

GOLDEN GATE INTERNATIONAL EXPOSITION, PALACE OF FINE
AND DECORATIVE ARTS & ANNEX
(Naval Station Treasure Island, Building Nos. 3 & 111)
California Avenue, Treasure Island
San Francisco
San Francisco County
California

HABS CA-2785-B
CA-2785-B

HABS
CA-2785-B

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
PACIFIC GREAT BASIN SUPPORT OFFICE
National Park Service
U.S. Department of the Interior
600 Harrison Street
San Francisco, CA 94103

HISTORIC AMERICAN BUILDINGS SURVEY

GOLDEN GATE INTERNATIONAL EXPOSITION
Palace of Fine and Decorative Arts
(Naval Station Treasure Island, Building Nos. 3 & 111)

HABS No. CA-2785-B

Location: Located on Treasure Island, on the southeast side of California Avenue at the southern end of Avenue B, northeast of the main, gated entrance to the former Treasure Island Naval Station.

USGS Oakland West Quadrangle (7.5') 1993
UTM Coordinates: 10.555905.4185742

Present Owner: Base Realignment and Closure
Program Management Office West
1455 Frazee Road, Suite 900
San Diego, California 92108-4310

Present Occupants: At the time of recordation, Treasure Island Development Authority (TIDA) occupied the subject building under a lease with the U.S. Navy.

Significance: The Palace of Fine and Decorative Arts is significant as one of the best remaining examples of buildings constructed on Treasure Island as part of the 1939-40 Golden Gate International Exposition (GGIE). The building served as the Palace of Fine and Decorative Arts during the GGIE and was constructed to serve as one of two hangar buildings built for the San Francisco airport that was planned for the island. The building is a successful example of Art Moderne style commercial architecture from the late 1930s and retains integrity to its period of significance between 1938 and 1940.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: The Palace of Fine and Decorative Arts was completed in mid-1938. According to architectural drawings, the initial designs for this building began in mid-1936 and were completed by January 1937, when construction began. Later known as Building 3, it was near completion in August 1938 when the Hall of Transportation was dedicated.¹
2. Engineers and Architect: George William Kelham, the Golden Gate International Exposition's Chairman of the Architectural Commission, in collaboration with William Peyton Day, Vice President of the GGIE and its Director of Public Works, designed the Palace of Fine and Decorative Arts as well as the other two permanent buildings (Administration Building and Hall of Transportation). Both architects had well established and prominent architectural practices in San Francisco by the time of the GGIE. Numerous substantial commercial, institutional and civic buildings, several of which are designated historically significant today, are credited to each architect.

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

¹ "First Clipper Ship Makes Landing at Treasure Isle," *San Francisco Chronicle*, August 31, 1938, 16:2; "Officials to Dedicate Air Hall Tomorrow," *San Francisco Chronicle*, October 25, 1938, 10:5; "Air Transport Hall Dedicated," *San Francisco Chronicle*, October 27, 1938, H5:7; Architectural Drawings on file at the City and County of San Francisco, Department of Public Works, Bureau of Engineering: San Francisco Bay Exposition, "Palace of Fine Arts Elevations," Sheet AFA-3, July 29, 1938, revised October 10, 1938; "West Hangar, East Hangar Reverse of Same: First Floor Plan and Plot Plan," Sheet 1, June 1, 1936; "West Hangar, East Hangar Reverse of Same: Elevations and Sections," Sheet 3, PWC # 75095, June 1, 1936; "West Hangar Building: Sections" circa 1936.

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became UCLA's campus: Haines Hall, Powell Library, Moore Hall and the Men's Gymnasium (Harmon Gym).²

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

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

In contrast to Kelham's traditional training at the l'Ecole des Beaux Arts, the younger William Peyton Day trained first as a civil engineer. Raised in San Francisco, Day received his Bachelor of Science and Civil Engineering degrees from University of California, Berkeley in 1905. Holding a license in both architecture and civil engineering, three years after his completion of academic training he began a seven year partnership with a prominent local civil engineer and bridge designer, John Buck Leonard. The engineering firm of Leonard and Day existed between 1908, and 1916, when Day established a new firm with l'Ecole trained architect Charles Peter Weeks. It was during his tenure with Weeks and Day that he designed some of Northern California's finest buildings. Among them were San Francisco's Mark Hopkins (1926) and Sir Francis Drake (1928) hotels, the Chronicle Building, Huntington Apartments (1924), the Art Deco Cathedral Apartments (1927), the State Library and Courts Building (1913-28) in Sacramento, the Art Deco Fox Theater (1928) in Oakland, the Renaissance Revival St. Claire Hotel (1926) in San Jose, a Beaux Arts/Classical Revival State

² United States Bureau of the Census, Population Schedule, 1930, Essex County, Enumeration District 139, p19, Line 47; Henry A. Whitney and Elsie Rathburn Whitney, *Biographical Dictionary of American Architects, Deceased* (Los Angeles: New Age Publishing, 1956), 334.

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Office Building in San Francisco, and the Italian Renaissance-style Don Lee Building (also known as the Cadillac Showroom) (1921). The latter four buildings designed by Weeks and Day during Day's tenure are now listed on the National Register of Historic Places. After Weeks' death in 1927, Day continued his architectural practice with his own firm of Day and Associates.

