FILE NO. 050279 RESOLUTION NO. 278-05

[Landmarking of the Grid of Pollared in the Music Concourse Bowl, Golden Gate Park.]

Resolution urging the Planning Commission, the Planning Department and the Landmarks Preservation Advisory Board to landmark the Music Concourse and to include in the landmarking ordinance language protecting the historic grid of pollarded trees, and urging the Recreation and Park Commission, the Department of Recreation and Park, the Golden Gate Park Concourse Authority and Music Concourse Community Partnership to protect the integrity of existing trees during construction.

WHEREAS, The Music Concourse, the Music Concourse Bowl and the grid of pollarded trees collectively comprise the cultural heart of Golden Gate Park; and

WHEREAS, The grid of pollarded trees and its foliar canopy has been a defining feature of the Music Concourse Bowl since September 9th, 1900, when the new bandshell was dedicated; and

WHEREAS, The grid of trees has faced both the threat of outright removal and danger of damage from new construction--within the last three years alone, there have been three proposals to remove the historic trees; and

WHEREAS, Current construction plans for the renovation of the Music Concourse Bowl (the Surface Improvements Project) contain elements that can result in the loss of many of the historic trees; and

WHEREAS, Under current practice, landmark status for the Music Concourse or the Bowl alone will not protect the trees in a cultural landscape without stronger language; and

WHEREAS, Tree removals and appeals are currently under the sole purview of the Recreation and Park Department with no recourse to appeal outside the department; now, therefore, be it

RESOLVED, That the San Francisco Board of Supervisors urges the Department of Planning and Landmarks Preservation Advisory Board to, with respect to the matter of the pollarded tree grid in the Music Concourse, include language in appropriate landmarking legislation that would protect the tree grid as follows:

1) Institute a public review process before any tree can be removed,
2) Replace gaps in the tree grid in a timely manner,
3) Plant new trees of a large enough size that they can quickly take their place in the design of the grid,
4) Prune all new trees so that they will grow in to match the height and shape of the existing pollarded trees,
5) Plant trees that are of a pre-approved species to reproduce the look, shape, size, and texture of the existing trees,
6) Have all other major tree work approved by an International Society of Aboriculture -certified arborist,
7) Institute policies and procedures so that temporary events do not damage the trees and
8) Institute a public review process for new construction plans, for both historical appropriateness and tree preservation elements; and, be it

FURTHER RESOLVED, That the Board of Supervisors finds that the pollarded grid of trees has been an integral part of San Franciscans' experience of Golden Gate Park for over 100 years and supports enhanced landmarking of the Music Concourse Bown with effective language to protect the trees, to ensure that our heritage is preserved for future generations; and be it

FURTHER RESOLVED, That the Board of Supervisors urges the Department of Recreation and Park, the Recreation and Park Commission, the Golden Gate Park Concourse

Authority and Music Concourse Community Partnership to protect the integrity of existing trees during construction and to replant the entire grid of trees.

SAN FRANCISCO

PLANNING COMMISSION

MOTION NO. 16671

ADOPTING FINDINGS RELATED TO GENERAL PLAN REVIEW AND SECTION 101.1 PRIORITY PLANNING POLICIES FOR THE PROPOSED GOLDEN GATE PARK CONCOURSE UNDERGROUND PARKING FACILITY, ASSOCIATED CONCOURSE SURFACE IMPROVEMENTS, GOLDEN GATE PARK TRANSPORTATION IMPLEMENTATION PLAN ELEMENTS, GROUND LEASE AND BOND FINANCING, PURSUANT TO PROPOSITION J, THE GOLDEN GATE PARK REVITALIZATION ACT, WHICH WAS ADOPTED BY THE VOTERS AS AN INITIATIVE ORDINANCE IN 1998, LOT 1 IN ASSESSOR'S BLOCK 1700.

Applicant, the Golden Gate Park Concourse Authority (the "Project Sponsor"), is seeking the approvals necessary for the construction of a new Underground Parking Facility and associated surface improvements in the Golden Gate Park Music Concourse and certain Transportation Implementation Plan Elements in Golden Gate Park (the "Project"). The Underground Parking Facility and associated surface improvements would be located on vacant land that is immediately north and south of the Music Concourse in Golden Gate Park, after demolition / removal of existing roadways and paved areas. The Underground Parking Facility is generally located under the existing Tea Garden Drive and Academy/Music Concourse Drive in Golden Gate Park, directly adjacent to the New deYoung Museum to the north and directly adjacent to the Academy of Science to the south; Lot 001 in Assessor's Block 1700. The Transportation Improvement Plan ("TIP") Elements would be located throughout Golden Gate Park. This Project is being developed pursuant to Proposition J, the Golden Gate Park Revitalization Act, adopted by the voters as an initiative ordinance in 1998. The Planning Department and Planning Commission must review the Project for consistency with the City's General Plan, and with the Eight Priority Planning Policies set forth in Planning Code Section 101.1 per Charter Section 4.105 and Sections 2A.52 and 2A.53 of the Administrative Code.

On July 1, 2003 and as revised, the Project Sponsor filed an application with the Planning Department for review of the Project's consistency with the General Plan and the Priority Planning Policies contained in Planning Code Section 101.1. The Project is located in a P (Public Use) District and an OS (Open Space) Height and Bulk district.

The Project as originally proposed included Phase I – the Underground Parking Facility and associated surface improvements to the Concourse area ("Surface Improvements"), Phase II – the Underground Through Street between Kennedy Drive near Eighth Avenue to Middle Drive East, and the TIP Elements. In the application for General Plan Consistency filed with the Planning Department on July 1, 2003 and as revised, the Project Sponsor indicated that the

proposed Project consists only of Phase I – Underground Parking Facility and associated Surface Improvements, the TIP Elements, and the associated ground lease and bond finance actions necessary to implement this Project. Descriptions of the ground lease and bond finance arrangements are on file with the Planning Department.

On July 17 and July 24, 2003, this Commission reviewed and considered the FEIR and on July 24, 2003 by Motion No. 16620, upon making certain additional findings and adding certain Improvement Measures, certified the completion of the FEIR. Such Motion is on file with the Secretary of the Commission in File No. 2001.0911E and is incorporated herein by reference.

As part of this General Plan referral determination, the Planning Commission considered certain findings required by CEQA. These findings are set forth in Planning Commission Motion No. 16620, adopted on July 24, 2003. Attachment A, attached hereto and incorporated herein by reference, are part of a series of considerations in connection with approval for the Project, as more particularly defined in Attachment A, including Exhibit 1 – Mitigation Measures and Exhibit 2 – GGPCA Mitigation Monitoring and Reporting Program (the "CEQA Findings").

The FEIR files and other Project-related files have been available for review by the Planning Commission and the public at the Planning Department, 1660 Mission Street. Those files are part of the record before the Commission and are incorporated by reference herein.

FINDINGS

1. The above recitals are accurate and constitute findings of the Planning Commission.

2. The Project site is in Golden Gate Park within a P (Public Use) zoning district and an OS (Open Space) Height and Bulk District; Assessor's Block 1700, Lot 1, generally bounded to the north by the New deYoung Museum, John F. Kennedy Drive to the east, the Academy of Science to the south, and the Band Shell to the west. The Music Concourse Bowl is generally situated in between the two separate underground garage structures.

3. Existing paved areas that comprise Tea Garden Drive and Academy / Music Concourse Drive, associated landscaped buffer areas and the Music Concourse area presently occupy the Project site.

4. The Project consists only of Phase I – the Underground Parking Facility and two entrance ramps (from Tenth Ave. and from Academy/Music Concourse Drive), associated Surface Improvements and new landscaping, elimination of approximately 800 surface parking spaces and Transportation Implementation Plan Elements. Phase II – the Underground Through Street, has been specifically withdrawn from the Project due to lack of funding and an unavoidable significant impact on the Rhododendron Dell, an historic resource.

5. The "Music Concourse Underground Parking Facility" proposes to accommodate approximately

800 cars in two, two-level underground structures: one beneath Tea Garden Drive between the New deYoung Museum and the Music Concourse Bowl. The second garage would be beneath Academy/Music Concourse Drive between the California Academy of Sciences building and the Music Concourse Bowl. An underground vehicle tunnel at the east end of the Music Concourse Bowl would connect these two structures. A ramp at Tenth Avenue and Fulton Street, beginning outside the Park, would provide an entrance and exit for the Underground Parking Facility. An additional entrance and exit would be constructed to ramp down from Academy/Music Concourse Drive west of the Academy of Sciences building.

6. The total footprint of the new Underground Parking Facility would be approximately 169,000 square feet. Each of the parking structures would be approximately 113 feet wide; the northern portion, near the New deYoung Museum, would be approximately 602 feet long and accommodate approximately 390 parking spaces. The southern portion of the garage, near the Academy of Sciences, would be approximately 620 feet long and accommodate approximately 410 parking spaces. A combined total of 46 bicycle parking spaces (23 spaces would be provided on the upper level of each garage structure) adjacent to pedestrian access points.

7. The Project would include the reconstruction and restoration of the two easterly pedestrian tunnels and portals in their current locations in order to meet current seismic and structural codes. The parking vehicle access tunnels would pass below the pedestrian tunnels. The existing southwest pedestrian tunnel beneath Academy/Music Concourse Drive would be removed and pedestrian circulation connecting the Shakespeare Garden with the Music Concourse Bowl would be provided through the upper level of the parking facility. The two portals of the southwest pedestrian tunnel would be reconstructed in the Beaux Arts style at the two ends of this new pedestrian passage and would be fitted with glass security and weather doors.

8. The City, acting through the Concourse Authority and the Recreation and Park Commission, as landlord (collectively, the "Landlord"), is seeking to enter a ground lease (the "Lease") with Music Concourse Community Partnership ("MCCP") in order to facilitate the financing and construction of an Underground Parking Facility (the "Facility") under the Golden Gate Park Music Concourse (the "Concourse") as contemplated by Proposition J, approved by the voters of the City in June 1998. The Lease would create a leasehold interest for MCCP in the underground portion of the Concourse where the Facility is to be located.

9. MCCP would construct the Facility pursuant to the terms of a work letter agreement between the Landlord and MCCP, which would be attached as an exhibit to the Lease. To finance construction of the Facility, MCCP would leverage the charitable contributions for this Project through a loan of the proceeds of the issuance of a series of tax-exempt revenue bonds (the "Bonds") by the Association of Bay Area Governments ("ABAG"). Debt service on the Bonds would be paid pursuant to the terms of a loan agreement between MCCP and ABAG; such payments would be made from funds available under MCCP's philanthropic fundraising program as well as revenues generated by the operation of the new Underground Parking Facility. MCCP would execute a leasehold deed of trust relating to its leasehold interest under the Lease as partial security for the Bonds. MBIA Insurance Corporation is expected to issue a municipal bond insurance policy insuring payment of principal and interest on the

Bonds.

10. MCCP would hold title to the improvements constituting the new Underground Parking Facility and would operate the new parking facility under the oversight of the Landlord for the duration of the Lease. The Lease term would extend to the earlier of (i) the retirement of the Bonds or (ii) 35 years, unless it is otherwise terminated pursuant to its terms. Upon expiration or other termination of the Lease, title to the improvements shall be transferred to the City along with any remaining cash balances from MCCP's philanthropic fundraising program.

11. Prior to taking any action on the Project, the Planning Commission reviewed and considered the information in the FEIR and associated documents and files, reviewed the Project, heard and considered testimony presented to it at the public hearing, and adopted findings pursuant to CEQA as set forth in Attachment A, including Exhibit 2, the Mitigation Monitoring and Reporting Program.

12. **Consistency with the General Plan:** The project is within a P (Public Use) Zoning District and within an OS (Open Space) Height and Bulk District. Pursuant to Planning Code Section 234.1, public structures are permitted in P Zoning Districts when they are in conformity with the City's General Plan. Pursuant to Planning Code Section 290, the height and bulk of structures within an OS District are determined in accordance with the objectives and policies of the General Plan. The Planning Commission, upon recommendation and advice of the Department staff, has reviewed the Project, including the lease and bond financing, and determined that the Project is, on balance, consistent with the General Plan as described below.

GENERAL PLAN ELEMENTS:

13. Recreation and Open Space Element (R.O.S.)

R.O.S. Policy 1.2 Make open space lands already in public ownership accessible to the public for compatible recreational uses.

- The Music Concourse area is, and historically has continued as a mixture of designed landscapes and cultural institutions. Areas to the west in Golden Gate Park become progressively more natural landscapes with water features.
- The proposed Underground Parking Facility would add to the recreation and open space value of the Music Concourse area by removing paved areas and surface parked cars and replacing these areas with new landscaping. Approximately three acres of landscaped area would be recaptured from existing paved areas.
- The Project would improve the accessibility to the several recreational and cultural institutions, resources and activities surrounding and adjacent to the Music Concourse, by providing better and more direct public transit and vehicular access, by providing improved bicycle pathways and public walkways and entries, and by

enabling visitors to the Park to more safely stroll around and through the Music Concourse area to enjoy the landscaped courts, the Concourse Bowl and Bandstand, fountains and other features, without the disruption and visual blight caused by seeing hundreds of surface parked cars, as currently exists today.

R.O.S. Policy 2.2: Preserve existing public open space.

- The proposed Underground Parking Facility, a non-recreational public use, is proposed to be constructed in the Golden Gate Park Concourse, which has a combination of museum, educational, recreational and open space uses. As most of the development would be underground, the Project would be consistent with the current land uses in the Concourse Area.
- The Project would not reduce or negatively impact any existing open space. The Project would restore create approximately 125,000 square feet (or nearly three acres) of additional open space and landscaped area around the Music Concourse Bowl, resulting from the elimination of surface parking and the narrowing the Tea Garden Drive and Academy/Music Concourse Drive from between 30-38 feet wide to a 20-foot wide loop road. The road will contain one 12-foot wide travel lane and an 8-foot wide bicycle lane.

U. D. Policy 2.2: Limit improvements in other open spaces having an established sense of nature to those that are necessary, and unlikely to detract from the primary values of the open space.

U. D. Policy 4.9: Maximize the use of recreation areas for recreation purposes.

- The Project was determined necessary when San Francisco voters passed Proposition J in 1998. The Project would not detract from the primary values of the open space and would create approximately 125,000 square feet (or nearly three acres) of additional open space and landscaped area around the Music Concourse Bowl, resulting from the elimination of surface parking and narrowing of roadways in the vicinity of the Music Concourse.
- The Project would place parking underground thus effectively screening this use. Bicycle and pedestrian pathways would be enhanced as part of the surface circulation improvements in the Music Concourse area.
- The Project would be supportive of recreational, cultural and educational uses in Golden Gate Park by continuing to provide direct and safe access to the institutions (mandated by Proposition J) and secure parking spaces in close proximity to the institutions, the Japanese Tea Garden, the Arboretum and the Bandshell surrounding the Music Concourse.

R.O.S. Policy 2.3: Preserve sunlight in public open space.

The Project would not create new shadow subject to Prop. K, since the project is primarily underground. Although the Project does propose two above ground structures for ventilation, approximately 14 feet in diameter and 10 feet tall. The ventilation structures would be located in areas surrounded by mature vegetation.

R.O.S. Policy 2.4: Gradually eliminate non-recreational use in parks and reduce automobile traffic in and around public open spaces.

- The Project would narrow Tea Garden Drive and Academy/Music Concourse Drive to 20 feet (a 12 foot travel lane and 8 foot bicycle lane). Each roadway currently varies between 30 and 38 feet in width currently. This would serve to reduce automobile traffic in the vicinity of the Music Concourse, because narrowed roadways would slow traffic and discourage cross-park vehicular traffic. Although Concourse roadways would be open to use by the general public, it is anticipated that vehicular traffic would be primarily for Muni, public transit, school buses, visitor shuttles, pick-up/drop-off at institutions and for disabled access. Surface parking would be removed, replaced by the Underground Parking Facility.

- The Project would serve to reduce automobile traffic in the vicinity of the Music Concourse because vehicular traffic would not be circling in and around the Concourse area looking for surface parking.

R.O.S. Policy 2.6: Make open space accessible to people with special needs.

- Pedestrian tunnels and ramps would be reconfigured to comply with "Americans with Disability Act" (ADA) standards.
- The Underground Parking Facility would meet accessibility standards and would have reserved 46 spaces for the disabled.
- The Underground Parking Facility would have 46 spaces for bicycles on the upper level of the new parking facility (33 spaces are required by the Planning Code).
- All visitor shuttles would be ADA accessible.
- Drop off spaces for people with special needs would be provided in front of both the deYoung and the Academy of Science.
- ADA accessible ramps would be provided from the garage to the Concourse Bowl and an elevator would provide direct access from the garage to the deYoung.

R.O.S. Policy 2.10: Acknowledge Golden Gate Park's contribution to the diversity of cultural and recreational activities available to residents of San Francisco and

the Bay region.

- This Project is being developed pursuant to Proposition J, the Golden Gate Park Revitalization Act, which was adopted by the voters as an initiative ordinance in 1998.
- The Golden Gate Park Master Plan (GGPMP) was adopted by the Recreation and Park Commission and the Board of Supervisors in 1998 (Resolution 9810-141, October 1998). The GGPMP calls for the preparation of Special Area Plans, including a Special Area Plan for the Music Concourse. The GGPMP calls for the restoration of elements in and around the Music Concourse to reestablish its role as a civic space within Golden Gate Park and provide a proper setting for the cultural institutions fronting on the Music Concourse. Proposition J states that the GGPMP shall be consistent with the Project and the GGPCA would work with the Recreation and Park Department to implement the Project including various TIP elements identified in the GGPMP.

R.O.S. Objective 4 - *Provide Opportunities for Recreation and the Enjoyment of Open Space in Every San Francisco Neighborhood.*

***R.O.S. Policy 4.3**: Renew and renovate the City's parks and recreation facilities.*

- By removing surface parking and reducing paving associated with Tea Garden Drive and Academy/Music Concourse Drive, the Project would provide for three acres of new landscaping, replacement of two existing "portals" and associated pedestrian tunnels, ADA access improvements, overall renewal of the Music Concourse area and improved pedestrian and bicycle pathways.

14. **Transportation Element (T.E.)**

The goal of the Transportation Element and its Objectives and Policies as related to Golden Gate Park in general and the Music Concourse area in particular, call for the overall reduction in private vehicle use, elimination of commuter traffic and other non-park related traffic, trips and parking within Golden Gate Park, improved traffic safety and traffic calming, increased use, convenience and improved service for public transit, increased pathways and safety for bicycles, skaters and pedestrians, and convenience and safety for disabled people. To advance these goals, Proposition J required the preparation of a feasibility study and Transportation Implementation Plan (TIP), which was completed and adopted by the Concourse Authority in September of 2001. The Underground Parking Facility FEIR (Case 2001.0911E) incorporates a number of mitigation measures that require the Project Sponsor to monitor traffic impacts on the adjacent neighborhood, and included are measures to reduce potential future traffic impacts on the adjacent neighborhood. The following is a summary of TIP Elements that are part of this Project:

Intra-Park Shuttle.

Over the past three years the Concourse Authority has introduced a summertime (May through October) Intra-Park Shuttle pilot program to provide free transportation to visitors within Golden Gate Park on Saturdays, Sundays and holidays. The shuttle operates at 15-minute intervals on weekends and holidays from 10:00 a.m. to 6:00 p.m. The Intra-Park Shuttle serves 18 stop locations within and adjacent to Golden Gate Park, including connections with MUNI service. All shuttle vehicles are ADA accessible. The Concourse Authority would consider a permanent shuttle if the pilot program shows sustainable ridership and if a permanent shuttle is determined feasible and can be implemented with funds that are available for shuttle operations. The Intra-Park Shuttle encourages park visitors to come to Golden Gate Park by MUNI transit because they have the option of using the shuttle to visit all attractions within Golden Gate Park without the need to use private vehicles. The Intra-Park Shuttle also allows for enjoyment of Golden Gate Park resources by people who do not drive, principally the elderly, youngsters and young adults, people who do not own cars, and visitors to San Francisco who come without cars.

