



PRESIDIO THEATRE BUILDING 99

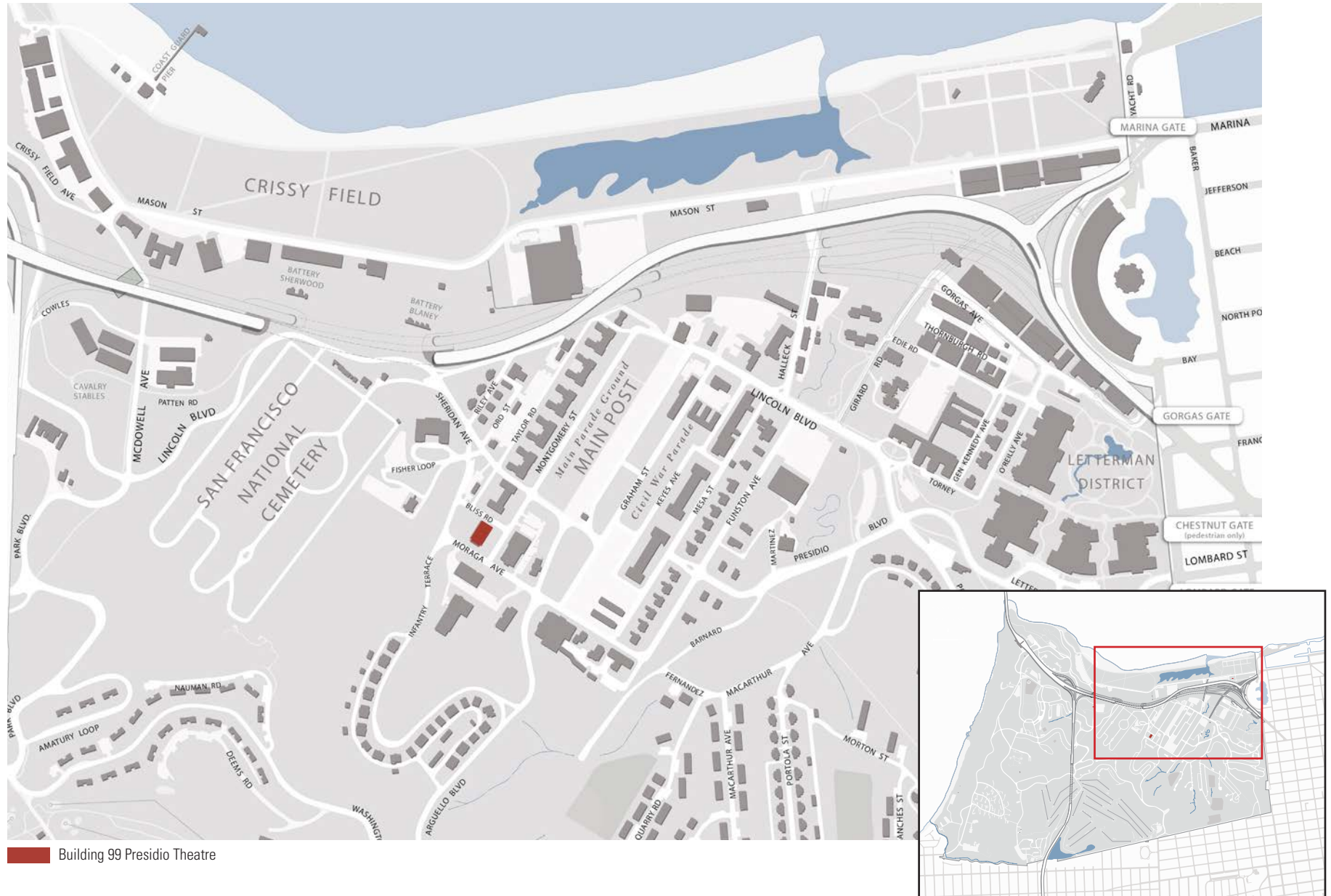
Historic Structure Report

August 2015



Presidio
Trust

SITE MAP



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INTRODUCTION

In 1938 the United States Army, in partnership with the U.S. Army Motion Picture Service began construction of the Presidio Theatre in the Main Post of the Presidio of San Francisco. Constructed through the efforts and funding of the WPA, the building offered the Presidio its first motion picture theatre. The theatre was primarily used to show movies, but with a seating capacity of nearly 900, the space also doubled as an assembly venue. Constructed with a small stage, the venue featured such noteworthy guests as Bob Hope during World War II and for the smaller visitors, the occasional visits from Santa Claus.

The Presidio Theatre was one of the few non-residential buildings that was used as originally intended from the time it opened until the army vacated in 1994. The consistent use and function as a movie theatre and assembly building helped to largely retain its original floor plan. Since the base closure, the Presidio Theatre has, save for a few events, been largely vacant and unused. With this Historic Structure Report (HSR), the Presidio Trust has set out to provide an in depth look at the building's history, its historical and architectural significance and conclude with treatment recommendations related to its rehabilitation and expansion as contemplated under the 2011 Main Post Update.

Project Summary

The Presidio Trust, has prepared this HSR for building 99, the Presidio Theatre, as a means to better understand the history, construction, and condition of this building while also providing a planning tool to facilitate its future use. The Building 99 HSR organization and content will follow the Guidelines provided by the National Park Service Preservation Brief #43. The goals of this HSR are:

- To provide history and historic context for the building and site
- Document the design, construction and use of the building and landscape
- To provide a chronology of construction and alterations

- To identify character-defining features
- To evaluate the significance and integrity
- To assess the current conditions and make treatment recommendations to protect the integrity of the building and site.
- Provide the Agency a guide to best determine the future use, maintenance, protection, and alterations to a building and the adjacent site.

Project Data

Location: The Presidio Theatre is located at 99 Moraga Avenue at the southwestern corner of the Main Post. The building and associated landscape are all that sits on one “block” at the south end of Montgomery Street. The building fronts Moraga Avenue to the south, with its site bound by Infantry Terrace to the west, Bliss Road to the north, and Montgomery Street to the east.

Construction Start: 1938

Construction Complete: 1939

Building Architect: Office of the Quartermaster General

Constructing Quartermaster: Major F. D. Jones at Fort Mason, San Francisco

Labor: W.P.A.'s “Purchase and Hire” program provided construction labor

Total Construction Cost: \$171,032.99

Historic Use: Movie Theatre and Assembly Space (1939-1994)

Current Use: Vacant (Present)

Historic Names:

Presidio Theatre

Post Theatre

War Department Theatre

Historic Building No.: 63

Current Building No.: 99

Historic Resource Status: The building is a contributing resource to the Presidio of San Francisco National Historic Landmark District (NHLDD).

Summary of Significance

Building 99, the Presidio Theatre, is principally significant as a contributing structure to the Presidio of San Francisco National Historic Landmark District. It is an intact example of Spanish Colonial Revival architecture in the Presidio, and a legacy of the Works Progress Administration (WPA)-era of development on the post. The theater is a prominent component of the community-serving cluster of buildings in the Main Post, which also includes the Post Chapel (1932), library (1958), Post Exchange (1955), Chapel of Our Lady (1863), Officers' Club (1776; remodeled in 1934) and Enlisted men's Club (1949), along with the non-historic bowling alley and school. The Presidio Theatre is also the only remaining purpose-built movie theater on the Presidio, and a relatively rare example of a non-residential building that was used for a single purpose for its entire lifespan under the U.S. Army.

Methodology

This HSR was prepared over a six month period in 2014 through the joint efforts of the Presidio Trust compliance staff and an accomplished scholar through the U.S. International Council on Monuments and Sites (ICOMOS) summer internship program. The foundational research and documentation in this HSR are the result of dedicated work by summer intern, Ignacio Pons-Sorolla. Mr. Pons-Sorolla conducted the building documentation, analysis and research that has greatly contributed to the overall success of this HSR. Many of the photographs, images and graphic analysis can be attributed to his hard work. Michelle Taylor and Robert Thomson, prepared the remaining portions of the report, supplementing the work of Mr. Pons-Sorolla with additional research and site visits.

As per the Main Post Update Programmatic Agreement (MPU-PA, 2011), the Trust held a public meeting to inform those interested of the preparation of an HSR for building 99. The meeting was held September

24, 2014 at the Presidio Trust offices in building 103 and was attended by about twelve members of the public. Following the public meeting, the review process under the PA-MPU calls for release and review of a 65% draft by signatory and concurring parties, then a review of the 95% draft by signatories prior to finalization.

For consistency and clarity, we have chosen the spelling of the word "theatre" to coincide with the spelling on the building façade, rather than the more common "theater." A survey of contemporaneous theatres to the Presidio, concludes that the War Department consistently appeared to favor this spelling. One may suspect that the more formal "theatre" spelling was chosen to convey a feeling of formality and sophistication.

The information found within this HSR was gathered from a number of primary and secondary sources. Archival images, plans and other documents



Presidio Theatre, 2011. (2011, Charity Vargas Photography)

were collected using national and local archives such as the Presidio Trust Library (PTL), the Golden Gate National Recreation Area Park Archives (GGNRA-PARC), the San Francisco Public Library (SFPL), and the National Archives (NARA). Photo documentation of the existing site and building condition provided by Presidio Trust staff in 2014 (PT). This HSR further benefitted from previous documentation and analysis of the Presidio, particularly the Main Post, compiled through a number of reports. Such valuable resources included the Main Post: *Cultural Landscape Report* (2012), the *Main Post Update to the Presidio Trust Management Plan* (2010), and Erwin N. Thompson's *Defender of the Gate*.

I. BUILDING 99 HISTORY & CONTEXT

A. THE PRESIDIO THEATRE

The Presidio Theatre is a single screen movie theatre constructed as part of a New Deal building program at the Presidio's Main Post. Completed in 1939 in the Spanish Colonial Revival style, this board-form, reinforced concrete building features a white stucco finish, open loggia and a barrel clay tile roof. The building's materials and design are representative of an architectural style that was prevalent in the Presidio and throughout California in the decades leading up to World War II.

The theatre building is 11,689 square feet and measures approximately 72' x 138'. The building is divided into two primary volumes to accommodate front of house functions (lobby, offices, and restrooms on the ground floor, with projection room above) at the front (south), and the much larger, double-height auditorium space to the rear (north). Its primary elevation faces Moraga Avenue, and features a shallow concrete forecourt in front of an arched loggia, and a clay tile gable roof. At the entrance, two sets of double doors provide primary access from the loggia into the lobby; two additional single-door entries lead to administrative and film storage areas. The length of building is predominately devoted to the windowless auditorium that can accommodate nearly 900 occupants. Two auditorium exits are located on both the east and west elevations; each exit features multi-panel wood doors and concrete steps. The basement and mechanical room are only accessible from an exterior door and stairs on the northwest elevation that descend into a partially excavated space. This unfinished space contains piping, mechanical equipment and a series of original rooms with partitions added later. A hollow clay tile lean-to addition (1948) at the rear of the building (north) was constructed for a transformer. Much of the interior floor plan and exterior elevations remain intact, although key features such as the original ticket booth, front doors, interior cosmetic finishes and auditorium seating were replaced at later dates. (The building's architectural features are described in greater detail in Section II.)



1.1 Circa 1920's Main Post aerial showing the future site of building 99 (arrow). (c. 1920, NARA)

Site and Context

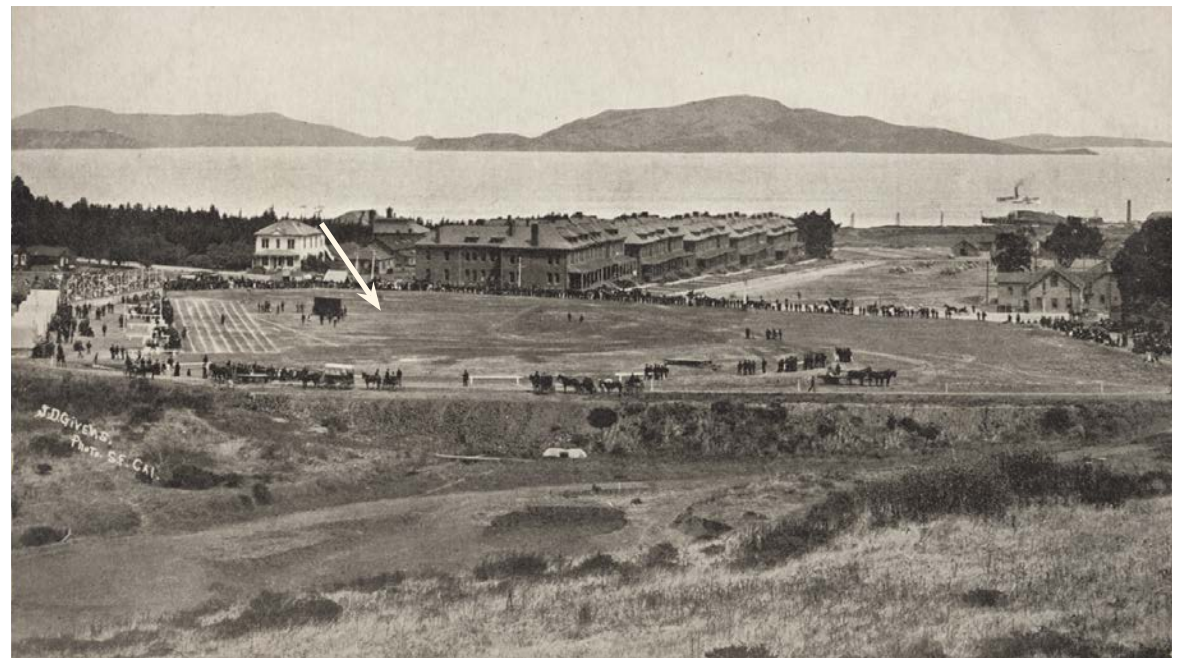
Building 99, the Presidio Theatre, is located in the southwest corner of the Main Post at the Presidio of San Francisco, not far from the earliest adobe fort, *El Presidio*, established by the Spanish Army in 1776. The southern boundary of *El Presidio* was sited at what is today known as building 50, or the Officers' Club. The original fort, which included housing, church, a guardhouse and offices, underwent a series of expansions throughout Spanish occupancy; however by 1821 fell under the command of the Mexican Army and largely abandoned soon after. In 1846, with the annexation of California, the United States Army claimed the crumbling structures of the Presidio as a West Coast garrison.

From 1846 through the close of the Civil War, the United States Army built out what came to be known as the Presidio's Main Post using existing adobe structures and new wood frame buildings for an array of needs including housing, offices, and a hospital. Following the Civil War, the Presidio grew in prominence as a primary West Coast military post for both domestic and international efforts, and with increased importance came the need to expand the building stock. During the Nationalistic Expansion movement (1891-1914), the Presidio established itself as a major defense and embarkation point to accommodate local and global engagements. As a 1993 report documenting an updated analysis of contributing resources in the Presidio of San Francisco National Historic Landmark District (NHLN) notes, during the National Expansion, "the Presidio, which already had a sizeable garrison of some 35 officers and 500 enlisted men, increased

its strength more than fourfold."¹ Much of this growth coincided with increased military activity at the turn of the 20th Century with the Spanish-American War (1898) and the subsequent Philippine-American War (1899-1902).

In the 1890's a building campaign was well underway to improve the architectural standards of the Presidio's central buildings, replacing wood utilitarian structures with enduring, well-crafted buildings of brick and stone. The designs and materials selected conveyed strength, permanence and dedication, in contrast with the earlier buildings' rudimentary, frontier-post character. New buildings at the Main Post were designed using

¹ National Park Service, Golden Gate National Recreation Area. *National Historic Landmark Nomination Form - 1993 Update*. Final Report. San Francisco, 1993. 7-39



1.2 Facing north, towards the Bay, this image features athletic grounds (foreground) and the Montgomery Street Barracks at the Presidio, San Francisco c. 1900. The future site of building 99 is the area south of the end barrack, building 101 (arrow). (c. 1900, PTL, Robert W. Bowen Family)



1.3 Fort Scott Barracks were early examples of the Spanish Colonial Revival style in the Presidio. Featured here is Building 1202 in foreground and Building 1203 in background. (c. 1910, NARA)



1.4 Building 99, 1981. (1981, Department of the Interior, PTL)

standardized plans from the Quartermaster General's Office in Washington, and included a series of Colonial Revival inspired barracks along Montgomery Street (No.'s 100-106, c.1895-1909), Pershing Hall on Moraga Avenue (No. 42, 1904), and large-scale landscape features such as the Main Parade Ground on the western edge of the Main Post (1892).² This ambitious building campaign pushed the boundaries of the El Presidio and Civil War-era parade outward, establishing new streets such as Montgomery Street and the extension of Moraga Avenue, and shifting the center of the Main Post to the west.

This vital period in the Presidio's development resulted in the establishment of Fort Winfield Scott at the northwest corner of the Presidio. This planned development was comprised of a horseshoe shaped cluster of buildings made up of near identical structures (barracks) and smaller structures, all with the same architectural vocabulary. It was here, in 1910, that the Mission Revival style was first introduced to the Presidio with the construction of reinforced concrete structures featuring simple parapet details and a white stucco finish.³ These dozen or so structures were gracefully designed using simple forms and materials that evoked the early California missions. Furthermore, events such as the 1906 earthquake brought to light the structural and fire vulnerabilities associated with unreinforced building materials (wood and brick) along with the falling hazards associated with stone and plaster decorative details favored in the late 19th century. In the 1920's, a similar planned development at the new Crissy Air Field incorporated many of the same materials, details, massing and form in administrative and residential structures, such as Stilwell Hall and Pilots Row.

The Great Depression of the 1930's brought a new wave of construction to the Main Post that reflected changing styles at the Presidio. In addition to jobs and new facilities, this period of peacetime construction ushered in the Spanish Colonial Revival architectural style at the Presidio. Development

² Royston Hanamoto Alley & Abey. *Main Post Cultural Landscape Report: Presidio of San Francisco*. CLR. San Francisco: Royston Hanamoto Alley & Abey, 2012. 32-33.

³ *National Historic Landmark Nomination Form -1993 Update*, 7-39

of buildings in this era expanded upon the simple white stucco walls and red-tile roofs of Mission Revival architecture to include additional textures, details and ornamentation.

The first of example of Spanish Colonial Revival architecture in the Main Post was a Post Chapel, building 130, in 1932. This reinforced concrete, stucco finished building was adorned with Churrigueresque details around its entrance and a bell tower; exhibiting a level of ornamentation unusual for military construction. The inclusion of bell tower and the Spanish-inspired terra-cotta embellishments of the Chapel alluded to Goodhue's California Building and Tower featured at the 1915 Panama-California Exhibition in San Diego. Goodhue's architecture in San Diego went on to greatly influence California architecture for decades and was the catalyst for the popularity of the Spanish Colonial Revival style in California and the Southwest.

However, it was the revitalization of an old stalwart - building 50 - that solidified the Spanish Colonial Revival trend at the Presidio's Main Post. In 1934, the army spearheaded a full "restoration" of the Officers Club that was intended to celebrate early California architecture and the Presidio's Spanish and Mexican heritage. Although the renovation of the Officers Club took great creative license, its stucco exterior finish, heavy timber details (many faux) and tile roof affirmed the Spanish Colonial Revival Style as the primary architectural vocabulary of the Presidio.

Using monies and labor secured through New Deal programs, primarily the Works Progress Administration (WPA), several buildings in the Main Post were constructed from 1938-1940 in the Spanish Colonial Revival Style.

These buildings included the School for Bakers and Cooks (No. 220, 1939), Presidio Theatre (No. 99, 1939) and Barracks (No.'s 38 and 39, 1940.) Within a year or two, the careful and deliberate designs employed during the Depression were replaced with the standardized and simplified buildings constructed to meet imminent needs of World War II. Such buildings were typically simple one or two story temporary wood-frame structures, such as barracks (buildings 40 and 41, 1941) and administrative buildings (building 37, 1941). In 1949, after the conclusion of the Second World War, the construction of the Enlisted Men's Club (No. 135, later known as the Golden Gate Club) in Spanish Colonial Revival architectural style, reaffirmed the predominance of the style in the Presidio.

The 1993 National Historic Landmark District evaluation describes the history of the Depression-era construction as follows:



1.5 Building 99 west and south elevations. (1945, Phillip Brainerd, PTL)

During this period, four major new buildings were added to the immediate area surrounding the Main Parade Ground: an officers' club constructed in 1934 and incorporating substantial portions of the existing building on the site (No. 50), a theater building constructed in 1939 (No. 99), and two large-scale identical barracks constructed in 1940 (Nos. 38 and 39). These buildings had a major role in defining the central area of the Main Post as it exists today; all display handsome "Spanish Colonial Revival" designs. A chapel, constructed in 1932 and impressively situated on a hill southwest of the Main Parade Ground adjoining the National Cemetery, is also a major example of "Spanish Colonial Revival" design and exhibits a grand portal of particularly fine detailing derived from Spanish baroque architecture. The pervasiveness of the "Spanish Colonial Revival" can be seen in the remodeling of the early Post magazine (No. 95) located on the Main Parade Ground; this small stone building, dating from 1863, received its prominent mission-tile roof cladding in 1940. A row of three duplexes (Nos. 127-129), constructed in the early 1930s at some distance from the Main Parade Ground, stands as the only addition not designed in the "Spanish Colonial Revival" mode; the "Colonial Revival" designs of these red-brick duplexes blend well with the nearby gymnasium of 1904 (No. 122) and housing of 1909 (Nos. 124-126), which present earlier versions of "Colonial Revival" elements in Post architecture.⁴

Presidio Theatre – Construction and the WPA

Between the World Wars, theatres were among the principal structures constructed in American military bases. Often located in a central location (near headquarters and barracks), theatres typically served not only as a venue for movies but also general assembly needs. Given the great advantage of having such a venue, the Quartermaster developed standardized plans for new theatres on Posts throughout the country.

In 1937, army and congressional representatives secured WPA funding

⁴ National Historic Landmark Nomination Form -1993 Update, 60

for labor and materials to develop a movie theatre in the Presidio's Main Post. The Presidio Theatre was likely the first official theatre at the Presidio and was often referred to as a "War Department Theatre" or a "WPA Theatre." Both were common names for military theatres constructed with architectural, financial, administrative, and labor support, through a collaboration of the U.S. Army's War Department and federally funded through the Works Progress Administration (WPA). Historic records indicate that tens of such theatres were constructed under this program at posts throughout the country.

With funding approved, primarily through the WPA, the army constructed building 99 in 1938-1939 at a cost of \$131,000; the building was considered a model of modern construction.⁵ The United States U.S. Army Motion Pictures Services (USAMPS) provided an additional \$40,000 for movie theatre equipment such as a ticket machine, and a projector.⁶ Upon completion, the Presidio Theatre could accommodate 891 occupants (although historic photos showed that additional seating was added in the aisles in for large events). The army opened the building with great fanfare on July 30, 1939, offering children's movies in the afternoon and films for the soldiers and guests later in the day.⁷

In 1938, the Army identified an undeveloped area of land at the southwest corner of the Presidio for the new theatre. Located at the corner of Moraga Avenue and Montgomery Street, across from a baseball field (where buildings 385 and 387 now stand), the site was centrally located within the Presidio and near other prominent community buildings, such as, chapels, clubs and several residential neighborhoods. Two of the four roadways, Moraga Avenue and Infantry Terrace, at the Presidio Theatre boundaries were established during a period of development in around 1910 when the Army constructed Infantry Terrace and building 100. The army developed Bliss Road and extended Montgomery Street as part of the Theatre project.

⁵ Jones, F. D. Major. *Completion Report on Construction of War Department Theatre at Presidio of San Francisco*. San Francisco, 1940. 1

⁶ Jones, *Completion Report*, 1

⁷ Thompson, Erwin N. *Defender of the Gate*. Draft Version: Text Only. San Francisco: Golden Gate National Recreation Area, 1997. 462

Although just south of the Montgomery Street Barracks, the project designers orient the building frontage away from all other structures and the Main Parade Ground. Its positioning likely underscored the entertainment use of the building as opposed to the more formal structures of the Main Post. After World War II, the army established the Presidio Theatre as an anchor in what would become the “Community District” of the Main Post comprised of a Post Exchange and later playhouse (No. 385, built 1955), library (No. 386, built 1958), bowling alley (93, 1988) and day care (387, 1989). Although, even today, it is the only permanent building that fronts the north side of Moraga Avenue.⁸

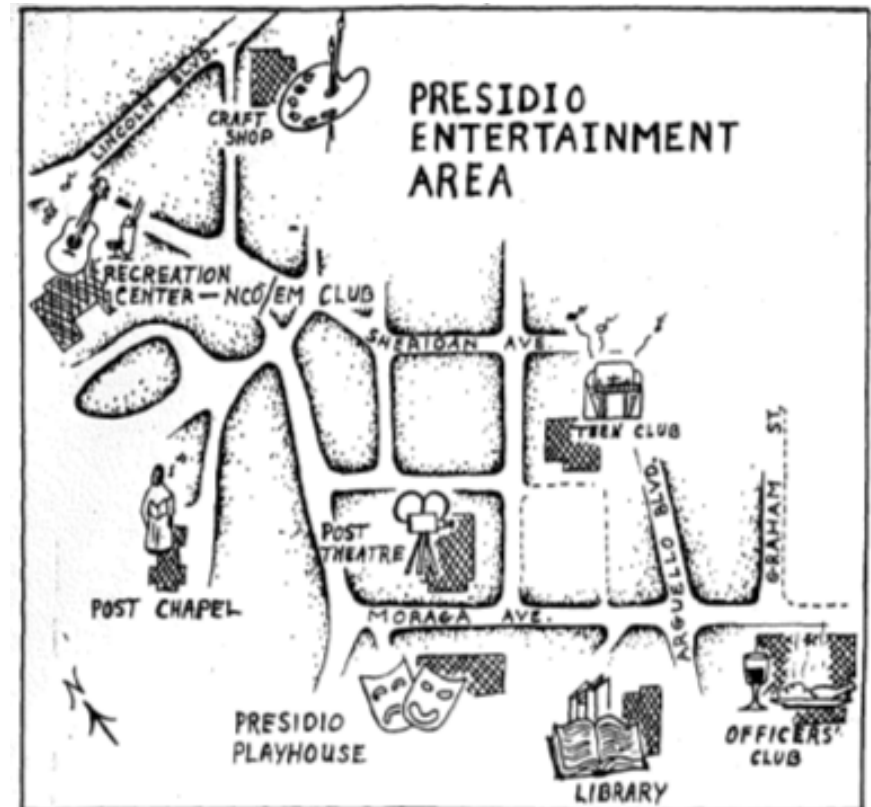
Major F.D. Jones, Constructing Quartermaster, at Fort Mason, oversaw construction of the Presidio Theatre. On June 9, 1938, Jones hosted the “official ground-breaking exercises...attended by Army officials, civilians and newspapermen.”⁹ Additionally, Jones coordinated construction documentation for the War Department and WPA which included frequent correspondence and regular progress reports through photo documentation. He prepared a completion report, outlining project successes and failures, in 1940 (see Appendix C).

In 1938, the War Department provided Major Jones with standardized plans modified to meet local needs, conditions and preferences, a not uncommon exercise for new military buildings of this period. The most visible modification to the Presidio Theatre plan was an adaptation of the exterior materials and ornamentation so as to incorporate a design compatible with the Presidio’s architecture. A June 2, 1938 letter from the War Department noted that “Due to local conditions [here: local architecture styles], the building will be constructed of a steel framework with concrete walls, instead of the masonry shown on the plans forwarded.”¹⁰ The elegant steel framing found in early drawings of building 99 appeared to have been an important and unchanged portion of the standardized plan set. Early correspondence specifically directed the local Constructing Quartermaster to retain the steel structural design as provided and suggests purchasing

⁸ Building 41, a “temporary” building constructed during World War II, also fronts Moraga Avenue.

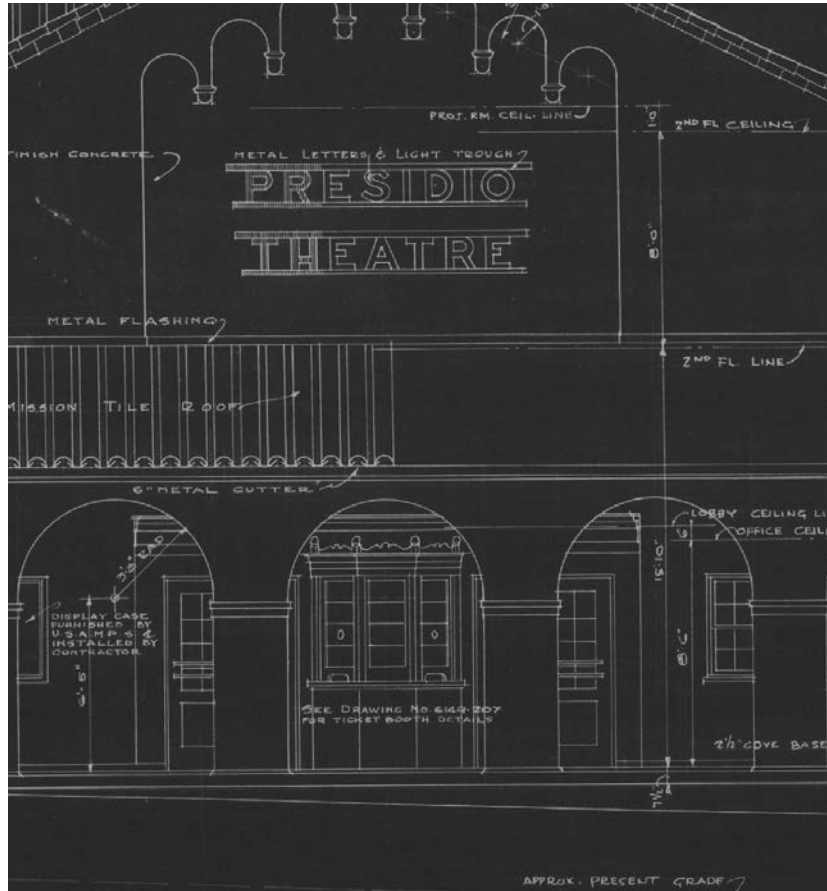
⁹ Jones, *Completion Report*, 1

¹⁰ War Department Correspondence, June 2, 1938



1.6 In 1975, the Presidio’s post newspaper announced the creation of a “Presidio Entertainment Area” that included not only the Post Theatre, but the Library (building 386), a Teen Club (now demolished), and a recreation center in the NCO/EM Club (building 130). (1975, “New Area Taking Shape On Post.” *Star Presidian* 1 August 1975: 3., PTL)

steel first for funding reasons, essentially capturing the cost in the 1938 fiscal year. (Major Jones secured all other necessary funding for materials and labor in the 1939 budget.) Other modifications to the standardized plans took into account the sloped site by placing the boiler room and other mechanical systems under stage instead of in a rear addition. Additional adjustments were made to accommodate the soil conditions that resulted in “modifying the sub-structure ... and...providing a self-supporting



1.7 1938 detail of the original wood ticket booth. (1938, GGNRA-PARC)

auditorium.”¹¹

According to official correspondence and the completion report, laborers provided through the WPA “Purchase and Hire” program were not adequately skilled to construct the theater. In more than one place in the completion report, Major Jones makes clear that the WPA laborers’ lack of

¹¹ War Department Correspondence, June 2, 1938

skills proved ineffective, created delays, led to design changes and resulted in overall frustration.¹² Ultimately, the WPA, who provided a construction superintendent to oversee the work, was forced to contract outside of their pool of laborers, through unions, to hire skilled laborers including carpenters, plasterers, and roofers.¹³ At the completion of the project, Jones voiced his clear dissatisfaction with the WPA program, stating: “It is not recommended that a building of this type be constructed strictly with WPA labor due to the lack of skilled tradesmen.”¹⁴

Despite labor challenges, Major Jones generally achieved project goals and milestones in a timely manner. Furthermore, he kept design changes to a minimum. However, of these changes, alterations to the ticket booth design is the most apparent. Whereas, the original Quartermaster plans called for an embellished wood structure with an ornamental parapet, half-way through construction new plans for the structure were developed. New designs featured a ticket booth fashioned in a streamline-moderne design using metal and wood boards embellished with quarter-round and half-round wood horizontal bandings. During a 1962 theatre renovation, the army replaced this ticket booth with an Art Deco inspired structure with an aluminum frame and vertical fluted aluminum panels.

Other aesthetic changes made during construction included alternate flooring materials and patterns that left the floorplan unchanged. The following plans and photographs provide an overview of original finishes, features and fixtures installed during building construction. The army replaced the bulk of these features in 1962.

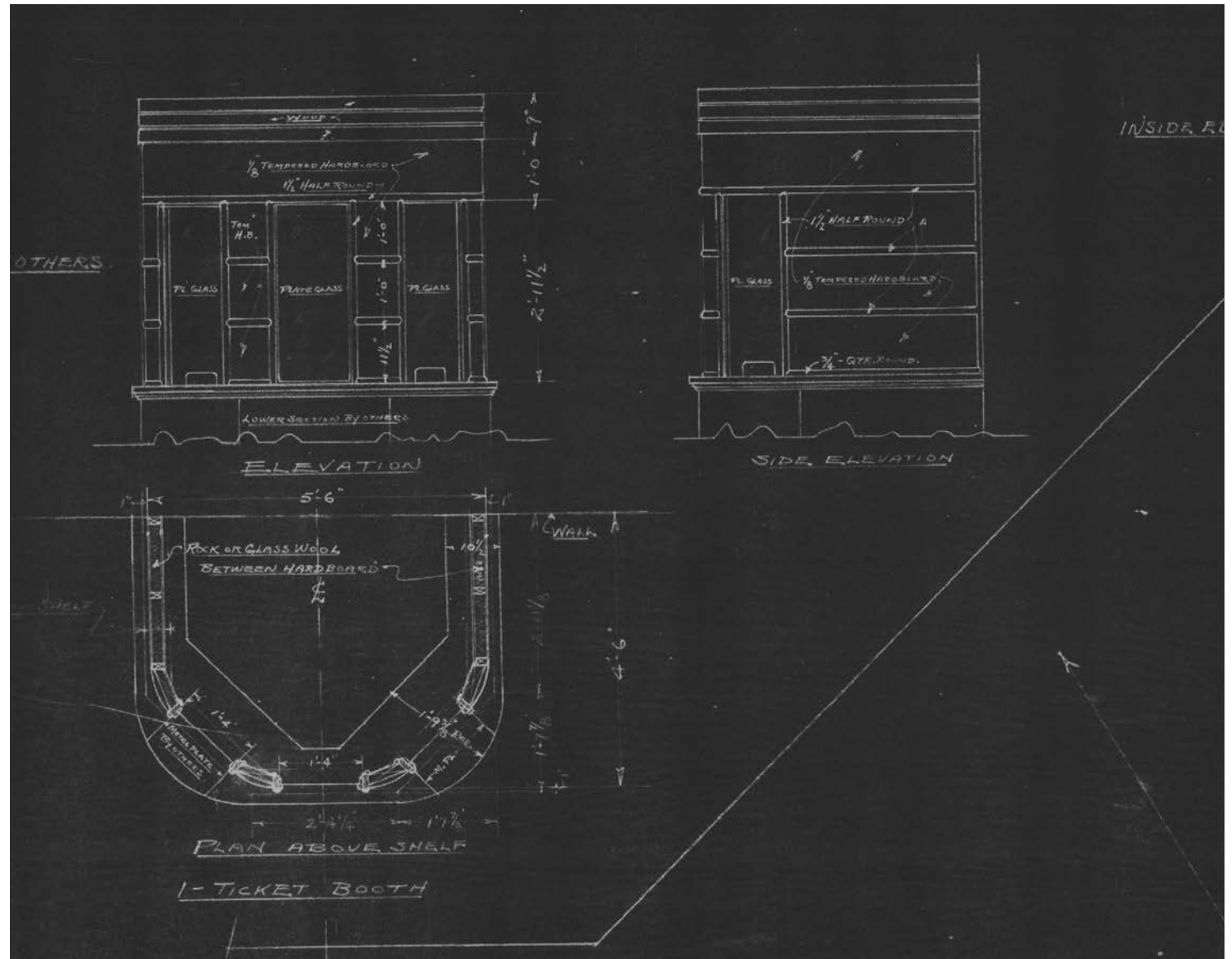
In addition to WPA funding and labor, the theatre benefitted from the expertise, funding and materials from the U.S. Army Motion Picture Service (USAMPS). This military department provided nearly \$40,000 for the supply and installation of such items as a projector and a ticket machine. In the summer of 1939, USAMPS dispatched George L. Bub, Chief Sound Engineer, to supervise the installation of equipment and was joined later

¹² Jones, *Completion Report*, 7-8

¹³ Jones, *Completion Report*, 7-8

¹⁴ Jones, *Completion Report*, 8

1.8 A detail of the revised 1938 ticket booth. This new design included a mix of wood and metal materials fashioned in the Streamline Moderne style. (1938, GGNRA-PARC)





1.9 This cropped image from 1942 provides a glimpse of the original metal seats installed in the Presidio Theatre. (1942, U.S. Army, PTL)

by District Manager and Engineer, Mr. Schmidt.¹⁵ The USAMPS General Manager from the Washington D.C. office attended the Presidio Theatre's opening ceremony on July 30, 1939.

The War Department established the USAMPS in 1920 as one of a small number of federal programs formed in the early twentieth century to provide recreation and increase troop morale; other such programs included libraries, recreation centers and gymnasiums.¹⁶ USAMPS, when formed, was in fact an expansion of an existing civilian program under contract with the War Department to provide films and footage to military posts.¹⁷ In 1921, after only one year of operation, USAMPS had provided film stock, projection equipment and technical assistance to more than 145 posts,

¹⁵ U.S. Army Motion Picture Service Correspondence, June 27, 1939

¹⁶ Army Morale Welfare and Recreation Website: <http://www.armymwr.com/commander/history.aspx>

¹⁷ United States. Adjutant-General's Office. *Report of the Adjutant-general of the Army to the Secretary of War, 1920-1921*. Annual Reports, War Department. Washington D.C.: Government Printing Office, 1921.68



1.10 The armrests of the seats with fluted ends are visible in this 1942 image. A metal fold-up chair added in the theatre aisles can be seen in the forefront. (1942, U.S. Army, PTL)

bases and camps throughout the country.¹⁸ It is unclear if any theaters were constructed in 1921 to fit this program since according to some accounts, many posts and bases often made do with either spare buildings or "Liberty Theatres" constructed for performance style theater during World War I.¹⁹ USAMPS was later absorbed under the still active U.S. Army Family and Morale, Welfare and Recreation Program (Army MWR).²⁰

The construction of the Presidio Theatre in 1939 included the establishment of a designed landscape with circulation paths, hardscapes and carefully chosen plantings. The completion report notes that the landscaping scope

¹⁸ *Report of the Adjutant-general of the Army to the Secretary of War, 1920/21*: 68

¹⁹ An account from 1922 notes that movies were often shown in "Liberty Theaters" built for troops during WWI, however these theaters could seat up to "2700" troops and proved too large and cumbersome to adequately project the films and adjustments were necessary. Hill, Robert M. "Motion Pictures in the U.S. Army." *Transactions of the Society of Motion Picture Engineers*, Issues 14-15 (1922): 119-121.

²⁰ <http://www.armymwr.com/commander/history.aspx>

“included grading, filling, and the planting of grass, flowers and shrubs.”²¹ The cost of labor was \$4,000 with a \$50 cost for materials in addition to “[a]bout \$1000 worth of flowers and shrubs were obtained from W.P.A. free of cost.” The latter probably sourced from a local nursery as indicated in a 1939 letter from Major F.D. Jones to Captain B. P. Lamb, Secretary of the Board Park Commission at Golden Gate Park.²² The requested list of plants contained a mix of trees, bushes and flowers from the Balboa Nursery for the future landscape and included the following:

- 6 *Escallonia rosea* 8’ to 10’
- 4 *Pittosporum tobira* 4’
- 5 *Pittosporum tenuifolium* 10’ to 12’
- 6 *Pittosporum eugenioides* 5’ to 6’
- 2 *Pittosporum tenuifolium* 12’ to 15’
- 2 *Pittosporum eugenioides* 12’ to 15’
- 4 *Euonymus aureo-marginatus* 3’ to 5’
- 2 *Cotoneaster franchetii* 4’ to 5’
- 7 *Cotoneaster pannosa* 4’ to 5’
- 5 *Juniperus chinensis* Shieta 5’ to 6’
- 2 *Pyracantha yunnanensis* 3’ to 4’
- 7 *Veronica buxifolia* 2’ to 3’
- 4 *Cedrus deodara* 10’
- 2 *Hawthorne* 10’
- 10 *Fuchsia* assorted
- 9 *Hydrangea*
- 1 *Libocedrus decurrens* 5’ to 6’

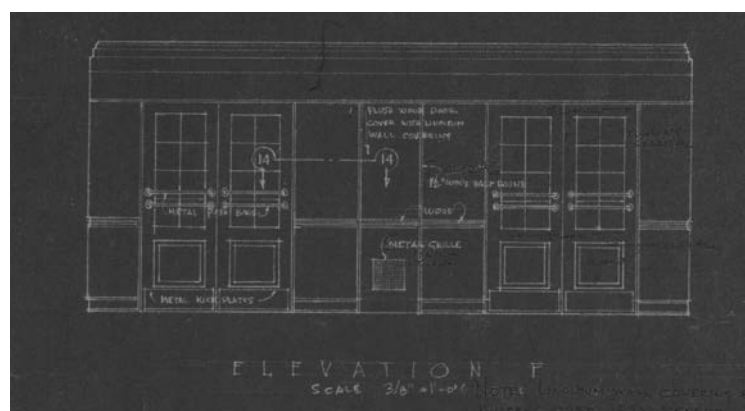
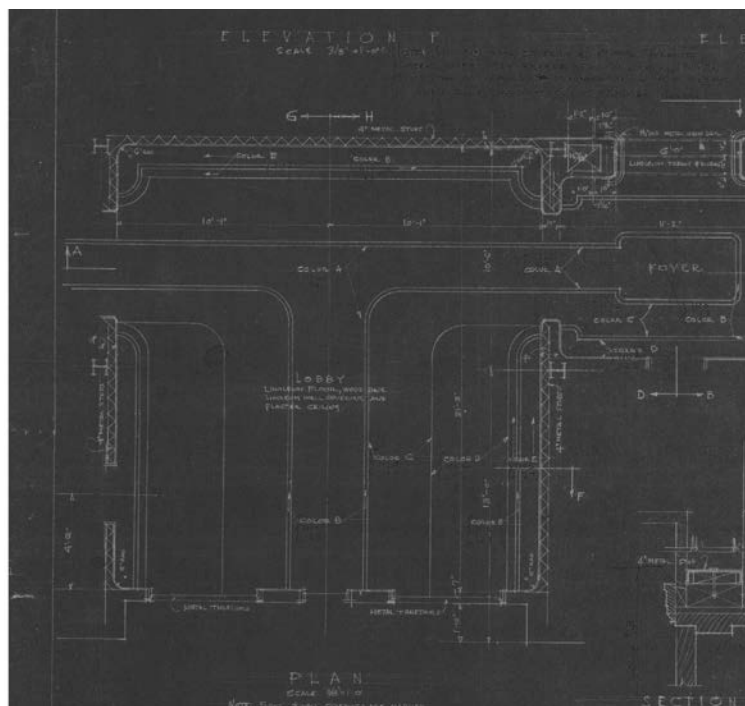
Note: Fuchsia and Hydrangea large as possible



1.11 (upper left, clockwise) A comparison of historic photos and existing conditions concludes that the armrests, backs and legs of the extant chairs are not original to the theatre. (2014, Pons-Sorolla, PT)

²¹ Jones, *Completion Report*, 3

²² The source of this list comes from handwritten, and anonymous, notes documenting the Presidio Theatre history and correspondence. These notes can likely be attributed to Erwin N. Thompson, author of *Defender of the Gate*, an authoritative history of the Presidio.



1.12 These 1939 construction documents feature revised details and elevations for the Theatre lobby and foyer that correspond to the as-built condition shown in early photographs. (1938, GGNRA-PARC)



1.13 This 1942 image of Bob Hope and others provides a view of the lobby facing southwest. The front doors (back left) and flooring correspond to details provided in the original plans. (1942, U.S. Army, PTL)



1.14 This image from the 1942 USO performance at building 99 provides an interior view of what was likely one of the Theatre's lounges. (1942, U.S. Army, PTL)

When all was said and done, the theatre was completed without major mishap and opened with great fanfare on July 30, 1939. Opening day ceremonies included films for children, enlisted men and their families. Erwin N. Thompson's *Defender of the Gate* provides the following schedule of free events that occurred that day:

1 p.m. – children of all local army posts and their families

3 p.m. – Fort Scott and Fort Mason personnel and families and Presidio enlisted men and their families

6 p.m. – Letterman General Hospital and Presidio enlisted men and their families

8 p.m. – Officers and families of all posts and 30th Infantry NCOs and families

The program on opening day provided a musical “Rollin in Rhythm,” a Mickey Mouse cartoon “Society Dog Show,” and the feature “I’m from Missouri,” starring Bob Burns, Gladys George, and Gene Lockhart.²³

²³ Thompson, 462



1.15 In addition to providing an amusing snapshot of Bob Hope's performance in the Presidio Theatre, this image shows original stage lighting (upper left). (1942, U.S. Army, PTL)

1.16 The original light fixture type remains in the theatre today. (2014, PT)



1.17 1941 image of the playing fields south of the Presidio Theatre during an event for the San Francisco Junior Traffic Patrol (1941, Family of Russell G. Ayers, PTL)

Presidio Theatre, or the War Department Theatre

Military post theaters were often known as War Department Theatres, or WDT's, giving reference to the origins of designs. In the 1930's, although still designed by the War Department, or more specifically, the Quartermaster General in Washington D.C., such theaters were often constructed with WPA monies and so were alternately called "WPA" theatres. The WDT's of the 1930's were typically designed with nearly identical interior floorplans but with facades and building materials adjusted to fit local styles and conditions. The most common iterations of this approach can be seen on the East Coast with brick-masonry facades in a Georgian Colonial Revival style, or in the Southwest, using concrete stucco-construction with simplified Spanish Colonial Revival details. The exterior materials and styles aside, the layout, footprint and organization of these buildings were remarkably similar. A U.S. Army Corps of Engineers report examining the standardization of military buildings from 1886-1942 provides the following description of military movie theatres:

*"Movie theaters usually were one-story, rectangular, front-gabled buildings with long, unfenestrated side walls. The focus of the design was the front facade and entrance, which often featured a projecting vestibule or display marquee. Movie theaters on military installations did not display the ornate ornament of the civilian movie palaces of the same era. Most military movie theaters built for that purpose were brick buildings with simplified Georgian Colonial Revival or Spanish Mission Revival details."*²⁴

Variations of the WDT theatre constructed in the 1930's can be found in military bases across the country. The three theatres pictured here are contemporaneous War Department Theatres to the Presidio Theatre and share key architectural features such as a high gable roof at the two story entrance in front of a two-story windowless auditorium. The following images provide examples of the two primary styles found in military bases

²⁴ U.S. Army Corps of Engineers, Seattle District. *Context Study of the United States Quartermaster General Standardized Plans 1866-1942*. Seattle: U.S. Army Corps of Engineers, Seattle District, 1997. 220

across the country. Figures 1.18 and 1.21 illustrate two examples of the Georgian Colonial Revival style found in Wyoming and Utah. Although differences between the two are apparent and include a two story gable approach followed by a long windowless auditorium space, use of brick-masonry with wood details, and symmetrical facade. Other examples such as the Fort Sill Theatre (figures 1.22) and the Presidio Theatre share many of the same qualities of the latter buildings but favor concrete or concrete-stucco exterior finish and Spanish Colonial Revival ornamentation in place of the heavier designs associated with the brick Georgian buildings. The army was not the only party invested in accommodating local styles, as one San Francisco editorial notes in response to several WPA funded construction projects. The short letter urges that new work at the Presidio be designed by a local architect who understood local style and conditions rather than by “fiat from far away [who] set up permanently jarring notes in the local scene.”²⁵

25 “Editorial: Keep It in Keeping.” *San Francisco Chronicle* 25 June 1938.



1.18 Fort Francis E. Warren, AFB, Cheyenne Wyoming constructed c. 1940 in the Georgian Revival style. (1940, Source: <http://cinematreaures.org/theaters/39796>)



1.19 Though the Warren Theatre features a Georgian Colonial Revival exterior design, the interior auditorium layout is nearly identical with that of building 99 with the same upper and lower seating areas and circulation paths. (undated, Source: <http://www.warren.af.mil/shared/media/photodb/photos/110303-F-DY381-041.jpg>)



1.20 This image of the Warren Theatre stage offers a glimpse of the same plaster proscenium and stage design found in the Presidio Theatre. (undated, Source: <http://www.warren.af.mil/shared/media/photodb/photos/070426-F-4964M-002.jpg>)



1.21 An example of a Georgian Revival style theatre at Fort Douglas, Salt Lake City, Utah. This War Department Theatre, constructed in 1932 provides an example of a similar gable two-story entrance in front of a windowless volume to that found at the Presidio Theatre. (image source: unknown)

Military theatres of this era were typically simple in design without lavish interior decorations in the lobby or auditorium, unlike the embellished interiors found in most civilian theatres of this era. The front portion of an army post theatre typically housed a lobby, administrative offices, film storage, ticket booth, bathrooms and a projector room. Directly behind the front of house functions was a long, double-height auditorium that held several rows of fixed theatre seats, a modest stage and a screen. A comparison of three theatres from this period demonstrate that whichever of the exterior styles employed in construction of these theatres, the interior details, layout and design of these 1930's-era theatres were remarkably similar. The standardization of auditorium designs often altered only finish materials, lighting fixtures or other cosmetic details.

Images of the Fort Sill Theatre interior offer another glimpse of the standardized floor plans and finishing details found in military base theatres in the 1930's. Like the Warren Theatre and the Presidio Theatre, the



1.22 The exterior of the theatre at Fort Sill Oklahoma appears nearly identical to the Presidio Theatre. (c. 1940, Source unknown.)

theatre at Fort Sill features a sloped, two tier seating arrangement, half-wall partitions and a plaster proscenium.

Post-Depression Developments

The completion of the Presidio Theatre in 1939 preceded an explosion of growth within the Presidio as America moved out of the Depression and into military preparations associated with World War II. From World War II and up through the Cold War, the Presidio Theatre provided a consistent and treasured community space, events venue and movie theatre for the enlisted troops and their families.