In his capacity as Vice President, Director of Works, and acting chief engineer for the GGIE, Day was responsible for all construction aspects of the Exposition, including the construction of the 400 acre island, its infrastructure, landscaping and all Exposition buildings, which together required a budget of about \$50,000,000. He was uniquely qualified for these responsibilities, because at the time of the fair's construction, Day was one of the few men in the country licensed in both architecture and civil engineering. Although individually Day did not prepare designs for any of the buildings on the island, he provided the guiding principles in the determination of design and construction. Day conducted the first surveys of the potential new island and laid out the plan for dredging and filling of Treasure Island.³ After the Exposition closed, Day continued his practice and was placed in charge of the San Francisco International Airport's construction in 1951. He retired in 1955 and died in 1966.

3. Original and subsequent use: The initial use of this building was as the Palace of Fine and Decorative Arts for the Golden Gate International Exposition between 1938 and 1940. In early 1941, the Navy began occupation of the building, using it as the Navy's Port Control Office during World War II. After the war, the building served as a Navy Ship Repair Shop in addition to other uses such as a training school, and equipment repair shop. During the late 1990s, the hangar functioned as a sound stage for various film and television production. Currently the building is vacant.
4. Builder: San Francisco Bay Exposition's Department of Public Works
5. Original plans and construction: The Palace of Fine and Decorative Arts is a reinforced concrete building with an open, three-hinge riveted steel arch truss system completed in mid-1938 at a cost of about \$450,000. Rectangular in plan, the building is built on a concrete pile foundation supporting a concrete slab floor. The original hangar portion of the building is symmetrical in plan and measures 335'-0" x 225'-0" and 80'-0" tall with a 40'-0" wide, one-story reinforced concrete section that runs nearly the length of the building's southeast side. A 38'-0" wide and 24'-0" tall fire station addition was added by 1939 to the easternmost corner of this element. Building 3 includes a 48,600 square foot, tall one-story section that wraps around the three other sides of the building. This

³ "World's Fair Buildings: William P. Day," *The Architect and Engineer* March 1938, 38, 46; "Correction," *San Francisco Chronicle*, March 5, 1939, 6:1.

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section is 32'-0" tall with the main curved entrance having a height of about 43'-0". The entire building encompasses 139,485 square feet of space, about 54 percent of which is open beneath the main truss system. All walls are reinforced concrete finished in 2" of gunite. The truss system is anchored by four concrete tapered pylons, or towers, located at each corner of the building. These pylons measure 67' -11' tall and are 24'-0" wide at the base and 18'-0" at the very low-pitched pyramidal top. The arched roof is topped by composite roofing over wood plank deck, with similar roofing over the one-story flat roof element.⁴

6. Alterations and additions: The Palace of Fine and Decorative Arts has been modified numerous times over its 66-year history, most of which was completed by the Navy during its 56-year occupation of Treasure Island. There have only been two known additions to the building, the earliest of which was the wood-frame fire station that was constructed on the easternmost corner of the one-story southern section of the building. Not part of the original design of the building, the fire station (also known as Building 111) was completed by the opening of the GGIE in 1939. The Navy also constructed a smaller two-story wood-frame section on the southeastern corner of the building, most likely during World War II.

While the skeleton of the main façade (north side) remains intact, several of its architectural features have been altered or removed. Although original entry doors were retained, the hardware was removed as were the light reflectors along the marquee (above the main entry) and the metal globe sculpture located on the wood steps that led to the main entry. The wood steps were replaced with concrete steps in 1947 and concrete planters were constructed to the building, on each side of the steps. Several three-light pivot windows and an exterior mounted, double solid batten sliding door were added on the eastern portion of the one-story section on the northwest side and all of the cast steel urns that sat on plaster-coated wood frame pedestals were removed probably at the end of the GGIE. On the northeast side of the fire station both of the original garage openings have been altered. One bay now contains a modern paneled roll-up door, while the other has been infilled with concrete and contains double metal doors.

⁴ Various Architectural Drawings on file at the City and County of San Francisco, Department of Public Works, Bureau of Engineering: San Francisco Bay Exposition, "Palace of Fine Arts Elevations," Sheet AFA-3, July 29, 1938, revised October 10, 1938; "West Hangar, East Hangar Reverse of Same: First Floor Plan and Plot Plan," Sheet 1, June 1, 1936; "West Hangar, East Hangar Reverse of Same: Elevations and Sections," Sheet 3, PWC # 75095, June 1, 1936; "West Hangar Building: Sections" circa 1936; *Official Guidebook: Golden Gate International Exposition, World's Fair on San Francisco Bay*, First Edition. (San Francisco: The Crocker Company, 1939) 37; "Treasure Island has Natural Facilities for Twentieth Century harbor Airport," *San Francisco Chronicle*, August 5, 1938, E6:2.

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The original exhibition floor plan designed for the GGIE was removed after the fair ended. Under the Navy, the interior space of the buildings was regularly remodeled by the construction of partition walls for office space both in the main hangar section and the original one-story segment.

B. Historical Context

For a detailed discussion of the historical context of the Golden Gate International Exposition refer to the narrative report in **HABS No. CA-2785**. Additional documentation on the Naval Training Station on Treasure Island and Yerba Buena Island can be found in **HABS No. CA-2785-A, Hall of Transportation, HABS No. CA-1793-A, Senior Officers' Quarters District, HAER No. CA-233-A, Quarters No. 1, and HAER No. CA-232, Torpedo Assembly Building**.

