



SAN FRANCISCO PLANNING DEPARTMENT

MEMO

DATE: December 10, 2015
TO: Historic Preservation Commission
FROM: Shelley Caltagirone, Historic Preservation Planner, (415) 558-6625
REVIEWED BY: Tina Tam, Senior Preservation Planner, (415) 558-6325
RE: December 16th Review and Comment Hearing
55 Laguna Street Mixed Use Project Interpretive Display
Case No. 2004.0773E / 2012.0033E

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PROPERTY DESCRIPTION

The 55 Laguna Street Mixed Use Project is located on two blocks bound by Laguna, Haight, Buchanan, and Hermann Streets (Assessor's Block 0857, Lots 001 and 001a and Assessor's Block 0870, Lots 001, 002, and 003). At the time of Project approval, the site consisted of five buildings: Middle Hall (demolished), Woods Hall (Landmark No. 258), Woods Hall Annex (Landmark No. 259), Richardson Hall (Landmark No. 257), and the Dental Building. The landmark buildings also contribute to the National Register-listed San Francisco Normal School/State Teacher's College campus. The subject property is located within the RM-3 (Residential, Mixed, Medium Density), NC-3 (Moderate-Scale Neighborhood Commercial), and Laguna-Haight-Buchanan-Hermann Streets SUD (Special Use District) Zoning Districts and the 40-X, 50-X, and 85-X Height and Bulk Districts.

BACKGROUND

The 55 Laguna Mixed Use Project was first reviewed under Case No. 2004.0773E and received its first entitlements in 2008-09. The property was leased to new Project Sponsors in 2010, and a revised project was submitted to the Planning Department for review in 2011. An amendment to the Final Environmental Impact Report (FEIR) and new entitlements were issued under Case No. 2012.0033E. The Mitigation Monitoring and Reporting Program (MMRP) established as part of the FEIR in April 2008 was not modified in the amendment. The MMRP document is attached for reference.

As part of the 55 Laguna Street Mixed Use Project FEIR, several mitigation measures require review and comment by the Historic Preservation Commission. Mitigations previously reviewed by this Commission on February 6, 2013 include:

- *Mitigation Measure HR-1 HABS Level Recordation*
- *Mitigation Measure HR-3 Preservation Architect*
- *Mitigation Measure HR-4 Mural Identification, Testing, and Preservation Procedures*

The remaining mitigation measure requiring review and comment by the HPC is *Mitigation Measure HR-2 Interpretive Display* (FEIR p. IV-2). The measure reads as follows:

An additional form of mitigation shall include the installation of permanent interpretative display at the former UC Laguna Extension campus to describe to the general public the long and significant history of the site as an early California normal school and as the original site of San Francisco State University, as well as its WPA-era associations including information about the existing WPA-era mural(s) in Woods Hall Annex. As part of the interpretation program, the murals should remain in publicly accessible areas, or made publicly available by arrangement for curated tours where the murals would be located in private common areas. The sponsor shall retain the historic names of site buildings, and should consider naming new private streets for aspects of the site's evolution, including its historic geography, or cultural landscape. Components of this mitigation program could include a permanent kiosk within or near the proposed Waller Park that would contain historic photographs and plans, and descriptive text. Historic photos, plans, and text developed from the HABS-level recordation could be used for this interpretive display.

PROJECT DESCRIPTION

The project is an adaptive re-use of the San Francisco Normal School/State Teacher's College campus, including demolition of Richardson Hall Administration Wing and Middle Hall; rehabilitation of Richardson Hall, Woods Hall, and Woods Hall Annex; construction of six (6) infill buildings; and the introduction of new interior pathways and landscaping, including re-location of the Sacred Palm.

The Interpretive Display includes board displays located at key public spaces throughout the site, building plaques, and a website where a more comprehensive history of the campus can be found. The materials included for the Commission's review are:

1. Location map for all displays.
2. Draft text, images, and graphic design for the primary and secondary display boards.
3. Draft building plaque design.
4. Website description with draft text and images.

STAFF ANALYSIS

The Department finds that the proposed interpretation program complies with the 55 Laguna Mixed Use Project FEIR and MMRP. The program was scoped with the Planning Department prior to development and the website feature was created in response to the Department's request for a digital component for the program. Staff finds that the draft text and images for both the permanent displays along Waller Park and the website provide a comprehensive overview of the site's history and that the graphic design quality is high. The website will be accessible by scanning the QR codes or following the website URL printed on the permanent displays. The historic names of landmark buildings will be retained and memorialized on the building plaques. As the building plaque designs are finalized, staff will work with the Project Sponsor to ensure that the work complies with the design parameters created for the City's new landmark plaque

program. As part of the interpretation program, the murals will remain in publicly accessible areas or made publicly available by arrangement where the murals would be located in private common areas. Staff will continue to work with the Project Sponsor on final review of the text and images prior to publication of the website and installation of the interpretive panels. Finally, the Project Sponsor has remained in continual contact with the Department regarding the progress of the MMRP as a whole, thereby complying with the monitoring schedule outlined in the mitigation document. The Project Sponsor has completed all mitigation measures required at this stage of the project and the interpretative program is the last remaining mitigation.

For these reasons, staff recommends endorsement of the proposed interpretation program in compliance with the requirements of *Mitigation Measure HR-2 Interpretive Display* of the 55 Laguna Mixed Use Project Final Environmental Impact Report, adopted April 2008.

REQUESTED ACTION

The Department is requesting that the Historic Preservation Commission comment on the adequacy and content of the interpretation program developed in compliance with *Mitigation Measure HR-2 Interpretive Display* of the 55 Laguna Mixed Use Project Final Environmental Impact Report.

ATTACHMENTS

- Draft Resolution
- Mitigation Monitoring and Reporting Program
- Interpretative Program Materials



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. _____

HEARING DATE: DECEMBER 16, 2015

Case No.: 2004.0773E / 2012.0033E
Project Address: 55 Laguna Street
Zoning: RM-3 (Residential, Mixed, Medium Density), NC-3 (Moderate-Scale Neighborhood Commercial), and Laguna-Haight-Buchanan-Hermann Streets SUD (Special Use District) Zoning Districts
40-X, 50-X, and 85-X Height and Bulk Districts
Block/Lot: 0857 / 001 and 001a; 0870 / 001, 002, and 003
Project Sponsor: Elisa Skaggs, Page & Turnbull, Inc.
Staff Contact: Shelley Caltagirone – (415) 558-6625
Shelley.caltagirone@sfgov.org
Reviewed By: Tina Tam, Senior Preservation Planner
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ADOPTING FINDINGS RELATED TO MITIGATION MEASURE HR-2 INTERPRETIVE DISPLAY OF THE FINAL ENVIRONMENTAL IMPACT REPORT FOR THE PROPOSED ADAPTIVE RE-USE PROJECT AT 55 LAGUNA STREET (LOTS 001 AND 001A IN ASSESSOR'S BLOCK 0857 AND LOTS 001-003 IN ASSESSOR'S BLOCK 0870), LOCATED WITHIN RM-3 (RESIDENTIAL, MIXED, MEDIUM DENSITY), NC-3 (MODERATE-SCALE NEIGHBORHOOD COMMERCIAL), AND LAGUNA-HAIGHT-BUCHANAN-HERMANN STREETS SUD (SPECIAL USE DISTRICT) ZONING DISTRICTS AND A 40-X, 50-X, AND 85-X HEIGHT AND BULK DISTRICTS.

PREAMBLE

1. On January 17, 2008, the 55 Laguna Mixed Use Project Final Environment Impact Report (FEIR), Case No. 2004.0773E, was certified by the Planning Commission and an addendum to the EIR incorporating the current project was published on May 8, 2012.
2. On January 17, 2008, the Commission: adopted findings under the California Environmental Quality Act, Public Resources Code §§21000 *et seq.* (CEQA), the CEQA Guidelines, 14 Cal. Code. Regs. §§15000 *et seq.*, and Chapter 31 of the San Francisco Administrative Code, including a statement of overriding considerations; adopted a Mitigation Monitoring and Reporting Program (MMRP) for the proposed project, by Motion No. 17533; and, recommended approval of a General Plan amendment and Planning Code and Zoning Map amendments to the Board of Supervisors. The Planning Commission also approved a Conditional Use Authorization for the proposed project.

3. On April 15, 2008, the Board of Supervisors took action to approve the project, and in so doing adopted the Planning Commission's CEQA approval findings as its own, adopted the MMRP, and adopted additional findings under the California Environmental Quality Act, which can be found on file with the Clerk of the Board of Supervisors in Files Nos. 071001, 071002, and 080319.
4. As part of the FEIR for the proposed project at 55 Laguna Street, several mitigation measures require review and comment by the San Francisco Landmarks Preservation Advisory Board (LPAB). In January 2009, the Historic Preservation Commission (HPC) was conveyed as per Charter Section 4.135, and has jurisdiction over the duties and responsibilities of the LPAB. The following parts of the MMRP established as part of the FEIR were reviewed by the HPC on February 6, 2013:
 - ***Mitigation Measure HR-1 HABS Level Recordation***
...[T]he project sponsor shall document the context of the National Register-nominated San Francisco State Teacher's College site, inclusive of the buildings, structures, landscape features, spatial relationships within the site, campus within its urban setting, and interiors, according to HABS Level II documentation standards.
 - ***Mitigation Measure HR-3 Preservation Architect***
As part of project design development, the sponsor shall retain a qualified preservation architect to ... conduct historic window and door survey of the site prior to approval of construction drawings ... plan and oversee mural preservation...
 - ***Mitigation Measure HR-4 Mural Identification, Testing, and Preservation Procedures***
... [T]he project sponsor, through their Preservation Architect shall design a plan to address protection of significant interior finishes, including murals, during construction. A conditions assessment and protection plan shall be prepared by a qualified architectural finishes conservator and submitted with the project proposal to ensure the safety of the contributing elements of the historic resource during the construction phase. Prior to any renovation efforts, the Preservation Architect shall prepare a plan to identify, retain, and preserve all WPA-era murals and/or mosaics at the project site, including Reuben Kadish's mural "A Dissertation on Alchemy" located in Woods Hall Annex, the "Angel" mural in Richardson Hall (by artist Bebe Daum), and others which may potentially exist beneath paint and/or plaster, such as a possible interior mural by John Emmett Gerrity or an exterior mosaic by Maxine Albro (both near the northwest entrance to Woods Hall.) Prior to any renovation efforts, the architectural finishes conservator retained for the project shall, as part of the plan, test and remove wall coatings to investigate the location and condition of any covered WPA-era murals and/or mosaics. If any such resources are located, including contributing decorative and sculptural elements, they shall also remain in place and be restored, through the auspices of sponsor partnership with the University of California, private and public art endowments, as the San Francisco Environmental Review Officer (ERO) determines reasonably equitable and feasible.

5. On December 16, 2015, the Department presented the Interpretive Display as the last remaining historic resource mitigation measure requiring review by the Historic Preservation Commission. The Commission's comments on the adequacy and content of the mitigation documents will be forwarded to the Environmental Review Officer for confirmation of compliance with the Mitigation Monitoring and Reporting Program (MMRP) established as part of the 55 Laguna Mixed Use Project Final Environmental Impact Report.

THEREFORE BE IT RESOLVED that the Historic Preservation Commission has reviewed the proposed mitigation documents for 55 Laguna Street and this Commission finds the work is in compliance with the Mitigation Monitoring and Reporting Program (MMRP) established as part of the 55 Laguna Mixed Use Project Final Environmental Impact Report and has provided the following comments:

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BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Recording Secretary to transmit this Resolution, and other pertinent materials in the Case File Nos. 2004.0773E and 2012.0033E to the Environmental Review Officer (ERO).

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission at its regularly scheduled meeting on December 16, 2015.

Jonas P. Ionin
Acting Commission Secretary

PRESENT:

ABSENT:

ADOPTED:

**EXHIBIT D: MITIGATION MONITORING AND REPORTING PROGRAM
(Including the Text of the Adopted Mitigation Measures)**

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
HISTORIC RESOURCES					
Mitigation Measure HR-1 HABS Level Recordation (FEIR p. IV-1)					
<p>A common strategy for the mitigation of historical resources that would be lost as part of the proposed project is through documentation and recordation of the resource(s) prior to their demolition using historic narrative, photographs and/or architectural drawings. While not required for state or local resources, such efforts often comply with the federal standards provided by the National Park Service’s Historic American Building Survey (HABS). The project sponsor shall coordinate with the National Park Service (NPS) to determine if the project should be an official Historic American Building Survey (HABS) submittal. The project sponsor shall document the context of the National Register-nominated San Francisco State Teacher’s College site, inclusive of the buildings, structures, landscape features, spatial relationships within the site, campus within its urban setting, and interiors, according to HABS Level II documentation standards. According to HABS Standards, Level II documentation consists of the following tasks:</p> <ul style="list-style-type: none"> <i>Drawings:</i> Existing drawings, where available, should be photographed with large format negatives or photographically reproduced on mylar. Many copies of drawings of the project site buildings are known to exist, as they were cited in the Page & Turnbull report. <i>Photographs:</i> Black and white photographs with large-format negatives should be shot of exterior and interior views of the campus, including, but not limited to, the Administration Wing of Richardson Hall, Middle Hall, the Laguna Street retaining wall, and any significant landscape features of the former campus. Historic photos, where available, should be reproduced using large-format photography, and all photographs should be printed on archival (acid-free) fiber paper. <p>Many historic photos of the site are known to exist, as they were cited in the Page & Turnbull report. Photographs of existing WPA-era murals can be taken, where possible, at this juncture.</p> <ul style="list-style-type: none"> <i>Written data:</i> A report should be prepared that documents the existing conditions of the Administration Wing of Richardson Hall, Middle Hall, the Laguna Street retaining wall, and any significant landscape features of the former campus, as well as the overall history of the California normal school 	Project Sponsor	Prior to Approval on any Demolition Permits	<p>A qualified historic preservation consultant shall prepare a scope of work for the HABS level recordation</p> <p>Per guidance, HABS level recordation and documentation is carried out; these products shall be submitted to the ERO for review. Also submit it to the NPS if requested by the NPS</p> <p>Any revisions are completed, and final shall be submitted to ERO, NPS as required, and distributed</p>	<p>Planning Department’s Preservation Technical Specialist, at minimum, shall review scope of work, and reply with any comment or guidance.</p> <p>ERO, Planning Department’s Preservation Technical Specialist, and LPAB review and comment on the consultant’s documentation report</p>	<p>Development of scope of work prior to commencing recordation</p> <p>Project sponsor’s preservation architect to report on progress bi-monthly to the City</p>

MONITORING AND REPORTING PROGRAM					
Adopted Mitigation Measures	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
HISTORIC RESOURCES (continued)					
<i>Mitigation Measure HR-1 HABS Level Recordation (cont.)</i>					
and the site of San Francisco State University. Much of the historical and descriptive data used in preparation of the Page & Turnbull report can be reused for this task. WPA-era associations including information about the WPA-era murals can be collected at this juncture.					
Documentation of the former UC Extension site shall be submitted to the following repositories:	Project Sponsor		The qualified historic preservation consultant shall distribute the photographs and documentation for archival records and reference		Considered complete upon agency receipt and distribution
<ul style="list-style-type: none"> • Documentation report and one set of photographs and negatives shall be submitted to the History Room of the San Francisco Public Library. • Documentation report should be submitted to the Northwest Information Center of the California Historical Resources Information Resources System. • Documentation report, one set of photographs, original drawings, and rehabilitation drawings should be sent to the Environmental Design Archives in the College of Environmental Design, University of California, Berkeley. • Documentation report and xerographic copies of the photographs should be submitted to the San Francisco Planning Department for review prior to issuance of any permit that may be required by the City and County of San Francisco for demolition of Middle Hall or the Administration Wing of Richardson Hall. • Documentation report and xerographic copies of the photographs should be submitted to the San Francisco Landmarks Preservation Advisory Board. • If requested by the NPS, the documentation report and photographs shall be submitted to the Library of Congress. 					
<i>Mitigation Measure HR-2 Interpretive Display (FEIR p. IV-2)</i>					
An additional form of mitigation shall include the installation of permanent interpretative display at the former UC Laguna Extension campus to describe to the general public the long and significant history of the site as an early California normal school and as the original site of San Francisco State University, as well as its WPA-era associations including information about the existing WPA-era mural(s) in Woods Hall Annex. As part of the interpretation program, the murals should remain in publicly accessible areas, or made publicly available by arrangement for curated tours where the murals would be located in private common areas. The sponsor shall retain the historic names of site buildings, and should consider naming new private streets for aspects of the	Project Sponsor	Prior to project completion	The project sponsor's historic preservation consultant shall prepare a scope of work for an interpretive display's content and design	Planning Department's Preservation Technical Specialist, at minimum, shall review scope of work, and reply with any comment or guidance.	Project sponsor's preservation architect to report on progress bi-monthly to the City

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
HISTORIC RESOURCES (continued)					
<i>Mitigation Measure HR-2 Interpretive Display (cont.)</i>					
<p>site's evolution, including its historic geography, or cultural landscape. Components of this mitigation program could include a permanent kiosk within or near the proposed Waller Park that would contain historic photographs and plans, and descriptive text. Historic photos, plans, and text developed from the HABS-level recordation could be used for this interpretive display.</p>			<p>Per guidance, final display content and design is developed</p> <p>Any revisions are completed, and final interpretive display is developed</p> <p>Interpretive display is installed</p>	<p>ERO, Planning Department's Preservation Technical Specialist, and LPAB for review and comment on the consultant's proposed interpretive display design</p>	<p>Installation plans are reviewed and approved by Department of Building Inspection</p> <p>Considered complete upon installation at the project site</p>
<i>Mitigation Measure HR-3 Preservation Architect (FEIR p. IV-3)</i>					
<p>As part of project design development, the sponsor shall retain a qualified preservation architect to 1) assist with ensuring the compatibility of the new structures with the NR historic district and the retained individual historic resource buildings in terms of their location, scale, massing, fenestration pattern, details, and materials, so as not to detract from the character of the NR historic district or the setting of the retained individual historic resource buildings, 2) conduct historic window and door survey of the site prior to approval of construction drawings, 3) manage treatment of the retained historic resource buildings, including accessibility and structural upgrade design, 4) plan and oversee mural preservation, and 5) act with overall responsibility to implement historic resource mitigations, monitor work performed, and to report bi-monthly to the City, as Lead Agency, and State Office of Historic Preservation and National Park Service (NPS), as requested, and pursuant to Section 106, as necessary, during the period from project approval to end of construction.</p>	<p>Project sponsor</p>	<p>Prior to proceeding with Certificate of Appropriateness; Prior to Approval on any Demolition Permits; Prior to design development for new construction</p>	<p>Retain a preservation architect meeting NPS professional qualifications standards</p>	<p>Coordinate project design team response to LPAB memo dated 12/10/07 concerning the appropriateness of the proposed site infill, reports to Planning Department's Preservation Technical Specialist</p>	<p>Project sponsor's preservation architect to report on implementation bi-monthly to the City, and State Office of Historic Preservation and NPS as requested, during the period from project approval to end of construction</p>
	<p>Preservation architect</p>	<p>Prior to development of design guidelines</p>	<p>Design guidelines to be scoped with Planning Department's Preservation Coordinator and Technical Specialist</p>	<p>Sponsor</p>	

MONITORING AND REPORTING PROGRAM					
Adopted Mitigation Measures	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
	Sponsor and design team	Prior to design development for new construction and/or pursuit of Certificate of Appropriateness	Develop design guidelines for infill appropriate to the site, per scope approved by City	Preservation architect	Prior to proceeding with Certificate of Appropriateness
	Preservation architect		Project sponsor's preservation architect to assist design team with infill design strategies per Sec. Interior's Stds, to ensure design compatibility with historic resources, responding to scope developed with City	Preservation Technical Specialist and LPAB to review and comment on draft guidelines	Design Guidelines completed Prior to consideration of Certificate of Appropriateness
	Preservation architect	During design development	Historic window and door survey of the site	Preservation Technical Specialist and LPAB to review and comment on survey results, evaluate architects' design, concur with appropriateness of new construction	City evaluates reuse and rehabilitation of historic doors and windows as part of review of project design Complete w/ Preservation concurrence on new design Reporting throughout construction
		Prior to approval of construction drawings; Prior to Approval of any Demolition permits	Project design review		

MONITORING AND REPORTING PROGRAM					
Adopted Mitigation Measures	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
HISTORIC RESOURCES (continued)					
<i>Mitigation Measure HR-4. Mural Identification, Testing, and Preservation Procedures (FEIR p. IV-3)</i>					
<p>Prior to any renovation efforts, the project sponsor, through their Preservation Architect shall design a plan to address protection of significant interior finishes, including murals, during construction. A conditions assessment and protection plan shall be prepared by a qualified architectural finishes conservator and submitted with the project proposal to ensure the safety of the contributing elements of the historic resource during the construction phase. Prior to any renovation efforts, the Preservation Architect shall prepare a plan to identify, retain, and preserve all WPA-era murals and/or mosaics at the project site, including Reuben Kadish’s mural “A Dissertation on Alchemy” located in Woods Hall Annex, the “Angel” mural in Richardson Hall (by artist Bebe Daum), and others which may potentially exist beneath paint and/or plaster, such as a possible interior mural by John Emmett Gerrity or an exterior mosaic by Maxine Albro (both near the northwest entrance to Woods Hall.) Prior to any renovation efforts, the architectural finishes conservator retained for the project shall, as part of the plan, test and remove wall coatings to investigate the location and condition of any covered WPA-era murals and/or mosaics. If any such resources are located, including contributing decorative and sculptural elements, they shall also remain in place and be restored, through the auspices of sponsor partnership with the University of California, private and public art endowments, as the San Francisco Environmental Review Officer determines reasonably equitable and feasible.</p>	Project sponsor	<p>Prior to Approval on any Demolition Permits</p> <p>Prior to any renovation efforts in Woods Hall, Woods Hall Annex, or Richardson Hall</p>	<p>Project sponsor’s preservation architect to prepare a mural/mosaic identification, testing, and preservation plan</p> <p>Any revisions are completed, and final plan is begun in phases as required.</p> <p>Protection of murals and contributing interior features during construction</p>	<p>Planning Department’s Preservation Technical Specialist and LPAB to review and comment on the mural/mosaic plan</p>	<p>Plan submittal prior to final entitlements</p> <p>Project sponsor’s preservation architect to report on restoration progress bi-monthly to the City</p> <p>Considered complete when all extant WPA-era murals and/or mosaics have been identified and restored.</p>
<i>Mitigation Measure HR-5. Arborist (FEIR p. IV-5)</i>					
<p>The project sponsor shall retain a qualified arborist to ensure the successful re-location of a Canary Palm called the “Sacred Palm.” Prior to approval of construction documents, a horticultural report shall be prepared with information to guide the retention and design requirements for the continuing health of the Canary Palm, including its successful storage, replanting, and spatial requirements for growth and feeding.</p>	Project sponsor	<p>Prior to approval of construction documents</p>	<p>Project sponsor’s arborist to prepare a horticultural report to guide successful relocation and health of the “Sacred Palm”</p> <p>Any revisions are completed</p>	<p>Arborist to provide Environmental Review Officer (ERO) with report for review and comment</p>	<p>Project sponsor’s preservation architect to report on progress bi-monthly to the City</p> <p>City evaluates tree accommodation in sponsor’s design submittals</p>

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
HISTORIC RESOURCES (continued)					
<i>Mitigation Measure HR-5. Arborist (cont.)</i>					
					Considered complete when "Sacred Palm" has been successfully relocated and determined to be healthy by arborist
MITIGATION MEASURES FROM INITIAL STUDY					
<i>Mitigation Measure 1-Construction Air Quality (FEIR p. IV-3a)</i>					
To reduce particulate emissions, the project sponsor shall require the contractor(s) to spray the project site with water during demolition, excavation and construction activities; sprinkle unpaved exterior construction areas with water or apply non-toxic soil binders at least twice per day, or as necessary; cover stockpiles of soil, sand, and other material; hydroseed or apply non-toxic soil stabilizers to inactive construction areas (previously graded areas inactive for ten days or more); cover trucks hauling debris, soil, sand or other such material; install sandbags or other erosion control measures to prevent silt runoff to public roadways; replant vegetation in disturbed areas as quickly as possible; and sweep surrounding streets during demolition excavation and construction at least once per day. Ordinance 175-91, passed by the Board of Supervisors on May 6, 1991, requires that non-potable water be used for dust control activities. Therefore, the project sponsor would require that the contractor(s) obtain reclaimed water from the Clean Water Program for this purpose. All paved access roads, parking area, and any paved areas used for staging shall be swept daily.	Project sponsor's construction contractor	During demolition and construction	Require that contractor control dust at the project site	Contractor to provide Environmental Review Officer (ERO) with monitoring report following soil-disturbing construction period and final monitoring report at conclusion of project construction	Considered complete upon receipt of final monitoring report at completion of construction
The project sponsor shall require the project contractor(s) to maintain and operate construction equipment so as to minimize exhaust emissions of particulates and other pollutants, by such means as prohibiting idling motors when equipment is not in use or when trucks are waiting in queues, and implementing specific maintenance programs to reduce emissions for equipment that would be in frequent use for much of the construction period.					