Perhaps the most notable, and surely the best documented event at the Presidio Theatre, was a performance featuring "Bob Hope and Friends" in 1942. Bob Hope along with Jerry Colonna and other performers entertained a packed house of troops at the Presidio Theatre. Though written accounts



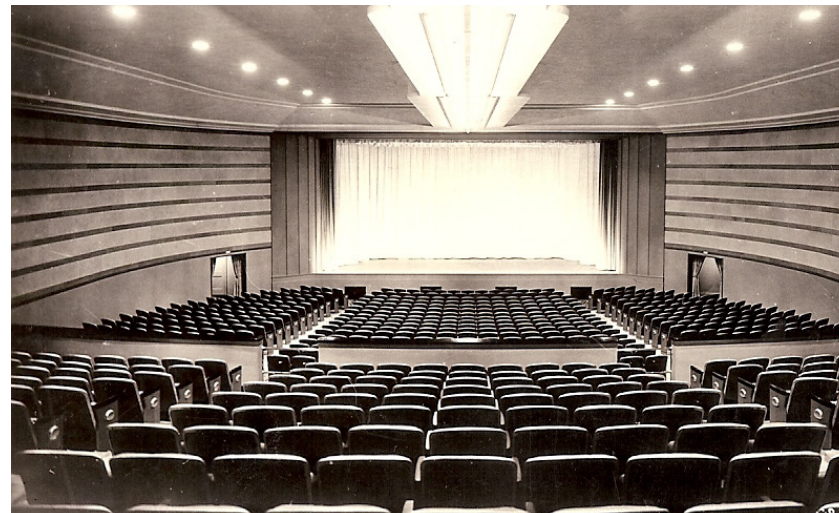
1.23 Interior of the Fort Sill, is nearly identical to the Presidio except for the lighting design. (c. 1940, Source Unknown)

of the show are sparse, a series of photographs show not just an enthused crowd but provide a window into the use and architecture of the Presidio Theatre not long after it was built. These photos can be found elsewhere in this section and Appendix B.

Another celebrated guest at the Presidio Theatre was Santa Claus, who paid a special visit to the children living at the Presidio in 1953. On December 19, Santa Claus opted to forgo his usual flying reindeer and arrived at the Presidio by helicopter, landing in the baseball field across from the theatre.²⁶ The day's activities included musical accompaniment at Santa's arrival and a movie for the children. Each attendant received a wrapped gift and a full stocking from the jolly fellow.

The theatre's role in the Presidio fulfilled not only entertainment needs but also provided an assembly space for other events including annual celebrations, lectures, and meetings. In 1947, the army celebrated the

26 "Visits to Presidio, Ft. Barry, Set by Santa 19 December." *The Star-Presidian* 11 December 1953: 5.



1.24 The interior of the Fort Sill Theatre, c. 1940. The interiors Presidio and Fort Sill Theatres are nearly identical, exhibiting the same horizontal banding wall detail, seat and auditorium organization, and proscenium. (c. 1940, Source Unknown)

centennial of the American presence at the Presidio with an exhibit of military equipment, a concert, public tours of important buildings and screenings of, "Day of Victory" in the Presidio Theatre, courtesy of the U.S. Army.²⁷ Similarly, the Annual Armed Forces Day provided the public and families an opportunity to explore the Presidio. These celebratory days often included equipment exhibitions, open houses along with free informational or military-themed films in the Presidio Theatre. One such Armed Forces Day in 1955 held an Open House at the Theatre in addition to free films.²⁸ (At public events such as these, the Presidio Theatre often played free movies, usually provided by the army).

Other assembly activities at the Theatre included a lecture on finance management for army Officers in 1955, a naturalization ceremony for immigrants in 1992 and a union meeting of the American Federation of

27 "Centennial Celebration at Presidio." *San Francisco Chronicle* 11 March 1947.

28 "power for peace!" *The Star-Presidian* 21 May 1955: 16. At public events such as these, the Presidio Theatre often played free movies, usually provided by the Army.

Government Employees, local 1457 in the same year.²⁹

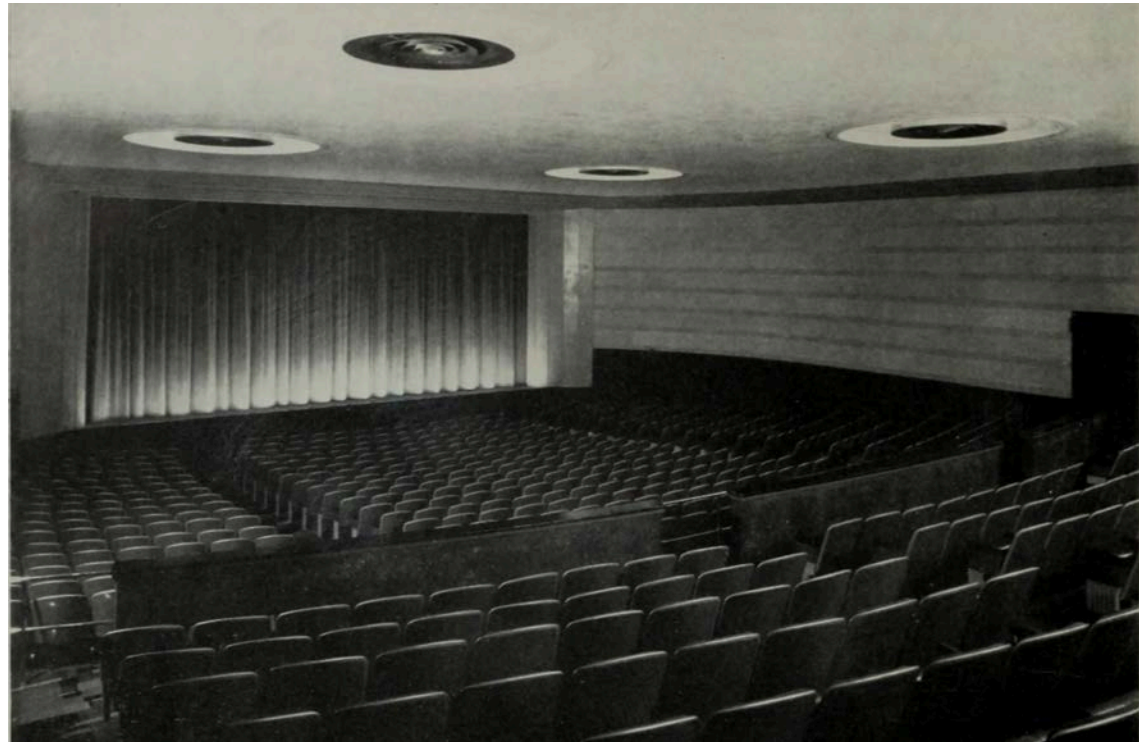
The Presidio Theatre functioned as a movie theatre and assembly space during World War II and up through the Cold War with very few changes to the building. When the army left the Presidio in 1994, the building was one of the few non-residential structures that maintained its overall use and floor plan through the duration of its life. Minor changes to the building included projection and sound equipment improvements to accommodate the latest trends in movie viewing. A 1953 notice in *the Star Presidian* informs movie-goers that although originally advertised to show a movie, “I, the Jury” in 3-D, the Presidio Theatre did not have the capability to do so.³⁰ Fortunately, by August 1954, movie-goers enjoyed an improved experience with updates to the projection and sound system included a new 20 by 40 foot screen, new speakers and amplifiers so as to “transform the theatre into a modern day movie house equipped to show the very latest in cinematic advances.”³¹

Remarkably, in its 75 years, the Presidio building underwent only one substantial renovation, in 1962, which resulted in the loss of much of the original interior finishes and furnishings. The 1962 scope of work included removal of the wood baseboards and chair rails in the lobby, replacement of original wood exterior doors with aluminum and glass commercial doors, replacement of lobby flooring and installation of faux marble hardboard wainscoting

29 “How to Spend It!” *The Star-Presidian* 21 May 1955: 8. Perdue, Allen L., President AFGE. “Letter to LTG Glynn C. Mallory Jr.” San Francisco, 28 February 1992.

30 “It’s Not 3-D!” *The Star-Presidian* 2 October 1953: 3.

31 “The New Look!” *The Star-Presidian* 6 August 1954: 8.



1.25 The Presidio Theatre interior as it looked in the 1940's. Note the original seats, circulation paths, upper and lower seating arrangements, horizontal acoustical treatment, plaster proscenium and light fixtures. (c. 1940, Architect and Engineer)

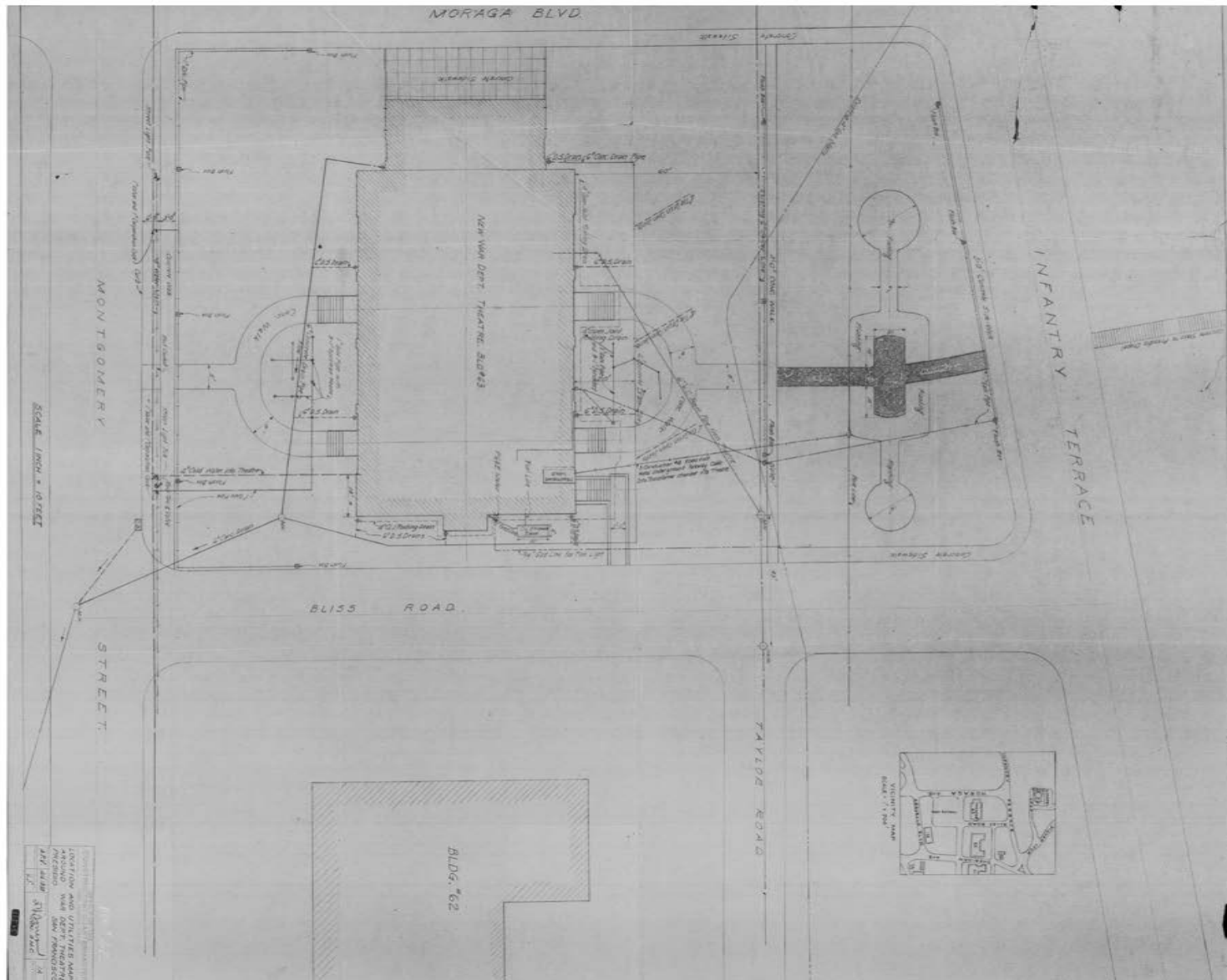
throughout the building and in the loggia. The starkest change made to the building was the removal and replacement of the original ticket booth with a new metal-plated ticket booth in a style reminiscent of the Art Deco movement. Though not documented, the auditorium seats, fashioned with Art Deco details in the same vein as the ticket booth, were likely replaced in 1962 as well. Though the remodel resulted in the loss of finishes and furnishes, the theatre retained original organization, functional spaces (namely the auditorium) and character defining features. Subsequent changes to the building largely involved maintenance or upkeep of finishes



1.26 Presidio Theatre. (1999, Brenda Tharp, PTL)

and systems such as interior painting, carpet replacement or updating the heating system.

B. ORIGINAL CONSTRUCTION PLANS

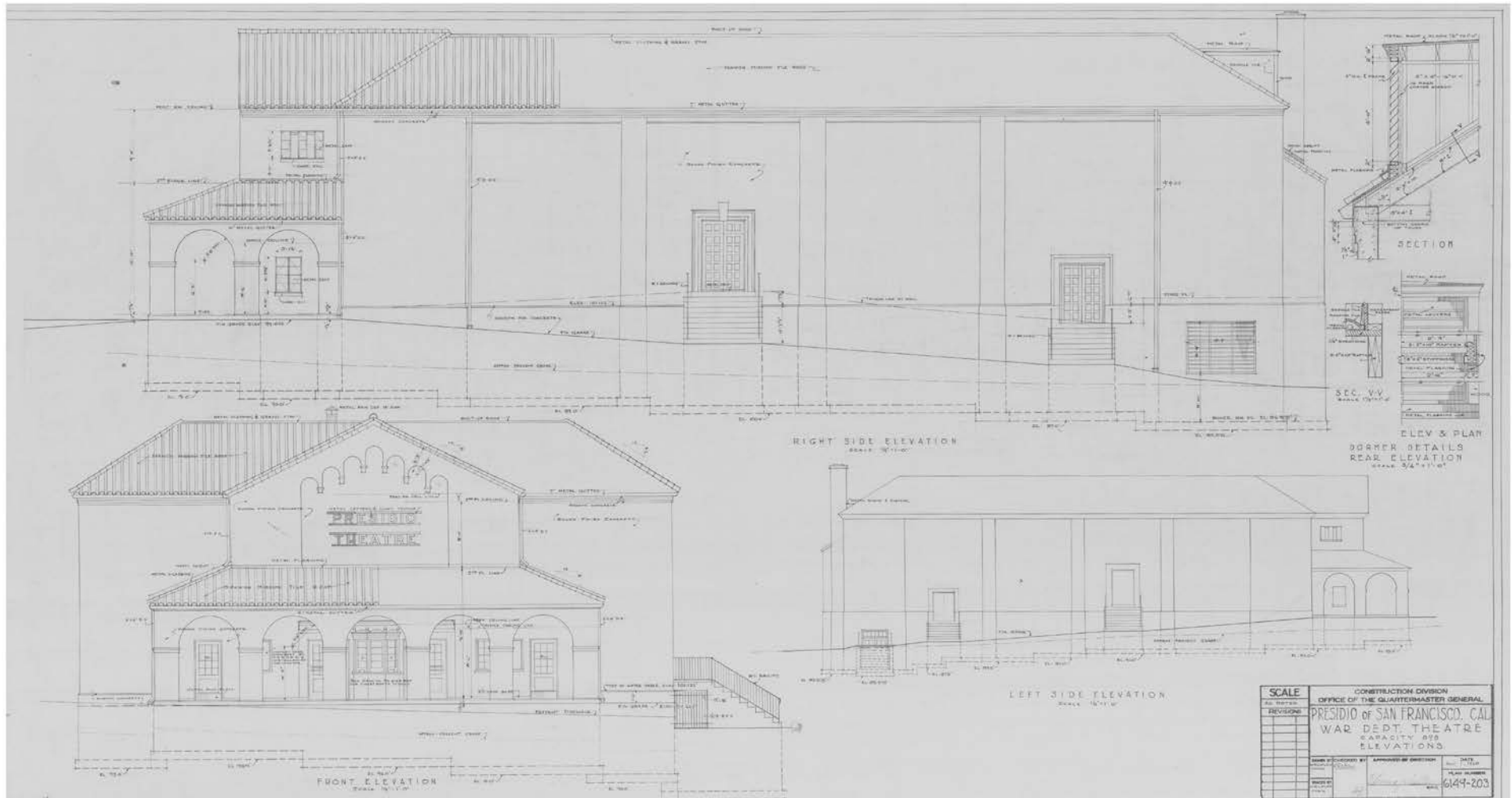


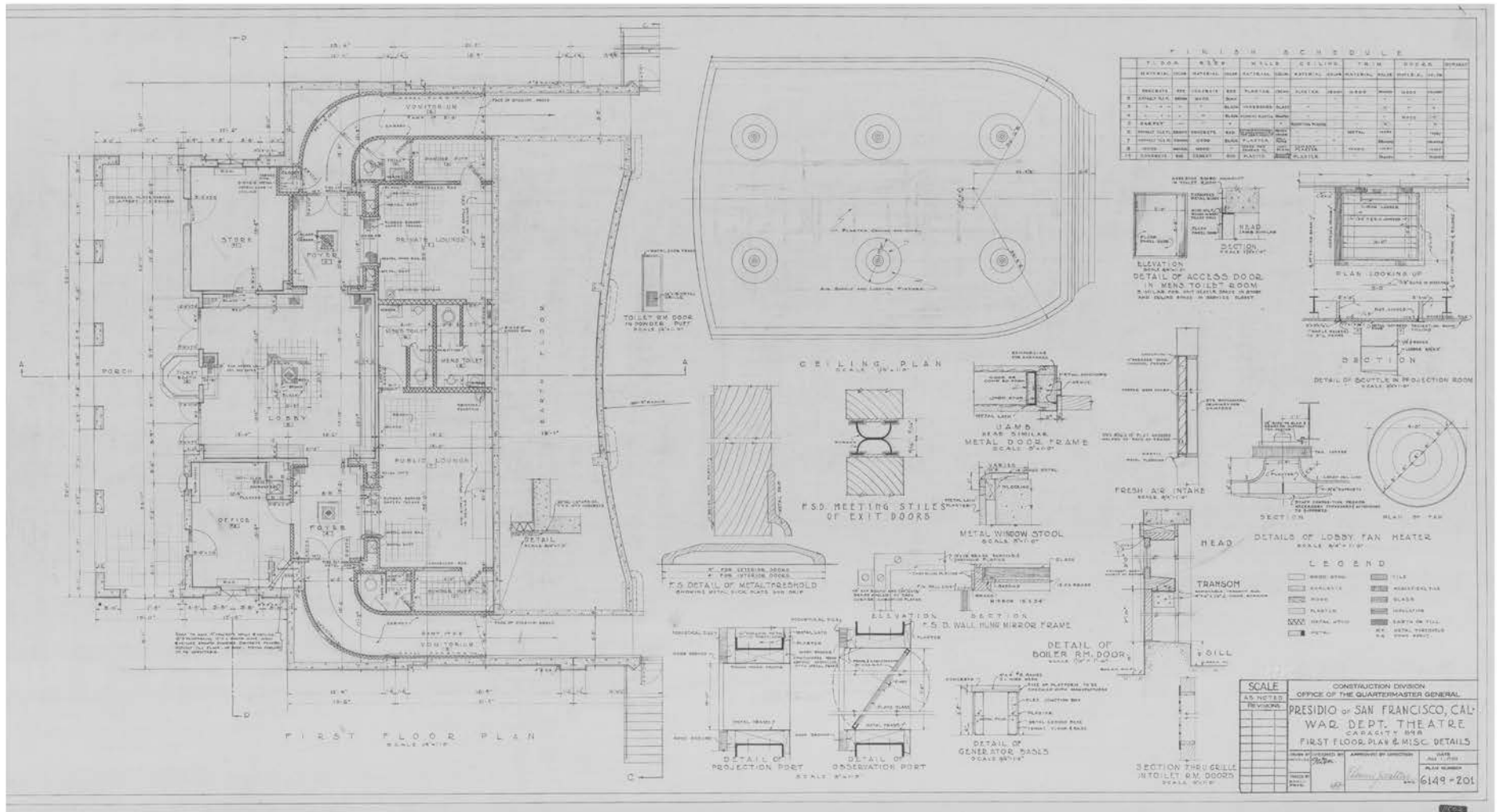
Golden Gate NRA, Park Archives, Drawer 16, Folder 2



1.27 Building 99 Site and Utilities Plan. (1938, GGNRA-PARC)

Historic Photos





Golden Gate NRA, Park Archives, Drawer 16, Folder 2

1.29 Building 99 First Floor Plan and Miscellaneous Detail. (1938, GGNRA-PARC)

C. HISTORIC CONSTRUCTION PHOTOS



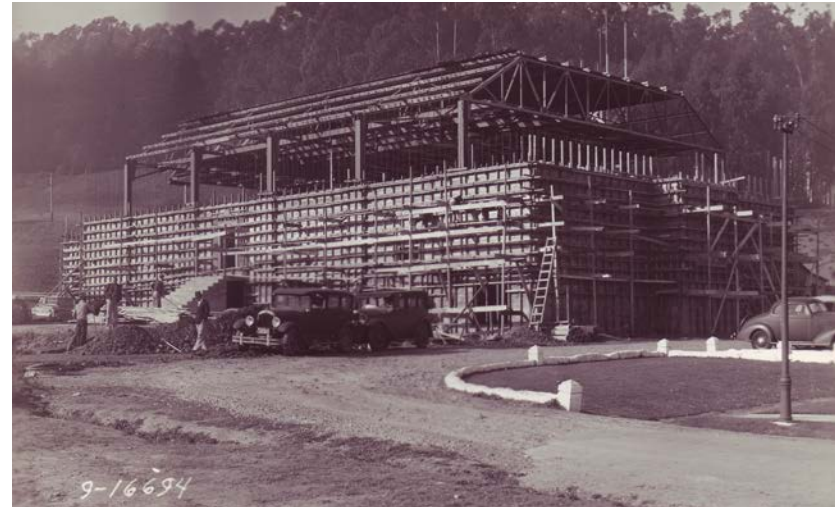
1.32 Presidio Theatre foundation under construction c. 1938. The image looks northwest with building 100 located behind the construction site on the right and building 116 visible in the background, center. (c. 1938, NARA)



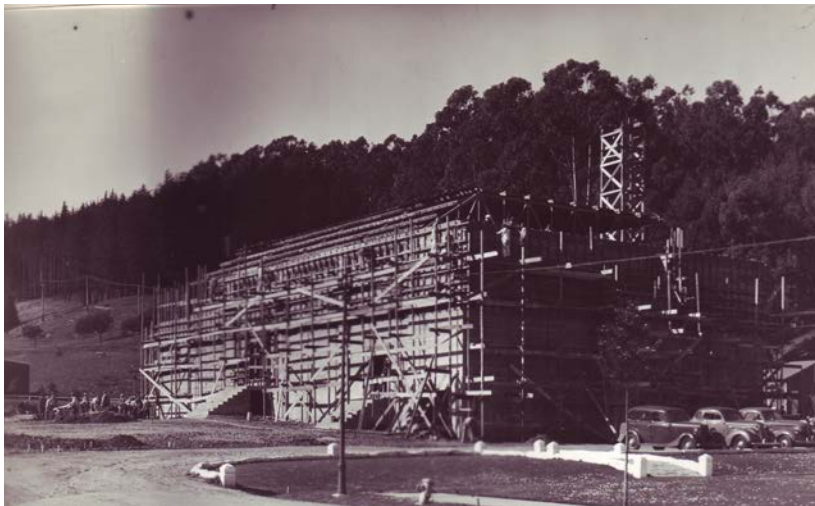
1.33 Presidio Theatre construction photograph of the south and west elevations. (c. 1938, NARA)



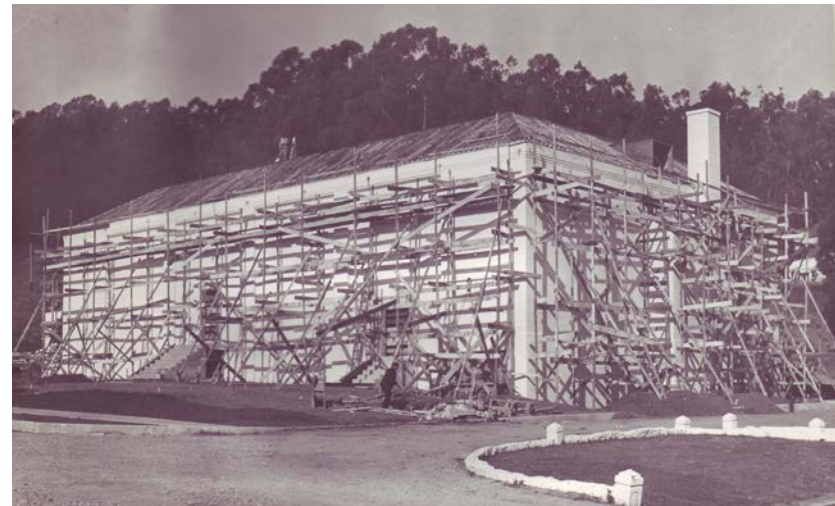
1.34 Presidio Theatre construction photograph documenting the erection of the auditorium steel truss frame, looking northeast. (c. 1938, NARA)



1.35 Presidio Theatre construction photograph documenting the construction of the reinforced concrete walls and the steel truss system, looking west, (c. 1938, NARA)



1.36 Presidio Theatre construction photograph looking southeast and Montgomery Street is featured in the foreground. Progress includes framing of the chimney and near completion of form work for the reinforced concrete walls. (c. 1939, NARA)



1.37 Presidio Theatre construction photograph looking southeast. Image shows scaffolding around finished (or near finished) concrete walls, chimney, and roofing underlay. (1938, NARA)



1.38 Presidio Theatre construction photograph of the north and east elevations near completion. Image shows laborers at work, the two auditorium exits with open doors, and a nearly completed roof. (c. 1939, NARA)



1.39 Presidio Theatre construction photograph of a completed east elevation and associated landscape. (1939, NARA)



1.40 Presidio Theatre construction photograph of the completed east and south (main) elevations. (1939, NARA)



1.41 Presidio Theatre construction photograph of a completed north (rear) and east elevations. (1939, NARA)



1.42 Presidio Theatre construction photograph of the completed east and south (main) elevations. Photograph clearly shows the upper story windows and mullions, the upper cornice concrete detail, and the metal lettering sign at the front of the building. (1939, NARA)

II. BUILDING CHRONOLOGY, SIGNIFICANCE AND DESCRIPTION

A. STATEMENT OF SIGNIFICANCE

Significance

Building 99 was constructed in 1939 as the Presidio Theatre and is a contributing structure to the Presidio of San Francisco National Historic Landmark District (NHL). The 1993 Presidio NHL forms define the period of significance as 1776-1945; a 2008 Update identified the Cold War Era as significant to the history of the NHL, to 1958. Therefore, because the Theatre is significant as a contributing resource to the NHL, it is appropriate to define the period of significance of the Presidio Theatre as 1939-1958.

The Presidio Theatre was constructed as a single-screen theatre with an auditorium that could sit nearly 900 occupants, a consistent use from the opening of the building in 1939 until the army left the Presidio in 1994. Over this period, the regular use of the building as a theatre and assembly space resulted in few modifications and only one substantial remodel in 1962. The work in the early 1960's resulted in the removal of original casework, altered finishes, and a replacement ticket booth but left the original floor plan largely intact. Subsequent work at building 99 focused largely on the maintenance of existing features.

Careful research of archival documents and a study of existing conditions have informed our understanding of original building elements, alterations and changed conditions. The following diagrams identify significant, contributing and non-contributing spaces using the following classifications:

Significant (Red): A space or feature identified as significant is likely original to the building and is central to the historic character of the property (i.e. character defining). It remains intact or with only minor alterations, and is in good condition. These components are highly sensitive to change.

Contributing (Yellow): A space or feature that is contributing is original to the building and is not extraordinarily important in isolation, but contains sufficient historic character to play a role in the overall significance of the property. Alternatively, the space or feature is not original, but is

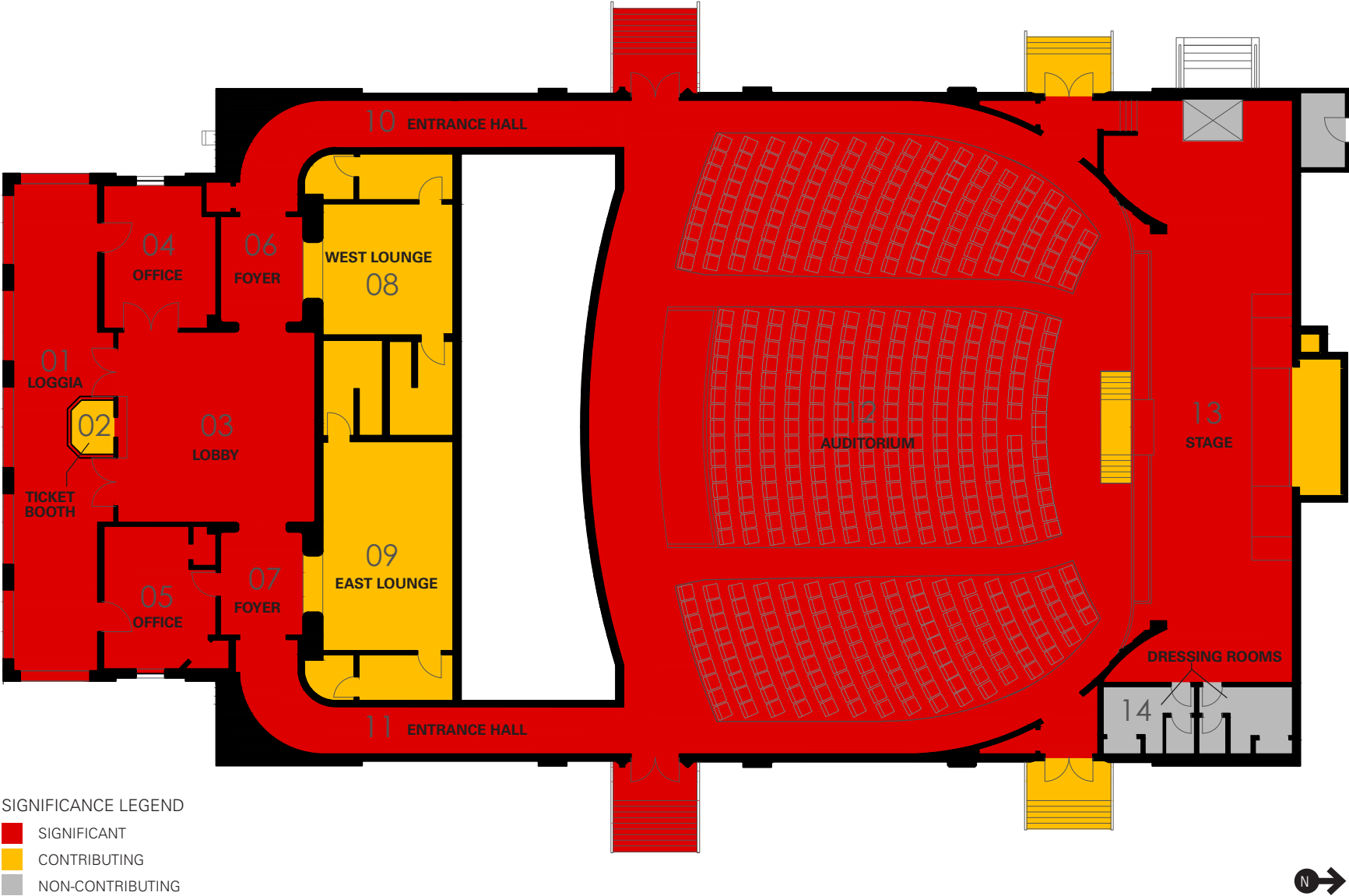
architecturally compatible with the original or otherwise architecturally distinctive. These components are less sensitive to change.

Non-Contributing (Gray): A space or feature is non-contributing if it is original to the building, but has had major additions or incompatible alterations, or it is in poor condition, so that little or no historic character remains. Alternatively, the space or feature is not original and is incompatible in style, material, scale, character or use with the original building. These components may be altered or removed as part of a rehabilitation project.

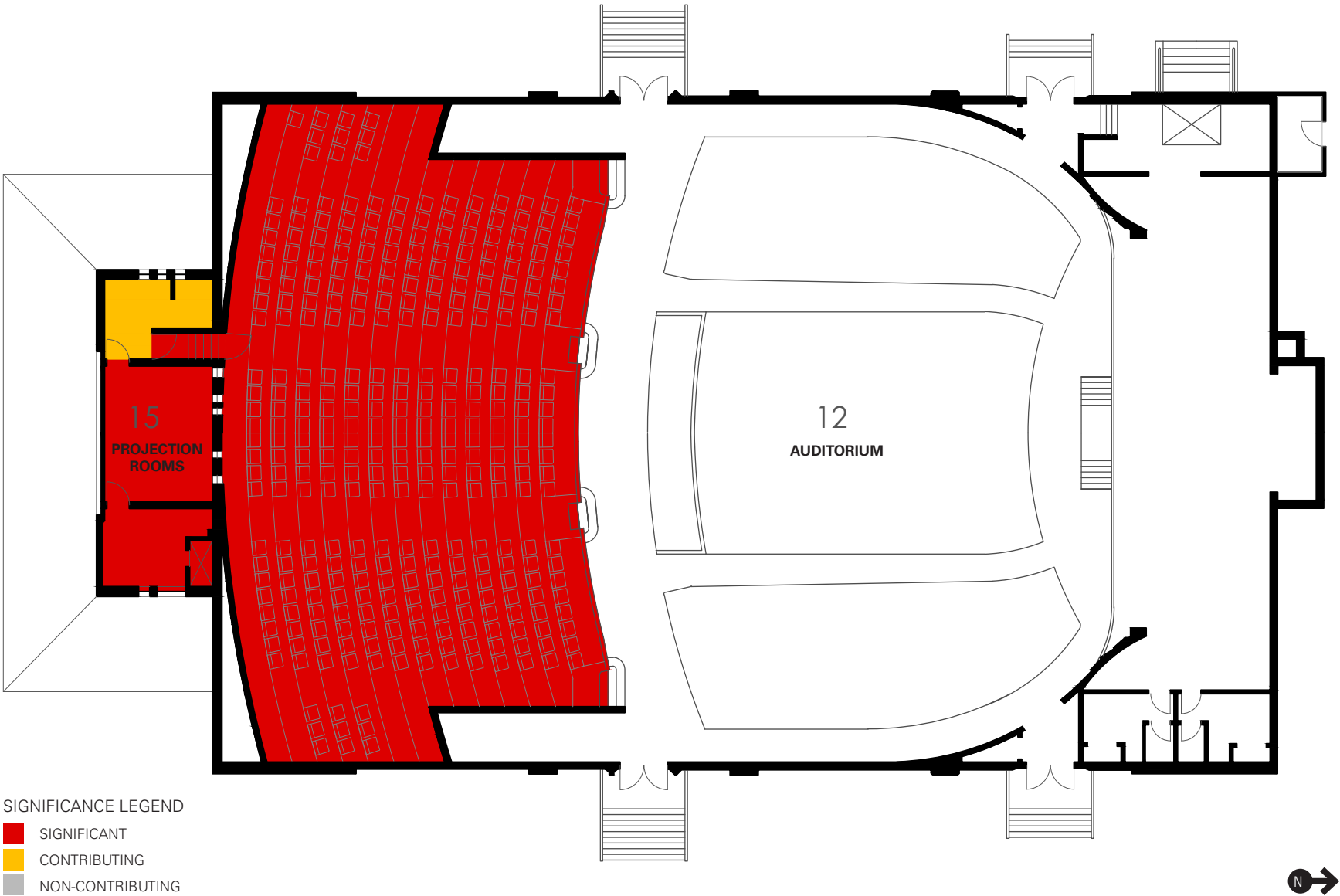
Greater exploration of exterior and interior features of building 99 can be found in section D of this chapter.

Room numbers have been assigned for convenience.

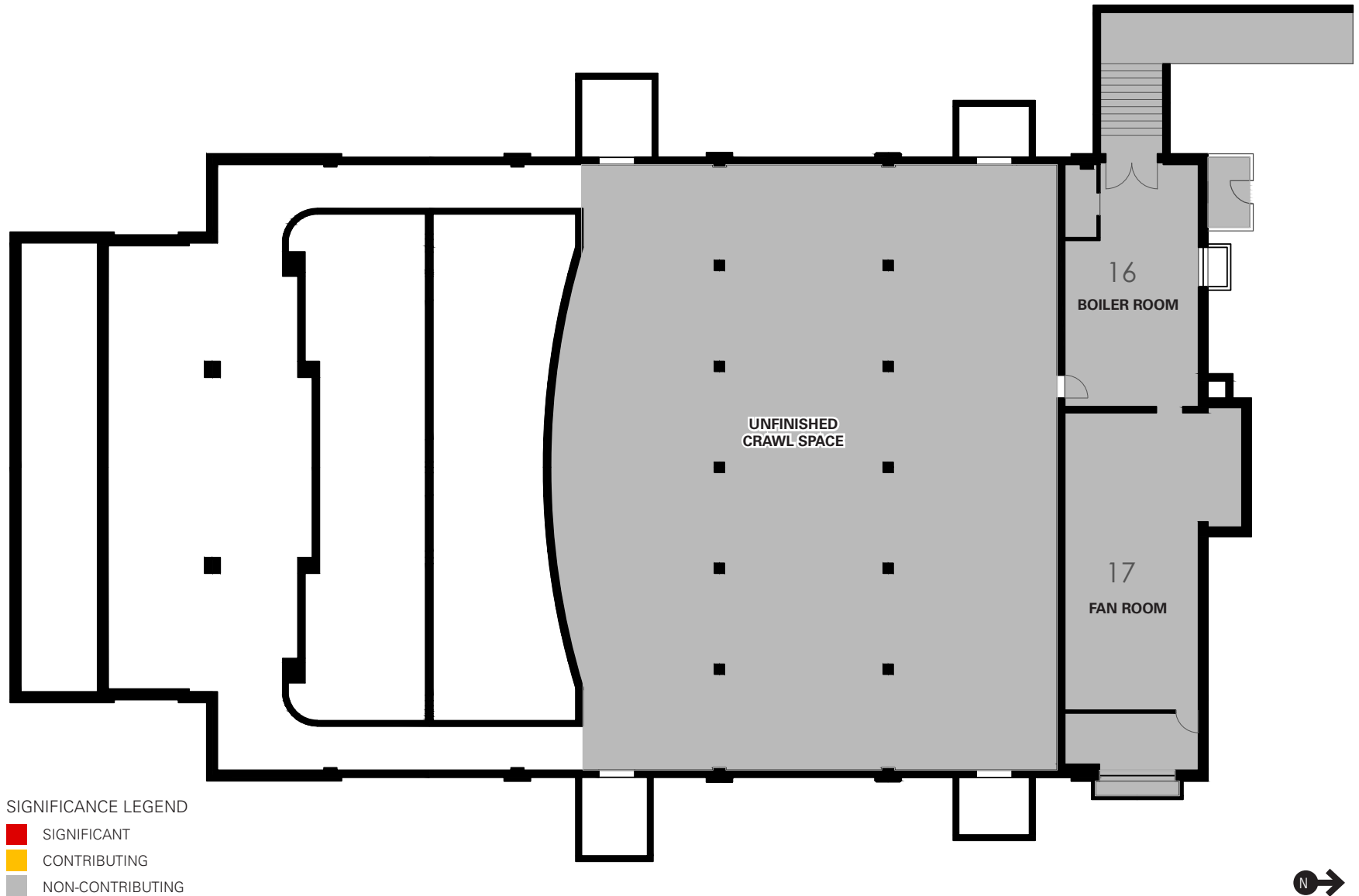
MAIN FLOOR



SECOND FLOOR & UPPER AUDITORIUM SEATING



BASEMENT



B. STATEMENT OF INTEGRITY

Summary

Building 99, the Presidio Theatre, retains an overall high level of integrity. The building served as an auditorium and single-screen movie theater from the day it opened in 1939 until the last performance was held in 2004 for the annual California Preservation Foundation conference. Subject to a single, moderately scaled, renovation campaign in 1962, most changes made to the building have been largely cosmetic, affecting finishes (carpet, flooring), furniture (seating), secondary spaces (such as the restrooms), and additive in nature (applied acoustic paneling). The exterior of the building is almost completely intact, with only minor changes occurring since the original construction. The landscape is overgrown and under-maintained, but retains many of its original features, such as lawn areas, foundation plantings, a row of evergreens in planters at the main elevation, and network of circulation paths to the west.

Association

Though no longer a venue managed by the United States Army Motion Pictures Services (USAMPS), building 99 retains its association with the Presidio in general, and the Main Post in particular, as a possible performing arts venue for the Presidio and community at large.

Setting

The Presidio Theatre's setting has been altered somewhat by the construction of adjacent building 93 (the bowling alley, built 1989), but otherwise little has changed since the end of the period of significance. It remains a key component to a cluster of buildings at the southwest corner of the Main Post that were designed to support community activities in the Presidio, including the Post Chapel (1932), library (1958), PX (1955), Officers' Club (c.1776, remodeled in 1934 with additions), Chapel of Our Lady (1863) and Golden Gate Club (1949). Rehabilitation of the Montgomery Street landscape performed by the Trust in 2012 has

reinforced the building's historic association with the barracks buildings to the north, and the ornamental (if somewhat degraded) character of its landscape, walks and Moraga Avenue frontage.

Feeling

Despite nearly two decades of disuse, the Theatre still conveys a strong feeling of a simple, contextually-designed single screen movie theater and community gathering space. This is conveyed on the exterior by intact, original signage, and recognizable volumes, and on the interior by the modest, streamlined details, lobby, stage and auditorium features.

Location

The Theatre's location at 99 Moraga Avenue has not changed since its original construction in 1939.

Materials

On the exterior, the building's materials are completely intact, with only minor alterations (notably the ticket booth) since its original construction. On the interior, many of the original finishes were replaced or covered during the 1962 renovation, thereby somewhat compromising the building's integrity of materials. Many of these changes are reversible, however, and original materials specifications are readily available via a detailed set of as-built drawings.

Workmanship

The integrity of workmanship remains similarly high on the building's exterior, with original construction details such as board form concrete walls, signage, roof and architectural metalwork still intact. On the interior, workmanship has been somewhat compromised by the 1962 renovation,

including covering or removal of original plaster detailing in the auditorium, and removal/replacement of original doors and the ticket booth in the loggia. As a rule, the 1962 work is generally of a lower quality workmanship than the original materials, with the possible exception of the re-clad ticket booth.

Design

Building 99 retains a high level of design integrity, despite the 1962 cosmetic changes that altered many original finishes and most of the furniture in the building. The building envelope is largely unchanged from the 1939 construction drawings, and the floor plan remains almost completely intact from the original design. The 1962 renovation did diminish the building's original Spanish Colonial Revival design, many of these elements could be removed as part of a rehabilitation project, revealing the original design beneath.



2.1 Bob Hope and Miss Vera Vague performing at a USO show at the Presidio Theatre in 1942. (1942, U.S. Army Military History Institute, PTL)

C. CHRONOLOGY OF DEVELOPMENT AND USE

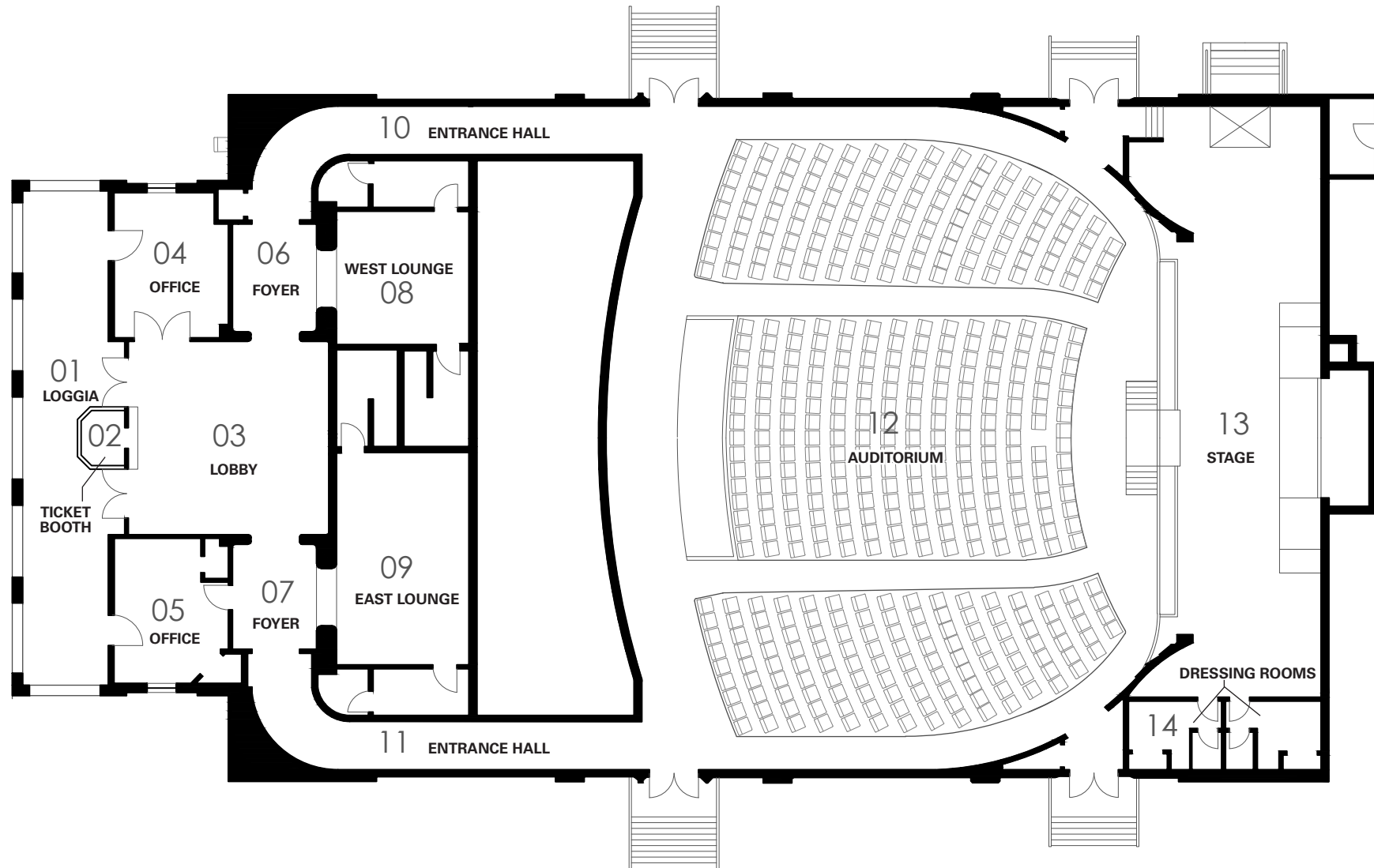
(Adapted from the “NPS/Laura Soulliere Presidio Physical History Report” (1995) in italics)

1929	The Great Depression (1929-c.1941)	1942	<i>13 cabinets built.</i> The location is unspecified.
1938	Groundbreaking ceremony for construction of the Presidio Theatre on July 9.	1942	<i>A number of electrical supplies were removed from the building and returned to the warehouse, and additional plumbing fixtures also were removed and sent to the warehouse.</i>
1939	<i>Building constructed under the “Purchase and Hire” method. The army bought structural steel and other construction materials in 1937-38 with WPA funds, and acquired additional materials in 1939. The army also benefitted from involvement of the U.S. Army Motion Picture Service who provided some funding and film equipment.</i>	1946	Cold War (1946-1991)
1939	Presidio Theatre opens July 30, 1939, seating capacity for 891 persons.	1948	Hollow clay tile lean-to with clay-tile shed roof for transformers added to rear wall (northwest corner) of the theatre building. (Extant).
1940	According to a summary of miscellaneous WPA projects throughout the Presidio: “Six display boards made [for the Theatre]. Glass installed in display boards. Partition wall made water proof.” The locations are unspecified.	1950	Korean War (1950-1953)
1941	World War II (1941-1945)	1953	Santa visits the Presidio Theatre via helicopter.
1942	Bob Hope performed at the Presidio Theatre.	1954	Cinemascope and stereophonic sound system installed. Improvements included a new 20’x40’ screen, 17 speakers and nine amplifiers.
1942	<i>Low-water cut out installed on furnace.</i>	1961	Vietnam War (1961-1975)
1942	<i>Three new platforms made for stage.</i>	1961	<i>Acoustical tiles added to interior wall, main theater and to ceiling in entrance ramps areas.</i>
1942	<i>Additional hole cut in wall for projection booth for new port hole. “Reinforce port hole with sheet metal.” The location is unspecified.</i>	1962	Theatre renovation. Project scope included new paint (interior), removal of baseboards, molding and picture rails and replaced with new interior and exterior wainscot and rubber baseboards, new interior and exterior flooring, removal and replacement of ticket booth, cosmetic changes to bathrooms, installation of new diffusers on loggia and lobby flush mounted ceiling lights, and installation of poster case over office window. No recorded alterations made to the auditorium or stage.
1942	<i>Plumbing fixtures removed at unspecified locations in the building.</i>	1969	Theatre interior painted.