The Palace of Fine and Decorative Arts (Building 3) was constructed for a dual purpose, first and foremost to serve as a hangar building for the future local airport for the City of San Francisco, and secondly to function as an exhibition building for the Golden Gate International Exposition (GGIE) of 1939-1940, a fair commemorating the completion of the Golden Gate and San Francisco-Oakland Bay bridges. The preliminary negotiations for Pan American Airways formation of a permanent base at Treasure Island began in July 1938. Under the proposed \$250,000 building program that was to be completed by the time of the Exposition, Pan Am would have use of a quarter of the air terminal building (Building 1), one hanger and approximately two acres of land. Both the future airport and GGIE were located on Treasure Island, found just northeast of San Francisco and formed by the Army Corps of Engineers infilling of Yerba Buena Shoals. The task of designing the layout and overall design of all buildings for the fair fell to the GGIE's Board of Architects, which included George Kelham (Chairman 1935-1936) and other noted San Francisco architects.⁵ While many building designs were a collaborative effort, like that of the Palace of Fine and Decorative Arts, designed by both Kelham and William Day, all aspects of each building's drawings (floor plans, elevations, structural, mechanical, plumbing etc.) were prepared and constructed by the GGIE Department of Public Works.

Kelham and Day began designing the Palace of Fine and Decorative Arts in mid-1936. In contrast to many of the main buildings at the GGIE that were designed to follow the fairs overall architectural theme of the "Pageant of the Pacific," which employed modern twists on Pacific Rim motifs, the two hangar buildings were "non-Expositional in character." Rather, they would be similar to many of the new airport terminals constructed during the 1930s and 1940s, which utilized the Streamline/Art Moderne style

⁵ "Clipper Fair Base Pact Near," *San Francisco Chronicle*, July 1, 1938, 11; William P. Day, "Birth of a Fair-How Treasure Island was Conceived and Developed," *Architect and Engineer*, February 1939, 23-24, 29.

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popular at the time.⁶ Design of the buildings was complete by January 1937, when construction of both hangar buildings commenced as the northeastern portion of the island was being filled.⁷ The hangars initially were identical in design, and included steel and glass sliding hangar doors at both ends of the buildings, and skylights running the length of the ridge. Each building's design was altered to accommodate its distinct function for the exposition; however the core hangar section and the attached one-story element remained unchanged. Building of both structures commenced with the construction of the hangar section, which was mostly complete by July 1938. Within a month, the first clipper ship, the Philippine Clipper, landed at the Port of the Trade Winds.⁸ Adjustments to the buildings that were specific to their function, like the fire station, Building 111, and one-story section added on the northeast side of the Palace of Fine and Decorative Arts, were then completed by late October 1938.

As the Palace of Fine and Decorative Arts for the exposition, Building 3 housed over \$20 million in artwork ranging from Gothic tapestries and Renaissance sculptures to contemporary paintings, pottery and furniture designs. Admission to the exhibit was 25 cents, with reduced rates for children and included free lectures and guides to the galleries. The Art in Action exhibit allowed for patrons to view artists at work at bookbinding, weaving, pottery-making, painting and metal work. The interior design of the space was jointly planned by the exposition's Director of the Decorative Arts Division, Dorothy Wright Liebes, and Assistant Director Shepard Vogelgesang. Because of the hangar's massive rectangular space, planning for the interior design of the building was challenging. All of the interior space was divided into a series of connecting rooms of temporary partition construction with the room size and lighting dependent on the art exhibited.⁹

The Exposition ran for just over seven months and closed in late September 1940 amid growing hostility in Europe. With the ever-increasing tension growing between United States and Japan, the Navy jumped at the opportunity to use the 400 acre island adjacent

⁶“America Gets a New Island,” *The Architect and Engineer*, December 1937, 60; San Francisco Bay Exposition, *Official Guide Book*, 75; Carpenter and Totah, *The San Francisco Fair*; To be structurally sound, the Tower of the Sun required steel frame because of its sheer height.

⁷ “Treasure Island Exposition Site Dedicated,” *Nevada State Journal*, November 24, 1937; San Francisco Bay Exposition, Yerba Buena Island Shoals, Navy Public Works Drawing No. 1-3823, “Air Terminal Building,” Sheet 6, circa 1936, Plan Files, “Yerba Buena Island,” City and County of San Francisco, Department of Public Works, Bureau of Engineering; Naval Station Treasure Island, San Francisco, Navy Public Works Drawing No. 1-3805, “Revised Air Terminal Building, 3rd, 4th, Roof, Control Room Plan,” January 1, 1936, Plan Files, “Yerba Buena Island,” City and County of San Francisco, Department of Public Works, Bureau of Engineering.

⁸ The Port of the Trade Winds was a seaplane harbor located on the southeast side of the island. “First Clipper Ship Makes Landing at Treasure Isle,” *San Francisco Chronicle*, August 31, 1938, 16:2; “Officials to Dedicate Air Hall Tomorrow,” *San Francisco Chronicle*, October 25, 1938, 10:5; “Air Transport Hall Dedicated,” *San Francisco Chronicle*, October 27, 1938, H5:7.

⁹ *Official Guidebook: Golden Gate International Exposition*, 61-62; “Building News,” *Architectural Record*, v. 85, 60; Emily Joseph, “Craftsman at San Francisco,” *Magazine of Art*, July 1939, 402-409.