MONITORING AND REPORTING PROGRAM					
Adopted Mitigation Measures	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
<i>Mitigation Measure 2-Avian Surveys (FEIR p. IV-3a)</i>					
<p>The project sponsor shall complete all demolition activities, including ground clearing, grading, and removal of trees or shrubs, during the non-breeding season (August 1 through January 31). If this is determined to be infeasible, a qualified wildlife biologist shall conduct preconstruction/demolition surveys of all potential special-status bird nesting habitat in the vicinity of the buildings to be demolished no more than two weeks in advance of any demolition activities that would commence during the breeding season (February 1 through July 31). Depending on the survey findings, the following actions shall be taken to avoid potential adverse effects on nesting raptors and other nesting birds:</p> <ol style="list-style-type: none"> 1. If active nests of special-status birds are found during the surveys, a no-disturbance buffer zone shall be created around active nests until a qualified biologist determines that all young have fledged. The size of the buffer zones and types of construction activities restricted within them shall be determined through coordination with the California Department of Fish and Game (CDFG), taking into account factors such as the following: <ol style="list-style-type: none"> a. Noise and human disturbance levels at the project site and the nesting site at the time of the survey and the noise and disturbance expected during the construction activity; b. Distance and the amount of vegetation or other screening between the project site and the nest; c. Sensitivity of individual nesting species and behaviors of the nesting birds. 2. If preconstruction/demolition surveys indicate that no nests of special-status birds are present or that nests are inactive or potential habitat is unoccupied, no further mitigation is required. 3. Preconstruction/demolition surveys are not required during the non-breeding season (August 1 through January 31) for demolition activities including ground clearing, grading, and removal of trees or shrubs. 4. Furthermore, demolition and/or construction activities commencing during the non-breeding season and continuing into the breeding season do not require surveys (as it is assumed that any breeding birds taking up nests would be acclimated to project-related activities already under way). However, if trees and shrubs are to be removed during the breeding season, the trees and shrubs shall be surveyed for nests prior to their removal, according to the survey and protective action guidelines 1a through 1c, above. 	Project sponsor	August 1 through January 31	If demolition occurs outside of this period, require that sponsor hire a qualified wildlife biologist to complete avian surveys	Sponsor to provide Environmental Review Officer (ERO) with avian survey prior to demolition	Considered complete upon receipt of avian survey report

MONITORING AND REPORTING PROGRAM					
Adopted Mitigation Measures	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
<i>Mitigation Measure 2-Avian Surveys (cont.)</i>					
5. Nests initiated during demolition or construction activities are presumed to be unaffected by the activity, and a buffer is not necessary.					
6. Destruction of active nests of special-status birds and overt interference with nesting activities of special-status birds shall be prohibited.					
7. Trees and shrubs that have been determined to be unoccupied by nesting special-status birds may be removed as long as they are located outside of any buffer zones established for active areas.					
<i>Mitigation Measure 3 – Hazards (FEIR p. IV-4)</i>					
The project sponsor shall prepare and implement a Soil Management Plan (SMP) and a Health and Safety Plan (HSP), both of which are described below.	Project sponsor	Prior to issuance of grading or demolition permit and prior to soil-disturbing activity.	Project sponsor to retain a qualified and registered environmental assessor to conduct a SMP and HSP, and submit the report(s) to Department of Public Health (DPH), with copy to Department of Building Inspection (DBI) and Planning Department’s ERO.	DPH to review SMP and HSP and advise DBI and ERO if additional testing is required.	Considered complete when all hazardous materials have been removed from existing buildings, and soil handling activities have been completed, and upon receipt by the San Francisco Planning Department and DPH of a report stating that the mitigation measures described in the reports have been implemented.
1. Potential hazards to construction workers and the general public during demolition and construction shall be mitigated by the preparation and implementation of a site-specific soil management plan. Specific information to be provided in the plan would include soil-handling procedures that segregate Class I from Class II or III fill material and isolate fill material from the underlying native soil. The plan would also include procedures for on-site observation and stockpiling of excavated soils during construction, soil sampling for focused waste classification purposes, and legal disposal at an appropriate disposal facility. In the event that the soil were characterized as a hazardous waste according to State or Federal criteria, the soil shall be disposed of at a Class I disposal facility. Soil classified as a non-hazardous waste could be disposed of at a Class II or III disposal facility in accordance with applicable waste disposal regulations.					
2. Potential hazards to construction workers and the general public during demolition and construction shall be mitigated by the preparation and implementation of a site-specific health and safety plan. The health and safety plan shall meet the requirements of federal, state and local environmental and worker safety laws. Specific information to be provided in the plan includes identification of contaminants, potential hazards, material handling procedures, dust suppression methods, personal protection clothing and devices, controlled access to the site, health and safety training requirements, monitoring equipment to be used during construction to verify health and safety of the workers and the public, measures to protect public health and safety, and emergency response procedures.					

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
Mitigation Measure 4 – Archaeology (FEIR p. IV-5)					
<p>Based on a reasonable presumption that archeological resources may be present within the project site, the following measures shall be undertaken to avoid any potentially significant adverse effect from the proposed project on buried or submerged historical resources. The project sponsor shall retain the services of a qualified archeological consultant having expertise in California prehistoric and urban historical archeology. The archeological consultant shall undertake an archeological testing program as specified herein. In addition, the consultant shall be available to conduct an archeological monitoring and/or data recovery program if required pursuant to this measure. The archeological consultant's work shall be conducted in accordance with, a) the project archaeological research design and treatment plan (Archeo-Tec, Final Archaeological Research Design and Treatment Plan for the Laguna Hill Project, San Francisco, California, July 2005 at the direction of the Environmental Review Officer (ERO), and b) in instances of any inconsistency between the requirements of the project archaeological research design and treatment plan and of this archaeological mitigation measure, the requirement of the latter shall prevail. All plans and reports prepared by the consultant as specified herein shall be submitted first and directly to the ERO for review and comment, and shall be considered draft reports subject to revision until final approval by the ERO. Archeological monitoring and/or data recovery programs required by this measure could suspend construction of the project for up to a maximum of four weeks. At the direction of the ERO, the suspension of construction can be extended beyond four weeks only if such a suspension is the only feasible means to reduce to a less than significant level potential effects on a significant archeological resource as defined in CEQA Guidelines Sections 15064.5 (a) and (c).</p>	Project Sponsor/Archeological consultant, at the direction of the ERO	Prior to any soil-disturbing activities.	See individual components below.	See individual components below.	See individual components below.
<p>Archeological Testing Program</p> <p>The archeological consultant shall prepare and submit to the ERO for review and approval an archeological testing plan (ATP). The archeological testing program shall be conducted in accordance with the approved ATP. The ATP shall identify the property types of the expected archeological resource(s) that potentially could be adversely affected by the proposed project, the testing method to be used, and the locations recommended for testing. The purpose of the archeological testing program will be to determine to the extent possible the presence or absence of archeological resources and to identify and to evaluate</p>	Project sponsor and archeological consultant.	Prior to any soil-disturbing activities.	Archaeologist to conduct testing program and submit report to ERO.	ERO to review report and determine presence or absence of significant archaeological resource(s).	Prior to any soil-disturbing activities. Considered complete upon ERO determination

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
<i>Mitigation Measure 4 – Archaeology(cont.)</i>					
whether any archeological resource encountered on the site constitutes an historical resource under CEQA.					whether project must be re-designed so as to avoid adverse effect or whether a data recovery program shall be initiated.
At the completion of the archeological testing program, the archeological consultant shall submit a written report of the findings to the ERO. If based on the archeological testing program the archeological consultant finds that significant archeological resources may be present, the ERO in consultation with the archeological consultant shall determine if additional measures are warranted. Additional measures that may be undertaken include additional archeological testing, archeological monitoring, and/or an archeological data recovery program. If the ERO determines that a significant archeological resource is present and that the resource could be adversely affected by the proposed project, at the discretion of the project sponsor either:					
a. The proposed project shall be re-designed so as to avoid any adverse effect on the significant archeological resource; or					
b. A data recovery program shall be implemented, unless the ERO determines that the archaeological resources is of greater interpretive than research significance and that interpretive use of the resource is feasible.					
Archeological Monitoring Program					
If the ERO in consultation with the archeological consultant determines that an archeological monitoring program shall be implemented the archeological monitoring program shall minimally include the following provisions:	ERO and archeological consultant.	Prior to any soil-disturbing activities.	Determination as to whether archaeological monitoring program is required.	ERO, project sponsor, and archaeological consultant	Prior to any soil-disturbing activities.
<ul style="list-style-type: none"> The archeological consultant, project sponsor, and ERO shall meet and consult on the scope of the AMP reasonably prior to any project-related soils disturbing activities commencing. The ERO in consultation with the archeological consultant shall determine what project activities shall be archeologically monitored. In most cases, any soils- disturbing activities, 					Considered complete upon determination of scope of monitoring program.

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule

MITIGATION MEASURES FROM INITIAL STUDY (continued)

Mitigation Measure 4 – Archaeology (cont.)

such as demolition, foundation removal, excavation, grading, utilities installation, foundation work, driving of piles (foundation, shoring, etc.), site remediation, etc., shall require archeological monitoring because of the risk these activities pose to potential archeological resources and to their depositional context;

- The archeological consultant shall advise all project contractors to be on the alert for evidence of the presence of the expected resource(s), of how to identify the evidence of the expected resource(s), and of the appropriate protocol in the event of apparent discovery of an archeological resource;
- The archeological monitor(s) shall be present on the project site according to a schedule agreed upon by the archeological consultant and the ERO until the ERO has, in consultation with project archeological consultant, determined that project construction activities could have no effects on significant archeological deposits;
- The archeological monitor shall record and be authorized to collect soil samples and artifactual/ecofactual material as warranted for analysis;
- If an intact archeological deposit is encountered, all soils-disturbing activities in the vicinity of the deposit shall cease. The archeological monitor shall be empowered to temporarily redirect demolition/excavation/pile driving/construction activities and equipment until the deposit is evaluated. If in the case of pile driving activity (foundation, shoring, etc.), the archeological monitor has cause to believe that the pile driving activity may affect an archeological resource, the pile driving activity shall be terminated until an appropriate evaluation of the resource has been made in consultation with the ERO. The archeological consultant shall immediately notify the ERO of the encountered archeological deposit. The archeological consultant shall make a reasonable effort to assess the identity, integrity, and significance of the encountered archeological deposit, and present the findings of this assessment to the ERO.

Whether or not significant archeological resources are encountered, the archeological consultant shall submit a written report of the findings of the monitoring program to the ERO.

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
Mitigation Measure 4 – Archaeology (cont.)					
Archeological Data Recovery Program					
<p>The archeological data recovery program shall be conducted in accord with an archeological data recovery plan (ADRP). The archeological consultant, project sponsor, and ERO shall meet and consult on the scope of the ADRP prior to preparation of a draft ADRP. The archeological consultant shall submit a draft ADRP to the ERO.</p> <p>The scope of the ADRP shall include the following elements:</p> <ul style="list-style-type: none"> The ADRP shall identify how the proposed data recovery program will preserve the significant information the archeological resource is expected to contain. That is, the ADRP will identify what scientific/historical research questions are applicable to the expected resource, what data classes the resource is expected to possess, and how the expected data classes would address the applicable research questions. Data recovery, in general, should be limited to the portions of the historical property that could be adversely affected by the proposed project. Destructive data recovery methods shall not be applied to portions of the archeological resources if nondestructive methods are practical. <p>The scope of the ADRP shall include the following elements:</p> <ul style="list-style-type: none"> <i>Field Methods and Procedures.</i> Descriptions of proposed field strategies, procedures, and operations. <i>Cataloguing and Laboratory Analysis.</i> Description of selected cataloguing system and artifact analysis procedures. <i>Discard and Deaccession Policy.</i> Description of and rationale for field and post-field discard and deaccession policies. <i>Interpretive Program.</i> Consideration of an on-site/off-site public interpretive program during the course of the archeological data recovery program. <i>Security Measures.</i> Recommended security measures to protect the archeological resource from vandalism, looting, and non-intentionally damaging activities. <i>Final Report.</i> Description of proposed report format and distribution of results. 	<p>Project sponsor and archaeological consultant, in consultation with ERO.</p>	<p>Upon discovery of significant archaeological resources.</p>	<p>Appropriate treatment of significant archaeological resources discovered, consistent with Archaeological Data Recovery Plan for Westbrook Plaza Project.</p>	<p>Data recovery program to be described in Final Archaeological Resources Report (see below).</p>	<p>Considered complete upon ERO approval of Draft FARR (see below).</p>

Adopted Mitigation Measures	MONITORING AND REPORTING PROGRAM				
	Responsibility for Implementation	Mitigation Schedule	Mitigation Action	Monitoring/Reporting Responsibility	Monitoring Schedule
MITIGATION MEASURES FROM INITIAL STUDY (continued)					
Mitigation Measure 4 – Archaeology (cont.)					
<ul style="list-style-type: none"> <i>Curation.</i> Description of the procedures and recommendations for the curation of any recovered data having potential research value, identification of appropriate curation facilities, and a summary of the accession policies of the curation facilities. 					
Human Remains and Associated or Unassociated Funerary Objects					
<p>The treatment of human remains and of associated or unassociated funerary objects discovered during any soils disturbing activity shall comply with applicable State and Federal laws. This shall include immediate notification of the Coroner of the City and County of San Francisco and in the event of the Coroner’s determination that the human remains are Native American remains, notification of the California State Native American Heritage Commission (NAHC) who shall appoint a Most Likely Descendant (MLD) (Pub. Res. Code Sec. 5097.98). The archeological consultant, project sponsor, and MLD shall make all reasonable efforts to develop an agreement for the treatment of, with appropriate dignity, human remains and associated or unassociated funerary objects (CEQA Guidelines. Sec. 15064.5(d)). The agreement should take into consideration the appropriate excavation, removal, recordation, analysis, custodianship, curation, and final disposition of the human remains and associated or unassociated funerary objects.</p>	Project sponsor and archaeological consultant.	During archaeological field program.	Appropriate treatment of human remains.	Archaeological monitor to notify coroner and, if appropriate, NAHC, and shall provide written report of such notification to ERO.	Considered complete upon receipt by ERO of any notification, if applicable.
Final Archeological Resources Report					
<p>The archeological consultant shall submit a Draft Final Archeological Resources Report (FARR) to the ERO that evaluates the historical significance of any discovered archeological resource and describes the archeological and historical research methods employed in the archeological testing/monitoring/data recovery program(s) undertaken. Information that may put at risk any archeological resource shall be provided in a separate removable insert within the final report.</p>	Project sponsor and archaeological consultant.	Following completion of any archeological field program.	Submittal of Draft FARR.	ERO to review Draft FARR.	Considered complete upon ERO approval of Draft FARR.
<p>Once approved by the ERO, copies of the FARR shall be distributed as follows: California Archaeological Site Survey Northwest Information Center (NWIC) shall receive one (1) copy and the ERO shall receive a copy of the transmittal of the FARR to the NWIC. The Major Environmental Analysis division of the Planning Department shall receive three copies of the FARR along with copies of any formal site recordation forms (CA DPR 523 series) and/or documentation for nomination to the National Register of Historic Places/California Register of Historical Resources. In instances of high public interest in or the high interpretive value of the resource, the ERO may require a different final report content, format, and distribution than that presented above.</p>	Project sponsor	Upon ERO approval of Draft FARR.	Distribution of FARR	Project sponsor to provide ERO with copies of transmittals of FARR distribution.	Considered complete upon receipt by ERO of evidence of distribution.

INTERPRETIVE DISPLAY BOARDS

200 BUCHANAN STREET / 55 LAGUNA STREET

LOCATION MAPS

KEY

branding / historical

- ▲ E.H.01 - HISTORICAL DISPLAY
- ▲ E.B.01 - PRIMARY SITE ID
- ▲ E.B.02 - SECONDARY SITE ID

wayfinding / identification

- E.ID.01 - PRIMARY WALLER PARK ID
- E.ID.02 - LEASING OFFICE ID
- E.ID.03 - AMENITY ID
- E.ID.04 - ENTRY GATE ID
- E.ID.05 - ADDRESS ID
- E.ID.06A - GARDEN ID (VERSION A)
- E.ID.06B - GARDEN ID (VERSION B)
- E.ID.06C - GARDEN ID (VERSION C)

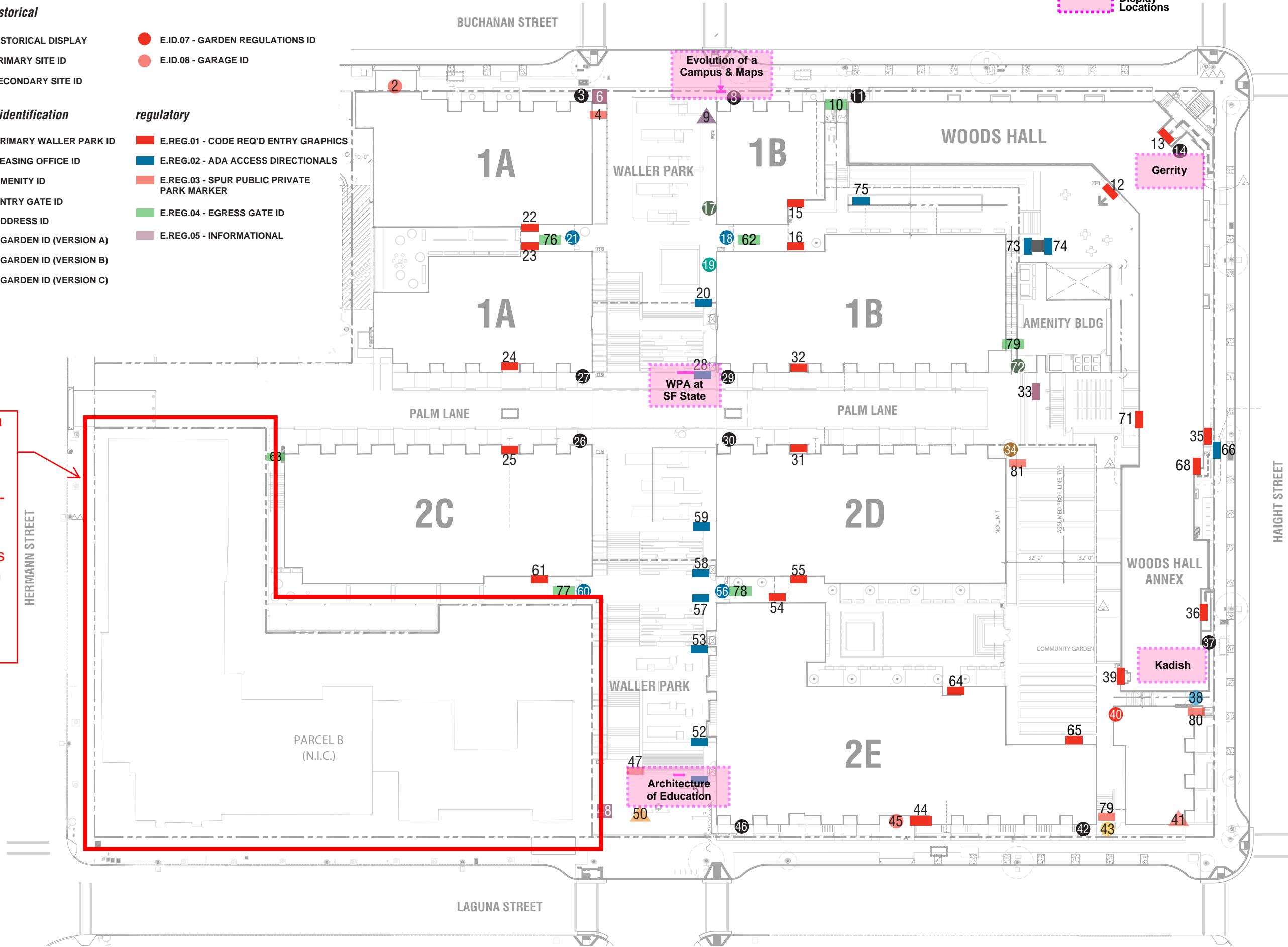
- E.ID.07 - GARDEN REGULATIONS ID
- E.ID.08 - GARAGE ID

regulatory

- E.REG.01 - CODE REQ'D ENTRY GRAPHICS
- E.REG.02 - ADA ACCESS DIRECTIONALS
- E.REG.03 - SPUR PUBLIC PRIVATE PARK MARKER
- E.REG.04 - EGRESS GATE ID
- E.REG.05 - INFORMATIONAL