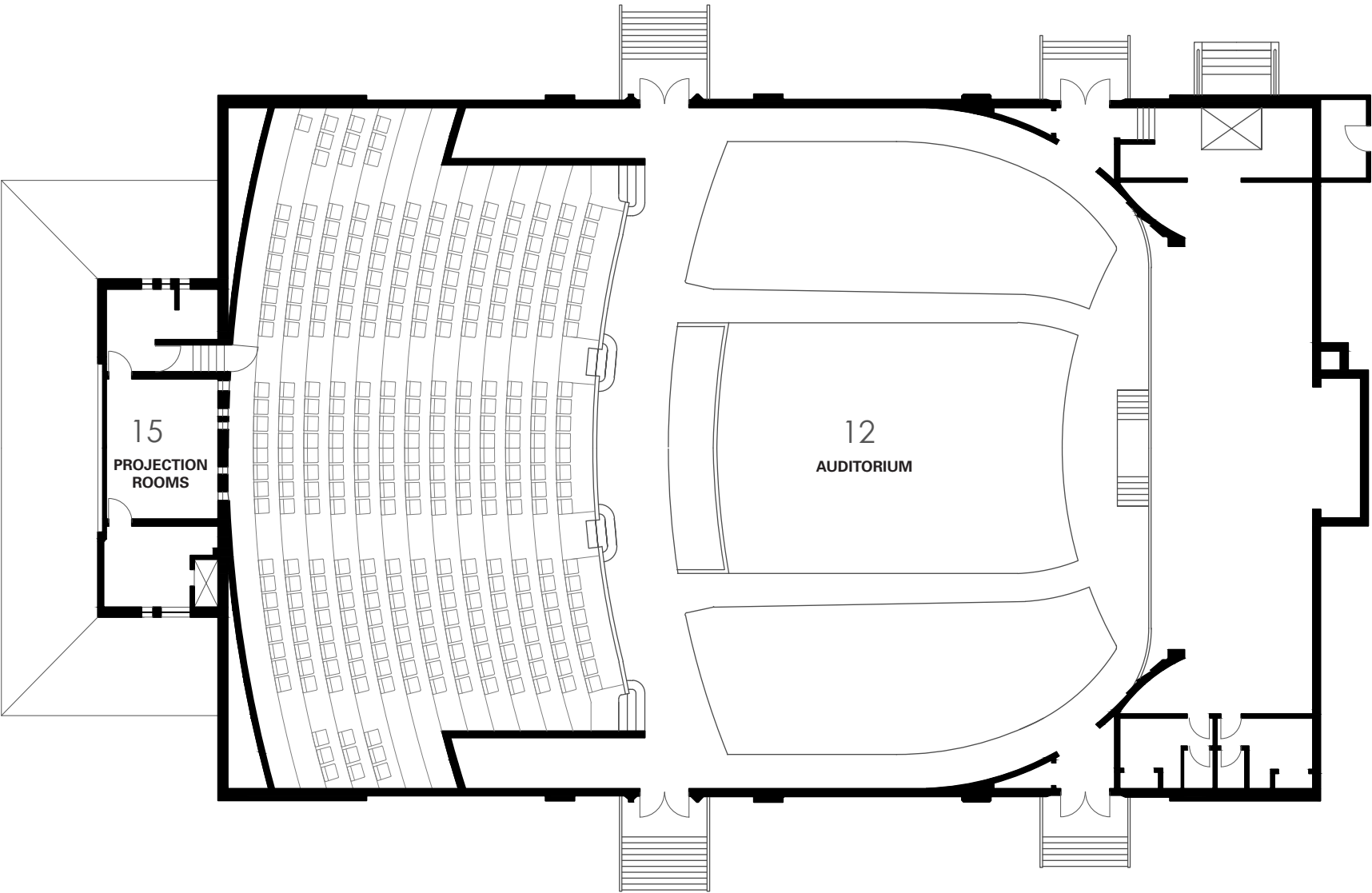
1970	Construction of a soundproof room in upper portion of Auditorium proposed but not built.	1990	Continued flooding in the theatre basement, cause undetermined.
1972	<i>Mural of the Golden Gate Bridge by Robert Carey painted on the lobby walls. (Later removed).</i>	1991	Replaced broken water lateral connected to main water line in Montgomery Street. Minor basement and mechanical repairs to address damage caused by flooding.
1975	(1975-1976) Theatre interior painted. Special oversight and materials provided for treatment of the acoustic tiles in the auditorium.	1992	American Federation of Government Employees request use of the Presidio Theatre to conduct contract negotiations associated with the impending closure of the Presidio.
1975	(1975-1976) North end of auditorium ceiling repaired to address water damage caused by a roof leak.		Presidio Theatre is venue for a U.S. Naturalization Ceremony.
1977	Replacement of boiler heating coils, mechanical controls.	1993	Presidio-wide evaluation of all buildings, including the Presidio Theatre, for possible structural deficiencies by ICAP (Inventories and Conditions Assessment Program) and a checklist developed by the NEHRP (National Earthquakes Hazards Reduction Program). No substantial testing or alterations performed on the theatre in this exercise.
1979	Eight theatre seat cushions replaced and covers re-upholstered; seats located towards the front of the theatre.	1994	The Theatre's boiler gas burner repaired.
1984	Ticket booth glass replaced.	1994	Department of Defense (U.S. Army) transfers the Presidio to Department of the Interior (National Park Service).
1987	Interior walls painted, doorways and other wood elements re-varnished, window frames and other metal finishes cleaned and polished.		
1988	Replaced the lamps in auditorium light fixtures. Removed and replaced light dimmer systems in the Rewind and Projection rooms.		
1989	Persistent flooding in the basement is believed to be caused by a water main broken during the construction of the Child Care Center (building 387, 1988.) Flooding frequently shut down the theatre's furnace thereby causing discomfort for patrons.		
1990	Persian Gulf War (1990-1991)		

D. CURRENT FLOOR PLANS

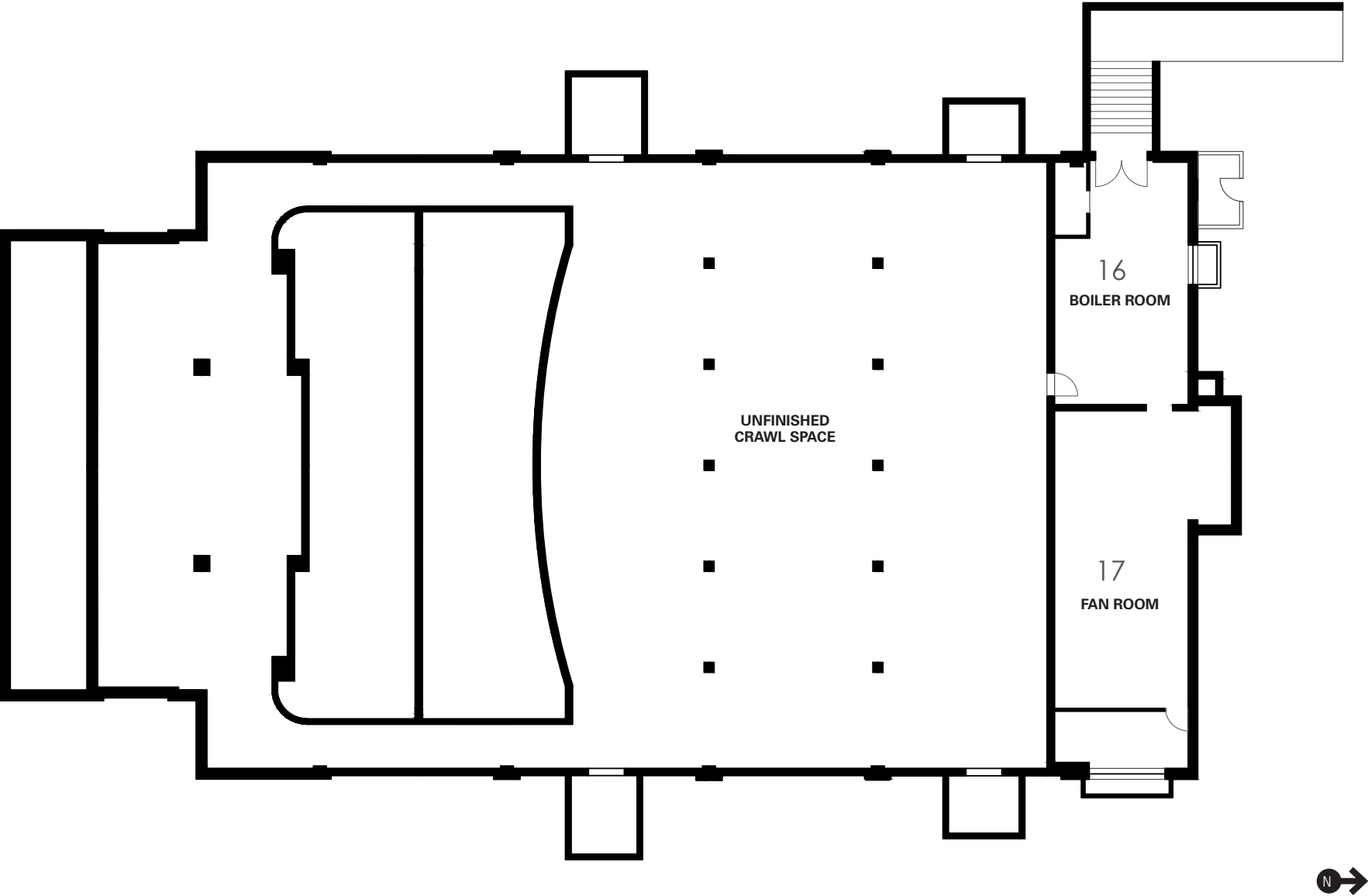
MAIN FLOOR



SECOND FLOOR & UPPER AUDITORIUM SEATING



BASEMENT



E. BUILDING DESCRIPTION & CHRONOLOGY

The following section examines the Presidio Theatre architecture first at the exterior and then through a room by room analysis. Following a general description of the building, each elevation will be described with character defining features identified. An elevation-specific overview of alterations will round out each section.

The features of each space and elevation will be identified using the following classifications:

Significant: A space or feature identified as significant are likely original to the building and is central to the historic character of the property (i.e. character defining). It remains intact or with only minor alterations, and is in good condition. These components are highly sensitive to change.

Contributing: A space or feature that is contributing is original to the building and is not extraordinarily important in isolation, but contains sufficient historic character to play a role in the overall significance of the property. Alternatively, the space or feature is not original, but is architecturally compatible with the original or otherwise architecturally distinctive. These components are less sensitive to change.

Non-Contributing: A space or feature is non-contributing if it is original to the building, but has had major additions or incompatible alterations, or it is in poor condition, so that little or no historic character remains. Alternatively, the space or feature is not original and is incompatible in style, material, scale, character or use with the original building. These components may be altered or removed as part of a rehabilitation project.

BUILDING EXTERIOR

Description

Building 99 is a two story reinforced concrete theatre constructed in the Spanish Colonial Revival style. The massing, materials and architectural features of the Spanish Colonial Revival style are reflective of the themes and characteristics exhibited in the first half of the 20th Century in the

Presidio.

A contributing resource to the Presidio of San Francisco National Historic Landmark District, the NHL Registration Forms updated in 1993 described the building as:

The two-story-plus-basement reinforced-concrete and stucco-finished building measures roughly 72' x 138' in its axial rectangular plan and has a large projecting two-story entrance pavilion. The major block of the building has a hip roof, while the entrance pavilion is marked by a gable roof. The roofs are clad in



Golden Gate NRA, Park Archives, PAM Negative Collection, GOGA 35256.0872

2.2 Bob Hope with soldiers in the Presidio Theatre loggia. (1942, Signal Corps, GGNRA-PARC)

red mission tile and include copper coping and gutters. An open single-story arcade wraps around the entrance pavilion. The major decorative element of the pavilion's gable end is an arcaded corbel table, following the rake of the gable. Nearly identical side elevations are articulated by large, slightly recessed panels, creating four simple pilaster like elements, which extend the full two stories. Center doors in the side elevations have prominent projecting surrounds and exaggerated keystones. A corbeled cornice and water table detail all elevations. Metal-sash casement windows, which are few in number, have concrete lug sills and are otherwise set directly into the walls. A glass and metal ticket booth exhibits "Art Deco" elements. The theater building is a simple but handsome example of the "Spanish Colonial Revival" in Post architecture, as it extended through the 1930s.

General Character-Defining Features

(Adapted from *Physical History Report* [PHR])

- Building form, shape, materials, configuration, fenestration
- Exposed concrete walls with a horizontal board formwork finish featuring board edges and wood grain
- Red clay tile roof
- Copper gutters and leaders
- Decorative concrete surrounds with keystones around exit doors on the east and west sides of the building
- Iron railings at outside edges of arcade and side entrance steps
- Water table with beveled edge
- Multi-panel wood doors on side entrances
- Four-light casement windows on first floor
- Three-light metal casement windows at second floor projection room
- Two-story gable-front entrance pavilion centered on the south wall of the building, with Romanesque detail directly under the gable
- Wrap around arcade at entrance pavilion
- Minimal eave overhang



2.3 Presidio Theatre, c.1955. Photographer: Larry Moon (1955, San Francisco History Center, San Francisco Public Library)

SOUTH ELEVATION

Description

This elevation features a symmetrical two story projecting pavilion in front of the double-height portion of the auditorium. A shallow concrete forecourt pulls the building back from Moraga Street while providing a walkway and informal gathering space in front of the building from Moraga Street. As the theatre's primary elevation, the south elevation presents the building's most prominent and decorative expressions of the Spanish Colonial Revival Style.

The theatre's main entrance is clearly identified by a projecting single-story pavilion capped with a three-sided tile hip roof. The pavilion features an arched loggia made up of concrete rectangular piers supporting a span of five open arches. The upper story volume is centered, and set back from the pavilion on three sides. The second story is capped with a gable tile roof with minimal eave. The concrete finish of the upper story features the name of the theatre in metal lettering framed under seven rounded decorative concrete details that evoke the shape of a typical mission fenestration opening.



2.4 Presidio Theatre, south elevation. (2014, PT)

Behind the primary facade sits the auditorium portion of the theater. Taller and wider than the projecting pavilion, the auditorium is visible to the east and west of the loggia. The defining characteristics of the auditorium include the height, massing, board form concrete finish, and a stepped horizontal cornice detail under a shallow hip roof.

Significant Elements

- Two-story gable-front entrance pavilion projecting from a double-height auditorium
- Formal entrance conveyed with forecourt, arched loggia, and landscaping
- Simple arched loggia
- Hip clay tile roof over loggia
- Romanesque detail under gable roof
- Simple board form concrete finish
- Shallow-pitched gabled roof with red clay tiles
- Minimal eave overhang at gable and hip roofs
- Metal letter signage "PRESIDIO THEATRE" and associated lighting
- Building set back from the street, allowing a concrete forecourt area
- Concrete forecourt

Contributing elements

- Pipe railing at east and west ends of the loggia
- Copper gutters and downspouts

Non-Contributing Elements

N/A

Alterations

There is no evidence of changes made to the exterior of the south elevation; the defining features remain intact.

EAST & WEST ELEVATIONS

Description

The east and west elevations are nearly identical, featuring simple, but well-executed architectural elements. The east and west elevations are set back from the streets (Infantry Terrace and Montgomery Street), separated from the curb line by lawns and simple circulation paths. The elevations are dominated by a windowless, double-height volume of the theatre's



2.5 Building 99 east elevation. Both auditorium exit doors are largely hidden by heavy vegetation. The loggia and pavilion can be seen on the left. (2014, PT)



2.6 Building 99 west elevation. Both auditorium exits are visible at this elevation. The pavillion is obscured by heavy vegetation on the right. (2014, PT)

auditorium. A boiler room access and utilitarian elements are located at the north end of the auditorium. South of the auditorium is the two story volume at the buildings entrance. Each elevation includes copper gutters and downspouts in varying conditions of repair.

The clearly legible auditorium volume features an understated Spanish Colonial Revival Style expressed through minimal ornamentation. The auditorium elevation is comprised of a board form concrete finish above a smooth concrete water table, an articulated concrete cornice and a tile hip roof. The expanse of the auditorium elevations feature nearly full height recessed concrete panel detail framed by simple pilasters.

Each side includes two exits from the auditorium, one at the center of the wall, the other at the north end of the building. All exits doors are located above grade and lead out to unpainted concrete stairs with painted black iron railing. Each exit features original multi-panel wood doors. The center doorways feature decorative, smooth concrete surrounds and keystones, the north are framed in a simple concrete surround with detailing similar to that of the cornice. A plywood wooden landing was later added at each exit to eliminate the height difference between the door threshold and stair landing.

At the first floor, the south elevation loggia wraps around the east and west elevations at depth of two bays. One bay is open with an iron railing, the other is a blind arch punctuated by a metal frame casement window. At both east and west sides, the second story is set back on the tile

hip roof of the first floor pavilion. At this elevation, the slope of the gable roof is clearly visible, beneath which is a concrete crown molding detail. The second story features two casement windows on the east elevation and three on the west. Although individual framed openings, the three windows are set into a single concrete frame with a single concrete sill. At the west window, the three windows are separated by two concrete mullions with a detail cap to match the building cornice. At the east window, two of the windows were combined, leaving only one original window and mullion.

Boiler room access and other “back of house” necessities result in variations on each elevation. On the east, at the north end of the building, is a large square louver vent set into the water table, partially visible above grade and partially contained behind a concrete light well. South of the center exit stair are steps that lead to partially below grade, non-original personnel door for access to an unfinished crawl space beneath the auditorium seating; the door is currently boarded up. On the west side, at the north end, concrete stairs with an iron railing descend below grade to reach the boiler room.

Significant elements

- Decorative concrete surrounds at auditorium exit doors
- Exposed concrete board form finish
- Black painted iron railings at exit stairs
- Auditorium exits and concrete stairs
- Tile hip roof
- Multi-panel wood doors at auditorium exits
- Full height, recessed concrete panel detail framed with simple pilasters at auditorium elevations
- Smooth concrete water table with bevel edge
- Fenestration
- Scale, form and massing
- Single open arcade in loggia adjacent to a blind arcade with window.

Contributing Elements

- East elevation ventilation grille at basement level
- Basement door
- Copper gutters and downspouts

Non Contributing elements

- Top wooden step at exit stairs
- Crawl space entrance
- Light fixtures above exit doors



2.7 The west elevation of the building 99 pavilion and loggia. The metal railing in the open bay of the loggia is original. (2014, PT)



2.8 East elevation of the pavilion. Note the upper story windows where one mullion was removed and two windows were combined. (2014, PT)

Alterations

There were few alterations made to the east and west elevations since its construction. The most significant changes made include the alteration of the window on the east side of the building along with the installation of crawl space access. The defining features of east and west elevations remain intact.

Alterations – Dates Unknown

- Crawl space access on east elevation added
- Removal of mullion and change in fenestration at the second story of the east elevation of the pavilion



2.9 North Elevation, showing baffle room (center) and the 1948 lean-to (right). (2014, PT)

NORTH ELEVATION

Description

The back of the theatre is pulled back from Bliss Road across from Building 100. The blank expanse of the rough concrete wall is broken up by a water table along with three volumes that house mechanical or theatre systems. Centered on the elevation is a single story volume that houses the theatre's baffle room; it is capped with a tile shed roof. Adjacent to, and partially behind the baffle room volume is a chimney and stack that extends above the roof line. The north elevation is capped with a tile hip roof that includes a dormer securing a metal vent, rather than window. At the west end of the northern elevation is a non-original transformer room housed in a stucco clad hollow-clay tile lean-to with a tile roof. At grade is a 4 x 2 metal frame hopper window below an eight light fixed window; the window provides light and ventilation to the boiler room.

Significant elements

- Clay tile hip roofs
- Concrete water table
- Simple cornice detail
- Scale, form and massing

Contributing elements

- Chimney and stack
- Concrete sound baffle room volume
- Copper gutters and downspouts
- Metal frame hopper window with fixed window above

Non Contributing elements

- Hollow clay tile lean-to constructed for transformer

Alterations

1948: Construction of hollow-clay tile lean-to with red tile roof for building transformers

THEATRE INTERIOR DESCRIPTIONS

Despite having been constructed 75 years ago, the theatre floor plan is largely unaltered. There have been occasional cosmetic updates - most substantially in 1962 - but few substantial physical alterations. The most visible and important change made to the building was the complete removal and replacement of the ticket booth during the 1962 renovation project. Other alterations in this scope of work included the widening of an office doorway, modifications to the stage wings, and the removal of some original finishes, particularly wood moldings such as baseboards, chair rails and crown moldings. Despite these changes, a description prepared by the project Constructing Quartermaster, Major F. D. Jones, at the completion of the building in 1939, still rings true today:

*The building contained one boiler room, one fan room, one public lounge [east lounge with a men's lavatory, women's powder room, and waiting area], one private lounge [west lounge, same layout as the public lounge], five lavatories [the fifth being in the projection room], two offices, two foyers, one lobby, one ticket booth, one auditorium, one projection room [upstairs center], one generator room [upstairs west], and one rewinding room [upstairs east].*¹

Like many War Department Theatre's of the late 1930's, the Presidio Theatre layout was simple and efficient. The building entrance opens in to a simple lobby space with administrative office and storage spaces on either side of the lobby. At the far corners of the lobby are two mirrored hallways that open to a small foyer, adjacent to a lounge, and ultimately wrap around the perimeter of the building and feed into the theatre's auditorium. The auditorium is a large space with a seats arranged on an inclined floor facing an elevated stage and movie screen. The theatre projection room is located at the back of the auditorium, above the last and highest point of the sloping floor. Auditorium exiting is located at the center and north end of the space on the side, east and west, walls. Separate from the rest of the building is

the boiler and fan room, located partially below grade at the north end of the building.

The following section provides a room-by-room narrative description of the interior spaces as they appear today (2014, PT) and a summary of previous alterations. The location of each space is indicated on a present-day floor plan of the building. This is followed by bulleted lists of significant, contributing and non-contributing elements for each room, and a chronological accounting of changes. In addition to the narrative and bulleted descriptions, the authors have prepared for each room a single page with three columns to facilitate comparison of original plan details, plans from later alterations (primarily 1962), and photographs of the rooms taken during the preparation of this document.



2.10 Presidio Theatre interior during a performance by Bob Hope in 1942. Note additional seating fill the aisles to accommodate a larger audience. (1942, GGNRA-PARC)

¹ Jones, F. D. "Completion Report on Construction of War Department Theatre at Presidio of San Francisco, California," July 30, 1939.

ROOM 01 - LOGGIA

Description

The Presidio Theatre loggia acts as both a principal architectural feature of the building's primary facade and a semi-enclosed gathering space. Its exterior facing walls project from the south elevation, providing a visual anchor at the building's face and a formal entrance.

The 590 square foot rectangular space spans five arches in length along the southern perimeter, and a single arch deep to the east and west. The single-height arches feature rectangular piers with an articulated impost. The southern arches are open to the building's forecourt while the east and west arches are partially blocked with a waist-high iron railing. At the loggia (and building) axis, the center arch visually frames an aluminum-clad ticket booth within the interior of the loggia. The interior and exterior walls continue the simple board-form concrete finish found on the exterior elevations. The loggia ceiling is made of smooth stucco on metal lath and feature a single row of eighteen flush mounted ceiling lights that run the full length of the space.

Four aluminum-frame glass doorways punctuate the north wall. A single door opens into an office space east of the theatre lobby, a pair of double doors flank an aluminum ticket booth for direct lobby access, and a single door provides access to the west office. The pair of lobby doors and ticket booth are set back into the north wall and are framed by a shallow, rectangular concrete arch with a curve detail in the corners. The north wall features five poster display cases, some of which may be original. An aluminum frame phone booth was later added to the northeast corner of the loggia.

Various changes made to the loggia have altered original finishes, fixtures and features. One of the most apparent of these is red ceramic tile flooring added at an unknown date; the tile is presently failing, buckling intermittently through the space. Another substantial alteration, added during a 1962 renovation project, are hardboard wainscot panels with a faux black and gold marble finish, adhered to the north wall. Although the building retains the original, symmetrical pattern of door openings, in 1962

the original wood panel doors with upper glass lights were replaced with aluminum frame and glass storefront doors. At one time a window east of the lobby functioned as a ticket window with a wood shelf extending from the bottom sill. In 1962 however, this window was concealed by an aluminum frame poster case and the wood shelf removed. Later a wood counter was fit into the adjacent aluminum-frame office door for an ad-hoc ticket counter, complete with a communication hole and pass-hole cut directly into the glass.

Significant Elements

- Concrete arcade form, finish, scale and materials
- Board form concrete finish
- Iron railings at east and west ends of the loggia
- Flush mounted ceiling lights
- Stucco ceiling on metal lath
- Door opening and fenestration pattern
- Wood frame window behind poster case
- Concrete planter surrounds at face of piers

Contributing Elements

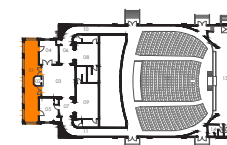
- Poster display cases (exact number and locations to be determined)

Non Contributing Elements

- Black & gold prefinished marbleized hardboard
- Telephone booth (without telephone)
- Poster display case over original window
- Surface mounted conduit and electrical outlets
- Ceramic floor tiles
- Aluminum frame storefront plate glass doors (4 openings, 6 doors)
- Aluminum ticket booth
- Terrazzo floor and base cove finish at north wall

Alterations

The starkest changes to the theatre's loggia occurred in the early 1960's when a building renovation altered finishes, furnishing and hardware



ROOM 01 - LOGGIA

throughout the structure. Other alterations to the space were isolated improvements at unknown dates following the mid-century renovation project.

1962:

- Removal of the original ticket booth and replacement with a new aluminum-clad ticket booth in the same footprint (described in next section)
- New surface mounted poster case over east office window
- New diffusers installed at each flush mounted ceiling light
- 4' wainscot hardboard installed

- Cove base covering installed
- Installation of terrazzo covering atop the existing concrete floor (extant at base cove and north edge of floor)
- All wood and glass doors replaced with aluminum frame storefront doors

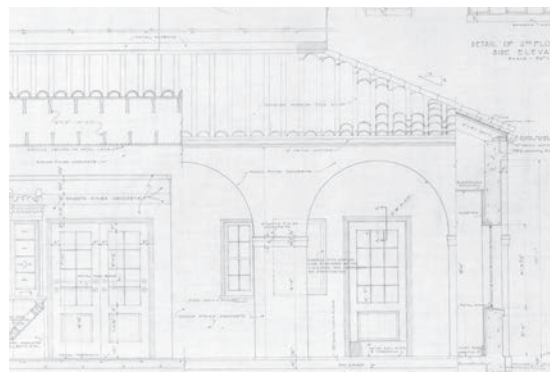
Other Alterations – Dates Unknown

- Ceramic floor tiles installed
- Metal frame telephone booth added at the northeast corner of the loggia

1939 CONSTRUCTION

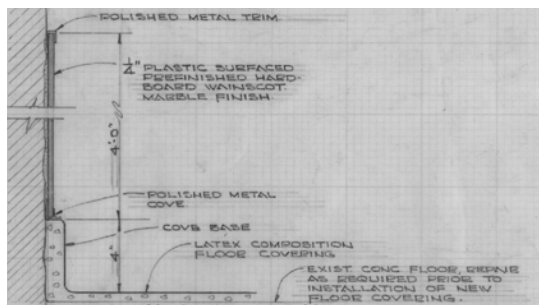


2.11 Room 01. Loggia. Note the doors and the absence of the wainscoting. (1939, NARA)

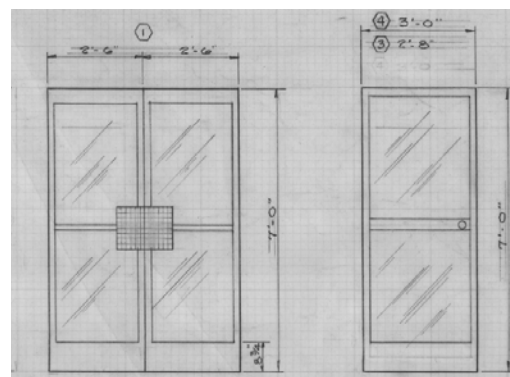


2.14 Room 01. Detail of south elevation and loggia showing the original doors and baseboard details. (1938, GGNRA-PARC)

ALTERATIONS



2.12 Room 01. Detail of exterior wainscot and flooring detail added in 1962. (1962, GGNRA-PARC)



2.15 Room 01. Aluminum storefront doors replaced originals in the same openings. (1962, GGNRA-PARC)

CURRENT CONDITION



2.13 Room 01. Front view of south elevation showing that the 1962 wainscot is largely intact. (2014, PT)



2.16 Room 01. Loggia interior looking east showing the intact storefront doors. (2014, PT)

ROOM 02 - TICKET BOOTH

Description

This five-sided structure is set back into the center of the north loggia wall, projecting into the loggia space. The ticket booth is constructed of five aluminum and glass walls set within a frame of six aluminum angle posts over a terrazzo base. The walls are made up of an accordion finish aluminum wainscot and cornice, above the wainscot are fixed glass windows set into an aluminum ledge. An opening in the center window provides a ticket counter and pass through hole. Constructed in 1962, the booth occupies the footprint of the original 1939 wood ticket booth.

The ticket booth is a single-occupancy kiosk accessible through a narrow doorway in the lobby. Hardboard panels with a faux wood finish were adhered to the interior walls and ceiling in the 1962 construction. The ceiling features a circular air handling vent and a fluorescent light fixture, the flooring is a composite tile. Built into the ticket booth counter is the original ticket machine, partially dismantled, provided by the U.S. Army Motion Picture Service in 1939.

Significant Elements

- Ticket booth footprint, relationship with the overall composition of the loggia, door opening and fenestration patterns, and south elevation of the building.

Contributing Elements

- Ticket machine

Non-Contributing Elements

- Interior finishes
- Light fixture
- Ticket booth exterior form, finish, materials and design

Alterations

1962

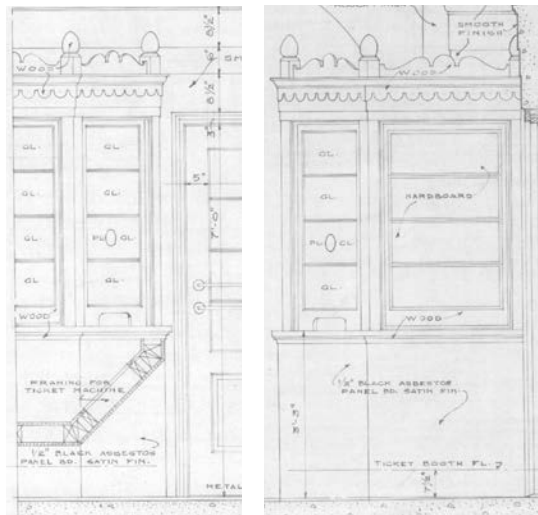
- Replacement of original ticket booth (ticket machine retained)

1984

- Two windows on either side of the ticket counter replaced

Other Alterations – Dates Unknown

- Center ticket window replaced (no speaking port)



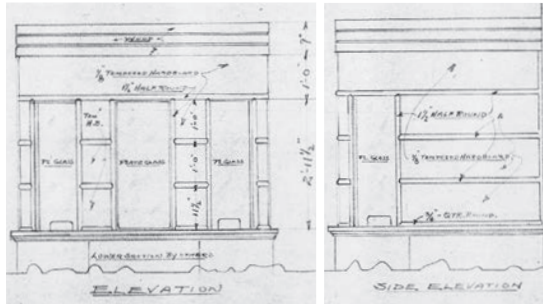
2.17 Room 02. Details of ticket booth proposed in 1938 but not built. (1938, GGNRA-PARC)



2.18 Room 02. Ticket booth. (1939, NARA)

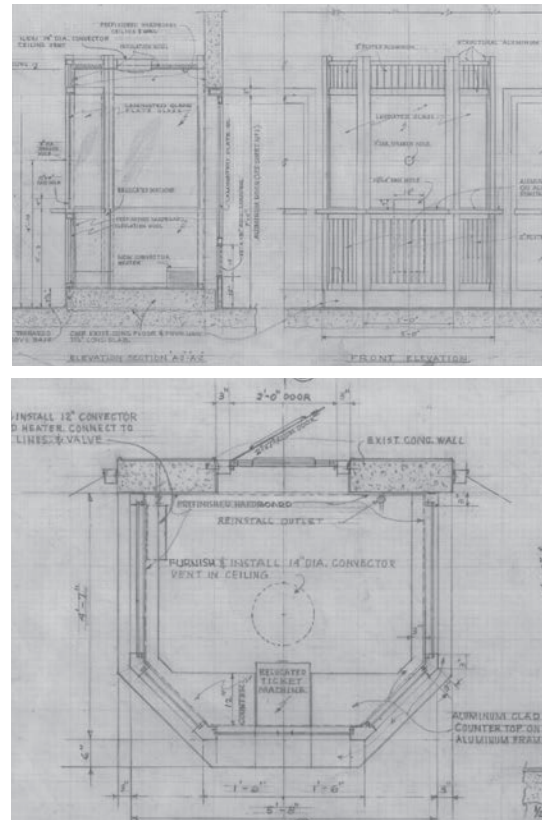
ROOM 02 - TICKET BOOTH

1939 CONSTRUCTION



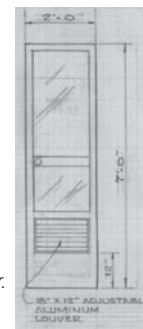
2.19 Room 02. Detail of the ticket booth constructed in 1939. (1938, GGNRA-PARC)

ALTERATIONS

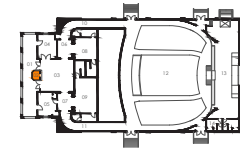


2.20 Room 02. (above) Detail of ticket booth constructed in 1962, note that the new ticket booth was constructed within the same footprint as the original. (1962, GGNRA-PARC)

2.21 Room 02. (right) Detail of ticket booth door. (1962, GGNRA-PARC)



CURRENT CONDITION



2.22 Room 02. Exterior elevation of ticket booth. (2014, PT)



2.23 Room 02. (above) Ticket booth interior, ticket counter and the partially intact ticket booth machine. The original ticket machine was retained when the new ticket booth was constructed. (2014, PT)



2.24 Room 02. Ticket booth door and interior from lobby (right). (2014, PT)

ROOM 03 - LOBBY

Description

The theatre lobby serves as the central hall of the theatre. This space is most commonly accessed from the loggia through a pair of double, aluminum frame glass doors flanking the ticket booth; it is also accessible through the west office. The lobby is a single-height, square room with curved corners and smooth plaster walls. The room retains the original picture rail and plaster crown moldings. A black and gold marble hardboard wainscot (matching the exterior finish) is adhered to the smooth plaster walls, along with curved aluminum wainscot sections at the north corners of the room. The ceiling features acoustic tiles, flush mounted lights and a circular air handling unit at the center of the ceiling (a smaller-scale version of those in the main auditorium). Vinyl tile flooring is partially covered with a commercial quality area rug. In the 1970's a mural was added to the north wall of the lobby but was later removed by the Presidio Trust (and given to the GGNRA-PARC Archives) and in its place is an empty wood frame. Ca. 1980 light fixtures are affixed to the north wall above the wood frame along with poster cases on the east and west walls. A drinking fountain is located in the northwest corner of the room.

A door on the west wall leads into an office storage space. In the east and west corners, at the north end of the lobby, are wide doorways that lead into foyers that provide access to the theater and the lounges. The foyer doorways, like the corners of the room, are rounded with a smooth plaster finish.

Significant Elements

- Plaster crown molding and picture rail
- Room organization, circulation, and use
- Round plaster corners in room and doorways
- Room size, scale and modest character (minimal ornamentation)
- Circular air handling unit in ceiling
- Shallow recessed lighting

Contributing Elements

- Three Poster display cases, exact locations to be determined
- Flush mounted ceiling lights

Non-Contributing Elements

- Acoustic tile ceiling
- Hardboard wainscot
- Floor finishes
- Wall mounted light fixtures

Alterations

c.1940:

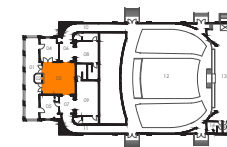
- Six poster cases with glass (locations unspecified, but likely added in the loggia and lobby). Many of these are likely extant.

1962:

- Double wood doors and frames on south wall (Loggia access) replaced with commercial glass and aluminum doors and aluminum frames
- Wood base molding replaced with rubber cove base
- Radiator removed
- Faux marble finish hardboard wainscot installed
- New vinyl asbestos tile flooring

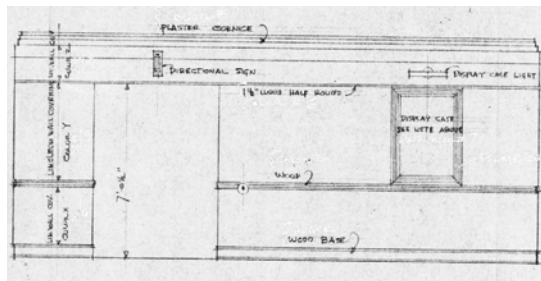
Other Alterations – Dates Unknown (after 1962)

- Single door off of Lobby into west office, widened to accommodate double doors
- Wall mounted light fixtures added above existing poster cases
- Water fountain installed

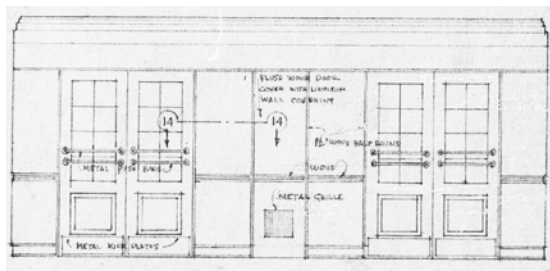


ROOM 03 - LOBBY

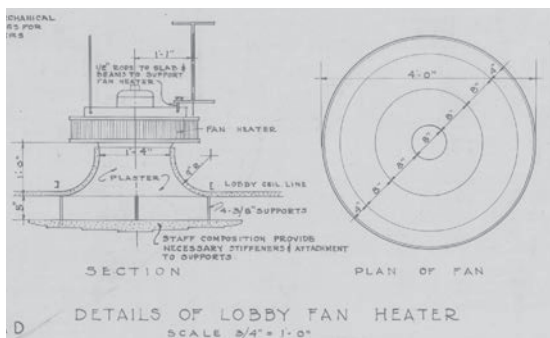
1939 CONSTRUCTION



2.25 Room 03. Lobby east wall showing the foyer door on the left and a poster case on the right. Note the picture rail, chair rail and baseboard details. (1939, GGNRA-PARC)

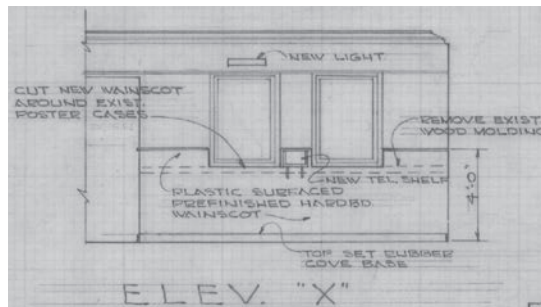


2.26 Room 03. Lobby south wall detail, showing the original wood and glass doors. (1938, GGNRA-PARC)

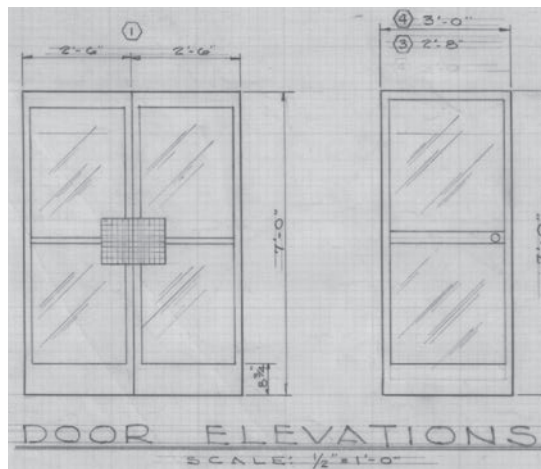


2.27 Original plan detail of lobby circular air handling unit, currently intact. (1938, GGNRA-PARC)

ALTERATIONS



2.28 Room 03. Lobby east wall showing a partial foyer opening (left) and two poster cases. The chair rail was removed and replaced with wainscoting. (1962, GGNRA-PARC)



2.29 Room 03. New aluminum door details. (1962, GGNRA-PARC)

CURRENT CONDITION



2.30 Room 03. Lobby east wall and foyer door (left). The 1962 poster cases and wainscoting are intact. (2014, PT)



2.31 Room 03. Lobby, facing south. Note the intact aluminum store front doors and the air handling unit. (2014, PT)



2.32 Room 03. Lobby, north wall. Note the hardboard wainscot, and the former location of the c. 1970's mural (empty wood frame). (2014, PT)

ROOM 04 - WEST OFFICE

Description

The room located just west of the lobby was originally used as a store room and later an office. The room can be accessed from the loggia through an aluminum storefront door, or wood flush double doors from the lobby. At the west end of the room is a metal frame, eight-light, double casement window. Iron security bars fit are over the window, attached to interior walls. At the base of the smooth plaster walls sits a rubber baseboard below hardboard marble finish wainscot added in 1962, like that found in the lobby and loggia. The room includes a smooth plaster suspended ceiling and no crown molding. An electric panel and a built-in cabinet are located at the north wall.

Significant Elements

- Room shape, layout, scale
- Metal-frame casement window
- Plaster walls
- Plaster ceiling
- Separate access to loggia and lobby

Contributing Elements

None

Non-Contributing Elements

- Security bars over window
- Interior double doors and hardware
- Fluorescent light fixture
- Floor finish
- Exterior door frame, door and hardware
- Hardboard wainscot
- Built-in cabinetry

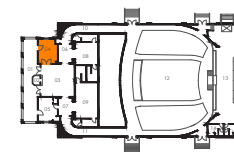
Alterations

1962:

- Wood door and wood door frame on south wall (Loggia access) replaced with commercial glass and aluminum door and aluminum frame
- Wood base molding replaced with rubber cove base
- Radiator removed
- Faux marble finish hardboard wainscot installed
- New vinyl asbestos tile flooring

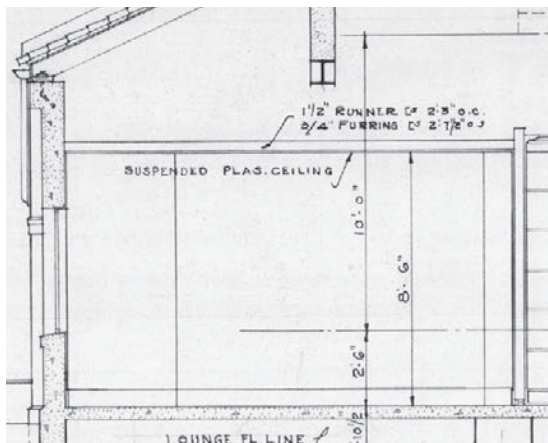
Other Alterations – Dates Unknown (after 1962)

- Single door off of lobby, widened to accommodate double doors
- Fluorescent light fixture added
- Flooring installed
- Built-in counter added

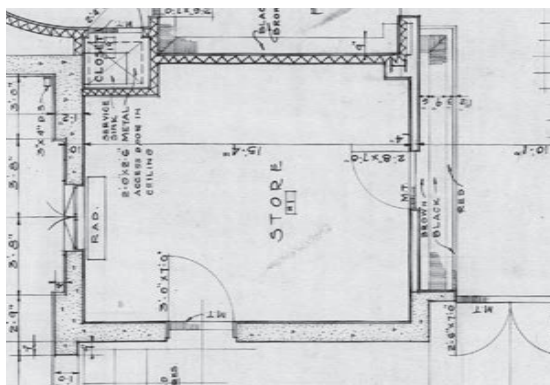


ROOM 04 - WEST OFFICE

1939 CONSTRUCTION

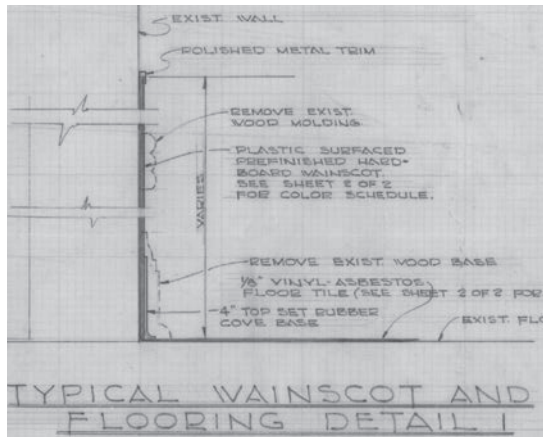


2.33 Room 04. West office section showing a simple room plaster walls and ceiling, and wood baseboards. (1938, GGNRA-PARC)

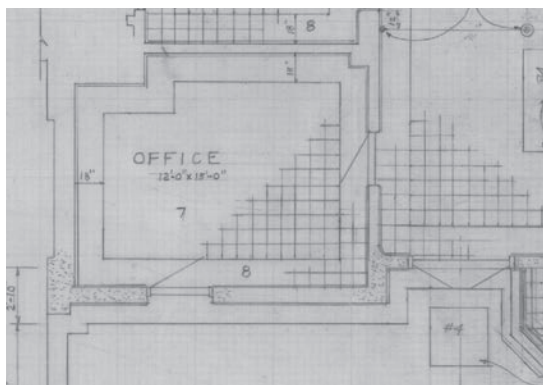


2.34 Room 04. Detail of West Office plan. The lower half of the image shows the loggia entrance into the office. Note the single door opening in to the lobby on the right. (1938, GGNRA-PARC)

ALTERATIONS



2.35 Room 04. Typical molding removal and replacement detail used in the front rooms during the 1962 renovation. In the west office the wood baseboard was removed and replaced with a rubber base along with a hardboard wainscot. (1962, GGNRA-PARC)



2.36 Room 04. Detail of West Office plan for the 1962 renovation. Alterations included replacement of the loggia entrance door and new interior finishes. Note the single door opening in to the lobby on the right. (1962, GGNRA-PARC)

CURRENT CONDITION



2.37 Room 04. Office interior looking east. The room retains the 1962 wainscot and rubber base. The single door was later widened to a double door after 1962. (2014, PT)



2.38 Room 04. Office looking west through the open double doors from the lobby. Note on the left, the 1962 aluminum-frame storefront door from the loggia. The original casement window is extant. (2014, PT)

ROOM 05 - EAST OFFICE

Description

This simple room east of the lobby was historically used as an office, film storage room and a secondary ticket booth. The room was originally accessed from the east foyer or through a door at the east end of the loggia. The latter was later made inoperable with the insertion of a ticket counter into the 1962-era aluminum storefront door. The room features smooth plaster walls, a smooth suspended plaster ceiling and wood baseboards. At the east wall is a metal frame, eight light, double casement window with security bars bolted to the interior wall and at the south, a four over four wood sash window currently blocked from the exterior by a poster case. The floor is covered with a vinyl tile and a fluorescent tube light fixture is attached to the ceiling.

The east office contains original built-in furnishings for film storage and use. In the southeast corner of the room is an original, fire-proof metal film vault encased in concrete. The vault contains a wood shelving unit and some hooks. A single red bulb is attached to the wall above the vault. In the northwest corner of the room sits the original dumbwaiter that once ran film up to the projection rooms. It is a wood unit in a metal lined shaft with a steel door for fire protection. The still-operable dumbwaiter is raised and lowered with a metal hand-operated elevator wheel secured to the wall. An electrical panel, a number of light switches and other electrical units occupy a good portion of the north wall.

Significant Elements

- Room shape, layout, scale
- Metal-frame casement window
- Plaster walls
- Suspended plaster ceiling
- South facing wood-frame window (blocked)
- Built-in dumbwaiter in metal shaft
- Metal hand-operated elevator wheel
- Built-in film storage vault
- Red bare light bulb above film storage vault
- Wood baseboards

Contributing Elements

- Radiator
- Interior wood flush door

Non-Contributing Elements

- Wood shelf in southwest corner
- Floor finish
- Exterior door frame, door and hardware along with makeshift ticket counter
- Security bars over casement window
- Vault shelving
- Tube fluorescent ceiling light fixture

Alterations

1962:

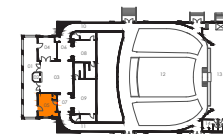
- Wood door and wood door frame on south wall (loggia access) replaced with commercial glass and aluminum door and aluminum frame
- New vinyl asbestos tile flooring

Other Alterations – Dates Unknown (after 1962)

- Tube fluorescent ceiling light fixture installed
- Vinyl tile flooring added
- Ticket counter added to loggia door

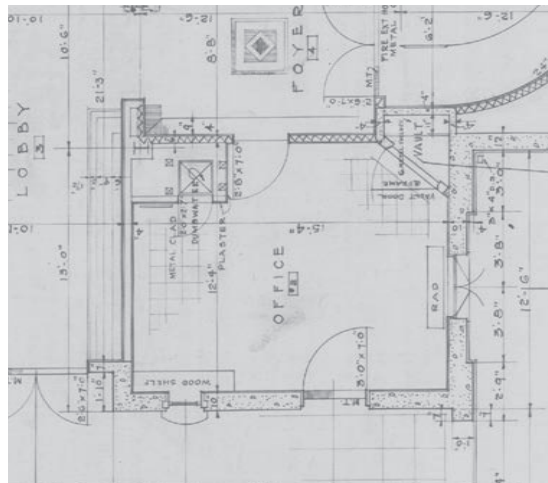
2.39 Room 05. East office looking east. The film vault (door closed) is on the left, the original casement window (with bars) is center, and the 1962 storefront door is partially visible on the right. (2014, PT)



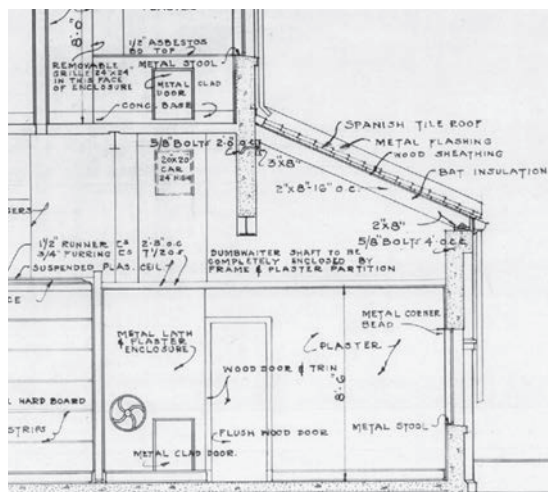


ROOM 05 - EAST OFFICE

1939 CONSTRUCTION

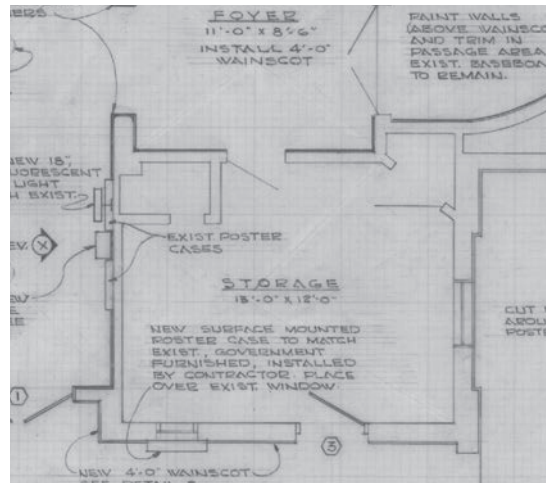


2.40 Detail of East Office plan. The lower half of the image shows the loggia entrance into the office. Note the dumbwaiter on the upper left and the film vault on the upper right. (1938, GGNRA-PARC)



2.41 Room 05. East office section, north wall, showing manual elevator wheel, dumbwaiter (and shaft to upper room); the film vault is not shown. (1938, GGNRA-PARC)

ALTERATIONS



2.42 Room 05. Plan detail showing the dumbwaiter and vault. Note the blocking of south window. (1962, GGNRA-PARC)

CURRENT CONDITION



2.43 Room 09. (right) Office, south wall, showing 1962 storefront door with barricade. An original wood-frame window is intact but blocked by a poster case on the exterior wall. (2014, PT)



2.44 Room 05. Dumbwaiter



2.45 Room 05. Fireproof film vault intact and unchanged. (2014, PT)

ROOM 06, 07, 10 & 11 - EAST & WEST FOYERS & ENTRANCE HALLS

Description

Foyers off of the lobby provide a transition and waiting space outside the auditorium entrance. Located in the east and west corners of the lobby, through wide open doorways, are mirrored –in plan– foyers connected to paths into the auditorium entrance halls, or vomitoriums. At the north wall of each foyer is access to a lounge with men's and women's restroom facilities. A door into the east office, or film storage room, is located at the south wall of the east foyer.

The foyers are square rooms with curved corners like that of the lobby and smooth suspended plaster ceilings. The foyers feature the same flooring and hardboard wainscot found in the lobby and west office. Similarly, the curved corners of the foyer are fitted with an aluminum wainscot detail. The ceiling has an acoustic tile finish and features a fluorescent light fixture.

Original double wood doors with a horizontal metal bar detail lead into the theatre entrance halls on both the east and west sides of the auditorium. The entrance walls curve north and a gradual incline provides entry into the center portion of the auditorium. The hardboard wainscot and smooth plaster walls in the foyer continues through the length of the entrance halls. At the entrance hall threshold the flooring transitions from vinyl tile to colorfully patterned carpet. No light fixtures are located in the halls other than emergency exit lighting. The use of curving walls, sound absorbent flooring, and minimal light of the halls provides a reduction light or sound infiltration from the lobby.