Cultural Shuttle

The Concourse Authority has preliminarily studied the feasibility of a Cultural Shuttle but no operational plans are yet in place. The proposed Cultural Shuttle route would operate two-way at 15 minute intervals on weekends and holidays and would provide connections to Golden Gate Park from the following potential transit hubs: Caltrain, Ferry Building, BART/16th Street Station, F-Line at Market, Transbay Terminal, and N-Judah at Ninth. Other potential connecting points include The Presidio, Marina Green, Golden Gate Bridge, Fisherman's Wharf, North Beach, Chinatown, Market Street, Embarcadero, and PacBell Park. Implementation of the Cultural Shuttle requires further analysis as to feasibility, potential patronage and economic viability. The Cultural Shuttle would likewise reduce dependence on private auto use and serve people who do not drive, principally the elderly, youngsters and young adults, people who do not own cars, and visitors to San Francisco who come without cars. A Cultural Shuttle, if found feasible, may be operated by Muni. No plans or funding are in place to operate a Cultural Shuttle as part of the Project at this time.

Traffic Calming.

Conceptual designs have been developed for narrowing travel lanes to slow traffic on JFK Drive between Kezar and Transverse Drive. These designs include parking removal, bicycle lanes, and improved crosswalk safety. Additional measures for traffic calming are being developed for narrowed travel lanes and shared-use roadways in Golden Gate Park. Proposed traffic calming measures as part of this Project include:
Traffic calming on Academy Academy/Music Concourse Drive and Tea Garden Drive, in conjunction with Music Concourse area surface improvements (to be developed).
Traffic calming on Middle Drive East in conjunction with the Concourse Parking Facility, as needed.

Parking Management.

The Project would implement improvements identified and evaluated in the Golden Gate Park Master Plan, including time-limited parking and parking removal associated with street closures addressed in the GGPMP. Parking management measures include: Elimination of eight hundred (800) surface parking spaces in Golden Gate Park as required by Proposition J, including about two hundred (200) spaces in the Music Concourse area. The additional 600 surface parking spaces to be eliminated (480 spaces (60%) east of Crossover Drive; 320 (40%) west of Crossover Drive) would result from 1.) implementation of the Bicycle Plan, 2.) providing pullout stops for the Park Shuttle, 3.) implementing traffic calming measures, and 4.) implementing pedestrian safety program measures, as a first priority.
Establishing three to four hour parking time limits in the East Park on Conservatory Drive, Bowling Green Drive, Kezar Drive, and portions of Kennedy Drive and King Drive. This last measure has been approved by the Recreation and Park Commission, and would be implemented in 2003.

Bicycle/Pedestrian Improvements.

The Golden Gate Park Master Plan and the San Francisco Bicycle Plan (1997) provide implementation recommendations for bicycle and skating routes, lanes, paths and trails within Golden Gate Park. The conceptual design is being developed for a dedicated bike lane along Kennedy Drive and for improvements to existing paths. The Concourse Authority would work with the Recreation and Park Department to make pedestrian safety improvements. The Concourse Authority has retained the San Francisco Bicycle Coalition to provide public outreach services to develop a list of potential bicycle improvement actions for implementation in the Park. A Golden Gate Park Bicycle Implementation Plan has been developed and presented at three public meetings with the Concourse Authority and Recreation Commission. The Plan, when adopted, includes 8 Priority Bicycle Improvements to be implemented within the next 203 years.

Installation of new fluorescent paint pedestrian crossing signs and ladder markings at approximately one hundred (100) crosswalks, to improve pedestrian safety through the Park. Crosswalk markings and surface treatment as part of JFK traffic calming design.

Elimination of vehicle parking on selected Park roadways, to be determined, to provide more right-of-way for bicycles
Improved intersection crossing locations with bike paths on perimeter streets of the Park.

Improved and safe pedestrian circulation through the Concourse area that is ADA accessible.

Provision for bicycle parking at major Park attractions.

MUNI Service Improvements.

The Concourse Authority is working cooperatively with MUNI to enhance and promote transit routes to Golden Gate Park.

- The Concourse Authority has recently worked with MUNI to provide new destination signage on the 44-O'Shaughnessey bus line to identify Golden Gate Park as a destination on this route. This measure has been implemented.

- The Concourse Authority has developed a MUNI to Golden Gate Park brochure for public distribution and availability on buses, light rail service and Park Shuttles to encourage the use of public transportation to and from the Park.

- The Concourse Authority Web site is linked to the Muni Web site to provide information on convenient connections to GG Park and the visitor shuttle.

The Project would be constructed in phases to coincide with other construction planned in the Music Concourse area for the new deYoung Museum and the new Academy of Sciences. Phase I would be constructed in one 22-month period. TIP Elements would be phased over a one to ten year period and projects would be coordinated by zone to minimize potential cumulative impacts in the Park. TIP projects would be funded from a variety of sources including State Clean Air Program Funds, Federal Funds, Regional funds (Metropolitan Transit Commission), CalTrans and other public and private sources. Specific TIP Elements and their schedule are:

- GGP Shuttle – in operation on a pilot basis for the past three years with intent to establish as a permanent transit service by 2005
- Bicycle improvements – stripe routes on either side of JFK, and one route in the uphill direction on Arguello, and improve safety of intersections of bike lanes and the Great Highway and Page/Stanyan Street within one to two years (DPT engineering underway
- Time limits on parking – to be implemented in fiscal 2003-04
- MUNI improvements – web site posting, brochure and "To GGP" banner on Muni route 44 already implemented to encourage Muni use for access to GGP
- Surface parking removal of approximately 800 spaces to be implemented after new Underground Parking Facility opens. Some spaces would be eliminated as Bicycle lanes are implemented, as shuttle stops are formalized, and as pedestrian safety features are implemented within 1-2 years.
- Traffic Calming measures in Music Concourse– implemented after the new Underground Parking Facility and associated surface improvements are completed (1-2 years)
- JFK Traffic Calming – to be implemented within five years after new Underground Parking Facility completion; environmental review may be needed and approval by Rec/Park Commission.

- Cultural Shuttle – feasibility to be determined within 2 to 5 years after new Underground Parking Facility completion

T. E. OBJECTIVE 1 ***Meet the needs of all residents and visitors for safe, convenient and inexpensive travel within San Francisco and between the city and other parts of the region while maintaining the high quality living environment of the bay area.***

T. E. POLICY 1.2 ***Ensure the safety and comfort of pedestrians throughout the city.***

Various pedestrian improvements including removing of surface parking, narrowing of Tea Garden Drive and Academy/Music Concourse Drive, pedestrian tunnel improvements, crosswalk striping, elimination of parking spaces near pedestrian crosswalks, and other measures would serve to improve pedestrian safety in GGP. New and improved pedestrian pathways would meet ADA accessibility standards. The pedestrian walkway through the south garage (SW Tunnel) would be clearly delineated and would be lighted.

T. E. OBJECTIVE 13 ***Promote the development of marketing strategies that encourage and facilitate the use of transit and other alternatives to the single-occupant automobile for shopping, recreation, cultural and other non-work trips.***

T. E. POLICY 13.1 ***Encourage the use of alternatives to the automobile for all age groups in the advertisement of business, recreational and cultural attractions by identifying their proximity to transit facilities and significant landmarks.***

The Project would encourage use of public transportation to get to Golden Gate Park as part of the Transportation Implementation Plan,TIP, TIP Program elements include Posting park access information on Muni's web-site, printing and distribution of brochures to local hotels and to institutions in the Park, including Golden Gate Park as a destination on bus banners, providing a park shuttle. Other measures serve to provide information that encourages the use of public transit and discourages the use of automobiles for trips to the Golden Gate Park. The Concourse Authority is working with the Recreation and Park Department's events office to encourage event sponsors to advertise Muni and shuttle use for events in the Park.

T. E. OBJECTIVE 15 ***Encourage alternatives to the automobile and reduced traffic levels on residential streets that suffer from excessive traffic through the management of transportation systems and facilities.***

The Project would incorporate traffic calming measures such as narrowing travel lanes and configuring roadways for shared-use with bicycles and pedestrians. Signal timing and left-turn lanes would direct traffic to the Tenth Avenue and Fulton garage entrance to minimize traffic in the North Park neighborhood.

T. E. OBJECTIVE 23 ***Improve the city's pedestrian circulation system to provide for efficient, pleasant, and safe movement***

T. E. POLICY 23.6 ***Ensure convenient and safe pedestrian crossings by minimizing the distance pedestrians must walk to cross a street.***

The Project would retain and improve the function and seismic safety of the existing pedestrian tunnels in the Music concourse area and implement crosswalk safety measures and new pedestrian multi-use path improvements, including ramps that meet ADA requirements.

T. E. OBJECTIVE 24 - ***IMPROVE THE AMBIENCE OF THE PEDESTRIAN ENVIRONMENT.***

The Project would narrow roads, remove paved surface parking area, calm (slow) traffic and re-landscape paved surface areas in the Music Concourse area resulting in an improved ambiance of a more park-like setting for pedestrians.

T. E. OBJECTIVE 27 - ***ENSURE THAT BICYCLES CAN BE USED SAFELY AND CONVENIENTLY AS A PRIMARY MEANS OF TRANSPORTATION, AS WELL AS FOR RECREATIONAL PURPOSES.***

T. E. POLICY 27.3 - ***Eliminate hazards to bicyclists on city streets.***

The Project would incorporate a series of measures that advance bicycle safety, including:

- Improved safety at Page and Stanyan with a re-configured design to be implemented with DPT.
- Improved safety for crossing the Great Highway along JFK to be implemented with DPT.
- Elimination of vehicle parking on selected Park roadways, to be determined, to provide more right-of-way for bicycles. Bike lanes would be striped on JFK, MLK, Arguello and other Park roads, through coordination with and approval from the Recreation and Park Department.
- Multi-Use Path Improvements – along the Great Highway, in the central western portion of the Park, and along Kezar Drive.
- Implementation of eight priority improvements described as part of the Bicycle Implementation Plan.

T. E. OBJECTIVE 28 ***PROVIDE SECURE AND CONVENIENT PARKING FACILITIES FOR BICYCLES.***

T. E. POLICY 28.1 ***Provide secure bicycle parking in new governmental, commercial, and residential developments.***

T. E. POLICY 28.3 ***Provide parking facilities which are safe, secure, and convenient.***

The new Underground Parking Facility would provide a total of 46 bicycle spaces in a supervised, safe, secure and convenient covered parking facility within close proximity to the cultural facilities and activities that comprise the Music Concourse area. The Project would also provide bicycle parking at major attractions throughout Golden Gate Park as part of the Golden Gate Park Bicycle Implementation Plan.

Urban Design Element (U.D.)

U.D. Objective 1 ***City Pattern: Emphasis of the characteristic pattern that gives to the City and its neighborhoods an image, a sense of purpose and a means of orientation.***

U.D. Policy 1.1 Recognize and protect major views in the city, with particular attention to those of open space and water.

- By placing parking in an Underground Parking Facility and eliminating approximately 200 surface parking spaces in the Music Concourse area, the Project would allow for the improvement of views and enhancement and enjoyment of this historic open space.

- The removal of approximately 600 additional parking spaces from areas throughout GGP would also enhance overall park ambiance as a natural setting.

U.D. Policy 1.3 Recognize that buildings, when seen together, produce a total effect that characterizes the city and its districts.

"Individual buildings and other structures should stand out prominently in the city pattern only in exceptional circumstances, where they signify the presence of important community facilities and occupy visual focal points that benefit from buildings and structures of such design."

- The Project would remove surface parking in the vicinity of the formal Beaux Arts-style Music Concourse. This would enhance the Music Concourse Bowl and would contribute to the harmony and elegance of this formal and classical "Outdoor Room" defined by the New deYoung, the Academy of Science, the Band Shell structure, and the wooded areas and Rhododendron Dell to the east.

R.O.S. Policy 2.9 Maintain and expand the urban forest.

"Many of the city-maintained trees have reached maturity, and need to be replaced. This is particularly true in the city's older parks, where many trees are dead, or visibly decaying."

The Project would require removal of 72 trees in Golden Gate Park; of these, 9 would be transplanted, resulting in a net loss of 63 trees. None of the trees proposed to be removed are located in the sunken Music Concourse Bowl. Some of the trees to be removed are mature and would be lost over time due to natural conditions and age. While the Project would result in reestablishing approximately 3 acres of landscaped open space in the Music Concourse area, including lawns, shrubs, walkways and plantings, the Project Sponsor should work directly with or contribute funds to the Recreation and Park Department to plant an equal or greater number of trees in the Park to mitigate the loss of trees and forest cover in Golden Gate Park.

U.D. Policy 1.4 Protect and promote large-scale landscaping and open space that define districts and topography.

New building development should respect existing landscaping and avoid displacing or obscuring it. In the event that such landscaping must be displaced or obscured, a strong effort should be made to replace it with new landscaping of equal or greater prominence.

- The three acre landscape restoration project in the Music Concourse area would be planned in consultation with the Recreation and Park Department to ensure

consistency with the Golden Gate Park Master Plan objectives as specified in Proposition J, and to respect existing landscaping.

- The Project Sponsor would hire an arborist recommended by the Recreation and Park Department to assist both in evaluation of existing trees and landscaping and in the development of tree protection and landscaping protection methods during construction.

U.D. Policy 1.5 Emphasize the special nature of each district through distinctive landscaping and other features.

- The Music Concourse, and associated cultural institutions and structures have a distinctive architectural formalism that gives this area a unique character. Removing paved surfaces and placing cars underground and out of view reinforces this formalism. Coordinated landscaping for the entire Music Concourse area would give further visual distinction, unity and character to this landscape "district within GG Park."

U.D. Policy 1.8 Increase the visibility of major destination areas and other points for orientation. In travel about the city, the ability to see one's destination and other points of orientation is an important product of the city pattern. Such an ability should be fostered in public and private development.

- The new Underground Parking Facility would serve to reinforce visual harmony by eliminating approximately 200 surface parked cars within the Music Concourse area and reducing the number of moving cars as a distracting element. Consequently visual perception of other points of interest within the Music Concourse area would become more apparent to the visitor.
- The concept for Traffic Calming along JFK Drive would remove surface parking to open views of special Park features (Conservatory of Flowers, meadows, forested areas).

U.D. Policy 1.9 Increase the clarity of routes for travelers.

- The new Underground Parking Facility would serve to reinforce clarity of routes by incorporating clear graphics within the project, by integrating the various existing historic portals as part of the project, and by eliminating surface parked cars that may detract from destinations within the Music Concourse area.

- The rebuilding of the pedestrian tunnels and recreation and restoration of the portals framing these tunnels would bring added clarity for pedestrians. The southwest pedestrian tunnel would be removed, however the circulation path provided by this tunnel would be retained as a defined and stripped pedestrian walkway through the south garage. The southwest tunnel portals would be recreated and restored so that their visual prominence as an access

point for pedestrian travel would be retained.

- Improved pedestrian pathways and bicycle routes would be clearly marked.

- A comprehensive signage program would be developed within the new Underground Parking Facility to direct visitors inside the parking facility, and the Project Sponsor would coordinate graphics with the Recreation and Park Department to help direct visitors from the garage to the Concourse Bowl, Academy of Science, the de Young Museum, Japanese Tea Garden and other Park features.

U.D.* Objective 2 - *Conservation: Conservation of resources that provide a sense of nature, continuity with the past, and freedom from overcrowding.

U.D. Policy 2.2 - Limit improvements in other open spaces having an established sense of nature to those that are necessary, and unlikely to detract from the primary values of the open space.

Facilities placed in parks and other open and landscaped areas should add to rather than decrease their recreation and open space values. Where new facilities are necessary in these parks and open spaces, they should be sited in areas that are already partially developed in preference to areas with a greater sense of nature.

Through traffic, parking lots and major buildings should be kept out of established parks and open spaces where they would be detrimental to recreation and open space values. Parking garages and other facilities should not be placed beneath the surface in these areas unless the surface will retain its original contours and natural appearance. Realignment of existing traffic ways in these areas should avoid destruction of natural features and should respect the natural topography with a minimum of cutting and filling. The net effect of any changes in parks and open spaces should be to enhance their visual qualities and beneficial public use.

The Music Concourse site in Golden Gate Park is identified in the Golden Gate Park Master Plan as an area dedicated to civic activities and cultural institutions. Consequently the proposed parking facility is in accord with the General Plan Policy since the proposed Underground Parking Facility would be sited under existing paved roadways in an area of the Park developed with a mixture of cultural facilities, formal landscapes and open space uses.

- The proposed Underground Parking Facility would add to the recreation and open space value of the Music Concourse area by narrowing existing streets and removing surface parked cars. The project would also create approximately three acres of new landscaping and the restoring of landscaping, including planting new

trees to restore the historic grid of trees in the Music Concourse and restoring stairways, pathways, and fountains in the Music Concourse.

The new Underground Parking Facility would be built in such a way that the original surface contours and natural appearance would be materially unchanged and natural topography and natural features respected.

U.D. Policy 2.4 - Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

- The Music Concourse complex comprised of the de Young Museum, Academy of Science, Music Band Shell and Bowl, and Japanese Tea Garden, represents a setting and a series of institutions that are seeped in San Francisco history and tradition. The proposed Underground Parking Facility, construction of the New deYoung Museum, renovations to the Academy of Science, among other improvements, serve to preserve, renew and enhance the historic, architectural and aesthetic values that this cultural center of art and science institutions represents in Golden Gate Park. Removing surface parking and placing parking underground would serve to reinforce and restore the harmony and formal park setting that characterizes this area.
- The Project includes the reconstruction and restoration of the two easterly pedestrian tunnels and portals in their current locations, to meet structural and disability (ADA) codes. Circulation through each of these pedestrian tunnels would remain independent of the parking facility circulation. The vehicular tunnels would pass below the pedestrian tunnels. The existing southwest pedestrian tunnel beneath Academy Drive would be reconstructed with restored portals, with pedestrian circulation through the upper level of the parking facility. A grade change between this tunnel entrance and the parking facility would include ADA compliant steps and ramps.

- Three acres of new landscaping and pedestrian areas would replace paved surface parking areas providing continuity with historic patterns of development that did not rely on automobiles and that did not use parkland as paved parking.

- Golden Gate Park's and the Music Concourse's potential eligibility for listing on the National Register is acknowledged. The Underground Parking Facility would not adversely impact Golden Gate Park's potential for listing on the National Register of Historic Places or as an Historic Landscape.

U.D. Policy 2.6 - Respect the character of older development nearby in the design of new buildings.

While this policy applies primarily to the built environment, and this setting is less developed than is typical for the City, this criterion could be applied to this Project based on the importance of respecting and restoring the Beaux Arts design integrity

of the Music Concourse Bowl. The Project's elimination of surface parked cars and placement of these cars in an Underground Parking Facility would re-establish and reinforce the historic harmony that existed prior to the widespread use of cars. Further, the pedestrian entrances to the Underground Parking Facility and the pedestrian tunnels would each have Beaux Arts treatment to blend with existing architectural features in the Music Concourse.

U.D. Policy 4.1 – Protect residential areas from noise, pollution, and physical danger of excessive traffic.

The proposed Project would result in a significant impact to the Fulton/Eighth Avenue intersection during the weekly PM peak hour. Mitigation and Improvement measures would be implemented to address and correct this impact. Steps to be taken include restriping the northbound approach of the intersection to provide a left-turn pocket (convert the existing left-through-right lane into a through-right lane). Restriping of the northbound approach would require the elimination of on street parking along both the east and west sides of Eighth Avenue between Fulton Street and Kennedy Drive. With this measure, the intersection operations would improve to a Level Of Service "C".