Interpretive Display Locations

This area contains an outdated site plan - see following floorplans for Daum and Moxom display locations



Prepared By :



3445 Mt. Diablo Blvd. | Lafayette, California 94549
925-444-2020 Telephone | 925-444-2039 Facsimile

4000 MacArthur Blvd., Ste. 900 | Newport Beach, Ca 92660
800-971-8025 Telephone | 925-444-2039 Facsimile

www.gnu-group.com

Program Location :



SIGN LOCATION PLAN

Revisions / Bulletins :

1.	4.30.2015	DB
2.	5.20.2015	DL
3.	6.09.2015	DL

Checked by :

Approval :

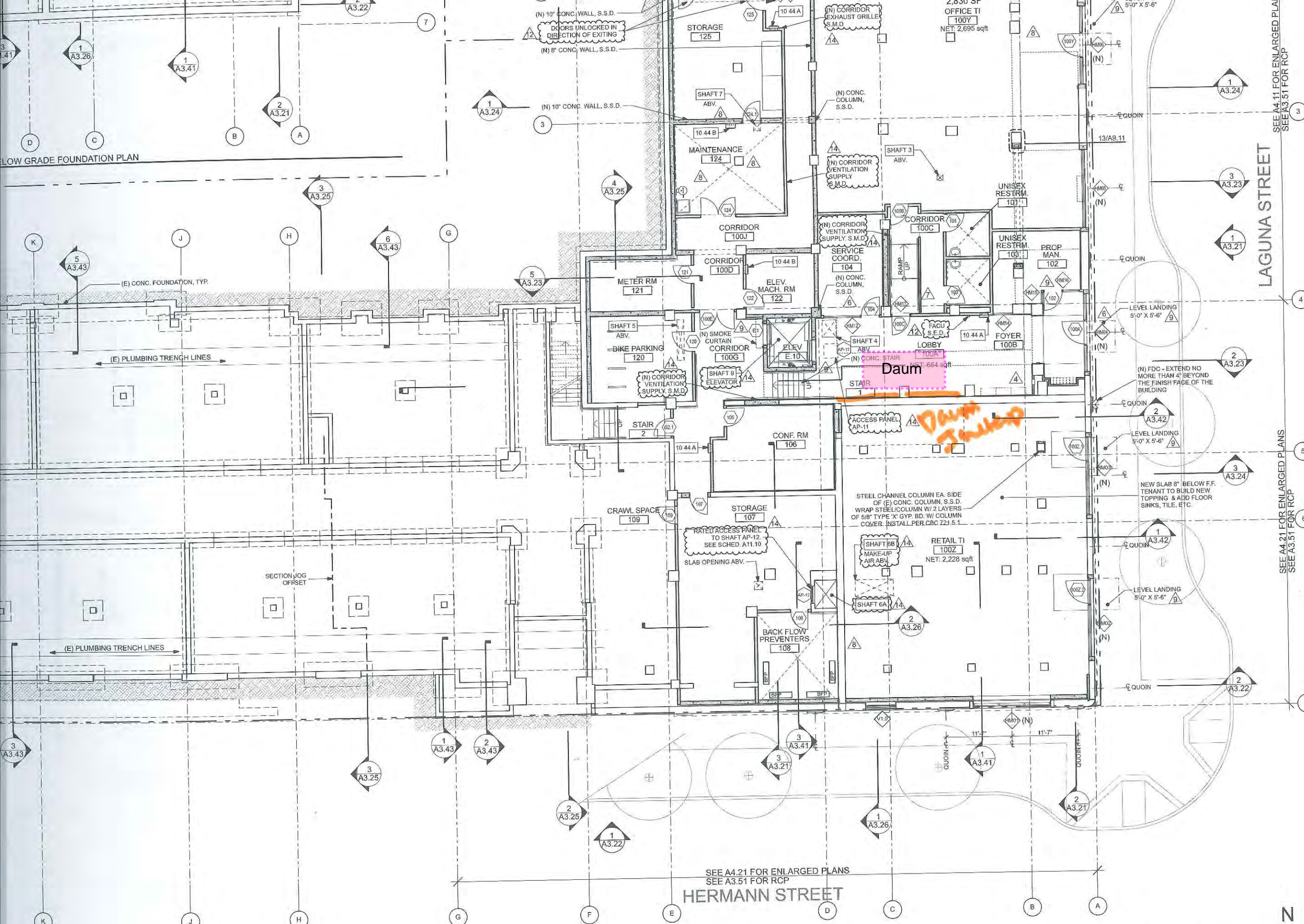
Program Number: 14-WP-001
Drawn By: DL

Original Issue: 04-15-15
Scale: NTS

Title: **Site Sign Location Plan**

Sheet :

Site



LANDSCAPE ARCHITECT
Meyer & Silberberg
 101 8th St Ste 202
 Berkeley, CA 94710
 510.558.2873



DATE	ISSUE
06/15/2014	BID SET
2 11/01/14	ADDENDUM 2 - REV. 1
4 1/15/15	BID SET - REV. 1
6 11/04/14	M.O.D. RESPONSE
7 1/15/15	BID RFI RESPONSE
8 1/15/15	VE ITEMS
9 2/25/15	MOD RESPONSE 2
12 03/25/15	SFFD PLAN CHECK RES
14 04/03/15	BLDG. PLAN CHECK RES

Project: **RICHARDSON HALL**
 55 LAGUNA ST
 SAN FRANCISCO, CA 94102

Client: **55 LAGUNA, L.P.**
 1360 MISSION ST #300
 SAN FRANCISCO, CA 94103
 415.355.7118

LEVEL I PLAN

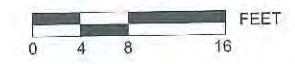
Job#: 1118
 Scale: AS NOTED
 Original Site Permit Date: 6/27/2013
BID SET - REVISION 2

SEE A4.11 FOR ENLARGED PLAN
 SEE A3.51 FOR RCP

SEE A4.21 FOR ENLARGED PLANS
 SEE A3.51 FOR RCP

SEE A4.21 FOR ENLARGED PLANS
 SEE A3.51 FOR RCP
HERMANN STREET

SCALE: 1/8" = 1'-0"



(N) CONCRETE WALL
(N) GYP. BD. CEILING. SEE 1/4" PLANS FOR CEILING HEIGHT & ADDITIONAL DROPPED SOFFITS.

150 8th St
San Francisco, CA 94103
415.512.7141

LANDSCAPE ARCHITECT
Meyer & Silberberg
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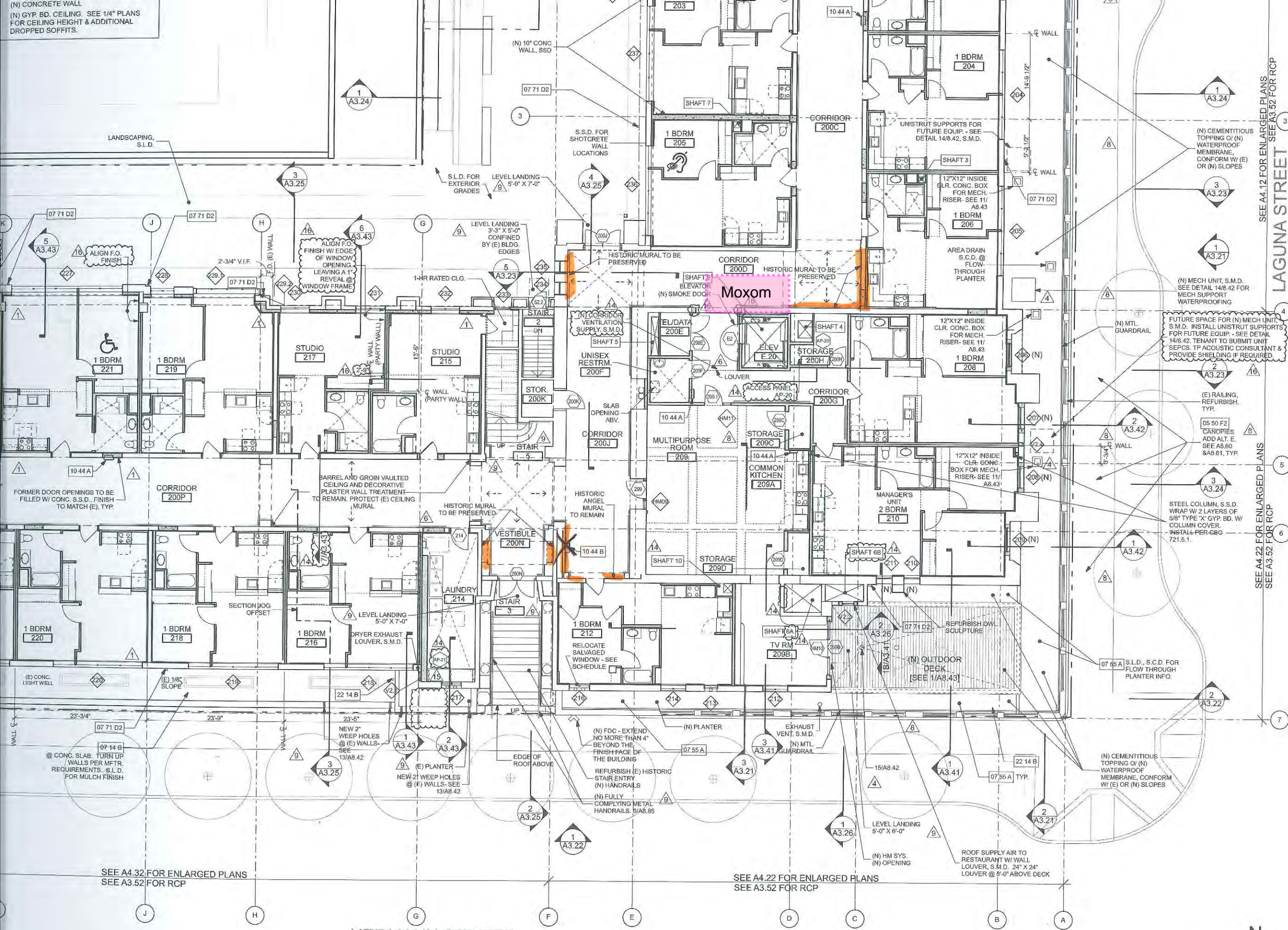
DATE	ISSUE
06/15/2014	BID SET
11/11/14	ADDENDUM 1- REV. 1
11/01/14	ADDENDUM 2- REV. 1
1/15/15	BID SET-REVISION, 1
11/04/14	M.O.D. RESPONSE
1/15/15	VE ITEMS
2/25/15	MOD RESPONSE 2
04/03/15	BLDG. PLAN CHECK RESP. 1
04/27/15	M.O.D. RESPONSE 3
05/20/15	BID SET REVISION 2

Project
RICHARDSON HALL
55 LAGUNA ST
SAN FRANCISCO, CA 94102

Client
55 LAGUNA, L.P.
1360 MISSION ST #300
SAN FRANCISCO, CA 94103
415.355.7118

LEVEL 2 PLAN

Job#: 1118
Scale: AS NOTED
Original Site Permit Date: 6/27/2013
A3.12
BID SET - REVISION 2



SEE A4.32 FOR ENLARGED PLANS
SEE A3.52 FOR RCP

SEE A4.22 FOR ENLARGED PLANS
SEE A3.52 FOR RCP



SCALE: 1/8" = 1'-0"



HERMANN STREET

LAGUNA STREET

SEE A4.22 FOR ENLARGED PLANS
SEE A3.52 FOR RCP

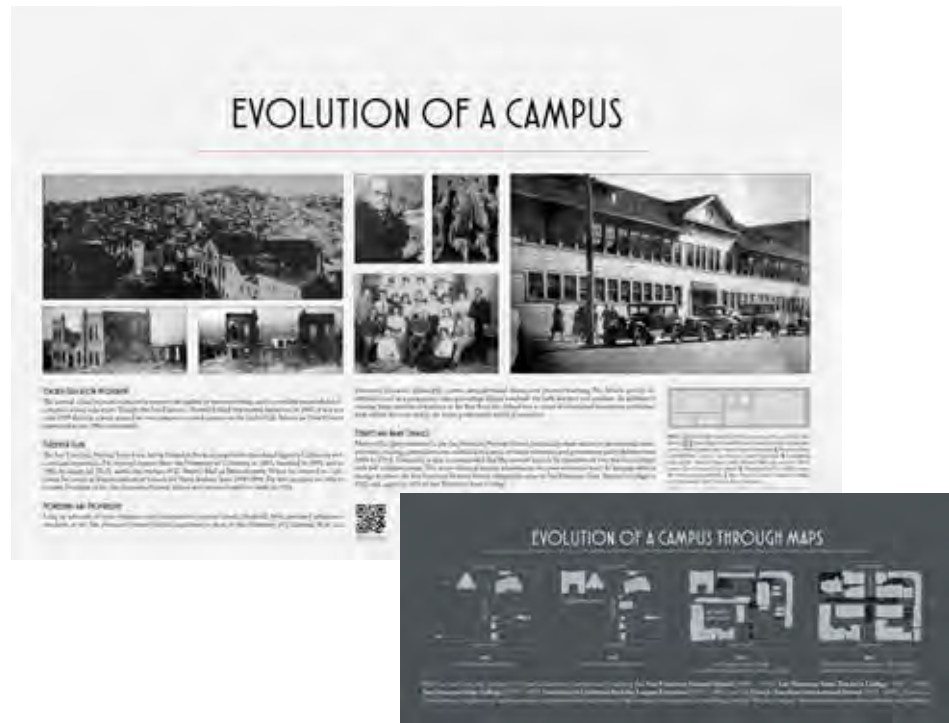
INTERPRETIVE DISPLAY BOARDS

200 BUCHANAN STREET / 55 LAGUNA STREET

OVERVIEW MOCKUP

PRIMARY BOARDS

IA & IB



41"

24x36: Evolution of a Campus
24x10: Evolution of a Campus Through Maps

2A & 2B



24x36: The Architecture of Education
24x10: George McDougal, Architect

3



24x36: The WPA at San Francisco State Teacher's College

SECONDARY BOARDS (PLAQUES)

4



11x17: Woods Hall Murals
by John Emmett Gerrity

5



11x17: Richardson Hall Murals
by Jack Moxom

6



8.5x11: A Dissertation on Alchemy
by Reuben Kadish

7



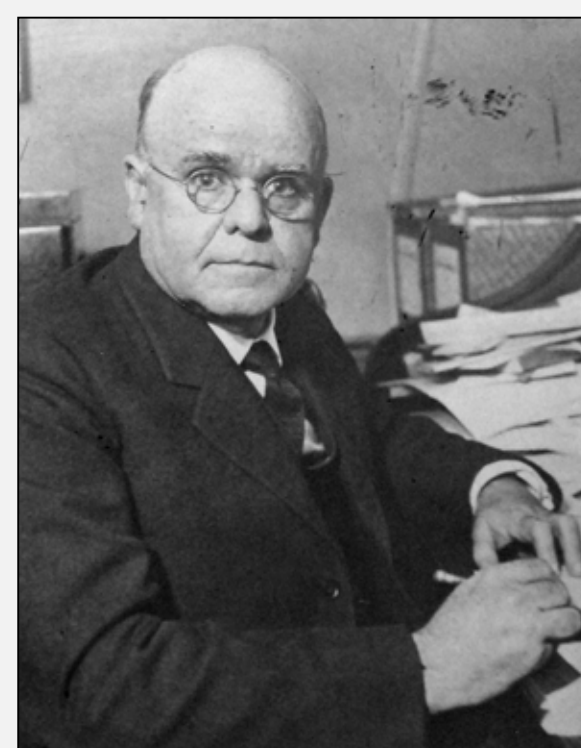
The Children's Mural by Hebe Daum Stackpole; 6x12 (3) and 6x6.5 (2) reference plaques

INTERPRETIVE DISPLAY BOARDS

200 BUCHANAN STREET / 55 LAGUNA STREET

FINAL DRAFT DESIGNS

EVOLUTION OF A CAMPUS



TEACHER EDUCATION MOVEMENT

The normal school movement aimed to improve the quality of teacher training, and to establish standards for elementary school education. Though the San Francisco Normal School first started operations in 1862, it was not until 1899 that the school opened its own campus in rented quarters at the Girls' High School on Powell Street (destroyed in the 1906 earthquake).

FREDERICK BURK

The San Francisco Normal School was led by Frederick Burk, an important educational figure in California with a national reputation. He received degrees from the University of California in 1883, Stanford in 1892, and in 1896, he began his Ph.D. under the tutelage of G. Stanley Hall in Massachusetts. When he returned to California, he served as Superintendent of Schools for Santa Barbara from 1898-1899. He then accepted an offer to become President of the San Francisco Normal School and remained until his death in 1924.

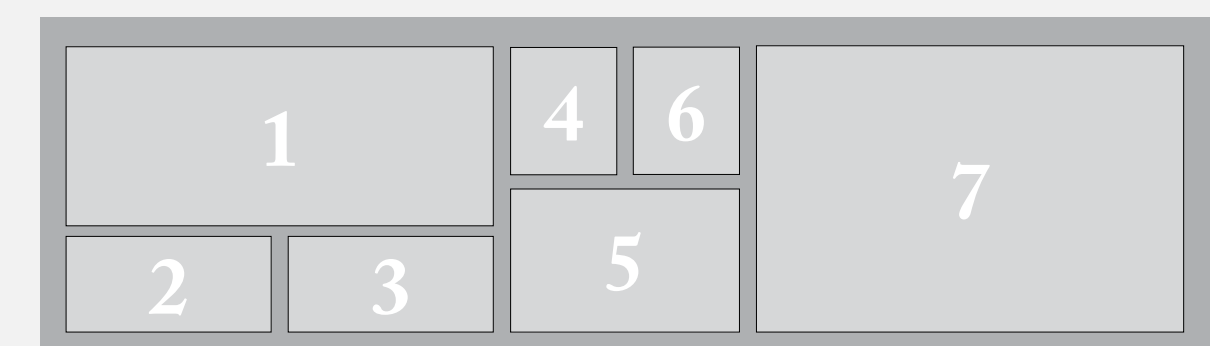
PIONEERING AND PROGRESSIVE

Long an advocate of more stringent entry standards for normal schools, Frederick Burk instituted admissions standards at the San Francisco Normal School equivalent to those of the University of California. Burk also

pioneered education philosophy courses, seminar-based classes, and practice-teaching. The School quickly established itself as a progressive voice promoting higher standards for both teachers and students. In addition to training large numbers of teachers in the Bay Area, the School was a center of educational innovation and debate both within the state and in the larger professional world of education.

DEBATES AND NAME CHANGES

Many of the ideas pioneered at the San Francisco Normal School, particularly those related to professional standards and a training curriculum were embodied in a series of major education and government policy debates from 1900 to 1919. Ultimately, it was recommended that the normal schools be transformed into teachers colleges with full collegiate status. This action elevated teacher education to the post-secondary level. In keeping with its change in status, the San Francisco Normal School changed its name to San Francisco State Teacher's College in 1921 and, again, in 1935 to San Francisco State College.

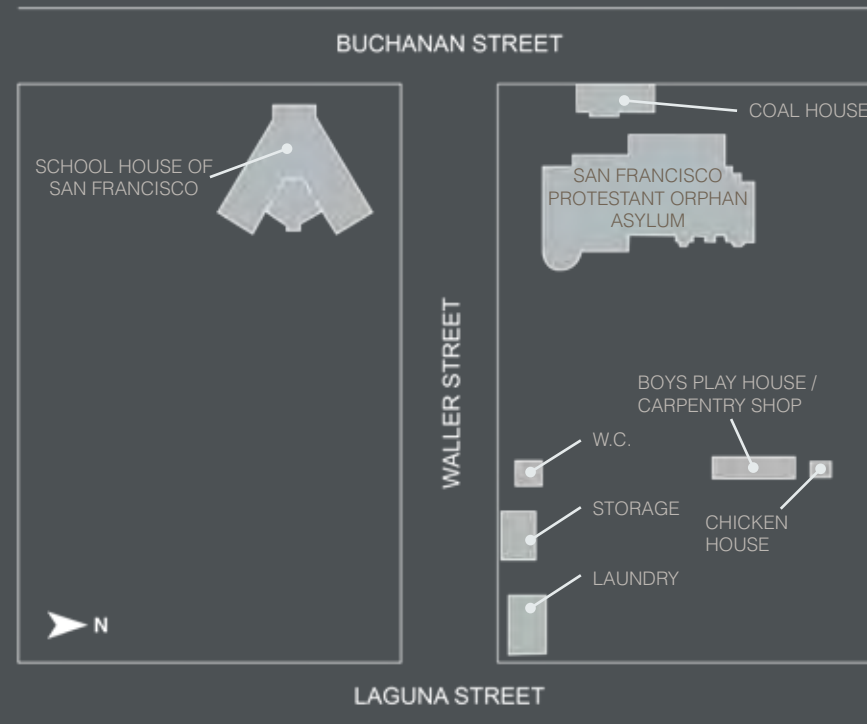


IMAGES: **1** Girls High School (c.1870), source: *San Francisco State University*; **2/3** Girls High School/Normal School after the earthquake/fires (c.1906), source: *San Francisco State University*; **4** Frederick Burk (c.1924/1936), source: *San Francisco State University*; **5** Graduating class of the Normal School, with Frederic Burk at center (c.1903), source: *San Francisco City Guides*; **6** Teaching Staff (c.1928), source: *The Franciscan* (yearbook); **7** San Francisco State Teacher's College (c.1930), source: *San Francisco State University*.