Significant Elements

- Shape, layout and scale of foyers and entrance halls
- Circulation path from lobby into the auditorium
- Curving walls of the entrance hall
- Curved corners in the foyer
- Entrance hall double doors with original hardware
- Smooth plaster walls

Contributing Elements

None

Non-Contributing Elements

- Non-original carpeting
- Hardboard wainscot
- Acoustic wall tiles in halls
- Aluminum attachments in foyer corners
- Emergency exit lighting
- Florescent light fixtures

Alterations

1961

- Acoustical tiles added to interior walls and ceiling at the northern end of the entrance halls (treatment also applied to auditorium walls)

1962:

- 4' wainscot hardboard with aluminum curve detail installed
- Cove base covering installed



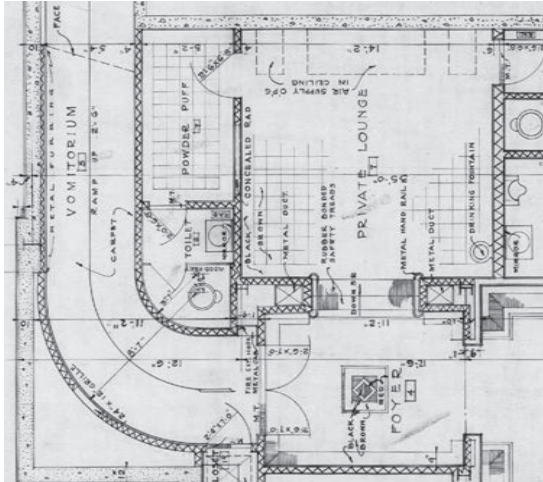
2.46 Room 10. West Entrance Hall looking south from auditorium showing acoustic tile on the perimeter wall (right). (2014, PT)



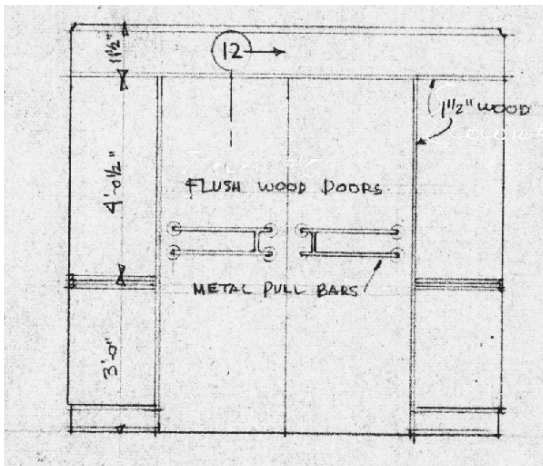
2.47 Room 10. West entrance hall looking west, curving south. Note the acoustic wainscot and the acoustic tile ceiling. (2014, PT)

ROOM 06, 07, 10 & 11 - EAST & WEST FOYERS & ENTRANCE HALLS

1939 CONSTRUCTION

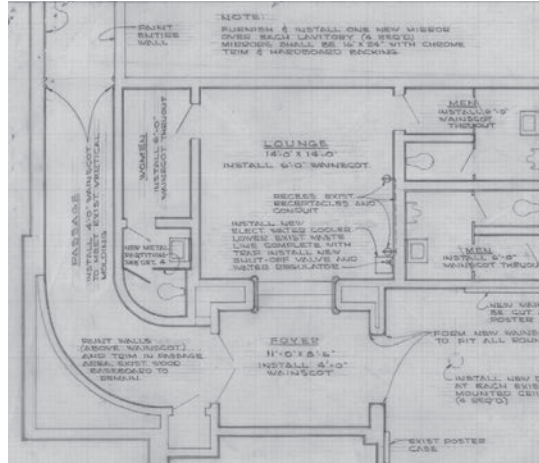


2.48 Room 10. Floor plan detail of the west foyer and curved entrance hall. The foyer opens to the private lounge (top). (1938, GGNRA-PARC)

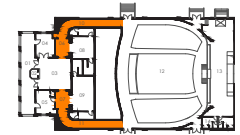


2.49 Room 07. Entrance Hall doors. (1938, GGNRA-PARC)

ALTERATIONS



2.50 Room 10. Floor plan detail of the west foyer and curved entrance hall. Alterations included installation of hardboard wainscot and curved aluminum detail added in the foyer. A rubber baseboard was added in the foyer but the original wood baseboard in the entrance halls were retained. (1962, GGNRA-PARC)



CURRENT CONDITION



2.51 Room 06. West Foyer looking east from Entrance Hall showing blocked entrance to the private lounge on the left. Note the hardboard wainscot with aluminum curve detail. (2014, PT)



2.52 Room 07. East Foyer and Entrance Hall doors. (2014, PT)

ROOM 08 & 09 - EAST & WEST LOUNGE

Description

North of each foyer is a short set of stairs that descend into the theatre bathrooms and lounges. The sunken floor elevation of these rooms are a result of their location tucked under the auditorium floor as it ramps up for seating.

These lounges were designed with mirror floor plans but separated into private (west) and public (east) spaces. In the center of each is an open lounge, at the center wall are men's facilities, (east wall in private lounge and west wall in public lounge), and along the opposite wall a women's room. Although not clearly noted, it was likely that the private lounge was reserved for officers and/or special guests. The open lounge area in the public room is larger than that in the private.

Today, the bathroom sinks, toilets, and wood partitions are in place, along with non-original vinyl tile flooring. However, in both lounges, the top coat finish of the plaster walls was removed along with the entire ceiling finish leaving only the steel lath framing in place. All ceiling and floor finishes were removed sometime after 1994, likely to address hazardous materials. A drinking fountain was originally located in each lounge but has since been removed.

Significant Elements

None

Contributing Elements

- Original floor plan
- Bathroom fixtures
- Bathroom partitions

Non-Contributing Elements

- Floor finishes

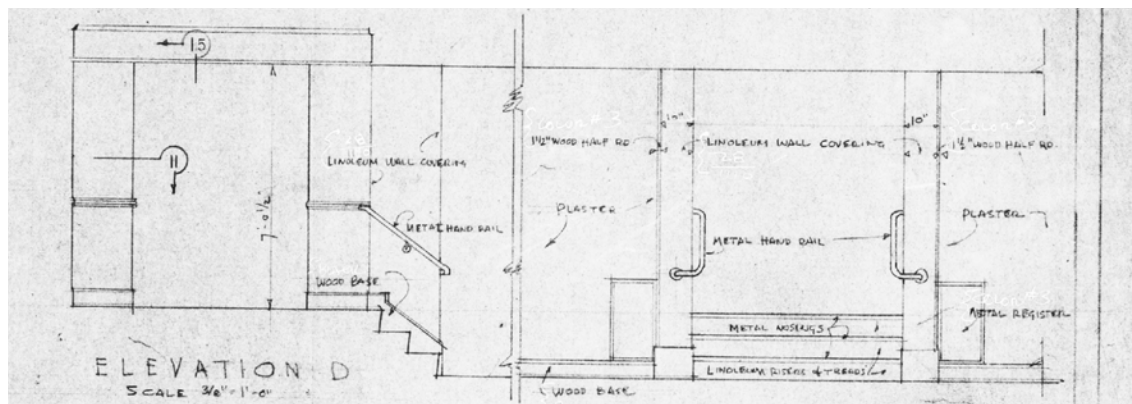
Alterations

1942

- Plumbing fixtures removed at unspecified locations in the building

Other Alterations – Dates Unknown

- During the Presidio Trust period of management all bathroom wall and ceiling finishes were removed, exposing curved metal lath at the ceiling



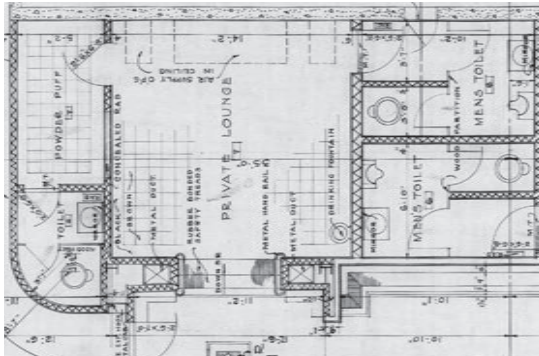
2.53 Room 08 & 09. Lounge stairs and finishes in section (I) and elevation (r). (1938, GGNRA-PARC)



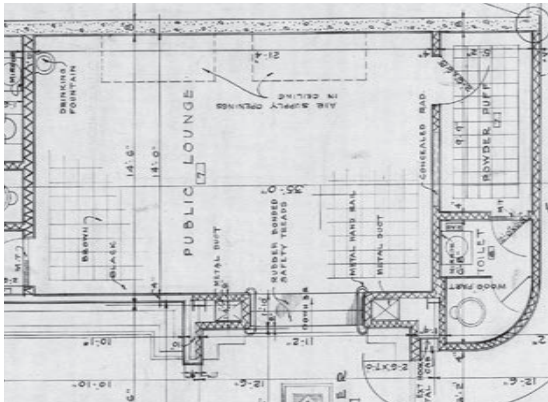
2.54 Room 09. East lounge stairs looking south towards the east office (the opening is partially blocked by a temporary barrier). (2014, PT)

ROOM 08 & 09 - EAST & WEST LOUNGE

1939 CONSTRUCTION

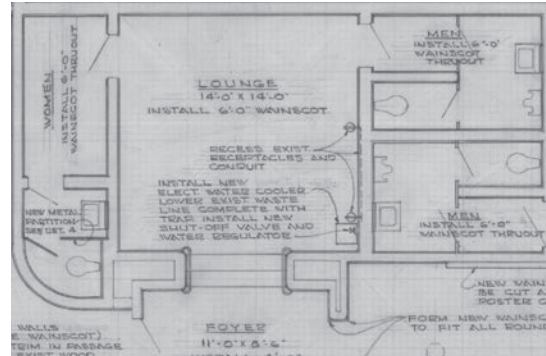


2.55 Room 08. Plan detail, private lounge (west). (1938, GGNRA-PARC)

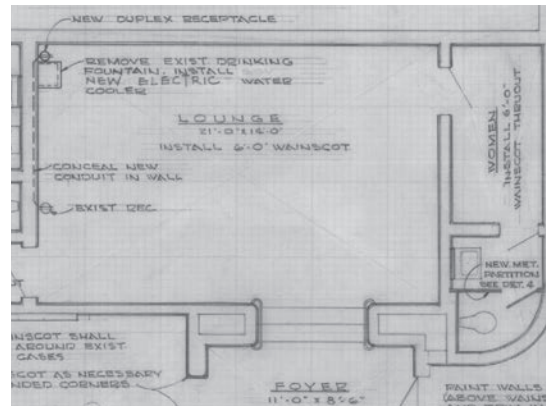


2.56 Room 09. Plan detail, public lounge (east). (1938, GGNRA-PARC)

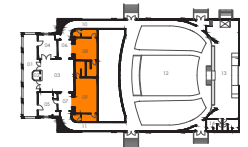
ALTERATIONS



2.57 Room 08. Plan detail, west lounge. (1962, GGNRA-PARC)



2.58 Room 09. Plan detail, east lounge. (1962, GGNRA-PARC)



CURRENT CONDITION



2.59 Room 09. Northwest corner of the east lounge showing that all wall and ceiling finishes were removed. (2014, PT)



2.60 Room 09. Northeast corner of east lounge and doorway to ladies room. (2014, PT)

ROOM 12 - AUDITORIUM

Description

The theatre auditorium is a large open space divided into two levels of seating facing the stage at the north end of the room. The entrance halls from the lobby lead into the center of the auditorium at both the east and west perimeter walls. At this junction a wide circulation path runs east to west and offers access to a lower, front seating area to the north or to an upper, rear seating area to the south. The front (north) half of the seating is tiered through a gradual slope while the upper (southern) seating is ramped through the use of steps. A half wall made of plaster and topped with a wood ledge fronts the upper seating section. In both the upper and lower seating, aisles run north to south to create three sections of seating. Some steps in the upper seating area have built-in metal frame grilles. The circulation paths through the auditorium are signified with the use of carpet runners while concrete flooring is used in the seating sections. Auditorium exits are located at the center east and west walls, adjacent to the central circulation path; additional exits are located on both sides of the stage. Small vestibules enclose the exits closest to the stage; in the west vestibule is a short flight of stairs up to the stage wings.

When constructed, the seating could accommodate 891 guests. Since then, a small number of seats were removed at the back and center rows. Historic photographs confirm that the current auditorium seats are not original, but are similar in materials and design to those originally fabricated. Each seat is supported by two metal posts, bolted to the floor, which curve up to create armrests. The chair back and seat are metal, the seat hinged, and each fitted with a vinyl cover cushion. At the ends of alternate rows of seats are light fixtures built into the frame, used to light the aisle paths.

The walls of the auditorium feature two treatments, the lower wall level retains original cement plaster walls with wood baseboards. The upper portions of the walls were originally finished with acoustic tiles arranged in a wide vertical stripes in a shiplap pattern. These were later replaced or covered with the existing square acoustic tiles. At the front of the auditorium the walls curve inward towards the proscenium and stage. Metal register vents are built into the half wall and at the base of the back

wall. The original smooth plaster ceiling is intact along with the six original combination light fixtures/air handling vents. These fixtures are concentric circles recessed into the ceiling with four lights; the venting system fits into the center of each fixture. The ceiling is a fixed plane however, because of the incline of the seating, the floor to ceiling height varies from 9'10" in the rear, to 14'10" at the front. Water infiltration has damaged large portions of the ceiling, particularly at the south end of the auditorium.

Significant Elements

- Combination light fixture and air handling units (6)
- Circulation patterns and organization of seating areas in relation to aisles
- Two level seating arrangement
- Plaster (lower) walls

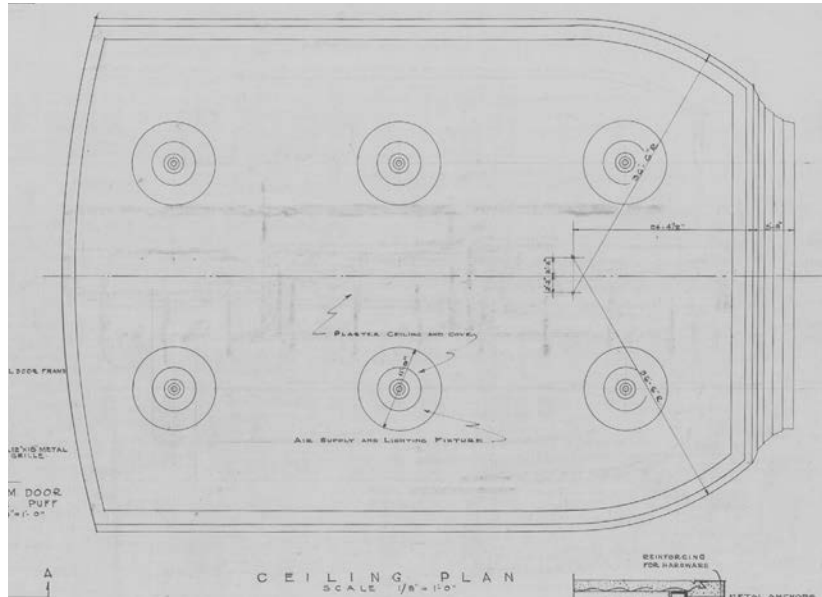
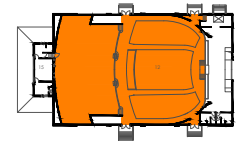
Contributing Elements

- None

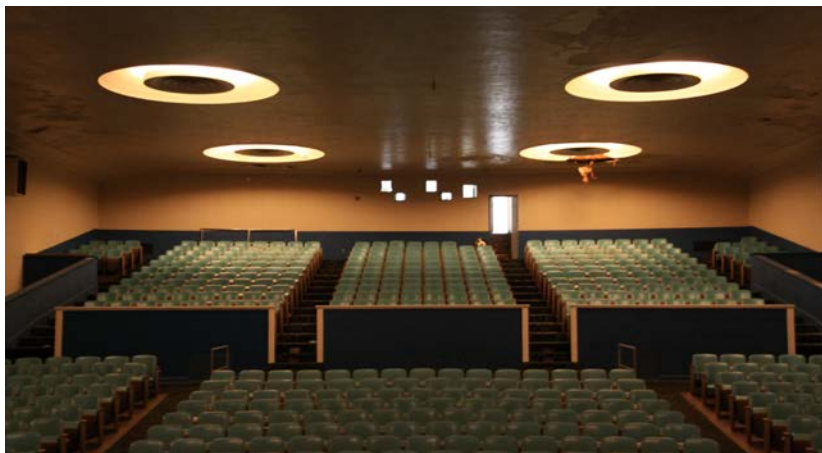


2.61 Room 12. Detail of one of six original light fixture and air handling unit. (2014, PT)

ROOM 12 - AUDITORIUM



2.62 Room 12. Auditorium reflected ceiling plan showing arrangement of the light fixtures and air handling units. (1938, GGNRA-PARC)



2.63 Room 12. Auditorium seating looking north. The room retains original upper and lower seating division. Note the combination light fixture and air handling units. (2014, PT)

Non-Contributing Elements

- Metal seat frames and vinyl padded cushions
- Carpet
- Modern acoustic tile finish (upper walls)
- Non-original exit signs

Alterations

1947

- Moveable collapsible ladders fabricated to change auditorium light bulbs. (These ladders are likely not extant)

1954

- Cinemascope and stereophonic sound system installed. Improvements included a new 20'x40' screen, 17 speakers and nine amplifiers.

1961

- Acoustical tiles added to interior wall, main theater and to ceiling in entrance ramps areas.

1969

- Theatre interior painted.

1975-76

- Theatre interior painted. Special oversight and materials provided for treatment of the acoustic tiles in the auditorium.
- North end of auditorium ceiling repaired to address water damage caused by a roof leak

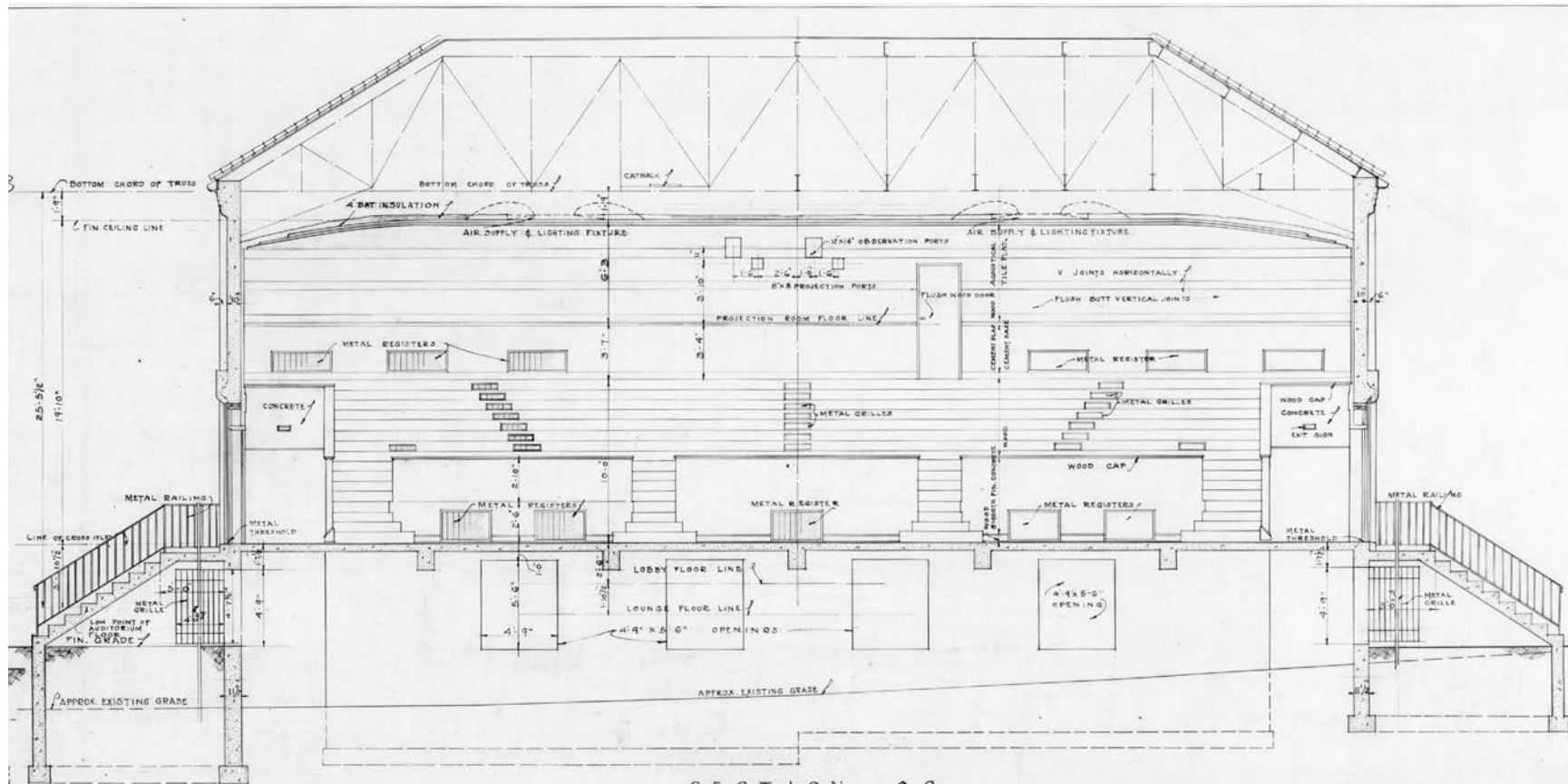
1979

- Eight theatre seat cushions replaced and covers re-upholstered; seats located towards the front of the theatre.

1988

- Replaced the lamps in auditorium light fixtures. Removed and replaced light dimmer systems in the Rewind and Projection rooms.

ROOM 12 - AUDITORIUM



2.64 Room 12. Transverse section looking north. (1938, GGNRA-PARC)

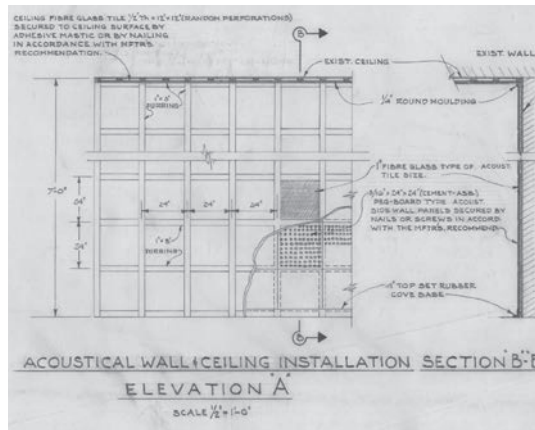
ROOM 12 - AUDITORIUM

1939 CONSTRUCTION



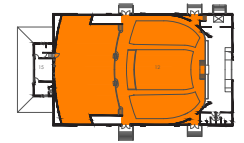
2.65 Room 12. The Bob Hope show in 1942. Note on the far left the original acoustic tile arranged in a vertical pattern. (1942, GGNRA-PARC)

ALTERATIONS



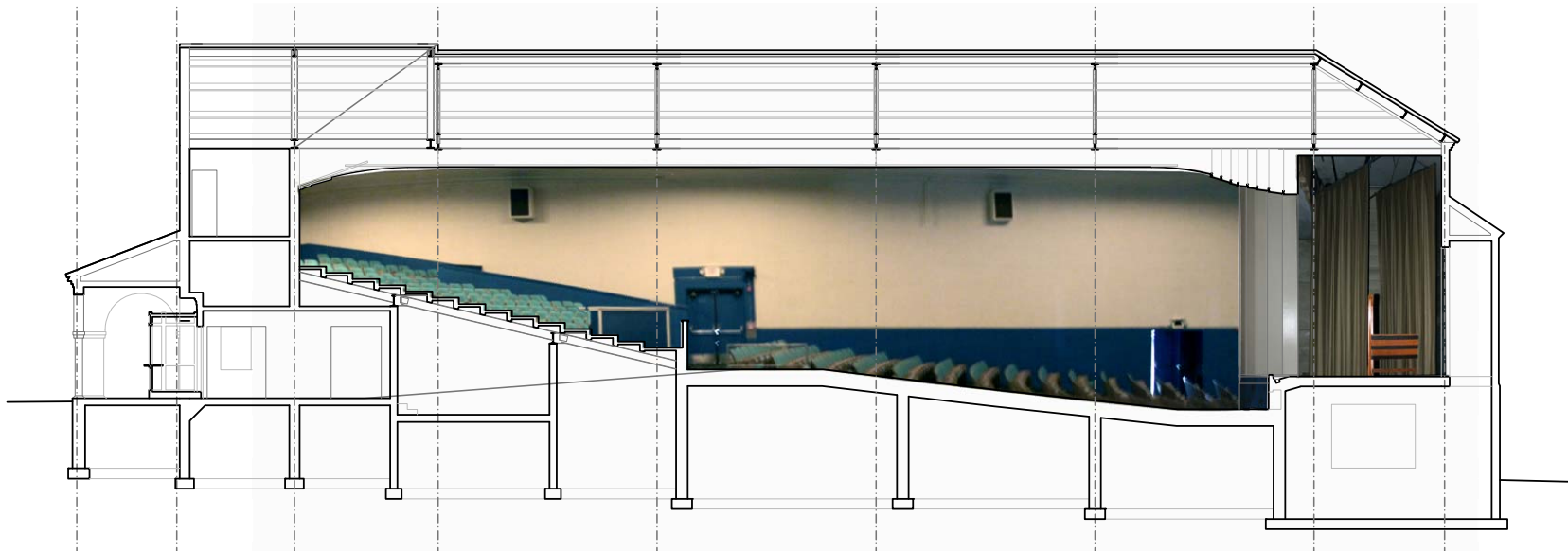
2.66 Room 12. Acoustic tile detail showing new treatment of to all auditorium walls. (1961, GGNRA-PARC)

CURRENT CONDITION



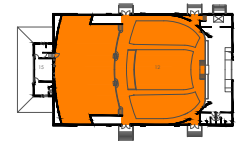
2.67 Room 12. East wall of the Auditorium showing the current acoustic tile finish above the original plaster finish. (2014, PT)

ROOM 12 - AUDITORIUM



2.68 Room 12. Longitudinal section and west wall elevations showing upper seating on the left, lower seating in the center, and the stage on the right. (2014, PT)

ROOM 12 - AUDITORIUM



2.69 Room 12. Upper auditorium seating looking east. Ceiling damage caused by water infiltration. Projector Room door on right. (2014, PT)

ROOM 13 & 14 - STAGE

Description

The theater was constructed primarily for motion picture shows, however the inclusion of a dedicated but shallow, stage allowed for flexibility for small ceremonies or speaking engagements.

The stage features a full height proscenium with simple plaster horizontal bands at the top connecting to beveled plaster columns the sides. Set within the proscenium is an elevated stage approximately 3 ½' above the base floor level of the auditorium. The base of the stage is a plaster wall topped with wood molding and large metal registers built into the wall. The stage can be accessed from a short flight of stairs off of the northwest auditorium exit, or from stairs added to the front of the stage at a later date.

It is a rectangular stage without an apron that features wood flooring fronted by a single row of bare bulb footlights. At the rear of the stage is a short, three-tiered wood platform constructed against the back wall. The back wall features a large round opening that opens into a semi-enclosed baffle room; in the floor of the baffle room is a hatch door to the basement. The back wall is adorned with decorative elements including red and white patriotic banners and gold stars painted around the perimeter of the baffle room opening. In the east wing of the stage is a small dressing room and water closet added after 1962. In the west wing is an original dedicated space to accommodate a large air handling unit which rises up the west wall. Various backstage equipment (ropes, pulleys, curtains) remain in the wings and rear of the stage.

Significant Elements

- Proscenium arch, organization and detailing
- Footlights
- Stage relationship with the auditorium, primarily height and width along with the lack of a stage apron.

Contributing Elements

- West wing stairs off of exit vestibule
- Baffle room
- Baffle room hatch door
- Pendant lights

Non-Contributing Elements

- Stage wing dressing room(s) and bathroom
- Mechanical duct
- Backstage equipment

Alterations

1942

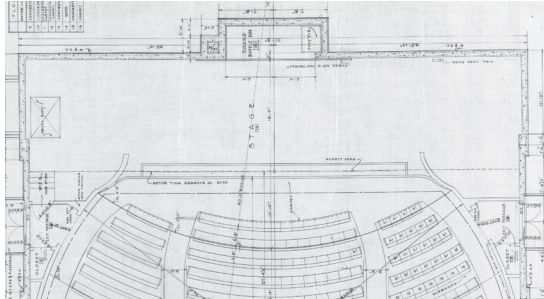
- Three new platforms made for stage (dimensions and locations unspecified however a three tiered wood platform is currently located towards the back of the stage)

Other Alterations – Dates Unknown (after 1962)

- Dressing room(s) and a bathroom constructed in the east and west wings of the stage
- A double set of wood stairs and platform added to the front of the stage

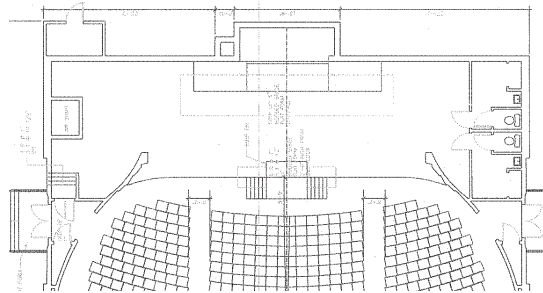
ROOM 13 & 14 - STAGE

1939 CONSTRUCTION

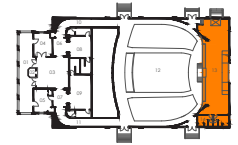


2.72 Room 13. Stage plan detail. (1938, GGNRA-PARC)

ALTERATIONS



2.73 Room 13. 1990's plan detail showing two dressing rooms in the east wing added after 1962. There is no record of this alteration. (1992, PT)



CURRENT CONDITION



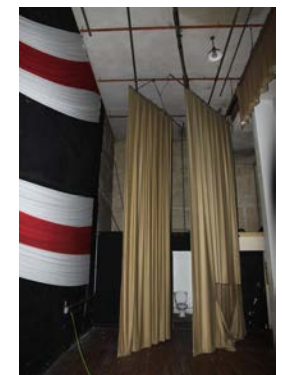
2.74 Room 13. West wall of Dressing Room. (2014, PT)



2.71 Room 14. (left) East Wing Dressing Room. (2014, PT)



2.70 Room 13. West Wing & Stage. (2014, PT)



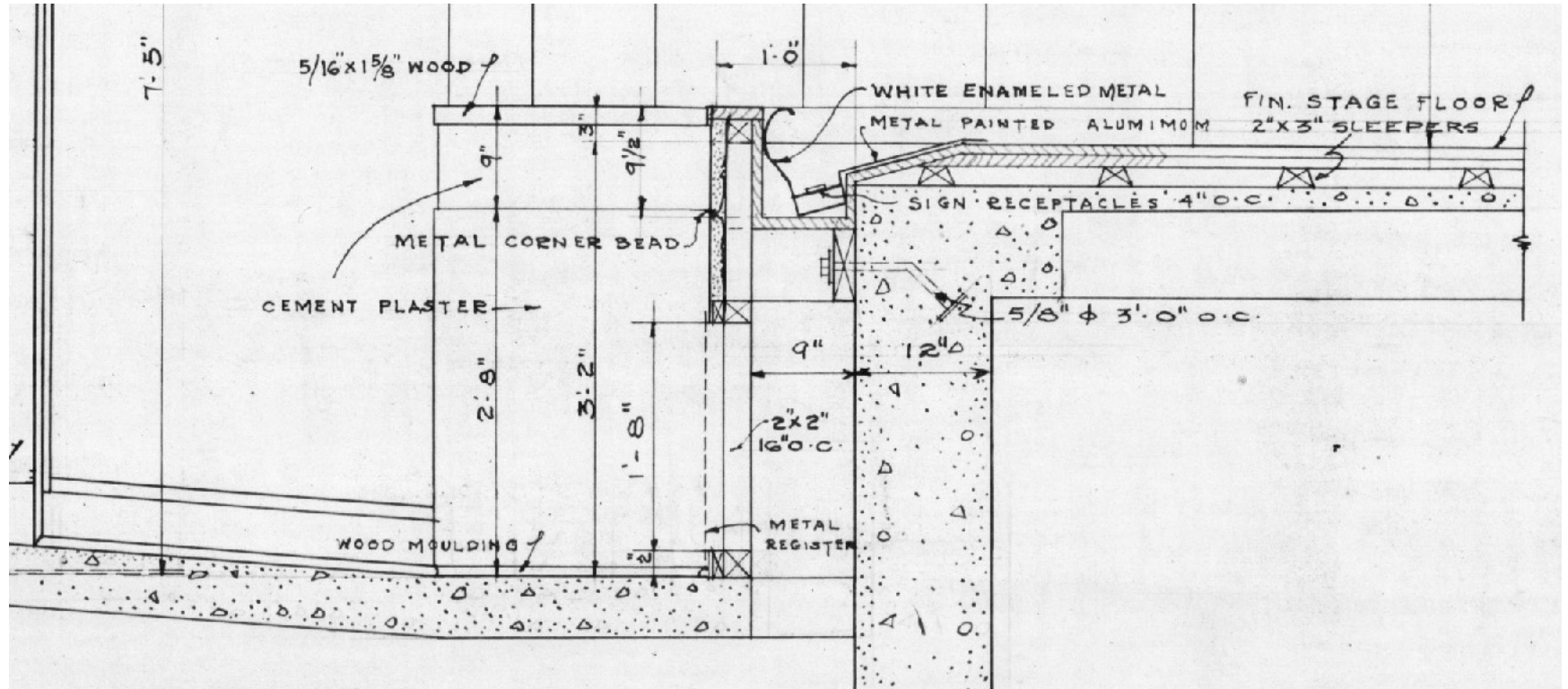
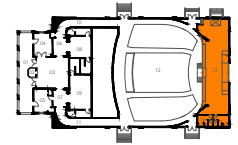
2.75 Room 13 & 14. East Wing & Dressing Room/Lavatory. (2014, PT)

ROOM 13 & 14 - STAGE



2.76 Room 13. Proscenium arch and stage looking west. (2014, PT)

ROOM 13 & 14 - STAGE

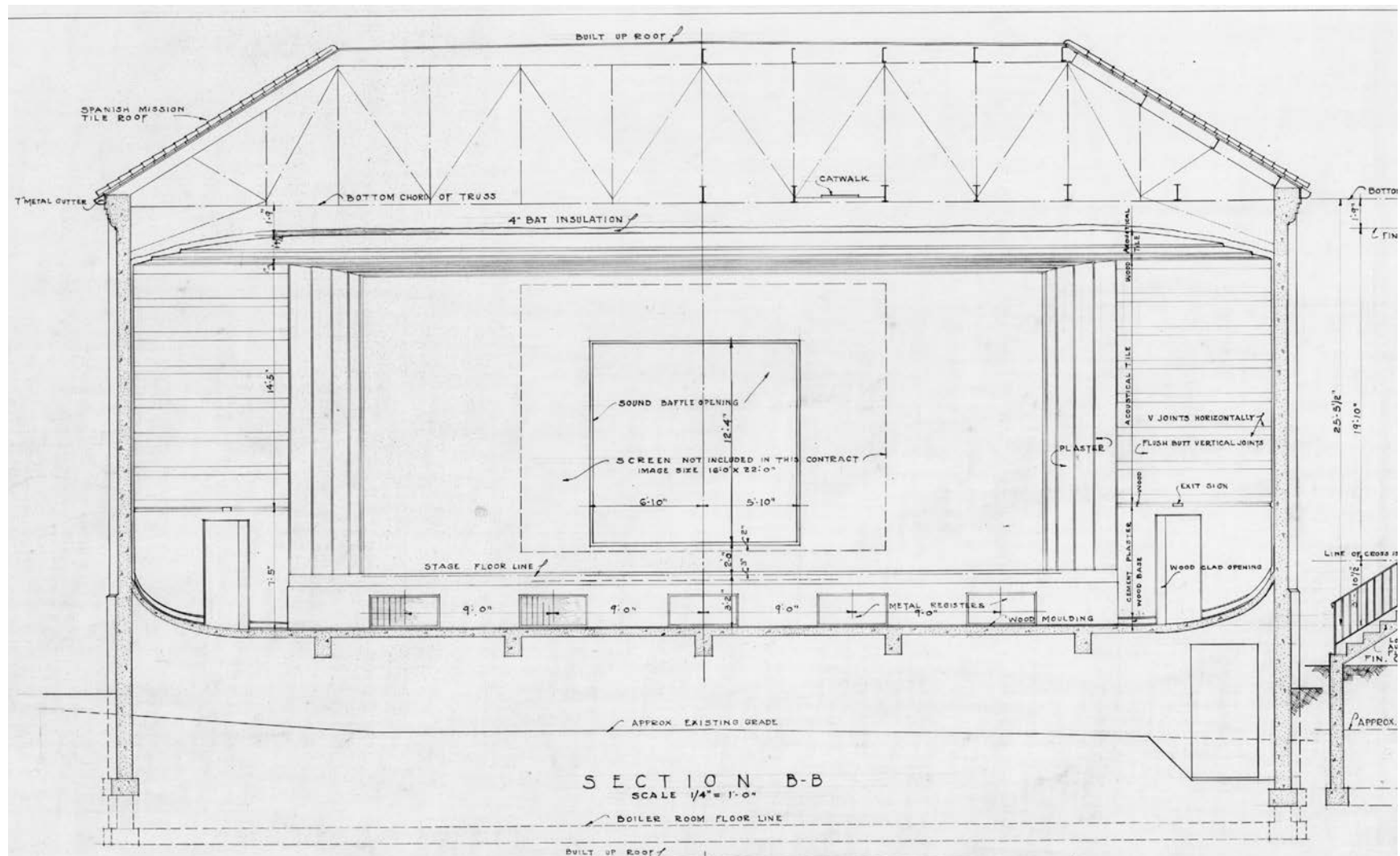


2.77 Room 13. (above) Stage section detail shows the stage height and location of the footlights. (1938, GGNRA-PARC)



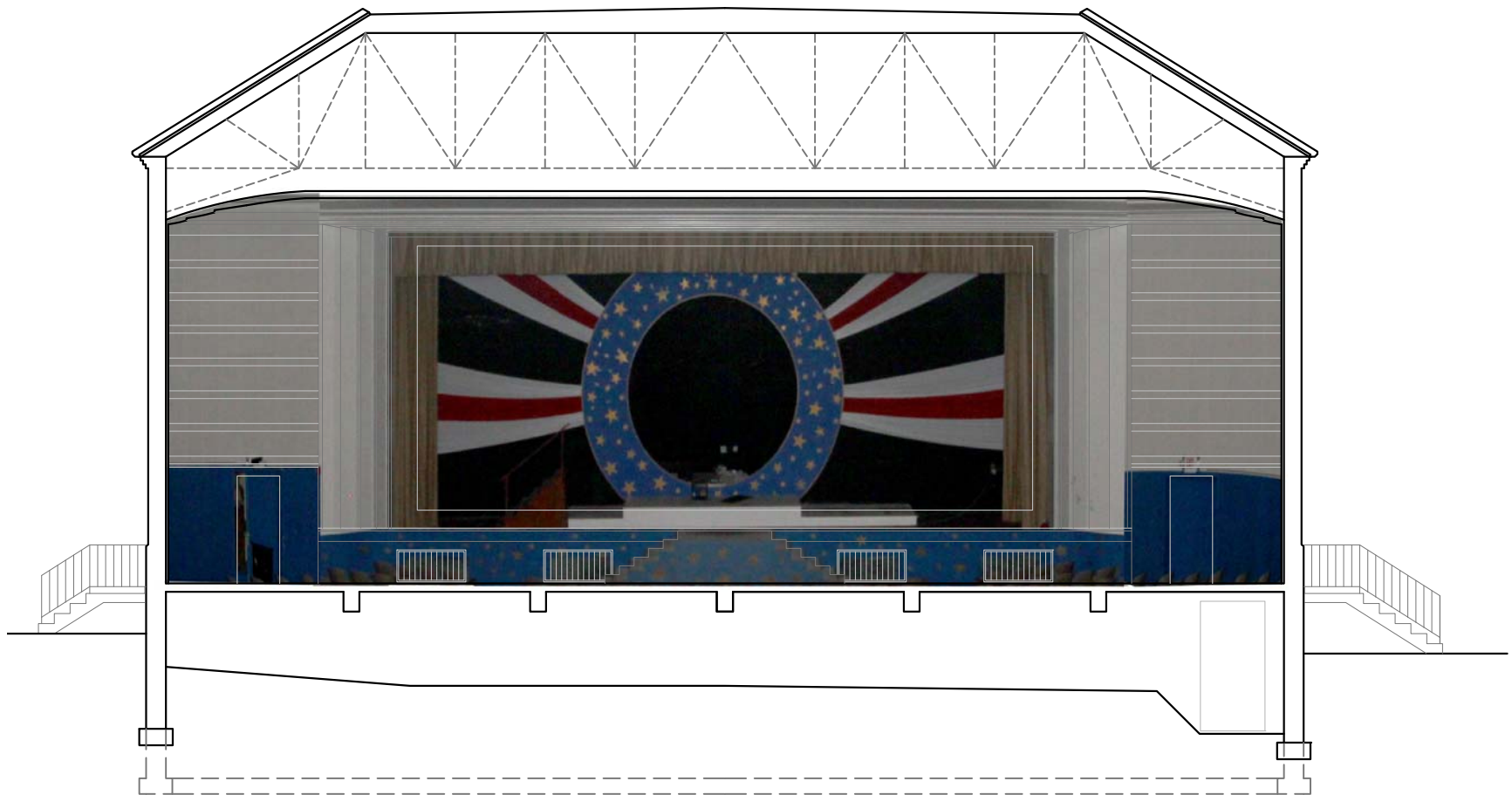
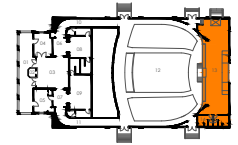
2.78 Room 13. (right) Footlights. (2014, PT)

ROOM 13 & 14 - STAGE



2.79 Room 13. Stage Elevation showing proscenium, stage and stage height. (1938, GGNRA-PARC)

ROOM 13 & 14 - STAGE



2.80 Room 12. This image illustrates the current stage elevation overlaid upon the original elevation plan. The stage, stage height, and proscenium remain unchanged. (2014, PT)

ROOM 15 - PROJECTION ROOMS

Description

At the back of the auditorium is a wood door and a narrow set of concrete stairs that lead up to the projection rooms. These rooms occupy the narrow second story space in the small gable area above the theatre loggia. Within this space are four distinct rooms relatively unchanged from the period of construction. The stairs open into the generator room at the west end of the space with a small bathroom adjacent. East of the generator room is the projection room and at the east end of the space, the rewinding room. A fixed ladder and ceiling hatch in the projection room provides access to the attic space. All the rooms have vinyl tile flooring, plaster walls and an acoustic tile ceiling. At the east and west end walls are metal casement windows: two in the rewinding room, two in the generator room, and one in the bathroom. Additional furnishings include radiators in the generator and rewinding rooms and single bulb fixture in all the rooms; however only the rewinding room has a light shade. As a fire protection measure (due to the high flammability of the film) the doors between the three main rooms and at the top of the stairs are clad in sheet metal; the bathroom has a wood door.

The generator room is a small simple space distinguished only by a metal generator base but no generator. The bathroom retains all plumbing fixtures along with a mirror, soap dispenser and paper towel holder. The projection room features several port holes on the north wall (facing the auditorium), various electric panels and switches but no other distinctive furnishings. The rewinding room retains two built-in film machines, possibly original along with the dumbwaiter that connects to the first floor east office. A small viewing window on the west wall provides visual connection the projection room.

Significant Elements

- Portholes in projection room
- Wood dumbwaiter with steel door
- Layout and circulation relationship between projection room (center)

and rewinding room (east)

- Viewing window between projection room and rewinding room
- Metal clad doors (3)

Contributing Elements

- Film rewinding machine
- Light fixtures in all rooms
- Lavatory fixtures
- Attic hatch and ladder
- Light fixture and shade in rewinding room
- Radiators

Non-Contributing Elements

- Acoustic ceiling tiles
- Floor finish
- Generator base
- Security bars over windows

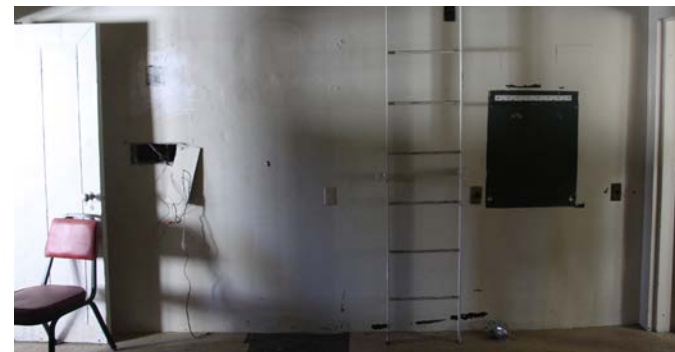
Alterations

1942

- Additional hole cut in wall for projection booth for new port hole.

Other Alterations – Dates Unknown (after 1962)

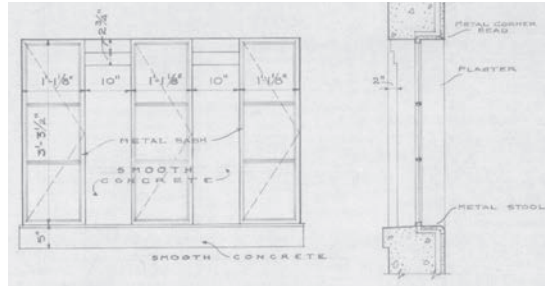
- East window altered at an unknown date



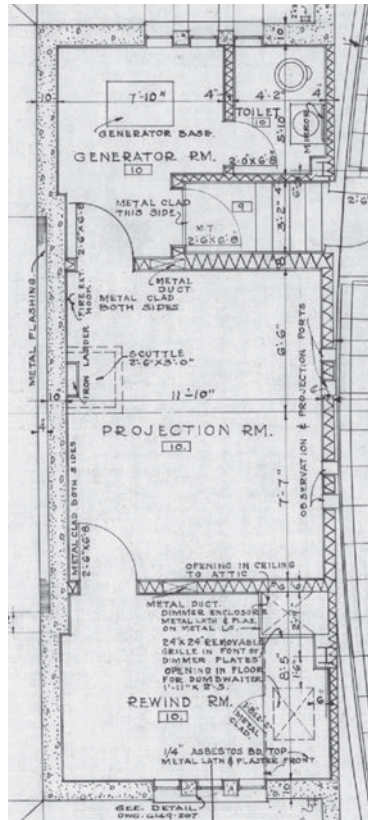
2.81 Room 15.
Projection Room,
south wall showing
the ladder to the attic
space. (2014, PT)

ROOM 15 - PROJECTION ROOMS

1939 CONSTRUCTION



2.82 Room 15. Detail of 2nd floor windows. (1938, GGNRA-PARC)

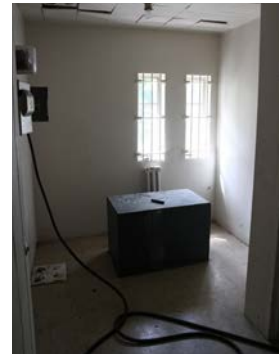


2.83 Room 15. Projection Room plan. (1938, GGNRA-PARC)

ALTERATIONS*

* No significant alterations occurred in the projection rooms

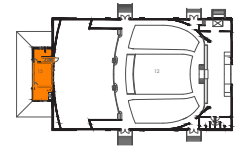
2.84 Room 15. Generator Room and generator base looking west. (2014, PT)



2.85 Room 15. Projection Room Stairs & sheet metal door looking north from generator room. (2014, PT)



CURRENT CONDITION



2.86 Room 15. Projection Room, northeast corner. Note the series of projection portholes on the left. Auditorium light controls are located on the wall to the right. (2014, PT)



2.87 Room 15. Rewinding room window (east elevation). Note that only one mullion remains. There is no record of this change. (2014, PT)



2.88 Room 15. North wall of rewinding room. Note the dumbwaiter and a partially intact rewinding machine. (2014, PT)

ROOM 16 & 17 - BOILER & FAN ROOM

Description

At the northwestern corner of the building are an exterior set of concrete stairs that descend into the basement where the mechanical systems are located. This space, located partially below grade under the stage, is made up of three rooms that house the boiler and ventilation system. This narrow space measures approximately 15'x 72' occupying the full width of the north side of the building but only a small portion of the interior space.

The basement is sparse and utilitarian in design and use. The north room is the location of the boiler and in the center room is the building's fan and ventilation system. At the east end of the basement is a small room with a large metal louvre along the east wall. The flooring and perimeter walls are concrete while interior partitions and the ceiling finish is made up of hollow clay tile. In the northwest room, along the south wall, approximately 3' above the floor, is a wood door. The door opens into a massive open crawl space with a dirt floor under the northern half of the auditorium. Along the north wall, near the entrance, is a 4 x 2 metal frame bottom-hinge, hopper window with a fixed upper glazing. Across from the window is a hollow clay tile structure with a raised concrete floor and low ceiling.

The basement is a secondary, utilitarian space without any significant or contributing features.

Alterations

1942

- Low-water cut out installed on furnace

1948

- Hollow clay tile lean-to with clay-tile shed roof for transformers added to rear wall (northwest corner) of the theatre building. (Extant)

1977

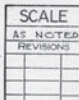
- Replacement of boiler heating coils, mechanical controls.

1989

- Persistent flooding in the basement is believed to be caused by a water main broken during the construction of the Child Care Center (building 387, 1988.) Flooding frequently shut down the theatre's furnace thereby causing discomfort for patrons.

1994

- The Theatre's boiler gas burner repaired.



ALTERATIONS*

CURRENT CONDITION



2.91 Room 17. Fan Room, looking west.
(2014, PT)



2.92 Room 16 & 17. Basement stairs at northwest corner of the building. (2014, PT)



2.94 Room 17. Fan Room looking east. (2014, PT)



2.95 Room 17. East Room and Louver. (2014, PT)

F. LANDSCAPE DESCRIPTION, SIGNIFICANCE & CONDITION

The construction of the Presidio Theatre in 1939 included the establishment of a designed landscape. Today the landscape maintains the historic relationship with the building and the surrounding site. Furthermore, many of the original features from that landscape are legible and intact.

The Main Post Cultural Landscape Report (2012) examined the Presidio Theatre landscape as a contributing resource to the Main Post District. The CLR organized the Main Post into sub-districts of which the theatre falls within the “Community District” along with the bowling alley (93, 1989), the former library (386, 1958), the former PX (385, 1955), and the day care (387, 1988). A brief analysis and treatment recommendations for this sub-district are captured in the CLR. A full history of the Main Post landscape, including the project site, is explored in the Main Post CLR.

The following provides a focused examination of the Presidio Theatre landscape’s contributing features and significance for the purposes of this HSR. Archival documentation including a site plan, photos from the completion of the project and available planting documentation provide a substantial understanding of the original landscape design. A comparison of site images and aerials offers additional perspective on the history of the site.

PRESIDIO THEATRE LANDSCAPE SIGNIFICANCE

The Presidio Theatre landscape is a designed landscape within the Main Post Cultural Landscape. This landscape is an important aspect of the building’s site, context and relationship to the Theatre and the Main Post.

