secret Exhibition: Six California Artists*, 43.

> Whereas Abstract Expressionism and Bay Area Figurative painting largely originated inside the art schools, funk arose from the bohemian underground outside. It was not a coherent (or even incoherent) "style" forged by artists working in their studios, but a constellation of attitudes and ideas shared by various circles of friends who met in bars and coffee houses and displayed their work in informal, cooperative "galleries." These ideas found expression in all the arts—painting, sculpture, poetry, music, theater, film—and tended to break down the traditional barriers between them. There were various epicenters of activity … but its center was along upper Grant Avenue in North Beach.[55]

While Funk was born outside of the art schools, the bohemian culture in North Beach attracted many students from the California School of Fine Arts, located nearby on Russian Hill. Thus it was almost inevitable that the Funk style involved several CSFA graduates. These included sculptor Manuel Neri, who transferred to CSFA in the late 1950s to study with Elmer Bischoff. He recalled that "the whole funk idea was to look into new ideas and new materials …. We treated everything equally—painting, drawing, sculpture, everything was important."[56] One of the most influential Funk artists was Jess (surname Collins), who studied at CSFA between 1949 and 1951. By the late 1950s, Jess was creating assemblage and collage works that identify him as "the first California artists to work with subject matter that would later be called pop [art]."[57] During the early 1950s, Jess, along with partner Robert Duncan and Harry Jacobus, had also opened the short-lived King Ubu Gallery on Fillmore Street, which included the first exhibition of large drawings by Jess, Elmer Bischoff, David Park, Hassell Smith, and others.[58]

Photography

The flowering of Abstract Expressionism and Figurative art coincided with a vital period of photography at the California School of Fine Arts. Attempts to create a photography department at the school had begun at least as early as 1934, when the San Francisco Art Association's School Committee recommended a course in photography with Ansel Adams as instructor. Although this initial attempt did not come to fruition, Adams maintained an association with CSFA, including taking photographs for the 1940-1941 college catalog. With the support of school's new director, Douglas MacAgy, Adams solicited funds in 1945 to purchase equipment and supplies. In one of his requests Adams stressed that the photography department would be "the absolute tops of its kind, and the only one wherein a serious study of photography can be undertaken with the dignity and effectiveness which the medium deserves."[59]

With funds provided by the Columbia Foundation, Adams was able to take over studios in the East Wing which had been used as a Red Cross blood procurement center during World War II. Adams also lobbied to bring Beaumont Newhall from the Museum of Modern Art in New York

[55] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 81-82.
[56] Ibid: 72.
[57] Rebecca Solnit, *Secret Exhibition: Six California Artists*, 35-36.
[58] Ibid: 39-40
[59] Stephanie Comer and Deborah Klochko, *Moment of Seeing: Minor White at the California School of Fine Arts*, 16.

onto the faculty, but instead accepted Newhall's suggestion to bring in Minor White, a photographer who also worked with the Museum. Within a short period, Minor White would take over administration of the department, hiring as instructors such noted photographers as Imogen Cunningham, Dorothea Lange, Lisette Model and Edward Weston. The book *Moment of Seeing: Minor White at the California School of Fine Arts*, describes White's photography department as a program that "not only created iconic images of their time, for forever changed the course of photography education."[60]

The CSFA photography department is credited as being "the first academic department in the country to teach photography as a profession."[61] Between 1946 and 1955, some of the students who studied at the school included Pirkle Jones, Philip Hyde, Benjamen Chinn, Ruth Marion Baruch and John Upton. A recent retrospective from this so-called "Golden Decade" of photography at CSFA states that:

> The program raised the dialog around photographic practice, before limited to local photo clubs scattered around the country, to the level of serious, focused study. Students were not only expected to be technically adept and informed, but thoughtful and intentional about how they approached the world with a camera. Their teachers were among the most influential figures in photography of the day …. The importance of the school and its influence, not only on West Coast Photography but on photography as a whole, has been far-reaching, lasting well into the 21st century.[62]

In later years, notable alumni of the school's photography program include Ralph Gibson (1960-1962), Annie Leibovitz (1967-1968), Lewis Baltz (BFA 1969), Larry Sultan (MFA 1973), and Catherine Opie (BFA 1985)[63] The noted photographer Chauncey Hare also studied at SFAI from 1977-1979, when his work was characterized by photographs of individuals in such a way to convey the "growing domination of working people by multi-national corporations."[64]

Film

Along with photography, classes in filmmaking were also offered at the school shortly after World War II. In 1945, the distinguished filmmaker Sidney Peterson founded Workshop 20 at CSFA, described as "the first program to explore filmmaking as an art."[65] By 1950, Peterson and his students produced five films that are today considered extremely influential in the history of American experimental cinema. Peterson also helped make CSFA "the first art school in the

[60] Ibid: endpiece.
[61] Smith Anderson North, "The Golden Decade: Photography at the California School of Fine Arts, 1945-55," http://www.smithandersennorth.com/exhibits/past/The_Golden_Decade%3A_Photography_at_the_California_School_of_Fine_Arts,_1945-55.html (accessed 13 March 2015).
[62] Ibid.
[63] Wikipedia, "San Francisco Art Institute, Alumni", http://en.wikipedia.org/wiki/San_Francisco_Art_Institute (accessed 13 March 2015)
[64] Kristine Stiles, "Negative Affirmative: San Francisco Bay Art, 1974-1981," from *Under the Big Black Sun: California Art 1974-1981*, (Los Angeles: The Museum of Contemporary Art, 2011), 27.
[65] Dan Anderheggen, "Sidney Peterson Biography," http://people.wcsu.edu/mccarneyh/fva/P/SPeterson_bio.html (accessed 16 March 2015).

United States to teach 16mm filmmaking as a regular part of its curriculum. The integration of filmmaking into arts curricula helped to legitimize independent cinema's status as an artistic medium among the vanguard arts."[66] In 1950, Peterson formed Orbit films along with Douglas MacAgy, who had recently resigned as director of CSFA.[67] From the 1950s through the 1970s the school continued to be associated with prominent avant-garde filmmakers. These included Bruce Conner and Stan Brakhage, both highly influential in modern cinema. In particular, Conner's work with found film and sound and splicing effects "inspired at least two generations of artists who worked with found materials."[68] The prominent Swedish filmmaker Gunvor Nelson also served on the school's faculty from 1970 until 1992.

Institutionalization and Expansion

As the Bay Area art scene diverged and diversified in the 1950s, the CSFA in some respects became more institutional. Douglas MacAgy had resigned in 1950, leading to a brief turbulent period at the school. As described in Jeff Gunderson's "A Combination of Accidents: The San Francisco Art Scene in the 1940s:"

> MacAgy's successor, Earnest Mundt, undid much of what MacAgy had begun. He attempted to restructure CSFA as a "training school for advertising and industry" by concentrating on "more commercial and applied art classes" and cutting the fine arts program. Clyfford Still also left in 1950, and by early 1952 Clay Spohn, Elmer Bischoff, Hassel Smith, and David Park had either quit or been fired. The school fell on hard times, becoming less central to the local fine-arts community and losing its close relationship with the museum [San Francisco Art Museum].[69]

Throughout its history, the school had not employed a system of academic credits or degrees. But in 1953 the school was accredited by the Western College Association and authorized to issue a Bachelor of Fine Arts degree. In 1955, the sculptor Gurdon Woods replaced Mundt and immediately began a program to revitalize the curriculum. In 1956 Woods rehired Elmer Bischoff to set up a new graduate MFA program, which was initiated in 1958.[70] Ties with the San Francisco Museum of Art were also reestablished. In 1961, the school's name was changed to the San Francisco Art Institute (SFAI) "because it was felt that the name California was too vague, but that San Francisco had, in addition to specificity, a strong emotional appeal through the country … [and] that 'institute' carries a high prestige factor now and for the foreseeable future." [71,72]

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[66] Thomas Schatz, *American Cinema in the 1940s,* (Berkeley and Los Angeles: University of California Press, 1997), 447.
[67] Jeff Gunderson, "A Combination of Accidents: The San Francisco Art Scene in the 1940s," from *San Francisco Museum of Modern Art: 75 Years of Looking Forward*, 141.
[68] Ted Perry, ed. *Masterpieces of Modernist Cinema*, (Bloomington: Indiana University Press, 2006), 10.
[69] Jeff Gunderson, "A Combination of Accidents: The San Francisco Art Scene in the 1940s," from *San Francisco Museum of Modern Art: 75 Years of Looking Forward*, 142.
[70] San Francisco City Planning Commission, Resolution No. 7559, 6.
[71] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 58-59.
[72] San Francisco City Planning Commission, Resolution No. 7559, 6.