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to their already established facility at Yerba Buena Island for a new Navy station. Plans for the local airport at Treasure Island were postponed and by early 1941 the Navy began its 56-year occupation of Treasure Island. While the Exposition dismantled some of the GGIE buildings, the Navy adapted many for military use, still the Hall of Transportation (Building 2) retained its original use as a hangar during the World War II. By 1946 larger land planes exhausted the use of passenger seaplanes; consequently Pan American Airways terminated flights of its China Clipper from the Port of the Trade Winds.¹⁰

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Palace of Fine and Decorative Arts (Building 3) is one of only three permanent buildings constructed for the Golden Gate International Exposition and proposed local San Francisco airport. Accordingly, this substantial reinforced concrete building is designed in the Art Moderne style in keeping with the Administration Building, which was to be the airport terminal building. Faithful to its original function of a hangar, the building is modest in its Moderne architectural details. The most defining characteristics of its style are the simple tapered pylon and the curved main entrance with scallop marquee and canopy.
2. Condition of Fabric: The building suffered damage during the 1989 Loma Prieta earthquake and is in fair condition. Portions of the stucco siding on the south side of the fire station have detached due to deterioration.

B. Description of Exterior:

1. Overall dimensions: This rectangular building consists of three sections: a hangar segment, a wrapping one-story section and a small one-story fire station. The original hangar segment measures 225'-0" x 335'-0" and is 80'-0" in height while the one-story section is 40'-0" x 287'-0" and 22'-0" tall with the fire station measuring 38'-0" wide and 24'-0" tall. The hangar's northwest and southeast sides are divided into seven bays measuring 41'-0" wide. while the northwest side of the one-story element contains three bays: a central main curved entrance having a height of about 43'-0" and its surrounding wings that measure 32'-0" tall.
2. Foundation: The building is built on a concrete pile foundation supporting a concrete slab floor that is approximately 2'-0" thick.

¹⁰ E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and Their Buildings," Mare Island Naval Shipyard, Base Realignment and Closure, Revision 1, prepared for Environmental Department, Naval Station, March 1996, 4.

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3. Walls: All walls are reinforced concrete parapets finished in 2" of gunite. A concrete water table course at ground level guides water away from the face of the northwest wall and pylons. Six 10'-0" wide piers divide the seven bays on the northwest and southeast sides. Within the bays are two 1'-6" wide pilasters separating the windows. Beneath each window, the wall slopes outward, descending approximately 4'-0". Similar pilasters, each approximately 4'-0" wide are repeated and centered on the pylons. The building is painted off-white and teal.
4. Structural system, framing: The open, three-hinge riveted steel arch truss system is anchored by four concrete tapered pylons, or towers, located at each corner of the building. The fire station has a wood frame.
5. Openings:
 - a. Doorways and doors: The main entrance (northwest side) is offset within a taller one-and-a-half-story curved section highlighted by a scallop marquee and a curved canopy that shelters the seven pairs of glazed, double-swinging doors, which are accessed by concrete-replacement stairs that span the width of the entrance. Galvanized-iron light reflectors, now removed, originally highlighted the marquee.¹¹ Along with the stairs, square-concrete planter boxes were added on both sides of the stairs in 1947. The one-story section on either side of the main entrance is rather plain in comparison; only the eastern portion has an exterior mounted, double solid batten sliding door added by the Navy after the exposition closed. Similarly, the northeast side of the building is stark in design. A large, exterior mounted double solid batten sliding door has replaced the three pairs of original, glass doors. Still evident on this side of the building is the original, hangar door area. The two-story, wood frame addition contains three metal personnel doors.
 - b. Windows: Both the northwest and southeast sides of the main hangar section have seven sets of steel frame windows divided by 10'-0" wide piers. Every set has three windows (each 9'-0" wide by 18'-0" in height), composed of two sets of nine-light fixed windows below six-light pivot windows, separated by a 1'-6" wide pilasters. Fenestration on the one-story southern element imitates that of the hangar, with six-light pivot windows over nine-light fixed steel windows (each window measuring approximately 9' wide by 8'-6" in height). The window pattern is interrupted, however, by the firehouse addition which includes similar pivot as well as fixed steel windows. This façade consists of a

¹¹ Architectural Drawings, San Francisco Bay Exposition, "Palace of Fine Arts – Entrance Lobby – Section," Sheet AFA.7, October 10, 1938, City and County of San Francisco, Department of Public Works, Bureau of Engineering.

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series of three-light metal pivot windows. The fire station contains similar windows and the wood-frame addition, on the southeast corner, has one-over-one double-hung wood windows with lug sills.

6. Roof:

- a. Shape, covering: The arched roof is topped by composite roofing over wood plank deck, with similar roofing over the one-story flat roof element.¹²
- b. Towers: The building includes four concrete tapered pylons, or towers, located at each corner of the building. These pylons measure 67' -11' tall and are 24'-0" wide at the base and 18'-0" at the very low-pitched pyramidal top.

C. Description of the Interior:

1. Floor plans:

- a. Basement: The basement level of this building was not accessible.
- b. First floor: Most of the main hangar section is an open plan. One and two-story office areas are located at the edges of each side of the truss space, each divided into smaller spaces. Portions of these offices were not accessible. The long rectangular lobby includes a Navy-era partition office, reminiscent of the exposition, it retains its curvilinear northeast wall in the main lobby and drop ceiling with large domes that originally had large globe lights. The building includes some of its original interior light fixtures. The original one-story segment on the southeast side of the building was also inaccessible.¹³

¹² Various Architectural Drawings on file at the City and County of San Francisco, Department of Public Works, Bureau of Engineering: San Francisco Bay Exposition, "Palace of Fine Arts Elevations," Sheet AFA-3, July 29, 1938, revised October 10, 1938; "West Hangar, East Hangar Reverse of Same: First Floor Plan and Plot Plan," Sheet 1, June 1, 1936; "West Hangar, East Hangar Reverse of Same: Elevations and Sections," Sheet 3, PWC # 75095, June 1, 1936; "West Hangar Building: Sections" circa 1936; Stephen D. Mikesell, JRP Historical Consulting Services, "Statement regarding potential significance for Treasure Island, as an engineering achievement," January 30, 1998; Sally B. Woodbridge, "Treasure Island Cultural Resource Survey Report," Prepared for Navy Public Works Center, San Francisco Bay, May 14, 1982; GGIE Research Associates. "Application for Registration of Historical Landmark." Treasure Island, Landmark No. 987, Prepared for Navy Public Works Center, San Francisco Bay, October 2, 1989

¹³ Due to safety concerns such as lack of overhead lighting, some areas in Building 3 were not accessible during recordation of the building. For other spaces, access could not be coordinated with the occupant at the time of the recordation. This document, however, provides description and photographs of the interior spaces that best represent the building's historic and architectural significance.