Building 99 is a standalone structure at the southwest corner of the Main Post. The building occupies a gently sloping parcel of land bound on each side by primary or secondary roadways. The building fronts Moraga Avenue to the south, Montgomery Street to the east, Infantry Terrace to the west and Bliss Road to the north. The building site plan historically featured foundation plantings, hedges, ornamental flower beds, a concrete forecourt and several bisecting paths through the landscape. Many of these same features are intact or partially intact today.

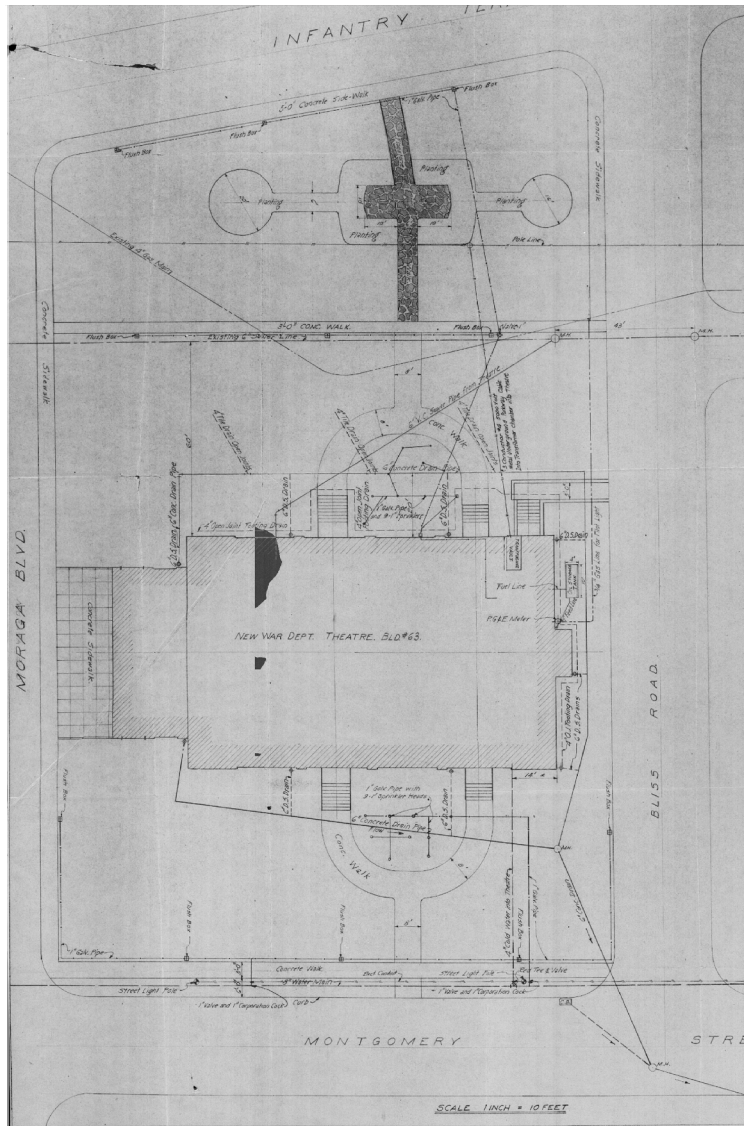
An interesting aspect of this landscape is the use of semi-circular shapes for paths, garden beds and planters. The theatre landscape is one of the few locations with such round forms in the Main Post where most other areas feature orthogonal lines. However, in keeping with the rectilinear organization found in a military base, these circular forms are formalized with clear lines, symmetry and function.

When constructed the landscaping featured carefully selected plants from a Golden Gate Park nursery. Although many of these plantings have changed or been lost in the 75 years since the Theatre was constructed, some plants remain along with the forms of the original design. The historic plant list as provided by General F. D. Jones are as follows¹:

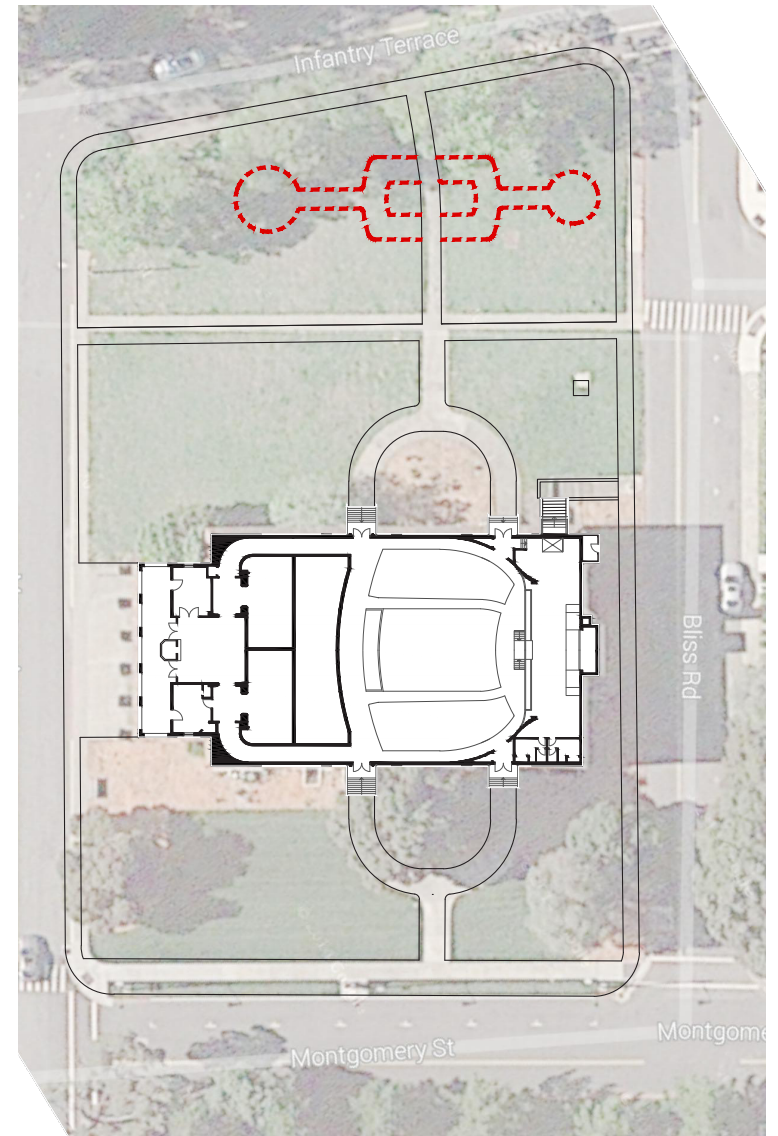
¹ The source of this list comes from handwritten, and anonymous, notes documenting the Presidio Theatre history and correspondence. These notes can likely be attributed to Erwin N. Thompson, author of *Defender of the Gate*, an authoritative history of the Presidio.



2.96 The Presidio Theatre landscape as it looked c.1945. Here the original trees, foundation shrubs, flowers and the forecourt hedge are clearly visible. (no date, GGNRA-PARC)



2.97 Original Site Plan (1938, GGNRA-PARC)



2.98 Existing Site Plan with Original Site Plan overlay



- 6 *Escallonia rosea* 8' to 10'
- 4 *Pittosporum tobira* 4'
- 5 *Pittosporum tenuifolium* 10' to 12'
- 6 *Pittosporum eugenioides* 5' to 6'
- 2 *Pittosporum tenuifolium* 12' to 15'
- 2 *Pittosporum eugenioides* 12' to 15'
- 4 *Euonymus aureo-marginatus* 3' to 5'
- 2 *Cotoneaster franchetii* 4' to 5'
- 7 *Cotoneaster pannosa* 4' to 5'
- 5 *Juniperus chinensis* Shieta 5' to 6'
- 2 *Pyracantha yunnanensis* 3' to 4'
- 7 *Veronica buxifolia* 2' to 3'
- 4 *Cedrus deodara* 10'
- 2 *Hawthorne* 10'
- 10 *Fuchsia* assorted
- 9 *Hydrangea*
- 1 *Libocedrus decurrens* 5' to 6'

A comparison of the current landscape to a Historic Plant Inventory prepared in 2000 reveals that many of the plants at building 99 are mature, but are largely not original to the building (this inventory is included in Appendix D). The most substantial of these plantings are mature trees found primarily at the south, west and east elevations; all significant plantings were historically absent at the north. Lawns at the east and west elevations, supplement the organized pattern of the garden beds and foundation plants.

The lawns, foundation plantings and circulation paths are unique to this site and important to the building's role as an entertainment venue rather than a typical administrative building typically found in the Main Post. The use of soft forms, edges and circles underscores the use of the building and surrounding site for social purposes rather than the heavily orthogonal

forms found within the conventional military post arena. Furthermore, the site, building orientation, landscape organization and circulation patterns set the Theatre apart from the surrounding buildings present in 1939. Today these elements that set the building and landscape apart are intact and continue to identify the building as unique, but compatible, from the formal buildings to the north and east. Many of the defining characteristics of the landscape remain intact and legible today.



2.99 This image clearly shows a continuation of the sidewalk up Montgomery Avenue. At the west elevation a walk provides access to Taylor Road. The east-west paths are associated with auditorium exits at those elevations. On the west elevation this path also offers access to the Presidio Chapel, pictured here at the center, top of the image. (1948, Aerial [cropped], north to the right, AV-17-06-02, United States Army Corps of Engineers, PTL)

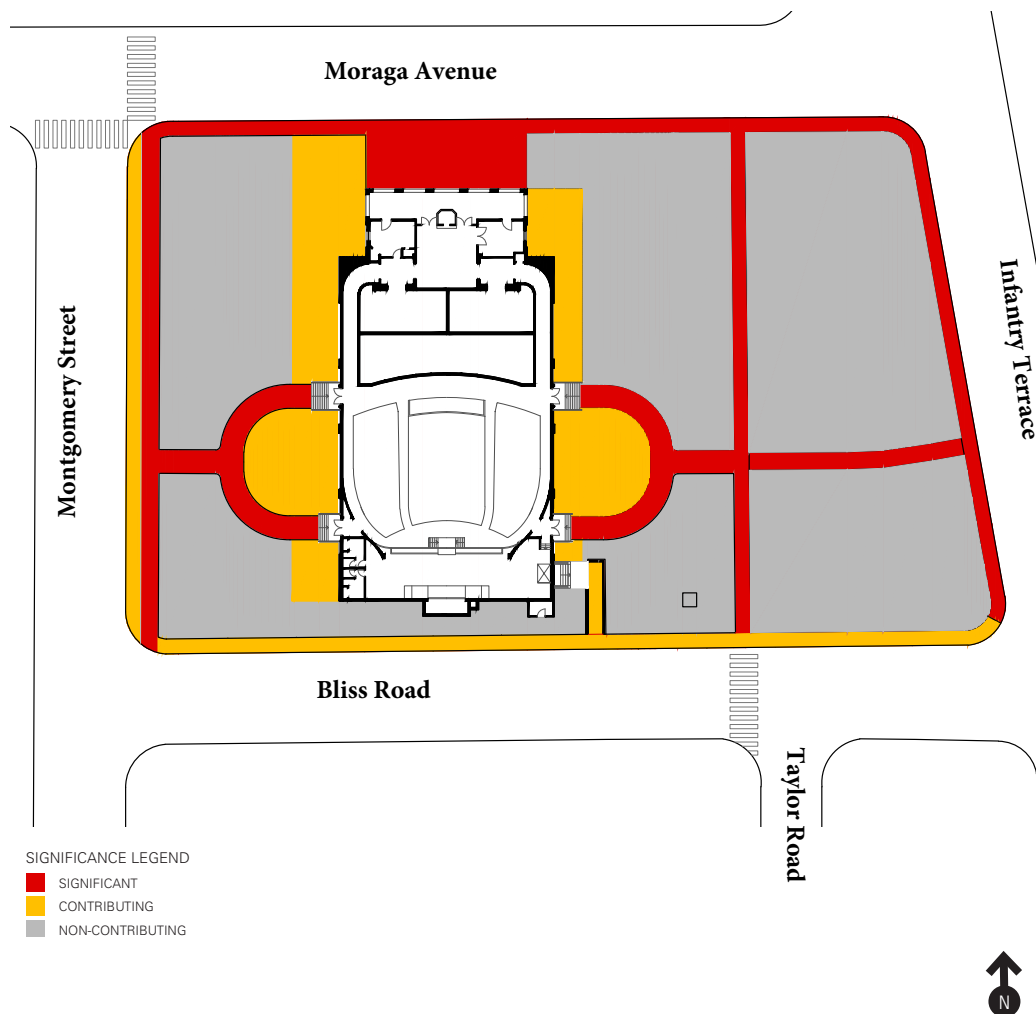
Significance Plan

Careful research of archival documents and a study of existing conditions have informed our understanding of original landscape elements, alterations and changed conditions. The following diagrams, followed by site descriptions, identify Significant, Contributing and Non-Contributing spaces using the following classifications:

Significant (Red): A space or feature identified as significant is an original feature and is central to the historic character of the property (i.e. character defining). It remains intact or with only minor alterations, and is in good condition. These components are highly sensitive to change.

Contributing (Yellow): A space or feature that is contributing is original to the landscape and is not extraordinarily important in isolation, but contains sufficient historic character to play a role in the overall significance of the property. Alternatively, the space or feature is not original, but is architecturally compatible with the original or otherwise architecturally distinctive. These components are less sensitive to change.

Non-Contributing (Gray): A space or feature is non-contributing if it is original to the landscape but has had major additions or incompatible alterations, or it is in poor condition, so that little or no historic character remains. Alternatively, the space or feature is not original and is incompatible in style, material, scale, character or use with the original landscape or within the context of the building. These components may be altered or removed as part of a rehabilitation project.



GENERAL DESCRIPTION

The following section examines the Presidio Theatre landscape, first with a general description of the landscape and followed by a look at each elevation with character defining features identified. An elevation-specific overview of alterations followed by a condition assessment will round out each section.

The Presidio Theatre is a standalone building is exposed on all sides. Although the south elevation is the primary elevation of building 99, the east and west elevations along two major roads, Montgomery and Infantry Terrace, are equally prominent. The north elevation set along the secondary Bliss Road (built 1939), and a utilitarian elevation, lacks the formality, visibility or prominence of the other three sides.

The three prominent elevations provide a backdrop for a distinct designed landscape. The front (south) elevation is characterized by a concrete forecourt and a row of yews within concrete planters at the base of each of the loggia arches. Historically a low hedge lined the east and west edges of the forecourt. Mature trees close to the building and lawn occupy the remaining portions of the south elevation. A similar organization can be found on the east and west elevations with distinct space for foundation plantings, some of which are intact, expansive lawns and mature trees. Historically the foundation plantings found at the east and west elevations were a mix of trees, shrubs and flowers.

Another key defining feature in the Presidio Theatre landscape is the extant circulation pattern. Original bisecting circular concrete paths feed from exits at the east and west elevations, leading to the north south paths that run along Montgomery Avenue and Taylor Road. The bisecting path at the west elevation further connects to Infantry Terrace and stairs that lead to the Presidio chapel (building 130, 1932). This chapel path is comprised of flagstones; all other hardscape features at the Theatre are concrete. In addition to the paths, a concrete forecourt coupled with a row of yews contributed to the formal building entrance.

Though individual plantings around the Theatre landscape are overgrown or

in poor condition, many of the key components of the Theatre landscape are intact. The structural bones of the landscape have not been lost through time and for the most part are clearly legible. Such key features include hardscapes, the use of foundation plantings adjacent to lawns, the overall site context, and circulation patterns. Remnant vegetation, or designed landscape components, from the period of significance such as lawns and some individual plants are in fair condition and should be retained where feasible.

General Character-Defining Features

- Foundation plantings
- Circulation patterns
- Concrete paths
- Flagstone path providing a connection to the Presidio Chapel
- Concrete sidewalks that run parallel to the roadways and connect to a larger path system
- Mature trees
- Expansive open space/lawn at the east and west elevations



2.100 This image from the Presidio Theatre Completion Report provides a good vantage of the foundation plantings, including trees, along the west elevation, the expansive west lawn and the building's forecourt. (1939, NARA)

2.101 This image from 1945 captures the density and fullness of the foundation plants at the west elevation. A low lying hedge at the edge of the forecourt is also visible as are clusters of low-lying vegetation at the head of the west elevation path. (1945, PTL)



SOUTH ELEVATION

Description

As the Theatre's primary elevation, the south elevation features simple but formal features. A shallow concrete forecourt pulls the building back from Moraga Avenue while providing a walkway and informal gathering space in front of the building from Moraga Avenue. A row of manicured yews are set against the north end of this forecourt within original concrete planters at the base of each loggia arch.

Significant Elements

- Building setback from Moraga Avenue
- Concrete forecourt
- Concrete planters with yew trees



2.102 The current condition of the west elevation shows only remnants of the original foundation plantings. The hedge at the edge of the forecourt has been removed. (2014, PT)

Contributing Elements

- Pipe railing at east and west ends of the loggia

Non-Contributing Elements

- Bike rack

Alterations

Historic images offer evidence that a formal hedge lined the east and west edges of the forecourt however these plants were removed later in the building's history.

Concrete at the north end of the forecourt has a variant color and aggregate suggesting that is replacement concrete.

Condition

The south elevation hardscape features are generally in good condition.

The forecourt is in good condition however the concrete semi-circle yew tree planters have lost their crisp edges. An examination of the planters shows a slight variation in concrete color and a minor grade change. Though the yews are intact, they have been topped but are in fair condition.



2.103 Topped yew trees are set within deteriorating concrete planters at the north end of the Theatre's forecourt. (2014, PT)



2.104 This 1982 image of the Presidio Theatre shows an evergreen tree at the east elevation that is no longer extant. (1982, Jack E. Tillmany, San Francisco History Center, San Francisco Public Library)



2.105 The southeast corner of the Presidio Theatre landscape features a sidewalk along Montgomery Street (right) and a mature New Zealand Christmas Tree (front, center). (2014, PT)



2.106 The southeast corner of the Theatre site, at the corner of Bliss Road and Montgomery Street. (2014, PT)

EAST and WEST ELEVATIONS

Description

The east and west elevations are nearly identical, featuring simple, but well-executed designed landscape elements. The east and west elevations are set back from the streets (Montgomery Street and Infantry Terrace, respectively), separated from the curb line by lawns and concrete sidewalks.

Both elevations include two exits from the auditorium, one at the center of the wall, the other at the north end of the building. All exits doors are located above grade and lead out to unpainted concrete stairs that meet a concrete semi-circular path that join and connect to an east-west concrete path. On the east, this path connects to the sidewalk that runs parallel to



2.107 A 1960's aerial offers a view of the western circulation paths, the lawn and the foundation plantings. (c. 1960, GGNRA-PARC)

Montgomery Street. On the west, the east-west path bisects a path that aligns with Taylor Road (to the north). At this intersection of paths, the east-west path material transitions from concrete to a dark colored flagstone. The flagstone path leads to a sidewalk along Infantry Terrace while also visually connecting to steps to the Presidio Chapel.

EAST ELEVATION

The east elevation, along Montgomery Avenue, features foundation plantings and mature trees. The foundation plantings are largely made up of what appear to be volunteers such as several groupings of calla lilies. According to the 2000 Historic plant inventory, the overgrown foundation plantings within the semi-circular path are overgrown fuchsia. This inventory also documents four mature trees that are extant. A large, mature tree, commonly known as the New Zealand Christmas Tree, is located within the semi-circular space between the two auditorium exits. Two more of these trees are found at the northeast and southeast corners of the site, near the corners of Montgomery Avenues. The fourth tree is a type of Eucalyptus and is located at the northeast corner of the site near Bliss Road Avenue.

Significant Elements

- Semi-circular concrete path from the two auditorium exits (mirroring west elevation)
- East-west concrete walkway connection to the Montgomery Street sidewalk (N-S)
- Montgomery Street sidewalk
- Foundation planter beds
- Lawn

Contributing Elements

- Concrete access path and stairs to basement
- Mature trees



2.108 Calla Lilies at the base of the building at the east elevation. (2014, PT)

Non Contributing Elements

- None

Alterations

There were few alterations made to the east elevations since its construction. Though plants have been removed over time, many of the defining features of east and west elevations remain intact.

Alterations that have occurred at the east elevation include a crawl space access with stairs at an unknown date. After 1982, a mature evergreen tree (possibly original) was removed at the southeast corner of the building.

Condition

At the east elevation, the spatial organization and circulation patterns are intact and in good condition. However, plantings at or near the foundation are generally populated by volunteers, and/or overgrown which has caused deterioration to adjacent building features and materials (see Chapter III).



2.109 Foundation plantings are sparse at the southeast corner of the building. (2014, PT)



2.110 A mature New Zealand Christmas Tree (center) and a Fuchsia (center, right) at the east elevation. (2014, PT)

WEST ELEVATION

Description

The west elevation, parallel to Infantry Terrace, features foundation plantings and mature trees. The foundation plantings are largely made up of overgrown ivies and flowers. According to the 2000 Historic plant inventory, at the southwest corner of the building, are two *Podocarpus gracilior*, or fern pine. North of the center exit is lemonwood, a New Zealand tree (*Pittosporum eugenioides*). Within the semicircular space between the two exits are *Hydrangea* and *Calla Lily* (*Zantedeschia aethiopica*). North of the north exit is English Ivy (*Hedera helix*) and a *Fuchsia*.

The circulation paths at the west elevations is generally intact, as are the retention of a moderately formal path system. Historically, at the intersection of the chapel and Taylor Road path, were flowers planted at each corner. Alterations at the west elevation include removal of a decorative flagstone feature that extended north and south from the flagstone path. Ornamental plantings at the ends and along the edges of the decorative flagstone feature were an original element. The decorative flagstone and associated ornamental vegetation feature appear in the original site plan and in the construction photos, but subsequent images suggest that it was removed within the first ten years of installation

On the west side, at the north end, concrete stairs with an iron railing descend below grade to reach the boiler room.

The western boundary of the site was historically open, however in the late 1980's or early 1990's, a formal row of evergreen ash trees, or *Fraxinus uhdei*, were planted, creating a new boundary condition.

Significant Elements

- Semi-circular concrete path from the two auditorium exits (mirroring east elevation)
- Concrete walkway connection to, and continuation of, North-South path along Taylor Street

- One end of the east-west flagstone path that connects to the Presidio Chapel (building 130).
- Foundation planter beds plantings
- Lawn

Contributing Elements

- Concrete access path and stairs to basement
- Mature trees

Non Contributing Elements

- Row of evergreen ash trees along Infantry Terrace
- Utility cover with brick perimeter (use unknown)

Alterations

Alterations at the west elevation include removal of a decorative flagstone feature that extended north and south from the flagstone path. Foundation plantings visible in photographs for many decades were later removed without documentation.

Additive changes to the landscape include a row of Ash trees along Infantry Terrace; these were planted in the late 1980's or early 1990's.

Condition

At the west elevation, the spatial organization and circulation patterns are intact and in good condition.

However, plantings at or near the foundation are generally overgrown which has caused deterioration to adjacent building features and materials (see Chapter III).

The flagstone path on the west elevation, off of Infantry Terrace, is largely intact and in good condition.



2.111 Looking west at the flagstone Chapel path (forefront) connecting to the concrete path at the western elevation. (2014, PT)



2.112 This 1939 construction photo clearly show that the decorative north south extensions of the flagstone path; however this feature was removed shortly after. The earliest aerials of the site from 1948 provide evidence that the concrete and flagstone paths were extant but without this decorative detail. (1939, NARA)

NORTH ELEVATION

The back of the theatre is pulled back from Bliss Road across from Building 100. This elevation was historically a secondary and utilitarian elevation, a perception that continues today. The lack of prominence has resulted in a simple landscape without defining features or plantings.

Significant or Contributing Features

- None

Non Contributing Elements

- None

Alterations

In 1948 the army constructed a hollow-clay tile lean-to with red tile roof for building transformers.



2.113 Looking northwest from Taylor Road offers a view of the row of Evergreen Ash at the western edge of the Presidio Theatre landscape and the concrete path connecting to Taylor Road. (2014, PT)



2.114 The Presidio Theatre north and west elevations from the corner of Taylor Road and Infantry Terrace. (2014, PT)



2.115 The north elevation lacks substantial vegetation or identifying features. (2014, PT)

III. CONDITIONS ASSESSMENT

A. BUILDING EXTERIOR CONDITION ASSESSMENT

Exterior Summary

The Presidio Theatre is a reinforced concrete structure with a footprint measuring 122' by 72'. This two story structure is rectangular in plan and divided into two primary volumes. It is a modest two-story volume constructed of poured in place, board formed, and reinforced concrete over a concrete foundation and capped with a tile roof. The exterior of the Presidio Theatre is generally well-maintained and in overall good to fair condition. However, some key elements, materials and features exhibit signs of deterioration due to environmental factors, generally associated with vegetative growth and poor drainage.

Exterior Walls

The exterior walls of building 99 are reinforced concrete featuring a board-form finish (see Figure 3.1). The building appears to receive regular maintenance, including exterior painting and most wall finishes are in good condition (Figure 3.2). There is little evidence of abrasive cleaning methods that may have led to the loss of the decorative board form finish. The chimney, at the north elevation, is the only area where paint is failing (Figure 3.3).

Although the structural stability of the building's foundation does not appear compromised, the exterior wall surface at or below the water table is in poor to fair condition. Poor drainage systems and unmaintained or invasive foundation plantings have caused staining and/or biological growth around much of the buildings perimeter. Furthermore, invasive climbing plants are



3.1 Board form finish exterior walls. (2014, PT)



3.2 Exterior crown detailing and the gable ornamentation is crisp and in good condition. (2014, PT)



3.3 The northwest corner of loggia wall exhibits cracking and spalling at the connection point with the iron railing. (2014, PT)

a persistent problem and there is evidence of removed vegetative growth that has resulted in spalling and delamination of some concrete (Figure 3.3). An accumulation of dirt and biological growth at and below the water table is particularly apparent at the north elevation (Figures 3.4, 3.5).



3.4 Current and past evidence of damage caused by foundation plantings can be seen on the east elevation. (2014, PT)



3.5 The dark coloring on the north elevation shown here is evidence of both dirt and biological growth on the exterior wall. (2014, PT)



3.6 A detail of biological growth and soiling on north elevation. (2014, PT)



3.7 A door in the boiler room provides access to the building's crawl space. (2014, PT)

Foundation

The building foundation is comprised of a reinforced concrete perimeter walls supported by concrete beams and piers.

The slope and architecture of the building allows limited visibility of the foundation structure at the center and north end of the building. The design of the theatre took advantage of the slope of the site, allowing for a full-height basement at the north end which houses mechanical equipment. The partial basement provides limited access to a crawlspace that extends south from the boiler room; the crawlspace has a dirt floor punctuated with concrete piers (Figures 3.7, 3.8).

The exterior condition of the foundation appears sound other than some biological growth and staining, (See Exterior Wall section above).

A full structural analysis of the building and foundation by a structural engineer is recommended.



3.8 Interior of the crawlspace showing a dirt floor, concrete piers, beams and concrete foundation walls (background). (2014, PT)

Loggia

The theatre's loggia is a covered exterior space in generally good condition with non-historic cosmetic finishes, such as a tile floor and faux-marble wainscot, in poor condition.

The loggia flooring is comprised of a faux-ceramic tile with a terrazzo base added in 1962. Though the base is intact and in fair condition, the tile flooring is buckling in places or missing tiles entirely. The cause is unknown (Figure 3.9). Additionally, the faux-marble hardboard wainscot along the north wall are missing, others show signs of separation from substrate.

The aluminum ticket booth, added in 1962, features metal framing and fluted aluminum panels that exhibit some pitting and cosmetic flaws, likely caused by deferred maintenance and exposure to the elements (Figure 3.10).

The north concrete wall and the columns of the loggia feature a distinct board form finish (like that found on the rest of the exterior) in good condition. The arches of the loggia that comprise the east, south and west "walls" of the loggia appear to be in good condition. The smooth-finish ceiling and the flush lights are intact and in good condition.



3.9 Ticket Booth Exterior is aluminum in fair condition. Although largely protected from the elements, the aluminum exhibits some pitting. (2014, PT)



3.10 The loggia looking east. The delaminating and broken tile continues to worsen. (2014, PT)



3.11 East elevation roof showing both the gable roof of the south elevation and the hip roof atop of the auditorium. (2014, PT)



3.12 East elevation of the loggia shows an intact copper gutter and two functioning downspouts. (2014, PT)

Roofing

The condition of the roof was determined through a visual assessment only; a full roof assessment is recommended.

The building's Spanish style tile roof appears to be in good condition. It shows no visible cracking or loss of material, though lichen and moss are visible on some tiles. There is no indication of water infiltration at the front portion of the building.

The auditorium features a short tile hip roof at the perimeter but a flat roof is the primary roof of this volume. Though the roof was not accessed for this assessment, persistent leaking in the auditorium and stage indicates that the roof is in need of repair if not full replacement. There is no record of a roof replacement ever being performed.

Gutters, Downspouts and Drainage Systems

The drainage system is comprised of copper gutters and downspouts. The gutters appear to be in good condition although cleaning is required in locations close to trees, primarily on the east and west elevations. The downspouts are in poor to fair condition, many with missing or failed connections. (See figures 3.12-3.14)



3.13 At this corner near the west office shows a dismantled downspout. (2014, PT)



3.14 A portion of this north elevation downspout is missing. (2014, PT)



3.15 The top rail at the west loggia opening, is rusting and has split. (2014, PT)

Railings

Original iron railings are located in the loggia and at the auditorium stairs along the west and east elevations. The railings are in fair to poor condition showing signs of jacking, buckling and rusting (Figures 3.15, 3.16).

Additionally, some railings at the auditorium exits were later modified with a top railing added to the original fixture (Figure 3.18). Simple tube railings were used at the basement stairs and are in good condition (Figure 3.17).

Iron bars placed to secure access to the space beneath the stair are original to the theatre and in fair condition, although increasingly obscured by vegetation. Due to the dark and heavily vegetative environment, these security bars are susceptible to rust and failure (Figure 3.18).

Stairs

The building has six sets of concrete exterior stairs, three each at the west and east elevations. Both elevations have two sets of auditorium exits stairs in addition to basement access on the west elevation at the north corner,



3.16 The railing and concrete connection shows signs of rusting and failure at the west end of the loggia. (2014, PT)



3.17 Basement iron tube railing is in good condition. The auditorium stairs on the west elevation can be seen in the background. (2014, PT)



3.18 At the west elevation auditorium stairs, an iron railing was added to the top tube of the original railing, perhaps to stabilize the original railing. Security bars, partially obscured by vegetation, block the open space under the stairs. (2014, PT)

and a crawlspace entrance at the east elevation.

The auditorium stairs are in fair to poor condition due in large part to the heavily planted and shaded landscape adjacent to the stairs along with deferred maintenance. The damp conditions along the west and east elevations has resulted in susceptibility to spalling and cracking of the concrete (Figures 3.19-3.21)

At most of the auditorium exits a plywood landing atop of the original landing was added to create an at-grade exit landing (3.22). These landings are structurally failing and should be removed.

Where the crawlspace stair descends into the building, trash and vegetation debris has accumulated (Figure 3.23). The debris obscures the condition of the stair and evidence of a storm drain.

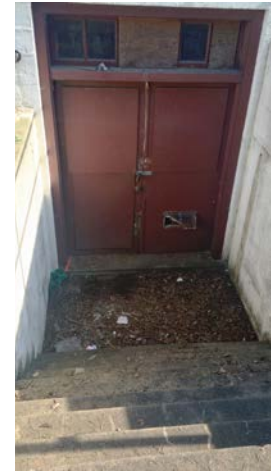
The basement stair descends into the basement and appear to be in good condition although a lack of a storm drain may lead to flooding in the basement (Figure 3.24).



3.19 Debris in the east elevation, crawl space stairs. Plywood is covering the crawlspace opening. (2014, PT)



3.20 Failing and missing concrete at the bottom of the south stairs on the east elevation. (2014, PT)



3.21 Debris has accumulated at the bottom of the basement stairs. (2014, PT)



3.22 South auditorium stair on the west elevation is in very poor condition. The shaded and damp conditions have caused concrete failure. (2014, PT)



3.23 The south stair on the east elevation. (2014, PT)



3.24 A failing plywood step added at the landing of the north auditorium stair on the east elevation. (2014, PT)

Windows

Given the nature of the building, the lack of fenestration it is not surprising. What few windows the building has are primarily metal frame casement windows located on the front of the building where the administrative and operation portion of the theatre were held.

The two offices on the ground floor have identical metal frame windows at the end walls and are in fair condition (Figure 3.25). An additional wood frame sash window is located on the north wall of the loggia and originally functioned as a second ticket window. This window was later covered by a poster case but is still visible inside the east office (Figure 3.26).

The upper story windows, associated with the projection rooms, are located on the east and west end walls. The west window is comprised of three metal frame casement windows separated by two munnions. Although originally identical to that at the west elevation, the windows on the east

wall were altered with the replacement of one munnion and two individual windows with a double wood casement window (Figure 3.27). The concrete sills and windows are in fair to good condition and all glazing is intact.

A single opening is located on the north elevation at the boiler room. This window is in poor condition; it is a metal frame hopper window with a rusting metal security grate attached to the outside sill. An opening in the grate and window for mechanical piping has created a path for pests and birds (Figure 3.28)

Doors

The original wood panel doors, located at each auditorium exit, are in poor to fair condition, exhibiting some dry rot and swelling from deferred maintenance (3.29). Many doors feature incompatible replacement hardware that should be replaced.



3.25 The west office has a metal frame double casement window with security bars installed on the interior sill. The same condition occurs on the east end wall of the east office. (2014, PT)



3.26 Poster case on the left obscures a wood-frame, sash window that doubled as a ticket window. The window is visible from the interior of the east office. (2014, PT)



3.27 The upper windows on the east elevation are comprised of a single casement and a double casement metal frame windows separated by a single munnion. (2014, PT)

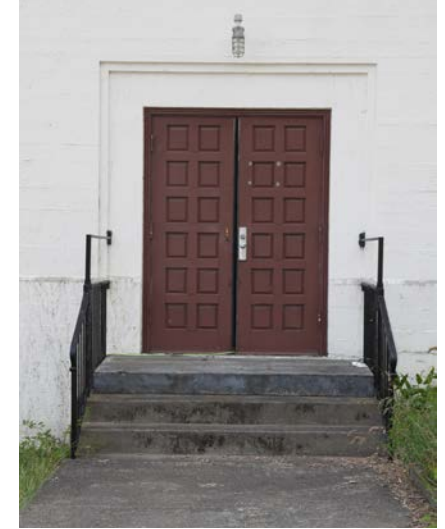
The replacement aluminum doors at the entrance of the building are in fair to good condition (3.30). Minor irregularities on the aluminum surface and framing show are caused by weathering but can be repaired. Hardware on some doors are missing. A makeshift ticket counter added to the east office door is intact but is of poor craftsmanship and should be removed.

Hardscape

The concrete forecourt at the entrance of building 99 is in good condition. Though it exhibits some variation in color, the concrete does not display any obvious cracking or failing.



3.28 North elevation, basement window with metal grate. A hole made for utility piping attracts wildlife into the basement. (2014, PT)



3.29 West elevation wood panel doors. (2014, PT)



3.30 The west office replacement door at the loggia. (2014, PT)



3.31 The theatre's forecourt, looking east. (2014, PT)



3.32 Boiler room vent at the northeast corner of the building. (2014, PT)

Miscellaneous Features

The loggia features several non-compatible elements, such as exposed conduit and an incompatible phone booth, that are in poor condition and should be removed.

The poster displays along the north wall of the loggia exhibit some rusting and are missing glass. Two or more poster cases likely date from the period of significance and could be restored.

Other miscellaneous features visible on the exterior of the building are associated with the mechanical system. These functional elements are generally in good condition and include a transformer room housed in a non-historic addition at the north wall, and a vent at the northeast corner of building off of the boiler room (3.32).

B. BUILDING INTERIOR CONDITION ASSESSMENT

A description and significance of each room within the Presidio Theatre is explored in Chapter II. D. The following section provides a condition assessment of key materials, finishes and furnishings within the building.

Though the interior spaces within the building are relatively simple, the use and scale of the rooms vary based on use and need. To simplify the analysis of the finishes and materials, the following assessment is organized into groupings of spaces with similar scale and materials. Following a general overview, analysis materials will be reviewed first in the administrative and public areas on the first floor, next the auditorium and entrance halls, followed by the stage, then the upstairs projection rooms, and concluding with the basement.

General Interior Overview

Building 99 features a relatively simple material palette comprised largely of plaster (walls and ceilings), concrete (walls, ceilings, and floors), acoustic tiles (walls and ceilings) and composite tiles (primarily replacement flooring). Throughout its history, the building has largely retained the

original organization of spaces and treatment of finishes. The building's use as a theatre minimizes the need for windows and resulted in a limited number of doors. What windows and doors the building has are in largely original and in fair condition and can be restored. Replacement finishes such as floor tiles, carpeting and acoustic tile treatments were typically added in the 1960's and are showing their age.

Building 99 has suffered from years of deferred maintenance. While many of these interior finishes and materials are in fair condition, the lack of maintenance has led to the deterioration of key finishes and materials, primarily in the auditorium. The greatest threat to the building is water infiltration caused in large part by a failing roof, which is believed to be original and therefore is long-overdue for replacement. Substantial leaking is evident in the auditorium and the stage ceilings which has led to corrosion of the auditorium's original metal lath and plaster ceiling.

Additionally, the building includes distinctive fixtures and furnishings associated with a theatre of this era, such as a film vault, film dumbwaiter, and a custom air handling unit and light fixtures. Although neglected and unused for many years, many of these features are in fair condition and can likely be restored.



3.33 Looking south at the upper and lower seating with dividing partitions of the auditorium. (2014, PT)



3.34 Looking west at the lobby and west office flooring and cove base; this flooring extends into the foyer. (2014, PT)

First Floor Administrative and Public Serving Spaces

The first floor administrative and public serving spaces are comprised of the lobby, ticket booth, west and east offices, foyers and lounges. In general these spaces are in good condition, save for the lounges where many of the finishes were removed.

Flooring

The flooring in these front rooms is made up primarily of a composite tile with a rubber cove base in fair to good condition. Much, if not all, of the flooring likely dates from the 1962 renovation and therefore likely contains asbestos. The lobby features an area rug overlay, taped and glued to the tile flooring; the rug is in poor condition due to deferred maintenance.



3.35 The same composite tile was added to the ticket booth floor. (2014, PT)



3.36 The east office features a composite tile and wood baseboards. . This tile pattern and color is unique to this room, and may be original. (2014, PT)

Wall Finish

The original metal lath and plaster walls are generally intact in the front rooms of the theatre except in the lounges, where much of the top layer was removed in the last 10 years. In the remaining rooms however, the condition of the plaster is generally good. Even so, deferred maintenance has resulted in some mold in the west office and intermittent paint failure throughout. The decorative features of the plaster walls such as the rounded corners and cornice detail in the lobby and foyers are intact and in good condition.

A non-compatible wainscot added in the 1962 renovation is generally in good condition and intact in the lobby, west office and foyers. The wainscoting is a non-compatible treatment added in the 1962 remodel that is in fair condition.



3.37 Mold and peeling paint on the north wall and ceiling in the west office suggests water infiltration. (2014, PT)



3.38 A composite tile flooring in poor condition remains in both lounges. It appears that all base boards were removed with much of the wall finish. (2014, PT)



3.39 Both foyers retain original details such as rounded corners and a plaster picture rail. (2014, PT)



3.40 Aluminum frame Plexiglas windows replaced the original ticket booth windows in 1987. (2014, PT)



3.41 East office, double casement metal frame window with security bars attached to the inner sill. Deferred maintenance is evident around the frame and sill however all window panes are intact. (2014, PT)



3.42 The east office wood frame window is in good condition but currently blocked by a poster case attached to the exterior wall of the loggia. (2014, PT)



3.43 Non-historic wood, flat panel doors in the west office are in good condition. (2014, PT)



3.44 The non- historic, aluminum frame door in the west office, added in 1962, is in fair condition. (2014, PT)



3.45 Original double foyer doors with original push bar handles are in good condition. (2014, PT)

Windows

Windows in the front rooms are few in number and confined to the east and west offices, but are in fair to good condition. The ticket booth windows were replaced in 1987 and are in fair condition.

Doors

Many of the interior and exterior doors in the front rooms are replacement doors added in the 1962 renovation. The foyers and the east office retain original doors; all are in good condition. Doors in the lounges were removed except the stall doors which appear to be in fair condition.

Ceiling

All of the public and administrative rooms on the first floor, except the ticket booth, once featured plaster ceilings. Presently only the offices retain the original finish; these ceilings are in fair to good condition showing minimal signs of cracking and peeling paint. There appears to be some mold and water infiltration in the west office ceiling and wall, however the mold appears superficial and manageable.

The lobby and foyers feature an acoustic tile ceiling, and though generally in good condition, some tiles are beginning to detach from the substrate. It is likely that the original ceiling is intact beneath the tiles and can be restored however further investigation is required.

The lounges have undergone a complete ceiling removal thereby exposing the metal framing of the auditorium upper seating area.



3.46 The lobby originally featured a plaster ceiling but is now covered in acoustic tiles; it is likely that the original ceiling is intact and can be restored. (2014, PT)



3.47 No remnants of the ceiling remain in either lounge. (2014, PT)

Lighting

Lighting in these first floor rooms is comprised of a mix of original and non-historic fixtures. Original fixtures include flush ceiling lights in the lobby and an indicator light above the film vault in the east office. The non-contributing lights include fluorescent tube fixtures in both offices and sconces in the lobby. All fixtures have been removed from the lounges.



3.48 Flush single bulb lights in the lobby ceiling are likely original and should be kept. The Lobby also features several non-historic sconces over display cases that appear to be in good condition. (2014, PT)



3.49 Florescent lights in offices not original but are functioning and in good condition. (2014, PT)



3.50 The red light bulb above the film vault is likely from the period of significance and should be kept. (2014, PT)

Miscellaneous Fixtures, Finishes, Furnishings

The front rooms of the theatre retain a few key fixtures and furnishings from the original construction of the building. These features include the original ticket machine re-installed in the 1962 ticket booth, the film vault and the dumbwaiter. The poster cases in the lobby likely date from the period of significance and should be retained.

Other furnishings were added after the period of significance but are generally in good condition. Such items include the poster board on the north wall of the lobby and a built-in table in the west office.



3.51 The lobby features a circular air handling unit. This decorative and functional fixture is in good visual condition however the operability of the fixture is unknown. (2014, PT)



3.52 The ticket booth ticket machine is partially dismantled. (2014, PT)



3.53 The wood-frame dumbwaiter with a metal shaft, metal door and elevator wheel is in fair to good condition. There is evidence that updates to the dumbwaiter included electrifying the system; it is uncertain whether the manual or electric systems are functional. (2014, PT)



3.54 This colorful carpet extends from the entrance hall (pictured here) into the auditorium. The entrance halls retain the original wood base boards. (2014, PT)

Entrance Halls and Auditorium

The entrance halls and the auditorium are largely intact, retaining the original floorplan, all original walls, and circulation patterns. Changes in these spaces are confined to finishes and furnishings primarily from the 1962 renovation.

Though largely intact, the materials and finishes in the auditorium range from poor to fair condition. Deferred maintenance combined with water infiltration has led to significant deterioration of the plaster ceiling and potential damage to the combined air handling unit and light fixtures. The perimeter walls and the concrete flooring appear to have been spared and are in fair condition. Other finishes or fixtures are largely cosmetic but appear to be in fair condition nonetheless.



3.55 Detail of entrance hall carpet and the wood baseboard. (2014, PT)



3.56 Exposed concrete floor at the back of the auditorium, southwest corner. (2014, PT)



3.57 East entrance hall looking into the auditorium. On the other side of the partial height plaster-concrete wall (left) is the upper seating area. An acoustic tile wall over a concrete wainscot (right) that extends along the length of the wall. (2014, PT)



3.58 The stairs up to the upper seating area, looking south towards the west entrance hall. The plaster-concrete partial wall (left) and concrete wainscot (right) are in good condition. Fallen plaster from the ceiling has left small piles of white debris on the carpet. (2014, PT)

Flooring

The flooring in the entrance halls is a colorfully patterned carpet that then continues into the auditorium. The auditorium flooring is comprised of a mix of carpet along circulation paths and exposed concrete within the seating areas. The carpet retains its color and vibrancy however it has suffered in places from water infiltration, deferred maintenance and falling debris. The concrete condition has similarly suffered however it is fair and can likely be restored.

Wall Finish

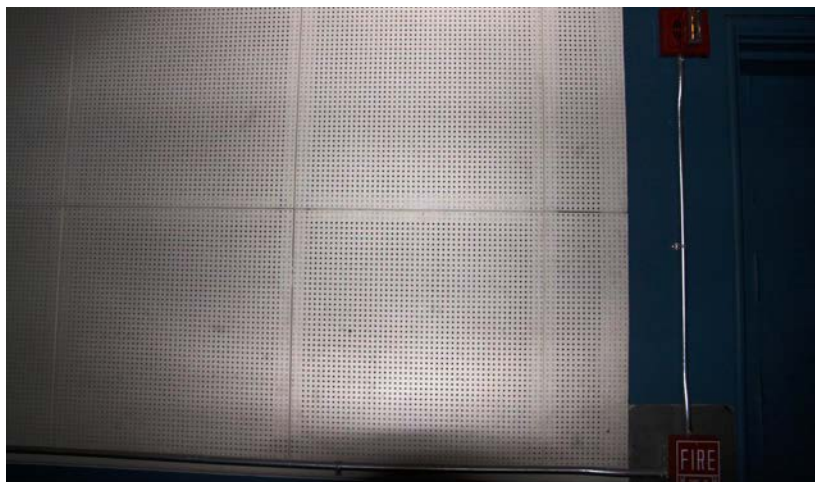
The entrance halls and auditorium feature a mix of wall conditions that are in fair to good condition throughout. Plaster walls with faux-marble hardboard wainscoting adorn the entrance halls. The faux marble wainscoting terminates as the entrance hall opens into the auditorium and is replaced with a simple plaster-concrete wall finish. The height of the plaster-concrete finish increases as the lower seating area slopes down towards the stage. Above the concrete wall are square acoustic tiles that proceed up the remainder of the wall and end at a plaster cornice.



3.59 The auditorium perimeter walls feature an acoustic tile treatment above a plaster-concrete wall. (2014, PT)



3.60 The partial height plaster-concrete partitions with a wood cap that separate the upper and lower seating sections are in good condition. (2014, PT)



3.61 Square acoustic wall tiles found in the auditorium are a non-historic finish treatment that may conceal the original acoustic finish beneath. (2014, PT)

Ceiling

An acoustic tile treatment on the ceilings of the entrance halls has replaced the original acoustic plaster finish; the current treatment is in fair condition. However, condition of the auditorium ceiling is in poor and requires attention. Water infiltration from leaks in the roof have caused significant deterioration of the auditorium's original plaster ceiling. Many areas in the auditorium show staining while loss of plaster and metal lath framing is evident in others.

Lighting

In general, the combination air supply and lighting fixtures in the auditorium appear to be in good condition and should be restored to the greatest extent possible. That said, given the substantial amount of water

infiltration evident, hidden damage to the fixtures is likely and require investigation. The operability of the air supply mechanical systems are unknown.

Miscellaneous Features

Metal frame theatre seats are the only identifying furnishing within the modest auditorium. The seats were likely added in 1962 and are, in general, in good condition. Deferred maintenance has led to rusting on some metal seat backs but the frames are a sturdy construction and the cushions are generally intact.



3.62 Rust is evident on the backs of these seats in the front row. (2014, PT)



3.63 Missing plaster and lath at the southwest corner of the auditorium. (2014, PT)



3.64 Despite years of inactivity, all lights fixtures are operable. (2014, PT)



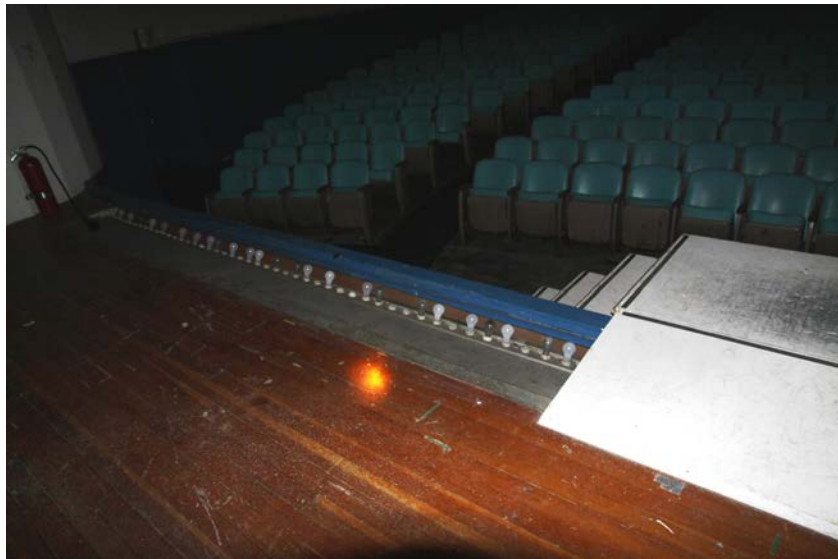
3.65 Seating in the auditorium looking east. (2014, PT)

Stage and Proscenium

The stage and proscenium are in fair to good condition and retain many original finishes and features. Some additive features, particularly the dressing rooms, were added after the 1962 renovation and are in fair condition.

Flooring

The stage retains the original wood flooring. The floor is in generally good condition, showing no apparent signs of water damage, excessive wear or dry rot.



3.66 The stage retains fittings, and lightbulbs, for single bulb footlights. It is unknown if these fixtures are operable. (2014, PT)



3.67 The proscenium is an original feature that is in good condition. The plaster finish of the proscenium retains its original material finish and detailing. (2014, PT)

Wall Finish

The unfinished concrete walls around the stage are in good condition.

Ceiling

Water infiltration has caused some staining on the plaster ceiling but it is otherwise intact and in fair condition.

Lighting

Lighting around the stage is limited to original single bulb fixtures above the stage and a row of single bulb footlights. These fixtures were inoperable during site visits but appear to be in fair condition and can likely be restored.

Miscellaneous Features

The stage is the most complex of all the spaces in the theatre, containing a multitude of features, rooms and fixtures necessary to facilitate small-scale performances, speaking events and films. Among the fixtures extant in the stage area are full-height curtains, dressing rooms, baffle room and platforms.

The stage baffle is intact and retains the original hatch door to the basement. Operability of the hatch door is unknown.



3.69 The original concrete walls are visible between the curtains at the west end of the stage. (2014, PT)



3.68 Water stains are visible on the stage ceiling. (2014, PT)



3.70 Two sets of stairs provide access to a platform at the foot of the stage. This added feature is in good condition. (2014, PT)



3.71 Hatch door in baffle room provides access to basement. (2014, PT)



3.72 Dressing room contains vanities with lights, closets and lavatories. The walls are comprised of a post-war gypsum board with simple finishing. (2014, PT)



3.73 Wood stairs at the west end of the stage do not exhibit signs of dry rot and are in fair condition. (2014, PT)



3.74 A decorative backdrop and wood platform are located at the back of stage. The colors and materials of the feature are generally intact and in good condition. (2014, PT)

Projection Rooms

Finishes and materials in the adjoining projection rooms are in fair condition. Although deferred maintenance has led to some deterioration of materials, most finishes are intact.