Under the Baseline plus Phase I conditions and the 2015 Cumulative conditions, the intersection of Fulton Street and Eighth Avenue would operate at unacceptable levels during the weekday PM peak hour. Under the 2015 Cumulative conditions, the intersection of Eighth Avenue and John F. Kennedy Drive would operate at unacceptable levels during the weekday PM peak hour. The GGPCA Preferred Alternative would contribute substantially to the total traffic growth at the intersection of Fulton Street and Eighth Avenue and the cumulative grown at both intersections. With mitigation, as described above, and implementation of TIP Elements, these impacts would be reduced to a less than significant level.

With Improvement Measures incorporated as part of the Project, DPT will monitor the Level of Service at the Fulton/10th Avenue and 9th/Irving Street intersections. If DPT determines that the level of queuing or other conditions have appreciably impaired the free flow of traffic, it will determine whether any specific treatment is required. The Concourse Authority is responsible for funding the Monitoring Program and its share of any improvement costs, if required.

T. E. OBJECTIVE 18 ***ESTABLISH A STREET HIERARCHY SYSTEM IN WHICH THE FUNCTION AND DESIGN OF EACH STREET ARE CONSISTENT WITH THE CHARACTER AND USE OF ADJACENT LAND.***

T. E. POLICY 18.1 ***Wherever feasible, divert through automobile and commercial traffic from residential neighborhoods onto major and secondary arterials, and limit major arterials to nonresidential streets wherever possible.***

By providing appropriate and dedicated turning lanes at 10th Avenue and Fulton Street, cars wishing to access the new Underground Parking Facility would be encouraged to use Fulton Street, an arterial street, rather than use 10th Avenue, a residential street.

T. E. POLICY 18.2 ***Design streets for a level of traffic that serves, but will not cause a detrimental impact on adjacent land uses.***

The narrowing of Tea Garden Drive and Academy/Music Concourse Drive to 20 feet wide with a single one-way travel lane and one bicycle lane would serve to slow and calm traffic using these streets. Pull-outs for pick-up and drop-off, access and service to the adjacent institutions would be provided.

T. E. POLICY 18.5 ***Mitigate and reduce the impacts of automobile traffic in and around parks and along shoreline recreation areas.***

The proposed Underground Parking Facility with dedicated access at 10th Avenue from Fulton Street would decrease traffic in and around the Music Concourse area since cars would no longer circle this area looking for parking spaces. The park Shuttle service linked conveniently with Muni transit, also would serve to reduce the impact of automobiles, as would the elimination of 800 surface parking spaces within GGP and the implementation of other TIP measures.

U.D. Policy 4.4 Design walkways and parking facilities to minimize danger to pedestrians.

The Underground Parking Facility has been designed for pedestrian safety as a key concern. Pedestrian walkways and parking provisions have been reviewed by the Mayor's Office on Disability to increase safety. Appropriate steps would be taken to provide adequate lighting, signaling and safety marking of pedestrian walkways within and adjacent to the Project.

U.D. Policy 4.9 Maximize the use of recreation areas for recreation purposes.

The Project would contribute significantly to the convenience for access to the Music Concourse area and associated institutions, programs, and recreation activities. This convenience for underground vehicular access would help maximize the use of the greater Music Concourse area for recreation purposes.

Implementation of TIP elements, particularly the Intra-Park Shuttle, bicycle, skater, pedestrian and disabled access improvements would expand access to various park features. Traffic calming measures, reduction and elimination of commuter traffic and parking by commuters would make park use, access and enjoyment more attractive to recreation facility users and park visitors.

15. **PRIORITY POLICY FINDINGS: Section 101.1(b)** of *The San Francisco Planning Code*, under General Plan Consistency and Implementation, establishes eight priority policies. In summary, the proposed Project complies with, and is supportive of all relevant Priority Policies in that neighborhood serving retail and existing housing are not affected, the character of Golden Gate Park and the Music Concourse area are substantially improved through the elimination of 800 surface parking spaces, the viability of cultural facilities abutting the Music Concourse is enhanced by having parking in close proximity, commuter traffic is not generated by this Project nor are industrial uses affected. The Project would achieve greater seismic preparedness since substandard pedestrian tunnels would be rebuilt and the new Underground Parking Facility would itself meet seismic standards. Historic resources would not be adversely affected, nor would the project adversely impact sunlight and vistas within Golden Gate Park. Specific responses to each Priority Policy follow:

1. *That existing neighborhood-serving retail uses be preserved and enhanced and future opportunities for resident employment in and ownership of such businesses enhanced.*

- The Project would not displace nor disrupt neighborhood-serving retail uses. It would not impact resident employment or ownership of such businesses.

- The Project would have a positive impact on the existing neighborhood serving retail uses in the area. Visitors of the Golden Gate Park Concourse (GGPC) area often frequent neighborhood retail establishments prior to or following a visit to the Music Concourse area.

2. *That existing housing and neighborhood character be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods.*

- The Project would have no impact on existing housing.

- The Project would serve to conserve and protect neighborhood character by providing safe and structured parking within Golden Gate Park, in close proximity to several important cultural resources, including the Academy of Science, the deYoung Museum, the Music Concourse, the Japanese Tea Garden, the Arboretum, the Hall of Flowers and the Conservatory of Flowers, among others. Providing structured parking would encourage patronage of these facilities and ensure their continued economic and institutional success. The Project would replace existing surface parking that would be removed as part of this Project.

- The cultural facilities, which are supported by the proposed Underground Parking Facility, have broad appeal to San Francisco's diverse population, and diverse cultural interests. Programs and presentations in these institutions are structured so that people of diverse economic means and broad age group can participate. Consequently the Music Concourse area, with its many adjunct cultural facilities serves as both a neighborhood amenity and a city-wide resource.

3. *That the City's supply of affordable housing be preserved and enhanced.*

   - The Project would have no impact on the City's affordable housing supply.

4. *That commuter traffic not impedes Muni transit service or overburden our streets or neighborhood parking.*

   - The Project in and of itself would not generate commuter traffic, nor would adjacent streets or neighborhood parking be overburdened. C commuter traffic would not have an impact on Muni lines that serve the Project area.

   - Neighborhood streets and parking would not be burdened because short-term parking demand resulting from the various cultural facilities in the vicinity would be met by the Project.

   - The transportation analysis concludes that with appropriate mitigation and improvement measures, the projects would not significantly impact the traffic flow, transit service, and parking supply for Golden Gate Park and adjacent neighborhoods.

5. *That a diverse economic base be maintained by protecting our industrial and service sectors from displacement due to commercial office development, and that future opportunities for resident employment and ownership in these sectors be enhanced.*

   - The Project would have no impact on industrial and service sectors.

6. *That the City achieve the greatest possible preparedness to protect against injury and loss of life in an earthquake.*

   - The new Underground Parking Facility would comply with the most current structural and seismic safety standards. Consequently the Project would serve to enhance the goal of achieving greater seismic safety for San Franciscans and visitors to Golden Gate Park.

7. *That landmarks and historic buildings be preserved.*

   - None of the resources in the Project or Music Concourse area have been determined eligible for individual listing on the National Register; however, Golden Gate Park as a whole has been proposed as a National Register Landmark District, as an historic landscape of significance for a period of significance between 1870 and 1943. The Project would not adversely affect landmarks or historic buildings, nor would it affect the eligibility of the Park or its elements from future listings as historic resources or landmarks.

- The project would include reconstruction and alteration of the pedestrian tunnels and portals, and would introduce new architectural elements into the Music Concourse and vicinity. These elements include stairways, ramps, and pedestrian entrances to the Underground Parking Facility providing access to and from the Music Concourse. The designs of the new features would be generally compatible with the character of the Music Concourse and surrounding park area. The new design elements, though not contemporary with the Music Concourse, have been designed to be compatible with the design of the Concourse. These elements would not impact the potential eligibility of the Music Concourse and/or Golden Gate Park for future listing on the National Register, and/or the California Register of Historic Resources.

- The Music Concourse is potentially eligible for the California Register as a designed landscape. The Project would have no adverse effect on the historic integrity of the Music Concourse and would in fact serve to restore the landscape and tree placement and configuration to historic patterns.

- The Project's removal of approximately 800 surface parking spaces within Golden Gate Park would serve to enhance the visual perception and enjoyment of the park's traditional and historic landscape features.

- The Project Sponsor would retain an arborist recommended by the Recreation and Park Department to advise the contractor on protection measures for landscape elements of the Park during construction.

8. *That our parks and open space and their access to sunlight and vistas be protected from development.*

- The proposed Underground Parking Facility would not cast shadows or block public vistas, as most of the Facility would be underground.

- The Underground Parking Facility footprint would be approximately 169,000 square feet in size. The careful siting of the facility and its vehicular entry/exit ramps would have limited impact on Golden Gate Park. The Underground facility would not noticeably change park topography, though it would introduce new architectural elements to the Music Concourse area.

- The Project has been designed to accommodate park users while minimizing impacts on the park and its valuable open space. The proposed parking garage structure would be constructed underground.

- The Project would accommodate 800 vehicles and 46 bicycles. Ultimately, 800 surface parking spaces would be removed from the park. The Project includes a variety of other surface transportation improvements to accommodate people arriving by transit, automobile, bicycle and by foot. By

locating the parking facility underground and removing surface roadways and parking areas, the Project would return approximately 3 acres in the Music Concourse area to park landscape that are now covered with pavement.

DECISION

The Planning Commission has reviewed and considered information in the Planning Department files, staff reports and recommendations, public testimony and information presented to the Commission at its public hearings on this Project.

The Planning Commission certified the FEIR for this project in Motion No. 16620 on July 24, 2003.

The Planning Commission hereby adopts the CEQA Findings attached hereto as Attachment A, including Exhibit 1 (Mitigation Measures and Exhibit 2 (GGPCA Mitigation Monitoring and Reporting Program).

The Planning Commission, after carefully balancing the competing public and private interests, after considering the Objectives and Policies of the *San Francisco General Plan*, and the *San Francisco Planning Code* Sections 101.1(b), 234.1(b), and 290, finds that the proposed Project consisting of the Golden Gate Park Underground Parking Facility, the associated Music Concourse surface improvements, the TIP Elements and the proposed lease and finance arrangements are on balance, in conformity with The San Francisco General Plan, with the following conditions:

(1) The Recreation and Park Commission shall review and may modify or approve the Plan or Plans approved by the Golden Gate Park Concourse Authority for landscape improvements at the approximately 125,000 square foot (almost 3 acre) open space area of the Music Concourse prior to authorizing installation by the Authority or its contractor.

(2) Specific locations for the approximately 800 surface parking spaces to be removed from Golden Gate Park have not been designated (except for the approximately 200 public parking spaces in the Music Concourse area, as required by Proposition J). Of the total, 480 (60%) will be removed east of Crossover Drive; 320 (40%) west of Crossover Drive. Parking spaces will be removed in consideration of safety issues, traffic congestion and consistency with the principal purpose, objectives and improvement programs contemplated by Proposition J. Specifically, parking spaces could be considered for removal at Park shuttle bus stops; to provide additional right-of-way for bicycle lanes in the Park; for traffic calming applications; and to improve pedestrian safety. The Concourse Authority shall provide the Commission with an inventory of the parking spaces removed upon final approval (by the Concourse Authority and the Recreation and Park Commission) of the parking space removal program. Planning and implementation of the parking space removal program will be coordinated with the Recreation and Park

Department and the Department of Parking and Traffic, in consultation with the community and other interested parties.

(3) The Golden Gate Park Concourse Authority shall authorize and fund, in coordination with the Recreation and Park Department , a contract for a recognized specialist with appropriate training and experience to prepare a plan to protect plants and natural resources at and near the Music Concourse, prior to and during Project construction, on real property that the City and County of San Francisco may lease to a third party as part of the Golden Gate Park Concourse Authority Projects. The plan shall include a plan for protection of property under lease, as well as property which may be affected adjacent to it within Golden Gate Park, Lot 001 in Assessor's Block 1700.

(4) As a measure to mitigate the net loss of trees resulting from construction of the Underground Parking Facility, the Concourse Authority shall agree to ensure the replacement or replanting of an equal or greater number of trees in the Project Area or elsewhere in Golden Gate Park. This tree replacement or replanting program shall be accomplished in coordination with the Recreation and Park Department. Some consideration may be given to the loss or value of mature trees to the forest canopy to determine the number or size of trees replanted, or program cost.

Attachments
Attachment A: CEQA Findings
Exhibit 1: Mitigation Measures
Exhibit 2 GGPCA Mitigation Monitoring and Reporting Program

I hereby certify that the foregoing Motion was ADOPTED by the Planning Commission on October 2, 2003.

Linda Avery
Commission Secretary

AYES: Commissioners Bell, Antonini, Boyd, Hughes, Sue Lee, William Lee

NOES: Feldstein

ABSENT: None

ADOPTED: October 2, 2003

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LANDMARK DESIGNATION REPORT	LANDMARKS BOARD VOTE:
DATE: February 10, 2005	APPROVED:
CASE NO.: 2004.0828L	PLANNING COMMISSION VOTE:
	APPROVED:
PAGE 1 of 36	PROPOSED LANDMARK NO.: 249

HISTORIC NAME	Music Concourse
POPULAR NAME	Music Concourse
ADDRESS	Tea Garden and Concourse Drives, Golden Gate Park
BLOCK & LOT	A portion of Lot 1 in Assessor's Block 1700.
OWNER	Recreation and Parks Department, McLaren Lodge, San Francisco 94117
ORIGINAL USE	musical performances
CURRENT USE	musical performances
ZONING	Public

NATIONAL REGISTER CRITERIA

Check all National Register criteria applicable to the significance of the property that are then documented in the report. The criteria checked is (are) the basic justification for *why* the resource is important.

(A)_X_	Association with events that have made a significant contribution to the broad patterns of our history.
(B)___	Association with the lives of persons significant in our past.
(C)_X_	Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
(D)___	Has yielded, or may be likely to yield information important in history or prehistory.

Period of Significance

Under Criterion A of the National Register, the Music Concourse is significant as an outdoors performance space that has been important in San Francisco's cultural history. Under this criterion, the Period of Significance is 1896-1954. The beginning year, 1896, is when the Grand Court of Honor from the Midwinter Fair was rebuilt as the Music Concourse; the ending year, 1954, is fifty years ago, a commonly accepted minimum age for historic properties.

Under Criterion C of the National Register, the Music Concourse is significant as an urban park landscape that is devoted to public performances and is a setting for public art. Under this criterion, the Period of Significance is 1893-1928. The beginning year, 1893, is when the concourse bowl was excavated, and the end year, 1928, is when the last contributing element was placed.

Integrity

Under National Register guidelines, the seven areas of integrity are considered to be location, design, materials, workmanship, setting, feeling and association. Each of these aspects will be discussed below. To summarize, the Music Concourse retains integrity in all of these areas except for the setting outside the boundaries.

Location

Integrity of location refers to whether a structure has been moved. The vast majority of features within the concourse area have never been moved since their construction or installation. Some monuments, however, have been moved. The Thomas Star King Statue was placed in the Rhododendron Dell in 1892 and was moved to its present location in 1903. Likewise, the Goethe and Schiller Monument was placed in front of the De Young Museum in 1901 and moved in the 1920's and again in 2004, both times within the Concourse area. The Sundial, Lion, Beethoven, and Robert Emmet are also moving due to the museum projects currently underway. These moves do not constitute a lose of integrity, since the new locations of the monuments with be in the general vicinity of the original locations. These monuments count as contributory features to the landmark site.

The case of the Francis Scott Key Monument is more complicated. It was moved to its present site in 1977, long after the end of the Period of Significance. However, it had stood in the general concourse area, in front of the Academy of Sciences, during the years 1908-1967. Accordingly, there is a feeling that this monument's rightful place is in the Music Concourse area, and that it would be out of place anywhere else in Golden Gate Park, or in the city. Its placement at the north end of the concourse, directly opposite the Spreckels Temple of Music, restores it to this general area, and was the best available option for this monument. Since it now stands within the concourse area, as it did during the early-to-mid-20th century, and relates to the other monuments in the concourse in materials, style, and workmanship, it should be considered as having integrity of location, and is therefore a contributor to the landmark site.

While many of the monuments are in temporary storage due to the garage construction and museum projects, they will be placed as noted in the boundary map after the Concourse Restoration is complete in 2005, except for the Sphinxes, Sundial, and Lion. The exact location for these three monuments, which are part of the art collection of de Young Museum, will be determined by the Museum. In sum, the district possesses very high integrity of location.

Design

On October 15, 2004, the National Park Service signed and certified Golden Gate Park is listed in the National Register of Historic Places. The National Nomination Report identified the Music Concourse as the cultural center of Golden Gate Park and as a contributing site to the National Register District.

The Music Concourse is composed of many elements that were built according to a master plan, plus many other elements that were added by accretion. The concourse bowl, the streets and paths, all four of the pedestrian tunnels, the Spreckels Temple of Music, the London plane trees, the park benches, the hill behind the Temple of Music, and five of the concrete staircases were all built during 1896-1900 according to a plan devised in 1895. The three earliest statues or monuments were already in place by this time and can be considered to be part of this plan. While some of these elements remain largely unaltered, and possess integrity of design, it is important to note the underground garage construction, along with the Surface Improvement Project compromised some of these before mentioned features, i.e. the pedestrian tunnels and the concrete staircases.

The remaining contributing elements were added by accretion during the 1900s-1928. No documentation has been found to explain why these elements were placed where they were, but in most cases their placement seems carefully considered. The Rideout and Page fountains occupy the nexus of major paths within the concourse bowl. These locations were the logical place for them. The Hearst fountain is logically placed where one of the 1896 staircases had been. The monuments that post-date 1900 were likely placed by John McLaren, the Park Superintendent. Thus, the Music Concourse is a designed landscape. Aside from a few small elements (concrete benches, planter boxes, wheelchair ramps) added in recent decades, this design is intact, and retains integrity.

Materials

None of the contributing elements has been remodeled or altered using inappropriate materials. Accordingly, the Music Concourse possesses integrity of materials.

Workmanship

The workmanship of the monuments and statues, the Hearst Fountain, the Temple of Music, and the Pedestrian Tunnel under John F. Kennedy Drive is outstanding. None of these has been altered in a manner that results in a loss of integrity in this area. The Spreckels Temple of Music was seismically retrofitted after the Loma Prieta Earthquake according to the Secretary of Interior's Standards. Accordingly, the Music Concourse retains integrity of workmanship.

Setting

The internal setting of the Music Concourse (that is, within its boundaries) is retained. The external setting of the Music Concourse (outside of its boundaries) has been lost due to the reconstruction of the de Young Museum and the addition to the Academy of Sciences.

Feeling

The feeling of the Music Concourse as a fine outdoor art surrounding an outdoor performance space has been preserved. Accordingly, the Music Concourse retains integrity of feeling.

Association

The associations conveyed by the Music Concourse of past events are weakened by the loss of external setting and by the large number of automobiles in the area. However, these associations are not lost entirely, due to the presence of the Temple, the benches, the plane trees, and the circulation system; and on the whole the Music Concourse does retain integrity of association.

ARTICLE 10 REQUIREMENTS SECTION 1004 (b)

Boundaries of the Landmark Site

Under Criterion A of the National Register, the boundaries of the Music Concourse historic district include Concourse and Tea Garden Drives, the three reconstructed pedestrian tunnels that pass under these drives, and the concourse bowl area bounded by these drives.