Just as the GI Bill had benefited the school's enrollment in the post-war period, children born of the post-war baby boom once again began to swell admissions, as well as increase the demand for more arts instructors. At schools such as SFAI, graduates "benefited from the new teaching jobs that became available: established art schools and university art departments were being enlarged to meet expanding enrollments—the children of the postwar "baby boom" were reaching college age—and new state colleges were springing up in outlying areas."[73]

To meet the growing enrollment, SFAI began raising funds for an expansion as early as 1958. The president of SFAI Board, John Bolles, subsequently presented plans for a studio wing and gallery addition designed in a style similar to the existing building. At the time, Bolles also operated a commercial art gallery in San Francisco designed to provide an outlet for students and alumni of SFAI.[74] The project was delayed by a lack of funds, however, and in 1963 the SFAI Board chose a new architect, Paffard Keatinge-Clay, to begin work on designs for an addition. Like his predecessor, Arthur Brown, Jr., Keatinge-Clay's selection as architect for the addition was heavily influenced by his connections—particularly the influence of John Merrill, Jr., who served on the school's board. A biographer of Keatinge-Clay wrote that he "prevailed in 1963 due in part to the support of Merrill and another board member, Mason Wells, whose support, and subsequent donation, were the direct result of his having seen the recently built Tamalpais Pavilion."[75]

Keatinge-Clay was born in England and educated at the Architectural Association in London. While still a student during the late 1940s, Keatinge-Clay visited Paris where he worked in the atelier of the noted French architect Le Corbusier. After graduation he apprenticed at Frank Lloyd Wright's Taliesin studios in Wisconsin and Arizona. In the late 1950s Keatinge-Clay worked for Skidmore, Owings & Merrill (SOM) in Chicago where he became friends with Mies van der Rohe. Keatinge-Clay subsequently transferred to the SOM offices in San Francisco. In 1962 he set up the practice of Clay and Merci, Architects, with former Chicago interior design director Bill Merci. A year later he created his own San Francisco practice which lasted until 1968, when he formed Paffard Keatinge-Clay and Associates.[76]

Keatinge-Clay's modernist designs were decidedly out of step with the prevailing Bay Area Modernism exemplified by figures like Charles Moore, William Wurster, Joseph Esherick, Gerald McCue, and William Turnbull. These figures, who dominated both the academic and professional arenas of the period, had "ground the hardest edges off the practice of modern architecture in favor of a softer, gentler, more historically sensitive regional variation that has been referred to as the "Third Bay Region Style."[77] By contrast, Keatinge-Clay's background as

[73] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 116.
[74] The Frick Collection, "John Bolles Gallery," http://research.frick.org/directoryweb/browserecord.php?-action=browse&-recid=6055 (accessed 19 March 2015).
[75] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 94
[76] Eric Keune, *Paffard Keatinge-Clay: Modern Architect(ure), Modern Master(s)* (Los Angeles: SCI-Arc Press, 2006), 11; 50.
[77] Ibid: 13.

a structural engineer guided his designs to the extent that he wrote: "Engineering is the basis of architecture, decoration is decay."[78]

Completed in 1969 at a cost of approximately $1.8 million, the new building featured sculpture and ceramic studios, a lecture hall, gallery and cafeteria, and painting and drawing studios. The landscape plan was completed by the prominent Bay Area landscape architect Douglas Baylis. With its new exhibition area, the Paffard Keatinge-Clay addition became part of a trio of new and important gallery spaces in the Bay Area. These included the Oakland Museum, designed by Kevin Roche and opened in 1969, as well as the University Art Museum in Berkeley, designed by Mario Ciampi and opened in 1970.

The January-February 1970 edition *of Architectural Forum* compares the architecture of the Original Building to Pafford Keatinge-Clay's Addition:

> Twice in as many generations the San Francisco Art Institute has built a new building and in doing so sponsored important architecture. Architect Paffard Keatinge Clay's [*sic*] new building opened this fall and about doubled the space available to the Institute in its 1927 eclectic masterwork by Architects Bakewell and Brown. And it more than doubled the architectural adventure available to the art students, their faculty and the community surrounding it on the lower slopes of Russian Hill.
>
> The original building occupied only half of the SFAI site, leaving the rest to a tangly backyard garden. When Clay first proposed his rough concrete box, many understandably objected because they wanted to hang onto their improbable old garden in the middle of the city. Greatly increased student demand, inadequate space for making sculpture, no place to hold large lecture classes, and a number of other pressing needs for space hobbled the Institute….
>
> The building section Clay invented responds directly to the site to produce a sequence of architectural experiences unmatched elsewhere in this city of stunning sites and spaces. Entry to the Art Institute remains on Chestnut Street through a convincing Baroque portal … Moving diagonally across the court and around the belltower in the corner through a dark vaulted passageway, one sees light at the end of the path signifying a new space beyond. And what a new space! So different from the preceding experiences, and yet so tightly related it takes some moments to [sic] and experiencing to assimilate….
> …Clay has created a city plaza with the roof of his new studios and populated it with a rich collection of elemental volumes. The big ones house principal activity spaces, gallery, lecture hall and cafeteria. The little ones exist for supporting architectural purposes, stairs for vertical access, skylights for

[78] Ibid: 14.

> studios, walls, railings, vents and chimneys…. Clay has captured, and peopled, the cubist landscape Le Corbusier made possible.[79]

In the course of his work in California, Keatinge-Clay produced a relatively small body of work, most of which was institutional. His two best-known designs are the San Francisco Art Institute and San Francisco State University's student union building (1969-75), both of which exhibit distinct Corbusian, Wrightian, and Miesian elements.[80] Keatinge-Clay is specifically cited as a master architect in the *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement* prepared by the San Francisco Planning Department.[81] Other projects by Keatinge-Clay include the Tamalpais Pavilion (1960-65) in Mill Valley, the Northridge Medical Arts Building (1964-19966) in Northridge, and the French Convalescent Hospital and Medical Building (1966-70) in San Francisco. A recent study of Keatinge-Clay's work states that:

> Historically, it will prove significant for the city of San Francisco that almost all of Keatinge-Clay's remaining buildings are located in a city characterized by a then nascent, but increasingly pervasive opposition to the formal language of modern architecture, particularly at the "large scale." This work is unique within California and the country as a whole, as it delivers broken and scattered fragments of a testament to a modern architecture little seen in this part of the world.[82]

SFAI in the 1960s

During the same period that the school's addition was being designed and constructed, the students and faculty at SFAI were increasingly involved in the social ferment of the 1960s, which found expression in a variety of artistic mediums. During this period Funk art—which in its infancy sprang from the urban interchange of literature, music and poetry during the Beat era—shifted to become a "joint product of the country, or the suburbs, and the art school."[83] Among the most prominent artists associated with SFAI during this time were William T. Wiley, Robert Hudson and William Allan—all of whom studied at the school and later became instructors. Wiley in particular was a pivotal figure in Bay Area art during the 1960s, moving from painting and assemblage to sculpture. During this period Wiley also worked on movies with the noted SFAI film instructor, Robert Nelson.[84] Other SFAI alumni, such as Joan Brown, Manuel Neri, Carlos Villa, and Wally Hedrick, "continued the investigation of new ideas and new materials, becoming the core of the [1960s] Funk Movement."[85]

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[79] Roger Montgomery, "Building for the arts: San Francisco's Art Institute," *Architectural Forum,* January/February 1970, 81-85.
[80] Erica Espinoza, "Cesar Chavez Student Center Celebrates its 30th Birthday," *Golden Gate [X]press*, 8 September 2005, web site accessed 4 March 2015 from: http://xpress.sfsu.edu/archives/news/004113.html.
[81] Mary Brown, San Francisco City and County Planning Department, *San Francisco Modern Architecture and Landscape Design 1935-1970 Historic Context Statement*, 2011, 207.
[82] Eric Keune, *Paffard Keatinge-Clay: Modern Architect(ure), Modern Master(s)*, 21.
[83] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 126.
[84] Bruce Weber, "Robert Nelson, Experimental Filmmaker, Dies at 81," *The New York Times*, January 21, 2012.
[85] San Francisco Art Institute, "sfai history," http://www.sfai.edu/about-sfai/sfai-history (accessed 18 March 2015).

During the 1960s sculptural art became increasingly visible on the SFAI campus. Its ascendency benefited from a variety of societal undercurrents, including growing patronage by business firms and governmental bodies interested in purchasing pieces for display in "private and public buildings, parks, plazas and shopping malls."[86] In addition, many artists were beginning to shift from painting to an emphasis on creating three-dimensional works. During this time the most prominent Bay Area sculptors were Peter Voulkos and Robert Arneson. However, art historian Thomas Albright credits a "circle of painter-sculptors" connected with SFAI as being most influential in the thematic content of Bay Area sculpture.[87] This circle was led by Jeremy Anderson and called the "polychrome movement" because they frequently painted the surfaces of three-dimensional works. The group also included former SFAI students Robert Hudson and Arlo Acton. Other notable sculptors associated with SFAI were James Melchert and Ron Nagle. Melchert would go on to serve at the National Endowment for the Arts during the late 1970s as the federal grants chairman for visual arts.[88]

In the latter half of the 1960s San Francisco was increasingly identified as a center for counter-cultural expression. This manifested itself in political and social activism, as well as through art, photography, film and music. Psychedelic art—particularly psychedelic poster art—was a "distinctly San Francisco product," although many of the artists did not have extensive formal training. An exception was poster artist Victor Moscoso who had studied with Diebenkorn and Bischoff at the San Francisco Art Institute.[89] Other artists created light shows by floating color emulsions in water and projecting the image as a kinetic form of painting. Visionary art also flourished during this period, a "more exotic mystical strain of expression that had sometimes found its way into the rock posters—and into the anonymous folk art with which the hippies had decorated everything from rooms to cars."[90] One of the most influential visionary artists was Norman Stiegelmeyer, an instructor at SFAI from the mid-1960s until 1975. Perhaps the strongest influence in Stiegelmeyer's work was Buddhist philosophy, which was an increasingly popular subject of study in the Bay Area during this period.