Wall Finishes

The projection rooms feature the original plaster walls in good condition. Some graffiti and haphazard wainscoting have blemished the original finish but the damage is largely cosmetic and reversible.



3.75 The eastern projection room contains a mix of finishes and some graffiti. The west wall of this room features original plaster walls with hardboard wainscoting haphazardly attached (or detached) from the wall. (2014, PT)

Ceiling

Acoustic tiles are located on the ceilings of all rooms but the bathroom. Some tiles have fallen or are beginning to detach from the substrate due to an aging bonding agent.

Windows

The projection rooms feature three original metal casement windows at the west end wall and one original at the east end, all in fair condition. A replacement wood-frame double casement window at the west end wall shows some signs of weathering but is in fair condition. Although the windows are generally intact, years of deferred maintenance will likely result in the need to remove and restore the windows.



3.76 The missing or falling ceiling tiles in the western (generator) room is a typical condition found in each of the projection rooms. (2014, PT)

The original bulb nosing was lost when a double wood-frame casement window replaced two single casement windows on the west wall. A lack of maintenance has led to water infiltration, deterioration to the replacement concrete sill. The extant on the original single casement window is to the right of the replacement window. Security bars attached to the interior wall are a typical treatment to the theatre windows but are not an original feature.

The western room retains the original single casement windows separated by a munnion; these windows feature the original bulb nosing. The third window is located in the adjacent bathroom. Security bars similar to those found on the first floor are attached to the interior wall.



3.77 The east projection room contains one original window and one replacement window. (2014, PT)



3.78 The former generator room retains the original windows and the generator base. (2014, PT)



3.79 Metal door at top of the stairs leading into the projection room. (2014, PT)

Doors

Metal doors were a fire-safety feature due to the film's highly flammable quality. Both the entrance to the projection room and at the rewinding (east) room feature a metal door. The metal doors are in good condition.

Lighting

Lighting in these rooms are limited to original single bulb fixtures without shades. These fixtures were inoperable during site visits but appear to be in fair condition and can likely be restored.



3.80 The concrete projection room stairs show loss of material and continued deterioration. (2014, PT)



3.81 The projection room portholes provides a clear view of the auditorium and stage. (2014, PT)

Miscellaneous Fixtures and Furnishings

The projection rooms feature an array of site-specific fixtures and furnishings such as film port holes, a film dumb waiter, and a rewinding machine. These fixtures are generally in poor to fair condition.



3.82 The original generator base remains in the original generator room. (2014, PT)



3.83 The original metal ladder (left) provides access to a hatch leading up to a catwalk. (2014, PT)



3.84 The port holes vary in size and location along the north wall of the center room. (2014, PT)



3.85 A rewinding machine and dumb waiter (connected to the east office) are intact and in fair condition in the east room. (2014, PT)

Basement

The finishes and materials in the basement are largely confined to unfinished concrete and exposed hollow clay tiles. Although there is record of water infiltration from faulty drainage connections in the 1990's, many of the utilitarian finishes are in fair condition.

Building Wide Systems

Plumbing

The building has been vacant for a number of years; the condition of plumbing is unknown. All existing fixtures and pipes should be inspected by a qualified plumbing professional.



3.86 A vent showing signs of rust and deterioration is located at the east wall of the basement. (2014, PT)

Mechanical

Air handling units and lighting...unknown if air handling units in lobby or auditorium are working

- Metal registers at base of stage, base of half wall at the center of the auditorium, and at the base of the back (south) wall of the upper seating level.
- Projection room generator.

Structural

Structural analysis was not completed as part of this condition assessment.

Electrical

The building has undergone multiple eras of electrical work. The system is complex and obsolete. There are an excess of wires and conduit. Update electrical system to current code and remove inoperative systems.

Life Safety

The life safety system is not functioning and will not satisfy occupancy requirements.

Accessibility

Rehabilitation of building 99 will include bringing the building up to current accessibility codes.



3.87 The exposed clay tile ceiling, unpainted concrete walls and unfinished concrete floors in the basement appear to be in fair condition. (2014, PT)

FINISHES

Room	Rm No.	Floor			Base		
		Original Material	Existing Material °	Condition	Original Material	Existing Material °	Condition
Ticket Booth	2	Unknown	Vinyl asbestos tile	Fair	Unknown	Aluminum	Good
Lobby	3	Linoleum	Vinyl asbestos tile	Fair	Wood	Rubber, added 1962	Good
Office-West	4	Asphalt tile	Vinyl asbestos tile	Fair	Wood	Rubber, added 1962	Fair
Office-East	5	Asphalt tile	Vinyl asbestos tile	Fair	Wood	Wood (O)	Fair
Foyers	6,7	Linoleum	Vinyl asbestos tile	Fair	Wood	Rubber, added 1962	Good
Lounge-East and West	8, 9	Asphalt Tile	Composite Tile	Poor	Wood	None	N/A
Entrance Halls	10, 11	Carpet	Carpet (R)	Fair	Wood	Wood (O)	Good
Auditorium	12	Carpet/ concrete	Carpet (R)/ concrete (O)	Poor/ Fair	Wood/ cement	Wood??	Good
Stage	13	Wood	Wood (O)	Good	None	None	N/A
Dressing Rooms	14	N/A	??	Poor	N/A	Wood	Fair
Projection Rooms	15	Linoleum	Linoleum or vinyl tile	Poor	Concrete	None	N/A
Basement	16, 17	Concrete	Concrete (O)	Fair	None	None	N/A

* O = Original

* R = Replacement

* Original material refers to finish schedule provided in construction documents; construction finishes may differ from original as-built finishes.

FINISHES

Room	Rm No.	Walls			Ceiling		
		Original Material	Existing Material °	Condition	Original Material	Existing Material °	Condition
Ticket Booth	2	Wood hardboard	Wood hardboard	Fair	Plaster	Wood hardboard	Good
Lobby	3	Plaster or linoleum wall cover? Wood chair rail and plaster cornice	Plaster w/ plaster cornice; chair rail replaced with hardboard wainscot	Good	Plaster	Acoustical Tile (Plaster likely intact under tiles)	Good
Office-West	4	Plaster	Plaster (O)	Good	Plaster	Plaster (O)	Good
Office-East	5	Plaster	Plaster (O)	Fair	Plaster	Plaster (O)	Good
Foyers	6,7	Plaster	Plaster(O) w/ hardboard wainscot	Good	Plaster	Plaster (O)	Good
Lounge-East and West	8, 9	Plaster	Plaster (O)	Poor	Acoustical Plaster	Removed	N/A
Entrance Halls	10, 11	Cement plaster	Plaster w/ hardboard wainscot	Good	Acoustical Plaster	Acoustical Tile	Good
Auditorium	12	Acoustical Tile/ Cement/ Plaster Wainscot	Acoustical Tile (R)/ Cement/ Plaster Wainscot	Good	Plaster	Plaster (O)	Poor to Fair
Stage	13	Plaster Proscenium/ Concrete Walls	Plaster Proscenium (O)/ Concrete Walls (O)	Good	Plaster	Plaster (O)	Poor to Fair
Dressing Rooms	14	N/A			N/A		
Projection Rooms	15	Plaster	Plaster (O)	Fair?	Acoustical Tile	Acoustical Tile	Poor
Basement	16, 17	Concrete	Concrete (O)	Fair	Concrete	Concrete (O)	Fair

° O = Original

° R = Replacement

° Original material refers to finish schedule provided in construction documents; construction finishes may differ from original as-built finishes.

IV. FUTURE TREATMENT AND USE

A. SUMMARY STATEMENT

The following guidance is intended to direct rehabilitation and new construction design so as to conform to previous commitments regarding treatment of the Theatre, the Presidio Trust's best preservation practices, and the Secretary of the Interior's Standards for the Treatment of Historic Properties. Recommendations below are based on the integrity assessments and lists of character defining features according to each portion of the building (interior and exterior). In sum, the Theatre retains a high level of interior and exterior integrity, with many alterations amounting to cosmetic changes to finishes and furnishings. While every effort should be made to retain the building's character defining features, rehabilitation according to the Secretary's Standards (see below) remains the most appropriate approach to a project at the Theatre due to its structural, mechanical and accessibility deficiencies, and the limitations posed by its shallow stage, modest lobby and single auditorium.

The treatment recommendations below are based on *The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating Historic Buildings* (1995), and *Guidelines for Rehabilitating Buildings at the Presidio of San Francisco* (1995). In addition, the Trust has prepared several district-wide and site-specific studies of the Theatre, and has agreed to a design review process with preservation stakeholders around how design will develop. Applicable design guidance developed by the Trust is found in the following documents:

- Main Post Planning & Design Guidelines (June 2011) (MPU-PDG)
- Main Post Cultural Landscape Report (July 2012) (MP-CLR)
- Programmatic Agreement for the Main Post Update (October 2011) (MPU-PA)
- Main Post Update to the Presidio Trust Management Plan (November 2010) (MPU)

B. HISTORIC PRESERVATION OBJECTIVES

The Main Post Update to the Presidio Trust Management Plan (MPU) allows for the rehabilitation of building 99 as a single auditorium venue with an addition to the west of the historic building that will not exceed 18,000 square feet. The size of the addition relative to the existing historic building (which is approximately 16,000 sq/ft) was identified through consultation on the MPU as an adverse effect. The development of this HSR and process for design review described in the PA for the MPU were adopted as measures to minimize and mitigate that adverse effect. The below treatment recommendations are written with the above-mentioned project parameters taken as a baseline assumption.

In addition to the Trust-developed guidance, the “National Park Service Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns” should be employed to guide the successful design of an addition to the Theater. The full document should be consulted throughout the design process; the below summary is provided as a quick reference:

- Maintain the primacy of the historic building
- Respect the architectural expression of the historic building type
- Retain the essential form and integrity of the historic building
- Preserve character-defining features
- Take design cues from, but do not copy, the historic building
- The new addition should be differentiated from the historic building but compatible
- Keep volumes separate. Utilize hyphens or connectors as the link from new to old
- Minimize loss of historic fabric. Place the addition where the least amount of historic fabric and features will be impacted
- There should be minimal change to the primary elevation
- The addition should be inconspicuous from public view
- Utilize existing openings
- Respect historic landscape features
- Preserve the historic building’s form in relationship to its site and

setting

- The new addition should be harmonious with the historic building in scale, proportion, materials and color

Note: **Bold** passages below indicate guidance for the building rehabilitation and expansion project that is drawn verbatim from previous design guidance developed by the Trust in consultation with other stakeholders. Non-bolded passages are new recommendations developed for this HSR to lend a higher level of specificity for treatment than that contained in the earlier documents.

The following treatment recommendations are organized as follows:

- Building Recommendations
 - Historic Building – Interior
 - Historic Building – Exterior
 - New Construction
- Landscape & Site
- Requirements for Work

C. BUILDING RECOMMENDATIONS

Historic Building – Interior

General Treatment Recommendations

The floor plan is largely intact from its original date of construction, and is highly reflective of the building's original design and use. Alterations to the floorplan should be kept to a minimum; new passages and circulation patterns should be created through the limited introduction of openings in walls, not wholesale removal of walls.

Interior finishes largely date from the 1962 remodel and are not character-defining. Rehabilitation of the interior could restore original finishes and details according to available as-built drawings and historic photographs, or introduce a new, simple contemporary palate of finishes that is compatible with the modest character of the building's original design. Alterations to accommodate modern functional, operational, and programmatic requirements is permissible, but should be incorporated into the building sensitively and in accordance with the standards for rehabilitation.

Unlike many commercial theaters of its era, the Presidio Theatre was never a "grand movie palace". Instead, it was designed with a simple, modest, streamlined character that was more typical of a military facility, rather than a civilian one. The rehabilitation design should respect this history, and not attempt to embellish the character of the lobby or auditorium in a manner inconsistent with the building's original design. Alterations to accommodate modern functional, operational, and programmatic requirements is permissible, but should be incorporated into the building sensitively and in accordance with the standards for rehabilitation.

Introduction of new Mission Revival or Art Deco-inspired design elements that were not present in the original design should be avoided.

Remove the non-contributing, failing hardboard wainscot finish throughout the interior, strip remaining adhesive and restore the original concrete or plaster finish of the walls in these locations.

Interior tile, vinyl clad tile and carpet flooring throughout are non-contributing and can be covered, or replaced with new, compatible flooring

finishes. (Flooring in the East Office may be original; additional research/testing is required prior to determining a treatment recommendation for this space.)

Remove non-historic lighting fixtures in the lobby and adjacent offices, and replace with compatible new fixtures.

A full mechanical, electrical, fire suppression and plumbing upgrade is expected for the historic building; new systems should be incorporated into the building's interior sensitively, and with minimal alterations to key character defining spaces, finishes and volumes.

A full ADA-compliant upgrade is expected for public use of the historic building; alterations necessary to achieve accessibility should be incorporated into the building's interior sensitively, and with minimal alterations to character defining spaces, finishes and volumes.

Remove obsolete conduit, wiring and other extraneous systems affixed to interior walls

Loggia

Remove the aluminum entry doors and replace with compatible new doors based on available archival information.

Poster display cases may be removed or replaced with new cases in similar locations.

Remove the poster display case that covers the east office/film storage window, and reestablish the window opening behind.

Maintain the loggia as a partially enclosed space that is an integral part of the building's entry sequence. Enclosure of the arched openings in order to create a new entry sequence or enclosed space is permissible provided it is compatible, reversible and retains the open character of the loggia.

Ticket Booth

The exterior cladding of the existing ticket booth dates to the 1962 renovation, and is a non-contributing element. Treatment is limited to the following options:

- Retain and reuse the existing, architecturally distinctive, ticket booth cladding. If the existing ticket booth cladding is retained, sensitively treat metal exterior to avoid further deterioration.
- Restore the original ticket booth design according to available as-built drawings and historic photographs.
- Redesign the ticket booth in a simple, contemporary style that is compatible with the materials and character of the building's historic exterior.

All treatment options should retain the location, footprint and place of the existing ticket booth in the overall composition of the loggia's design.

A partially dismantled ticket machine in the booth is likely original. Consider retaining in situ or removing and storing or displaying on site.

Lobby

Retain remaining original plaster detailing, including the rounded corners and crown molding.

Retain original circular ceiling register, which references the larger, similar features in the auditorium space.

Remove the wood frame on north wall and other wall lighting elements. While the lobby has always included poster cases in various locations on the walls, the present-day cases are likely not original and may be modified or moved.

Remove acoustic panel finish from the ceiling and replace with a new acoustic or other treatment that is compatible with the ceiling's original

plaster finish.

The door from the lobby to the ticket booth appears to be original; consider retaining it as an intact interior feature of both spaces.

West Office/Storage

Retain the integrity of this space as a room separate from, and subordinate to, the adjacent lobby.

Openings to facilitate new circulation patterns between the original building and the new addition through this space are permissible, but should be minimal and not involve wholesale removal of walls.

Remove non-contributing security bars on windows.

Determine and address source of water infiltration along the north wall and ceiling.

Consider restoring original lobby opening and/or replacing existing doors with compatible door(s) based on available archival information.

East Office/Film Storage

Retain and highlight the original film storage vault, dumbwaiter cabinet and hardware as part of a new program for the space.

Restore the original window opening by removing the later-added movie poster case from the exterior loggia wall.

Remove non-contributing security bars on windows

East & West Foyers and Entrances

The entrance hall double doors and hardware are among the few remaining

original interior doors in the building; retain and reuse them as part of the new building's program. Sensitive modifications (such as the addition of automatic door openers) to facilitate universal access are allowable.

East & West Lounge

These secondary spaces retain only their footprint within the floorplan and some remnant stalls and later fixtures; no original finishes remain and thus they have a very low level of integrity. They should be used for new program space, such as restrooms, concessions, coatrooms, storage or other functions that may require alteration that would be unsuited to areas of the interior with high levels of integrity.

Auditorium

Retaining the building's auditorium as a single, undivided space approximating the original (and current) dimensions is a key treatment recommendation for any project. The allowance for a large addition to this building under the Main Post Update was with the goal of creating new program space outside of the historic building's envelope so that the auditorium could remain as intact as a single space. New programs that cannot be accommodated in the existing auditorium without maintaining a single undivided auditorium space should instead be located in the allowable new construction so as to preserve this key character defining feature.

Remove and/or replace the 1'x1' acoustic tile that was added to the walls above the wainscot in the auditorium. If feasible, restore or recall the original horizontal band pattern that appears in historic photos and drawings with a new acoustic other wall treatment.

The smooth plaster ceiling with bulls eye lights/registers and crown molding detail is a key character defining feature of this space, and should be repaired and retained as intact as possible. If repair is infeasible then

replacement with alternate but similar, substitute materials may be considered.

Acoustic treatment of the ceiling and other surfaces should be additive wherever possible, with a goal of preserving - rather than replacing - existing finishes and materials. Where original finishes are not repairable, replacement in kind or with a visually similar material (such as gyp board with a plaster skim coat) is acceptable.

New lighting, sound and other theater equipment added to the main volume of the auditorium should be incorporated sensitively, so as not to obscure or overwhelm key character defining elements such as the proscenium and ceiling light fixtures.

The existing seats are not original to the building, and may be replaced with new, contemporary but compatible auditorium seating. The dimensions of the seating banks may be altered in order to accommodate code requirements, and contemporary standards for seat dimensions and spacing.

Retain and reinforce the simple, clean, streamline style of the auditorium and its key architectural elements: the proscenium, ceiling lights/registers, and original wall treatments; do not embellish with new elements, furnishings or finishes in order to create a "grand" movie house, or otherwise introduce a false style or sense of history.

Ceiling lights/registers should be restored and used as a prominent lighting feature of the rehabilitated auditorium. Mechanical function of the registers need not be restored, so long as the design of the original fixtures is retained.

Auditorium concrete flooring is likely original and should be repaired and restored to its original polish finish. Carpet or other finish flooring materials may be added as aisle or corridor runners as needed for acoustics.

Stage

Extension of the stage plane into the auditorium, and creation of new ramps or other means of access from the auditorium floor to the stage are permissible if sensitively incorporated.

Backstage dressing rooms postdate the period of significance and can be removed or replaced.

Other backstage equipment and volumes (e.g., the baffle room, mechanical ducts, curtain operating equipment) can be altered or replaced to accommodate new program elements. New backstage elements should be minimally visible from the auditorium.

Projection Rooms

Retain projection openings in the rear wall of the auditorium/north wall of the projection room.

Retain the “fireproof” doors between the projection and film rewinding room and the projection room/auditorium stair.

Retain the 2nd floor dumbwaiter housing and door.

Remnant, obsolete film equipment in these rooms may be removed; consider storing onsite or displaying elsewhere in the building as an interpretive element.

Consider restoring rewinding room window to its original three window/two mullion configuration (matched on the west elevation).

The single toilet room and transformer pad, while original, are not character defining and may be modified including removal and re-programming as needed for the new use.

Retain attic ladder and access hatch.

Boiler Room/Basement

These spaces, while original to the building, are not character defining and offer good opportunities for new back of house functions such as MEP, structural, storage and delivery, and additional occupy-able square footage for new programs. Prioritize this space for these new uses over the historic interior spaces.

Historic Building - Exterior

General

Repair spalls and remove staining caused by biological growth, ivy growing on walls and foundation plantings.

The roof has reached the end of its serviceable life and should be replaced. The new roof assembly should reuse as many original clay tile shingles as possible, and replace those that are not reusable with matching material. New seismic, structural and mechanical elements may be introduced into the new roof design, provided they are sensitively designed so as to be minimally visible from the ground.

Future treatment of exterior walls should not alter, damage or obscure the historic board-form finish and cornice details.

Analysis of the interior and structural condition of the foundation should be performed by a structural engineer; a full seismic upgrade to meet current standards and codes should be sensitively designed and incorporated into the existing building so as to minimize impacts to character defining features and interior volumes.

Clean and repair gutters along with the site's subsurface drainage system; configure downspouts and leaders to ensure positive drainage away from the building and/or into storm systems. Repaired or restored roof flashing and drainage elements should be in the original copper per standard Trust specifications. Investigate and address any drainage deficiencies present at below-grade landings associated with the entrances for the basement and crawlspace.

Most exterior railings (stair and loggia) appear original but in poor condition. Repair original railings where possible or replace in kind. Remove non-historic add-ons to the railings and restore original profiles; new, compatibly designed additive elements to meet code requirements may be incorporated.

Repair or restore all windows. Replace missing panes, rusting frames, missing grates (such as on the basement window), in kind.

South Elevation

Retain the historic Moraga Avenue entrance to the theater as the main entrance to the building and addition (if applicable).

The south (front) elevation retains a high level of integrity; character defining features should be repaired, and alterations kept to a minimum (see recommendations related to new construction below).

East Elevation

No new construction or additions are permitted on this elevation of the building, except for minor changes to facilitate code-compliant egress, accessibility or site circulation.

Retain the auditorium exit doors and stairs as secondary access points from the building; make applicable adjustments for access and egress requirements, or explore alternative approaches to these features per the historic building code. The crawlspace access door and louvered opening may be altered or removed.

West Elevation

New construction is permitted on this elevation according to applicable guidelines, setbacks and height limitations (see below for treatment recommendations).

Retain the southern auditorium exit door and stair as a secondary access point from the building and/or into an addition (if applicable); make applicable adjustments for access and egress requirements, or explore alternative approaches to these features per the historic building code. The

north door and basement entrance may be removed or altered as part of the theater's expansion.

North Elevation

Although it fronts Bliss Street, the north elevation of the Theatre has always been a secondary element, where the back-of-house and mechanical equipment was located. While alterations to this elevation are permitted, they should not compete with the primary Moraga Avenue frontage.

Removal of the transformer room addition is permissible.

D. LANDSCAPE RECOMMENDATIONS

General

Maintain the historic roadway corridors that surround the theater site. Traffic may be removed from portions of Bliss Road, but its width and layout must be maintained.

Prune or remove overgrown plants and trees that are trapping moisture, damaging or otherwise obscuring the building. Replace with new landscaping based on the original landscape drawings and historic photos (included in this report), and applicable treatment recommendations in the Main Post Cultural Landscape Report.

The historic landscape character of the theater was highly ornamental, with foundation plantings surrounded by lawns, walks and ornamental flower beds; the new landscape design should recall the original plantings, while remaining compatible with other historic ornamental planting areas in the Main Post (such as the foundation plantings at the Montgomery Street Barracks).

West Lawn

Look for ways to recall the ornamental planter beds and walks that were part of the original design of this landscape area. As part of the theater's expansion, retain or bury the walks in situ where possible, rather than remove them.

East Lawn

Retain the planted character, lawn area, walks, and relationship to Montgomery Street from the original (and current) landscape design.

Moraga Frontage

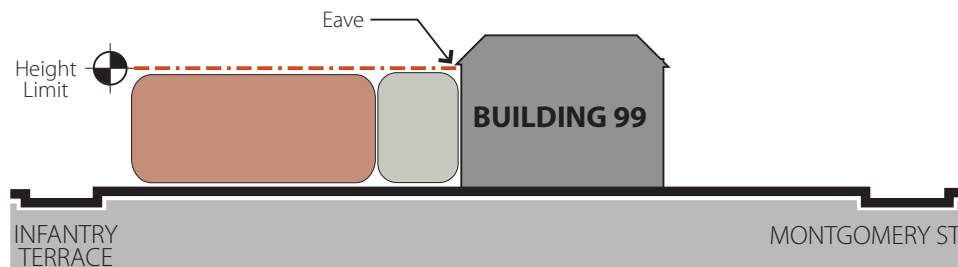
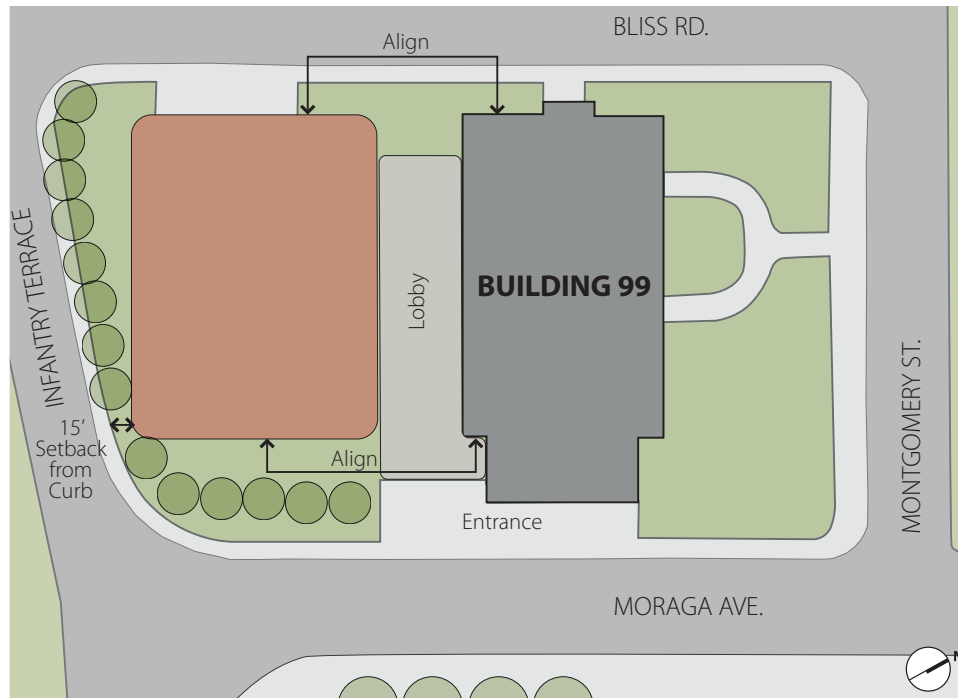
Retain the characteristic planting wells at the base of each arcade footing,

and the manicured, consistent planting in each.

Retain original concrete forecourt as an integral component of this primary elevation.

Landscape Associated with New Construction

Use plantings along Infantry Terrace to screen new construction on the west and south sides of the theater



Conceptual site plans for the Presidio Theatre. Appendix E.

PROJECT PARAMETERS

- Prepare an HSR for Building 99.
- Rehabilitate NHL-contributing Building 99, retaining its single auditorium and historic orientation to Moraga Avenue.
- Limit new construction to 18,000 square feet; limit height to the eave of the existing theater.
- Pull new construction away from the historic building with a transparent connector.
- Apply design guidelines and HSR treatment recommendations; design review process for new construction guided by the PA-MPU.

- New Construction
- Existing Historic Theater
- Connecting Structure

E. DESIGN GUIDELINES FOR NEW CONSTRUCTION

District-Wide Design Guidelines – Buildings & New Construction

Respect the simple, straightforward architecture that characterizes the Main Post.

Rely on massing and building form, rather than on applied decoration, to give buildings their distinct identity.

New construction should be differentiated from but be compatible with existing historic buildings.

Develop a proportional system similar to existing Main Post buildings for new design elements. Scale and dimensions of new building elements must respond sensitively to the scale of the building being added to, as well as the neighboring buildings.

Respect the massing of surrounding roof forms when developing new roofs. Roofs should be simple and direct, emphasizing the horizontality of the buildings. In general, shaped roofs are preferable to flat roofs.

Avoid alterations to character-defining features both inside and out, including spaces and spatial relationships between buildings and their settings.

Follow treatment recommendations contained in other planning documents for the Main Post, such as the Main Post Cultural Landscape Report, and any Historic Structures Reports written for specific buildings.

Rehabilitate the interiors to serve new uses and to meet current accessibility, building, and life-safety codes in a manner that does not destroy historic features and historic finishes.

Consider using California's State Historic Building Code, which provides latitude with respect to the Presidio's standard code requirements in the interest of protecting and retaining historic materials, methods of construction, and character-defining features.

Consider taking advantage of the federal Historic Preservation Tax Incentives program by performing a certified rehabilitation.

Attach new additions to existing buildings in a way that allows the wall receiving the addition to continue to “read.” Create a separation between the new and old structures, minimize their points of connection, and emphasize openness as a characteristic of connecting structures.

New construction and/or additions to existing buildings should not be taller than adjacent historic buildings.

Adhere to the existing tenant sign guidelines and sign standards for the Presidio.

Material & Color Palette

Develop an exterior color palette that complements the range of colors predominant in the Main Post, such as Presidio White, brick red, terra cotta (found in roofing tiles) gray-colored stone, and trim colors in brown and white.

Limit the use of the following exterior materials: Aluminum or metal panel wall systems, reflective metal finishes, Dry-vit or EFIS, and reflective glass. Select building materials that are compatible with the existing buildings.

Use materials from the following list:

- Exterior Wall Materials
- Cement plaster (stucco) applied in a smooth finish painted in appropriate colors.
- Brick: in size and color similar to what is found on the Montgomery Street Barracks.
- Wood: painted horizontal siding, trim, windows, and doors, Stained or unpainted wood should be used sparingly.

- Painted cast-in-place concrete.
- Stone: in limited quantities for watertables, sills and trim pieces should be similar to other Main Post stone.
- Composition board (e.g. Hardieboard or Hardieplank) used in traditional applications like lap or flat siding, for soffits and trim.

Windows and Doors

- Steel: steel windows, steel exterior doors, steel rails and fences; dark burnished steel and painted steel are acceptable.
- Aluminum: windows, storefront, curtain wall, doors are permitted but the profile of aluminum framing members shall be minimized whenever possible. Aluminum to be powdercoated or kynar finished in appropriate colors. Reflective surfaces are not permitted.
- Glass: clear glass is preferred, low-e is permitted. Tinted glass should be used in limited quantities and tint should not be readily perceivable. Spandrel glass and obscure glass is permitted in limited quantities.

Roofing and Trim

- Shingles and tiles: Red asphalt tab shingles, clay tile.
- Metal roofing: painted, galvanized metal is commonplace in the Main Post. Copper, zinc, terne-coated copper, ternemetal are permitted.
- Built-up roofing, membrane, and other flat roofs are permitted.
- Green roofs are permitted for flat installation in areas that are not highly visible.
- Painted galvanized or copper flashing/gutters
- Ceramic tile as ornament or in small areas.

New Construction at the Theatre Site

- Align the primary north and south elevations of the new addition with the historic theater's north and south elevations. Maintain a setback from Infantry Terrace of a minimum of 15 feet.
- Develop a lightweight and transparent connecting structure that visually separates the addition from the historic theater. Minimize the height of the connector and strive for a feeling of openness and visual transparency in its design. Ensure that the connector is a secondary structure to both the new addition and the historic theater.
- Create a new addition of a scale and proportion that is related the adjacent theater and other Main Post buildings.
- Design the massing of the addition to be visually subordinate to the historic theater.
- Employ compatible architectural features for the addition, such as porch-like elements and other architectural details that reflect the historic theater.
- Respect the simplicity of the theater's board-formed concrete walls and lack of ornamentation. For exterior finishes on the new addition, use compatible materials, color, and texture that relate to the historic theater.
- Use a roof type that is compatible with the Presidio Theatre.
- Refer to the General Treatment Recommendations in the Main Post Cultural Landscape Report (2012, pp. 259-265) when developing landscape designs for the rehabilitated building site.

Section 106 Compliance

In 2011 the Presidio Trust entered into a Programmatic Agreement (MPU-PA) with the NPS and SHPO, among other parties, which establishes a process for review and comment of the Theater project as design progresses. The Trust will manage these consultation engagements, but

F. ADDITIONAL PRESIDIO TRUST REQUIREMENTS

development teams must plan on working with outside reviewers as well as the Trust, and according to the timelines set forth in the PA, in order to complete a successful rehabilitation project for the Theatre. Please refer to the Appendix of this document for a copy of the PA and review requirements included therein.

Environmental Sustainability

The Main Post Planning & Design Guidelines include the following direction regarding environmental sustainability, which are also applicable to a Theatre project:

Design new construction and significant building rehabilitation projects in conjunction with the Leadership in Energy and Environmental Design (LEED) rating system. At a minimum, each building [rehabilitation] project must be certified at the LEED Silver level. New construction requires Gold level certification.

Locate any proposed roof-mounted sustainable features such as photo-voltaic panels, solar hot water heating, and green roofs carefully to avoid being conspicuous and detracting from the historic Main Post setting.

Exploit existing building features that promote energy conservation, such as operable windows, roof vents, natural daylighting, etc.

Irrigate new and existing landscapes with reclaimed water to be supplied by the Presidio. Reuse building gray water if possible.

Disconnect the building's gutters and downspouts from the Presidio's storm water system whenever possible to discharge into the ground.

Employ the *Secretary of the Interior's Standards for Rehabilitation* & *Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings* in the development of sustainability features of the rehabilitated Theater building.

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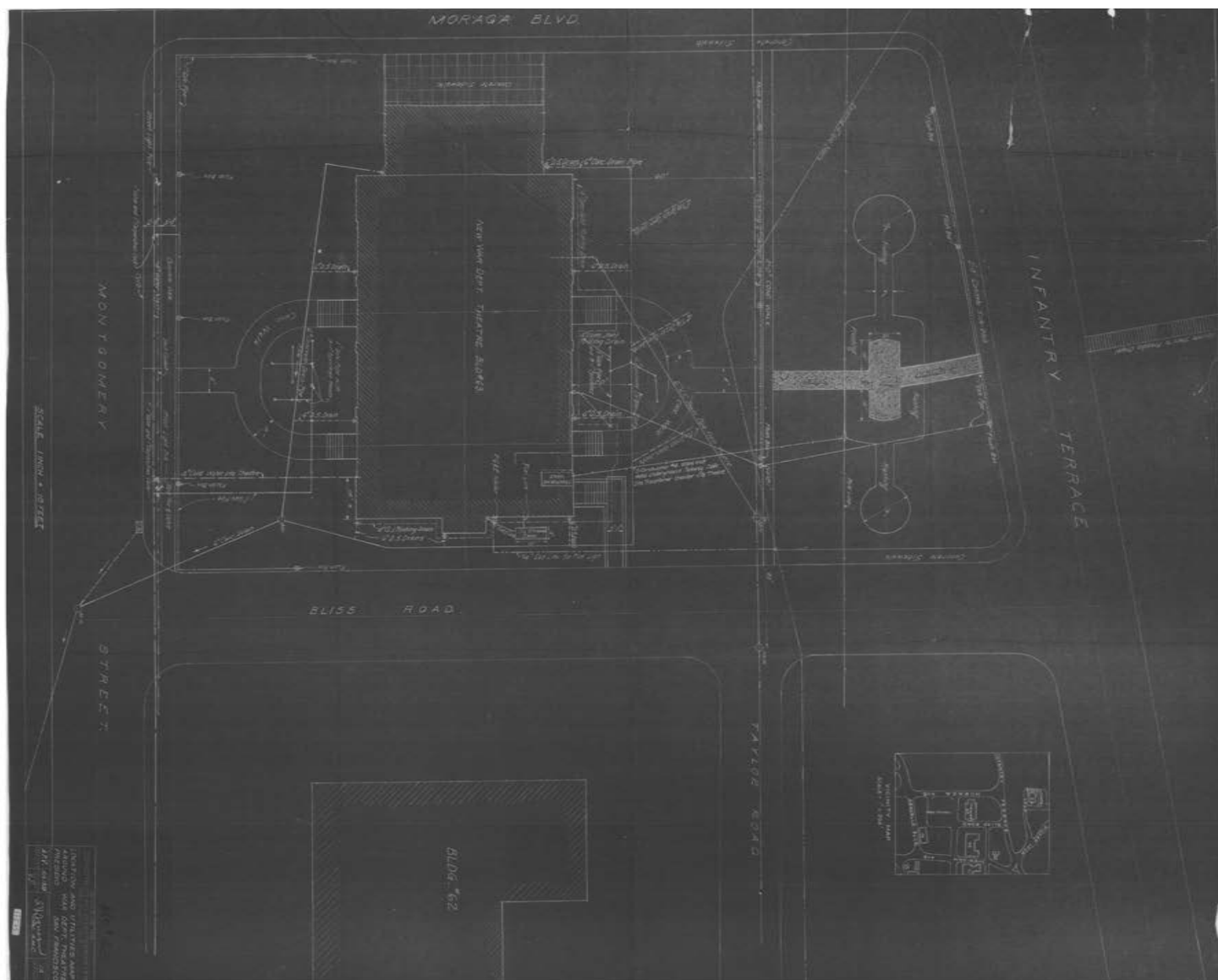
“Visits to Presidio, Ft. Barry, Set by Santa 19 December.” *The Star-
Presidian* 11 December 1953: 5.

Collections:

National Park Service Golden Gate National Recreation Area Archives:
Building 99

APPENDICES

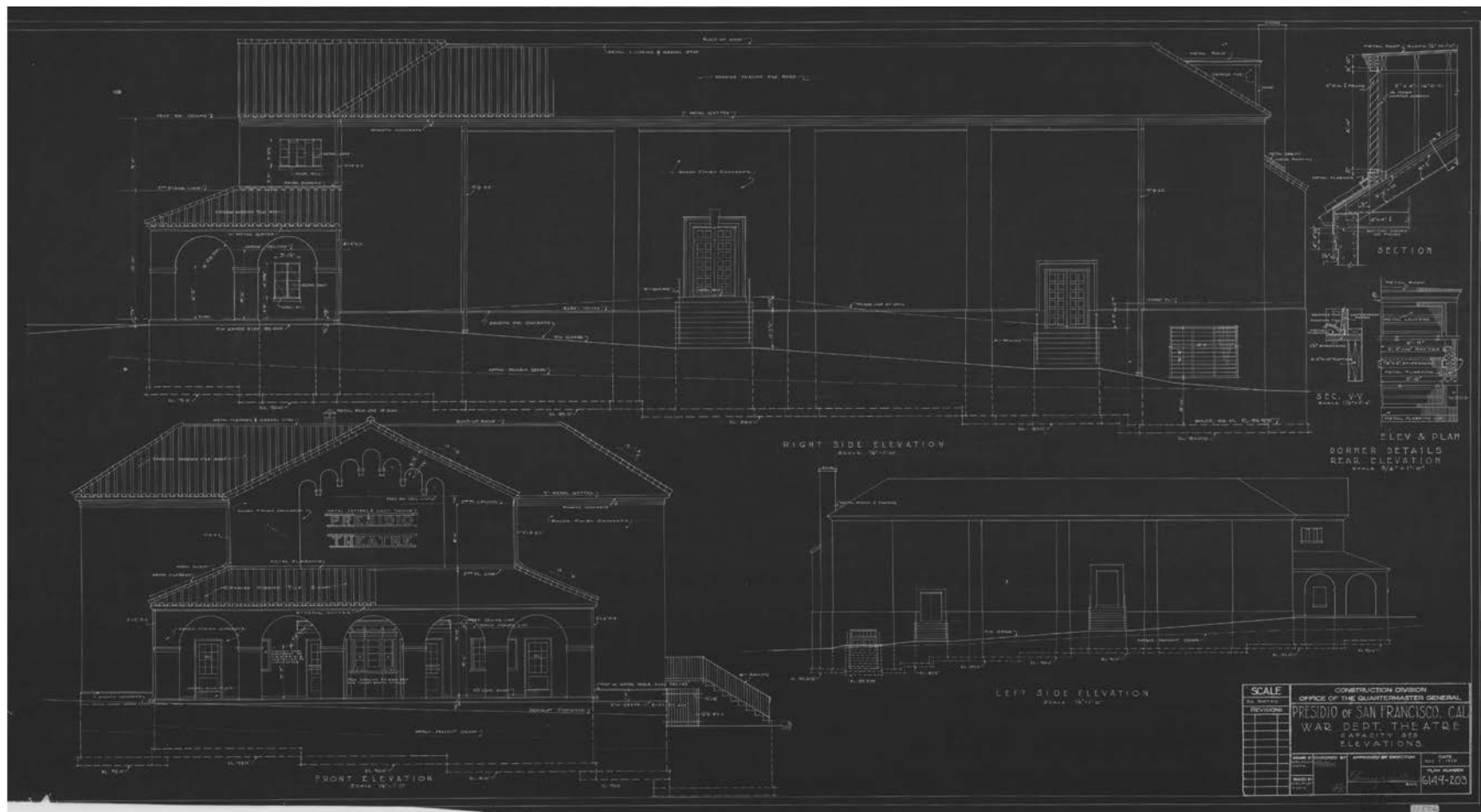
APPENDIX A: HISTORIC PLANS



Golden Gate NRA, Park Archives, Drawer 16, Folder 2

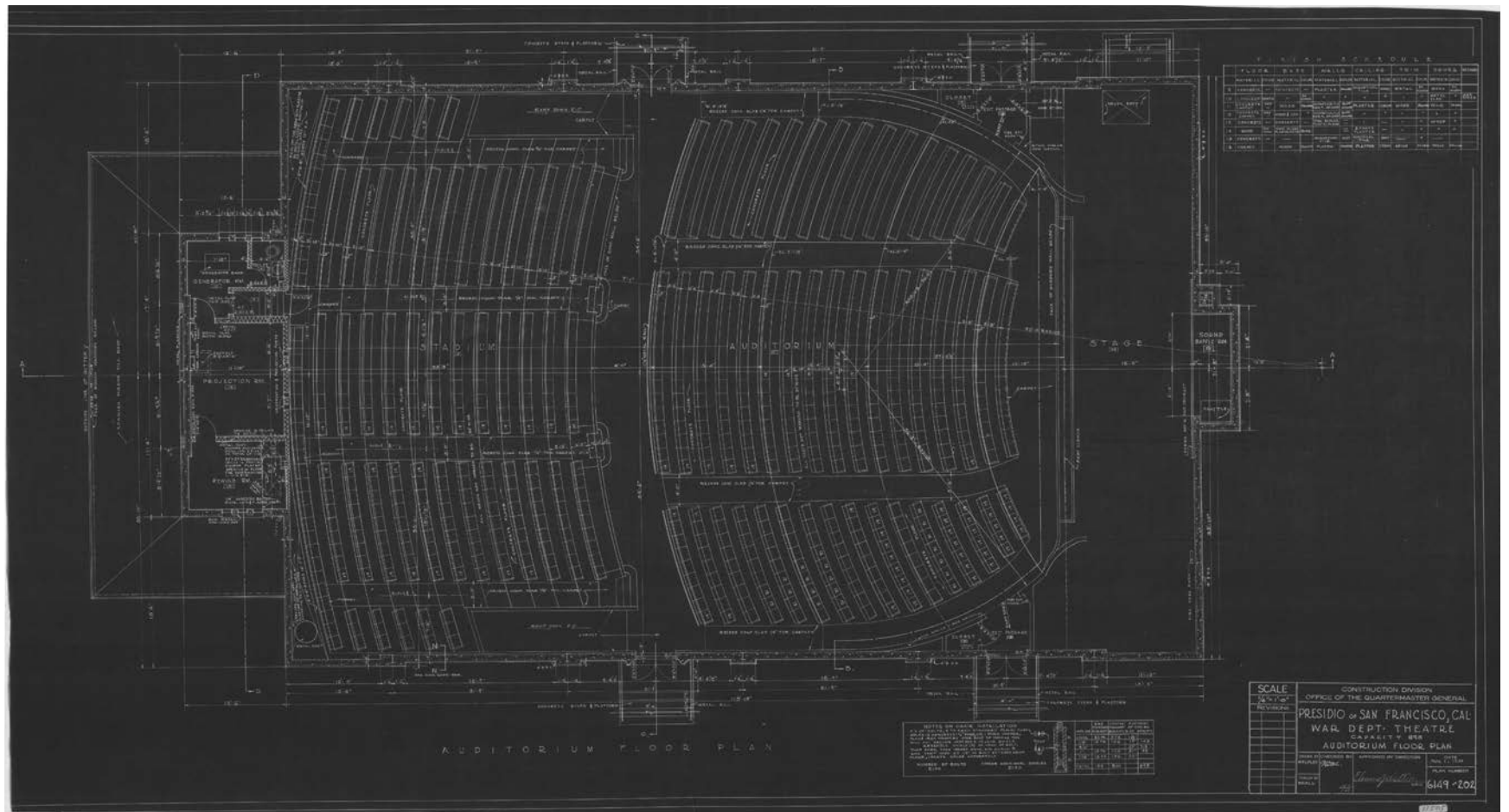


Building 99 Site and Utilities
Plan. (1938, GGNRA-PARC)



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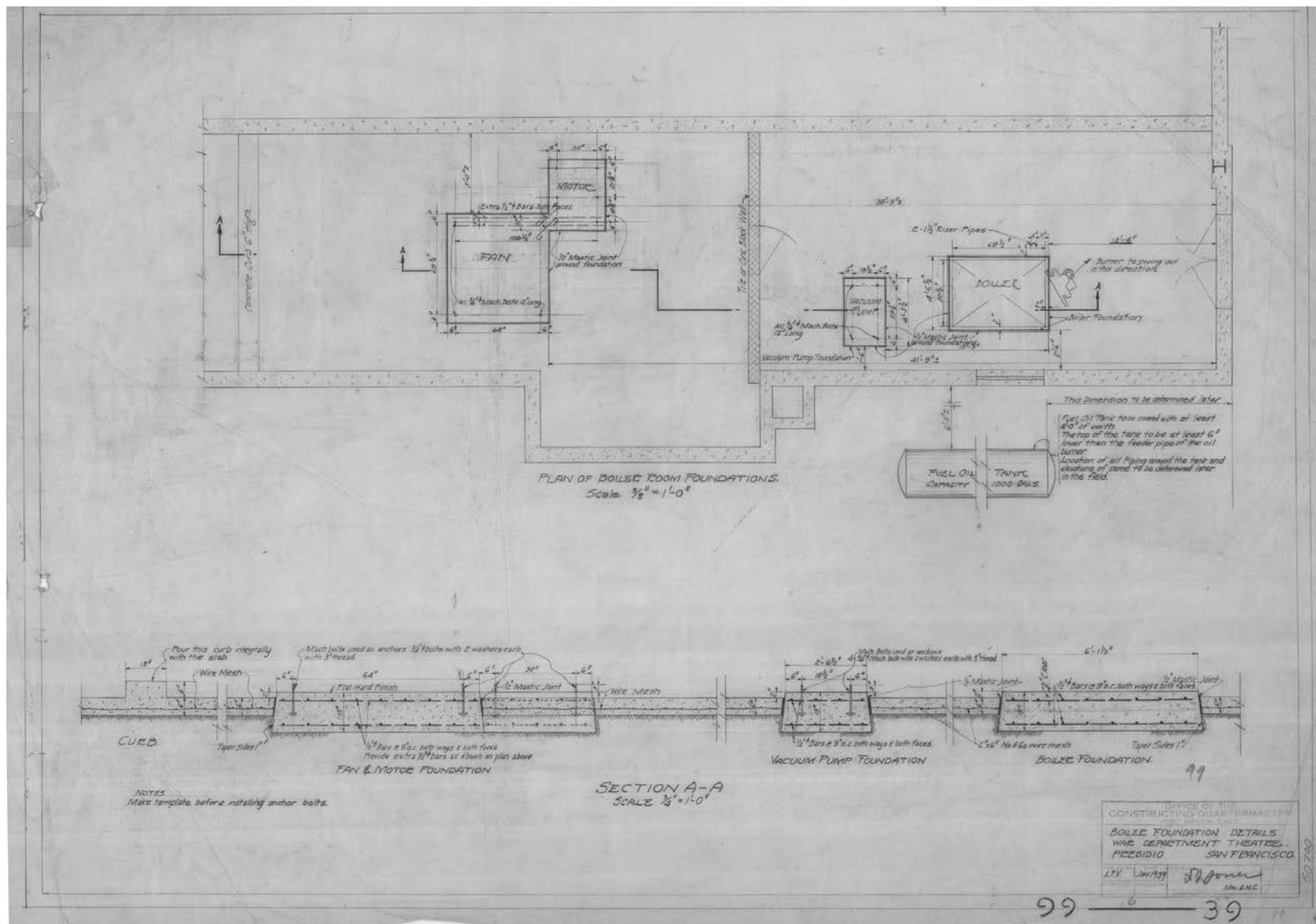
Building 99 Elevations. (1938, GGNRA-PARC)



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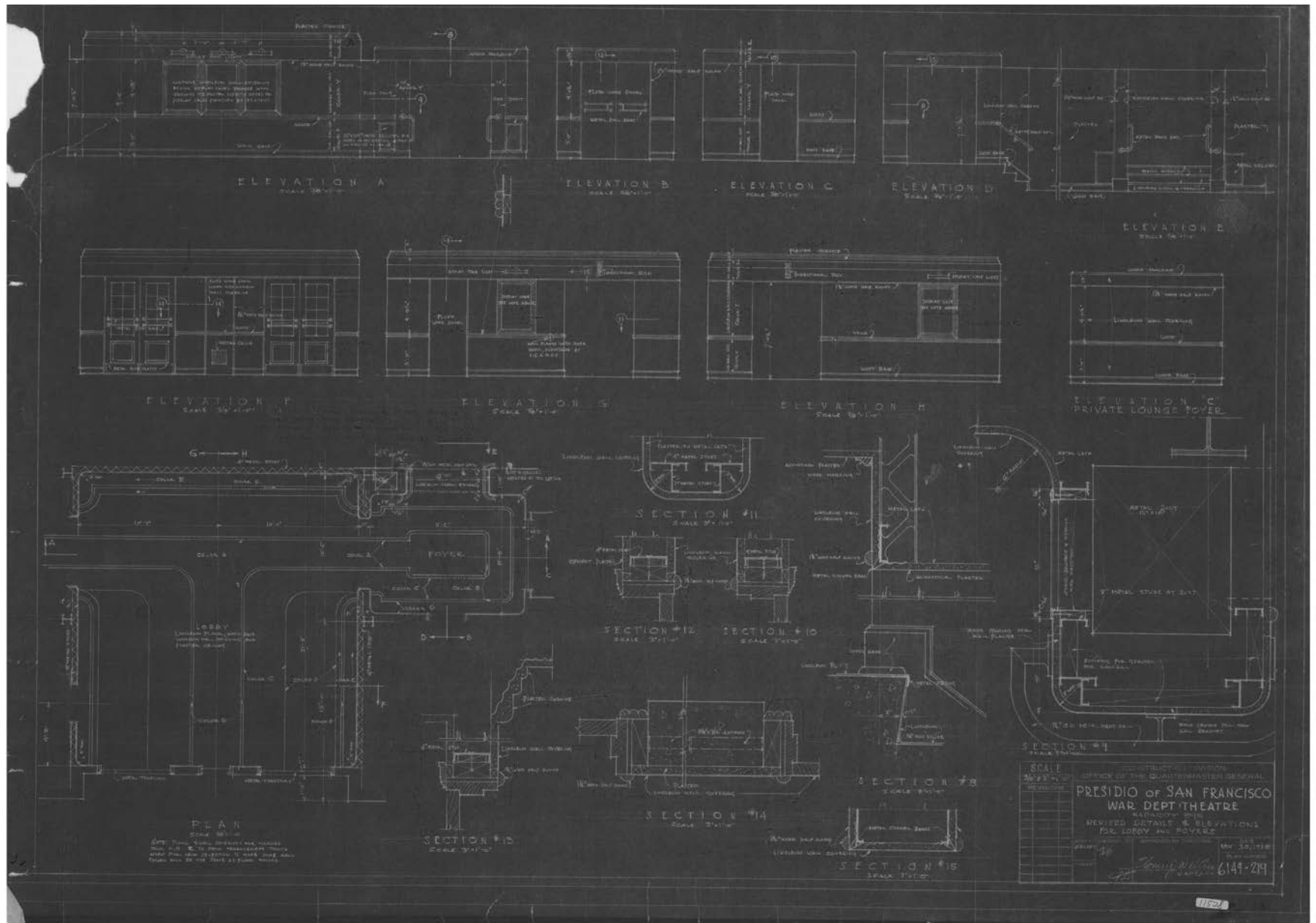