Under Criterion C of the National Register, the boundaries include the area described above, plus the Coxhead-designed pedestrian tunnel under J.F.K. Drive, plus a perimeter of land around the drives that includes all of the contributing features described below and in Attachment F: List of Contributory and Non-contributory Features, for incorporation into the Designation Ordinance.

For the purposes of preservation planning, the boundaries should be considered to be the wider boundaries under Criterion C.

Characteristics of the landmark that justify its designation

History – The Midwinter Fair

The Music Concourse has its roots in the California Midwinter Fair of 1894. This world's fair was inspired by the larger World's Columbian Exposition in Chicago

(1893) and was also a response to the economic depression that the nation, and San Francisco, was going through. San Francisco's fair was the brainchild of Michael H. de Young, publisher of the *San Francisco Chronicle*, and a commissioner at the Chicago fair. De Young noted the boost that Chicago's fair had given that city's economy, and hoped to achieve the same results for San Francisco.

While the Chicago fair was still in progress, de Young conceived of a San Francisco fair that would open on January 1st, 1894, only seven months in the future. He talked to, and received pledges from, San Francisco businessmen who were in Chicago, and telegraphed proposals to California's governor and San Francisco's mayor. With the city in dire economic straits, de Young found wide public acceptance for his idea. He raised money for the fair from San Francisco's business community and from innumerable community groups, fraternal organizations, and small donors. Exhibits or displays were contributed by every county in California, by nearly every state in the union, and from thirty-seven foreign countries. (Clary, p. 112.)

An area in Golden Gate Park named Concert Valley was chosen for the fair site. Once the objections of Park Superintendent John McLaren and a few others were overridden, the Park Commissioners moved with unbelievable speed. As Midwinter Fair historians Arthur Chandler and Marvin Nathan have written, they "had the site cleared, invited the exhibitors, made financial arrangements, held architectural competitions, selected winners, and supervised the building of over 180 structures – all within the span of a few months." (Chandler and Nathan, p. 6.) Civil engineer Michael M. O'Shaughnessy was hired to create a site plan, lay out the streets, and carve a sunken bowl, the Grand Court of Honor, as the fair's landscape centerpiece. Elaborate fountains were placed at the ends of the Court of Honor, where today's Temple of Music and Francis Scott Key Monument are today, and an Electric Light Tower, loosely based on the Eiffel Tower in Paris, was sited in the center of the court, where today's Rideout Fountain can be found. Surrounding the court were the fair's main buildings, designed by architects A. Page Brown, Samuel Newsom, Edward Swain, and C. C. McDougall. These were exotic fantasies influenced by Moorish, Indian, Arabic, and Egyptian styles. An Oriental Village, a Chinese Building, the Mission-style Southern California Building, the Japanese Tea Garden, and dozens of other attractions ringed the periphery of this complex. The fair opened on January 27 (a little later than de Young had hoped), and ran through July. While the Midwinter Fair was not nearly as grand as the Chicago exposition had been, or as San Francisco's Panama-Pacific International Exposition (1915) would be, it was very popular, and qualified as the first world's fair to be held west of the Mississippi River. It effectively advertised San Francisco as a city whose climate was so mild that it could host a major fair in the middle of winter. It would also permanently influence the development of the concourse area of Golden Gate Park.

A number of features of the fair were retained after its closure. One was O'Shaughnessy's sunken bowl, the Grand Court of Honor. Statuary from the fair that remains includes the Dore Vase, the Apple Cider Press, and Leonidas, the Roman Gladiator. The fair's Japanese Tea Garden has become one of San Francisco's most popular tourist attractions. Finally, C.C. McDougall's Egyptian-style Fine Arts Museum, with sphinxes flanking the approach steps, was retained as the de Young Museum. This fateful decision has resulted in an ever-expanding de Young Museum and California Academy of Sciences being located in this area.

History – The Music Concourse and Park Band

In 1895, the year after the fair closed, an attorney named Joseph D. Redding suggested that the Grand Court of Honor be rehabilitated as a Music Concourse for musical performances. The city's Park commissioners quickly adopted this idea, and instructed a surveyor (name unknown) and architect Edward Swain to devise plans for the new concourse. While Swain's scheme was abandoned, the surveyor's street circulation plan was largely employed for the concourse.

Weekly concerts had been held in Golden Gate Park since 1882, first at a bandstand in Conservatory Valley, then at a larger wooden bandshell near the park's tennis courts. At first the performances were supported by private donors. Then, in the 1890s, the Market Street Railway paid the salaries of the musicians as a way of inducing the public to take its streetcars out to Golden Gate Park. During the winter months, when there was risk of rain, the cable cars on Market Street carried banners reading "Concert at Golden Gate Park To-day" to signal to musicians and the public that concerts would indeed be held. The concerts were immensely popular, and in the mid-1890s the Park Band performed on Wednesdays, Saturdays, and Sundays. Bandmasters such as Angelo Spadina became well-known public figures in the city. Before long, the Park Band and the crowds outgrew its facilities near the tennis courts, and a more spacious facility was needed. When the Midwinter Fair ended, an opportunity arose to use its Grand Court of Honor for this purpose.

Some changes were made to the Grand Court during 1895-1896 as it metamorphosed into the Music Concourse. The bowl was partially filled, bringing the floor of the bowl to a higher level. The streets around the concourse were rebuilt as a looping carriage drive and as a service street for the de Young Museum. The Park Superintendent, John McLaren, described the carriage drive as "a double drive-way" upon which "vehicles can go down one road and return on the other, and in passing one another the ladies in the carriages will have an opportunity to examine one another's toilettes and hats." (San Francisco *Call*, December 2, 1895.) Four grade separation structures, with characteristics of both tunnels and bridges, were built to separate pedestrian paths from streets used by horse-drawn vehicles and bicycles. These were the Pedestrian Tunnel under John F. Kennedy Drive, designed by Ernest Coxhead; and the three Concourse

Pedestrian Tunnels. The five concrete staircases in the music concourse were almost certainly built at this time as well. The work on these improvements was overseen by McLaren. Also in 1896, a fourth sculpture, that of General Ulysses S. Grant, was added to the concourse.

In 1899 the most important element of the new Music Concourse was built. This was the Spreckels Temple of Music, paid for by sugar magnate Claus Spreckels and designed by his architects, the Reid Brothers. Built in classical style of Colusa sandstone, and monumental in scale, it was embellished with fine sculptural carvings by Robert I. Aitken.

All early accounts state that the Music Concourse could seat an audience of 20,000. 75,000, however, gathered to witness the dedication on Admission Day, 1900, and to hear conductor Angelo Spadina lead the eighty-piece Park Band. Clearly, San Franciscans of the period loved al fresco musical performances.

Spadina, and then Paul Steindorff, led the Park Band on Saturday and Sunday afternoons until 1908, when the United Railroads (successor to the Market Street Railway) ended its support. After that date the Park Commissioners voted, grudgingly, to fund a thirty-piece Park Band, led by Charles Cassassa. During the 1910s the band had fifty musicians and played on Sundays and on holidays. At times the Fifth Regiment of the California National Guard played on Saturdays as well.

In 1924 Ralph Murray replaced Cassassa as leader of the band, which then had thirty-three members. Alfred Arriola led the band from 1934 until his death in 1940, whereupon Ralph Murray returned to lead the band again for the next thirty-three years. In 1973 Col. Robert Hansen, who had joined the band after his service in World War II, took the helm of the Municipal Band, as it was now called. At that time audiences on sunny days numbered two to five thousand, whereas on foggy days they dwindled to a couple hundred. Hansen led concerts until the Loma Prieta earthquake damaged the Spreckels Temple of Music in 1989, and recommenced playing concerts after the Temple was repaired in 1994.

History – Statues, Monuments, and Fountains

After 1900, due to the weekly concerts and the presence of the de Young Museum, the concourse area became the cultural center of Golden Gate Park. Consequently, it also became a magnet for further embellishment. Many ethnic groups and individuals chose the concourse as a location for statues, monuments, and fountains that would evoke messages dear to them. And thus, to the Apple Cider Press, the Roman Gladiator, the Dore Vase, and the Ulysses S. Grant Sculpture, were added another fifteen decorative and celebratory structures over the next twenty-eight years. In order of placement in the concourse area they were:

Goethe and Schiller Monument – 1901
Thomas Starr King Statue – 1903
Lion Statue – 1906
Sundial – 1907
Padre Junipero Serra Monument – 1907
Francis Scott Key Monument – 1908
Giuseppe Verdi Monument – 1914
Charles Hall Page Fountains – 1914
Ludwig Van Beethoven Bust – 1915
Miguel de Cervantes Saavedra Grouping – 1916
Robert Emmet Statue – 1919
General John Joseph Pershing Monument – 1922
Corinne Rideout Fountain – 1924
Phoebe Apperson Hearst Memorial Fountain – 1927
Sphinxes – 1928

The physical characteristics of these features were remarkably consistent. Except for the last three, all were made of stone and bronze. The bronze statues and busts exhibit a very high level of craftsmanship, both in the original carving and in the casting. The detailing is often extremely fine. The granite pedestals possess carved moldings in a generally classical style, and both the Key Monument and the Hearst Fountain are also strongly classical. They relate well to the classical Temple of Music and to the various tunnel facings. Thus, in style and materials, these features are remarkably harmonious, and form a coherent ensemble.

Nearly all of the monuments listed above were donated to the park, and thus did not require an expenditure of city funds. As noted earlier in this report, the Sphinxes, Sundial, and Lion are part of the art collection of the deYoung Museum. Regardless of the ownership, all of these monuments follow in the tradition of the Temple of Music and of the Midwinter Fair itself. By contrast, the streets, pathways, and pedestrian tunnels were built at city expense.

The monuments evoked sentiments and heritages of the dominant cultures in San Francisco during the early twentieth century. San Francisco's Germans were represented by the Goethe and Schiller, and Beethoven monuments. The city's Italians had the Verdi monument, the Irish had the Emmet statue, the Spanish had the Cervantes and Serra monuments, and New Englanders could relate to the King monument. The Dore Vase is by one of the greatest French artists. Protestant and Catholic religions were represented by the King and Serra monuments, respectively. Those with patriotic leanings could gaze upon the Key, Grant and Pershing monuments and feel their breasts swell with pride. Some "non-dominant" cultures were also evoked. The myths of Native Californians are represented by the Sundial. The Japanese Tea Garden, retained from the fair, and managed by Makota Hagiwara, was arguably the greatest ethnic symbol in the concourse area. All of these monuments, and the Tea Garden, appealed to the upper, middle, and working classes alike.

Some groups were left out. At the Midwinter Fair, African-Americans had had an Afro-American Day, with numerous activities and talks; the Chinese had had a large Chinese Building, with many exhibits; and women had held a lively and substantive Women's Congress. None of these groups had a corresponding symbol to relate to in the Music Concourse, however, unless one counts the Hearst Fountain, or the Aitken figures in the Temple of Music, as representing women.

History – The Museums

The cultural institutions facing the Music Concourse were developed beginning in the 1910s. On the east side of the concourse is the Academy of Sciences, which was built in phases in 1916, 1924, and 1934, to designs by Lewis Hobart. When completed, the result was a classically styled complex that wrapped around a courtyard facing the concourse. The Francis Scott Key Monument was located in this courtyard. On the west side was the de Young Museum, whose history is more complicated. Beginning in 1895, the de Young was housed in the Midwinter Fair's Fine Arts Museum. The de Young outgrew this building, which was never meant to be permanent, and a new building designed by Louis Christian Mullgardt was built immediately to the south, also in phases, in 1917, 1921, and 1926. This building, in a profusely decorated Spanish Baroque style, also had projecting wings that wrapped around a courtyard. The courtyard was partially filled by the beautiful Pool of Enchantment, which held a sculpture by M. Earl Cummings (1917). In 1929 the old Fine Arts Museum was demolished.

At this time the Music Concourse area reached its peak of architectural expression. Although built piecemeal over more than three decades, the concourse area was unified in feeling and might well have been the result of a master plan incorporating Beaux Arts principles. The Academy of Sciences and the de Young Museum were similar in scale and plan, and faced each other across the sunken concourse. Virtually all elements of the concourse area, except the Japanese Tea Garden, the Cervantes Grouping, and the Sphinxes, were classical in style. The circulatory system of streets, tunnels, staircases, and pathways worked well, separating foot from vehicular traffic and linking the major attractions together. The unity was not perfect. The Academy of Sciences was severely restrained in its classicism, while the de Young Museum, by contrast, was quite exuberant. In general, however, the concourse area had the superbly realized sense of place that results from a unified design, occasionally brilliant architecture, and appropriate landscaping. The large scale and the institutional feeling of the two museums were ameliorated by the bronze and stone monuments, which in their rich materials and detailing afforded a sense of intimacy. Free admittance to the museums, the Tea Garden, and the concerts also gave San Franciscans a sense of shared community. In every way, the concourse area was a great place to be.

It remained so for twenty years, but then began to degrade. In 1949 all of the ornament was scraped off of Mullgardt's de Young Museum. Rusting rebars had caused some of the ornament to peel off on its own, and maintaining the ornament would have been expensive. Still, the removal of the ornament introduced a starkly modern appearance that had previously been absent. Even more problematical was the addition of Brutalist-style Cowell Hall, by architect John Carl Warneke, to the Academy of Sciences in 1969. Cowell Hall occupied the place where the courtyard had been, and hid the Academy's recessed colonnade from view. This unfortunate event was partially mitigated when the Francis Scott Key Monument was moved from the courtyard and, ten years later, re-assembled at its current site, at the elevated north end of the Music Concourse. It now faces the Temple of Music and fills an important, long-vacant site (where the Electric Fountain had stood in 1894).

Substantial though these changes were, they were minor compared to current events, namely, the replacement, and planned replacement, of the two museum buildings by much larger buildings. When these are accomplished, the scale and style of the buildings facing the Music Concourse will be radically altered. At present, however, the Music Concourse itself, and the perimeter of land surrounding the concourse, along with their monuments, remain largely unchanged since 1928.

Profiles of Architects, Artists, an Engineer, the Park Superintendent, and a Builder

Many artists and architects contributed to the appearance and feeling of the Music Concourse area. The most significant of these, plus an engineer, a horticulturist, and a contracting firm, are profiled below. Each of these persons has extraordinary importance in local, American, or European history.

Michael Maurice O'Shaughnessy: Engineer for the Grand Court of Honor

M. M. O'Shaughnessy (1864-1934) was the civil engineer who planned the Midwinter Fair of 1894, and who directed the excavation of the fair's Grand Court of Honor. This is the earliest of his known projects in San Francisco. Later, during 1912-1932, he was the chief engineer of the City and County of San Francisco, and presided over a vast expansion of the city's infrastructure.

He was born in Limerick and was educated at the Royal University of Ireland. In 1885, as soon as he was graduated, he came to California to commence his career. He was briefly an assistant engineer for the Southern Pacific Railroad, and then, from his office in San Francisco, worked as a consulting engineer on major hydraulic and irrigation projects in California, Hawaii, New Mexico, and Mexico.

It was his experience in water projects that led San Francisco's new mayor, James D. Rolph, to appoint O'Shaughnessy as City Engineer in 1912. In this post his

main job was to build Hetch Hetchy, Eleanor, Priest, Early Intake, and Moccasin dams, along with the sixty-six miles of tunnels, nearly 100 miles of pipelines, railroad tracks, roads and other facilities that made up the city's new water system.

O'Shaughnessy and his staff were also concerned with virtually every other aspect of San Francisco's infrastructure. They vastly expanded the Municipal Railway system, which had just been founded when O'Shaughnessy was appointed. This work included the construction of lines to the Marina District to serve visitors to the Panama-Pacific International Exposition, and afterward the construction of streetcar lines into Noe Valley, Cole Valley, West Portal, the Sunset, Parkside, Ocean View, and Ingleside districts. This work also required the construction of the Twin Peaks and Sunset tunnels, and Laguna Honda Station.

The sea wall at Ocean Beach, a sewer outfall at Baker's Beach, pipelines and pumping stations for the city's fire protection system, major roads such as O'Shaughnessy Boulevard, and the curvy block of Lombard Street were among the other projects that his office undertook.

O'Shaughnessy presided over the City Engineer's office at a time of tremendous growth; the city was a very different place at the end of his term than it was at the beginning. His San Francisco projects are innumerable, but any list must include the earliest that is known, one that predated his appointment as City Engineer by nineteen years: the excavation of the concourse bowl for the Midwinter Fair.

Reid Brothers: Architects of the Spreckels Temple of Music

The Reid Brothers (James Reid, 1851-1943; and Merritt Reid, ?-1932) were one of the most successful architectural firms in San Francisco during the 1890s-1920s. They designed many of the city's landmarks, including the Call Building, the Fairmont Hotel, the Fitzhugh Building, the Hale Brothers Department Store, the Rose Building, the Columbo Building, and the First Congregational Church, as well as many other commercial buildings, movie theaters, and houses. Several of their major works were for the sugar magnate, Claus Spreckels, and his sons. Among the latter was the Spreckels Temple of Music in the Music Concourse.

The brothers were born in New Brunswick, Canada. After training at MIT and the Ecole des Beaux Arts in Paris, James Reid received his first major commission, the Hotel del Coronado in San Diego (1888). In San Francisco he joined his brother and the two found success as designers of both major and small buildings. The Call Building (1898), for Spreckels, was one of the city's first skyscrapers, and with its florid dome became an instant landmark. This and many of their other buildings were designed in a monumental classicism, with heavy rustication and boldly mannerist ornament. Movie theaters, of which they designed many, was another of their specialties; of the survivors, the best is the

Grand Lake Theater in Oakland. One of their many houses, the Millwright's Cottage (1910), is in Golden Gate Park, and is an official city landmark.

Ernest Coxhead: Architect of the Pedestrian Tunnel under John F. Kennedy Drive

Ernest Coxhead (1863-1933), born, trained, and apprenticed in England, came to San Francisco in 1889 and helped lead the anti-Victorian style movement in the city. He is renowned for his shingled churches, such as Chapel of the Holy Innocents (1890) in San Francisco, St. John's Episcopal (1890) in Petaluma, St. John's Episcopal (1891) in Monterey, and others that no longer stand. Shingled, Tudor, and English cottage houses in Pacific Heights, the Home Telephone Building (1907) on Grant Avenue, and the Golden Gate Valley branch library at Green and Octavia streets (1917) are other well-known works. In Golden Gate Park, he also designed the 64-foot tall Prayer Book Cross (1893).

Bakewell and Brown: Architects of the Phoebe Apperson Hearst Fountain

John Bakewell, Jr. (1872-1963), and Arthur Brown, Jr. (1874-1957) are generally considered the premier classical architects in San Francisco's history. Both were graduates of the Ecole des Beaux Arts in Paris, and they worked in partnership during 1905-1927. Their best-known building is San Francisco's City Hall (1912-1916). They also designed Temple Emmanu-el (with Sylvain Schnaittacher, 1926), the PG&E Building at Market and Beale streets (1925), the San Francisco Art Institute (1926), the Palace of Horticulture in the P.P.I.E., Berkeley City Hall, Pasadena City Hall, several large buildings at Stanford University, and numerous fine houses in Pacific Heights, Presidio Heights, Oakland, Piedmont, and Woodside. After the breakup of the firm Brown designed such important buildings as the Veterans Building and the War Memorial Opera House (both with G. A. Lansburgh, 1931), the Federal Building (1936), Coit Tower (1933), and two buildings in the Federal Triangle in Washington D.C. (both 1935). In Golden Gate Park, Bakewell and Brown also designed the base of the Robert Burns Monument (1908).

Edgar A. Mathews: Architect of the base of the Padre Junipero Serra Monument

Edgar Mathews (1866-1946) was one of a family of prominent architects, including his father Julius and brother Walter, both of whom practiced in Oakland. His brother Arthur was one of the leading Arts and Crafts artists in San Francisco.