On the whole, the 1960s witnessed a proliferation of artistic expression that was increasingly eclectic and not necessarily aligned with any particular "school" or movement. A brief history prepared by SFAI states that:

> During the 1960s, SFAI refuted the distinction between fine and applied arts, and expanded the definition of art to include performance, conceptual art, graphic arts, typography, and political and social documentary. 1968 was, as elsewhere in the world, a pivotal year in the history of SFAI. Among the students at SFAI that year were Annie Liebovitz, who had just begun photographing for *Rolling Stone* magazine; Paul McCarthy, well-known for his bawdy performance videos; and Charles Bigelow, who would be among the first typographers to design fonts for computers. Alumni Ruth-Marion Baruch and Pirkle Jones (also faculty) were

[86] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 138.
[87] Ibid: 147.
[88] Ibid: 204
[89] Ibid: 165;171.
[90] Ibid: 175-176.

> documenting the early days of the Black Panther Party in northern California, and the photographs were exhibited at the de Young Museum.[91]

Conceptual Art

The many cross-currents that swirled across the Bay Area art world during the 1960s fed into the growth of Conceptual art during the 1970s. One of its primary concerns was a rejection of art as a consumer collectible. As described by Thomas Albright:

> Conceptual art partook of varying combinations of philosophy and metaphysics, spirituality and scholasticism, hermeticism and populism, pedagogy and put-on. The forms it took ran across a wide spectrum, from earthworks (large-scale rearrangements of the natural environment, or "displacements" to museum of natural materials such as leaves or piles of dirt) to "performance art" (rituals or happenings that ranged from the highly public to the totally private).[92]

Some of the prominent events associated with Conceptual art included Bonnie Sherk's 1970 project to construct three "portable parks" in San Francisco, and Christo's 1976 *Running Fence* of white fabric stretched across more than twenty miles of Marin and Sonoma counties. Conceptual art also frequently took the form of museum and gallery "installations," or as performances in which the artist himself was the art. During this period, Conceptualism "gained an especially strong foothold at the San Francisco Art Institute during the short-lived directorship of Arnold Herstand and his avant-garde dean of students, Roy Ascott."[93] Indeed, art departments and art schools in California were integral to conceptual art. As related in *State of Mind: New California Art Circa 1970*, "the university played crucial roles as both patron and scene in the 1960s and 1970s because so much of the work necessitated the presence of the artist. Often works could not be simply bought and sold, but instead had to be read or screened, installed, or performed and attended."[94] Body art also grew in prominence. This included the work of prominent conceptual artist Bruce Nauman (instructor at SFAI during the late 1960s), who made films where he manipulated his own body as if it were an instrument.

By the late 1970s, Conceptual art had become an established part of the Bay Area's culture—even cliché—and thus lost much of its idealistic ferment. Nevertheless, the pluralistic attitude toward art during this period proved highly influential. As described in *Under the Big Black Sun: California Art 1974-1981*:

> That we now take for granted, at least somewhat, the fact that other media have supplanted the primacy of painting and sculpture is a testament to the enduring legacy of this period. Then-nascent genres such as photography, video, performance, body art, and installation have emerged in the intervening forty years as among the most significant of our time. The pluralism of artistic practices

[91] San Francisco Art Institute, "sfai history," http://www.sfai.edu/about-sfai/sfai-history (accessed 18 March 2015).
[92] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 187.
[93] Ibid: 204.
[94] Constance M. Lewallen and Karen Moss, *State of Mind: New California Art Circa 1970*, (Berkeley: University of California Press, 2011), 166.

> and the multiplicity of styles so characteristic of the present moment have their roots in the desire to find a singular movement in the wake of Pop, Minimalism, Post-Minimalism and Conceptualism of the 1960s and early 1970s. Whether one attributes today's multiplicity to schools, communication technologies, globalism, transportation, or the emergence of contemporary art centers, nothing has contributed more to breaking down traditional notions of genre and singular style than the artistic experimentation of the mid-to-late 1970s.[95]

New Wave and Punk

The late 1970s and early 1980s in San Francisco coincided with the arrival of "New Wave" as both an artistic and musical aesthetic. As related in *Art in the San Francisco Bay Area 1945 – 1980:*

> Influenced strongly by punk rock (with its component of political and social commentary) and by performance art in general, its visual expression drew heavily from Andy Warhol's peculiarly lobotomized Pop art; it emphasized images (generally photographic) that were at once charged and neutralized, both gaudily decorative and exuding and undercurrent of perversity and violence. More positively, the New Wave seemed to reflect a basically healthy urge to expand the visual arts beyond the specialization in which they had become mired in the 1960s, to re-establish connection with "primary experience" as well as with other media of expression. It even included an effort to revive the kind of underground spirit that had nurtured the Beat art of the 1950s.[96]

New Wave's greatest proponents in the Bay area were chiefly students at the San Francisco Art Institute.[97] Indeed, an intersection of performance art and music at SFAI led to the creation of a number of New Wave/punk bands, including the Mutants, the Avengers and Romeo Void, all of which were founded by SFAI students. Another prominent band formed by SFAI students, the Tubes, coalesced in the early 1970s and gave their first performance in the lecture hall at SFAI. Noted for performances that mixed "wild satires of media, consumerism and politics,"[98] the Tubes went on to become pioneers in the field of music video.[99] Within a relatively short period, though, New Wave art "became simply another style … absorbed into the decadent-chic world of galleries (and alternatives), museums, and collectors."[100]

In the recent past, SFAI has continued to be an integral part of both Bay Area and international art projects. As related on the SFAI website:

> Since the 1990s, the studio and classroom have become increasingly connected to the world via public art and community actions. As students at SFAI, Barry

[95] Lisa Gabrielle Mark and Paul Schimmel, co-editors, *Under the Big Black Sun: California Art 1974-1981* , 20.
[96] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 253.
[97] Ibid.
[98] Wikipeida, "The Tubes," http://en.wikipedia.org/wiki/The_tubes (accessed 17 March 2015).
[99] San Francisco Art Institute, "sfai history," http://www.sfai.edu/about-sfai/sfai-history (accessed 14 March 2015).
[100] Thomas Albright, *Art in the San Francisco Bay Area 1945 – 1980*, 254.

McGee, Aaron Noble, and Rigo 23, among others, were part of the movement known as the Mission School, taking their graffiti-inspired art to the streets and walls of the city. Faculty and students have created site-specific projects in locations from the San Francisco waterfront (Ann Chamberlain and Walter Hood's monument to the Abraham Lincoln Brigade) to the U.S. Consulate in Tijuana, Mexico (a sculpture by artist Pedro Reyes and SFAI students for the U.S. Department of State's Art in Embassies program). Organizations like Artists' Television Access (ATA) and Root Division, founded by alumni, and SFAI's City Studio program engage and educate local communities and cultivate a vital artistic ecosystem.[101]

Period of Significance and National Register Criteria Consideration G

The establishment of a period of significance for the San Francisco Art Institute is necessarily problematic because artistic endeavor rarely has a clear beginning or end. Rather, it is a continuum of expression that simultaneously builds on the efforts of the past and projects into the future. As discussed in this nomination, the faculty and students of SFAI were creating nationally important examples of mural and sculptural art almost immediately following the construction of the Chestnut Street campus. This was influenced in no small part by the faculty having been instrumental in providing Diego Rivera with his first major American commissions. The decade following World War II was a particularly productive and influential period at the school, as its early explorations of Abstract Expressionism gave rise to a new and distinct movement known as Bay Area Figurative art. Similarly, the development of a fine arts photography department and experimental film studio marked important transitions in American art education. During the 1960s and 1970s, the students and faculty at the school continued to be associated with nationally influential trends in art, particularly the evolution of Conceptual art in its multiplicity of forms. The book *Under the Big Black Sun: California Art 1974-1981* presents a compelling case that the divergent currents in art education that matured in the 1970s, which included photography, video, performance, body art and installation (and all of which were importantly represented at SFAI), were in fact the seeds of the art world as it exists today. This nomination therefore assigns a period of significance for SFAI of 1927-1980, spanning the period when the original Bakewell & Brown building was completed, through a time period where there is now sufficient perspective and a body of scholarly published works to establish historic significance.