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2. Stairways: Metal ladders that lead to the roof are located within each pylon and were not accessible at the time of this recordation. Simple wood stairs lead to second-story spaces at the northeast, southeast and northwest sides of the hangar area.
3. Flooring: The main hangar section has a poured concrete slab while the flooring in the office is finished with vinyl composite tile floor added by the Navy.
4. Wall and ceiling finish: Partition walls in the office areas are finished in wallboard. The remaining part of the hangar is unfinished.

D. Site:

1. General setting and orientation: The Palace of Fine and Decorative Arts (Building 3) is located on the southeast side of California Avenue at the southern end of Avenue B, northeast of the main, gated entrance to the former Treasure Island Naval Station. The building faces north-northwest and is located approximately three miles west of San Francisco. The Port of the Trade Winds, formerly the runway for seaplanes and today known as Clipper Cove, is sited about 200'-0" feet southeast. Presently, the building is surrounded on the northwest, northeast and southwest sides by a broad expanse of concrete, now primarily utilized as a parking lot. Shrubs of varying sizes are arranged immediately adjacent to the building and remnants of a row of olive trees, dating from the Exposition, line the median between the building and California Avenue.
2. Historic landscape design: While the Golden Gate International Exposition included an elaborate formal landscape design, much of the setting around the Palace of Fine and Decorative Arts was rather simple in its surroundings. A wide concrete walkway led from Parkway Passage, a road that is currently a parking lot, to the main entrance. The northwest and southwest sides of the building were surrounded by a large lawn lined by olive trees that ran, on the north side, from northeast side of the building southwest along California Avenue to Parkway Passage. Shrubs of varying size were planted immediately adjacent to the building. Landscaping on the southeast side of the building consisted of grass. A broad expanse of concrete stretched north from the Port of the Trade Winds to California Avenue, allowing airplanes sufficient access to the hangar building.

PART III: SOURCES OF INFORMATION

- A. Architectural Drawings: On file with the Bureau of Engineering, Department of Public Works, County and City of San Francisco. This facility maintains hundreds of architectural drawings for many buildings constructed for the Golden Gate International Exposition, including the three remaining Exposition buildings on Treasure Island. These

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drawings date from 1936 to present and document many of the numerous interior alterations during the Navy's occupation of the island. Below are just a few key drawings of the numerous architectural plans for the Palace of Fine and Decorative Arts.

San Francisco Bay Exposition. Navy Public Works Drawing No.75095,
"Elevations and Sections for West Hangar (East Hangar reverse of same)"
Sheet 3, June 1, 1936.

_____. "West Hangar, East Hangar Reverse of Same: First Floor Plan and
Plot Plan," Sheet 1, June 1, 1936

_____. "West Hangar Building, Sections." Circa 1936.

_____. San Francisco Bay Exposition, "Palace of Fine Arts Elevations,"
Sheet AFA-3, July 29, 1938, revised October 10, 1938.

The Treasure Island Museum also maintains a small collection of architectural drawings for some Exposition buildings; however, this collection is not open to the public at the present time.

Twelfth Naval District, San Francisco, California. Public Works Department.
U.S. Naval Station Treasure Island, San Francisco, California. "Building
3, Repair Shop, New Entrance, Steps and Platform, Treasure Island."
Drawing 3-514. Navy Public Works Drawing No.75109. Approved
February 25, 1947.

_____. "Water Proofing of Exterior Wall Surfaces of Building 3."
Elevations, Sheet A-2. Navy Contract No. N62474-74-C-3772. Approved
May 21, 1974.

- B. Early Views: The Golden Gate International Exposition is well documented. There is an abundance of photographs at numerous facilities depicting the construction of Treasure Island and the Exposition buildings, as well as day-to-day views of the Exposition and its venues.

"Aerial view of Treasure Island looking south," May 8, 1952. From Record Group 80,
Negative 050852, National Archives and Records Administration.

"Fire at Treasure Island," April 10, 1947, shows the Hall of Transportation and Palace of
Fine and Decorative Arts, from Record Group 80-G, Negative 397192, National
Archives and Records Administration.

- C. Interviews: None

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4. Periodicals:

Architect and Engineer, December 1937, March 1938, and February 1939.

Nevada State Journal, November 24, 1937.

San Francisco Chronicle, August 31, 1938 October 25, 1938, October 27, 1938, March 5, 1939, and July 1, 1939.

- E. Likely Sources not yet investigated: The Golden Gate International Exposition was heavily documented during run between 1939 and 1940. Various collections contain numerous photographs, historic accounts, ephemera and architectural drawings for the fair.

San Francisco Historical Photograph Collection. San Francisco Public Library

Treasure Island Museum, Treasure Island, San Francisco, CA.