Mathews is best known for his shingled and craftsman houses and apartment buildings, most of which can be found in Pacific Heights, and most of which still stand. These were the subject of a long article in a national publication, the *Architectural Record* (July1906), and are listed in every architectural guidebook of recent years. In 1912 and 1915, respectively, he designed two of the city's great churches, both of polychrome brick: the First and Third Churches of Christ,

Scientist, at 1700 Franklin and on Haight Street near Central. He was also the architect, for PG&E, of one very fine downtown building, at 447 Sutter (1916).

Wright and Sanders: Architects for the erection of the Francis Scott Key Monument

John Wright (1830-1915) and George Sanders (ca. 1836-1920) were the most prominent architects in San Francisco during the 1860s-1870s, and they remained important into the 1890s. They designed more commercial buildings in downtown San Francisco during this period than did any other architectural firm, and in addition designed a large number of churches and institutional complexes throughout the Bay Area. Their preferred styles were the Gothic and High Victorian; when these styles were eclipsed by the classical revival in the 1890s, they retired. They lived to see almost all of their San Francisco buildings destroyed in the earthquake and fire of 1906. Nearly all of their works outside of the city were demolished in later decades. The San Francisco Theological Seminary complex in San Anselmo (1890s), a small church in the Western Addition, and a small church in Oakland are their last surviving buildings. The Key Monument, therefore, is a rare survivor of their oeuvre.

John McLaren: Superintendent of Golden Gate Park; in charge of rehabilitating the Grand Court of Honor as the Music Concourse

John McLaren (1846-1943) was a horticulturist from Scotland who came to California in 1872 to become the head gardener at George Howard's estate, in Burlingame. In 1886 he moved north to work in Golden Gate Park as assistant to the superintendent, William Hammond Hall, and then in 1890 became Hall's handpicked successor. In 1900 he also took charge of all of the smaller parks in San Francisco and landscaped such important ones as Lafayette Square, Alta Plaza, and Alamo Square. He remained the Park Superintendent until his death in 1943.

In his own lifetime McLaren was legendary, and he has remained so ever since. He is revered for his efforts to prevent buildings and monuments from being placed in Golden Gate Park – fights he often lost – and to fend off commercialization and politicizing of the park. He wanted the park to remain as natural looking and rustic as possible. He was extremely knowledgeable about plant species and used his skill to shape the park in a pleasing manner. He trained a staff of gardeners that grew from 40 to 400 under his administration. As Russell Beatty has written, "Under McLaren's ironfisted management and horticultural skill, Golden Gate Park became an enormous garden with a wide array of growing conditions and microclimates." (Beatty, p. 14.)

McLaren had charge of reconstructing the Grand Court of Honor into the Music Concourse in 1896. While no documentation has been found to prove that he

chose and planted the London plane trees in the concourse bowl, such plantings must have been done under his personal direction.

Robert I. Aitken: Sculptor of the figures in the Spreckels Temple of Music

Robert Aitken (1878-1949) was born in San Francisco and studied under Arthur Mathews and Douglas Tilden at the Mark Hopkins Institute of Art. He showed great promise at an early age, exhibiting and opening his own studio at age eighteen. After teaching at the Institute he left San Francisco in 1904, never to return, for a career in Paris and New York.

Eden Hughes, author of the encyclopedic *Artists in California*, states that "Aitken is internationally-recognized as one of America's most important sculptors." Examples of his work in San Francisco include the Dewey Monument in Union Square (1901), the McKinley Monument in the Golden Gate Park Panhandle (1903), and the Hall McAllister statue on the McAllister Street side of City Hall. His figures in the Temple of Music are the finest of all his San Francisco works.

M. Earl Cummings: Sculptor of the Sundial and of the lion and serpent in the Rideout Fountain

M. Earl Cummings (1876-1936) was a member of San Francisco's Park Commission for thirty-two years, and under the terms of the city charter thus created many works of art in Golden Gate Park – more, in fact, than did any other artist.

Born in Utah, he attended the Mark Hopkins Institute of Art under a scholarship and studied there under Douglas Tilden. As Christopher Pollock writes, he attracted the support of such patrons as Phoebe Apperson Hearst, who supported his later studies at the Ecole des Beaux Arts, and Alma Spreckels. In addition to his unpaid work for the Parks Commission, he taught at the Mark Hopkins Institute of Art.

In Golden Gate Park, Cummings also created the Robert Burns Statue, the Doughboy Statue, the Pool of Enchantment sculptures in front of the De Young Museum (dismantled, and to be relocated), the Brown Gate lions, the John McLaren Statue, and others no longer extant.

Joseph Jacinto Mora: Sculptor of the Miguel de Cervantes Saavedra Grouping

Jo Mora (1876-1947) was born in Uruguay and was the son of a sculptor. As a child he moved with his family to Boston, where he studied art. He worked as an illustrator, then at age eighteen began a four-year trip via mules and wagon through the American southwest. He lived with and sketched Hopi and Navajo Indians, worked as a cowpuncher in Texas, and went to Mexico. He moved to San Jose in 1903, to San Francisco in 1914, and to Carmel in 1920. His Father Serra grouping at Carmel Mission is his best-known work besides the Cervantes

Grouping in the concourse; he also did many other sculptures, paintings, and murals.

Haig Patigian: Sculptor of the General John Joseph Pershing Monument

Haig Patigian (1876-1950) was born in Armenia and moved with his family to Fresno at age fifteen. After working there as a laborer and sign painter, he moved to San Francisco to study at the Mark Hopkins Institute of Art, then went to Paris to study and exhibit. He returned to San Francisco, opened a studio, and became very successful as a sculptor. His works include the James Rolph and Frederick Funston busts in City Hall, the Lincoln monument in front of City Hall, the Edward Robeson Taylor bust formerly in the Main Library, and the pediment sculptures in the Metropolitan Life Building (later Cogswell College, now the Ritz-Carlton hotel).

Arthur Putnam: Sculptor of the Sphinxes

Arthur Putnam (1873-1930) is one of the best-known sculptors in San Francisco's history. He remains popular to this day for his sculptures of animal figures such as lions, leopards, coyote, deer, and bears.

He was born in Mississippi and came to San Francisco in his youth, to study under Julie Heyneman at the Art Students' League. Through his teachers and his work in a Bayview District slaughterhouse he gained a fine knowledge of animal anatomy. He showed in the Paris Salon of 1906, and was there influenced by Rodin. After years of poverty, he was rewarded when the earthquake and fire of 1906 created many commissions for him. From his modest cottage on 45th Avenue near Fulton, his studio in Jackson Square, and his foundries on Sacramento and Divisadero streets, he turned out a large number of sculptures and decorative ornament for downtown office buildings. Marble lions in the Bank of California, dancing figures at the Moulin Rouge in the Barbary Coast, a statue of Junipero Serra in the Mission Dolores Cemetery, and angels in the First Unitarian Church were among his works. His pumas and pioneer wagons can be found on the Path of Gold streetlights along the length of Market Street. By the 1940s the California Palace of the Legion of Honor had collected 130 of his pieces.

His last years were tragic. In 1911 surgery on a brain tumor saved his life but left him incapable of further work. He descended into alcoholism and lived his final eight years in Paris, "futilely trying," wrote Oscar Lewis, "to regain some measure of his old mastery."

Douglas Tilden: Sculptor of the Padre Junipero Serra Monument and of the buffalo heads in the Pedestrian Tunnel under John F. Kennedy Drive

No artist has left a greater legacy of outdoor sculpture in San Francisco than Douglas Tilden (1860-1935).

He was born in Chico, California, and was left a deaf-mute at age five by scarlet fever. He studied in San Francisco, in New York, and then under Paul Chopin, also a deaf-mute, in Paris. He returned to San Francisco to teach sculpture at the Mark Hopkins Institute of Art; some of his students, including Aitken and Cummings, themselves went on to great success. At three world's fairs (Paris 1900, St. Louis 1904, and Seattle 1909) he won bronze and gold medals. In San Francisco, his Mechanics' Monument, at Battery and Market; Admission Day monument, at Montgomery and Market; and California Volunteers monument at Dolores and Market, are all-important works. His Baseball Player, in Golden Gate Park at John F. Kennedy Drive and Middle Drive East, launched his success; it was placed in 1891. His works can also be found at the Smithsonian Museum and St. Mary's College.

Daniel Chester French: Sculptor of the Thomas Star King Statue

French was born in New Hampshire and studied in Boston, New York, and Florence, Italy. Among his works are the statue of Lincoln in the Lincoln Memorial, Washington D. C., and the Minute Man statue at Concord, Massachusetts.

William Wetmore Story: Sculptor of the Francis Scott Key Monument

Story (died 1895 in Italy) was born in Massachusetts and after graduating from Harvard pursued a career in law in Boston. He then turned to sculpture, which he practiced in Rome. Two of his pieces are in the Fine Arts Museums in San Francisco.

Orazio Grossoni: Sculptor of the Giuseppe Verdi Monument

Grossoni was an Italian sculptor and was chosen to sculpt this monument by the Italian community in San Francisco. He won a gold medal at the Paris Exposition of 1900.

Gustave Dore: Sculptor of the Dore Vase

Gustave Dore (1832-1883) was one of the greatest artists that France ever produced. He is best known for his drawings that were converted into steel engravings to illustrate classics such as the Bible, *Paradise Lost*, the *Divine Comedy*, the *Rime of the Ancient Mariner*, and works by Balzac, Perrault, La Fontaine, and Baron Munchhausen. The writhing figures on the Dore Vase are reminiscent of the tortured souls in his illustrations.

It is important to note while the Dore Vase has it origins in the Midwinter's Fair, it was removed from the Music Concourse for a long time during the period of significant. According to the deYoung Museum, the Dore Vase was outside of

the Egyptian Pavilion for a short time, moved to the new entrance of the de Young for a short while then moved into Oakes Garden where it resided for many years. It was then moved inside to the Legion, which would become the European Art collection location (and the deYoung kept the American collections, etc.). When the Legion closed for renovation in 1992, the Dore Vase returned back to the deYoung Museum to the location indicated on the plan. That location has no real historic significance.

The Gray Brothers: Builders of the Pedestrian Tunnel under John F. Kennedy Drive

One contracting firm, the Gray Brothers, should be noted here. George Gray (1858-1914) and Harry Gray (b. 1861) were concrete contractors, building contractors, and quarrymen. As described by David Myrick in his book *Telegraph Hill* (Berkeley, CA: 1972), they were reviled in their time for blasting the eastern slope of that hill, for undermining residences at the top of the hill, and for their labor practices. Besides the Telegraph Hill quarry, they also had quarries on Corona Heights, in Diamond Heights, and at the south end of Noe Valley.

Despite their unsavory reputation they landed major contracts and built structures that are considered landmarks today. In Golden Gate Park they also built McLaren Lodge and the Roman Bridge over Stow Lake. In Alameda they performed structural and ornamental concrete work for the City Hall. Other buildings rest upon concrete foundations made by their firm. The "Incredible Quarrymen," as Myrick called them, were also important builders.

Description of the particular features that should be preserved

All of the contributing elements within the broader boundaries of the Music Concourse should be preserved intact. These contributing elements include the concourse bowl itself (with special reference to its perimeter outline and the degree of its slope); the Spreckels Temple of Music, along with the concrete steps that sweep to either side of it; the wood and metal park benches with raised metal lettering; the pollarded trees (primarily London plane trees and Scotch elms) in the concourse bowl; the altered and unaltered concrete staircases leading from the floor of the bowl to the upper level; the Page and Rideout fountains; the Hearst Fountain and Staircase; the Pedestrian Tunnel under J.F.K. Drive designed by Ernest Coxhead; the hill and eucalyptus trees behind the Temple of Music; the cypress tree; and all of the monuments and statues listed in this Landmark Designation Report. In addition, the circular, axial, and cross axial pathways and roadways should be retained to remind us of the circulation system that was in place for the previous 108 years.

In a larger sense, the general feeling of the Music Concourse as a late 19th century and early 20th century landscape should be preserved. Those features, which were created in 1928 and earlier are harmonious in their materials and detailing, and work very well together. Some of these landscape features that are unaffected by

the underground parking construction and Surface Improvement Project that need to be preserved are the hill or berm behind the Spreckels Temple of Music, the Eucalyptus trees the Cypress tree, and the two concrete bollards. These landscape features are also referenced in Attachment F: List of Contributory and Non-contributory Features.

Non-contributing features that need not be preserved include the concrete benches within the concourse bowl; round concrete planters near the Rideout fountain and one of the Page fountains; and a long wheelchair ramp, with plain pipe railing, from the floor of the concourse to the upper level.

DESCRIPTION

The Music Concourse in Golden Gate Park is a landscape composed of many historic elements. Central to the landmark site is the concourse bowl itself, a formally arranged open-air performance and gathering space. The concourse bowl takes the form of a shallow depression in which can be found a music pavilion, fountains, trees, and other elements. Grouped around the concourse are numerous statues and monuments from the late nineteenth and early twentieth century. A complex circulation system, including streets, pathways, six staircases, and four pedestrian tunnels and bridges, are part of the landmark site.

The concourse bowl is the central focus around which two of the city's major cultural institutions, the de Young Museum and the California Academy of Sciences, and a major tourist attraction, the Japanese Tea Garden, are grouped. These latter three elements fall outside of the landmark site boundaries.

Each of the major elements within this landmark site is briefly described in the sections below. Unless stated otherwise, all of the elements mentioned below date to the Period of Significance under Criterion C (1894-1928) and are contributory features to the landmark site.

The Concourse Bowl

The centerpiece of the landmark site is the concourse bowl, almost nine acres in area. The bowl was carved from the surrounding sand dunes by horse-drawn scrapers in 1893 for the Midwinter Fair, and was altered for musical performances in 1896. It is generally oval in plan, and is sunken relative to the level of the surrounding roads and buildings. The concourse bowl is oriented along a northeast-southwest axis. The two visual foci of the concourse are the Spreckels Temple of Music, at the southwest end, and the Francis Scott Key Monument, at the northeast end. Both of these structures are slightly elevated in comparison with the rest of the concourse floor.

Between the Temple of Music and the Key Monument are three evenly spaced fountains, including the larger Rideout fountain and the two smaller Charles Hall Page fountains (described below). These fountains are located at the intersections

of four pathways within the concourse bowl. One path is along the concourse's longitudinal axis, while the other three paths are along major cross axes. Near the northeast end of the concourse is another, slightly curved path along a subordinate cross-axis. This path serves to frame the Key Monument. Finally, a curvilinear footpath runs around the concourse, just within its outer perimeter. Although these paths run along nearly the same lines as those that ran through the Grand Court of Honor in 1894, they were rebuilt for the Music Concourse in 1896.

At the ends of each of the three major cross axes are staircases leading from the floor of the concourse bowl to the sidewalks at the upper level. Five of these staircases are identical, with concrete coping and steps, and short newel posts with knobby tops. They are in approximately the same location as were the staircases in the Grand Court of Honor in 1894, but have a different appearance from those; they date to 1896, when Concourse was modified to become a music performance space. The sixth staircase, near the east corner of the concourse, is the much more elaborate Phoebe Apperson Hearst Fountain and Staircase. It will be described separately, below.

Two series of curved concrete steps sweep around the southwestern end of the concourse and lead from the floor of the bowl up to the Spreckels Temple of Music. They were built in 1899 as part of the Temple project, and relate visually to the stepped base that the Temple peristyles rest upon.

The southwestern portion of the concourse bowl is devoted to seating for concert attendees. This area is filled with park benches arranged in ranks and facing the Temple of Music. The benches have ornamental steel or cast iron legs and sides, with wooden slats, and are painted park green. On the legs is raised metal lettering, reading variously "1894 Midwinter Fair" and "Golden Gate Park." Aside from the difference in lettering, the park benches are identical. They are different from the wooden benches one sees in photographs of the fair, but seem to be the same as the benches shown in early twentieth century photographs of the Music Concourse. According to Recreation and Park Department, the ornamental steel or cast iron benches are re-fabricated in the mid-1990's with grant money from the Friends of Recreation and Park to closely match the historic ones from the late 1890's Midwinter Fair. As such, these benches are considered as contributors to the landmark site. A few benches are newer, have utilitarian instead of ornamental legs and sides, and are not contributors to the landmark site.

The concourse bowl is heavily planted with London plane trees and several Scotch elms (described below). They are pollarded, or heavily pruned, to create a dense canopy when the trees are in leaf. Many of these trees are probably the same as those shown in photographs of the 1900 dedication of the Music Concourse.

The floor of the concourse bowl is variously dirt (near the Temple of Music) or lawn (nearer the Key Monument). The pathways are asphalt.

A few modern, non-contributing elements can be found within the concourse bowl. These include concrete benches along the longitudinal and some cross-axes; round concrete planters near the Rideout fountain and one of the Page fountains; and a long wheelchair ramp, with plain pipe railing, from the floor of the concourse to the upper level.

The Spreckels Temple of Music

The Spreckels Temple of Music is a monumental, classically styled band shell built in 1899 to designs by the Reid Brothers, architects. Built almost entirely of Colusa sandstone, it is about 240 feet in width and seventy-two feet in height. In plan, the Temple of Music consists of a central pavilion and two flanking peristyles. The central pavilion is fifty feet in depth. It houses a stage that is set within a grand, central arch flanked by engaged Corinthian columns; these columns support a frieze, an elaborate cornice, and a high parapet. The spandrels are filled with very fine figures of nudes with trumpets, carved in the stone, by sculptor Robert I. Aitken. The rear elevation of the pavilion features a band of carved garlands, also very fine, just below the frieze. The half-domed stage ceiling is coffered sandstone, and serves the purpose of reflecting music into the concourse area. The flanking peristyles are thirty feet in depth, and are slightly recessed from the pavilion. Each rests upon a base of concrete steps and features Ionic columns supporting a frieze and balustrade. The ceilings of the peristyles are marble.

As Christopher Pollock relates, this is the third music pavilion, or bandshell, in the history of Golden Gate Park. It replaced two short-lived structures that had presented music in other locations since the 1880s. The decision to built a permanent bandshell at the current location dates to 1895, one year after the conclusion of the Midwinter Fair, though four years would pass before it was actually built. The Spreckels Temple of Music was dedicated in 1900 before an audience of 75,000, and is named for the sugar magnate Claus Spreckels, who donated nearly all of the $78,000 cost of construction. The architects who designed the pavilion, the Reid Brothers, also designed many other buildings for Spreckels, nearly all now vanished or heavily altered.

Non-contributing elements of the Temple of Music are a wheelchair ramp in front of the structure and restrooms at the rear.

Francis Scott Key Monument

The Francis Scott Key Monument rises from a gentle knoll at the northeastern end of the concourse bowl. Along with the Spreckels Temple of Music at the other end, it is one of the two visual foci of the concourse. The monument commemorates Key, the author of the "Star Spangled Banner," and was funded by San Franciscan James Lick, who had been in Baltimore in 1812 when Fort

McHenry was shelled by the British. The statuary, and perhaps the entire monument, is by the sculptor William Wetmore Story. The bronze elements were cast in Italy and shipped to San Francisco, where the monument was erected under the supervision of architects Wright and Sanders.

The monument was first placed near today's tennis courts in Golden Gate Park in 1888. In 1908 it was moved to the concourse area, in front of where the Academy of Sciences would soon be built; and it stood there until 1967, when it was removed to make way for an expansion of the academy. After ten years in storage, and as the result of a campaign led by Golden Gate Park historian Raymond Clary, it was placed on its present site in 1977.

The monument is fifty-two feet in height. The base and pedestal are travertine, while the superstructure is of an unknown stone. Except as noted below, all of the statuary is executed in bronze.