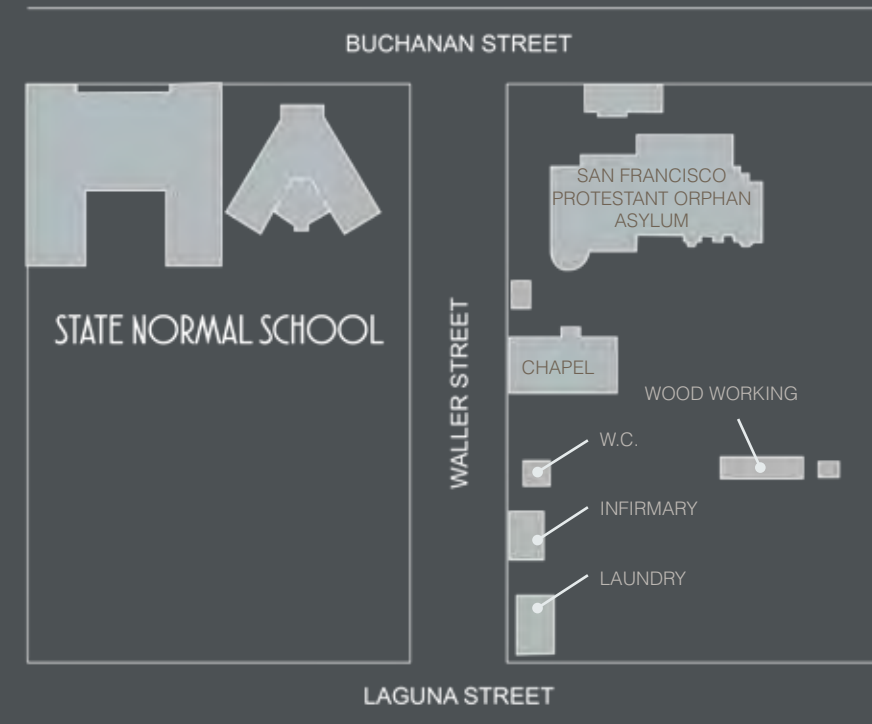
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EVOLUTION OF A CAMPUS THROUGH MAPS



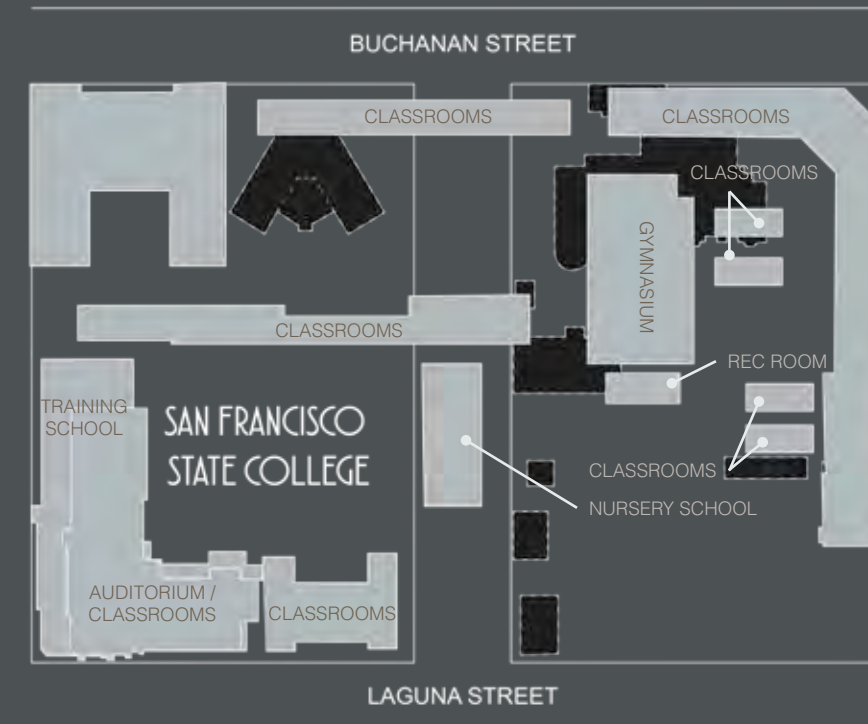
1905

San Francisco Normal School



1915

San Francisco Normal School



1950

San Francisco State College
(demonlshed building footprints shown as darker)

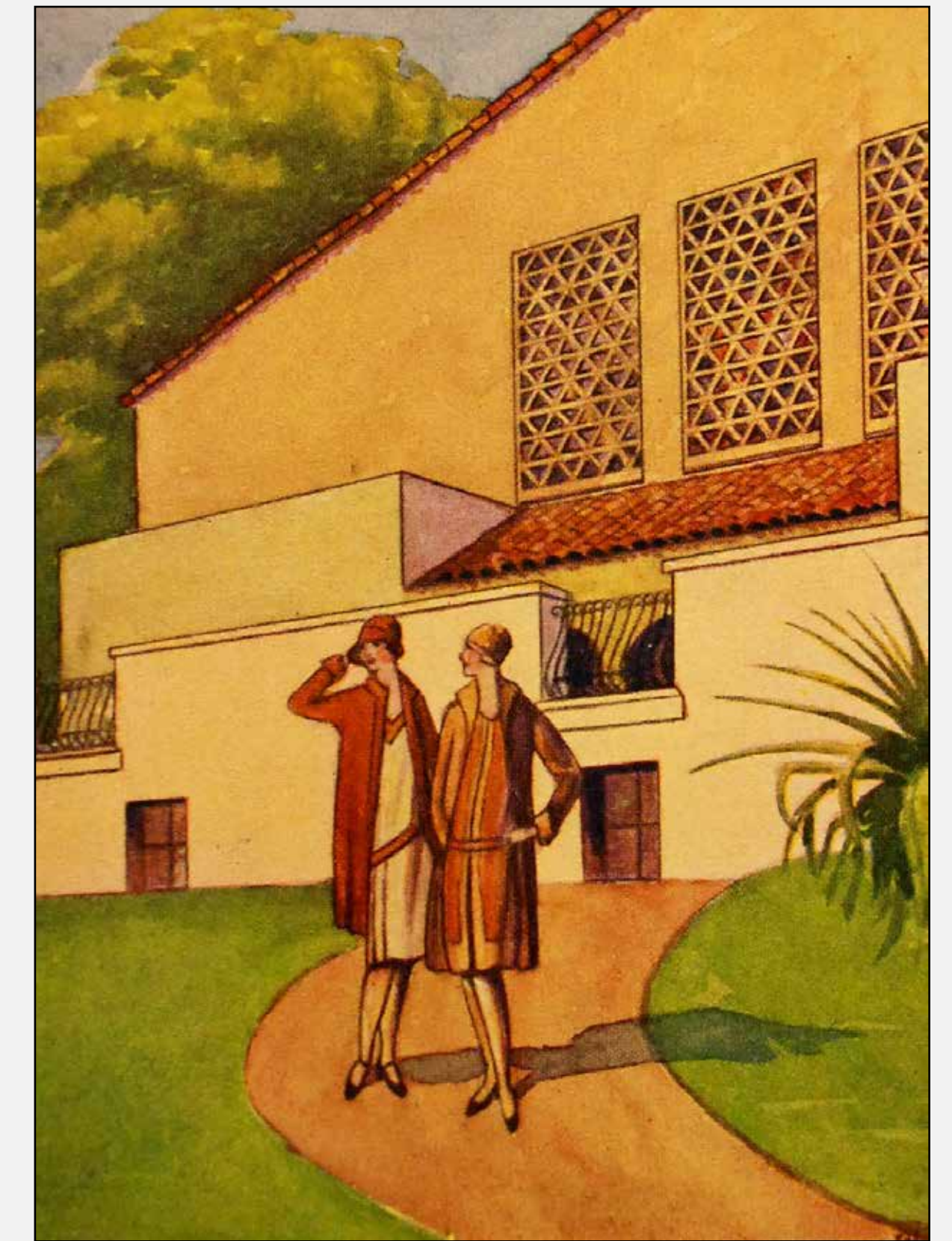
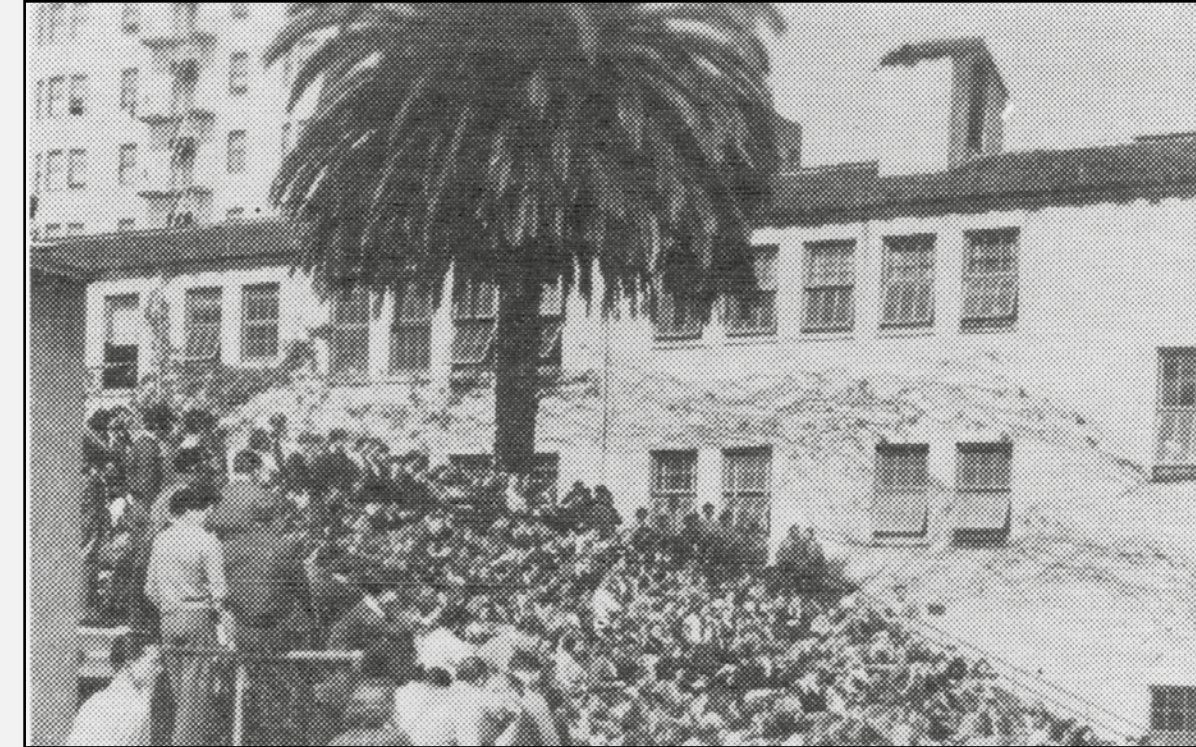


2015

Mercy Housing / Openhouse / Alchemy Site
(demonlshed building footprints shown as darker)

This site was once the campus of several educational institutions, including the **San Francisco Normal School** (1899 – 1921), **San Francisco State Teacher's College** (1921 – 1935), **San Francisco State College** (1935 – 1957), **University of California Berkeley Laguna Extension** (1957 – 2001), and the **French-American International School** (1973 – 2003). A series of three primary displays and eight secondary displays describe the history of the campus, its occupants, its buildings, and the Works Progress Administration artists that adorned the buildings.

THE ARCHITECTURE OF EDUCATION



When the San Francisco Normal School building along Powell Street was destroyed in the 1906 Earthquake and Fire, the School ultimately moved to the schoolhouse of the Protestant Orphan Asylum. The original campus, in addition to the schoolhouse (demolished c. 1930), consisted of one-story classrooms along Waller Street (demolished c. 1930), a two-story building on Buchanan (demolished c. 1930), and a U-plan, two-story Mission Revival style classroom building at the corner of Buchanan and Hermann Streets (demolished after 1957; now the Dental Clinic Building constructed c. 1970).

The School's new status as San Francisco State Teacher's College and its expanded liberal arts curriculum encouraged the development of newer, more adequate facilities. State Architect George B. McDougall initiated a Master Plan with Spanish Colonial Revival buildings. In collaboration with College President Frederic Burk, McDougall planned the organization of the campus and classrooms, which was described as being "beautiful, imposing, healthful, and efficient."

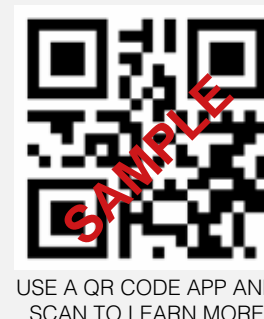
In keeping with the traditions of Spanish architecture and in response to the notion of a self-enclosed educational environment, the buildings were oriented inward on a central courtyard plan with areas designed to provide places of outdoor study and student interaction. The "Sacred Palm" is a canary palm tree named by the students in the early 1940s and was a significant gathering place on the campus. The "Sacred Palm" used to stand near the Woods Hall Annex, but was relocated closer to Woods Hall in 2014.

Although each building is individual in its design, together they upheld a coherent architectural complex. The first building completed was the Gymnasium in 1924 (later renamed Middle Hall; demolished in 2013). Within that same year, the Administrative Wing of Richardson Hall was built to house a kindergarten training facility (demolished in 2013). In 1926, plans were underway to construct a science building, Woods Hall (originally named Anderson Hall). In 1930, the auditorium and classroom wing of Richardson Hall (originally named Burk Hall), known as the Training School, was designed by W.B. Daniels, an architect in McDougall's office. Finally, with the assistance of the Works Progress Administration, the Woods Hall Annex was completed in 1935.

Despite this aggressive building program, enrolment constantly exceeded capacity. As a result, the older Victorian and post-earthquake buildings, initially slated for demolition, remained and continued to be used until the 1950s. However, in 1957, all operations were consolidated to the College's Lake Merced campus and this site was transferred to the University of California Berkeley Laguna Extension until 2001.



IMAGES: **1** Protestant Orphan Asylum (c.1906), source: *Calisphere*; **2** State Normal School (c.1914), source: *Calisphere*; **3** Richardson Hall under construction (c.1928), source: *San Francisco State University*; **4** Old State Normal School, now College for Teachers (c.1925), source: *Calisphere*; **5** Campus (c.1938), source: *San Francisco State University*; **6** Student body around Sacred Palm (c.1940), *The Franciscan*; **7** Sadie Hawkins Day in front of the Gymnasium (c.1947), source: *San Francisco Public Library*; **8** Yearbook illustration (c.1928), *The Franciscan*.

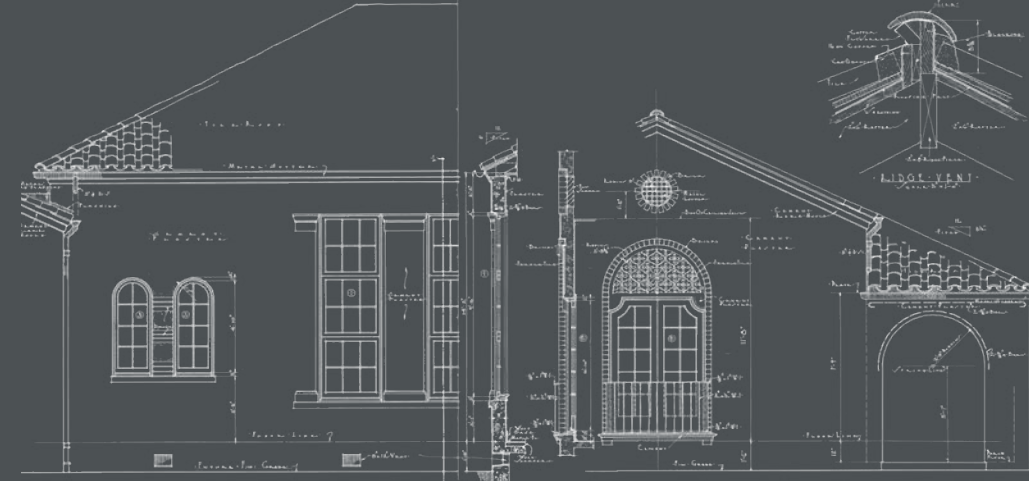


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GEORGE B. MCDOUGALL, ARCHITECT



1923 Middle Hall (Gymnasium)
Source: *University of California*



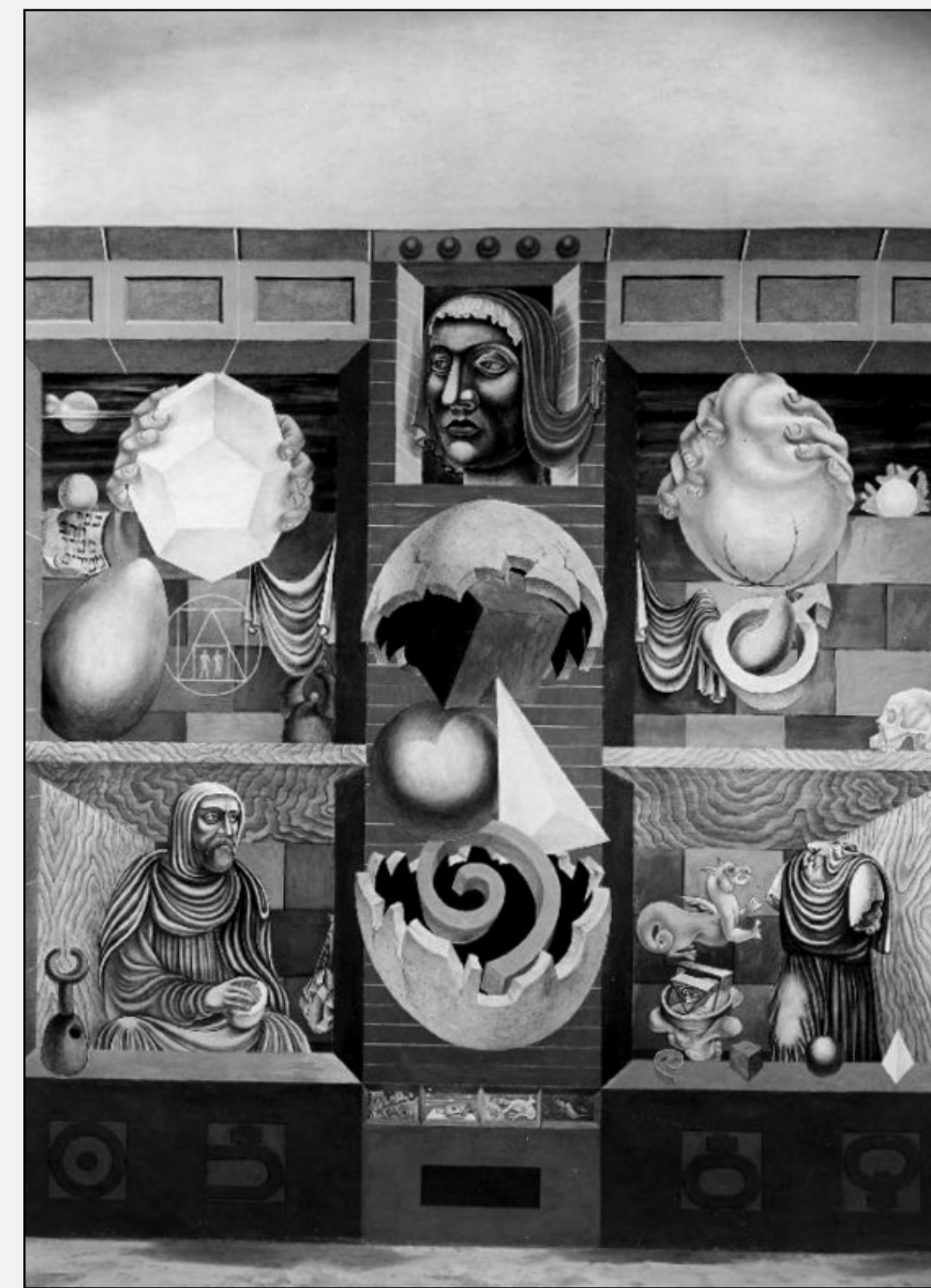
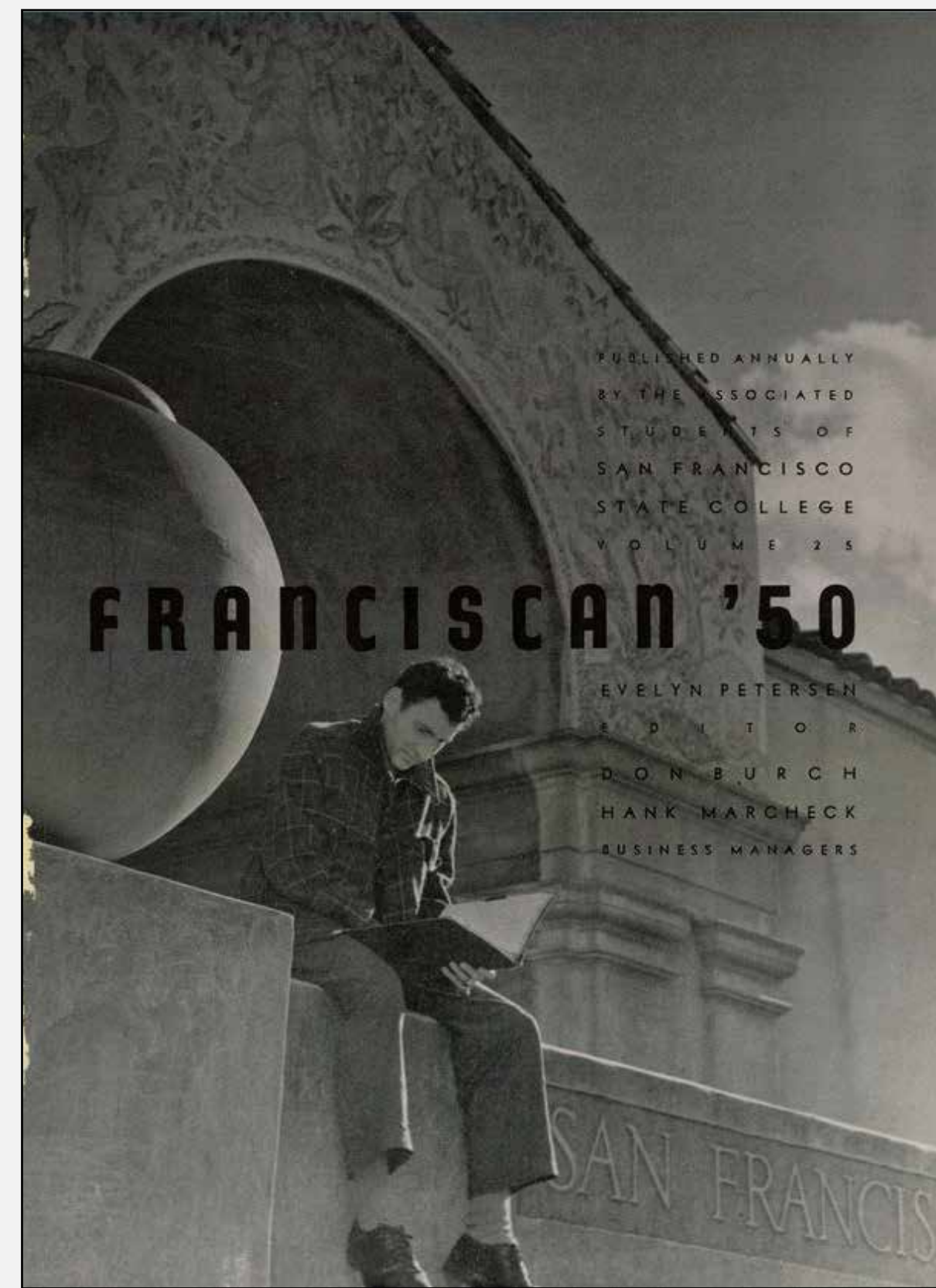
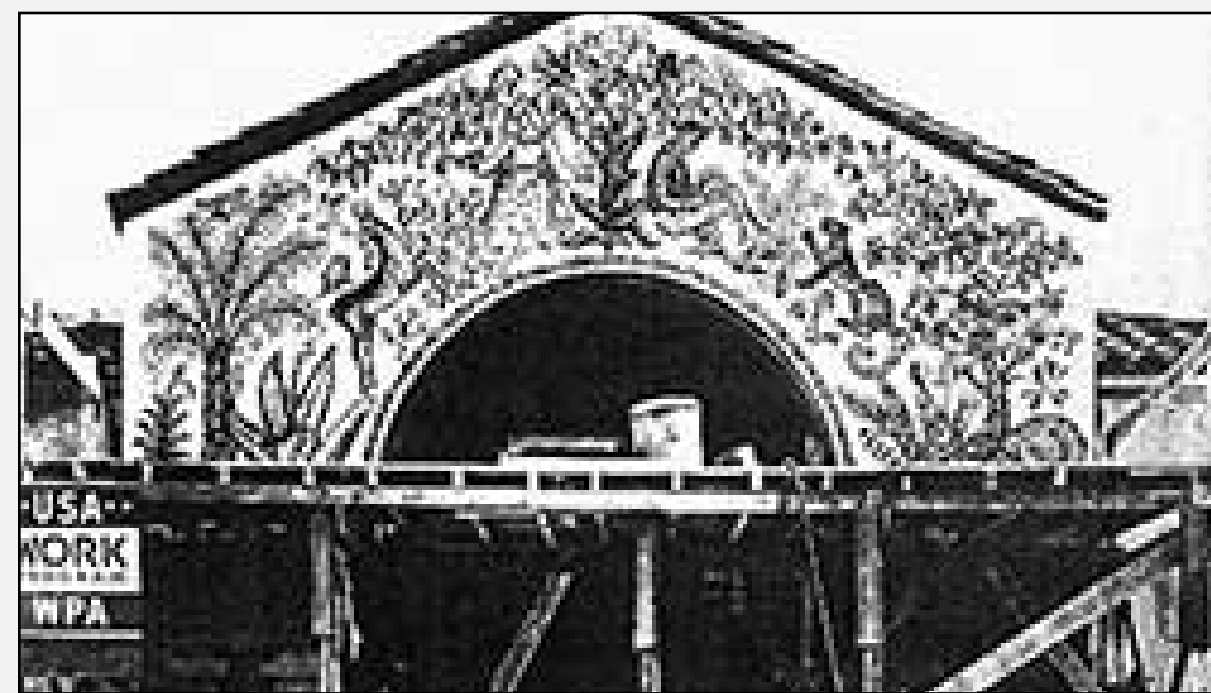
1925 Richardson Hall Administration Wing
Source: *University of California*