Upon operational closure of the former Naval Station Treasure Island, records and materials formerly housed in the Navy’s Treasure Island Museum were collected, catalogued and assembled for shipment. As such, these items were not wholly accessible and were not available to the public at the time of Recordation. Due to the loan of various drawings and materials to those entities operating and maintaining the property by lease, some records were inaccessible or not indexed, including architectural drawings, contracts, and photographs.

San Francisco Golden Gate International Exposition, 1939-40. Special Collections Library, California State University, Fresno

Bancroft Library. University of California, Berkeley.

Environmental Design Archives. University of California, Berkeley.

This facility includes collections for a number of the Exposition architects as well as a general collection on the Golden Gate International Exposition.

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Bernard Maybeck Collection, 1897-1956. Collection 1956-1

Fairs and Expositions Collection, 1893-1967, Series III: Golden Gate International Exposition, San Francisco, 1939. Collection 1999-2.

Gardner A. Dailey collection, 1923-1979. Collection 1999-10

Lewis P. Hobart Collection, 1907-1915. Collection 1986-4,

William G. Merchant Collection, 1934-1941. Collection 1962-2

National Archives and Records Administration (NARA), San Bruno.

F. Supplemental Material:

1. The Site Map, a re-production of a 1995 Navy station map for Naval Training Station Treasure Island, shows the three extant Exposition buildings and also includes a key to exterior photographs.
2. The sketch floor plan of the Palace of Fine and Decorative Arts, based on 1936 plans, shows the approximate floor plan as of November 2003.
3. Drawing 1 is a 1936 architectural drawing of the elevations and sections for the hangar building. This drawing shows truss system as well as the originally designed steel and glass sliding hangar doors and skylights. This plan is on file at the Bureau of Engineering, Department of Public Works, County and City of San Francisco.

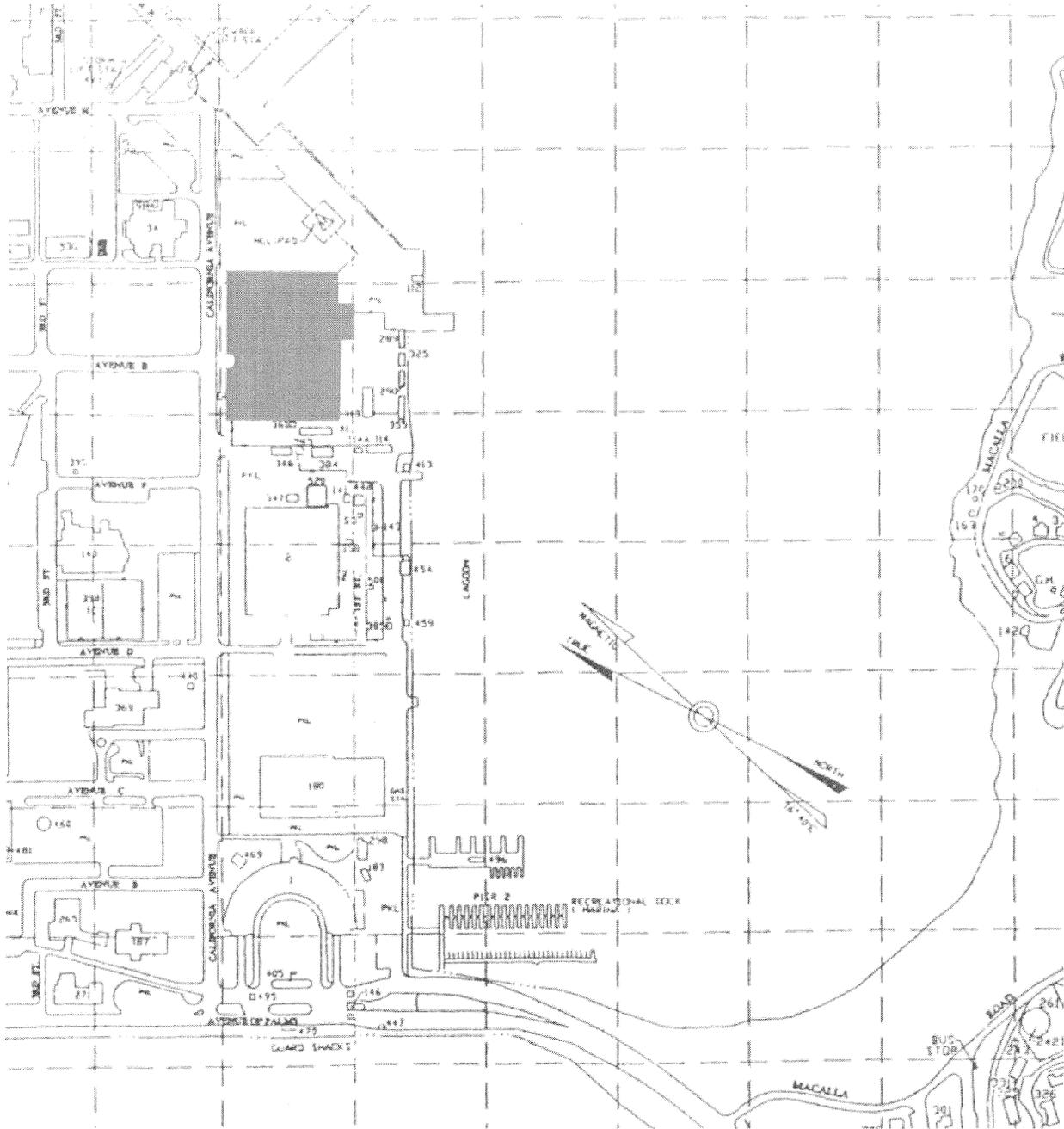
PART IV: PROJECT INFORMATION

This project was undertaken to fulfill the requirements of the Memorandum of Agreement between the Navy and the California State Historic Preservation Officer for the layaway, caretaker maintenance, interim leasing, sale, transfer, and disposal of historic properties on Naval Station Treasure Island