The base takes the form of a series of steps. The pedestal is adorned with four marble plaques in which are engraved the words of the "Star Spangled Banner." The four-sided superstructure is composed of four Corinthian columns and arches, with scroll keystones, a frieze, a cornice, and a parapet with carved garlands. Within the superstructure is a statue of Francis Scott Key in a seated position; atop it is a standing figure of a helmeted woman with a furled flag and a sword (a "Goddess of Liberty," or perhaps "Columbia"). Four eagles stand at the corners of the superstructure. Bears heads and wreaths, both carved in stone, can be found atop the cornice.

Trees in the Concourse Bowl

The great majority of the trees in the Music Concourse are London plane trees, and nearly all of the remainder are Scotch elms. All of the trees have been pollarded, or heavily pruned, in order to give each of them a domed canopy of regular height and shape. This regularity of appearance is desirable in a formal landscape such as the Music Concourse.

London plane trees (*Platanus x acerifolia*) are a hybrid of Oriental plane trees, from Asia Minor, and American sycamore trees. The hybrid appears to have originated in London in the late seventeenth century, some years after the two natural trees were imported into that city. Due to their hardiness in urban conditions and amenability toward pruning, the trees are popular in city parks and streetscapes throughout the world. In San Francisco, besides the Music Concourse, pollarded London plane trees can also be found in Civic Center Plaza.

Elizabeth McClintock, a botanist at the Academy of Sciences, writes that "several" of the concourse trees are pollarded Scotch elms (*Ulmus labra*). (McClintock, p, 267.) Scotch elms are often planted in cities because they thrive in spite of poor air and soil quality. There are many Scotch elms (unpollarded) in

Golden Gate Park besides those in the Music Concourse. Two other trees, one hedge maple and one black walnut, can also be found in the Music Concourse.

The earliest photographs of the Music Concourse, including those of the dedication in 1900, show numerous regularly spaced trees within the concourse bowl. It is not known for certain that the trees present now are the same as those in the photographs, but considering the long-lived nature of London plane trees, it seems likely that most of them are. There is no documentation that the trees were planted under the direction of John McLaren, but again, this seems very likely. The London plane trees, and the Scotch elms if they can be dated to the Period of Significance, should be considered to be contributors to the historic district.

Corinne Rideout and Charles Hall Page Fountains

Three circular fountains can be found on the floor of the concourse bowl. These are the centrally placed Corinne Rideout Fountain, and the flanking Charles Hall Page fountains. The Rideout Fountain is about fifty feet in diameter, is made of cast stone, and was placed in 1924. It has a molded rim designed by architect Herbert A. Schmidt and features a mountain lion with entwined snake, by sculptor M. Earl Cummings, rising from the center. The two Charles Hall Page fountains are each about twenty-five feet in diameter, are made of granite, and were placed in 1914. They also have molded rims. As mentioned above, these fountains are placed at the intersections of the longitudinal path with the three cross-axis paths.

Phoebe Apperson Hearst Memorial Fountain

This classically styled staircase and fountain was designed by architects Bakewell and Brown, and was built in 1927 to replace an earlier, and simpler, staircase on this site. It is located near the southeastern corner of the concourse, at the end of one of the cross-axial paths.

The staircase and fountain is made of cast stone, with some light tooling. At the lowest level are three curved steps with curved coping. These lead to a platform from which mirror image staircases lead to the right and the left up the slope of the concourse to the street level above. At the top is a two-tiered fountain rising from a trefoil basin. The lower tier of the fountain has a scalloped soffit; rams' heads adorn the upper tier. Lengthy balustrades can be found alongside the two staircases and at the street level. The facing wall between the two staircases has a panel engraved with the words "In Memory of Phoebe Apperson Hearst from Her Friends."

Three statues or monuments can be found immediately adjacent to the concourse bowl, inside (east of) Tea Garden Drive, at the street level:

General Ulysses Simpson Grant Sculpture

The Grant Sculpture is located at the extreme north corner of the Music Concourse, just inside the corner of Tea Garden and Concourse drives. It features a bronze bust of Grant upon a tapering granite pedestal, which in turn rests upon bronze cannon balls and a rectangular granite base. Below the bust is a band of bronze sculptural detail: eagles holding wreaths, and shields carved with the names of Grant's Civil War battles.

The monument was conceived in 1885, soon after Grant's death, but work on it did not begin on it until 1894 due to funding problems. The sculptural work is by Rupert Schmid, and the monument was placed in 1896 after considerable difficulty regarding the design and execution of the pedestal and base (see Pollock, p. 55-57).

Apple Cider Press Statue

The Apple Cider Press is located directly opposite the site of the de Young Museum. This bronze sculpture on a granite base features a male nude operating an apple cider press; at the base, a crouched child clutches an apple. The small bronze catch basin is a replica of the original that was stolen. A bronze plaque affixed to the base states "Presented by the Executive Committee of the California Midwinter International Exposition, 1894." It was sculpted by Thomas Shields-Clarke of Pittsburgh in 1892, cast in Paris, and purchased in 1894 for the Midwinter Fair.

Leonidas, the Roman Gladiator

Located on the east side of Tea Garden Drive, opposite the de Young Museum site, this is a bronze sculpture of a nude gladiator with raised sword. It rests upon a rectangular granite base with a bronze plaque. It was created in 1881 by sculptor Guillaume Geefs and was cast in Belgium. The base was cut by Folsom prison convicts, and the statue was placed here in August 1893 to mark the beginning of construction work for the Midwinter Fair. As Christopher Pollock relates, 60,000 people gathered for that inaugural celebration (Pollock, p. 71).

Circulation systems around the Music Concourse include the following roads, paths, and tunnels:

Concourse and Tea Garden Drives

These streets were planned in 1895 and were graded and paved in 1896. An article of that year ("New Bridge and Tunnel," *SF Call*, Feb. 6, 1896) mentions "the circular driveway being constructed around the concourse" – today's Concourse and Tea Garden drives. They were built for use by carriages. As originally conceived, Concourse Drive was meant to be an elaborate carriage

drive that would run around the northeast, southeast, and southwest sides of the concourse. Two strands of the loop run alongside and parallel to each other, between the concourse and the Academy of Sciences. These strands pass around the north end of the concourse and loop around the U.S. Grant Sculpture, where they meet. To the southwest, the strands loop around the hill behind the Spreckels Temple of Music, where they meet again. Concourse drive retains its original, mid-1890s configuration, but no longer serves the original use. By the 1920s, it was no longer a carriage drive for drivers to "see and be seen," but was used as circulation, parking, and a service road for autos.

Tea Garden Drive borders the concourse along its northwestern side. It was not originally part of the double carriage drive around the concourse, but was a circulation street meant to deliver people to the de Young Museum.

While the roadways are recognized as part of the circulation system significant to the history of the Music Concourse and will be included within the boundary of the landmark site , Tea Garden and Concourse Drives are no longer contributors. As part of the underground parking construction, both Tea Garden and Concourse Drives will be replaced with a similar roadways with bulb outs for pedestrian crosswalks. Concourse Drive will be moved close to the rim of the bowl to accommodate a new Academy of Science forecourt.

The Concourse Pedestrian Tunnels

These three tunnels were built to provide safe pedestrian access to the Music Concourse. Two of them were built in 1896, and the third, at the south end of the concourse, was added in 1901. ("New Bridge and Tunnel," *S. F. Call*, Feb. 6, 1896, p. 11. "Tunneling the Main Drive," *Examiner*, February 6, 1896. Clary, pp. 128-129. 26th Annual Report of the Park Commissioners, 1897. 31st Annual Report of the Park Commissioners, 1902.) They pass underneath Tea Garden and Concourse drives, which were expected to receive heavy use by carriages, buggies and bicyclists once the Spreckels Temple of Music was completed. One of these tunnels, the one beneath Tea Garden Drive, leads to a path in a valley that in turn leads to the Pedestrian Tunnel under John F. Kennedy Drive (discussed below) and thence to Fulton Street. The other two pass under Concourse Drive, one from just north of the Academy of Sciences, the other from just south of the Academy.

The three tunnels are made of concrete, and are classical revival in style. The tunnel facings are rusticated to give the impression of stone masonry construction. The inside surfaces of the tunnels are smooth. Wing walls flare out from the facings to serve as retaining walls; these are also rusticated. Originally, metal chains suspended from bollards stretched across the tops of these tunnels, but before 1929 these were removed, and the present classical balustrades, executed in concrete, were built over the tunnel facings. Most of the balustrade over the north tunnel, at Tea Garden Drive, was missing in recent years.

In February 1896, as construction of the first two tunnels commenced, John McLaren told the *Examiner*, "You see, when we have the band stand located in this section of the Park there will naturally be a great many people here during concert days. Of course the teams will take up the main drive, just as much as they do at present.... If the people had to cross the main drive there would certainly be a great many accidents, owing to the number of teams and wheelmen. When the tunnels are complete pedestrians can walk under the main drive without any fear or disturbance whatever and reach the music place in perfect safety." ("Tunneling the Main Drive," *Examiner*, February 6, 1896.) McLaren also expressed his opinion that more such tunnels would be needed later. His expectation was confirmed when the Spreckels Temple of Music was built, and the crowds attending the concerts proved great enough to require the third tunnel.

Similar to the roadways mentioned in the above, the three pedestrian tunnels are recognized as part of the circulation system significant to the history of the Music Concourse and will be included within the boundary of the landmark site, however, the three pedestrian tunnels will not be contributors to the landmark site. As part of the underground parking construction, the three tunnels are demolished and reconstructed differently than the original tunnels. At the very least, the new tunnels will have different materials and proportions.

Pedestrian Tunnel under John F. Kennedy Drive

This tunnel and bridge was built as part of the plan to convert the Midwinter Fair's Grand Court of Honor into the Music Concourse. Foreseeing the traffic that music events at the concourse would bring, Park Commissioners directed that this tunnel and the three Concourse Tunnels (see above) be built in 1896. This pedestrian tunnel passes under John F. Kennedy Drive (originally known as Main Drive) and connects with the north Concourse tunnel via a path through a valley.

As originally conceived, the upper level of the bridge was devoted to three uses. The north lane was a sidewalk for pedestrians, the south lane was for bicyclists, and the center lanes were for carriages. Four granite balustrades separate these lanes from each other and serve as railings. Massive granite pedestals to allow for pedestrian crossings interrupt the inner balustrades. These pedestals are flanked by large, carved granite scrolls, with deep moldings; and are topped by globes, also of granite.

The facings of this tunnel are entirely of granite. A molding of several layers defines the arched tunnel opening. The keystone takes the form of a florid scroll with an acanthus leaf. Surrounding each opening is a rectangular panel with carvings of leaves in the spandrels. Above this panel is a course of carved leaves wrapped in ribbons. The facings to the sides of each panel are deeply rusticated, with rounded corners to each course. Carvings of buffalo heads, by sculptor Douglas Tilden, can be found near the top of the facing walls.

The tunnel itself is made of concrete. The inner surface, or soffit, of the tunnel, is coffered in large, square panels.

According to a newspaper article written at the time of construction, the arch was patterned after the Arch of Titus, in Rome. Elaborate streetlights and statuary were provisionally planned for the pedestals, but were never executed.

Due to a later filling in of the valley floor, the pathway through the tunnel is higher than it was originally. As a consequence of this, some of the rusticated wall facing is now hidden by earth, as are all of the columns supporting the arches, except for the capitals.

The architects of this tunnel and bridge were Coxhead and Coxhead. The Gray Brothers Artificial Stone Paving Company was the contractor that built the concrete portion of the structure, and Alexander McLennan was the contractor for the stonework.

The following statues and monuments, an artificial hill, and a large tree, are arranged outside of Tea Garden and Concourse drives and within the district boundaries:

Hill behind the Spreckels Temple of Music

Located southwest of the Spreckels Temple of Music, this is a man-made hill, created in 1895 or 1896 to provide the Music Concourse with wind protection. It is covered with eucalyptus trees that serve as a windbreak. Many or most of these trees appear to date to the 1890s.

Giuseppe Verdi Monument

This truly monumental sculpture is located south of the Spreckels Temple of Music. It consists of a bronze bust of Verdi upon a granite pedestal and base. A bronze sculptural grouping of an adult and two infants in celebratory poses, with flag and wreath, rest upon the base. A bronze band with operatic faces – the muses of Joy, Sorrow, Tragedy, and Love – wraps around the pedestal.

As Christopher Pollock relates, the sculpture is by Orazio Grossoni of Milan and was cast in that city. It was donated to San Francisco by its Italian community, led by Ettore Patrizzi, the proprietor of *L'Italia*, San Francisco's Italian-language newspaper. At the March 1914 dedication, 20,000 gathered at the concourse to hear the Italian soprano Luisa Tetrazzini sing an aria from Verdi's opera *Aida*. (Pollock, p. 63.)

It is worth noting that Tetrazzini was quite well known in her time, and was immensely popular in San Francisco. She was "discovered" in Mexico and trained by William Leahy, the manager of the Tivoli Opera House in San Francisco, in the 1890s, and went onto world-wide fame. She returned to the city

to perform at least three times, at Lotta's Fountain in 1909 and 1910, and finally for the Verdi Monument dedication, to immense crowds.

Ludwig van Beethoven Bust

This monument to the German composer was dedicated amid much ceremony on August 6, 1915. At the time, it was German-American Week at the Panama-Pacific International Exposition, at which the convention of the National German-American Alliance was being held. As Christopher Pollock relates, a thousand people attended the dedication of this monument, at which the Beethoven Maennerchor (Beethoven Men's Choir) of New York City performed. A concert of Beethoven's music was performed later that day at Exposition Auditorium (now Civic Auditorium) in the Civic Center. (Pollock, p. 63.)

The monument is located on the east side of Concourse drive, near the south end of the Academy of Sciences. It consists of a bronze bust on a tapering granite pedestal with a flared cornice. A woman with harp, also bronze, stands below the bust of the composer. As Pollock relates, this monument is a replica of one in New York City's Central Park, by sculptor Henry Baerer. The bronze elements were cast in Mt. Vernon, New York.

Robert Emmet Statue

This statue is located on the east side of Concourse drive, in front of the Academy of Sciences. It was donated in 1919 by Senator James D. Phelan and commemorates the Irish rebel leader, who is shown making his "Speech from the Dock" before being hung by the British in 1803. The bronze statue was cast in Philadelphia. The base is granite, and six steps with granite coping lead up to the platform around the statue. The sculptor was Gerome Connor. The architect of the base was Charles E. Gottschalk, who had earlier designed Phelan's residence in Saratoga.

Goethe and Schiller Monument

This monument is located near the far northern corner of the Academy of Sciences, opposite one of the pedestrian tunnels. It was donated by San Francisco's German community and by the German town of Lauchhammer, where the bronze elements were cast. It shows authors Goethe and Schiller holding a laurel wreath and standing upon a pedestal of polished red Missouri granite, which in turn rests upon a base of the same (unpolished) material. The statue was a copy of one in Weimar made by sculptor Ernst Reitschel in 1857. Originally placed in 1901 in front of the de Young Museum, this monument was moved in the 1920s and then again in 2004 to it present location.

General John Joseph Pershing Monument

This statue, by sculptor Haig Patigian, is located on the northeast side of Concourse Drive, opposite the Key Monument and east of the Junipero Serra Monument. A statue of Pershing in uniform stands upon a granite pedestal with ornamental engraving. Pershing, the leader of American forces in World War I, was present for the dedication at this spot in 1922.

Padre Junipero Serra Monument

Junipero Serra initiated the founding of California's chain of twenty-one Spanish missions. This statue of him, by sculptor Douglas Tilden, shows the padre with a cross and upraised arms standing upon a granite pedestal designed by architect Edgar A. Mathews. Although sculpted in Tilden's Oakland studio in 1906, the bronze statue was cast in New York by the American Founding Company and was then shipped to San Francisco in 1907. It was commissioned by San Francisco mayor James D. Phelan. The monument is located within the northern loop of Concourse Drive.

Thomas Starr King Statue

Thomas Starr King was the pastor of San Francisco's First Unitarian Church from 1860 until his death of diphtheria four years later. He was famed in the city for his pro-Union stance during the Civil War and for the eloquence of his preaching, and was still widely remembered when this bronze statue of him by sculptor Daniel Chester French was cast in New York City. Shipped to San Francisco in 1891, it was placed in the Rhododendron Dell in 1892 and was moved to its present site, at the east corner of Concourse Drive and John F. Kennedy Drive, in 1903. The statue shows King standing with a Bible held in one hand and a cloak in the other. The rectangular pedestal of pink Missouri granite is flanked by scrolls, and the base of the same material is oval in shape. Daniel Chester French was also the sculptor of the Lincoln statue in Washington D.C.'s Lincoln Memorial, and of the Minute Man statue in Concord, Massachusetts. Christopher Pollock states that at the turn of the last century Park Commissioners considered this to be the finest statue in Golden Gate Park. (Pollock, p. 53.)

Miguel de Cervantes Saavedra Grouping

This grouping is located in the western bend where Tea Garden Drive meets John F. Kennedy Drive. Bronze statues of Don Quixote and Sancho Panza, kneeling, are looking up at a bronze bust of Cervantes, which is mounted upon a cairn of chert boulders. This bust was based on a 17th century portrait of Cervantes that had been discovered only three years earlier. The bronze pieces were cast in New York, and the grouping was placed here in 1916. The chert stone is native to San Francisco and very likely came from a chert quarry in the park, near Strawberry Hill. The sculptor was Joseph Jacinto ("Jo") Mora. The donors, architects

Eusebius Molera and John C. Cebrian, may have contributed to the design of the cairn.

The Sphinxes

These two concrete sphinxes are not replicas of the original sphinxes on this site, as is sometimes said, but are simplified versions of the originals. They are located on the west side of Tea Garden Drive, in front of where the Egyptian-style Fine Arts Museum of the Midwinter Fair once stood. The original sphinxes flanked the entry to that museum; the current ones serve as a historical reminder of that museum.

The current sphinxes are by sculptor Arthur Putnam. The best available knowledge is that they were made in 1903 but were not placed here until 1928. According the deYoung Museum, there are similar sphinxes in their collection that are smaller in size but there are uncertainties about the time period and Putnam's ability to have made these. It is possible the ones existing in front of the Museum are also copies of the original. Regardless, they appear to be exact copies and therefore are considered contributors to the landmark site.

The following statues were located immediately west of Tea Garden Drive, in front of the de Young Museum. They were removed recently to facilitate the construction of the new de Young Museum, and are to be re-placed after that building is completed. The boundaries of the historic district are being drawn to include their future sites, and they should be considered as contributors to the district.

The Dore Vase

This vase is officially named *Poeme de la Vigne*, or "Story of the Vine." It is eleven feet in height, weighs 6,000 pounds, and is encrusted with grapevines, cupids, satyrs, gods such as Bacchus and Diana, and other figures that relate to winemaking. It was made by the famous French artist, Gustave Dore, and cast for him at great expense in 1877-1878 by the Thiebaut Foundry in France. It was first exhibited at the Paris Exposition of 1878. After Dore's death, the foundry repossessed the vase and sent it to the World's Columbian Exposition in Chicago (1893). Michael de Young then brought the vase to the Midwinter Fair, and purchased it after the fair closed. It has belonged to the Fine Arts Museums of San Francisco ever since.

The vase was located in front of the west wing of the de Young Museum for many years, but in the 1990s was moved to the west side of Tea Garden Drive, near the northeast corner of the museum. This was where it had stood during the Midwinter Fair of 1894. As previously mentioned, the Dore Vase was removed from the Music Concourse in Golden Gate Park for a long time during the period of significant. According to the deYoung Museum, the Dore Vase was moved

into Oakes Garden where it resided for many years. It was then moved inside to the Legion, which would become the European Art collection location (and the deYoung kept the American collections, etc.). When the Legion closed for renovation in 1992, the Dore Vase returned back to the deYoung Museum to the location indicated on the plans. Given that the Dore Vase was moved offsite for a long time during the period of significant and the current location has no real historic significance and the Dore Vase is not considered a contributor to the landmark site.