Building 99 Second Floor, Auditorium, and Stage Floor Plan. (1938, GGNRA-PARC)



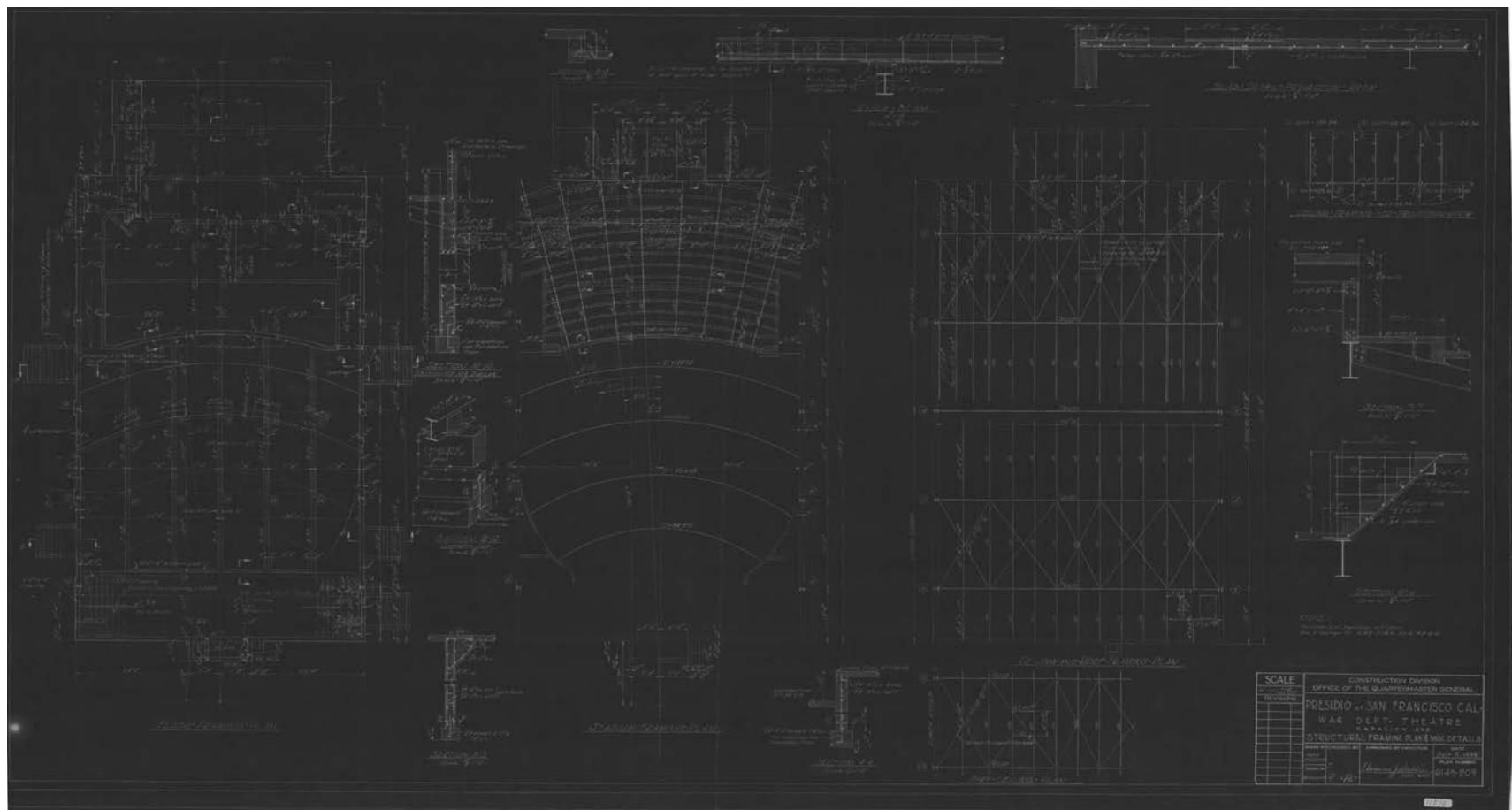
Building 99 Partial Boiler Room Plan and Details. (1939, GGNRA-PARC)

Golden Gate NRA, Park Archives, Drawer 16, Folder 3



Building 99 Revised Details and Elevations of Lobby and Foyers. (1938, GGNRA-PARC)

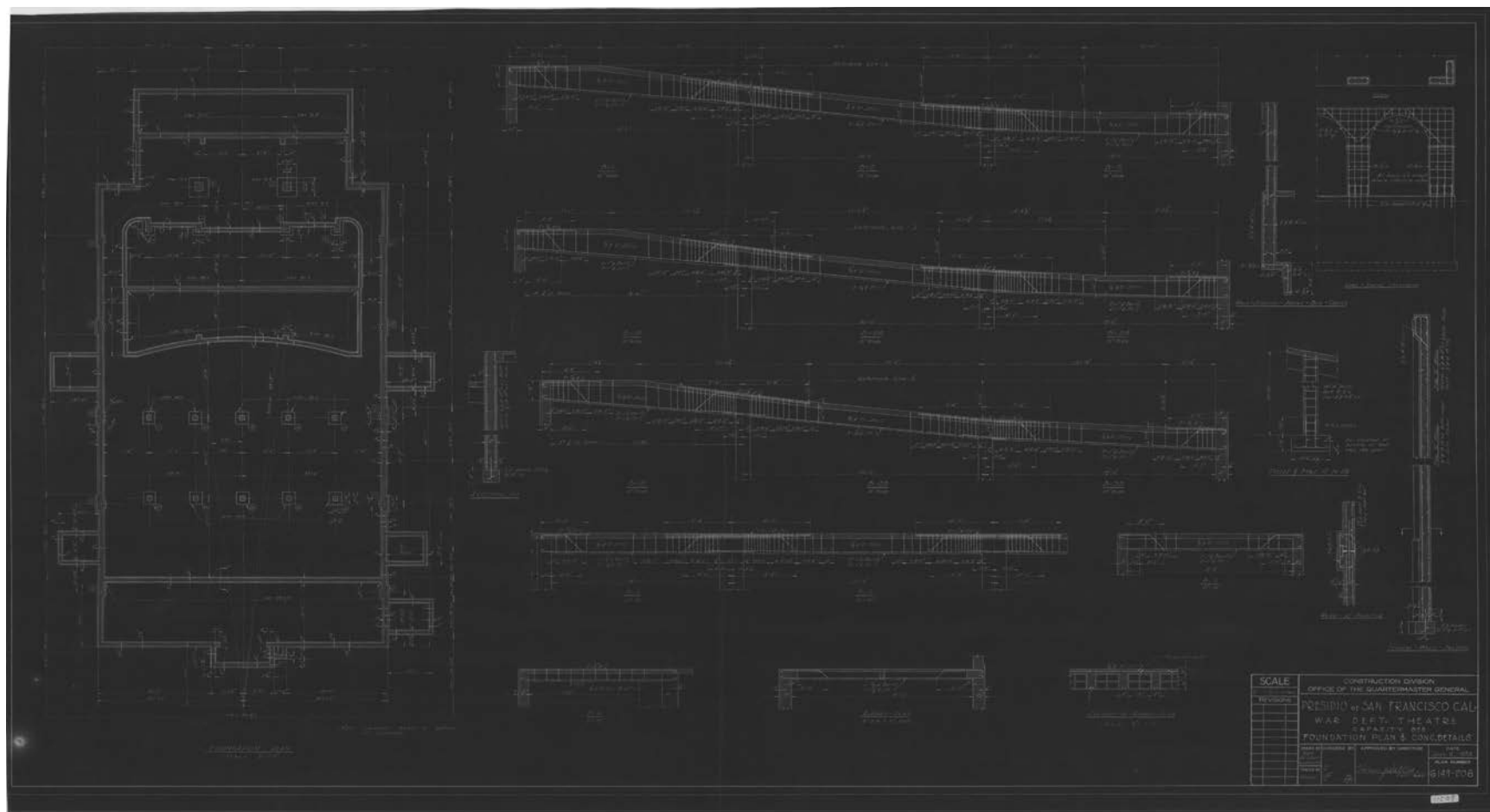
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Golden Gate NRA, Park Archives, Drawer 16, Folder 2

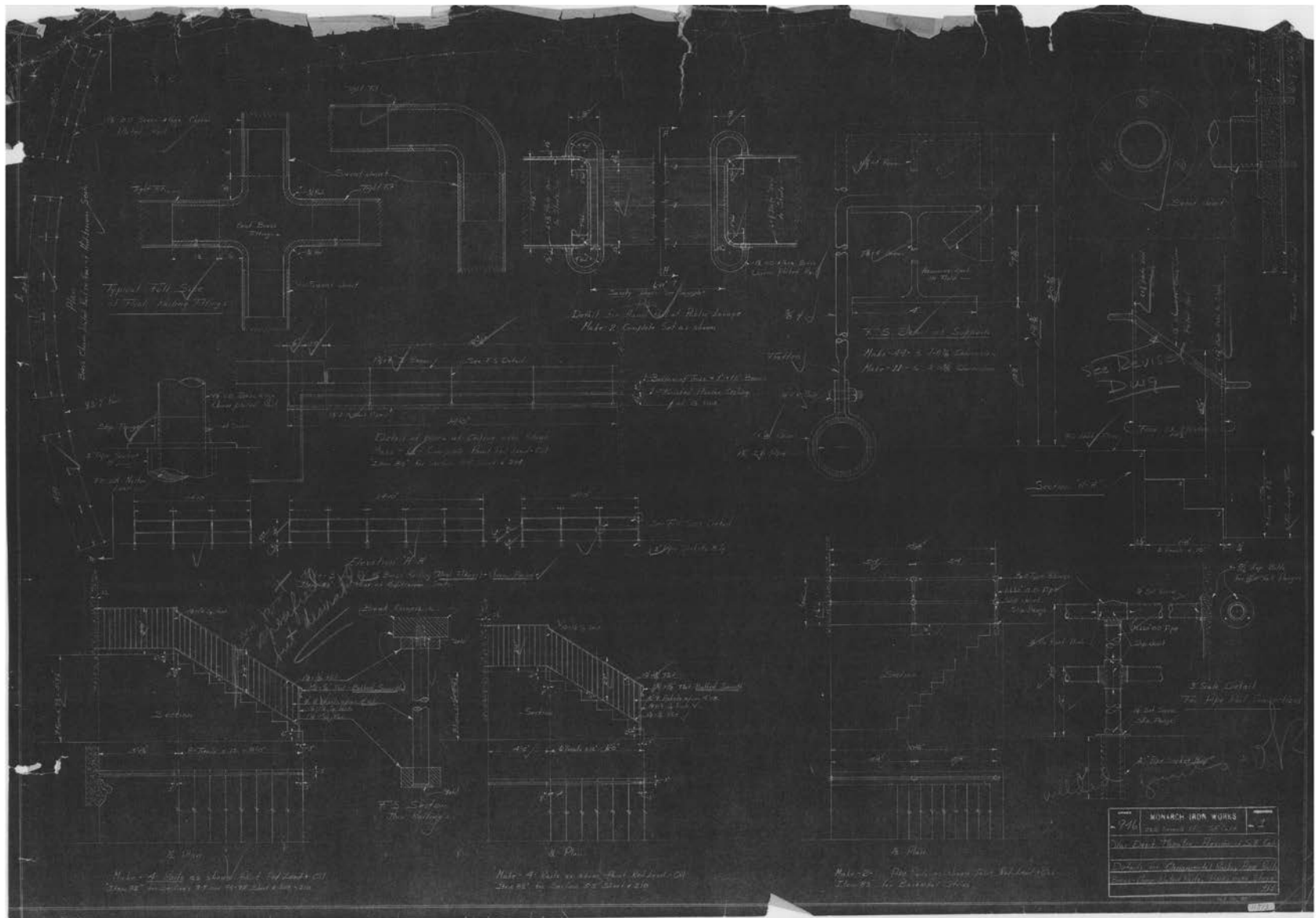
Structural Framing Plan and Miscellaneous Details. (1938, GGNRA-PARC)





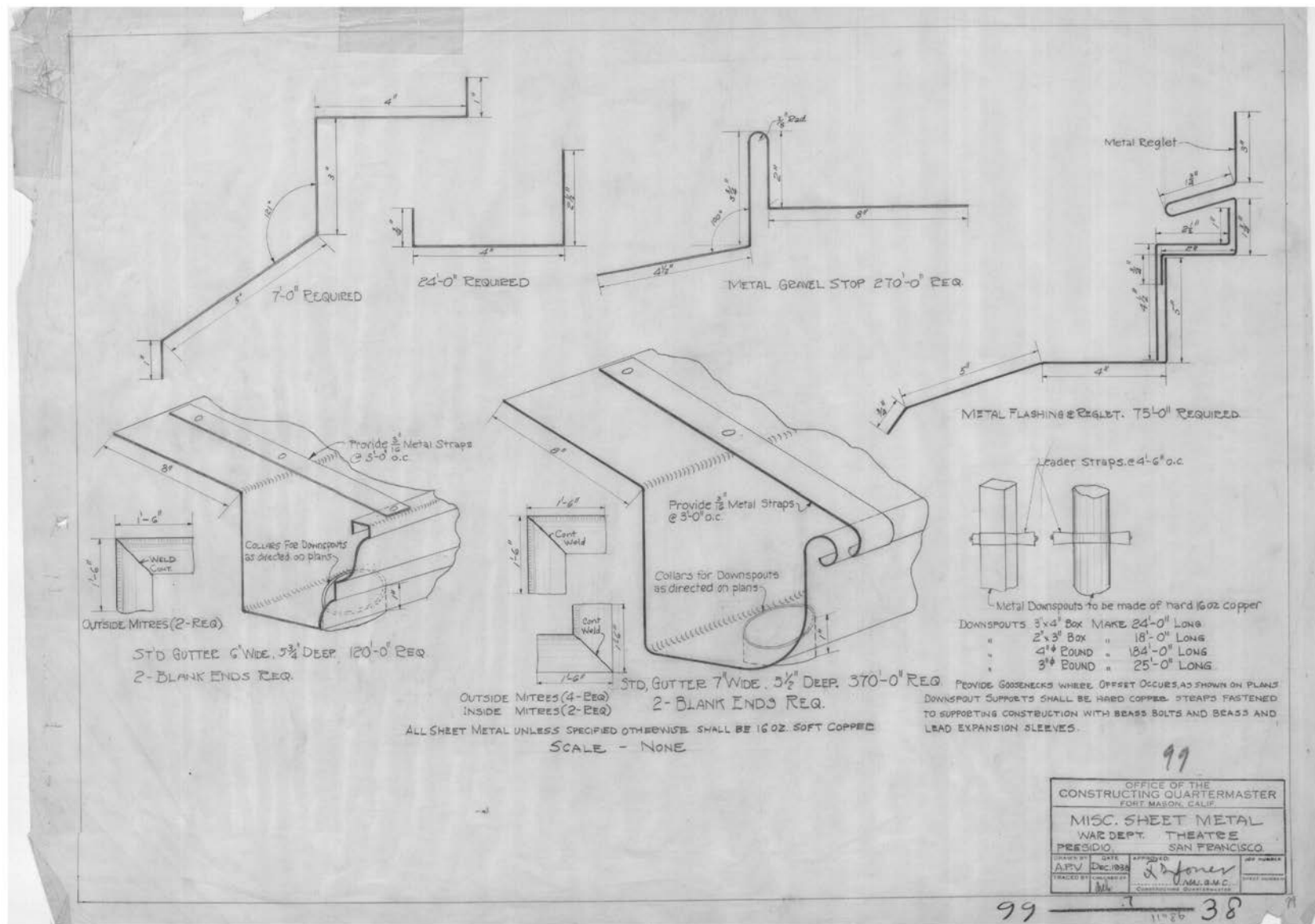
Golden Gate NRA, Park Archives, Drawer 16, Folder 2

BLDG 99 foundation plan and con details. (1938, GGNRA-PARC)



BLDG 99 war dept theater details for ornamental rails pipe rails. (1938, GGNRA-PARC)

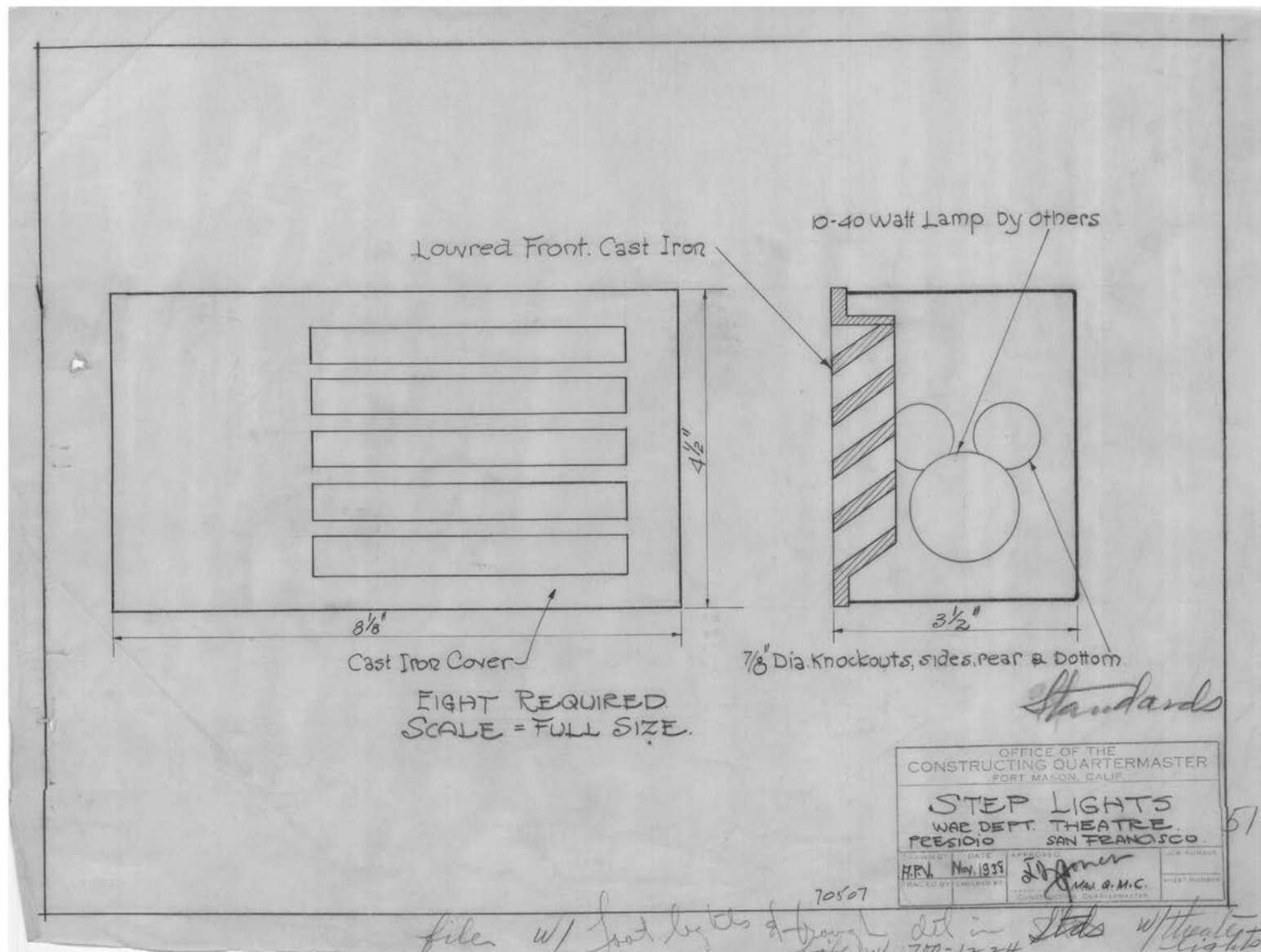
Golden Gate NRA, Park Archives, Drawer 16, Folder 2



BLDG 99 misc sheet metal. (1938, GGNRA-PARC)

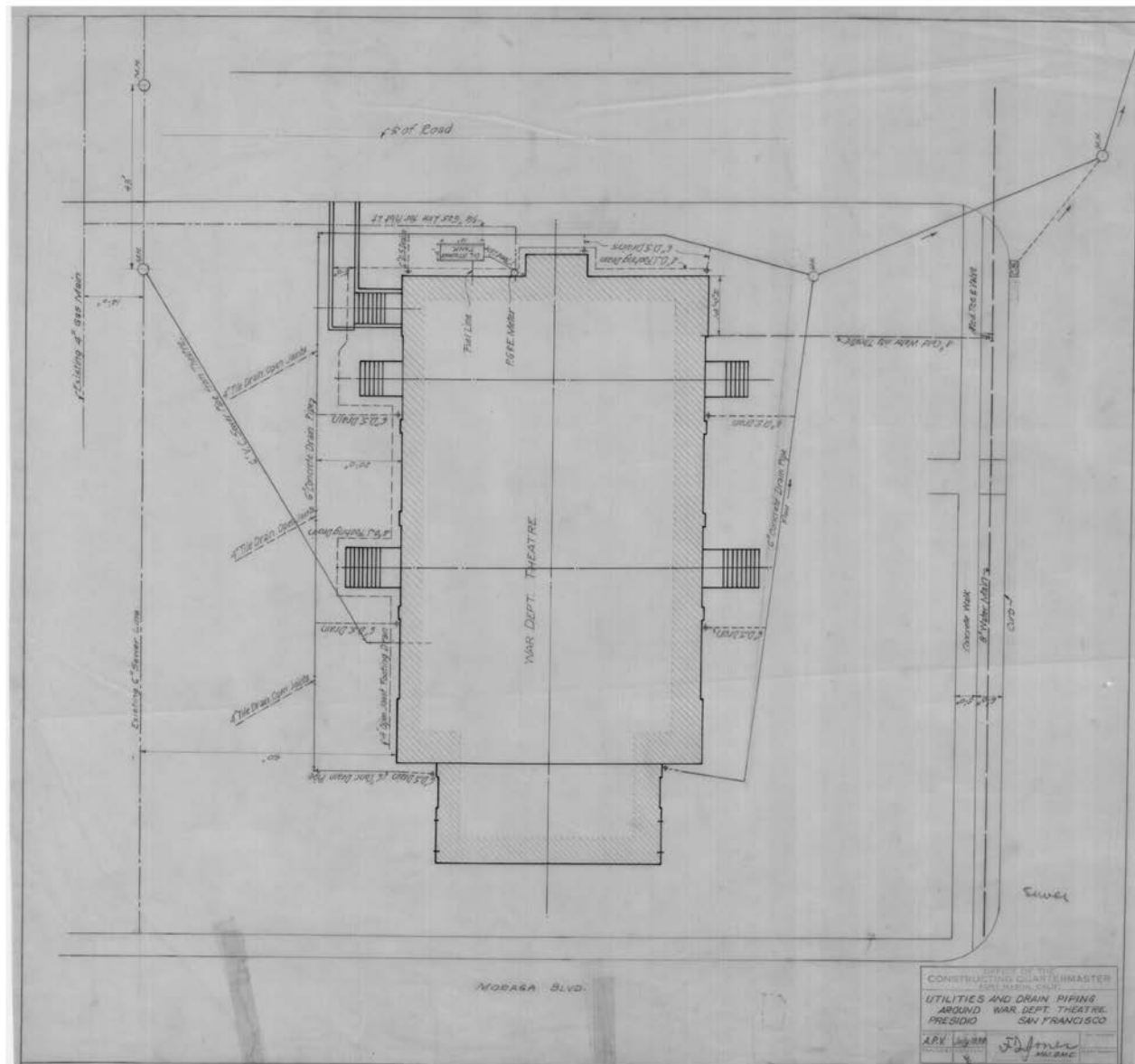
Golden Gate NRA, Park Archives, Drawer 16, Folder 3

Building 99 steel window details. (1938, GGNRA-PARC)



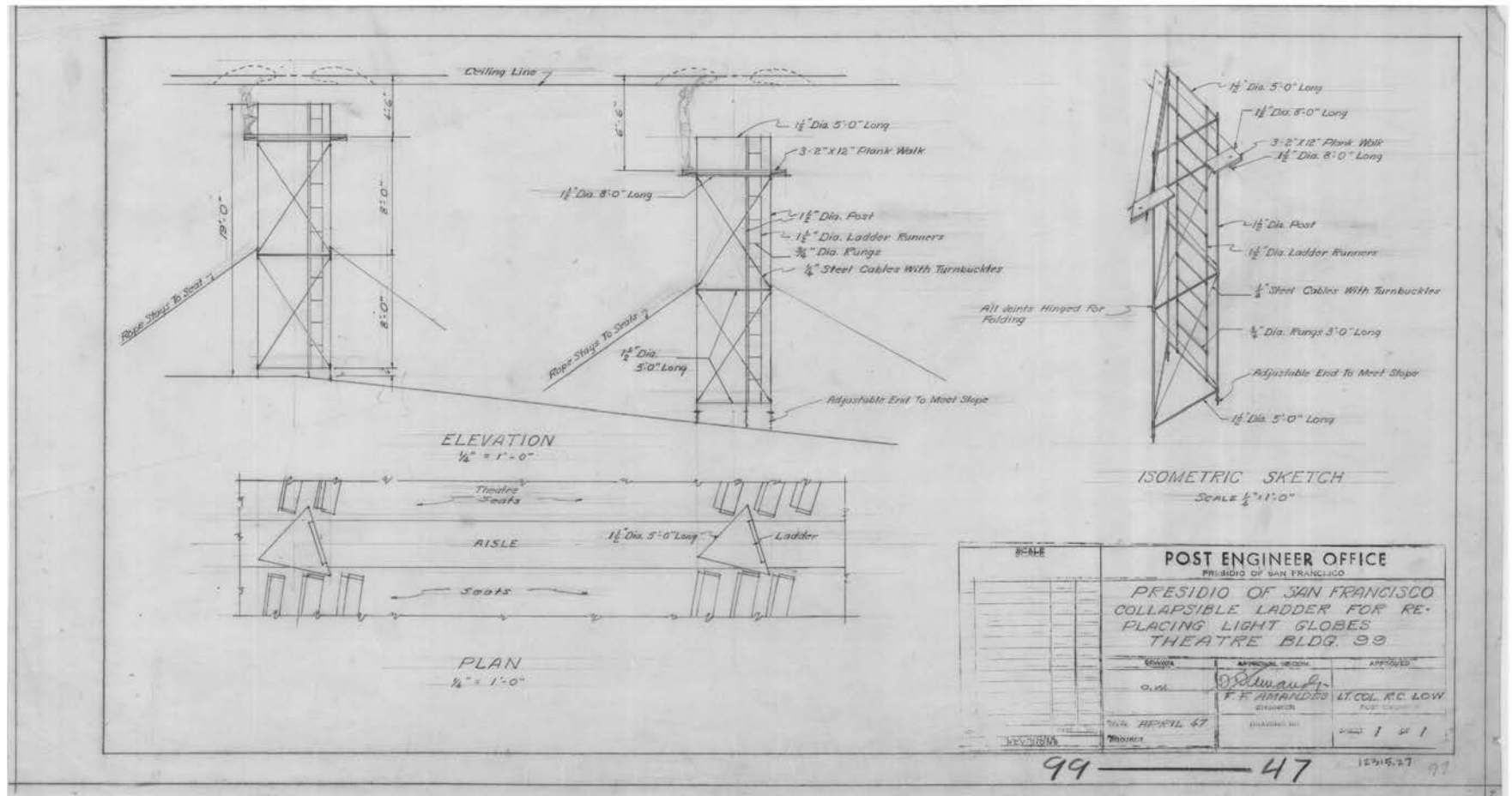
Building 99 step lights. (1938, GGNRA-PARC)

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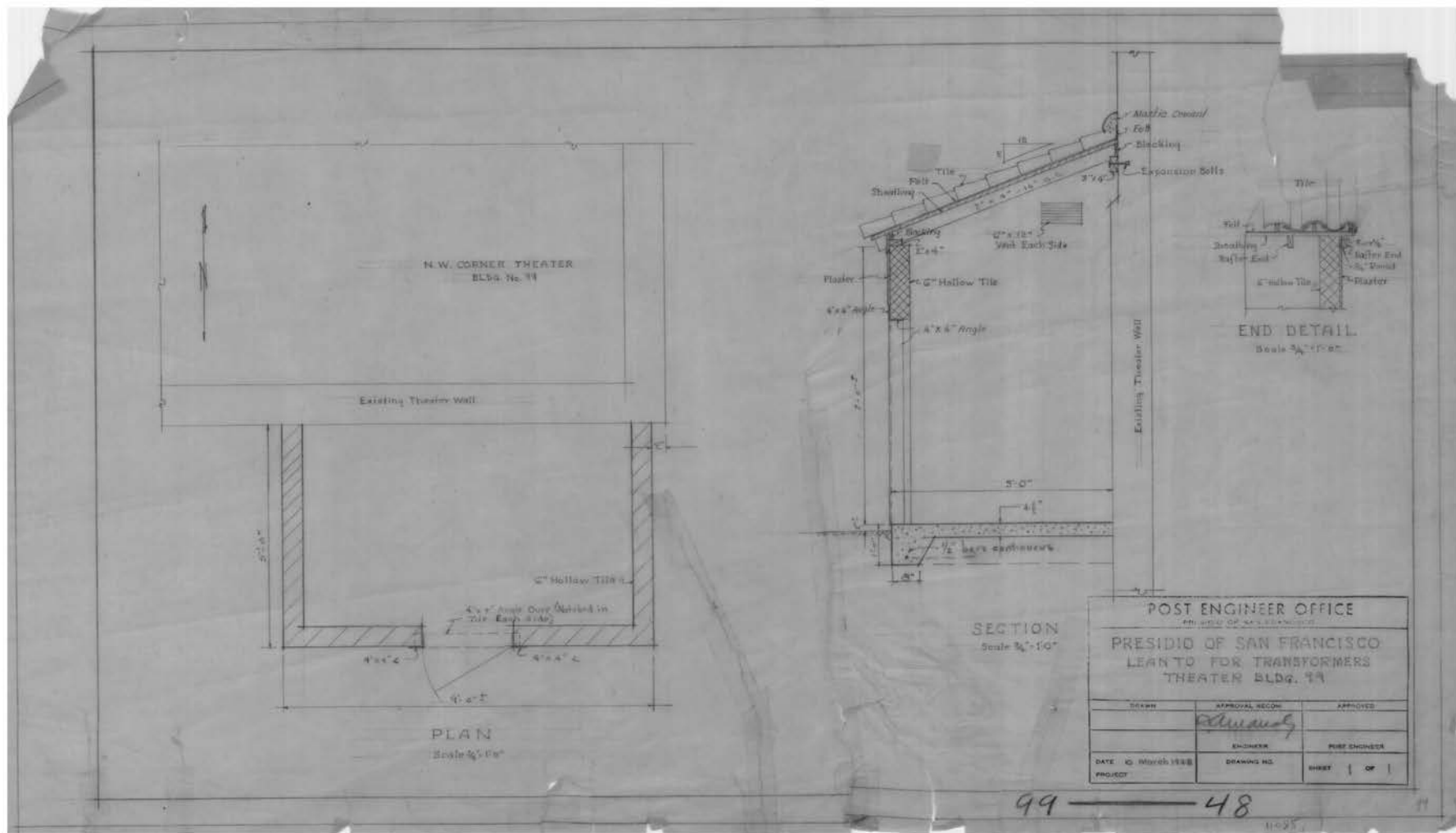
Golden Gate NRA, Park Archives, Drawer 16, Folder 3

Building 99 utilities and drain piping around the War Department Theatre. (1939, GGNRA-PARC)



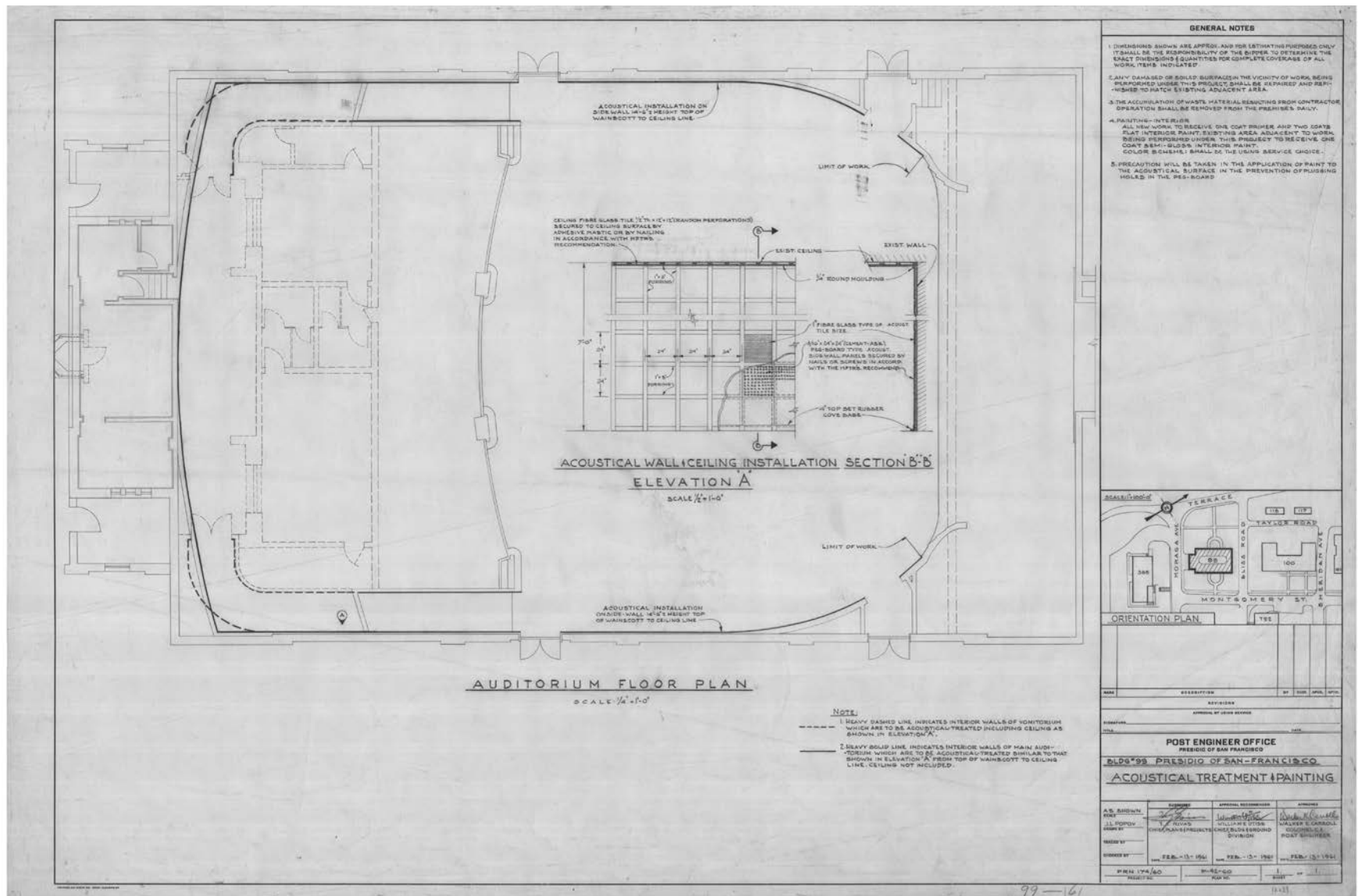
Building 99 collapsible ladder for replacing light globes. (1947, GGNRA-PARC)

Golden Gate NRA, Park Archives, Drawer 16, Folder 3

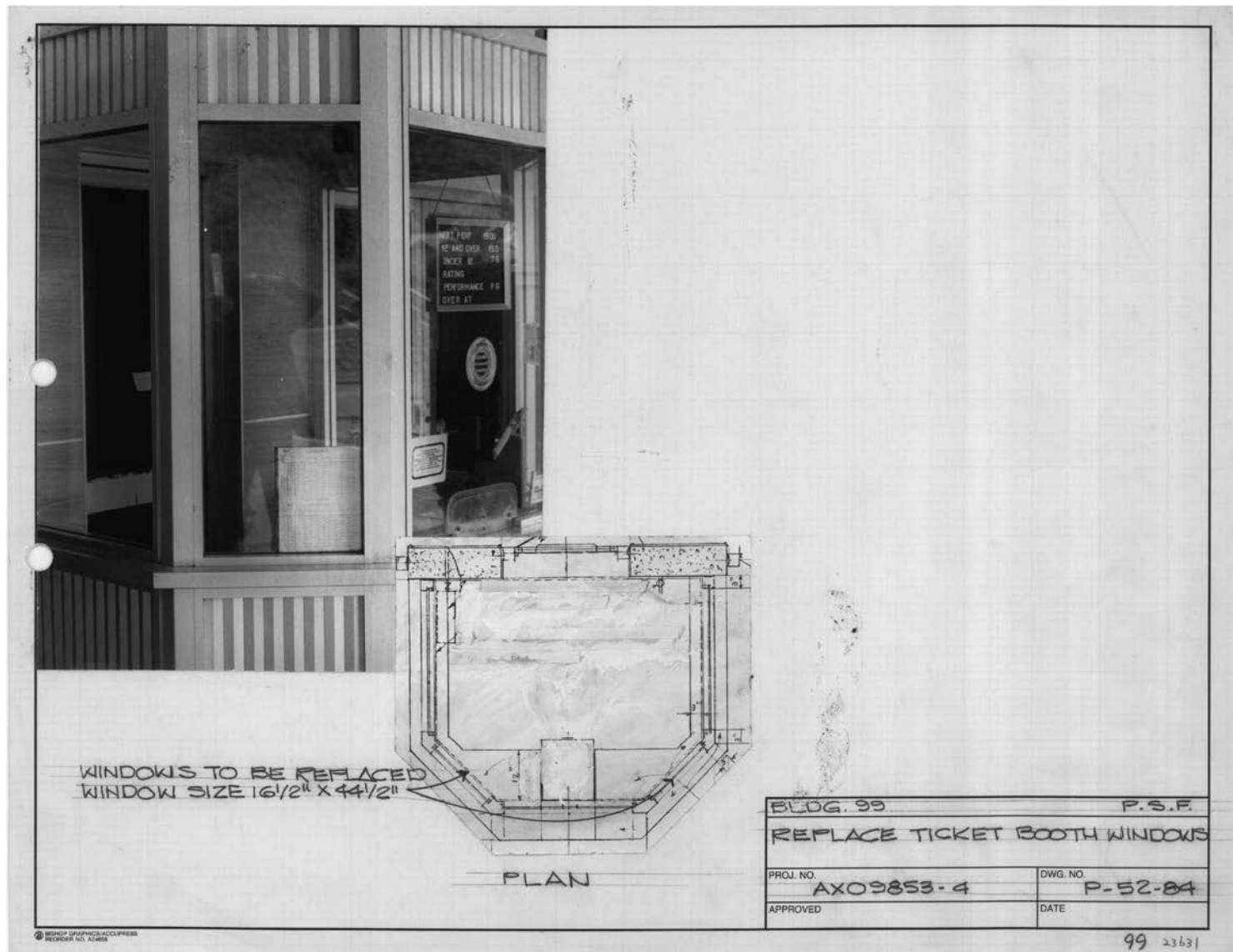


Building 99 lean-to addition for transformers (1948)

Golden Gate NRA, Park Archives, Drawer 16, Folder 3







BLDG 99 replace ticket booth window. (1984, GGNRA-PARC)

Golden Gate NRA, Park Archives, Drawer 16, Folder 3

APPENDIX B: HISTORIC PHOTOGRAPHS



Presidio looking northeast. (c.1910, San Francisco History Center, San Francisco Public Library)



View of the Presidio's Main Post looking northeast. (c. 1900, GGNRA-PARC)

BRICK BARRACKS, AND HDQ'RS., PRESIDIO, AND S.F. BAY.



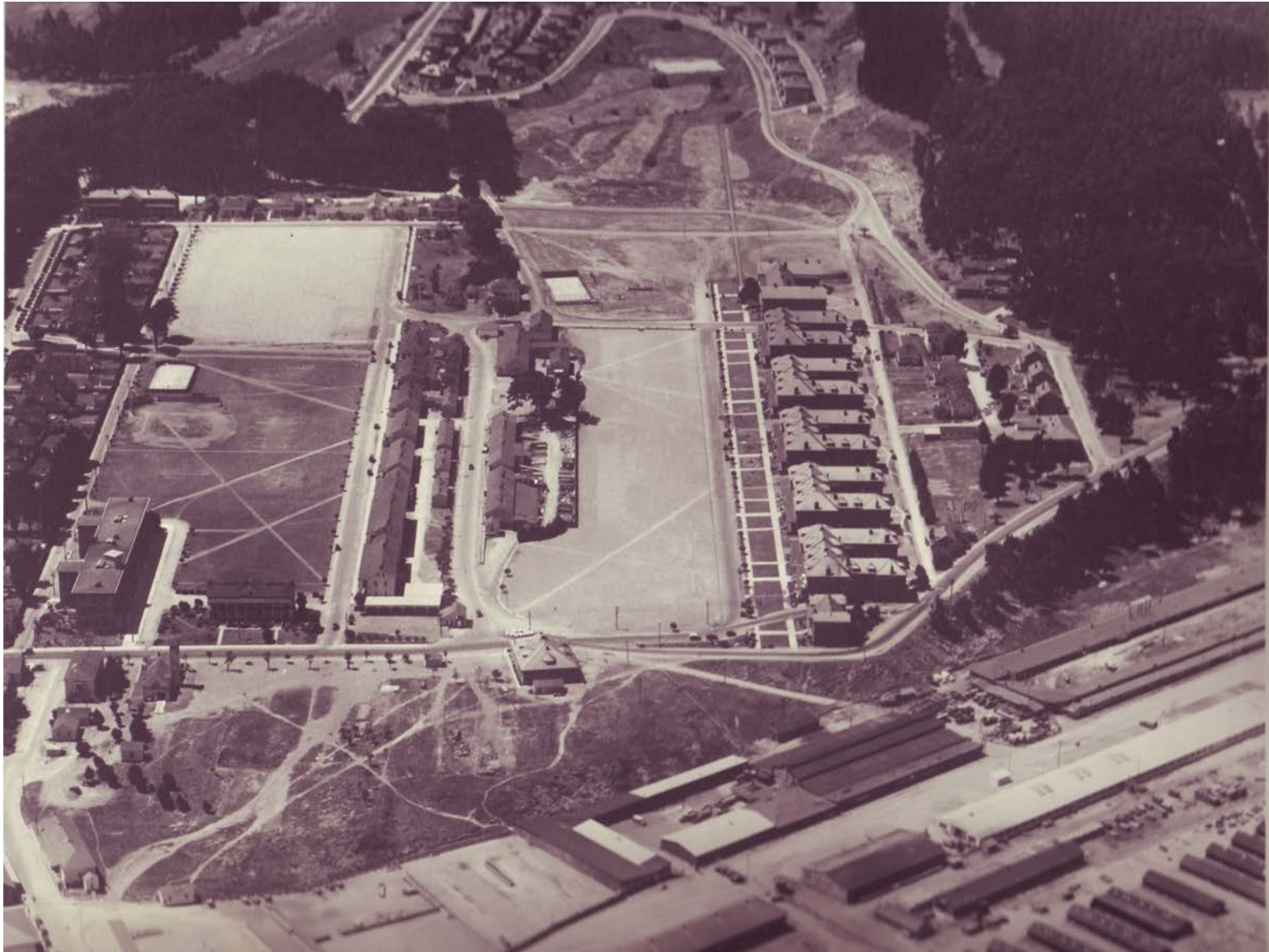
Making Moving Pictures in future site of the Presidio Theatre. (1913, Photographer C. Tucker Beckett, courtesy of Sutro Library)



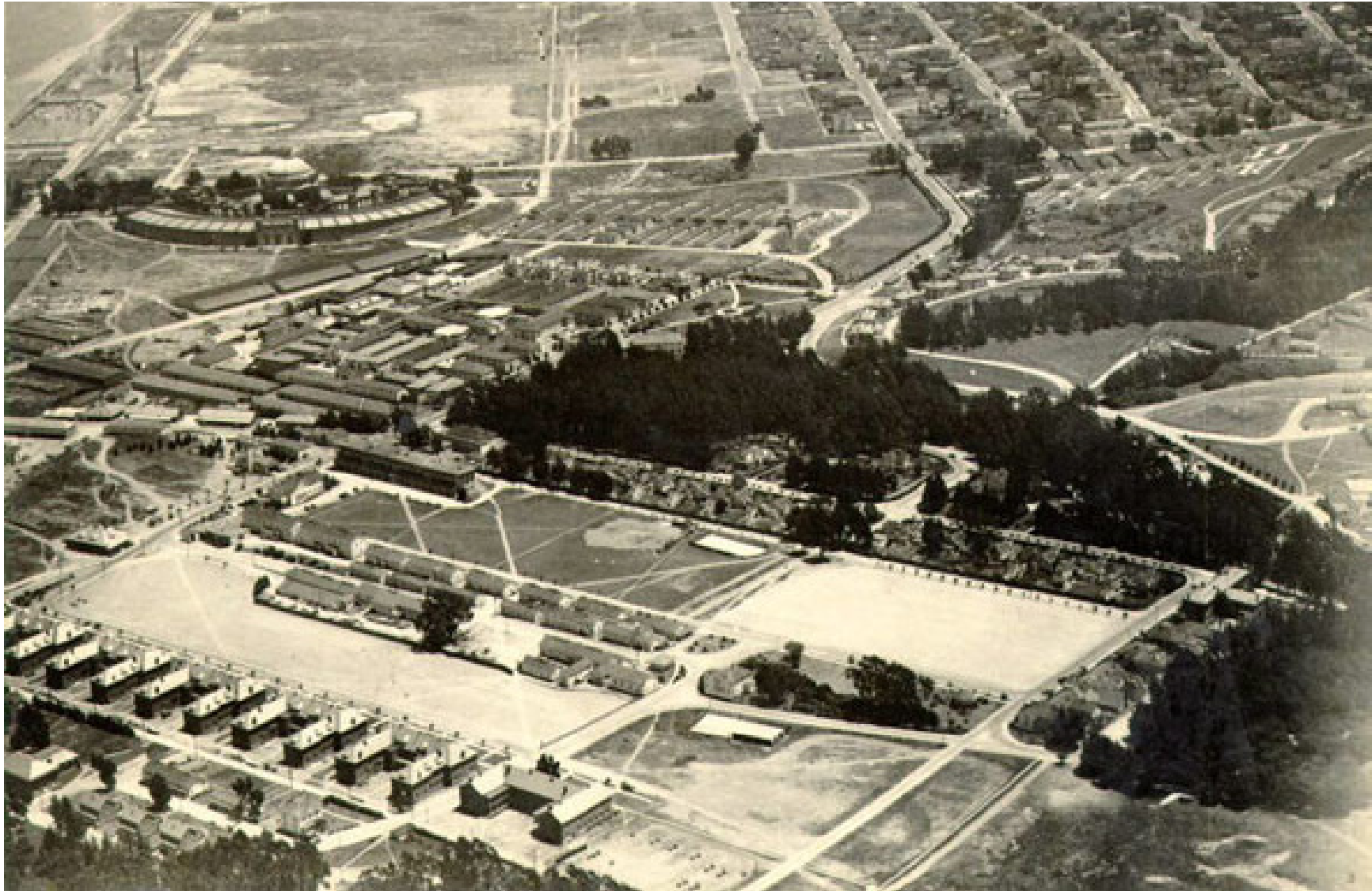
Presidio Panoramic. (1914, Photographer C. Tucker, Beckett courtesy of Sutro Library)



*Pershing Square and
Main Post, looking south.
(1915, GGNRA-PARC)*



*Circa 1920's Main
Post aerial. (c. 1920,
NARA)*

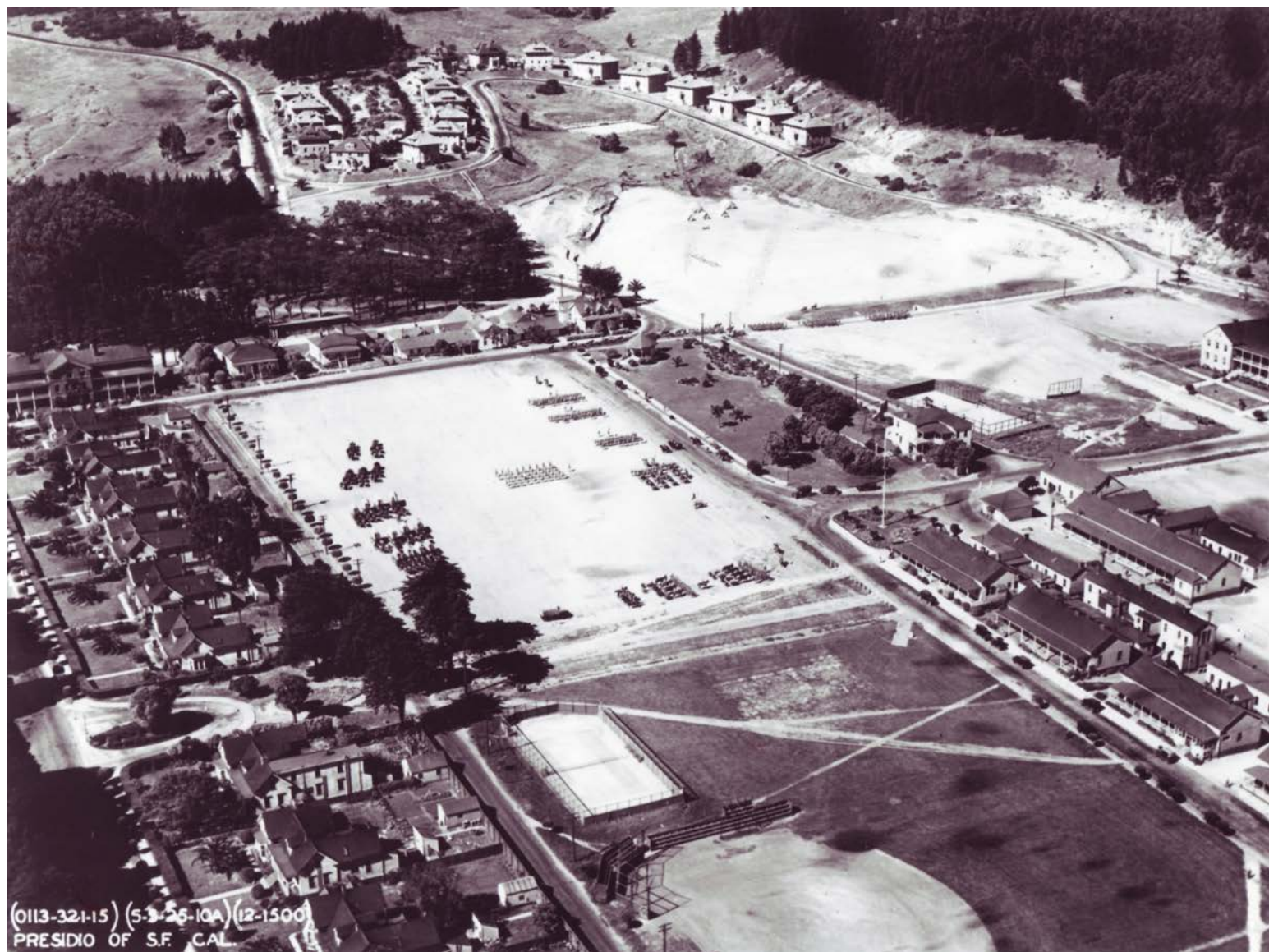


Aerial looking northeast. (1923, San Francisco History Center, San Francisco History Center, San Francisco Public Library)