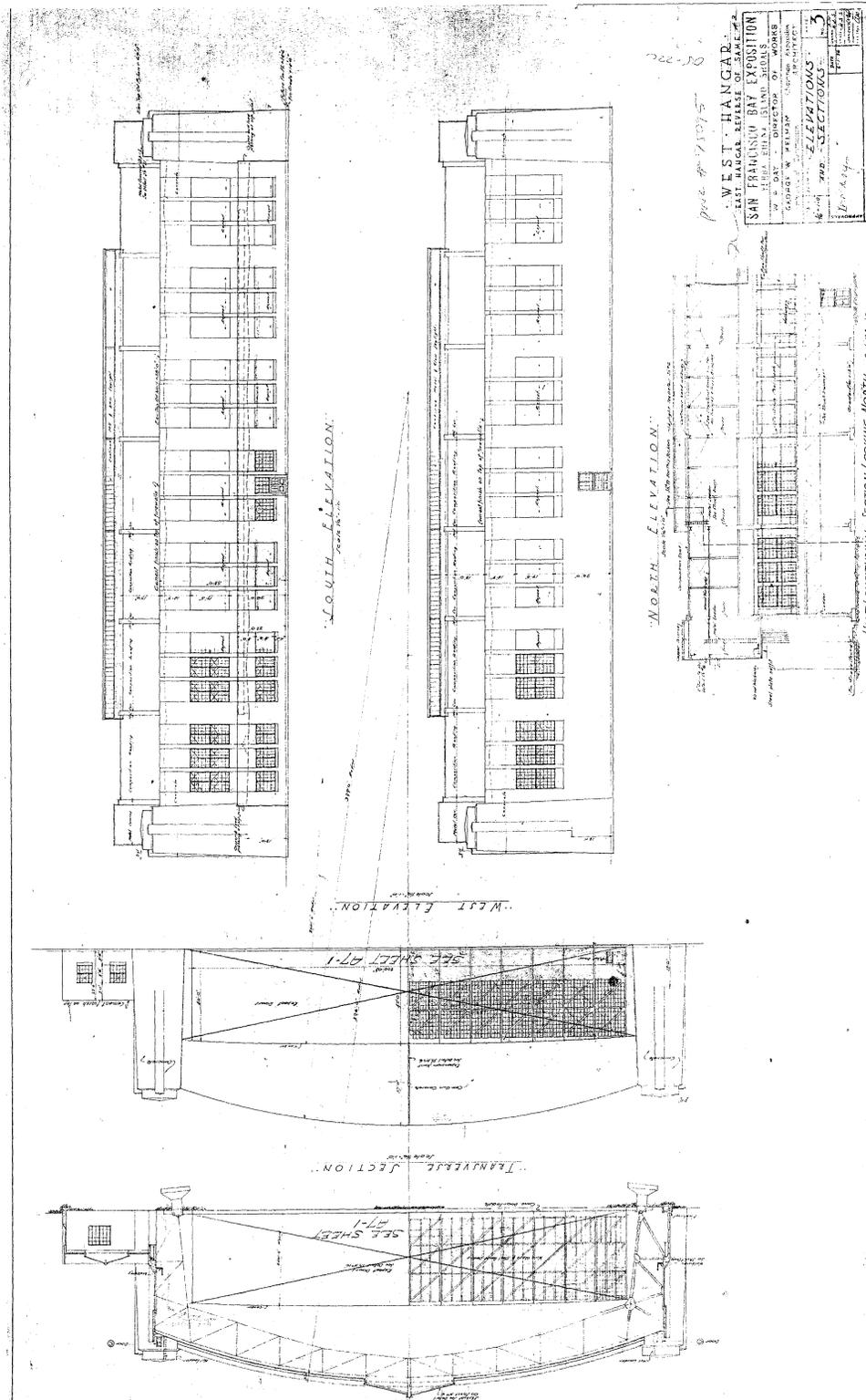
Amanda Blosser and Toni Webb of JRP Historical Consulting prepared this document for Science Applications International Corporation (SAIC) and the Navy. Both Amanda Blosser and Toni Webb conducted the fieldwork, wrote architectural descriptions, and the historic context. Both Ms. Blosser and Ms. Webb conducted research for this project at the California State Library, Treasure Island Museum, County and City of San Francisco, Department of Public Works, Bureau of Engineering. William B. Dewey produced the photography.