The Lion Statue

This is a bronze statue of a male lion resting upon a boulder. It was sculpted in 1898 by Ronald Hinton Perry, and the boulder for its Golden Gate Park site was contributed by quarry owner John D. McGilvray. The statue was donated to the park in 1906 by the prominent jewelers, Shreve and Company, when it survived the destruction of their showroom in the earthquake and fire of that year. Until recently it was located on the west side of Tea Garden Drive, near the north Concourse Pedestrian Tunnel. It has been placed in storage pending the completion of the new de Young Museum.

The Sundial

The Sundial employs imagery derived from California Indian myths and was also meant to commemorate the sixteenth century European explorers who discovered lower and upper California. The sculpture features a globe mounted on the back of a turtle, and restates the Indian myth that the world rests upon the shell of a sea turtle. The globe also represents the exploits of the Portuguese explorer Cabrillo, the Spanish explorer Fortuno Ximenes, and English navigator Sir Francis Drake. The turtle, in turn, rests upon a fluted granite column. It was sculpted over a two-year period by M. Earl Cummings, and was donated to the park on Columbus Day, 1907 by the Society of Colonial Dames.

The Sundial stood on the west side of Tea Garden Drive, in front of the de Young Museum, until recently, when it was placed in storage pending the completion of the new de Young Museum.

STATEMENT OF SIGNIFICANCE

The Music Concourse Historic District appears to be eligible for the National Register under both criteria A and C.

Under Criterion A, which addresses events and patterns of history, the Music Concourse has significance at the local level as an outdoor performance space and for its association with the Park Band. The Music Concourse held musical performances almost continuously from 1900 until the Loma Prieta Earthquake of 1989, and is the oldest performance space in the city other than the South San Francisco Opera House. When the weather was good, it attracted great crowds,

notably in 1914, to hear Luisa Tetrazzini. The Park Band has been a San Francisco institution since 1882, and has been intimately associated with the concourse since the turn of the twentieth century. Performances have always been free, and for most of the twentieth century the Concourse was one of several free cultural attractions in this part of Golden Gate Park (along with the de Young Museum, the Academy of Sciences, and the Japanese Tea Garden). The Music Concourse, then, represents important themes in San Francisco's cultural history.

Under Criterion C, which addresses design, the Music Concourse has significance at the national level as a late nineteenth century and early twentieth century urban park landscape. The landscape is an unusually complex one, with a musical performance space, dual circulation systems (for vehicles and pedestrians), trees, and many commemorative monuments. The aesthetic quality of the place is very high. It contains sculptures by Dore, French, Story, and many other European and local masters; architectural works by Bakewell and Brown, the Reid Brothers, Ernest Coxhead, and others; the oldest known engineering work by M. M. O'Shaughnessy, and plantings by John McLaren. The collection of outdoor sculptures in the concourse is by far the largest and finest in the city. Very few urban park landscapes in the United States are this complex, have this level of quality, and retain this degree of integrity.

The integrity of the Music Concourse is very high, considering all of the construction projects underway. Regardless, the major elements – the concourse bowl, the Temple of Music, the pollarded trees, the ornamental benches, the staircases, the circular, axial, and cross–axial pathways, the north tunnel under J.F.K. Drive, the fountains, and the monuments – all survive, with remarkably few modern intrusions.

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Golden Gate Park is listed in the National Register of Historic Places.

PREPARED BY

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Images collected by Christopher Duderstadt
Submitted by SPEAK.

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ATTACHMENTS

Check all that apply.
523A_X_, 523B_X__, 523L (continuation sheets)_X_

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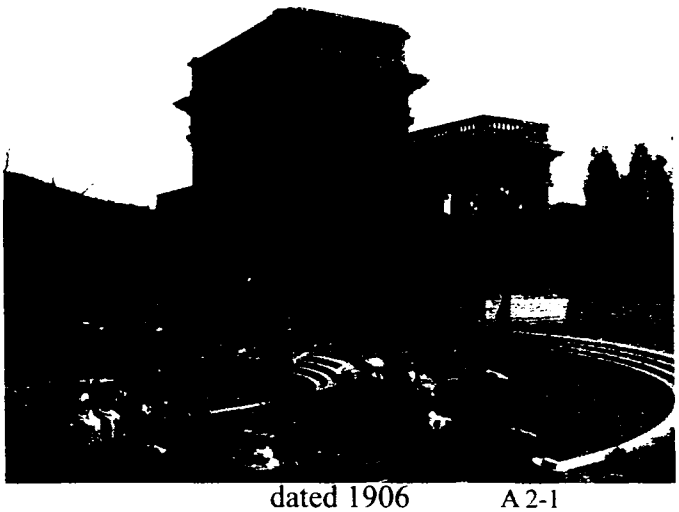
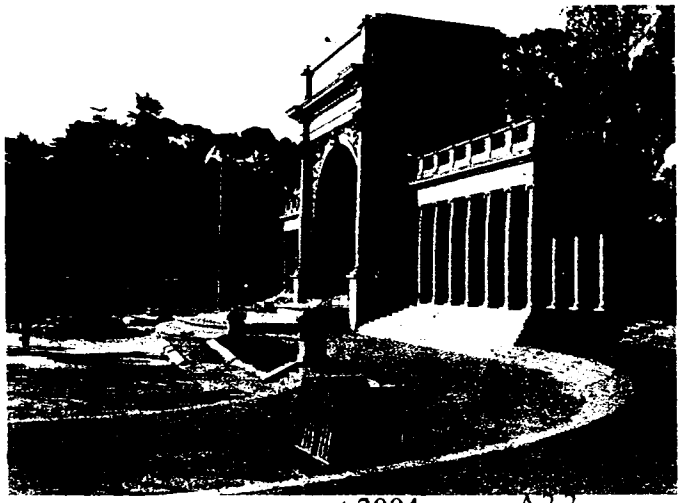


dated 1906 A 2-1



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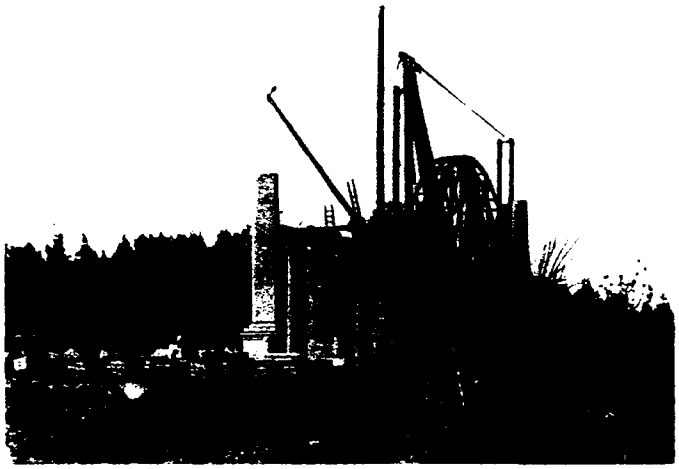

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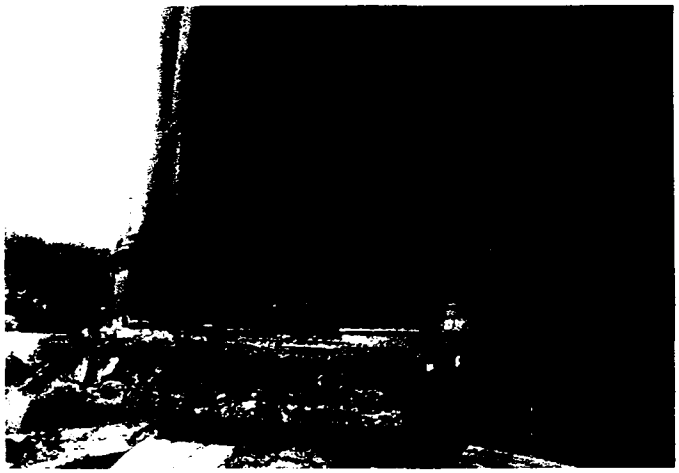

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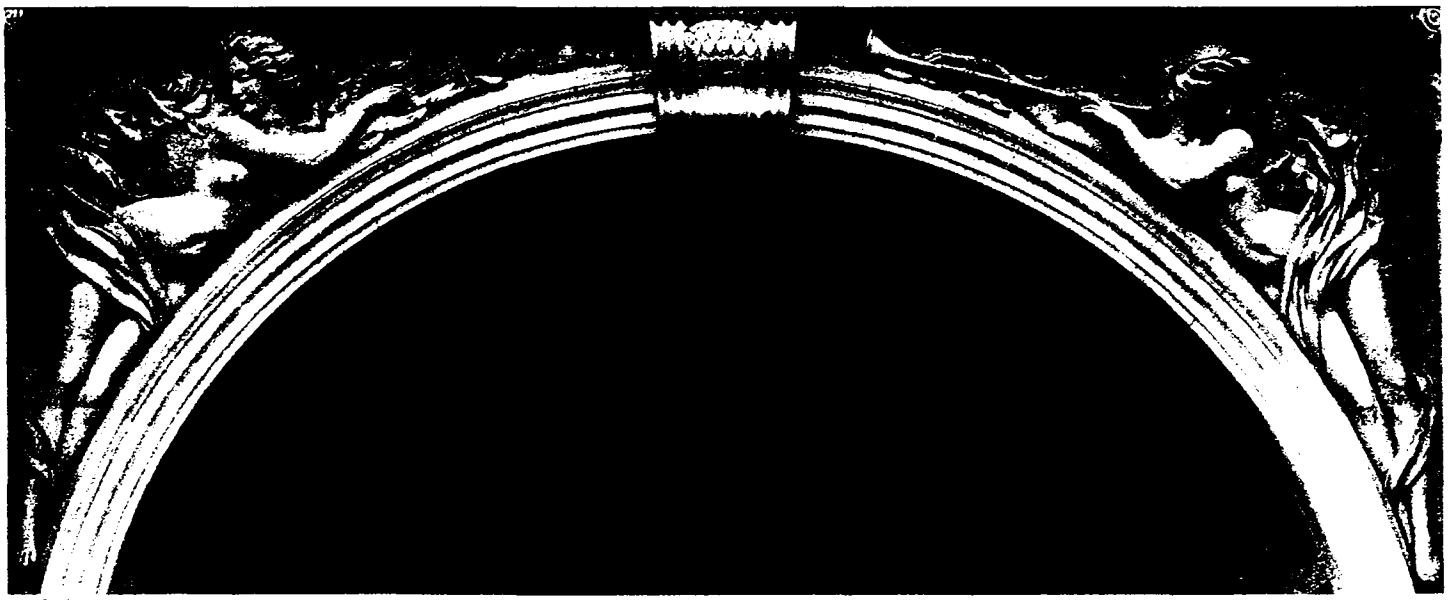

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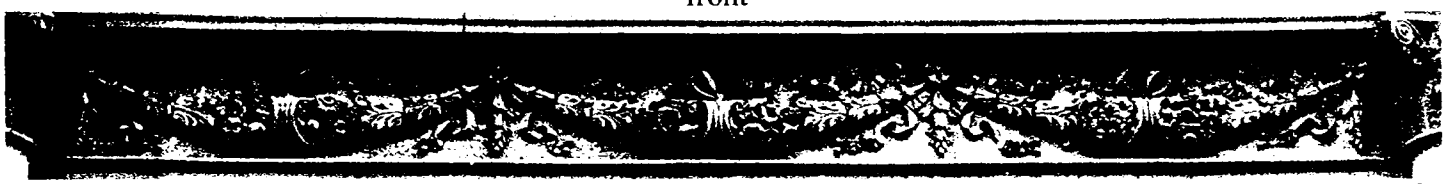

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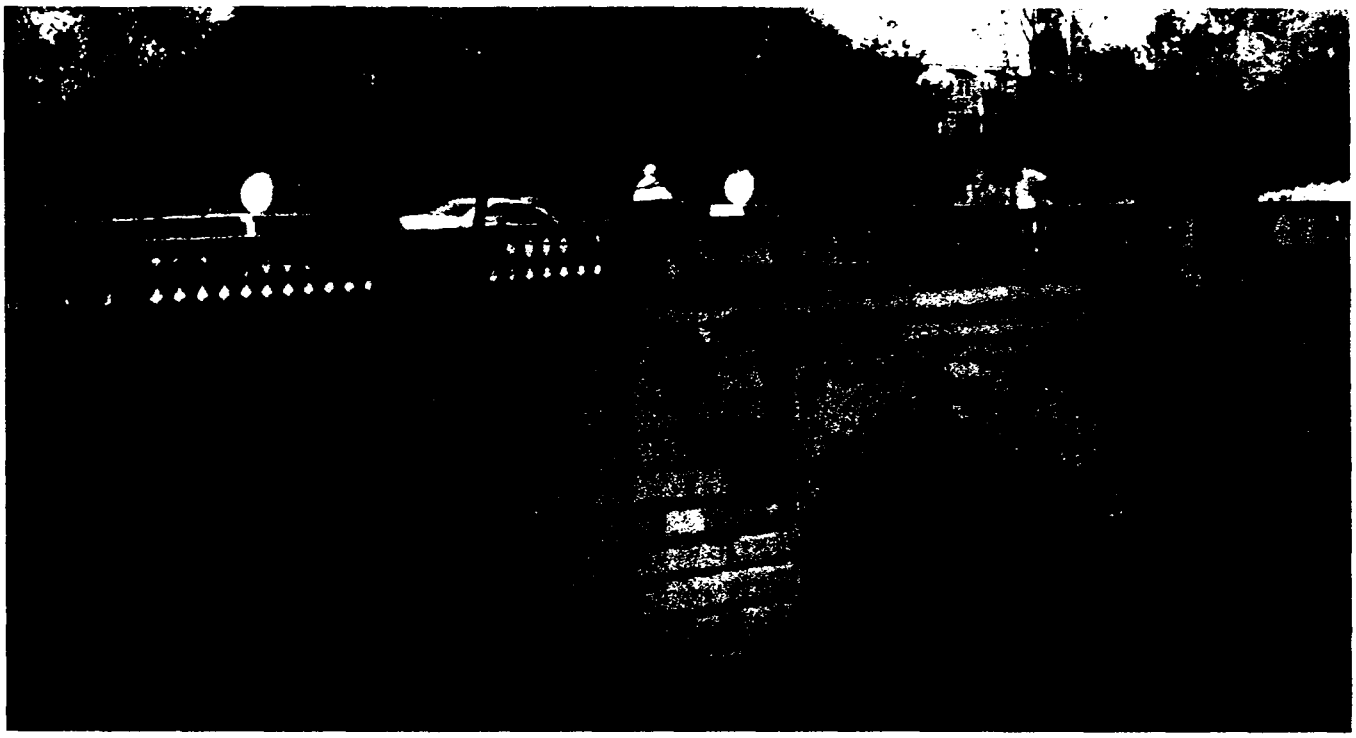

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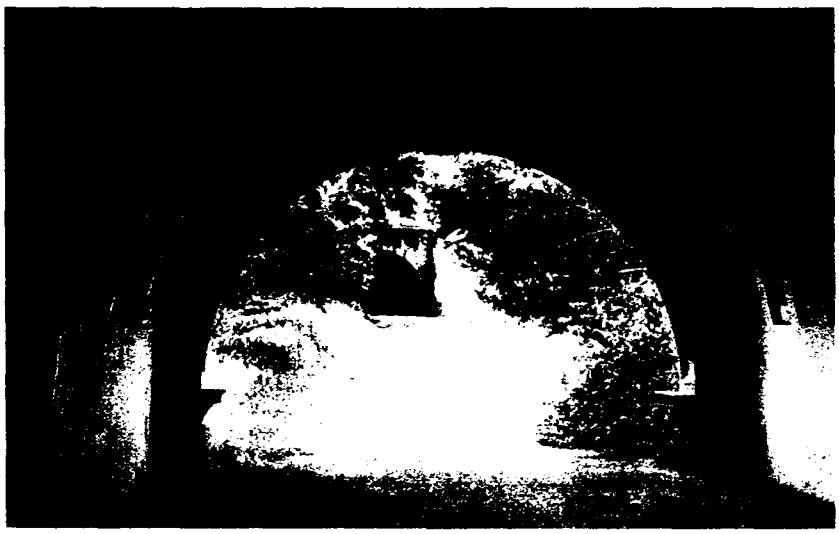


A 9-2

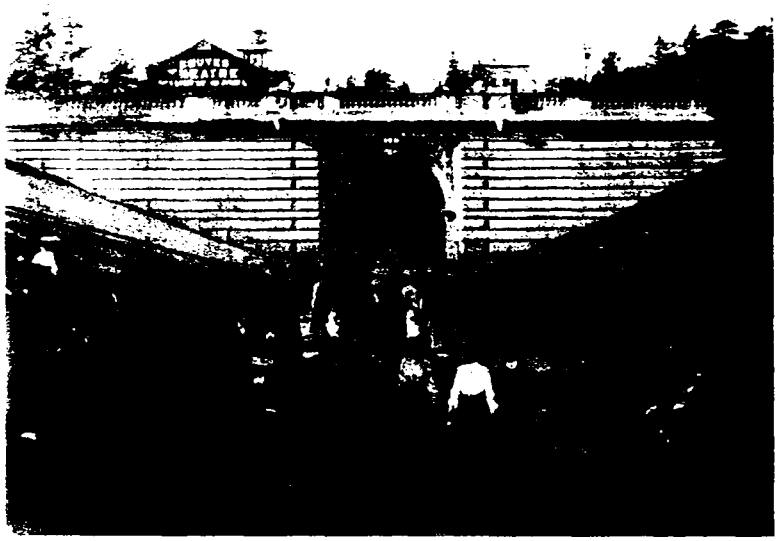
Pedestrian Tunnel
under John F. Kennedy Drive, 1896



A-9-3



A 9-4



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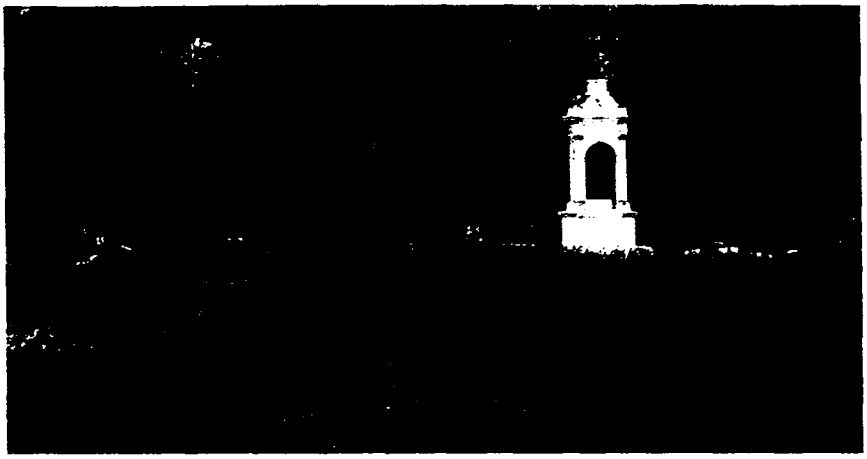


A 12-1

London Plane Trees



A 12-2



A 12-3



A 12-4

Cypress Tree in southeast corner

FILE NO. 051590 ORDINANCE NO. 278-05

[Ordinance to Designate a portion of Lot 1 in Assessor's Block 1700 (Golden Gate Park), the Music Concourse, as a Landmark Under Planning Code Article 10.]

Ordinance Designating a portion of Lot 1 in Assessor's Block 1700 (Golden Gate Park), the Music Concourse, as Landmark No. 249, Pursuant To Article 10, Sections 1004 And 1004.4 Of The Planning Code.