1926 Woods Hall (Science Building)
Source: *University of California*

George B. McDougall (1868-1957) was born in San Francisco, and along with his two brothers, was trained by their father, Barnett McDougall. Initially, they worked as B. McDougall & Sons, but in 1897, the brothers formed their own architectural firm, the McDougall Brothers. In 1913, George was appointed State Architect for the California Department of Public Works and in 1921, he became the Chief of the Department of Architecture with responsibilities for public buildings in San Francisco and Sacramento. Some of his notable works included various California normal schools, as well as the Inyo Fish Hatchery and Oakland Federal Building.

THE WPA AT SAN FRANCISCO STATE TEACHER'S COLLEGE



In 1935, President Franklin D. Roosevelt initiated a work relief program under the umbrella of the National Recovery Act called the Works Progress Administration (WPA). Cities and towns around the nation welcomed this relief program, which updated public infrastructure and helped to jumpstart the economy. The community provided the workers and the federal government paid the wages. At its peak, the WPA employed 3.5 million workers and administered a budget of \$11 billion. As a strategy to employ artists and artisans, the Federal Government made the embellishment of new buildings a requirement of public works projects. Several programs administered public arts projects, including the Federal Project Number One of 1935, which oversaw the Federal Art Project. The funding and promotion of public art was more than make-work; the administrators of these programs intended them to help bring art to everyday citizens and foster the development of a distinctive American culture.

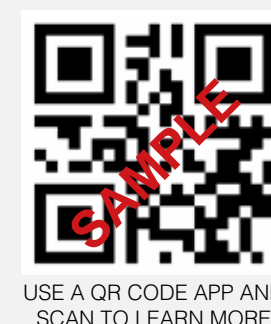
San Francisco was one of the first cities to receive funding for local projects under the WPA. At San Francisco State Teacher's College, the WPA was responsible for the execution of the Woods Hall Annex building and produced a wide range of mural art throughout the site. The artists included Reuben Kadish, Hebe Daum Stackpole, Maxine Albro, Jack Moxom and John Emmett Gerrity. Reuben Kadish executed the mural known as "A Dissertation on Alchemy," which is located at the top of the stairwell at the east end of the Annex building. Hebe Daum Stackpole completed a large wall mural located in the Richardson Hall Administration Wing, which was associated with the kindergarten training done at the Teacher's College. Maxine Albro executed an elaborate

mosaic mural over the entry to Woods Hall (later removed). Jack Moxom painted several murals in the buildings, including an angel over a doorway in Richardson Hall. John Emmett Gerrity completed a large mounted canvas mural in the entry to Woods Hall. The remaining murals exemplify the range of styles and subject matter encompassed by the public works projects, especially of WPA art.

The association of the mural work with the Teacher's College fulfilled a number of goals of the public arts program of the New Deal. It exposed an urban student population to works of art in their daily environment, and it functioned implicitly to heighten the aesthetic awareness of those who would be teaching in the public schools. San Francisco has a limited number of WPA murals, some of which have been recognized both as representations of an important historic government program and as works of art, including those at Coit Tower.



IMAGES: **1** Maxine Albro and technician working to install WPA mosaic mural (n/d), source: *National Archive and Records Administration*; **2** Albro mosaic mural on Woods Hall (c. 1936), source: *The Living New Deal*; **3** Albro's Mosaic (c. 1940); **4** Reuben Kadish, "Dissertation on Alchemy" in Woods Hall Annex (n/d), source: *National Archive and Records Administration*; **5** John Emmett Gerrity, oil on canvas in Anderson Hall (n/d), source: *The Living New Deal*; **6** Jack Moxom, Angel fresco mural, Richardson Hall (n/d), source: *The Living New Deal*; **7** East wall of Hebe Daum mural (2014), image by William Porter.



LOCATE THE WPA MURALS



Hebe Daum Stackpole

For access, please visit xxx at xxx or call (xxx) xxx-xxxx between the hours of 9am-6pm.

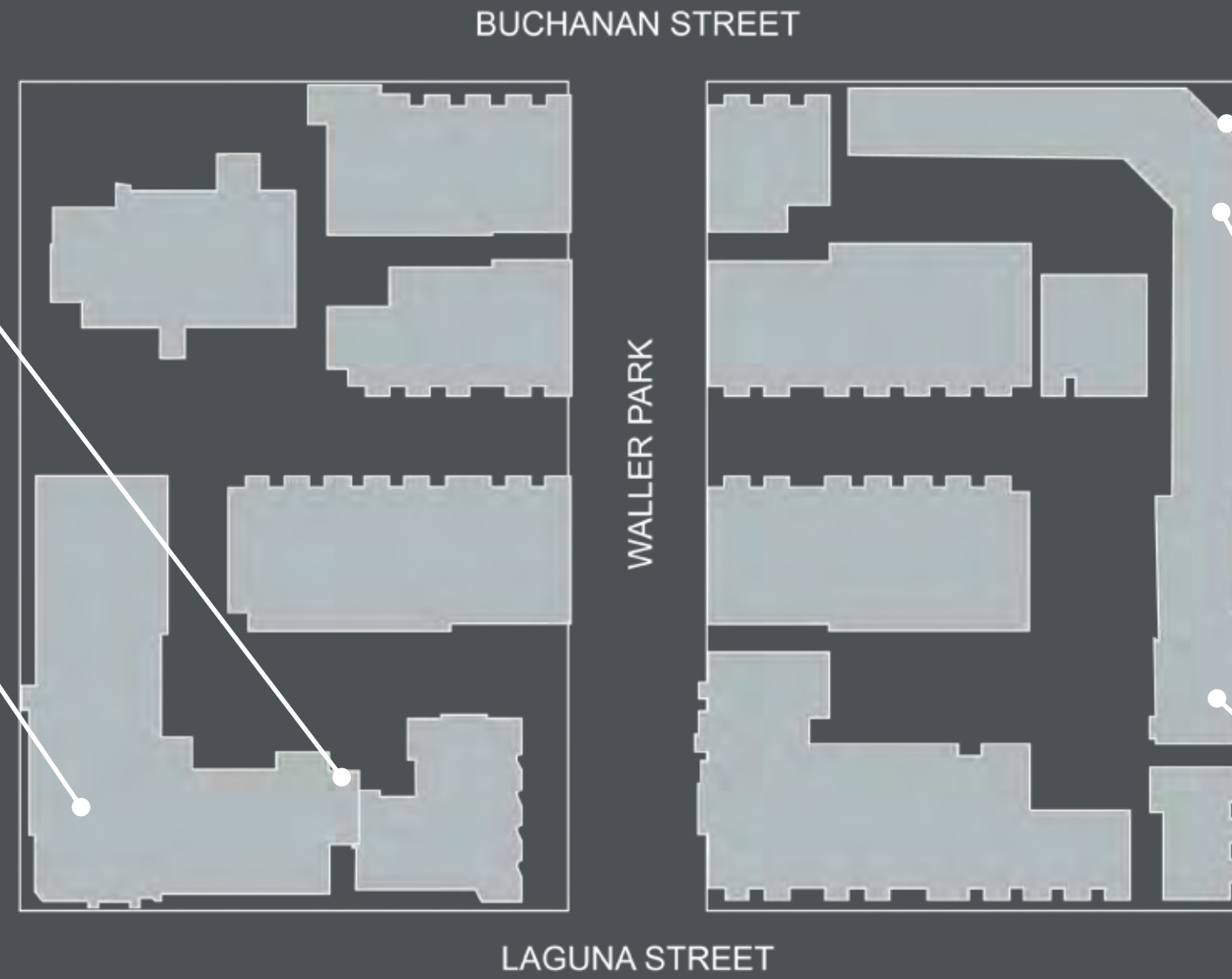
Image by William Porter mural (2014)



Jack Moxom

For access, please visit xxx at xxx or call (xxx) xxx-xxxx between the hours of 9am-6pm.

Image c/o The Living New Deal (n/d)



Maxine Albro

Original mosaic mural no longer extant.

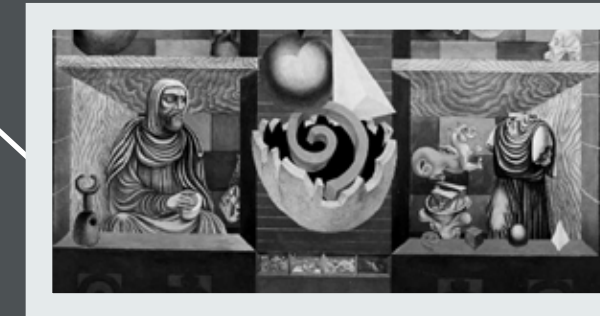
Image c/o San Francisco State University (c. 1940)



John Emmett Gerrity

For access, please visit the Property Management Office at 200 Buchanan or call (415) 991-1374 between 9am-6pm.

Image c/o The Living New Deal (n/d)



Reuben Kadish

For access, please visit the Property Management Office at 200 Buchanan or call (415) 991-1374 between 9am-6pm.

Image c/o NARA (n/d)



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THE CHILDREN'S MURAL

BY HEBE DAUM STACKPOLE

Hebe Daum Stackpole (1912-1993) executed a large wall mural for the San Francisco State Teacher's College. She was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the Teachers' College.

Daum was a Dutch immigrant who attended the California School of Fine Arts (now San Francisco Art Institute) from 1931-33. She studied sculpture under Robert Stackpole (no relation) and fresco painting under Roy Boynton. In 1934, she assisted Suzanne Scheuer in painting the WPA mural in Coit Tower and was commissioned for the mural at the Teacher's College around 1936. She later married photographer Peter Stackpole and only intermittently pursued her art.

Until 2013, Daum's mural was hidden behind paint and was thought to have been lost. With the help of a 1965 interview with Daum, art conservators discovered the mural in the small connecting hallway between the two wings of Richardson Hall – the kindergarten (the Administration Wing; now demolished) to the north and the teachers' training school to the south. The composition depicted young children of differing ethnicities playing together in a statement of national unity that embodied the ideals of the kindergarten movement and the President Franklin Roosevelt's New Deal, which funded the WPA. The mural was photographed and documented before being demolished due to its poor condition. These are full-size reproductions of sections of Daum's mural.









RICHARDSON HALL MURALS

BY JACK MOXOM

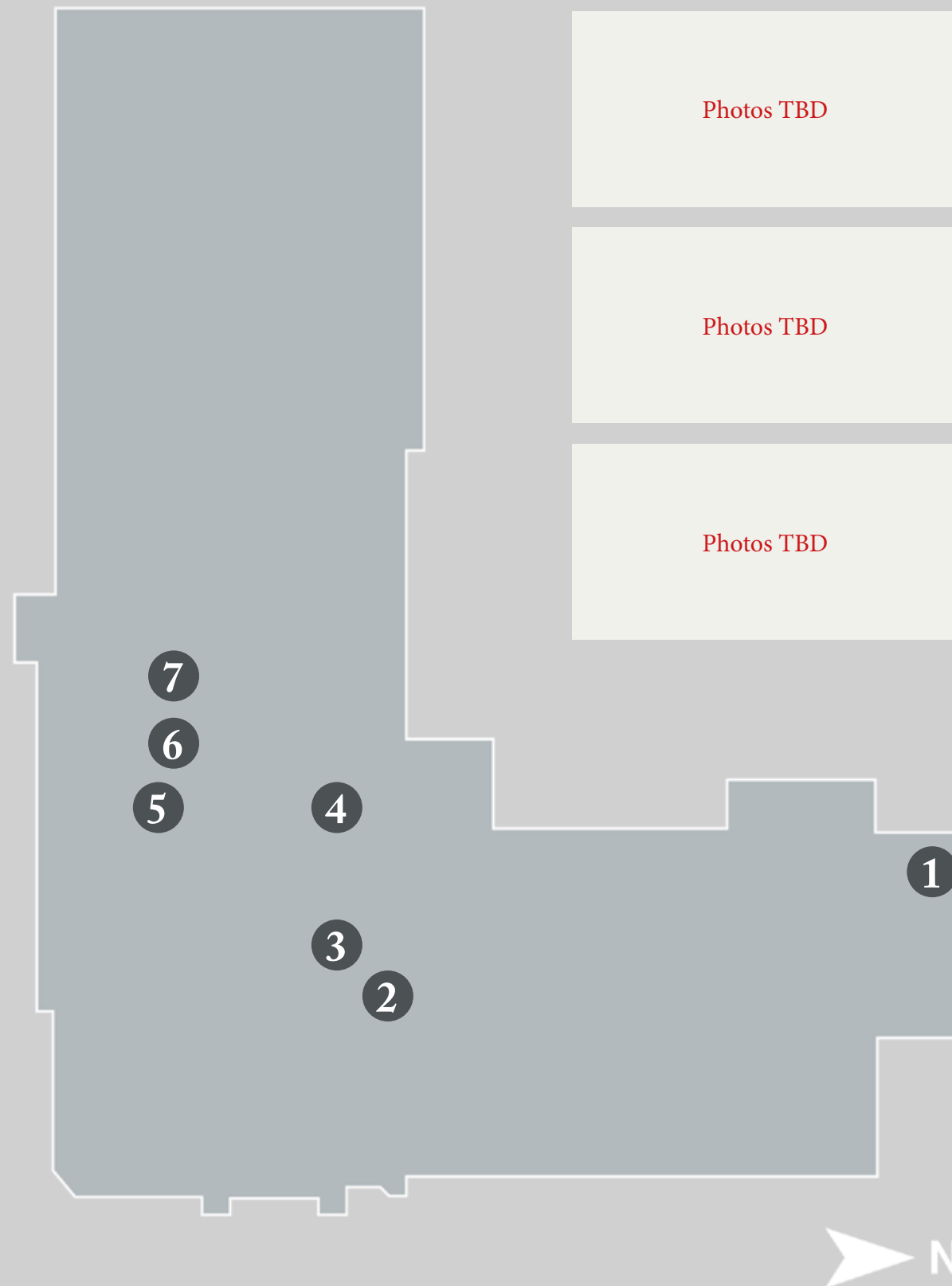
Jack (John S.) Moxom painted the angel above, as well as several other uncovered murals throughout Richardson Hall. He was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the San Francisco State Teachers' College.

Moxom was born in Alberta, Canada in 1913. He attended the California School of Fine Arts (now San Francisco Art Institute) for several years where he initially trained as a painter, and was heavily influenced by the work of Diego Rivera. He later studied under the painter Giorgio de Chirico. Proposed in 1934 for the WPA, Moxom sculpted a red sandstone memorial to Sarah B. Cooper (who established the first kindergarten classes in San Francisco), which is located in Golden Gate Park near the Koret Children's Playground. Moxom continued to work on other WPA-funded projects, was politically active with labor organizations, and participated in artist-led strikes. He later lived in Oakland and remained active as a painter, sculptor, lithographer, and printmaker.

At the Teacher's College, Moxom worked for over two years and completed an estimated 10-15 fresco murals, all located within Richardson Hall and of varying sizes. Executed using traditional fresco technique, the angel references a subject matter associated with the Spanish Revival style of the building. However, the style in which it is painted has a robustness that draws on Mexican muralists of the time.



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A DISSERTATION ON ALCHEMY

BY REUBEN KADISH

Reuben Kadish (1913-1992) painted the mural you see here, known as “A Dissertation on Alchemy.” He was one of five artists commissioned by the Federal Government’s Works Progress Administration (WPA) to create murals at the San Francisco State Teachers’ College.

Kadish was born in Chicago and moved to Los Angeles in 1919. He studied at the Stickney School of Art and at the Otis Art Institute. After assisting Mexican master David Alfaro Siqueiros on murals in Southern California, Kadish moved to San Francisco where he headed the Mural Division of the Federal Art Project in the mid-1930s. In addition to this mural, other surviving 1930s murals by Kadish include one in a cancer research center in Duarte, CA and three in the University Museum in Morelia, Mexico. With the onset of World War II, Kadish worked for Bethlehem Steel on destroyers and submarines, and then for LIFE magazine as an art correspondent during the war. By the 1950s, he took up sculpture and began teaching at Cooper Union in New York City.

“A Dissertation on Alchemy” draws its subject matter from the original use of the Woods Hall Annex as the science facility for the Teacher’s College. In composition and color, the mural shows the influence of David Sisquieros, as well as the influence of European Surrealism. It is considered one of the best examples of Kadish’s work.



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SCAN TO LEARN MORE

WOODS HALL MURAL

BY JOHN EMMETT GERRITY

John Emmett Gerrity (1895-1980) executed a large mounted canvas mural in the entry to Woods Hall. He was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the San Francisco State Teachers' College.

Travelling between San Francisco and Los Angeles, Gerrity developed a style that was influenced by his study of old masters and his experimentation with color and spatial relationships. In the 1920s, he taught art history and color theory at the California School of Fine Arts (now San Francisco Art Institute). In the late 1930s, while working on the canvas mural in Woods Hall, Gerrity also worked at the World's Fair at Treasure Island. He withdrew from public life in the 1940s, but continued painting in his home studio in Berkeley.

Gerrity painted the oil-on-canvas mural in this large octagonal room to reflect the original use of the Woods Hall as the science facility for the Teacher's College. He described his work at the time as influenced by the work of LA-based artist S. MacDonald Wright. The canvas covered all eight walls, was the largest mural project on the campus, and took four years to complete. It was painted over likely sometime after the Teacher's College vacated the campus. Conservator testing in 2012 revealed that while portions of the mural still exist, portions of the canvas on which the mural was painted have been removed.