Because 1980 is less than fifty years ago, it falls under the purview of National Register Criteria Consideration G: Properties That Have Achieved Significance Within the Past Fifty Years. Criteria Consideration G holds that "A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important."[102] This nomination asserts that the students and faculty of the San Francisco Art Institute contributed significantly to American arts through 1980, as evidenced by the careers of countless artists and thinkers described in this narrative. Their work

[101] San Francisco Art Institute, "sfai history," http://www.sfai.edu/about-sfai/sfai-history (accessed 17 March 2015).
[102] US Department of the Interior, National Park Service, *How to Apply the National Register Criteria for Evaluation*, (Washington, DC: National Park Service, 1990 revised 1991, 1995, 1997), 42.

has become part of the American artistic lexicon and is deserving of recognition as significant in the history of American art.

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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 #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office

____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

---

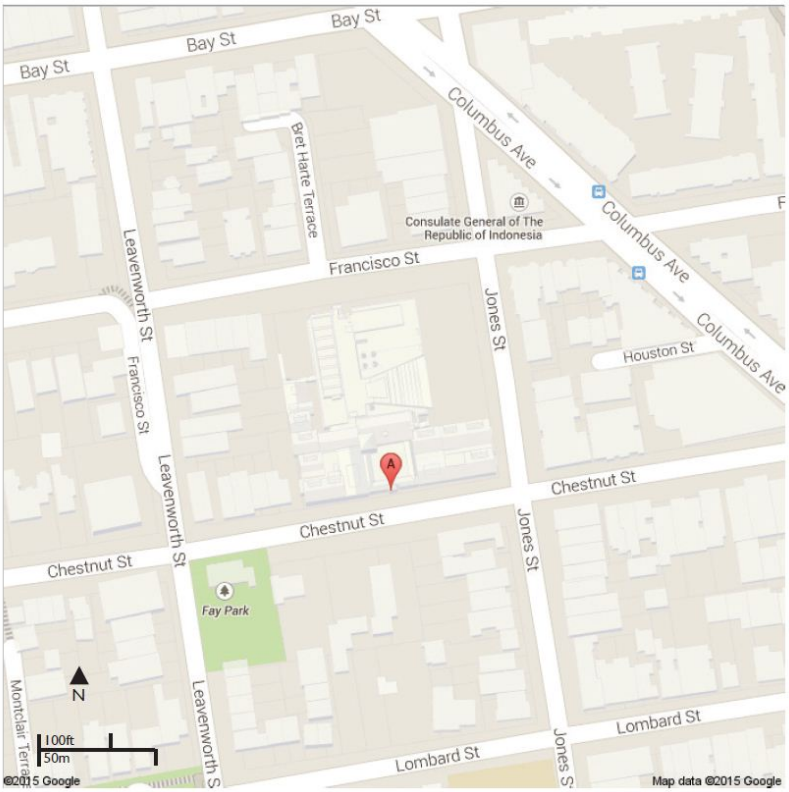
10. Geographical Data

Acreage of Property _1.74_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_N/A_____
(enter coordinates to 6 decimal places)

1. Latitude: 37.803372 Longitude: -122.417167



Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the nominated property consists of the entirety of lot 0049 / 001. This is a square lot with boundaries measuring 274ft along Francisco Street on the north; 272ft along Jones Street on the east, 274ft along Chestnut Street on the south, and 272ft along adjacent lots to the west.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the San Francisco Art Institute, inclusive of the Original Building, the Addition, and the Meadow. These elements fill the lot and do not extend beyond the lot boundaries.

---

11. Form Prepared By

name/title: Stacy Farr, Architectural Historian/Cultural Resources Planner
organization: Page & Turnbull
street & number: 417 Montgomery Street, 8th Floor
city or town: San Francisco state: CA zip code: 94104
e-mail: farr@page-turnbull.com
telephone: (415) 593-3229
date: April 2, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Historic Photographs

Figure 1: The Mark Hopkins Institute of Art, circa 1900.
Source: San Francisco Historical Photograph Collection.

Figure 2: California School of Fine Arts, ca. 1927
Source: San Francisco Historical Photograph Collection.

Figure 3: Historic photograph of fresco mural by Frederic Olmstead, depicting marble workers near Fisherman's Wharf, painted circa 1935. Overpainted likely in the 1940s, corridor location identified in 2013. Source: Collection of the San Francisco Art Institute.

Figure 5: Sketch map showing where the photographer was standing for each contemporary digital photograph. Interior photographs are not keyed to this map.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: San Francisco Art Institute

City or Vicinity: San Francisco

County: San Francisco County State: California

Photographer: Page & Turnbull, Inc.

Date Photographed: August and November, 2010; January and February, 2011

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo #1 (CA_San Francisco_San Francisco Art Institute_0001.tif)
South façade, camera facing northwest.

Photo #2 (CA_San Francisco_San Francisco Art Institute_0002.tif)
South façade (far west side), camera facing north.

Photo #3 (CA_San Francisco_San Francisco Art Institute_0003.tif)
South façade (west side), camera facing north.

Photo #4 (CA_San Francisco_San Francisco Art Institute_0004.tif)
South façade main entry, camera facing north.

Photo #5 (CA_San Francisco_San Francisco Art Institute_0005.tif)
South façade (east side), camera facing north.

Photo #6 (CA_San Francisco_San Francisco Art Institute_0006.tif)
South façade arched entry, camera facing northwest.

Photo #7 (CA_San Francisco_San Francisco Art Institute_0007.tif)
Courtyard north façade with fountain (center), camera facing south.

Photo #8 (CA_San Francisco_San Francisco Art Institute_0008.tif)
Northwest corner of courtyard (campanile base) and fountain (center), camera facing northwest.

Photo #9 (CA_San Francisco_San Francisco Art Institute_0009.tif)
Courtyard eastern arcade, camera facing north.

Photo #10 (CA_San Francisco_San Francisco Art Institute_0010.tif)
Campanile south façade, camera facing north.

Photo #11 (CA_San Francisco_San Francisco Art Institute_0011.tif)
South façade (left) and east façade (right), camera facing northwest.

Photo #12 (CA_San Francisco_San Francisco Art Institute_0012.tif)
East façade, camera facing southwest.

Photo #13 (CA_San Francisco_San Francisco Art Institute_0013.tif)
East façade transition from original building (left) to the addition (right), camera facing west.

Photo #14 (CA_San Francisco_San Francisco Art Institute_0014.tif)
East façade building addition, camera facing west.

Photo #15 (CA_San Francisco_San Francisco Art Institute_0015.tif)
North façade, camera facing southwest.

Photo #16 (CA_San Francisco_San Francisco Art Institute_0016.tif)
North façade, camera facing southeast.

Photo #17 (CA_San Francisco_San Francisco Art Institute_0017.tif)
West façade building addition, camera facing southeast.

Photo #18 (CA_San Francisco_San Francisco Art Institute_0018.tif)
View south across building addition roof, camera facing south.

Photo #19 (CA_San Francisco_San Francisco Art Institute_0019.tif)
View southwest across building addition roof, camera facing southwest.

Photo #20 (CA_San Francisco_San Francisco Art Institute_0020.tif)
Transition between library of original building and roof of addition, camera facing east.

Photo #21 (CA_San Francisco_San Francisco Art Institute_0021.tif)
View from campanile over building addition roof (east end), camera facing north.

Photo #22 (CA_San Francisco_San Francisco Art Institute_0022.tif)
Diego Rivera, “Making of a Fresco Showing the Building of a City”, Diego Rivera Room north wall, Camera Facing north.

Photo #23 (CA_San Francisco_San Francisco Art Institute_0023.tif)
Victor Mikhail Arnautoff, “Man Chained”, Anne Bremer Memorial Library Reading Room south wall (left of fireplace), camera facing north.

Photo #24 (CA_San Francisco_San Francisco Art Institute_0024.tif)
Victor Mikhail Arnautoff, “The Creative Act”, Anne Bremer Memorial Library Reading Room south wall (above fireplace), camera facing south.

Photo #25 (CA_San Francisco_San Francisco Art Institute_0025.tif)
Victor Mikhail Arnautoff, "Man Freed", Anne Bremer Memorial Library Reading Room south wall (right of fireplace), camera facing south.

Photo #26 (CA_San Francisco_San Francisco Art Institute_0026.tif)
William Jurgan Hesthal, "The Artist and Society" (1 of 2), Anne Bremer Memorial Library Reading Room south wall (west side), camera facing south.

Photo #27 (CA_San Francisco_San Francisco Art Institute_0027.tif)
William Jurgan Hesthal, "The Artist and Society" (2 of 2), Anne Bremer Memorial Library Reading Room south wall (far west side), camera facing south.

Photo #28 (CA_San Francisco_San Francisco Art Institute_0028.tif)
Raymond Sceptre Boynton, "Western Art", Anne Bremer Memorial Library Reading Room west wall, camera facing west.

Photo #29 (CA_San Francisco_San Francisco Art Institute_0029.tif)
Gordon Langdon, "Arts of Man" (1 of 2), Anne Bremer Memorial Library Reading Room north wall (east side), camera facing north.