Note: Additions are *single-underline italics Times New Roman*; deletions are ~~*strikethrough italics Times New Roman*~~. Board amendment additions are double underlined. Board amendment deletions are ~~strikethrough normal~~.

Be it ordained by the People of the City and County of San Francisco:

Section 1. Findings

The Board of Supervisors hereby finds that the Music Concourse at 1000 Great Highway; which is located in a portion of Lot 1 in Assessor's Block 1700 (Golden Gate Park), has a special character and special historical, architectural and aesthetic interest and value, and that its designation as a Landmark will further the purposes of, and conform to the standards set forth in Article 10 of the City Planning Code.

(a) Designation: Pursuant to Section 1004 of the City Planning Code the Music Concourse is hereby designated as Landmark No. 249. This designation has been fully approved by Resolution No. 583 of the Landmarks Preservation Advisory Board and Resolution No. 17039 of the Planning Commission, which Resolutions are on file with the Clerk of the Board of Supervisors under File No. 051590 and which Resolutions are incorporated herein and made part hereof as though fully set forth. The duty of the Recreation and Park Department, as set forth in Planning Commission Resolution No. 17039 to fund, create, maintain and update a Management Plan for the Landmark Music Concourse, is subject to the budgetary and fiscal provisions of the Charter.

(b) Priority Policy Findings

(1) Pursuant to Planning Code Section 302, this Board of Supervisors finds that this ordinance will serve the public necessity, convenience and welfare for the reasons set forth in Planning Commission Resolution No. 17039 recommending approval of this Planning Code Amendment, and incorporates such reasons by this reference thereto. A copy of said resolution is on file with the Clerk of the Board of Supervisors in File No. 051590.

(2) Pursuant to Planning Code Section 101.1, this Board of Supervisors finds that this ordinance is consistent with the Priority Policies of Section 101.1(b) of the Planning Code and, with the General Plan and hereby adopts the findings of the Planning Commission, as set forth in Planning Commission Resolution No. 17039, and incorporates said findings by this reference thereto.

(c) Required Data:

(1) The description, location and boundary of the Landmark site is graphically denoted in Attachment E: Boundary of the Landmark Site, which can be found in the case docket 2004.0828L, which is incorporated in this designation ordinance as though fully set forth. A copy of Attachment E is also on file with the Clerk of the Board of Supervisors in File No. 051590.

(2) The characteristics of the Landmark which justify its designation are described and shown in the Landmark Designation Report adopted by the Landmarks Preservation Advisory Board on March 16, 2005 and other supporting materials contained in Planning Department Docket No. 2004.0828L. In brief, the National Register characteristics of the landmark which justify its designation are as follows:

Its association with events that have made a significant contribution to the broad patterns of our history (Criterion A) and its embodiment of 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 that represent a significant and distinguishable entity whose components

may lack individual distinction (Criterion C). The Music Concourse is an outdoor performance space that has been important in San Francisco's cultural history and important as an urban park landscape devoted to public performances and is a setting for public art.

(3) The particular features that should be preserved, or replaced in-kind as determined necessary, are those listed as Contributory Features in Attachment F: List of Contributory and Noncontributory Features, which can be found in the case docket 2004.0828L, which is incorporated in this designation ordinance as though fully set forth. A copy of Attachment F is also on file with the Clerk of the Board of Supervisors in File No. 051590.

(4) A Certificate of Appropriateness is required for work in the Music Concourse as specified in Attachment G: Procedures for Certificate of Appropriateness for the Music Concourse major, which can be found in the case docket 2004.0828L, which is incorporated in this designation ordinance as though fully set forth. A copy of Attachment G is also on file with the Clerk of the Board of Supervisors in File No. 051590.

Section 2. The property shall be subject to further controls and procedures, pursuant to this Board of Supervisor's Ordinance and Planning Code Article 10.

APPROVED AS TO FORM:
DENNIS J. HERRERA, City Attorney

By: _____
Sarah Ellen Owsowitz
Deputy City Attorney

RECOMMENDED:
PLANNING COMMISSION

By: _____
Dean L. Macris
Acting Director of Planning

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

City and County of San Francisco

Tails

Ordinance

File Number: 051590 **Date Passed:**

Ordinance designating a portion of Lot 1 in Assessor's Block 1700 (Golden Gate Park), the Music Concourse, as Landmark No. 249, pursuant to Article 10, Sections 1004 and 1004.4 of the Planning Code.

November 22, 2005 Board of Supervisors — PASSED ON FIRST READING

Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick, Mirkarimi, Peskin, Sandoval

December 6, 2005 Board of Supervisors — FINALLY PASSED

Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick, Mirkarimi, Peskin, Sandoval

File No. 051590

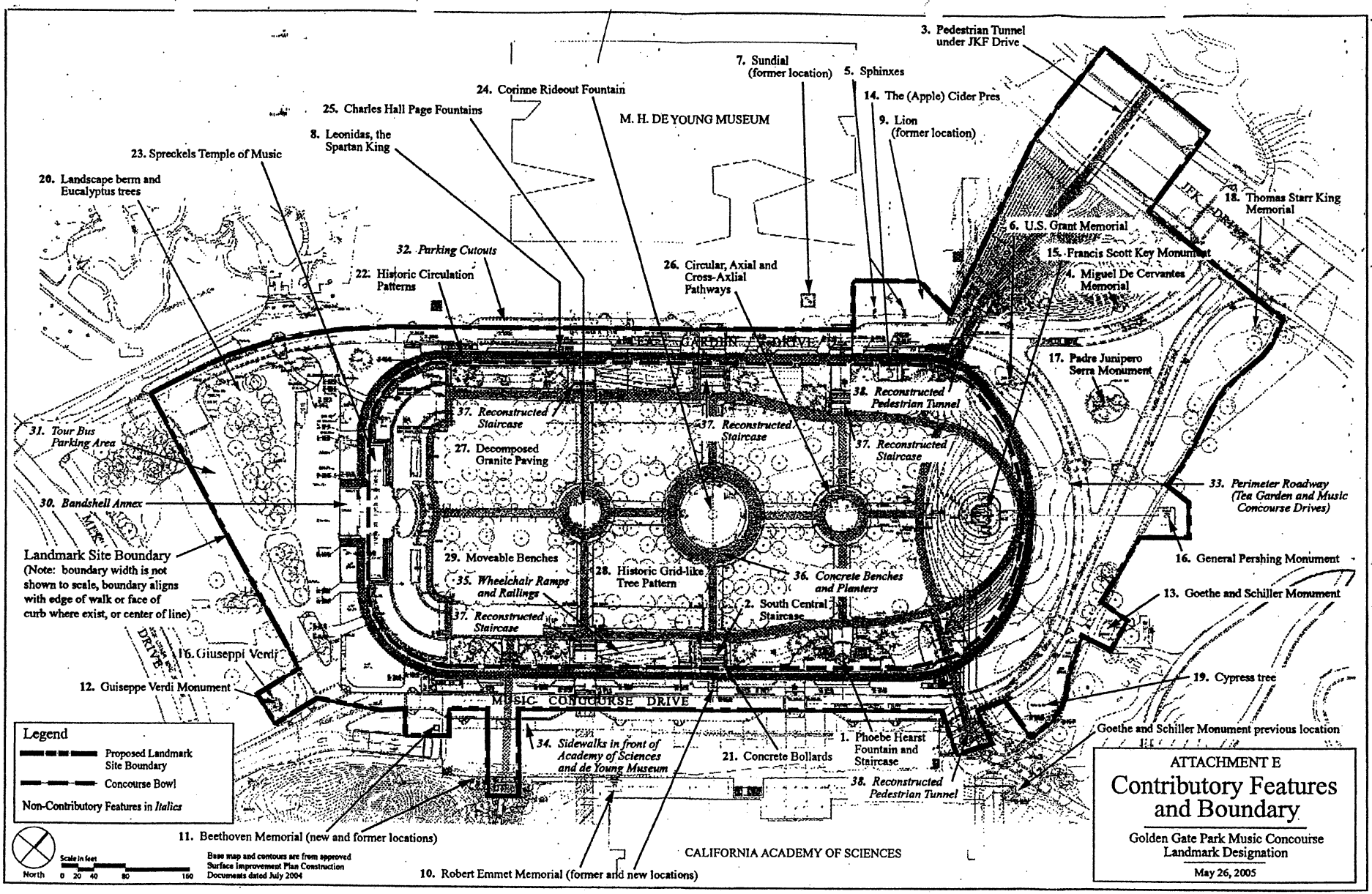
I hereby certify that the foregoing Ordinance was FINALLY PASSED on December 6, 2005 by the Board of Supervisors of the City and County of San Francisco.

Gloria L. Young
Clerk of the Board

APPROVED DEC 16 2005

Date Approved

Mayor Gavin Newsom


3. Pedestrian Tunnel under JKF Drive
7. Sundial (former location)
5. Sphinxes
14. The (Apple) Cider Press
24. Corinne Rideout Fountain
25. Charles Hall Page Fountains
M. H. DE YOUNG MUSEUM
9. Lion (former location)
8. Leonidas, the Spartan King
23. Spreckels Temple of Music
20. Landscape berm and Eucalyptus trees
18. Thomas Starr King Memorial
6. U.S. Grant Memorial
15. Francis Scott Key Monument
4. Miguel De Cervantes Memorial
32. Parking Cutouts
22. Historic Circulation Patterns
26. Circular, Axial and Cross-Axlial Pathways
17. Padre Junipero Serra Monument
38. Reconstructed Pedestrian Tunnel
37. Reconstructed Staircase
37. Reconstructed Staircase
37. Reconstructed Staircase
31. Tour Bus Parking Area
27. Decomposed Granite Paving
33. Perimeter Roadway (Tea Garden and Music Concourse Drives)
30. Bandshell Annex
Landmark Site Boundary
(Note: boundary width is not shown to scale, boundary aligns with edge of walk or face of curb where exist, or center of line)
29. Moveable Benches
35. Wheelchair Ramps and Railings
28. Historic Grid-like Tree Pattern
36. Concrete Benches and Planters
16. General Pershing Monument
2. South Central Staircase
13. Goethe and Schiller Monument
37. Reconstructed Staircase
16. Giuseppi Verdi
12. Guiseppe Verdi Monument
19. Cypress tree
MUSIC CONCOURSE DRIVE
Goethe and Schiller Monument previous location
34. Sidewalks in front of Academy of Sciences and de Young Museum
21. Concrete Bollards
1. Phoebe Hearst Fountain and Staircase
38. Reconstructed Pedestrian Tunnel
Legend
Proposed Landmark Site Boundary
Concourse Bowl
Non-Contributory Features in Italics
11. Beethoven Memorial (new and former locations)
North
Scale in feet
0 20 40 80 160
Base map and contours are from approved Surface Improvement Plan Construction Documents dated July 2004
CALIFORNIA ACADEMY OF SCIENCES
10. Robert Emmet Memorial (former and new locations)
ATTACHMENT E
Contributory Features and Boundary
Golden Gate Park Music Concourse Landmark Designation
May 26, 2005

ATTACHMENT F:
LIST OF CONTRIBUTORY AND NON-CONTRIBUTORY FEATURES
(Final Recommendations from the LPAB – March 16, 2005)

Contributory Features

The contributory and non-contributory features are marked on the accompanying Landmark Boundary Map (Attachment E). The numbers below are also used on the map and thus they are sequential.

Contributory Features within the boundaries of the Music Concourse landmark site:

1. Phoebe Hearst Fountain and Staircase (1927)
2. South Central Staircase
3. Pedestrian Tunnel Under JFK Drive, 1897;
4. Miguel De Cervantes Memorial, 1916;
5. Sphinxes, 1928 (may be recast using a mold created a few years previously to 2005);
6. U.S. Grant Memorial, 1896;
7. Sundial, 1907 (altered base and possible new location);
8. Leonidas, 1893 (historic location);
9. Lion, 1906 (moved to new location);
10. Robert Emmet Memorial, 1919 (altered base, new location);
11. Ludwig Van Beethoven Monument, 1915 (new location);
12. Guiseppe Verdi Monument, 1914;
13. Goethe and Schiller Monument, 1901 (new location);
14. The (Apple) Cider Press, 1894;
15. Francis Scott Key Monument, 1908;
16. General John J. Pershing Monument, 1922;
17. Padre Junipero Serra Monument, 1907;
18. Thomas Starr King Memorial, 1903;
19. Cypress tree near the southeast corner of the Music Concourse area;
20. Landscape berm or hill and Eucalyptus trees behind the Spreckels Temple of Music;
21. Concrete Bollards (two original still remain at the top of South Central Staircase); and
22. Configuration and historical existence of historic circulation patterns (vehicular and pedestrian) around the Music Concourse area.

Contributory features specifically within the Concourse Bowl:

23. Spreckels Temple of Music, 1899;
24. Corinne Rideout Fountain, 1924;
25. Charles Page Fountains, 1914;
26. Circular, Axial, and Cross-Axial Pathways;
27. Decomposed granite paving surface of the Concourse Bowl;
28. The layout of trees in the historic grid-like pattern, which enforces the main axis and cross axes of the Concourse Bowl and forms an architectural definition of the space.

The trees are pollarded so that each tree has a candelabra shape. Together, the trees form a canopy at a regular height, allowing pedestrian access and shade underneath them but permitting views across the Concourse Bowl; and

29. Moveable, ornamental steel or cast iron benches (re-fabricated in the mid-1990's to closely match the historic ones from the Midwinter Fair)

Non-Contributory Features

The features listed below are specifically non-contributing to the landmark designation. Any other features not listed should generally be considered non-contributing.

30. Bandshell Annex (located directly behind the Spreckels Temple of Music);
31. Tour Bus Parking Area;
32. Temporary Parking Cutouts off the Perimeter Road;
33. Perimeter Roadway (Tea Garden and Concourse Drives) around Music Concourse;
34. Sidewalks in front of deYoung Museum and the Academy of Sciences;
35. Wheelchair Ramps and Plain Pipe Railings; and
36. Concrete Benches and Round Concrete Planters.
37. Four Reconstructed Staircases to match existing and to accommodate for ADA access – (North West, North Central North East, and South West);
38. The Three Demolished Concourse Pedestrian Tunnels

Attachment G

(Planning Commission Recommendation, June 16, 2005, as modified by the Board of Supervisors in its action on the Designation Ordinance. Copies of this Ordinance and related attachments and materials are on file with the Clerk of the Board of Supervisors in File No. 051590)

Procedures for Certification of Appropriateness for Music Concourse for Incorporation into the Landmark Designation Ordinance for the Music Concourse

(NOTE: All work specified in the Surface Improvements Project is considered approved work as of November 18, 2004 and are not subject to these review procedures. However, any significant changes to the design of this approved project that would normally require a Certificate of Appropriateness per the guidelines below, shall be reviewed by the Landmarks Preservation Advisory Board (LPAB).

The San Francisco Recreation and Park Department (SFRPD) shall within six months of the date of designation, fund, create, maintain, and update, as necessary, a Tree Management Plan (Plan) for the Landmark Music Concourse. This shall include treatment, and maintenance guidelines for the trees in the historic grid-like pattern in the Concourse Bowl that are found within the Landmark boundary. The LPAB shall review and comment on the Plan where the plan fails to respond to the requirements of the Landmark Designation SFRPD shall report to the Recreation and Parks Commission and LPAB whenever updates are made to the plan.

Alterations that require a Certificate of Appropriateness: The following alterations shall require Certificate of Appropriateness approval pursuant to Planning Code, Sections 1005 through 1006.8

1) A plan or proposal involving the removal, relocation, replacement or significant alteration to the appearance of contributory features within the landmark boundary listed in Attachment F, or introduction of new features not already established in the landmark boundary;
2) A plan or proposal involving major changes within the landmark boundary. Major changes within the landmark boundary, including the Concourse Bowl, shall mean:
   a) Significant changes to the elevation or topography that would alter the character of the Bowl;
   b) Introduction of new fencing, gates, railings, barriers, walls;
   c) Introduction of new lighting;
   d) Introduction of new ramps and stairs; and
   e) Introduction of paved surfaces where there had previously been no paving or changing a paving surface in material, color, profile or elevation.
3) A plan or proposal involving major changes to contributory features in the Concourse Bowl. Major changes in the Concourse Bowl shall mean:
   a) Any changes to the size, configuration, topography or elevation of the Concourse Bowl;
   b) Discontinuing the historic use of significantly changing the number of moveable benches that provide seating for large gatherings in the Concourse Bowl (at present March 2005 there are approximately 250 benches in the Bowl, historically there were over 1,000). The Bowl shall retain a minimum bench count of 150 otherwise a Certificate of Appropriateness is required.

c) Removal of any tree (other than for the purposes listed in 1(a)(i) below) with a trunk diameter of six inches or over 4 feet in height within the Concourse Bowl;
d) Planting a new tree outside the established historic grid-like tree pattern within the Concourse Bowl;
e) Planting a new tree smaller than 24" box size within the historic grid-like tree pattern within the Concourse Bowl;
f) Any change to the established pollarded shape and height of the historic grid-like tree pattern within the Concourse Bowl;
g) Planting a new tree other than *Platanus x acerifolia* (London Plane) or *Ulmus glabra* (Scotch Elm);
h) New excavation, including trenching other than for repair to existing pipes and conduits within the Concourse Bowl; and
i) Failure to replace a tree missing from the grid as prescribed in the Tree Management Plan or within 6 months of removal, whichever is less.

Alterations within the landmark boundary that *do not* require a Certificate of Appropriateness:

1) Ordinary Maintenance. Ordinary Maintenance shall mean:
   a) Removal:

      i) Emergencies: All trees posing an imminent hazard shall be mitigated, including potential removal without public notification. Within 10 days of the removal of a tree from the Bowl, SFRPD shall submit to the Landmarks Board a report written by an ISA-certified arborist detailing the technical reasons for removal.

      ii)Routine maintenance: Trees outside the Concourse Bowl removed for other than emergency purposes shall be posted with high visibility notices for 30 days. The notices shall include the reason for the removal, a comment period, proposed date of removal, and contact information. Tree removals shall recognize wildlife habitat, such as nesting birds (Language revised per Landmarks Board's Letter of Intention, see Exhibit D).
   b) Replacing a tree with a minimum 24" Box size tree of the same species within the Concourse Bowl;
   c) Pruning, fertilizing, mulching, seeding, planting, mowing, watering;
   d) Minor changes to an existing paving condition. Minor changes to the existing paving condition shall be limited to repaving and resurfacing with the same material and without significantly change the profile or elevation of the surface; and
   e) Repainting or cleaning, rehabilitation, or conservation of fixed elements such that procedures and materials meet the *Secretary of the Interior's Standards;*

2) The introduction, removal, moving, replacement, or alteration of minor fixed elements within the landmark boundary. Minor fixed elements shall mean:
   a) Benches (except for the permanent removal or relocation of the benches in front of the bandshell or the permanent introduction of benches elsewhere shall require a certificate of appropriateness);
   b) Trash receptacles (with the exception that no dumpster be permanently staged within the Concourse Bowl);

c) Permanent signs and plaques of less than one square foot (permanent means signs and plaques intended to remain in place for more than three months), unless it is required to meet ADA and standard traffic safety requirements, or to promote the responsible use and protection of the Landmark Music Concourse;
d) Soft-edge planting beds; and
e) Plants, shrubs and trees with a trunk diameter of less than six inches and a height of less than 4 feet.

3) Temporary installations that are not attached in any way to the trees in the Concourse Bowl. Temporary installations shall mean:
   a) Movable furniture;
   b) Tents;
   c) Temporary barriers for public safety;
   d) Temporary art installations and displays; and
   e) Portable performance stages and equipment.