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HEBE DAUM MURAL REPRODUCTIONS

55 LAGUNA STREET

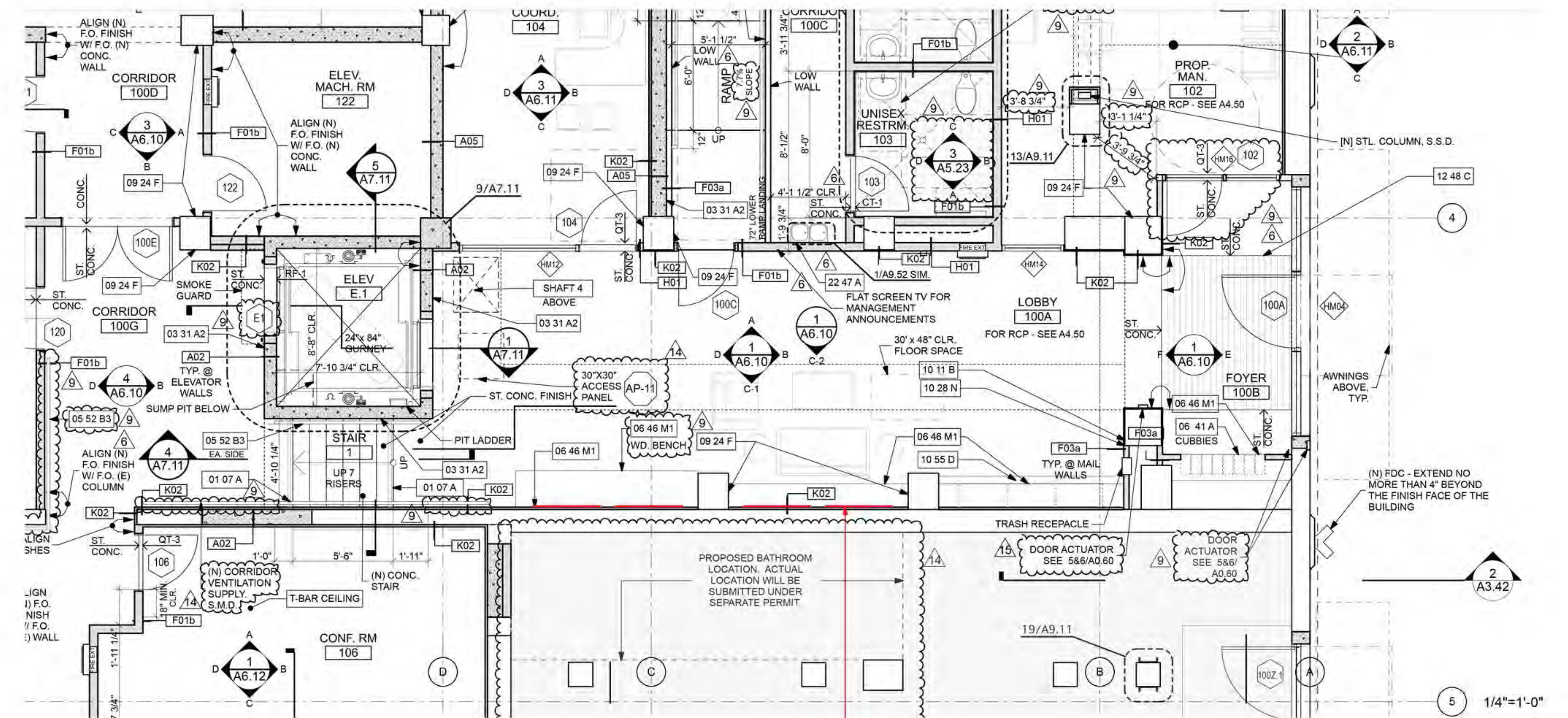
DRAFT DESIGN AND LOCATION

KEYNOTES

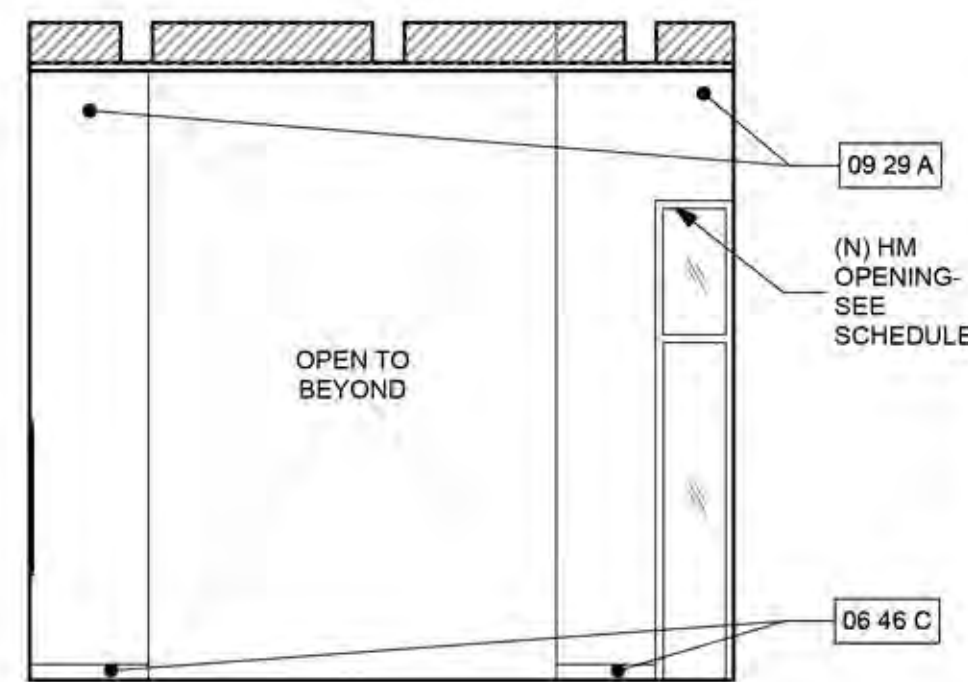
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- 06 46 M1
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- 09 65 B
- 10 11 B
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- 10 44 A
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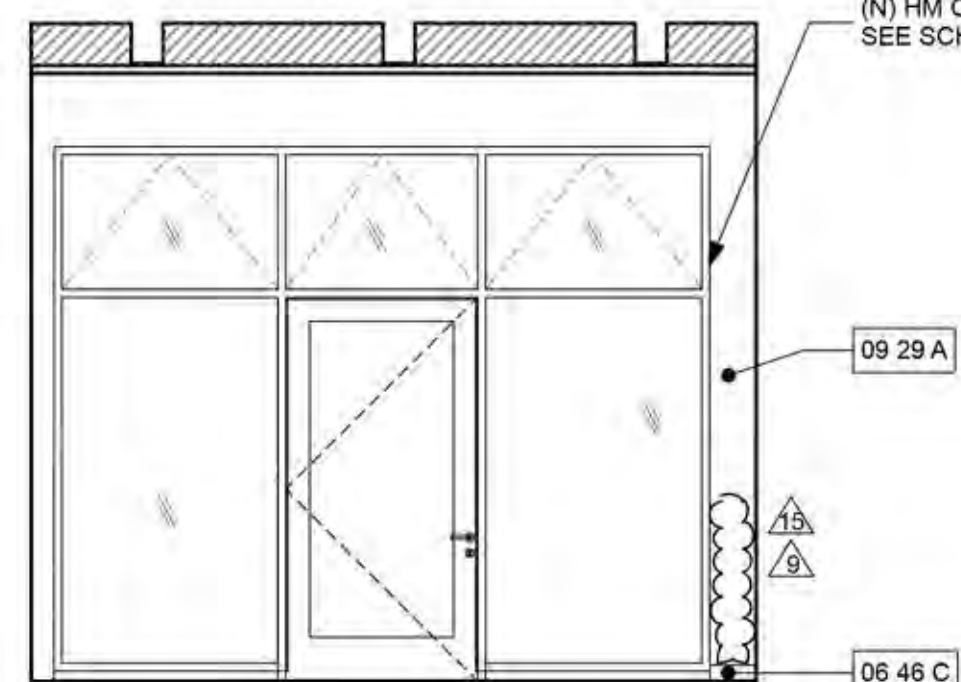
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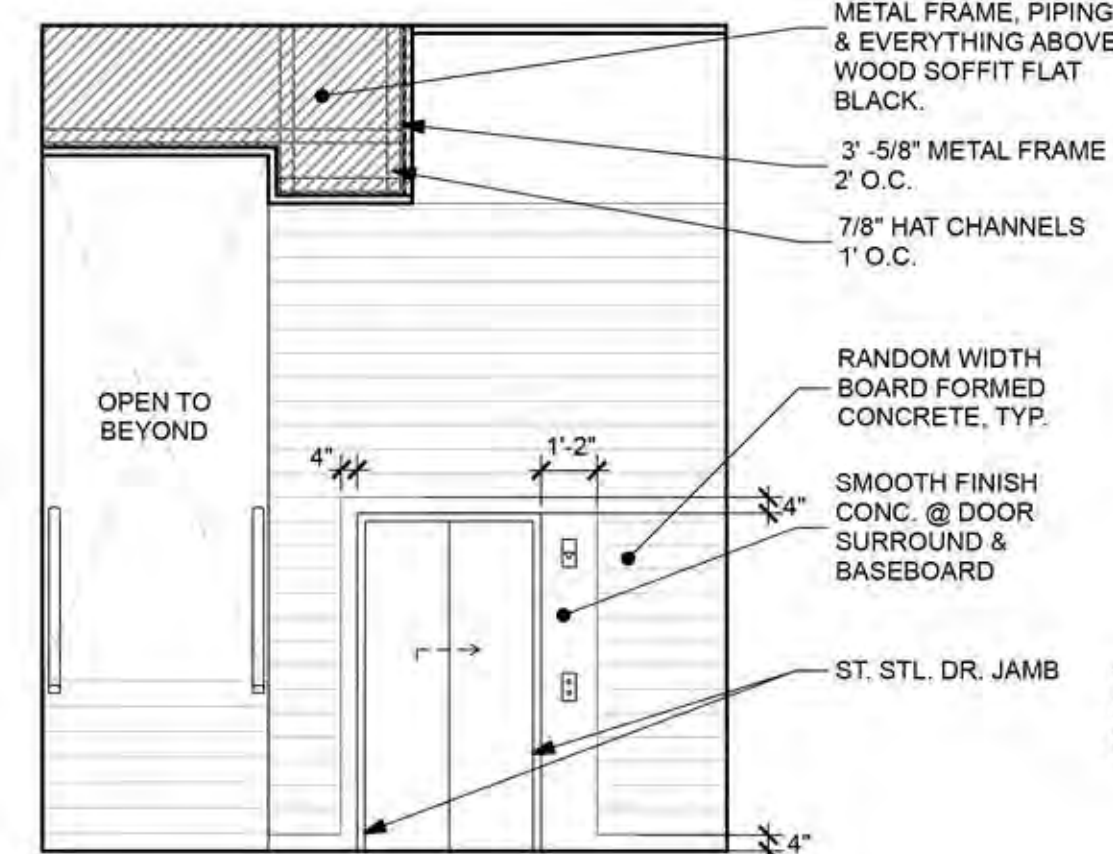
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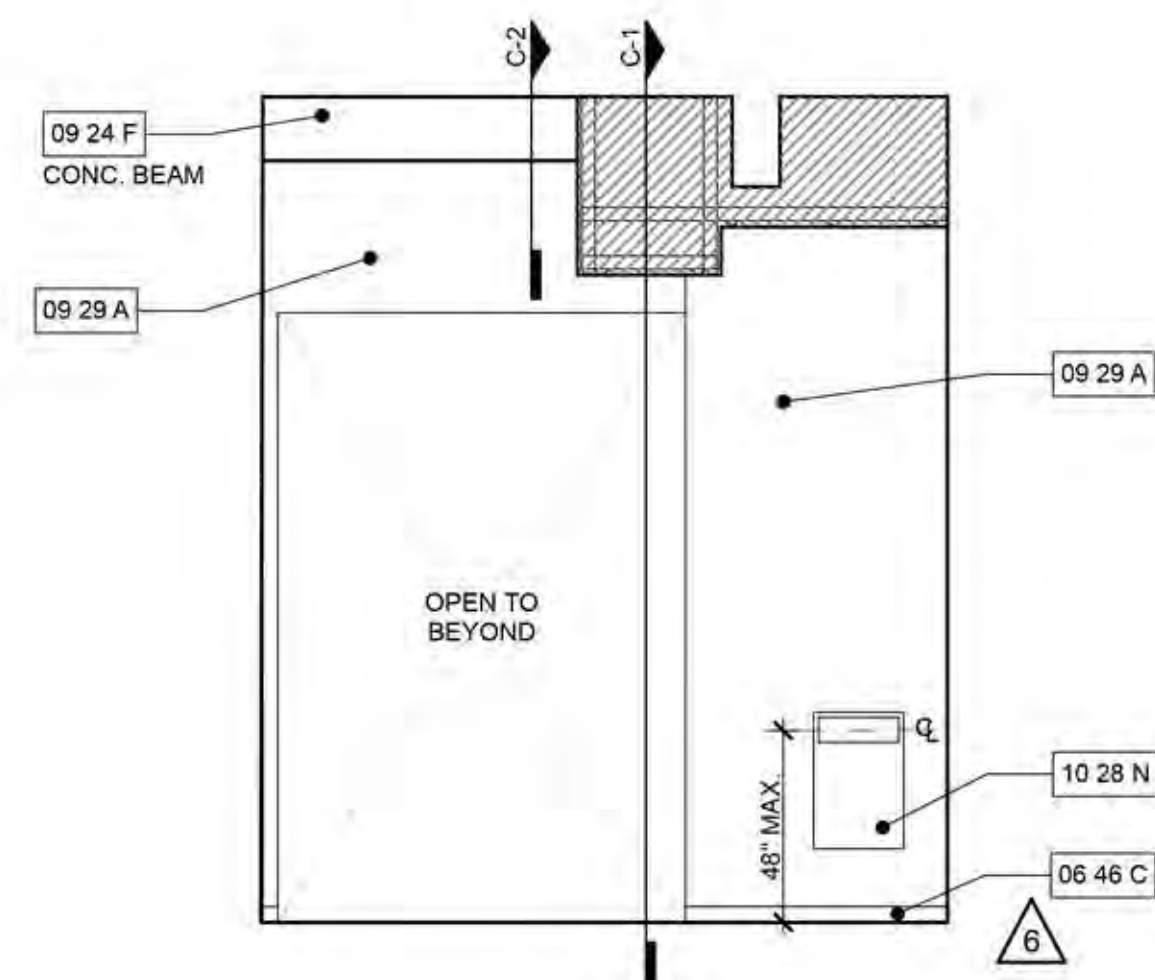
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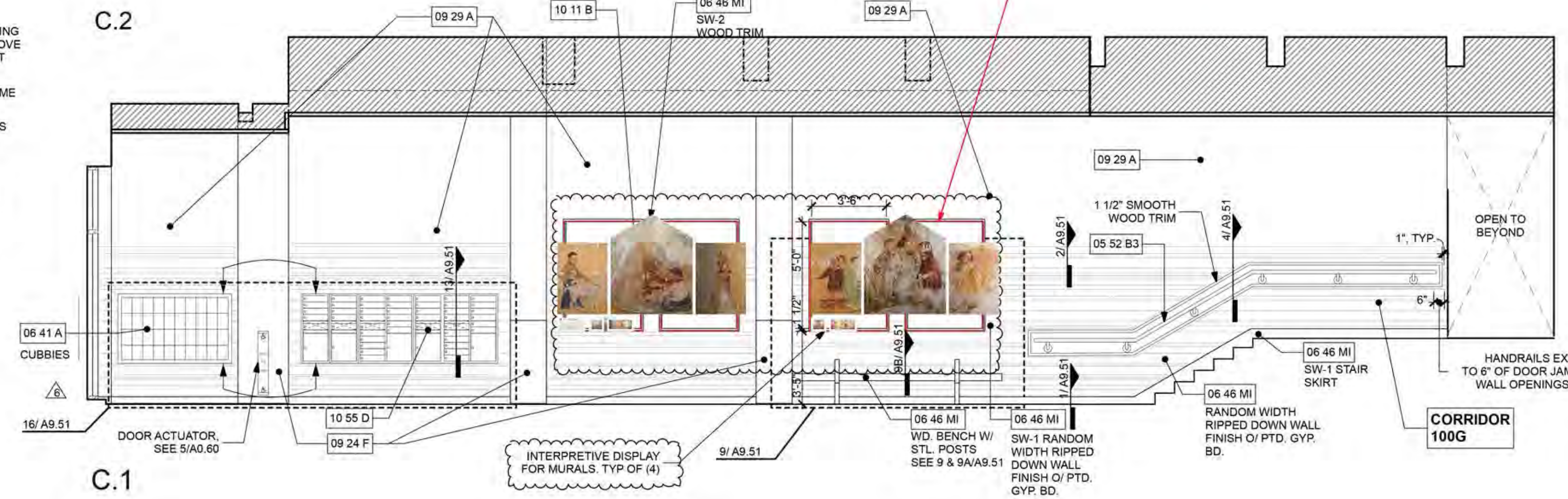
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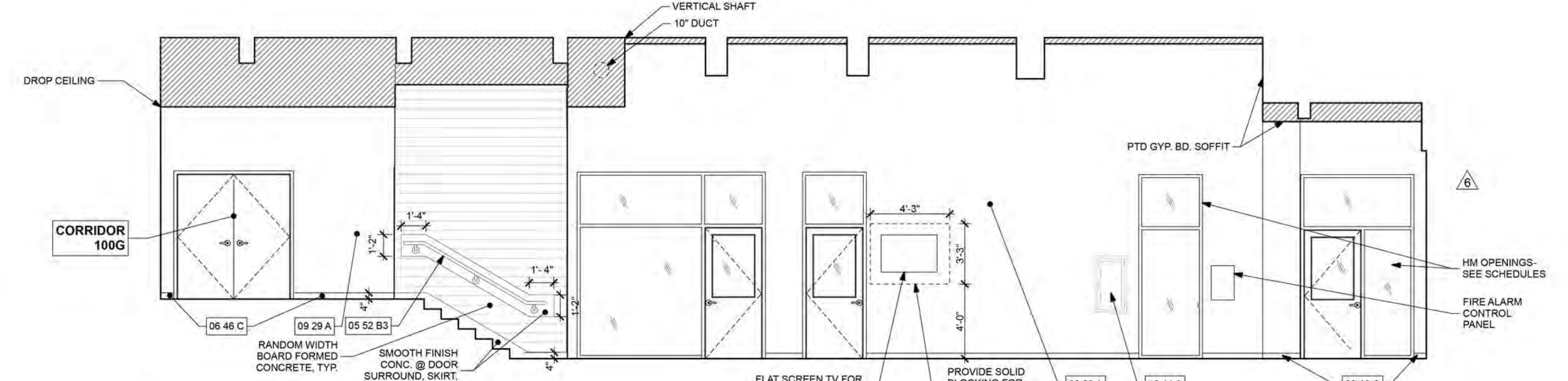


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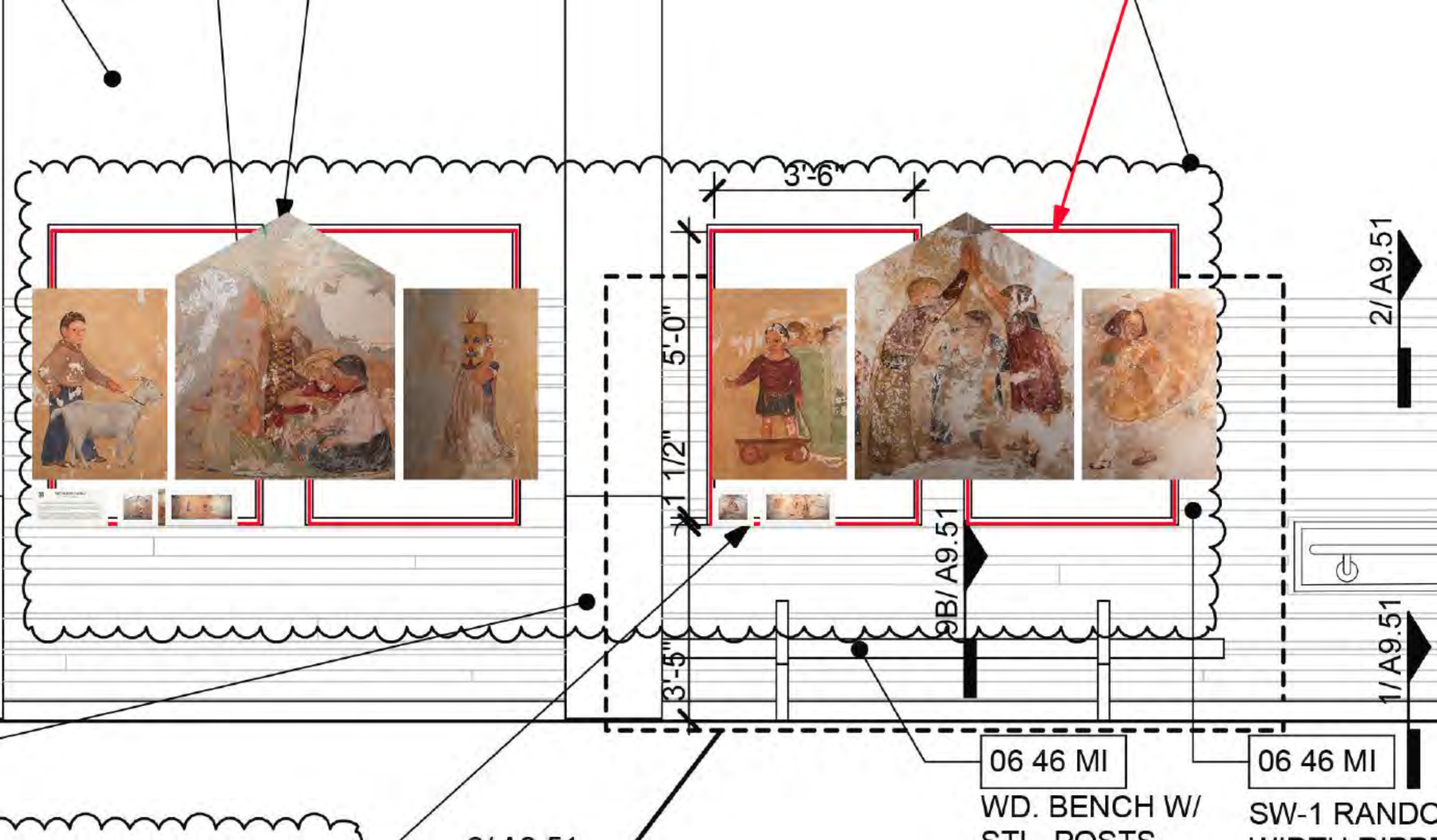
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1 LOBBY 100A

1/4"=1'-0"



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5'-0"

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3'-5"

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HISTORIC BUILDING PLAQUES

200 BUCHANAN STREET / 55 LAGUNA STREET

DRAFT DESIGN

WOODS HALL

1926

Previously: Anderson Hall, Science Building

George B. McDougall
Office of the California State Architect

San Francisco City Landmark

Contributes to the
San Francisco State Teacher's College Historic District
in the California Register of Historical Resources
and the National Register of Historic Places

WOODS HALL ANNEX

1935

Previously: Anderson Hall, Science Building

George B. McDougall
Office of the California State Architect

San Francisco City Landmark

Contributes to the
San Francisco State Teacher's College Historic District
in the California Register of Historical Resources
and the National Register of Historic Places

RICHARDSON HALL

1930

Previously: Training School, Frederick Burk School, Burk Hall

W.B. Daniels
Office of the California State Architect

San Francisco City Landmark

Contributes to the
San Francisco State Teacher's College Historic District
in the California Register of Historical Resources
and the National Register of Historic Places

INTERPRETIVE WEBSITE

200 BUCHANAN STREET / 55 LAGUNA STREET

DRAFT TEXT AND IMAGES

DESCRIPTION

The website will be formatted as a single page with a frozen, hyperlinked menu at the top. Clicking the hyperlinks will jump the reader down to specific sections and subsections for easy navigation. The webpage will be organized very similarly to the interpretive display boards, including Introduction text and images, followed by the various historic context topics. Here is an example of what the website might look like: <http://www.pier70sf.com/#future>. In this example, the links at the upper right (“History,” “The Site Today”) let the reader jump down to content on the page. The website for 200 Buchanan Street / 55 Laguna Street would likely display simpler graphics and would have more text than the example provided.