Photo #30 (CA_San Francisco_San Francisco Art institute_0030.tif)
Frederick Olmsted, "Arts of Man" (1 of 2), Anne Bremer Memorial Library Reading Room north wall (east side), camera facing north.

Photo #31 (CA_San Francisco_San Francisco Art Institute_0031.tif)
Raymond Sceptre Boynton, "Primitive Art", Anne Bremer Memorial Library Reading Room east wall, camera facing east.

Photo #32 (CA_San Francisco_San Francisco Art Institute_0032.tif)
Ralph Stackpole, "Sculpture", Anne Bremer Memorial Library Reading Room south wall (far east side), camera facing south.

Photo #33 (CA_San Francisco_San Francisco Art Institute_0033.tif)
Ralph Stackpole, "Architecture", Anne Bremer Memorial Library Reading Room south wall (east side), camera facing south.


SAN FRANCISCO


ANCISCO ART INSTITUTE


LAND CRUISER
6LHV738
4FER751
6BPK830

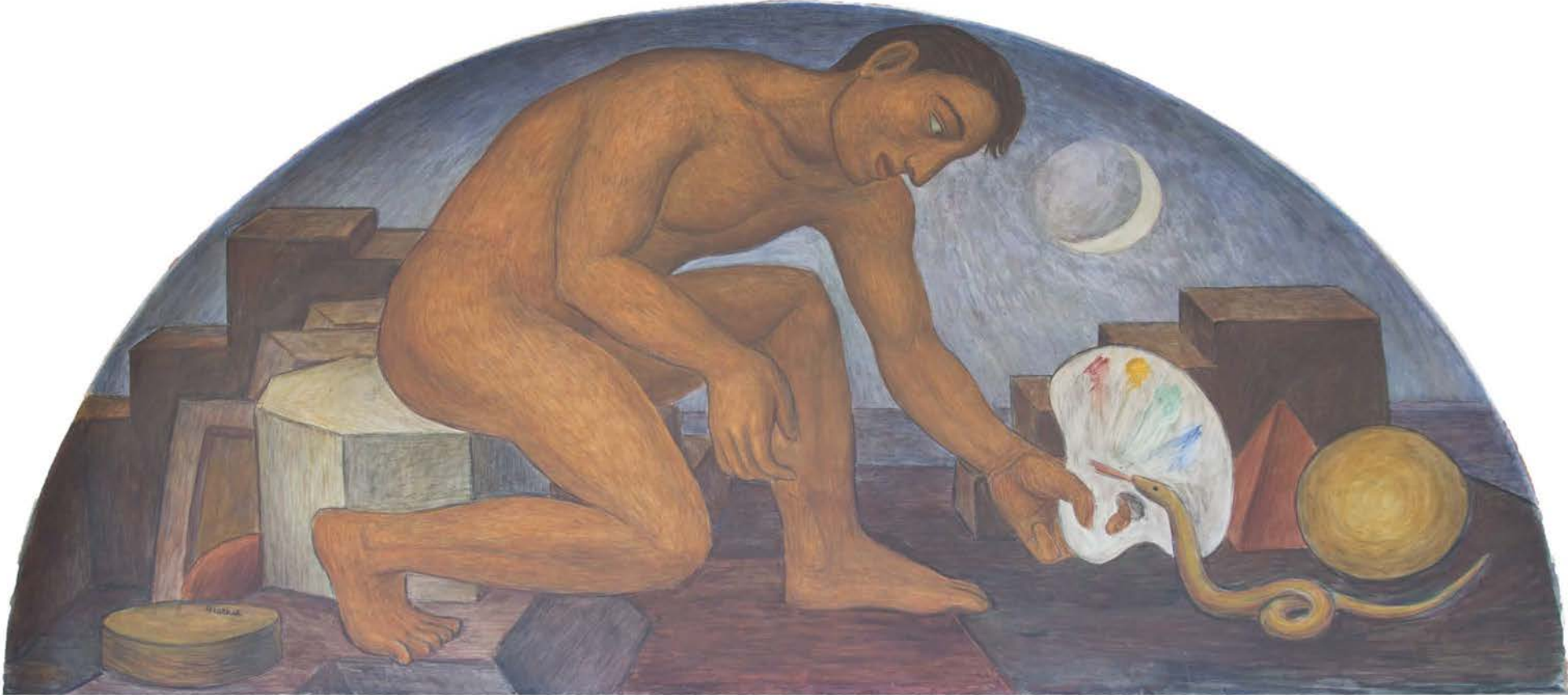

STOP
JONES
TOUR BUSES
AND
VANS
PROHIBITED


STOP


COROLLA

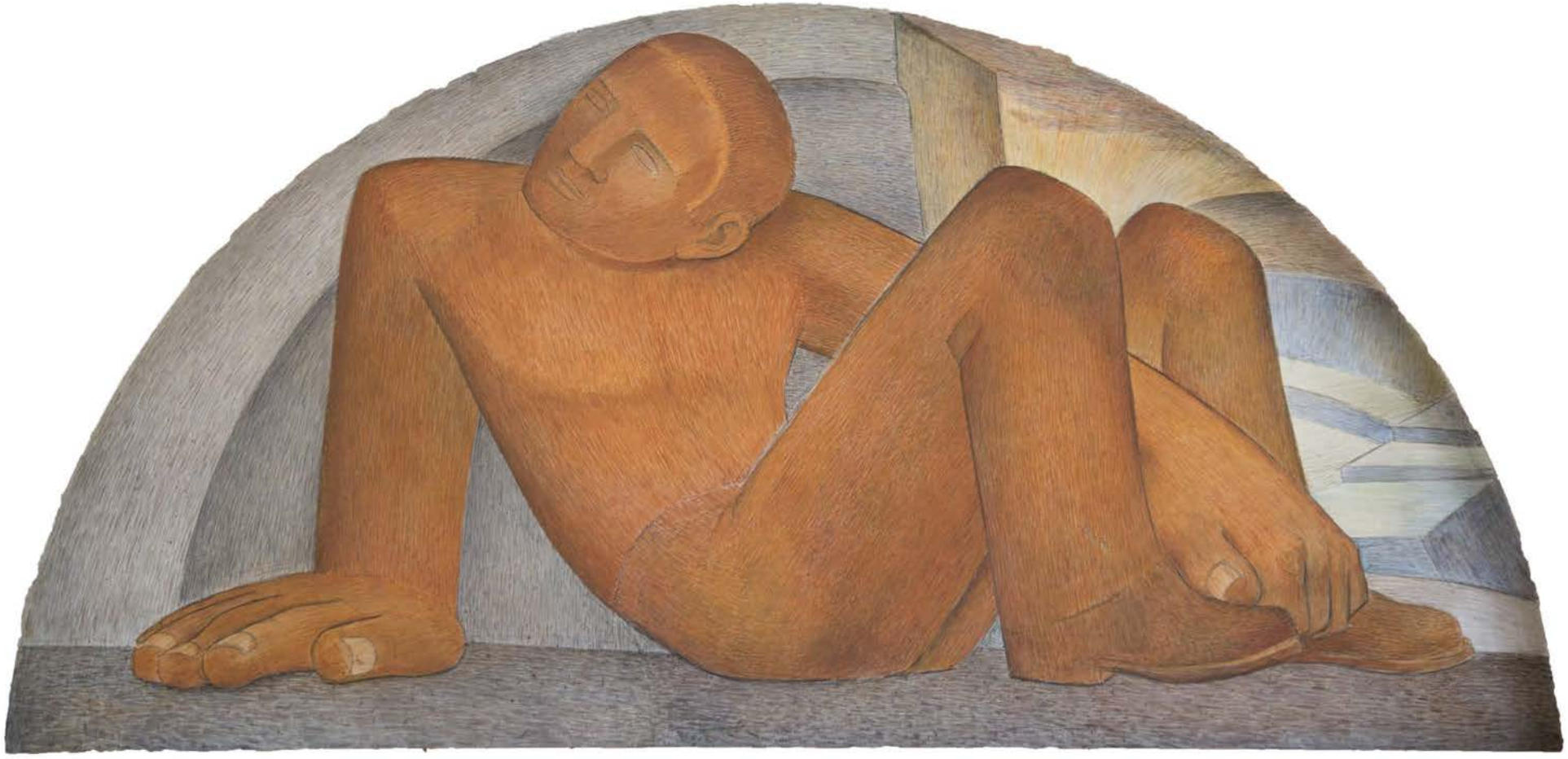

HONDA

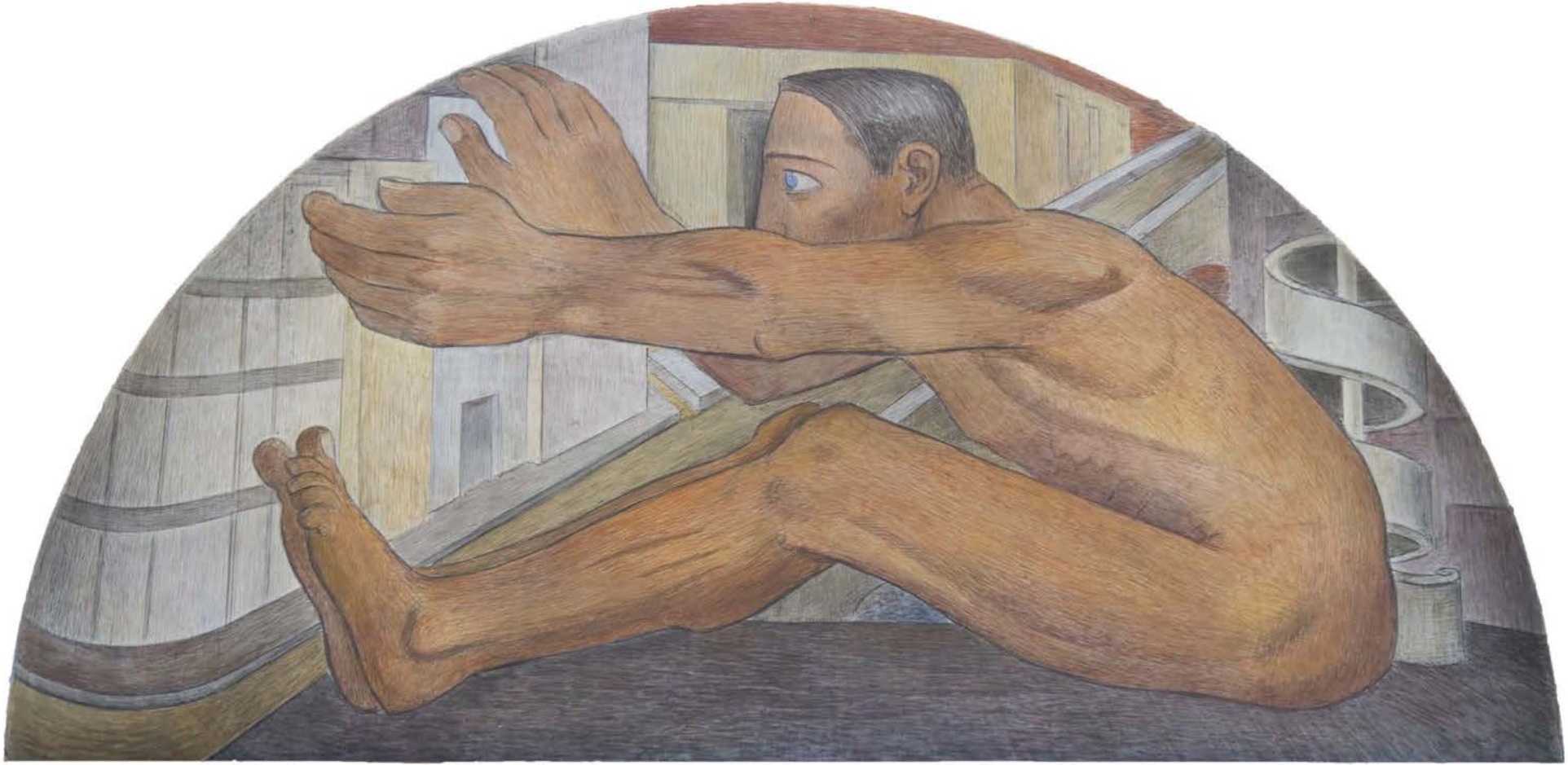

EXIT
DIEGO
DESECRATIONS




F. Olmsted
June 1935


Ray Boynton
1936





National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.
Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: San Francisco Art Institute

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, San Francisco

DATE RECEIVED: 11/20/15 DATE OF PENDING LIST: 12/24/15
DATE OF 16TH DAY: 1/08/16 DATE OF 45TH DAY: 1/05/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000950

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	Y
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	Y	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 1.5.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Okay to sign on 5th

RECOM./CRITERIA_____

REVIEWER Li Crabbe DISCIPLINE_____

TELEPHONE_____ DATE 12.28.2015

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

San Francisco Art Institute
San Francisco County, California
National Register of Historic Places

San Francisco Art Institute comprises a 1926 building designed by architects Bakewell & Brown and a 1969 addition designed by Paffard Keatinge-Clay. The 1926 building is inspired by Beaux Arts and Mediterranean influences, composed of small interconnected multi-volumes that step up Chestnut Street from Jones Street, set into the hill and ranging from one to two stories. This gives the original building the appearance of an Italian villa. Walls are board-formed concrete with wood and steel-framed windows, capped by gabled, tiled roofs. The building is organized around an entrance courtyard with centered tile fountain and a five-story campanile. The building's interior spaces include murals by Diego Rivera. The addition is a cast-in-place concrete building of Brutalist style, supported by concrete pilotis. The building is three stories high and built into the hill which slopes down from Chestnut Street to Francisco Street. The 1969 addition is Brutalist in style, capped by two roof terraces containing sculptural skylights, lecture halls, and an amphitheater. A mezzanine level was added to the 1969 addition in 1973.

The property is eligible for the National Register under Criterion A for its role in the development of American art and arts education. San Francisco Art Institute played a significant role in fostering and promoting American artists in California and the western United States, including the "California School" of abstract expressionism following World War II, Bay Area Figurative art, fine art photography, muralism, avant-garde film, Funk art and Conceptual art. The period of significance extends from 1927 to 1980, achieving exceptional significance via the key roles played by its faculty and graduates in the establishment of major art institutions and internationally recognized artistic movements. The popularity and success of the later schools of art established through the school, including Conceptual Art and New Wave music, as these forms progressed from avant-garde concepts to mass media acceptance in the late 1970s through 1980. The property retains a high degree of historic integrity based on its period of significance, including the 1969 addition and 1973 mezzanine.

