

LIFT EVERY VOICE

ARCHITECTURAL REVIEW COMMITTEE

May 19, 2021

Case Number: 2021-004293COA

Key differences from previous presentation

New quote from James Weldon Johnson

No front lighting of letters

No core-drilling through structure

Deeper conceptual integration with surrounding area



de Young Museum

Spreckels Temple of Music

Vacated Key Monument

Cal Academy of Science



LIFT EVERY VOICE



LIFT EVERY VOICE



Colored by
Dana Keller
dana.keller.com



Lift Ev'ry Voice And Sing

Lyric by
JAMES WELDON JOHNSON

Music by
J. ROSAMOND JOHNSON

Maestoso ben sostenuto



Copyright 1900 by Jos. W. Stern & Co.
Copyright 1927 by Edward B. Marks Music Co.
Copyright assigned 1932 to Edward B. Marks Music Corporation.
Copyright renewed 1928 by Edward B. Marks Music Corporation.









MONUMENTAL RECKONING



LIFT EVERY VOICE



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LIFT EVERY VOICE







Architectural
Resources Group

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Architects,
Planners &
Conservators

April 5, 2021

Stacy Radine Bradley, AICP
Deputy Director of Planning, Capital and Planning Division
San Francisco Recreation and Park Department
City & County of San Francisco
3rd Floor
30 Van Ness Avenue
San Francisco, CA 94102

Via email

Re: Lighting Installation for Music Concourse – Golden Gate Park Bandshell

Dear Ms. Bradley:

You provided me the following for review related to the referenced project for review:

1. Photographs of the Bandshell including one photo illustrating the location of low-voltage wire routing. The wire(s) will be routed in the reentrant corner of the parapet masonry and run over the parapet wall to the roof behind.
2. Certificate of Appropriateness submission drawings prepared by Feldman Architecture.

These documents indicate the temporary lighting design and the attachment of lightbox lettering to be installed in the recess (frieze of the entablature) of the parapet wall. I will confine my comments to the impact upon historic fabric of the lightbox lettering installation and low voltage wiring routing.

One drawing sheet of the set indicates the widths of the mortar joints in the area to which the lightbox lettering will be attached. Details of the anchorage are also included. These drawings illustrate that the anchors to be used for the lightbox lettering will be the same width or less than the width of the mortar joints. Thus, there will be no damage to the masonry during installation and when this temporary installation is deinstalled the anchors can be removed, and the affected area patched with a mortar matching the existing.

The routing of the thin, low voltage wire will be in the vertical re-entrant corner of parapet wall. The wire will be held in place with small anchors secured into the masonry joints in a similar way to that of the lightbox installation. This technique will not damage the historic sandstone and the affected areas at the holes may be filled with mortar.

From what I have reviewed, it appears that there is no impact upon historic masonry fabric with this installation. Further, it is my understanding that the installation is temporary and completely reversible. For these reasons, we believe there is no long-term impact upon the bandshell as a historic resource in Golden Gate Park assuming the holes in the mortar joints are properly patched.

We recommend that the contractor installing and removing lightbox lettering have at least seven years of experience in working with historic sandstone unit masonry. Further, the physical characteristics of the mortar used to fill the holes left by the anchors should match the original mortar. There is a slight possibility that sandstone adjacent to the mortar joints is affected by the installation of the signage. If this were to occur, we recommend that a patching mortar be used that matches the color and physical characteristics of the stones such as those manufactured by Cathedral Stone.

I would be pleased to discuss our conclusions in greater detail if you like.

Sincerely,

David P. Wessel, AIC, FAPT
Principal



FOR IMMEDIATE RELEASE:

Friday, May 7, 2021

Contact: Mayor's Office of Communications, mayorspressoffice@sfgov.org

Video of the proposed installation is available [here](#).

***** PRESS RELEASE *****

**SAN FRANCISCO PROPOSES ART INSTALLATION TO
HONOR BLACK LIVES, HISTORY OF AFRICAN AMERICANS**

*Opening of 'Monumental Reckoning' sculpture in Golden Gate Park would coincide with
Juneteenth*

San Francisco, CA — Mayor London N. Breed today announced the City of San Francisco is planning a new public art installation to honor Black lives and the history of African Americans. The installation is planned to be located be located in Golden Gate Park's Music Concourse next month, in time for Juneteenth.