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“Evolution of a Campus”	4
“The Architecture of Education”	7
“Protestant Orphan Asylum”	11
“The College’s Gymnasium (Middle Hall)”	12
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“The WPA at San Francisco State Teacher’s College”	15
“Tile Mosaic by Maxine Albro ca. 1937”	17
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“John Emmett Gerrity Mural ca. 1937”	21
“Jack Moxom Mural ca. 1937”	23
“A Dissertation on Alchemy by Reuben Kadish ca. 1937”	25
“For More Information...”	27

*****Gray highlights indicate changes to text copied from various sources*****

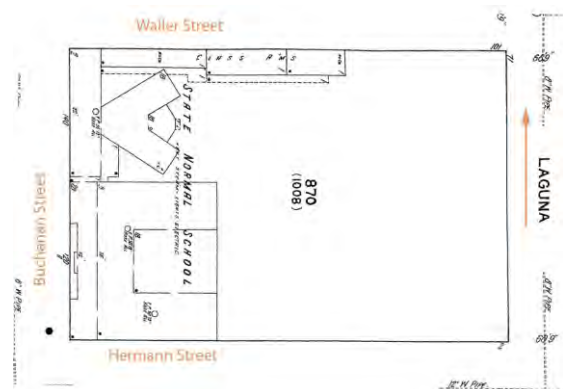
***** For the final website, footnotes and citations for the text will not be included, but descriptions and sources for the photographs will be included *****

“INTRODUCTION”

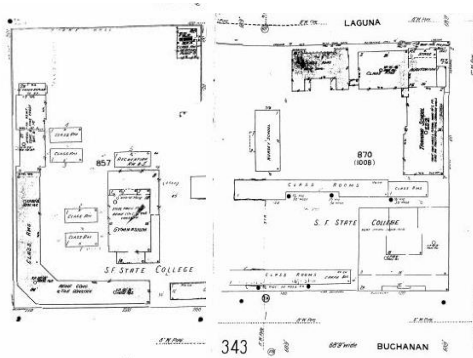
Alchemy located at 200 Buchanan Street and Richardson located at 55 Laguna Street were once the campus of several educational institutions, including the San Francisco Normal School (1899 – 1921), San Francisco State Teacher’s College (1921 – 1935), San Francisco State College (1935 – 1957), University of California Berkeley Laguna Extension (1957 – 2001), and the French-American International School (1973-2003). A series of information display boards located throughout the property at 200 Buchanan Street / 55 Laguna Street describe the history of the campus, its occupants, its buildings, and the Works Progress Administration artists that adorned the buildings. For the locations of these displays, please refer to the site map below.



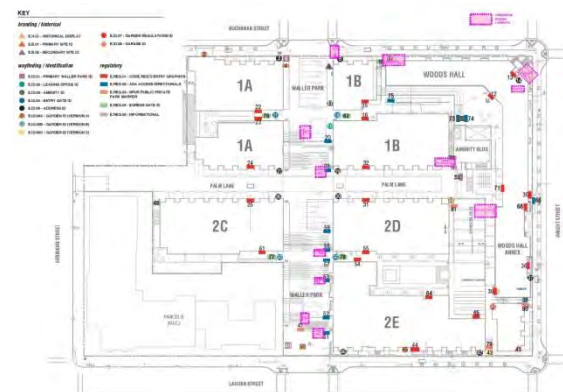
1905 Sanborn Fire Insurance Map [David Rumsey]



1915 Sanborn Fire Insurance Map [SFPL]



1950 Sanborn Fire Insurance Map [SFPL]



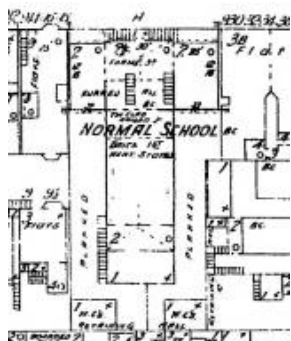
Site plan today with locations of all historic information displays and their titles

“EVOLUTION OF A CAMPUS”

The following information was adapted from [San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.]

TEACHER EDUCATION MOVEMENT

Until the early 19th century, there were no formal educational training programs or standards for entering the teaching profession. In California, public concern regarding the lack of professionally trained teachers led to a call for the establishment of New England style normal schools to prepare teachers for the public schools. The term "Normal" school originates from the French "ecole normal" and implies the implementation of standardized teaching norms. It was the objective of the normal school movement to improve the quality of teacher training, and to establish standards and norms for elementary school education. Between 1862 and 1871, the San Francisco Normal School operated out of existing, temporary buildings.¹ The State Superintendent of Schools selected San Jose as the site of the first permanent campus in 1871. By July, 1899 the San Francisco Normal School opened again in the former Girls’ High School on Powell Street between Clay and Sacramento Streets (destroyed in the 1906 earthquake). The San Francisco Normal School struggled with inadequate physical facilities for its first several years because of limited funding.



1899-1900 Sanborn Map
[SanFrancisco+1899-
1900vol.1,1899,+Sheet+3
9]



Ca. 1870 Girls High School
[SFSU 064]



Ca. 1906 Girls High School /
Normal School after the
earthquake/fires [SFSU 063]

FREDERICK BURK

The leadership of the San Francisco Normal School was placed in the hands of Frederick Burk. Burk was an important educational figure in California who enjoyed a national reputation. He graduated from the University of California in 1883 with a Bachelor of Letters degree. He taught in both public and private schools to finance his postgraduate work at Stanford, receiving his MA in 1892. In 1896, he began studies for the Ph.D. under the tutelage of G. Stanley Hall in Massachusetts. When he returned to California, he served as Superintendent of Schools for Santa Barbara in 1898-1899. He then accepted an offer to become President of the San

¹ Can shorten this to “Though the San Francisco Normal School first started operations in 1862, it was not until 1899 that the school opened its own campus in rented quarters.”

Francisco Normal School shortly after the Legislature authorized its creation. He served as President until his death in 1924.



Cannot find a higher-quality version
Frederick Burk.
[<http://classroomteacher.com/800final/burk.html>]



1924 / 1936 Frederick Burk [SFSU 037]

PIONEERING

Undeterred by the "old, barren-looking" facilities that were provided, Frederick Burk saw new opportunities in the urban location of the school. San Francisco had excellent secondary schools from which the San Francisco Normal School could draw recent graduates. Long an advocate of more stringent entry standards for normal schools, Burk instituted admissions standards equivalent to those of the University of California. In this regard he was a pioneer both in the in the state and country. Burk also introduced courses on educational philosophy and its practical application in the classroom. The San Francisco Normal School taught no general academic courses. They pioneered in introducing seminar-based classes and practice-teaching into the program.

PROGRESSIVE

The San Francisco Normal School quickly established itself as a center of educational debate and a progressive voice promoting higher standards for both teachers and students. Among the state's normal school facilities San Francisco and Los Angeles took on more prominent roles as research institutions. San Francisco began publishing a series of bulletins based on faculty research and observation. In 1912, it launched a more widely circulated series of monographs on educational issues. Between 1910 and 1913, it initiated experiments regarding individual differences and the learning process. The San Francisco Normal School also introduced the concept of evaluating student achievements within a specific area without regard to age or accomplishment in other subjects. In 1914, they introduced the first post-graduate course and in 1917, they added special elementary and secondary diplomas in music, physical education, and playground athletics. In addition to training large numbers of teachers in the Bay Area, the San Francisco Normal School was a center of educational innovation and debate both within the state and in the larger professional educational world.



1901-04 Class Photograph [SFSU 090]



1903 Graduating class of SF Normal School, with Frederic Burk at center. [San Francisco City Guides]



1914 Class Photograph [SFSU 058]

DEBATES AND NAME CHANGES

Many of the ideas pioneered at the San Francisco Normal School, particularly those related to professional standards and excellence, and training curriculum were embodied in a series of major education and government policy debates from 1900 to 1919. The debates centered around defining the proper role and future of the normal schools. Ultimately, a report, known as the *Jones Report*, recommended that the normal schools be transformed into teachers colleges with full collegiate status. This recommendation passed into legislation in May 1921. This action elevated teacher education to the post-secondary level and was the culmination of a long reform effort. It also functioned to create eight acknowledged collegiate level institutions, which eventually became the California State University system. In keeping with its change in status, the San Francisco Normal School changed its name to San Francisco State Teacher's College in 1921 and, again, in 1935 to San Francisco State College.



Teaching staff 1928, from *The Franciscan*. [*The Franciscan*, e-yearbook.com]



Ca. 1930 San Francisco State Teacher's College [SFSU 080]

“THE ARCHITECTURE OF EDUCATION”

The following information was adapted from [San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.]

When the San Francisco Normal School building along Powell Street was destroyed in the 1906 earthquake, classes reconvened temporarily in Oakland, but within a short time, the San Francisco Normal School moved to more permanent quarters in the schoolhouse of the Protestant Orphan Asylum. Though the earthquake severely damaged the masonry orphanage building, other buildings were left unharmed. The original campus, in addition to the schoolhouse (demolished ca. 1930), consisted of a row of one-story classrooms along Waller Street (demolished ca. 1930), a two-story building on Buchanan (demolished ca. 1930), and a U-plan, two-story Mission Revival style classroom building at the corner of Buchanan and Hermann Streets (demolished after 1957, now the Dental Clinic Building constructed ca. 1970).



1914 Rear of the State Normal School
[Calisphere]



1925 Old State Normal School now College
for Teachers [Calisphere]



Ca. 1938 campus [SFSU 082]

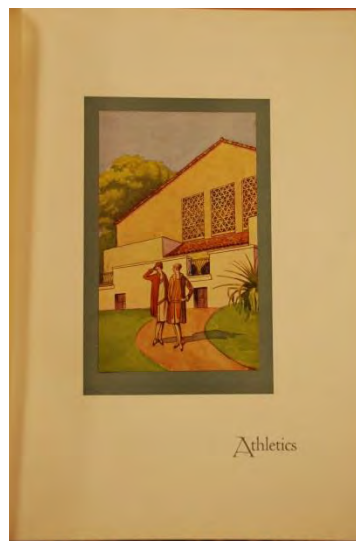
The school’s new status as a college and its expanded liberal arts curriculum encouraged the development of new and more adequate facilities. The school turned to the Office of the State Architect in Sacramento to prepare a master plan for the campus. With the passage of the Field Act in 1933, the Office assumed plan-check authority over local school building design. In carrying out its work, the Office drew on a wide variety of popular styles. Buildings in the 1920s were executed in period revivals style including examples of Tudor, Norman and, as in the case of the San Francisco Teacher’s College, Spanish Colonial Revival. State Architect George B.

McDougall initiated a Master Plan for the San Francisco campus, which was to be developed in phases as funding became available. Designs reflected collaboration between McDougall and San Francisco State Teacher's College President, Frederic Burk, who "helped McDougall plan the organization of the campus and classrooms within individual buildings."² The proposed new campus of the State Teachers' College was described as being "beautiful, imposing, healthful, and efficient."

In keeping with the traditions of Spanish architecture and in response to the notion of a self-enclosed educational environment, the buildings were oriented inward on a central courtyard plan. In addition, each of the buildings had smaller courtyard areas designed to provide places of outdoor study, repose, and student interaction. Although each building is individual in its design and detailing, together they upheld a coherent architectural complex in the Spanish Colonial Revival style. The first building to be completed was the gymnasium, known as Middle Hall. In 1924, the Administrative Wing of Richardson Hall was initiated to house a kindergarten training facility. In 1926, plans were underway to construct a science building, Woods Hall (originally named Anderson Hall). In 1930, the auditorium and classroom wing of Richardson Hall (originally named Burk Hall), known as the Training School, was designed and added by W.B. Daniels, an architect who served in McDougall's office.³ Finally, with the assistance of the WPA, the Woods Hall Annex was completed in 1935.



Page from 1928 yearbook [*The Franciscan*, SFSU]



Page from 1928 yearbook [*The Franciscan*, SFSU 010]



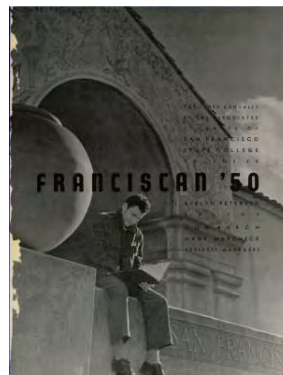
Page from 1928 yearbook [*The Franciscan*, SFSU]

² Page & Turnbull, Inc., *Historic Resource Evaluation Laguna Extension Campus University of California Berkeley*, (San Francisco: Page & Turnbull, December 13, 2005), 29.

³ *Ibid*: 32.



1928 Richardson Hall under construction
[SFSU 039]



Cover of 1950 *Franciscan* yearbook. With Albro mural. [*The Franciscan*, SFSU]

Despite this aggressive building program, enrollment constantly exceeded the capacity of the campus. The 800-student limit of the campus was exceeded before construction of the complex could be completed. As a result, the older Victorian and post-earthquake buildings, which were to have been removed under the campus plan, remained and continued to be used for classrooms until the 1950s. Over the years, the buildings became increasingly dilapidated and widely viewed as fire hazards. One of San Francisco State's earliest protests came in 1938 because of crowded conditions, when students demanded that something be done about the inadequate facilities.

By the late 1930s, school administrators had begun a campaign to acquire one of the last large parcels of land in San Francisco near Lake Merced at the western edge of the city. Development of the western campus began in the 1940s. For nineteen years, the school maintained both a "downtown" campus at 55 Laguna Street and the larger campus at Lake Merced. In 1957, all operations were consolidated at the Lake Merced campus. The downtown campus was transferred to the University of California, which used it as an extension program site, known as the UC Berkeley Laguna Extension, until 2001.

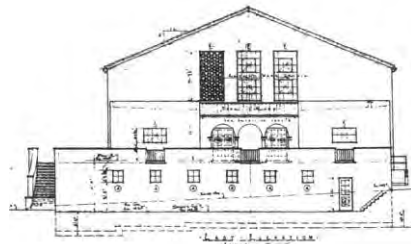
GEORGE B. MCDUGALL, ARCHITECT

George B. McDougall (1868-1957) was born in San Francisco, and along with his brothers, Charles and Benjamin, trained under the tutelage of their father, Barnett McDougall. Initially, the family members worked together as B. McDougall & Sons, but in 1897, the brothers formed their own architectural firm, the McDougall Brothers. In 1913, George B. McDougall was appointed State Architect for the California Department of Public Works. In 1921, he advanced to become the Chief of the Department of Architecture with responsibilities for the construction of public buildings in San Francisco and Sacramento.⁴ Some of his notable works included the California State Normal Schools in San Diego, San Francisco, Fresno, and Santa Barbara, as well as the Inyo Fish Hatchery and Oakland Federal Building.⁵ During his time at the California State Architect's Office, McDougall's influence was noted as "encouraging ... the trend of our

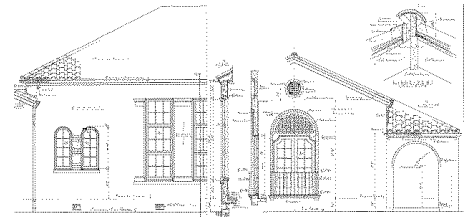
⁴ "Road Engineer to Head State Public Works," *San Francisco Chronicle*, July 28, 1921: 5.

⁵ John Edward Powell, "McDougall Bros.," <http://historicrofresno.org/bio/mcdougal.htm> accessed 8 May 2007.

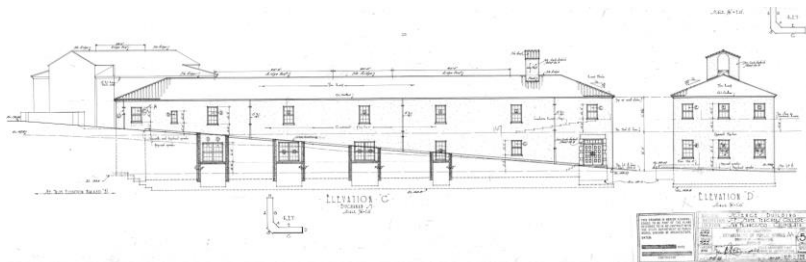
State architects to improve upon the architecture of State institutional buildings, adopting a style that is in keeping with climatic conditions and natural environment.”⁶



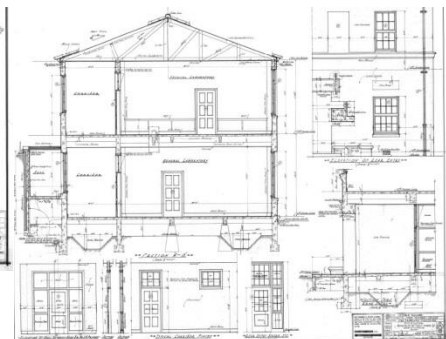
Middle Hall (Gymnasium) – Sheet A-4: West and East Elevations, North/South Section, East/West Section – May 8, 1923 [University of California]



Richardson Hall Administration Wing (Kindergarten) Sheet A-3: Elevations, Plans, Details– April 10, 1925 [University of California]



Woods Hall (Science Building) – Sheet A-5: Elevation C, D, and H, and Long and Cross Sections – September 16, 1926 [University of California [117326]]



Woods Hall Annex drawing, detail.

⁶ Frederick Hamilton, “Tower, California School for the Blind, Berkeley,” *Architect and Engineer*, Vol. 108 (February 1932),

“Protestant Orphan Asylum”

****The following information was adapted from [“Historic Resource Evaluation: Laguna Extension Campus, University of California Berkeley,” Prepared by Page & Turnbull, December 13, 2005.]****

The Protestant Orphan Asylum was founded in 1851. It originally occupied a small cottage on Folsom Street, until the Common [City] Council gave the orphanage \$30,000 to buy land and construct a new building on Laguna Street. The building was completed in 1854 as the first orphan asylum on the West Coast. It stood on the site of what would later become the San Francisco State Teacher’s College campus.⁷ According to the 1893 Sanborn fire insurance map, the two-story masonry orphanage was located on the western half of the block bounded by Buchanan, Waller, Haight, and Laguna Streets near what is today Woods Hall. To the south of the orphanage was a Victorian, wood-frame schoolhouse, which was also operated by the Protestant Orphan Asylum.

The 1906 earthquake heavily damaged the Protestant Orphan Asylum. More serious, however, were the fires that broke out following the tremors. The flames were stopped only a block away from the orphanage at Octavia Street, while to the south across Market Street the fire was halted along the east side of Dolores Street. Following the disaster, the undeveloped area surrounding the Protestant Orphan Asylum became the site of an earthquake refugee camp. Within a few years, the orphanage building was demolished and its adjacent schoolhouse was converted for use as classroom space by the San Francisco Normal School—which later became San Francisco State Teacher’s College. None of the Protestant Orphan Asylum buildings remains today.⁸



1906 Normal School (schoolhouse of Asylum) and Protestant Orphan Asylum with refugee camp [Calisphere]



Ca. 1870 Protestant Orphan Asylum [Calisphere]

⁷ Roland-Nawi Associates. “San Francisco State Teacher’s College (1921 – 1935).” National Register Nomination. 2006.

⁸ William Kostura, *Hayes Valley Housing Historic Context Statement* (Unpublished manuscript on file at the San Francisco Public Library, 1995), 2.

“The College’s Gymnasium (Middle Hall)”

The following information was adapted from [“Historic Resource Evaluation: Laguna Extension Campus, University of California Berkeley,” Prepared by Page & Turnbull, December 13, 2005.; AND San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.]

The Gymnasium for San Francisco State Teacher’s College once stood near this area. Also known as Middle Hall, the building was the first to be completed for the campus in 1924. California State Architect, George B. McDougall designed the Gymnasium in the Spanish Colonial Revival style with stucco finished concrete walls, small recessed fenestration, and a gabled terracotta tile roof. The building was both smaller and less elaborate in design and plan than the other campus buildings McDougall designed, such as Woods Hall. As the only building within the Teacher’s College complex that did not abut the street, it formed an L with Woods Hall that created a sheltered courtyard space between the two buildings. As the photographs show, the Gymnasium was a center for student activity beyond the typical gym classes. Sadie Hawkins Day, basketball games, and intramural sports created an audience along the Gymnasium’s terrace and main entry.

Following the development of the Lake Merced campus of the college in the 1940s, the gymnasium was converted into a library and two new computer classrooms were added on the second floor level. In 1973, the French-American International School moved into the upper half of the campus, leasing Woods Hall, Woods Hall Annex and the Gymnasium from the University of California. In 1989 the French-American International School renovated the existing Gymnasium and exterior courtyard. Ripley Associates was commissioned to convert the Gymnasium into a contemporary classroom building for the addition of a high school. During the 1990s, the Gymnasium was renamed Middle Hall and two new high-tech classrooms were renovated on the second floor. By 2003, the French-American International School vacated Woods Hall, the Annex, and Middle Hall. The site remained vacant and in 2013, Middle Hall, the Gymnasium, was demolished.



1930 Gymnasium [SFSU 085]



1947 Sadie Hawkins Day in front of the Gymnasium [SFPL]



2012 Decorative discus medallion [William Porter]



Woman athletes on the lawn of the Gymnasium, 1948. Source: e-yearbooks.com.