The nomination was submitted on behalf of the property owner. The City and County of San Francisco, a certified local government, provided a letter of support with recommended text edits, and also recommended that the property was eligible under Criterion C. Text edits were incorporated but revision to incorporate Criterion C eligibility was outside the scope of the applicant's nomination.

Staff supports the nomination as written and recommends that the State Historical Resources Commission determine that San Francisco Art Institute is eligible for listing in the National Register under Criterion A at the local level of significance, with a period of significance of 1927-1980. Staff recommends the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing in the National Register of Historic Places.

William Burg
State Historian II
November 9, 2015

SAN FRANCISCO
PLANNING DEPARTMENT

1650 Mission St.
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San Francisco,
CA 94103-2479

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415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

October 22, 2015

Julianne Polanco
State Historic Preservation Officer
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA 95816

RE: Planning Department Case No. 2015-011315FED: National Register Nomination for the San Francisco Art Institute, 800 Chestnut Street, San Francisco

Dear Ms. Polanco:

On behalf of the San Francisco Historic Preservation Commission (HPC) and Planning Department, we would like to thank you for the opportunity to comment on the National Register nomination for the San Francisco Art Institute, 800 Chestnut Street, San Francisco. Please find enclosed HPC Resolution No. 756 in support of the National Register nomination, as well the Planning Department's case report and supporting materials used for the Commission hearing.

The HPC agrees that the property is nationally significant under Criterion A for its role in the development of American art and for its contributions to art education in the United States with a period of significance of 1927-1980.

Please note that the HPC strongly recommends that both the 1926 Spanish Colonial Revival style original building designed by Bakewell & Brown (original building) and the 1969 Brutalist addition designed by Paffard Keatinge-Clay (addition) be considered for their significance under Criterion C (Design/Construction). The original building possesses high artistic value and incorporates the distinctive characteristics of the Spanish Colonial Revival style. It displays a series of rough, board-formed concrete (originally painted ochre to resemble adobe brick) and terra cotta roofed buildings surrounding a cloistered courtyard entered through a baroque arch and marked by a tall bell tower. The original building was designed by master architectural firm Bakewell & Brown. James Bakewell and Arthur Brown, Jr. studied architecture with Bernard Maybeck at the University of California in the 1890s. In 1905 Bakewell & Brown founded what was to become one of San Francisco's leading architectural firms and went on to design important California buildings including Berkeley City Hall (1908), Pasadena City Hall (1913), San Francisco City Hall (1915), Temple Emanu-El in San Francisco (1926), San Francisco's Federal Office Building (1936), and various structures at Stanford University and the University of California, Berkeley. In 1932 Brown joined G. Albert Landsburgh to design San Francisco's War Memorial Opera House and the Veterans Auditorium, where, in 1945, President Truman and others signed the United Nations Charter. In 1934 Brown designed San Francisco's Coit Tower, commissioned by Lillie Hitchcock Coit.