The installation, *Monumental Reckoning*, by Bay Area sculptor Dana King, honors the first Africans stolen from their homeland and sold into chattel slavery in the New World. The installation consists of 350 sculptures representing the number of Africans initially forced onto the slave ship San Juan Bautista for a journey of death and suffering across the Atlantic. A handful of these original 350 ancestors became America's first enslaved people.

The sculptural figures created in all black steel with vinyl tubing, each standing four feet high, would surround the empty pedestal where a statue of Francis Scott Key once stood. Key, who wrote the lyrics to the Star Spangled Banner, was a slave owner and abolition opponent. Protestors toppled the statue on Juneteenth 2020.

"The art and monuments that we choose to display in our city and the civic art that fills our public spaces must reflect the diversity of our community, and honor our history," said Mayor Breed. "This powerful public art installation in Golden Gate Park will help us not only commemorate Juneteenth, but also serve as an example of how we can honor our past, no matter how painful, and reflect on the challenges that are still with us today."

Monumental Reckoning would allow visitors to commune with the figures. The phrase "Lift Every Voice" would shine from atop the nearby Spreckels Temple of Music through a second, connected piece by Illuminate the Arts. These are the first three words of "Lift Every Voice and Sing," a song written by civil rights champion James Weldon Johnson and first performed in 1900—the same year the Spreckels Temple of Music opened. For more than a century, Johnson's song of unity has been sung as the Black national anthem. United States Representative James Clyburn is currently leading an effort to have the song named America's national hymn.

"I'm excited to see the new monument go up in Golden Gate Park to honor Black lives and the rich history of African Americans," said Board of Supervisors President Shamann Walton. "I

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think this is a perfect example of trying to right a wrong. Rather than uplifting individuals with oppressive histories, this is an opportunity to honor diversity and our community through public art."

The installation was approved by both the San Francisco Arts Commission and the San Francisco Recreation and Park Commission's Operations Committee this week. It is currently under review by the Planning Commission. "Lift Every Voice" will also need to be approved by the City's Historical Preservation Committee before it can be installed. If approved, *Monumental Reckoning* would open to the public on June 19 or Juneteenth 2021, which commemorates the end of slavery in the U.S. The art piece would remain in place through June 20, 2023.

"The memory of African descendants deserves to be told truthfully and publicly," said Dana King, the sculptor of *Monumental Reckoning*. "Monumental Reckoning fulfils both objectives with the installation of 350 ancestors who will encircle the Francis Scott Key plinth in Golden Gate Park. The ancestors stand in judgement, holding history accountable to the terror inflicted on the first group of enslaved people brought here in 1619 to the last person sold to another, all victims of chattel slavery. Even though the business of enslavement ended long ago, it still resonates generationally for African Americans and forms the bedrock from which systems of oppression proliferate today."

"What Dana King's powerful installation communicates and commemorates is a sober cultural gut-punch long overdue, and I hope it's the beginning of many such visual testaments in the public realm that venerate the origin stories of our most marginalized and disenfranchised populations," said Ralph Remington, San Francisco's Director of Cultural Affairs. "We almost never see images of Black people represented in our public monuments, or in the American telling of history. So it's no surprise that in a society rooted in white supremacy, people of color remain invisible and undervalued in our mythology, symbols, architecture and national narrative. While the City examines the historic works in our Civic Art Collection and the future of monuments in San Francisco, this installation will help build and advance a discourse about who and what we venerate in our open spaces."

"We are incredibly proud to host this powerful piece," said San Francisco Recreation and Park Department General Manager Phil Ginsburg. "Monumental Reckoning prompts frank discussion about the legacy of slavery, while charting a course between past, present and future. We are grateful to have these crucial conversations in Golden Gate Park—a beloved public space that belongs to everyone."

Fundraising, community outreach, and ongoing support for the installation is being provided by the Museum of the African Diaspora. Creative and programming support would be provided by The Black Woman is God, which is an annual group exhibition of Black women artists curated by Karen Seneferu and Melorra Green. The project celebrates Black women as essential to building a more just society and sustainable future and reclaims space historically denied to Black women artists.

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