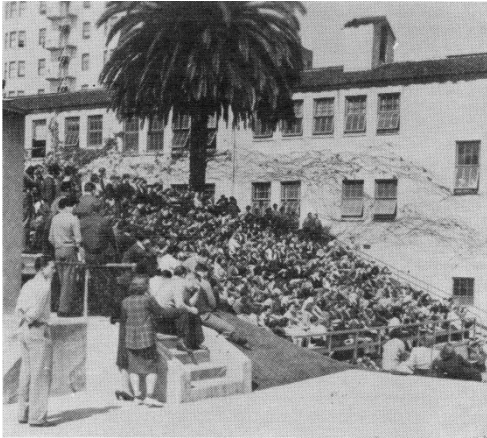


2012 Before demolition [William Porter]

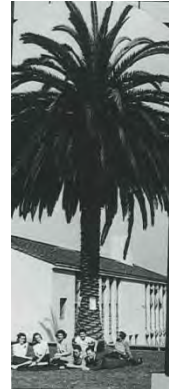
"The Sacred Palm"

****The following information was adapted from [San Francisco Planning Commission, "Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher's College," Case No. 207.0219L, June 7, 2007.]****

The "Sacred Palm" is a canary palm tree significant to the San Francisco State College campus. It was named by students in the early 1940's and the signified a place to gather. It represented a visual and conspicuous landmark on the campus. The "Sacred Palm" used to stand near the Woods Hall Annex, but was relocated closer to Woods Hall in 2014.



1940 Student body seated around the palm [*The Franciscan*, SFSU]



1941 San Francisco State Teachers' College students sitting around Sacred Palm [SFPL]



2012 View of Sacred Palm [William Porter]

“THE WPA AT SAN FRANCISCO STATE TEACHER’S COLLEGE”

The following information was adapted from [San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.; AND Lauren Kroiz, “Draft Report Submitted by Lauren Kroiz, Assistant Professor, History of Art Department, University of California, Berkeley,” December 15, 2014.]

In 1935, President Franklin D. Roosevelt initiated a work relief program under the umbrella of the National Recovery Act (NRA) called the Works Progress Administration (WPA). Cities and towns around the nation welcomed this relief program, which updated public infrastructure and helped to jumpstart the economy. The community provided the workers and the federal government paid the wages. At its peak, the WPA employed 3.5 million workers and administered a budget of eleven billion dollars. As a strategy to employ artists and artisans, the Federal Government made the embellishment of new buildings a requirement of public works projects. Several programs administered public arts projects, including the Federal Project Number One (Federal One) of 1935, which oversaw the Federal Art Project. The funding and promotion of public art was more than make-work; the administrators of these programs intended them to help to bring art to everyday citizens and to foster the development of a distinctive American culture.

San Francisco was one of the first cities to receive funding for local projects under the WPA. At San Francisco State Teacher's College, the WPA was responsible for the execution of the Woods Hall Annex building and produced a wide range of mural art throughout the site. The artists included Reuben Kadish, Hebe Daum Stackpole, Maxine Albro, Jack Moxom and John Emmett Gerrity. Reuben Kadish executed the mural known as "A Dissertation on Alchemy," which is located at the top of the stairwell at the east end of the Annex building. Hebe Daum Stackpole completed a large wall mural located in the Richardson Hall Administration Wing, which was associated with the kindergarten training done at the Teacher's College. Maxine Albro executed an elaborate mosaic mural over the entry to Woods Hall. Albro and her assistants also added a mosaic element to Hebe Daum Stackpole's mural at the campus. Jack Moxom painted several murals in the buildings, including an angel over a doorway in Richardson Hall. John Emmett Gerrity completed a large mounted canvas mural in the entry to Woods Hall. The remaining murals exemplify the range of styles and subject matter encompassed by the public works projects, especially of WPA/FPA art.

The association of the mural work with the Teacher's College fulfilled a number of goals of the public arts program of the New Deal. It exposed an urban student population to works of art in their daily environment, and it functioned implicitly to heighten the aesthetic awareness of those who would be teaching in the public schools. San Francisco has a limited number of WPA murals, some of which have been recognized both as representations of an important historic government program and as works of art, including those at Coit Tower.



Maxine Albro and technician working to install WPA mosaic mural [National Archive and Records Administration, Neg. 8169-C]



"Dissertation on Alchemy" Archive Photo
National Archives and Records Administration

Reuben Kadish, "Dissertation on Alchemy" in Woods Hall Annex [National Archive and Records Administration]



Jack Moxom, Angel fresco mural, Richardson Hall.



John Emmett Gerrity, oil on canvas in Anderson Hall.



East wall of Hebe Daum mural, after work to uncover in 2014.

Also include a map of all mural locations.

"Tile Mosaic by Maxine Albro ca. 1937"

****The following information was adapted from ["Richardson Hall Historic Resource Evaluation: Hebe Daum Murals," Prepared by Page & Turnbull for Mercy Housing, June 18, 2013.; AND "Investigation Report, 55 Laguna, Woods Hall," Prepared by Page & Turnbull for A. F. Evans Development Inc., November 26, 2008.; AND "California Art Research: Maxine Albro, Chin Chee, Bernard Zakheim, Andree Rexroth, Chiura Obata" Volume 20, Part two: Abstract from WPA Project 2874, San Francisco, CA 1937) 2-15.]****

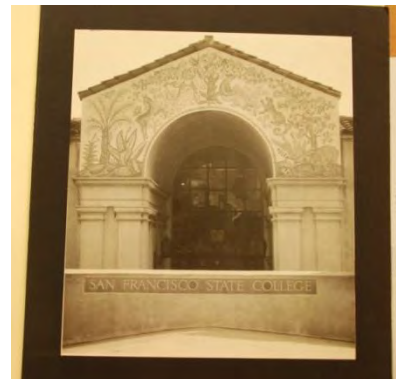
Maxine Albro (1903-1966) designed and completed an elaborate mosaic mural over the main arched entry to Woods Hall. She was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the San Francisco State Teachers' College.

Albro enrolled at the California School of Fine Arts (now San Francisco Art Institute) in 1923 and went on to study both at the Art Student League in New York City and the Ecole de la Grand Chumiere in Paris. After returning from Europe, Albro traveled to Mexico where she received individual instruction from Diego Rivera's assistant Paul O'Higgins. Upon returning to the United States, Albro's experience with fresco painting enabled her to compete for and win prestigious commissions, including, in 1933, her first WPA commission at Coit Tower in San Francisco.

Albro was then contracted by the WPA to complete a mural above the entrance of the Hall of Natural Science (now Woods Hall) at the San Francisco State Teacher's College campus. Because mosaic was a new medium for Albro, the WPA hired Italian mosaic setter Primo Carelio to assist her. She worked with a crew of eight additional people to execute her design, a process which took the full winter of 1936 into 1937. The small marble pieces formed human figures, animals, flowers, and enlarged butterflies, all in reference to the subject matter covered in the classrooms within Woods Hall. Albro continued to pursue her work as a painter and as a muralist after the 1930s. Her work is in the collections of the University of Arizona Art Museum, the Oakland Museum and the San Diego Art Museum. The mosaic was removed, likely around the time that the Teacher's College vacated the Hayes Valley campus, circa 1953-1955.



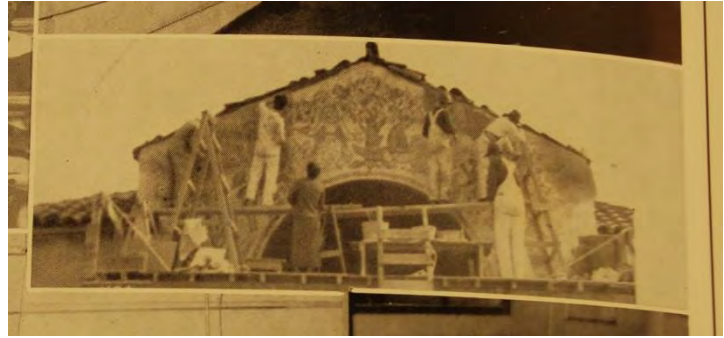
Maxine Albro working on her mosaic.
[<http://www.playmontereybay.com/best-reads/art-openings-and-events-april-16-22-coit-tower-the-carmel-connection/>]



Ca. 1940 Albro's Mosaic [SFSU 025]



Ca. 1936 Maxine Albro mosaic mural,
Woods Hall
[The Living New Deal online directory,
[http://livingnewdeal.berkeley.edu/.](http://livingnewdeal.berkeley.edu/)]



1937 Team working on the Albro mosaic mural
[SFSU 013]

"The Children's Mural by Hebe Daum Stackpole ca. 1937"

****The following information was adapted from [San Francisco Planning Commission, "Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher's College," Case No. 207.0219L, June 7, 2007.; AND Lauren Kroiz, "Draft Report Submitted by Lauren Kroiz, Assistant Professor, History of Art Department, University of California, Berkeley," December 15, 2014.]****

Hebe Daum Stackpole (1912-1993) executed a large wall mural for the San Francisco State Teacher's College that once stood near this area. She was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the Teachers' College.

Daum was a Dutch immigrant who attended the California School of Fine Arts (now San Francisco Art Institute) from 1931-33. There she studied sculpture under Robert Stackpole (no relation) and fresco painting under Roy Boynton. She assisted Suzanne Scheuer in painting the WPA mural in Coit Tower from 1934-1935, and then was commissioned to do the mural at the Teacher's College. She later married photographer Peter Stackpole and only intermittently pursued her art.

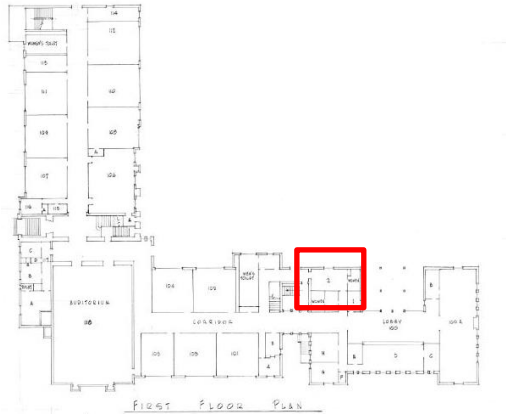
Until 2013, Daum's mural was hidden behind paint and was thought to have been lost. With the help of a 1965 interview with Daum, art conservators discovered the mural in the small connecting hallway between the two wings of Richardson Hall – the kindergarten to the north (also known as the Administration Wing, now demolished) and the teachers' training school wing to the south. At the time of Daum's commission, the room was an open space with arches that formed the hallway. The mural was composed of a series of loosely linked vignettes across the four walls of the space, beginning approximately six feet above the floor and extending between six and seven feet to the ceiling. The composition depicted young children of differing ethnicities at play together in an optimistic statement of national unity that embodied the ideals of the kindergarten movement and the President Franklin Roosevelt's New Deal, which funded the WPA. The mural was photographed and documented before being demolished due to its poor condition. There are full-size reproductions of Daum's mural at 55 Laguna Street.



Hebe Daum mural after it was uncovered
[William Porter]



Hebe Daum mural after it was uncovered
[William Porter]



Original location of the mural



Detail of uncovered Daum frescoes.
[Anne Rosenthal]

“John Emmett Gerrity Mural ca. 1937”

The following information was adapted from [“Richardson Hall Historic Resource Evaluation: Hebe Daum Murals,” Prepared by Page & Turnbull for Mercy Housing, June 18, 2013.; AND San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.]

John Emmett Gerrity (1895-1980) designed and completed a large mounted canvas mural in the entry to Woods Hall. He was one of five artists commissioned by the Federal Government’s Works Progress Administration (WPA) to create murals at the San Francisco State Teachers’ College.

Gerrity pursued his art education outside of a formal university environment.⁹ Travelling between San Francisco and Los Angeles through his twenties, Gerrity developed a style that was influenced by his study of old masters as well as his personal experimentation with color and spatial relationships. In the 1920s, Gerrity taught art history and color theory at the California School of Fine Arts (now San Francisco Art Institute).

In the late 1930s, Gerrity painted the oil-on-canvas mural in this large octagonal room to reflect the original use of the Woods Hall as the science facility for the Teacher’s College. Several assistants laid the canvas and laid out the drawings, and Gerrity executed the painting. Gerrity’s work differed stylistically from most of the other work at the site; Gerrity described his work at the time as influenced not by Diego Rivera, but rather by the brightly colored and lighter-formed work of LA-based artist S. MacDonald Wright.¹⁰ The canvas covered all eight walls of the octagonal space and was larger than any other mural project at the Teacher’s College campus. The project took him four years, although during some of that time he was not working consistently at the Teacher’s College but rather at the World’s Fair at Treasure Island. After completing the mural project at the Teacher’s College, Gerrity withdrew from public life in the 1940s but continued painting prolifically in his home studio in Berkeley.¹¹

Gerrity’s canvas mural in Woods Hall was likely painted over some time after the Teacher’s College vacated the Hayes Valley campus in 1953. Conservator testing in 2012 revealed that while portions of the mural still exist, portions of the canvas on which the mural was painted have been removed.¹²

⁹ Oral History Interview with John Emmett Gerrity, January 20, 1965, Archives of American Art, Smithsonian Institution.

¹⁰ Ibid.

¹¹ John Emmett Gerrity website, <http://jegerrity.com/frames.html>

¹² Anne Rosenthal, “University of California Extension, San Francisco Campus, Woods Hall, Wall Testing for Murals”, prepared for Page & Turnbull, December 7, 2012.



ca. 1937 Historic Photograph showing oil on canvas mural by John Emmett Gerrity, Woods Hall, [Anne Rosenthal, Woods Hall Testing for Murals.]



Uncovered portion of Gerrity mural. Source: EverGreene Architectural Arts memo, dated April 29, 2015.

Also include photographs of restoration process and the mural after restoration.

“Jack Moxom Mural ca. 1937”

The following information was adapted from [“Richardson Hall Historic Resource Evaluation: Hebe Daum Murals,” Prepared by Page & Turnbull for Mercy Housing, June 18, 2013.; AND San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.]

Jack (John S.) Moxom painted the angel above, as well as several other uncovered murals throughout Richardson Hall. He was one of five artists commissioned by the Federal Government’s Works Progress Administration (WPA) to create murals at the San Francisco State Teachers’ College.

Moxom was born in Alberta, Canada in 1913 and attended the California School of Fine Arts (now San Francisco Art Institute) for several years where he initially trained as a painter.¹³ During this time he was heavily influenced by the work of Diego Rivera, and later in life studied under the painter Giorgio de Chirico. He became involved with WPA-funded art projects early on, and his first project was a life-sized sculpture, begun in 1934 and funded by the Public Works of Art Project, of a girl, rendered in red sandstone and surrounded by a cat and a squirrel. It is a monument to Sarah B. Cooper, who established the first kindergarten classes in San Francisco, and is extant though in deteriorated condition, located in Golden Gate Park near the Koret Children’s Playground.¹⁴

At the Teacher’s College campus, Moxom worked for over two years and completed an estimated 10-15 fresco murals, all located within Richardson Hall.¹⁵ Although many of the frescoes were small scale, located over doors and in lunettes over windows, larger murals stretched down hallways and around doorframes. Executed using traditional fresco technique, the angel references a subject matter associated with the Spanish Revival style of the building. However, the style in which it is painted has a robustness, especially in the round face and large feet, that draws on Mexican muralists of the time.¹⁶

Moxom continued to work on other WPA-funded projects, and completed another fresco at a school in Hillsborough. He was politically active with labor organizations and participated in artist-led strikes during the WPA era.¹⁷ He later lived in Oakland, California and remained active as a painter, sculptor, lithographer and printmaker.

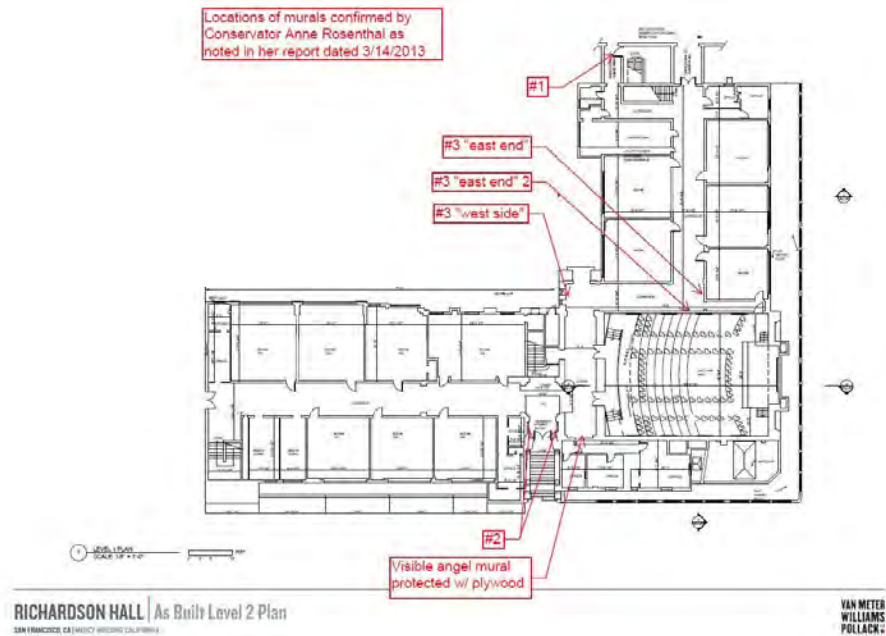
¹³ Oral History Interview with Hebe Daum and Jack Moxom, January 9, 1965.

¹⁴ “Sarah B. Cooper Brings the West its First Playground”, Art and Architecture – San Francisco, <http://www.artandarchitecture-sf.com/tag/sarah-b-cooper>

¹⁵ Oral History Interview with Hebe Daum and Jack Moxom.

¹⁶ “Landmark Designation Report, 55 Laguna Street”, prepared by Vincent Marsh, Lerner and Associates.

¹⁷ Oral History Interview with Hebe Daum and Jack Moxom.



[Create a map showing the locations of the other Moxom murals]

Also include photographs of restoration process and the murals after restoration.

"A Dissertation on Alchemy by Reuben Kadish ca. 1937"

****The following information was adapted from ["Richardson Hall Historic Resource Evaluation: Hebe Daum Murals," Prepared by Page & Turnbull for Mercy Housing, June 18, 2013.; AND San Francisco Planning Commission, "Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher's College," Case No. 207.0219L, June 7, 2007.]****

Reuben Kadish painted the mural in the Woods Hall Annex known as "A Dissertation on Alchemy." He was one of five artists commissioned by the Federal Government's Works Progress Administration (WPA) to create murals at the San Francisco State Teachers' College.

Born in Chicago on January 29, 1913, Kadish built a prolific career as a printmaker, muralist, painter, and sculptor. Moving to Los Angeles in 1919, he studied at the Stickney School of Art and at the Otis Art Institute. After assisting Mexican master David Alfaro Siqueiros on murals in Southern California, Kadish moved to San Francisco where he headed the Mural Division of the Federal Art Project in the mid-1930s.

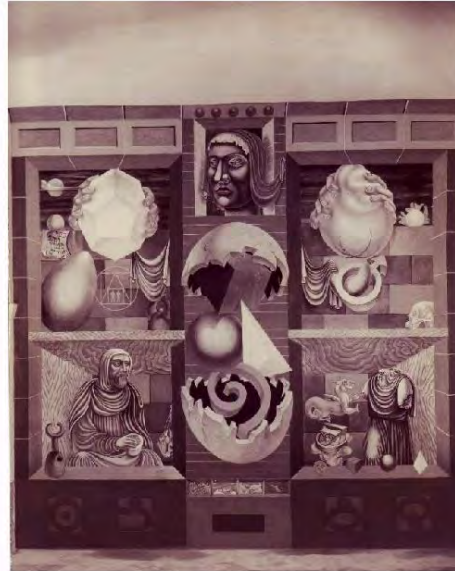
"A Dissertation on Alchemy" draws its subject matter from the original use of the Woods Hall Annex as the science facility for the Teacher's College. Kadish originally designed a mural for the building, which illustrated the Lawrence Livermore Laboratory and the first atom smasher. However, Timothy Pflueger and the Art Commission found the interpretation too radical and asked for it to be redesigned.¹⁸ The design that Kadish settled on includes a central abstract shape that may be a more palatable reworking of this original controversial subject matter. In composition and color, the mural shows the influence of David Sisquieros, as well as the influence of European Surrealism.¹⁹ It is considered one of the best examples of Kadish's work.

Other surviving murals by Reuben Kadish include "City of Hope" in a cancer research center in Duarte, California (1936); "Struggle against Terrorism," "Triumph of Good over Evil," and "The Inquisition" in the University Museum in Morelia, Mexico (1934/35). With the onset of World War II, Kadish began working for Bethlehem Steel Corporation on destroyers and submarines and then as an art correspondent for LIFE magazine throughout the war. After the war, Kadish bought a dairy farm in New Jersey and withdrew from the art world until the late 1950s. By this point, he had taken up sculpture and began teaching at Cooper Union in New York City. Reuben Kadish died in New York City on September 20, 1992.²⁰

¹⁸ Oral History Interview with Reubin Kadish conducted by Stephen Polcari for the Archives of American Art, Smithsonian Institution (April 15, 1992).

¹⁹ 55 Laguna Landmark Designation, page 10.

²⁰ Edan M. Hughes, *Artists in California 1786-1940* (Sacramento: Crocker Art Museum, 2002).



"Dissertation on Alchemy" Archive Photo
National Archives and Records Administration

Reuben Kadish, "Dissertation on Alchemy" in Woods Hall Annex [National Archive and Records Administration]

Also include photographs of restoration process and the mural after restoration.

“FOR MORE INFORMATION...”

****These reports will be hyperlinked to their respective pdfs****

The following is a list of reports from which this website’s content originates.

- “California Art Research: Maxine Albro, Chin Chee, Bernard Zakheim, Andree Rexroth, Chiura Obata” Volume 20, Part two: Abstract from WPA Project 2874, San Francisco, CA 1937) 2-15.
- “Historic Resource Evaluation: Laguna Extension Campus, University of California Berkeley,” Prepared by Page & Turnbull, December 13, 2005.
- “Investigation Report, 55 Laguna, Woods Hall,” Prepared by Page & Turnbull for A. F. Evans Development Inc., November 26, 2008.
- “Richardson Hall Historic Resource Evaluation: Hebe Daum Murals,” Prepared by Page & Turnbull for Mercy Housing, June 18, 2013.
- Anne Rosenthal, “University of California Extension, San Francisco Campus, Woods Hall, Wall Testing for Murals”, prepared for Page & Turnbull, December 7, 2012.
- Lauren Kroiz, “Draft Report Submitted by Lauren Kroiz, Assistant Professor, History of Art Department, University of California, Berkeley,” December 15, 2014.
- San Francisco Planning Commission, “Landmark Designation Report for the U.C. Extension Center at 55 Laguna Street, formerly San Francisco State Teacher’s College,” Case No. 207.0219L, June 7, 2007.