The addition was designed by master architect Paffard Keatinge-Clay, who had previously worked with Le Corbusier, Frank Lloyd Wright, and Skidmore, Owings & Merrill. Roger Montgomery, former Dean of the College of Environmental Design at UC Berkeley, in a review from 1969, the year the building was completed, wrote, "the building section Clay invented responds directly to the site to produce a sequence of architectural experiences unmatched elsewhere in this city of stunning sites and spaces." One of the most technically innovative features of the building is the concrete, stepped roof of the lecture hall, which forms an outdoor amphitheater. The 150-foot square studio area is composed of 30-foot concrete structural bays with 20-foot high ceilings punctured by conical skylights angled to the north. The north façade of the building is a concrete slab brise-soleil used as a structural element, and provides privacy while modulating the light of the painting studios. The influence of Corbusier, particularly his Carpenter Center at Harvard, is evident in the materials and details. The addition is considered one of the most striking examples of Brutalist architecture in California.

The HPC also recommends the following minor clarifications and revisions as follows:

Section 7, page 5
Original Building - Primary Façade (Chestnut Street)
Describe the building volumes at this facade
Brackets supporting balconies and hood ornament at windows should be included in the architectural description.
East Façade (Jones Street)
Ornamentation over arched entrance, brackets supporting balconies, and chimney should be included in the architectural description

Section7, Page 6
North Façade (Classrooms)
Delete "the buildings are capped by built up roofs"
Southernmost building monitor lights don't appear to be painted.
6 over 6 casement windows at middle building and painted monitor light at northernmost building should be included in the architectural description.

Section 7, page 8
Addition -East facade
The amphitheater level cantilevers over the third floor. This should be included in the description.
Wide concrete cornice (part of the amphitheater) should be described in more detail.
North façade
Delete first sentence of paragraph. Stair tower is described later in paragraph.

Section 7, page 9
West façade (continues from previous page)
Cast in place concrete "building" is better described as a pop up. Concrete gutters should be included in description of pop up.
Lower and Upper Terraces

Finishes of terraces and the skylights should be included in the architectural description.

Section 7, page 10
Mezzanine(continues from previous page)
Last sentence, remove "to be added"
Historic Integrity
Revise section to include evaluation of the integrity of the Addition as a result of the glass and metal infill beneath the auditorium at the east elevation
Third paragraph is a well-crafted analysis of the two buildings

Section 8, page 12
Statement of Significance
National Register Criteria uses A, B, C, D; while California Register Criteria uses 1, 2, 3. Correct to read "Criterion A" not "Criterion 1." As discussed above, Staff feels the property is also significant under Criterion C for its architecture.

Additional Documentation
Figure 32, "Sculpture" by artist Ralph Stackpole. Artist's death date should be 1973, not 1873.

Please do not hesitate to contact me if you have any questions.

Sincerely,

Shannon M. Ferguson
Preservation Planner
Planning Department, City and County of San Francisco
1650 Mission Street, Suite 400, San Francisco, CA 94103

SAN FRANCISCO
PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. 756

HEARING DATE: OCTOBER 21, 2015

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Date:	October 21, 2015
Case No.:	**2015-011315FED**
Project Address:	**800 Chestnut Street (San Francisco Art Institute)**
Zoning:	RH-3 (Residential House, Three-Family) 40-X Height and Bulk District
Block/Lot:	0049/001
Project Sponsor:	Julianne Polanco, State Historic Preservation Officer California Office of Historic Preservation 1725 23rd Street, Suite 100 Sacramento, CA 95816
Staff Contact:	Shannon Ferguson – (415) 575-9074 shannon.ferguson@sfgov.org
Reviewed By:	Timothy Frye – (415) 575-6822 tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE STATE HISTORIC PRESERVATION OFFICER THAT 800 CHESTNUT STREET (SAN FRANCISCO ART INSTITUTE), LOT 001 IN ASSESSOR'S BLOCK 0049, BE NOMINATED TO THE NATIONAL REGISTER OF HISTORIC PLACES AND THAT, SUBJECT TO REVISIONS, THE OFFICE OF HISTORIC PRESERVATION PROCESS THE NATIONAL REGISTER NOMINATION.

PREAMBLE

WHEREAS, On August 27, 2015, Julianne Polanco, State Historic Preservation Officer, forwarded a request to the San Francisco Planning Department (hereinafter "Department") for review and comment on the nomination of 800 Chestnut Street, also known as the San Francisco Art Institute, on Lot 001 in Assessor's Block 0049, to the National Register of Historic Places (hereinafter "National Register").

WHEREAS, Pursuant to the Certified Local Government Agreement between the Office of Historic Preservation (hereinafter "OHP") and the City and County of San Francisco, the Historic Preservation Commission (hereinafter "Commission") has a forty-five (45) day review and comment period to provide written comments to the OHP before the State Historical Resources Commission takes action on the above-stated National Register nomination.

WHEREAS, The National Register is the official list of the Nation's cultural resources worthy of preservation. The National Register's criteria for evaluating the significance of properties were designed to recognize the accomplishments of all peoples who have made a contribution to the

Nation's heritage in the areas of Events, Persons, Design/Construction, and Information Potential. The four National Register criteria are designed to guide state and local governments, federal agencies and others in evaluating potential entries into the National Register.

WHEREAS, At its hearing on October 21, 2015, the Commission, acting in its capacity as San Francisco's Certified Local Government Commission, reviewed the nomination of 800 Chestnut Street, the San Francisco Art Institute, to the National Register.

WHEREAS, In reviewing the nomination, the Commission has had available for its review and consideration reports, photographs, and other materials pertaining to the nomination contained in the Department's case file, and has reviewed and heard testimony and received materials from interested parties during the public hearing on the Project.

WHEREAS, According to the nomination's summary, 800 Chestnut Street, the San Francisco Art Institute, is nationally significant under National Register Criterion A (Events) for its role in the development of American art and for its contributions to art education in the United States

WHEREAS, The Commission recognizes that 800 Chestnut Street, the San Francisco Art Institute, was listed as San Francisco Landmark No. 85 in 1977, and that the Landmark ordinance only applies to the 1926 Spanish Colonial Revival style building designed by architects Bakewell & Brown and constructed in 1926.

WHEREAS, The property also includes a 1969 Brutalist style addition designed by Paffard Keatinge-Clay.

WHEREAS, The Commission agrees that the entire property is nationally significant under National Register Criteria A (Events), but also finds that the entire property is significant at the statewide level under Criterion C (Design/Construction).

WHEREAS, The Commission relies on National Register nominations as vital documentation and evidence for the significance of historic resources in San Francisco, the nomination would benefit from additional minor clarifications as outlined in the Planning Department's National Register Nomination Case Report.

WHEREAS, Properties listed in the National Register of Historic Places are automatically included in the California Register of Historical Resources and afforded consideration in accordance with state and local environmental review procedures.

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby supports the nomination of 800 Chestnut Street, the San Francisco Art Institute, to the National Register, but strongly recommends that it be revised to include nomination under Criterion C (Design/Construction) for the following reasons:

- both buildings are the work of master architects,

- both buildings are important examples of their respective architectural styles,
- and both buildings possess high artistic value;

and that the nomination include minor clarifications and revisions as outlined in the Planning Department's National Register Nomination Case Report, incorporated herein by reference, and as follows:

- Section 7, Page 10: revise section to include evaluation of the integrity of the Addition as a result of the glass and metal infill beneath the auditorium at the east elevation,
- Additional Documentation Figure 32: artist Ralph Stackpole's death date be corrected to read 1973;

BE IT FURTHER RESOLVED that, subject to these revisions, the Historic Preservation Commission hereby **recommends** that the property located at 800 Chestnut Street, the San Francisco Art Institute, located on Lot 001 in Assessor's Block 0049, be nominated to the National Register of Historic Places, and that the Office of Historic Preservation process the National Register nomination.

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Recording Secretary to transmit this Motion, and other pertinent materials in the case file 2015-011315FED to the State Historic Preservation Officer.

I hereby certify that the foregoing Motion was **Adopted** by the Historic Preservation Commission on October 21, 2015.

Jonas P. Ionin

Commission Secretary

AYES:	Wolfram, Hyland, Hasz, Johns, Matsuda, Pearlman
NAYS:	
ABSENT:	Johnck
RECUSED:	
ADOPTED:	October 21, 2015

SAN FRANCISCO
PLANNING DEPARTMENT

National Register Nomination Case Report

HEARING DATE: OCTOBER 21, 2015

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
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Planning
Information:
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Date:	October 21, 2015
Case No.:	**2015-011315FED**
Project Address:	**800 Chestnut Street (San Francisco Art Institute)**
Zoning:	RH-3 (Residential House, Three-Family) 40-X Height and Bulk District
Block/Lot:	0049/001
Project Sponsor:	Julianne Polanco, State Historic Preservation Officer California Office of Historic Preservation 1725 23rd Street, Suite 100 Sacramento, CA 95816
Staff Contact:	Shannon Ferguson – (415) 575-9074 shannon.ferguson@sfgov.org
Reviewed By:	Timothy Frye – (415) 575-6822 tim.frye@sfgov.org
Recommendation:	**Send resolution of findings recommending that, subject to revisions, OHP approve nomination of the subject property to the National Register**

BACKGROUND

In its capacity as a Certified Local Government (CLG), the City and County of San Francisco is given the opportunity to comment on nominations to the National Register of Historic Places (National Register). Listing on the National Register of Historic Places provides recognition by the federal government of a building's or district's architectural and historical significance. The nomination materials for the individual listing of the San Francisco Art Institute at 800 Chestnut Street were prepared by Page & Turnbull.