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SITE MAP



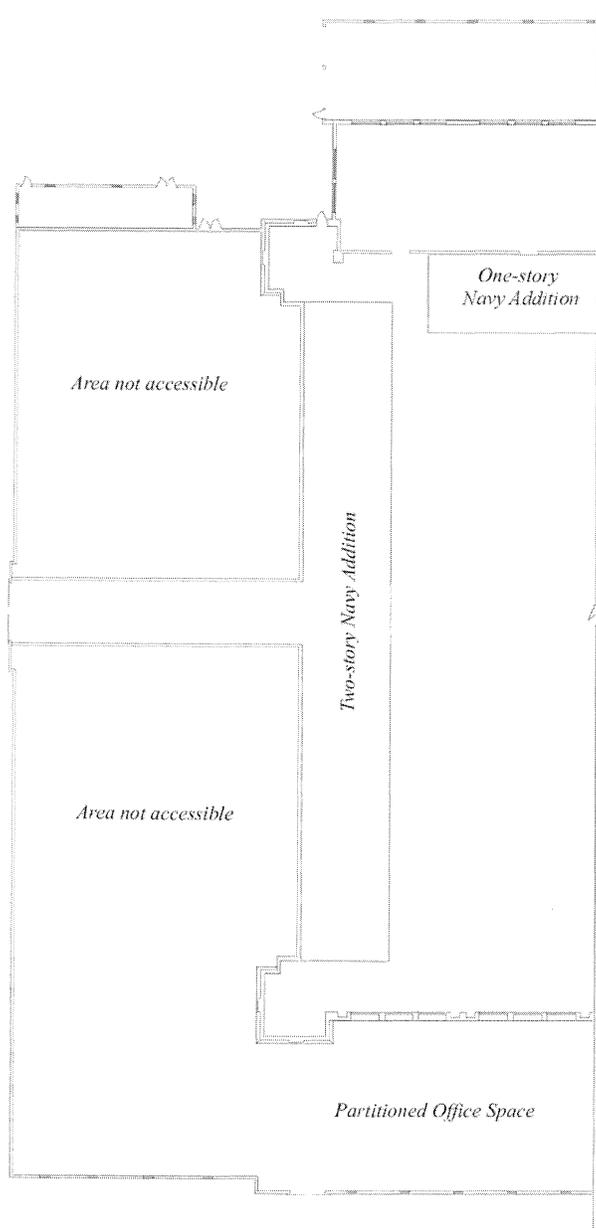
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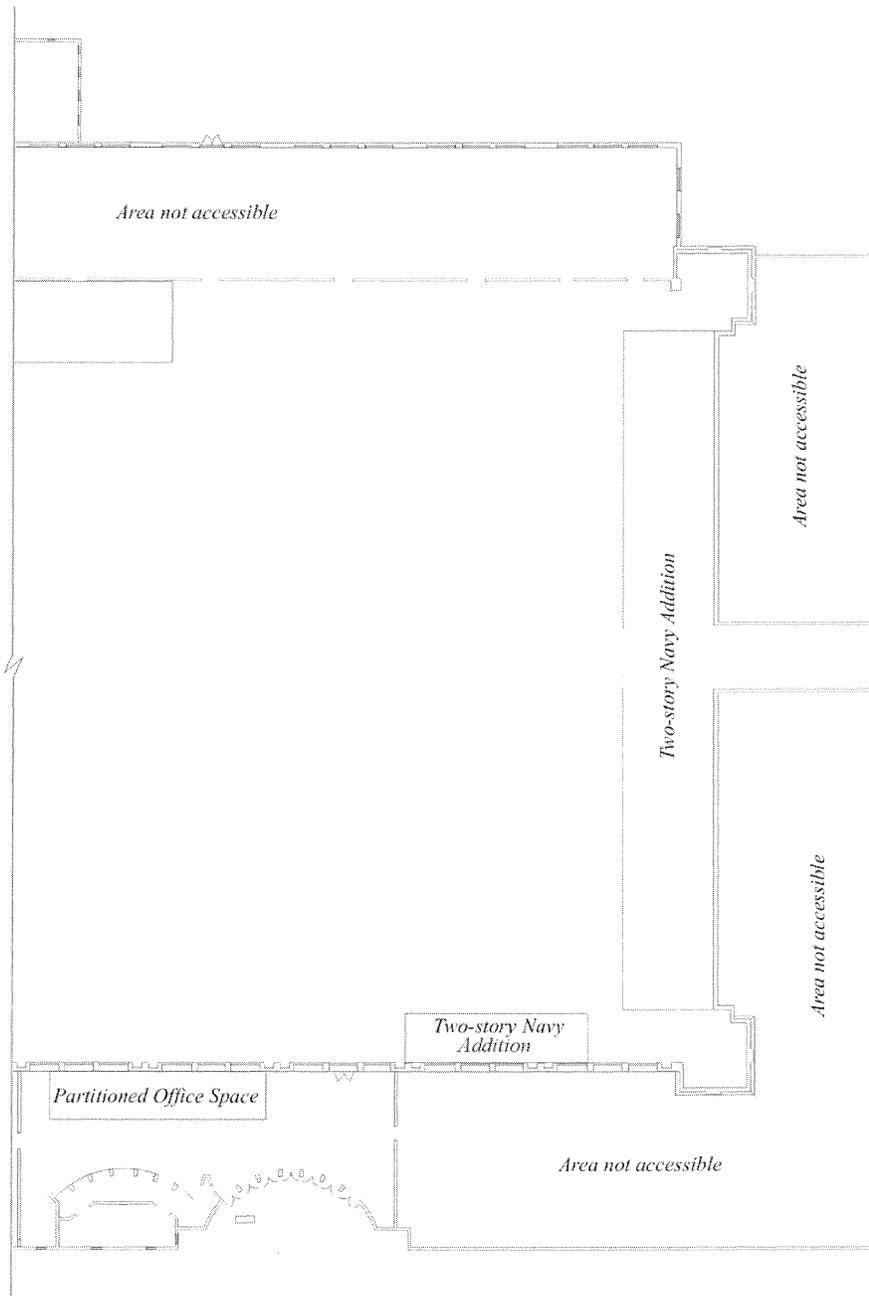
Drawing 1. San Francisco Bay Exposition. Navy Public Works Drawing No.75095, "Elevations and Sections for West Hangar (East Hangar reverse of same)" Sheet 3, June 1, 1936.

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SKETCH PLAN



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Not to scale