PROPERTY DESCRIPTION

800 Chestnut Street, also known as the San Francisco Art Institute, is located in San Francisco's Russian Hill neighborhood on the northwest corner of Chestnut and Jones streets. The property comprises two buildings: the 1926 Spanish Colonial Revival style original building designed by Bakewell & Brown (original building) and the 1969 Brutalist addition designed by Paffard Keatinge-Clay (addition). Constructed of board formed concrete with red tile roofs, the original building is composed of small interconnected multi-level volumes that step up from Chestnut Street to Jones Street and range from one to two stories and features a five-story campanile, Churrigueresque entranceway and courtyard with tiled fountain. The interior includes murals painted by Diego Rivera, Victor Arnautoff, Ray Boynton, William Hesthal, Gordon Langdon, Frederick Olmsted, Ralph Stackpole and SFAI students. Constructed of cast in place concrete, the addition is supported by concrete pilotis, is three stories tall and built into the slope of the hill. Interior spaces include a central, triple-height studio space and double-height classrooms with a

mezzanine level above. There are two roof terraces: a lower terrace with sculptural skylights and an upper terrace with an amphitheater.

In 1977, the original building was designated as Landmark No. 85 through Ordinance No. 208-77. The addition was not included in landmark designation as it was not yet age eligible. Both the original building and addition were surveyed as part of the Department of City Planning's 1976 survey. The survey notes the original building and addition "are equally valid architectures, disparate styles, playful, human, and [have] visually creative spatial disproportions."

NATIONAL REGISTER CRITERIA

The National Register is the official list of the Nation's cultural resources worthy of preservation. The National Register's criteria for evaluating the significance of properties were designed to recognize the accomplishments of all peoples who have made a contribution to the Nation's heritage. The following four National Register criteria are designed to guide state and local governments, federal agencies and others in evaluating potential entries into the National Register:

Criterion A (Event):	that are associated with events that have made significant contribution to the broad patterns of history; or
Criterion B (Person):	that are associated with the lives of persons significant in our past; or
Criterion C (Design/Construction):	that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
Criterion D (Information Potential):	that yielded, or may likely yield, information important in prehistory or history.

According to the nomination's summary, the San Francisco Art Institute is nationally significant under Criterion A (events) for its role in the development of American art and for its contributions to art education in the United States. The identified period of significance is 1927 through 1980. This period begins with the construction date of the original building and ends with the significant contributions of faculty and students in the fields of photography, video, performance, body art and installation through the 1970s. Because 1980 is less than fifty years old, it falls under Criteria Consideration G: Properties that have achieved significance Within the Past Fifty Years. Ordinarily properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, a property achieving significance within the past 50 years is eligible if it is of exceptional importance under Criteria Consideration G. The nomination states that the "students and faculty contributed significantly to the American arts up to, including and through 1980, and their contributions have become part of the American artistic lexicon... and are significant in the history of American art."

The San Francisco Art Institute's is not nominated for its significance under Criterion C (Design/Construction). The nomination simply notes that the original building and addition were designed by prominent architects and are considered important examples of their respective styles.

The Department agrees that the property is nationally significant under Criterion A for its contribution to American art. However, the Department feels the property also should be nominated under Criterion C. The original building possesses high artistic value and incorporates the distinctive characteristics of the Spanish Colonial Revival style. It displays a series of rough, board-formed concrete (originally painted ochre to resemble adobe brick) and terra cotta roofed buildings surrounding a cloistered courtyard entered through a baroque arch and marked by a tall bell tower. The original building was designed by master architectural firm Bakewell & Brown. James Bakewell and Arthur Brown, Jr. studied architecture with Bernard Maybeck at the University of California in the 1890s. In 1905 Bakewell & Brown founded what was to become one of San Francisco's leading architectural firms and went on to design important California buildings including Berkeley City Hall (1908), Pasadena City Hall (1913), San Francisco City Hall (1915), Temple Emanu-El in San Francisco (1926), San Francisco's Federal Office Building (1936), and various structures at Stanford University and the University of California, Berkeley. In 1932 Brown joined G. Albert Landsburgh to design San Francisco's War Memorial Opera House and the Veterans Auditorium, where, in 1945, President Truman and others signed the United Nations Charter. In 1934 Brown designed San Francisco's Coit Tower, commissioned by Lillie Hitchcock Coit.

The addition was designed by master architect Paffard Keatinge-Clay, who had previously worked with Le Corbusier, Frank Lloyd Wright, and Skidmore, Owings & Merrill. Roger Montgomery, former Dean of the College of Environmental Design at UC Berkeley, in a review from 1969, the year the building was completed, wrote, "the building section Clay invented responds directly to the site to produce a sequence of architectural experiences unmatched elsewhere in this city of stunning sites and spaces." One of the most technically innovative features of the building is the concrete, stepped roof of the lecture hall, which forms an outdoor amphitheater. The 150-foot square studio area is composed of 30-foot concrete structural bays with 20-foot high ceilings punctured by conical skylights angled to the north. The north façade of the building is a concrete slab brise-soleil used as a structural element, and provides privacy while modulating the light of the painting studios. The influence of Corbusier, particularly his Carpenter Center at Harvard, is evident in the materials and details. The addition is considered one of the most striking examples of Brutalist architecture in California.

Staff is unfamiliar with the many artists listed in the later years of the period of significance and many readers may also be unfamiliar with them. Staff recommends including a summary of these artists and their contributions that make them eligible under Criterion G. It would also be helpful to include examples of art from the different art movements in the additional documentation section.

Other, more minor clarifications and revisions include the following:

<u>Section 7, page 5</u>
<u>Original Building - Primary Façade (Chestnut Street)</u>
Describe the building volumes at this facade

Brackets supporting balconies and hood ornament at windows should be included in the architectural description.

East Façade (Jones Street)

Ornamentation over arched entrance, brackets supporting balconies, and chimney should be included in the architectural description

Section7, Page 6

North Façade (Classrooms)

Delete "the buildings are capped by built up roofs"

Southernmost building monitor lights don't appear to be painted.

6 over 6 casement windows at middle building and painted monitor light at northernmost building should be included in the architectural description.

Section 7, page 8

Addition - East facade

The amphitheater level cantilevers over the third floor. This should be included in the description.

Wide concrete cornice (part of the amphitheater) should be described in more detail.

North façade

Delete first sentence of paragraph. Stair tower is described later in paragraph.

Section 7, page 9

West façade (continues from previous page)

Cast in place concrete "building" is better described as a pop up. Concrete gutters should be included in description of pop up.

Lower and Upper Terraces

Finishes of terraces and the skylights should be included in the architectural description.

Section 7, page 10

Mezzanine(continues from previous page)

Last sentence, remove "to be added"

Historic Integrity

Third paragraph is a well-crafted analysis of the two buildings

Section 8, page 12

Statement of Significance

National Register Criteria uses A, B, C, D; while California Register Criteria uses 1, 2, 3. Correct to read "Criterion A" not "Criterion 1." As discussed above, Staff feels the property is also significant under Criterion C for its architecture.

ACTION REQUESTED

- Review the completed National Register of Historic Places Registration Form;
- Provide comments on whether the San Francisco Art Institute meets the criteria of signficance of the National Register; and
- Recommend or not recommend the nomination of the San Francisco Art Institute for listing on the National Register.

BASIS FOR RECOMMENDATION

- The property is eligible for listing on the National Register of Historic Places under Criterion A (Events) and Criterion C (Design/Construction).

RECOMMENDATION:	**Send resolution of findings recommending that, subject to revisions, SHPO should approve nomination of the property to the National Register**

Attachments:
Draft Resolution
Letter from Julianne Polanco, State Historic Preservation Officer
National Register of Historic Places Registration Form
Ordinance No. 208-77, Resolution No. 7569, and Case Report for Landmark No. 85

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November 19, 2015

J. Paul Loether
Deputy Keeper and Chief, National Register and National Historic Landmark Program
National Register of Historic Places
National Park Service 2280
1201 I (Eye) Street, NW, 8th Floor
Washington, DC 20005

Subject: **San Francisco Art Institute**
San Francisco County, California
National Register of Historic Places

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for San Francisco Art Institute to the National Register of Historic Places. This property is located in San Francisco, San Francisco County, California. On October 30, 2015, the State Historical Resources Commission unanimously found the property eligible for the National Register under Criteron A at the local level of significance.

The property is nominated on behalf of the property owner. The nomination received a letter of support from the City and County of San Francisco's Historic Preservation Commission.

If you have any questions regarding this nomination, please contact William Burg of my staff at 916-445-7004.

Sincerely,

Julianne Polanco
State Historic Preservation Officer

Enclosures