Presidio San Francisco Aerial. (1923, U.S. Army Corps of Engineers)

*Main Post Aerial.
May 5, 1925. (1925,
U.S. Army)*

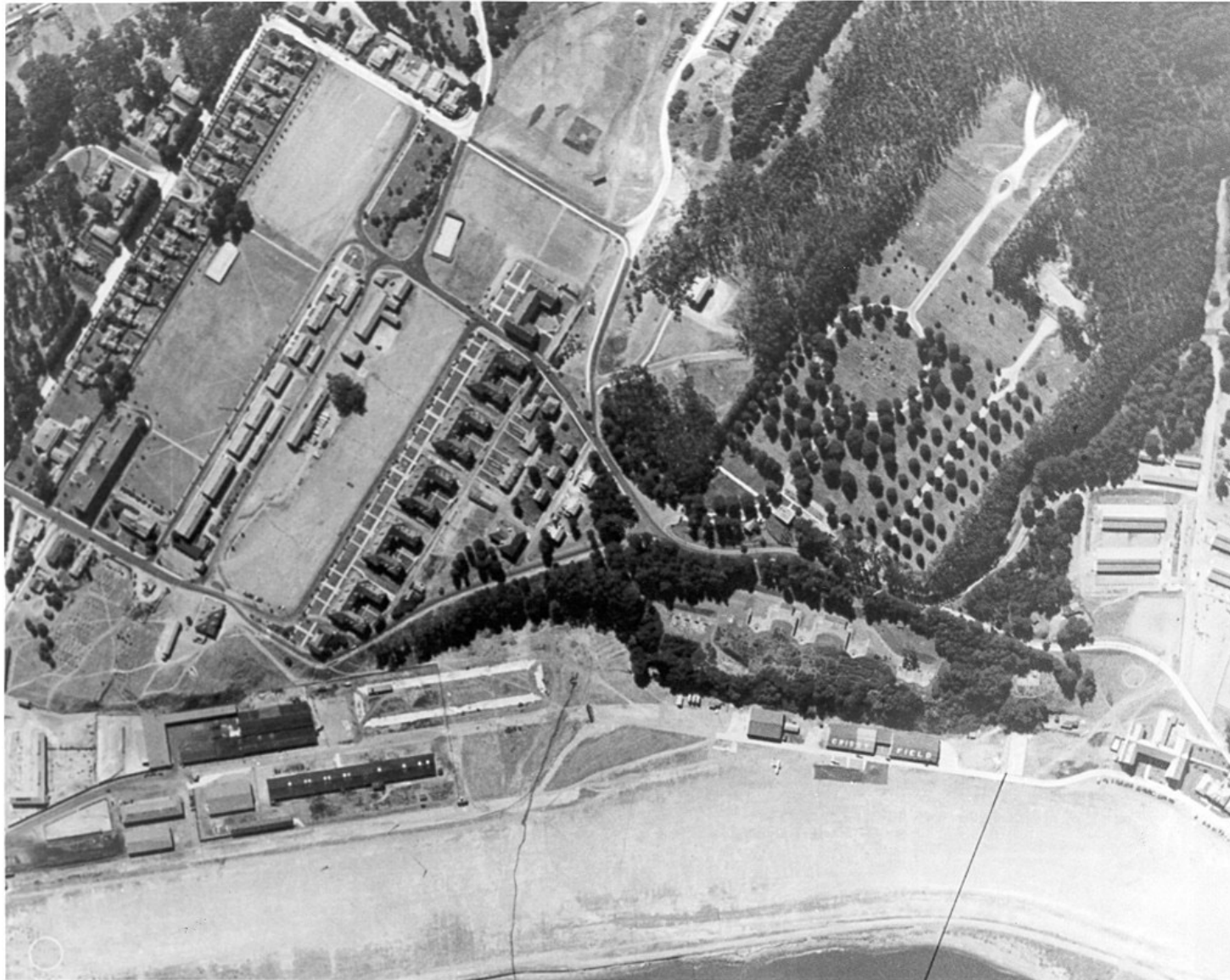




*Aerial Photo on October
20, 1925. (1925,
GGNRA-PARC)*

Aerial map. (1927, United States Army Corps of Engineers)





Main Post Aerial. (1931, GGNRA-PARC)



Montgomery Street Brick Barracks, looking south. (1930, GGNRA-PARC)

1936 aerial of the Main Post and Doyle Drive. (1936, Pacific Aerial Surveys, PTL)





*Aerial of the Presidio. (1936, HJW
GeoSpatial Inc.)*



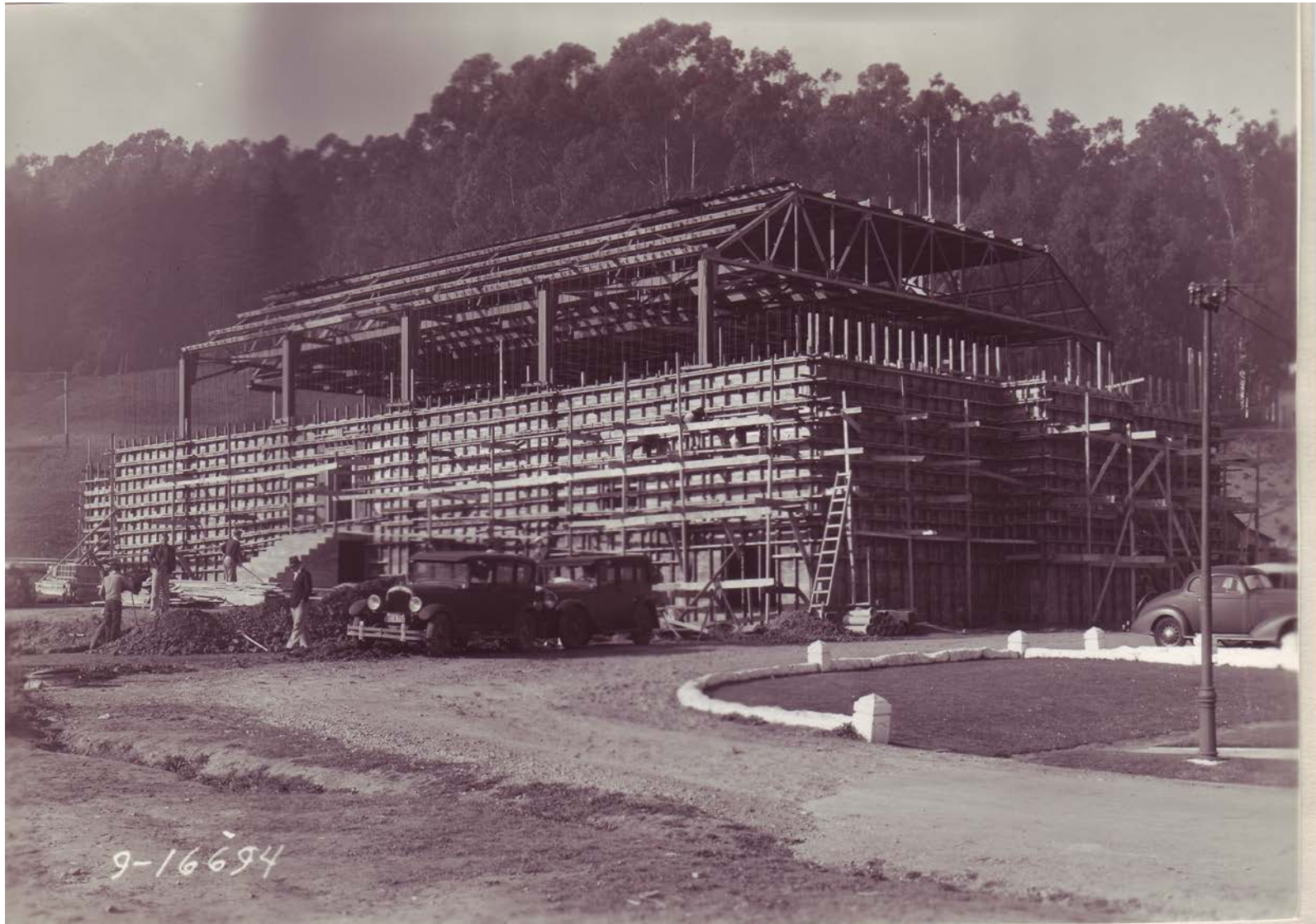
Construction Documentation, October 14, 1938. (1938, NARA)



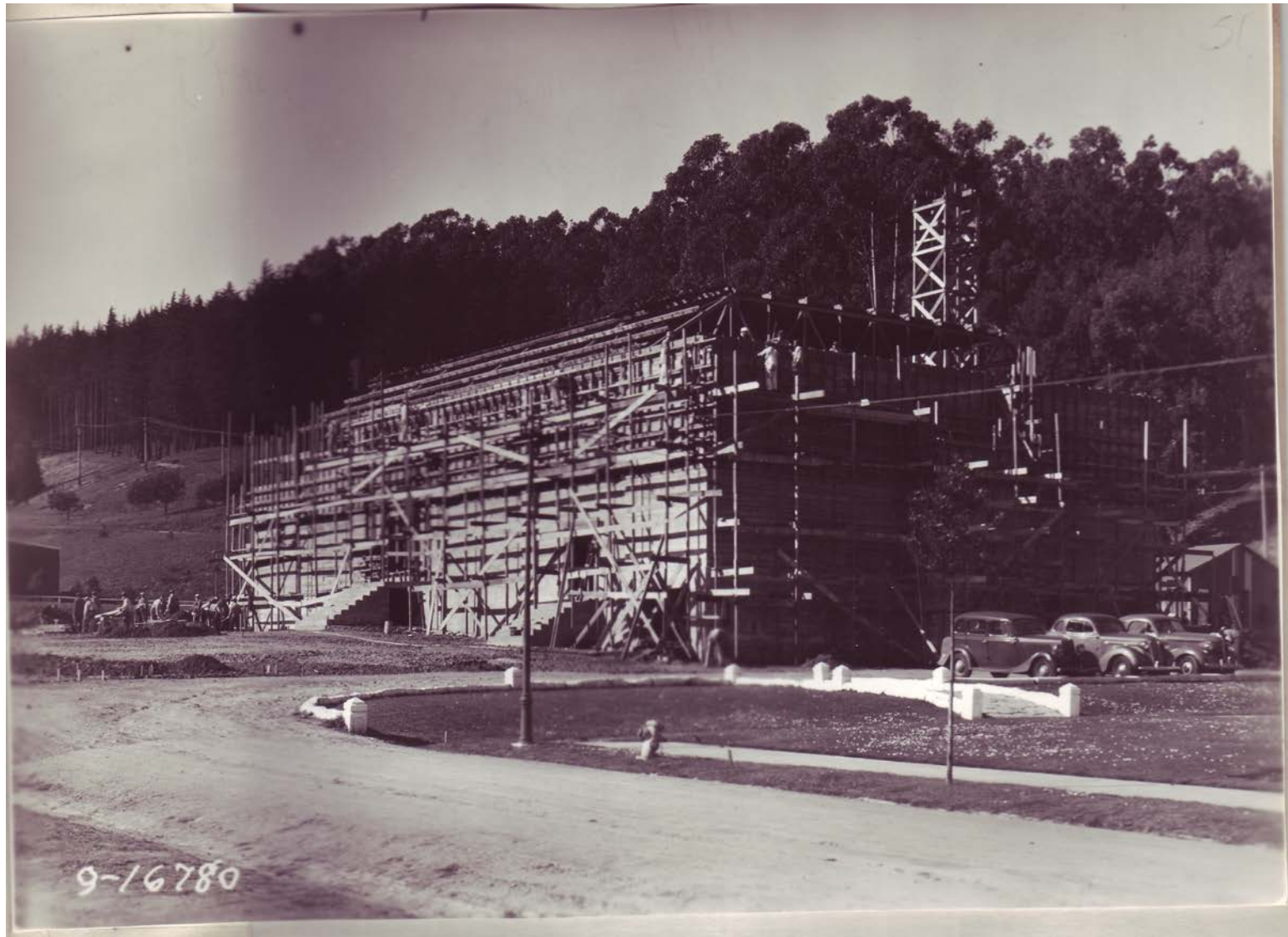
Theatre Construction, November 17, 1938. (1938, NARA)



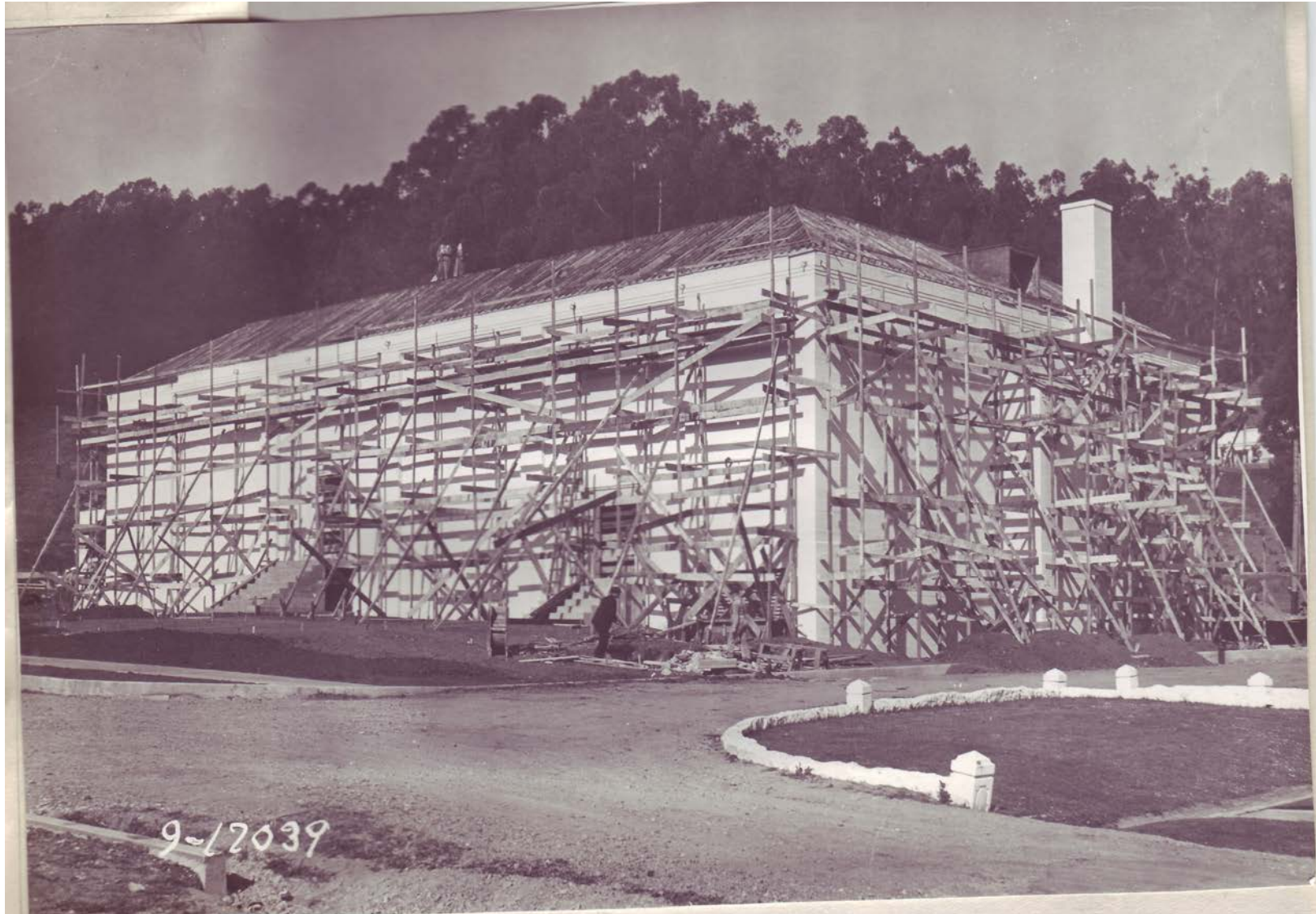
Theatre Construction, December 16, 1938. (1938, NARA)



Theatre Construction, January 16, 1939. (1939, NARA)



Theatre Construction, February 16, 1939. (1939, NARA)



Theatre Construction, April 25, 1939. (1939, NARA)



Theatre Construction, May 24, 1939. (1939, NARA)



Theatre Construction, July 1, 1939. (1939, NARA)



Theatre Construction, August 28, 1939. (1939, NARA)



Theatre Construction, August 28, 1939. (1939, NARA)



Theatre Construction, August 28, 1939. (1939, NARA)



Thirtieth Infantry on parade at the Presidio of San Francisco; Main Parade Ground looking southwest. (1941, San Francisco History Center, San Francisco Public Library)



1941 image of the playing fields south of the Presidio Theatre during an event for the San Francisco Junior Traffic Patrol. (1941, Family of Russell G. Ayers, PTL)



Jerry Collona with soldier. (1942, GGNRA-PARC, PTL)



Presidio soldiers with Bob Hope in the Presidio Theatre loggia. (1942, Signal Corps GGNRA-PARC)



Bob Hope and Miss Vera Vague performing at a USO show at the Presidio Theatre in 1942. (1942, U.S. Army Military History Institute, PTL)



Golden Gate NRA, Park Archives, PAM Negative Collection, GOGA 35256.0888

Pvt Charles Heinrichs and Bob Hope at the Presidio Theatre. (1942, GGNRA-PARC, PTL)



Bob Hope and USO Show in the Presidio Theatre. (1942, U.S. Army, PTL)



Bob Hope in the Presidio Theatre Lobby facing southwest. (1942, U.S. Army, PTL)



Building 99 Interior at 1942 USO Show. (1942, U.S. Army, PTL)



Presidio Theatre auditorium at the Bob Hope Show, October 6, 1942. (1942, U.S. Army, PTL)

Golden Gate NRA, Park Archives, PAM Negative Collection, GOGA 35256.0887



*The Presidio Theatre
interior as it looked in the
1940's. (c. 1940, Architect
and Engineer)*



Main Post looking south from Infantry Terrace. (1945, Phillip Brainerd, PTL)



*Presidio Theatre looking southwest from
Infantry Terrace Building. (1945, Phillip
Brainerd, PTL)*

1946 Aerial of the Presidio. (1946, U.S. Army Corps of Engineers)





*The Main Post looking south from Infantry Terrace.
(1947, San Francisco Chronicle)*



1948 Aerial of the Presidio. (1948, U.S. Army Corps of Engineers)



1948 Aerial of the Presidio. (1948, U.S. Army Corps of Engineers,PTL)



*1950's aerial of the Main Post
looking South. (c. 1950, GGNRA-
PARC)*

Golden Gate NRA, Park Archives, Fort Point Administration Collection, 1846-1993, GOGA 35339.923



1950's aerial of the Main Post looking east. (c. 1950, GGNRA-PARC)



Aerial of the Presidio. (1953, GGNRA-PARC)

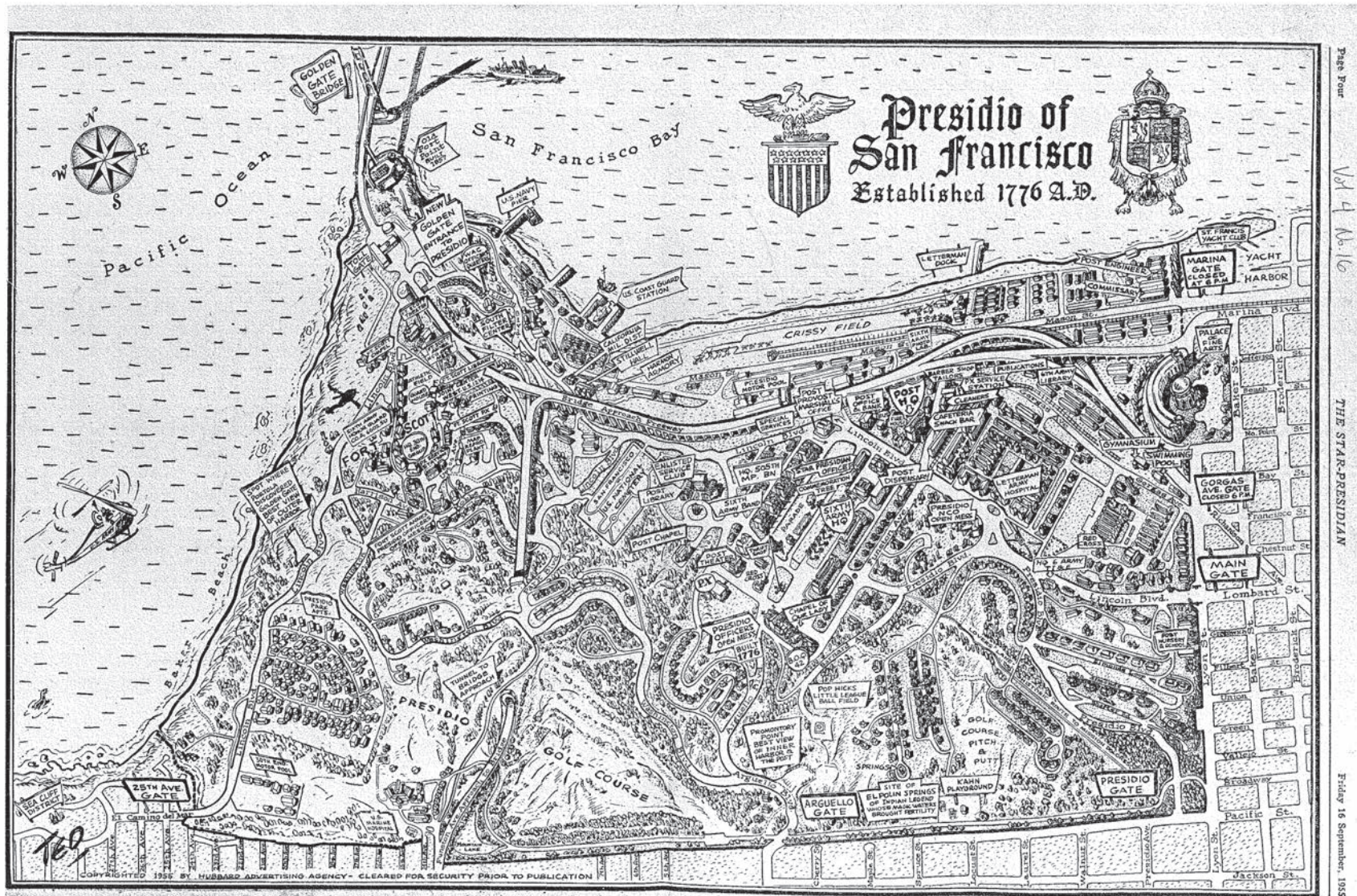
Golden Gate NRA, Park Archives, Army Real Estate Records Collection, GOGA 35338, Box 292, Folder 4



Aerial of the Presidio. (1955, HJW GeoSpatial Inc.)



Aerial of the Presidio. (1955, The Star Presidian)



Presidio Map. (1955, PTL)

*Presidio Theatre. (1956, Horsea Blair,
San Francisco History Center, San
Francisco Public Library)*



Presidio Theatre

©1956 ~ H. Blair



Aerial of the Presidio. (1958, U.S. Army Corps of Engineers, PTL)



Main Post and Letterman Aerial. (1958, U.S. Army, PTL)

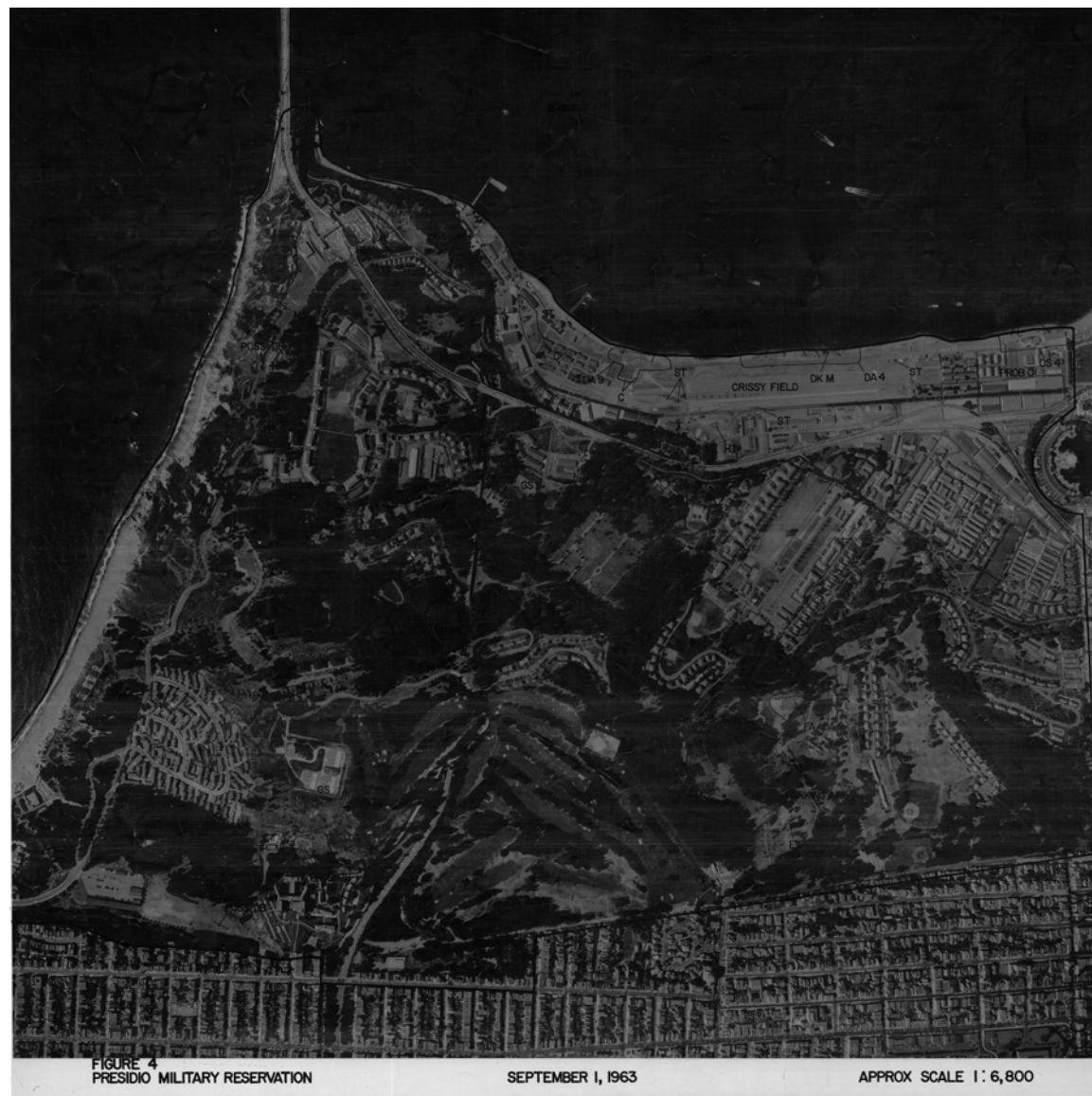


Aerial of the Presidio Oct 1, 1959. (1959, U.S. Army Corps of Engineers, PTL)

FIGURE 3
PRESIDIO MILITARY RESERVATION

OCTOBER 1, 1959

APPROX SCALE 1:8,000



Aerial of the Presidio Sep 1, 1963. (1963, U.S. Army Corps of Engineers, PTL)



Aerial of the Presidio. (1969, U.S. Army Corps of Engineers, PTL)



Aerial of the Presidio April 22, 1973. (1973, U.S. Army Corps of Engineers, PTL)



West Elevation of Building 99. (1981, Department of the Interior, PTL)



Aerial of the Presidio May 4, 1988. (1988, U.S. Army Corps of Engineers, PTL)



Building 99, 1981. (1981, Department of the Interior, PTL)



Main Elevation of Building 99. (1999, Brenda Tharp , PTL)

Aerial of the Presidio. (2000, Pacific Aerial Surveys, PTL)





2001 Main Post Aerial. (2001, PT)



Aerial of the Presidio. (2006, Robert Campbell , PTL)



Aerial of the Presidio. (2006, Robert Campbell, PTL)



Presidio Aerial. (2006, Robert Campbell, PTL)



*Aerial view of the Presidio.
(undated, GGNRA-PARC)*

Golden Gate NRA, Park Archives, Lloyd 30th Infantry Album, GOGA 35340



Presidio Main Post looking North. (undated, PTL)



Aerial of the Presidio. (undated, GGNRA-PARC)

Golden Gate NRA, Park Archives, TASC Negative Collection, GOGA 35301.0310



Athletic Grounds & Barracks. (undated, courtesy of the Robert W. Bowen Family, PTL)



Birdseye View of the Main Post from Infantry Terrace . (undated, courtesy of the Robert W. Bowen Family, PTL)



Golden Gate NRA, Park Archives, PAM Negative Collection, GOGA 35256.0265

Presidio Theatre. (undated, GGNRA-PARC)



Main Parade and Barracks. (undated, courtesy of the Robert W. Bowen Family, PTL)

APPENDIX C: HISTORIC CONSTRUCTION DOCUMENTS

WAR DEPARTMENT
OFFICE OF THE QUARTERMASTER GENERAL
WASHINGTON

IN REPLY REFER TO QM 631 C-NC (Presidio of San Francisco, Calif.)
(Theatre)

June 2nd, 1938.

A I R M A I L

SUBJECT: Construction of War Department Theatre, Presidio of
San Francisco, California.

TO: Constructing Quartermaster, San Francisco & Vicinity,
Fort Mason, California.

1. There is being attached hereto a copy of letter dated June 1st, 1938, addressed to the Commanding General, 9th Corps Area, reference above subject, as your office has been designated to construct the Theatre at the Presidio of San Francisco, California, and as the preliminary plans mentioned should have been forwarded to your office direct.

2. Due to local conditions, the building will be constructed of a steel framework with reinforced concrete walls, instead of the masonry walls shown on the plans forwarded. Also, due to the slope of the ground, the rear addition shown on the plans for housing the heating equipment will be eliminated and the heating equipment will be installed under the stage. This office, in revising the plans, is modifying the sub-structure to suit existing soil conditions and is providing a self-supporting auditorium floor.

3. In this redesign it is contemplated to use the structural steel design exactly as shown on the plans submitted without any modifications. Should it later prove necessary, due to some reason now unknown, to make any slight changes in the structural steel work, such changes may be covered by Change Order to the structural steel contract. In order to avoid possible difficulties, it is considered advisable that the specifications for the steel work require that the shop drawings be checked and approved by this office. It is also desired that the proposals for the steel work include a unit price whereunder it will be possible to lengthen or shorten the columns without the formality of securing additional prices from the contractor.

4. Pending the receipt of the final drawings, it is desired that prices be secured immediately for the structural steel framework

Q M 631 C-NC (Presidio of San Francisco, Calif.)
(Theatre)

and the materials for the superstructure, as outlined in the letter to the Commanding General, in order that as much of the material as possible may be secured by the funds now on hand which are available for obligation during the current fiscal year. The proposals received are not to be submitted to this office for review as time will not permit of such action. By securing the structural framework and the other materials now, the work may proceed in an orderly manner after July 1st when other funds will become available and when the plans will have been revised to suit local conditions.

For The Quartermaster General:



A. Owen Seaman
A. OWEN SEAMAN, Q. M. C.,
Brigadier General, Assistant.

1 Incl.
Copy of Air Mail letter
to C.G., 9th C. A., June 1, 1938.

WORKS PROGRESS ADMINISTRATION
NORTHERN CALIFORNIA

49 FOURTH STREET
SAN FRANCISCO

WILLIAM R. LAWSON
ADMINISTRATOR

April 28, 1939

Major F. D. Jones
Constructing Quartermaster
Fort Mason
San Francisco, California

Dear Sir:

We return herewith one copy of WPA Form 406,
Request for Exemption Authorization, together with WPA
Forms 408, Exemption Authorization from Schedule of
Monthly Earnings, for **Presidio Theatre Building Project**,
O. P. No. 713-2-42.

We also enclose a supply of the revised WPA
Form 406. Please destroy any supply that you may have
on hand of the old WPA Form 406, and in the future if
there is a necessity for submitting a request for ex-
emption, please use the revised form, an additional
supply of which may be secured from our stockroom.

Very truly yours,

William R. Lawson
Administrator



By *Emily Wooley*
Emily Wooley, Director
Division of Employment

Enclosures

U. S. ARMY MOTION PICTURE SERVICE
NEW YORK ST. LOUIS WASHINGTON DALLAS SEATTLE

OPERATED BY THE ADJUTANT GENERAL OF THE ARMY

WASHINGTON OFFICE
726 Jackson Place
Suite 407

TELEPHONE
National 2520
Branch 1283-1586

AIR MAIL

June 27, 1939.

Major F. D. Jones, Q.M.C.,
Constructing Quartermaster,
San Francisco and Vicinity,
Fort Mason,
San Francisco, Calif.

My dear Major:

I have your letter of June 24th in which you state that the proposed date of July 30th for the opening of the new theater is acceptable to everyone concerned. On that basis we are today forwarding the official notification to the Ninth Corps Area, designating July 30th for the opening of this new theater.

Mr. George L. Bub, our Chief Sound Engineer, has been assigned to the job of supervising the installation of all the equipment in this theater. He will arrive in San Francisco on Sunday night, July 16th, and will be on the job the first thing on the morning of the 17th. Mr. Schmidt, who is both District Manager and Engineer, will join Mr. Bub somewhere around the 25th of July. It is necessary for him to go to Chilkooot Barracks in the early part of July, from which he will not return to Seattle until around the 22d. July is one of the months in which our Engineers go out on servicing trips throughout the country; therefore, it is difficult for us to spare Engineers during that period for installation work. This accounts in part for our selecting our Chief Sound Engineer for the San Francisco job, but it will mean, of course, that you will receive the best kind of an installation because Mr. Bub is a highly efficient and well-informed Engineer.

I intend to be present at this opening, and I am looking forward to the opportunity of meeting you. In the meantime I am, with kindest regards,

Sincerely yours,


R. B. MURRAY,
General Manager.

RBM:D

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March 28, 1940

Completion Report

The Commanding General, Ninth Corps Area, Presidio of San Francisco, Calif.

1. In compliance with Paragraph 20, AR 20-1435, enclosed herewith for the Commanding General, is copy of Completion Report on Construction of War Department Theatre at the Presidio of San Francisco, California.

F. D. JONES
Major, G. M. Corps,
Constructing Quartermaster

1 Inc'l

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COMPLETION REPORT

on

CONSTRUCTION OF WAR DEPARTMENT THEATRE
AT PRESIDIO OF SAN FRANCISCO, CALIFORNIA

7/30/39

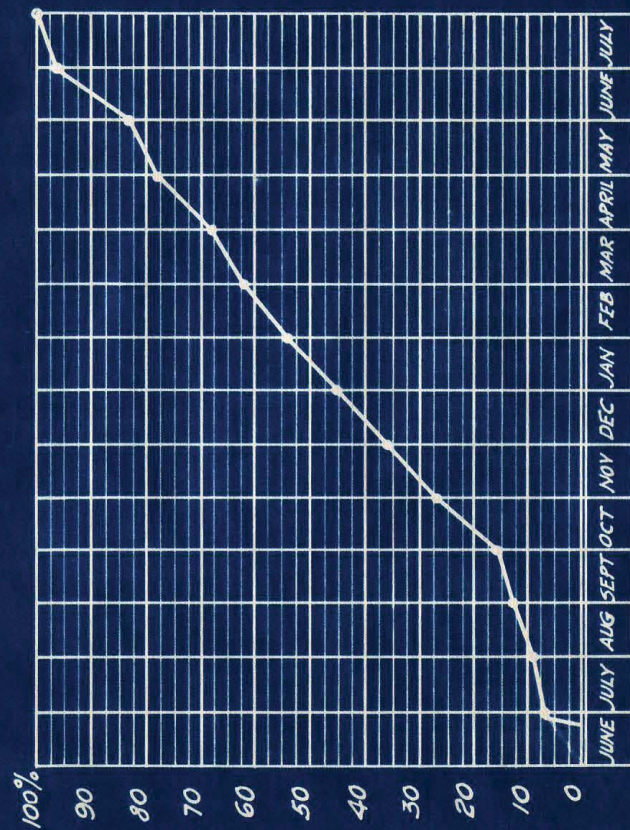
Glenn filed - 7/30/39 - 6149-1273 X
" - 1274 X

Submitted to The Quartermaster General, Washington, D. C.

By:

F. D. Jones
F. D. JONES,
Major, Q. M. Corps,
Constructing Quartermaster.

**PROGRESS CHART
FOR
CONSTRUCTION OF NEW WAR DEPT.
THEATRE, BUILDING.
PRESIDIO OF SAN FRANCISCO, CALIF.
W.P.A. PROJECT No. 713-2-42
STARTED JUNE 20, 1938.
COMPLETED JULY 31, 1939.**



1938 - 1939
Showing the percentage of completion of the project
at the indicated dates.

WAR DEPARTMENT
Office of the Constructing Quartermaster
San Francisco and Vicinity
Fort Mason, San Francisco, California

March 1, 1940

SUBJECT: Completion Report.

1. General

a. By letter of June 2, 1938, File QM 631-WG, this office was designated by The Quartermaster General to construct a new War Department Theatre Building at Presidio of San Francisco, California, by the Purchase and Hire method. Based on plans and specifications prepared in the office of The Quartermaster General, a preliminary purchase of structural steel and other materials was made from the fiscal year 1937 W.P.A. funds, which expired on June 30, 1938, from then current funds under O.P. 513-2-14. W.P.A. Project No. 713-2-42 in the amount of \$100,000.00 was then secured for the fiscal year 1939 to construct the building, \$88,000.00 of which was for labor items and \$12,000.00 for materials, with the eventual total sum of \$39,397.00 for materials and equipment furnished by the U.S. Army Motion Picture Service. This office proceeded with actual construction activities on July 9, 1938. Official ground-breaking exercises were held on that day, attended by Army officials, civilians and newspapermen.

2. Description of Completed Project:

a. Buildings: The project consisted of the construction of one Theatre Building at the Presidio of San Francisco, California, with seating capacity for 891 persons. The theatre is of reinforced and structural concrete steel design, with tile on main roof and composition roofing on roof deck. Partitions are principally of steel covered with metal lath and plaster. The building is sound-proof throughout by the use of acoustical tile and plaster, and is also thoroughly ventilated and air-conditioned.

b. The building is of the very latest design, several changes being made during erection in order to incorporate the latest features in theatre construction and operation. The building as completed embraces the following:

- One boiler room
- One fan room
- One public lounge
- One private lounge
- Five lavatories
- Two offices

2. b. (Contd)

Two foyers
One lobby
One ticket booth
One auditorium
One projection room
One generator room
One rewinding room

c. Utilities

(1) Storm Drains:
4" tile.....250 ft.
6" concrete.....450 "
Manholes..... 2

Cost of Installation

Labor.....\$171.50
Material..... 398.50
Total.....\$570.00

(2) Sewer System:
6" Vit-Clay.....420 ft.

Cost of Installation

Labor.....\$105.00
Material..... 168.00
Total.....\$273.00

(3) Gas Line:
3/4" gas line for pilot light on burner.....130 ft.

Cost of Installation - No cost to Government as
gas lines are owned by P.G. & E. Co.

(4) Oil Line:
1" pipe..... 35 ft.
1 - 1000 gal. storage tank, 48" x 11'.....

Cost of Installation

Labor.....\$ 55.00
Material..... 129.20
Total.....\$184.20

(5) Water Line:
4" galv. iron pipe..... 75 ft.
2 1/2" " "350 ft.
1" " "900 ft.
1 1/2" " "350 ft.
12 water boxes for sprinklers with 3/4" riser stems
and 24 - 1" sprinkler heads installed.

c. Utilities (Contd)

(5) Water Line (Contd):

<u>Cost of Installation</u>	
Labor.....	\$237.50
Material.....	442.00
Total.....	\$679.50

- (6) Landscaping:
An area of 35,533 sq. ft. was used in landscaping for the theatre. This included grading, filling, and the planting of grass, flowers and shrubs. About \$1000.00 worth of flowers and shrubs were obtained from W.P.A. free of cost.

<u>Cost of Installation</u>	
Labor.....	\$4,000.00
Material.....	50.00
Total.....	\$4,050.00

(7) Roads and Walks:

Road.....	30 x 180 ft.
This is an oil bound macadam road with a 10" rock base.	
Walk.....	3 x 180 ft.
Walk.....	5 x 710 ft.
Walk.....	8 x 230 ft.
Flagstone walks.....	620 sq. ft.
52' x 18' cement square, front of entrance.	
All cement 1:2:4 mixture, 4" thick.	

<u>Cost of Installation</u>	
Labor.....	\$ 540.00
Material.....	1,660.00
Total.....	\$2,200.00

(8) Electric Distribution:

Primary lead cable 3 conductor #4, 5000 V....	300 ft.
Street light - 1 conductor #8, 2500 V.....	400 ft.
Secondary cable - 3 conductor #1/0, 600 V....	50 ft.
Transformers:	
3 - 5KVA) Transformers consist of these taken from	
1 - 25 KVA) overhead lines on post.	
All transformers located in vault, N.W. corner of theatre.	

<u>Cost of Installation</u>	
Labor.....	\$ 150.00
Material.....	167.70
Total.....	\$ 317.70

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c. Utilities (Contd)

(9) Telephone:

Under the supervision of the Ninth Corps Area Signal Officer, a ten pair cable was run from telephone manhole No. 99 to the theatre; 800 ft. of cable was laid and two French phones installed; 320 man-hours were used for this work.

Cost of Installation

Labor.....	\$ 296.96
Material was furnished by the Signal Corps.	---
Total....	\$ 296.96

3. This Theatre was constructed to provide recreational facilities for the benefit of Army personnel stationed at Presidio of San Francisco, California, and other posts in this vicinity.

4. Land shown on post map. No easements or licenses necessary.

b. Partial post map showing location of building and utilities is attached hereto.

c. Name-plate Data

Equipment located in basement and boiler room -

- 2 service switches, 200 amp., 250 V., 3 pole solid neutral
- 1 power distribution panel with cab., 3 phase 400 amp.
- 5 damper control motors, Barber Colmand Co., Ser. Nos. 1976-1, 1978-1, 2560-1, 2560-2, 2560-3
- 1 Ray oil burner made by the Ray Oil Burner Co., San Francisco, Calif., size 3, Ser. No. 83176; attached is one Westinghouse AG motor, 1/2 H.P., 220 V., Style 475383
- 2 Electric meters, Serial Nos. 8397188, 8288237
- 1 Vacuum heating pump made by the Sterling Engineering Co., Milwaukee, Wisc., size 205X, Ser. No. 9206; attached is one induction motor, Ser. No. 78 NC N 11420 - 113
- 1 Century polyphase induction motor, 7-1/2 H.P., Ser. No. B 11551
- 1 Magnetic switch, Cat. No. 498069663
- 1 Thermostat, Ser. No. 25586-5
- 1 Oil storage tank, cap. 1000 gals., 48" dia. x 11' long, made by U.S. Radiator Corp.
- 1 Steel heating boiler, No. 42-69, made by Burham Boiler Corp.
- 1 Edwards Signaling Transformer, Cat. No. 88
- 1 Westinghouse line starter, No. 1 DN
- 1 Buffalo, Type "CL" Fan, Ser. No. A55213
- 2 Pressure control gauges, made by Minneapolis Honeywell Co., type 1204 A - IX

c. Name-plate Data (Contd):

Equipment Located on Stage

- 1 Screen, complete
- 1 Set, stage curtains
- 1 Main curtain winder, made by Wagner Elec. Corp., St. Louis, Mo., AC motor, frame 66 Model W 240111, Ser. No. 1422324
- 1 Curtain control made by Automatic Device Co., Allentown, Pa., Ser. No. 1802
- 1 Screen curtain wench made by Vallen Inc., Akron, Ohio, Ser. No. 3083
- 1 Diamond "H" Mercury Relay Switch, made by Hart Mfg. Co., Cat. 4001
- 1 Meyer Safety Switch, Ser. No. 896434

Equipment Located on First Floor Other Than Stage

- 2 Drinking fountains, wall type, Fed. Spec. WWP-541
- 1 Service sink outfit No. 3124G, Fed. Spec. WWP-541
- 5 Water closets No. E46F, Fed. Spec. WWP-541, Type GE
- 2 Urinals, vitreous china, Outfit No. V14F, Fed. Spec. WWP-541
- 5 Lavatories, Outfit No. V320, Fed. Spec. WWP-541
- 2 Wall hydrants, sizes 1" and 3/4", Type 101, Fed. Spec. WWP-541
- 1 Mosler safe, Empire line, Cat. No. 2
- 6 Anemostats, size No. 75, Type C.S.L.
- 1 Toledo vacuum cleaner, Ser. No. 18728
- 2 Ticket machines, located in box office, Type AX, Ser. No. A-100, Type A-300, Ser. No. G-C7

Equipment Located in Projection Rooms

- 2 Projectors, Simplex Model E-7, made by the International Projector Corp., New York City, Ser. Nos. E1023 and E1012
- 1 R.C.A. amplifying system complete
- 1 Samuels Stabilarc motor generator, Type F-284-285, Ser. No. 201685
- 2 Electric meters, Nos. 8212678 and 8365971
- 1 Rewind cabinet
- 1 Meyer Safety Switch, Ser. No. 896433
- 1 Lighting distribution panel with cab., flush mounting, 24-30 amp.
- 4 Form A - 38 KW 2 wire 115 V., 60 cycles, Antrastat Dimmers, assembled per 15011 - 2 wall thickness 6", includes one name plate per 3609-1 with each set of access 15000 - 17 Class 79, G.E. Supply Co., Ser. No. H55908

Equipment Located in Attic

- 1 Fan, made by Clarage Co., Kalamazoo, Mich., Type W, size 2 1/2, Ser. No. 87602, driven by one Westinghouse motor, 3/4 H.P., Ser. No. 8105093

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Equipment Located in Attic (Contd)

- 1 Clarage Fan, small, no serial number, driven by one
- Westinghouse motor, 1/6 H.P., Ser. No. 952511
- 1 Wagner motor, 1/8 H.P., Ser. No. 3R-36301

d. Photographs

The following pictures, taken by the Signal Corps, Ninth Corps Area, Presidio of San Francisco, California, on the dates indicated, are attached hereto:

9-16436	October 14, 1938
9-16495	November 17, 1938
9-16569	December 16, 1938
9-16694	January 16, 1939
9-16780	February 16, 1939
9-17039	April 25, 1939
9-17187	May 24, 1939
9-17415	July 1, 1939
9-17639	August 28, 1939
9-17640	August 28, 1939
9-17641	August 28, 1939

e. Soil Data

Top soil varies from 1/2 to 1-1/2 feet over this area. Basic soil consists of sandy clay with a small amount of loam in the uppermost strata. The percentage of clay increases towards the west side. Depth investigated - 6-1/2 feet. Bearing power estimated to be at least 3 tons per square foot.

f. Plans

The building was constructed in accordance with War Department Specifications No. 534-E and plans Nos. 6149-200 to 6149-218 inc., together with plan revisions Nos. 6149-202, 6149-202.1, 6149-216, 6149-219 and 6149-219.2, all of which were prepared in the office of The Quartermaster General, Washington, D. C.

- g. The following material and equipment installed in the building are covered against defective materials and workmanship for a period of one year from date of acceptance:

- Ventilating and air conditioning work
- Linoleum
- Automatic Control System

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5. Construction Data:

a. Ground-breaking exercises were held on July 9, 1938. Thereafter, initiation of work embracing general clearing of site and excavation started. Excavating was done partially by hand and partially by power shovel. Excavating by hand, as well as all other work on this building and its utilities, was performed by W.P.A. laborers and mechanics. Except for difficulties encountered through lack of sufficient workers in the skilled trades, no special conditions arose during the construction period. The completed building was turned over to the Army Motion Picture Service for official opening on July 30, 1939.

b. Operations

(1) Organization: The building, as stated, was constructed as a W.P.A. project, with the exception of funds for materials and several small contracts provided by the U.S. Army Motion Picture Service. These contracts consisted of erection of structural steel, installation of ventilating equipment, installation of linoleum and installation of carpet. Otherwise, the project required the employment of all labor from the W.P.A. rolls, except such non-certified workers allowed under a 10% exemption which included the Superintendent, one project clerk and a miscellaneous number of skilled tradesmen not available on the W.P.A. rolls.

(2) Methods, Equipment, Material and Labor used: Ordinary construction methods and equipment together with the latest types of materials and equipment were used. However, the use of W.P.A. laborers and mechanics was a decided handicap to the construction of this building.

(3) Difficulties Encountered and Solution thereof: Practically all difficulties encountered during construction were through the lack of skilled workmen, which required the stoppage of work on several occasions. A sufficient number of plasterers, carpenters, roofers and other skilled trades was not available on the W.P.A. rolls, which made it impossible to carry on the work. Most of these trades were finally employed from the unions under a 10% exemption allowance for non-certified workers and a 10% exemption allowance for payment of wages in excess of the Security wage. However, in the later stages of construction when few laborers were required and other skilled relief workers were not available, the 10% allowance in both cases was insufficient to employ the required number of skilled workers. It finally became necessary for the W.P.A. to assign approximately 400 laborers to the project who were employed to advantage on work other than on the theatre building, in order to obtain a sufficient number of skilled workers on a non-relief, excess security wage basis so as

to complete the building in time for the designated official opening on July 30, 1939. It is not recommended that a building of this type be constructed strictly with W.P.A. labor due to the lack of skilled tradesmen.

c. Progress: Progress Chart showing rate of progress throughout the construction period is enclosed herewith.

d. Supervision: The work was performed under the supervision of the Constructing Quartermaster and the Supervising Engineer of this office. A W.P.A. superintendent who was directly in charge of the work was on the job at all times.

6. Financial Data:

a. Procurement Authorities:

QM 2901 PL-1200 A 112-8 - \$125,000.00	
QM 2901-Change 1 (deduct) 111,678.92	\$13,321.08
QM 7101 P 99 A 999-89.....	12,000.00
QM 3401 P 99 A 999-89.....\$ 88,000.00	
QM 3401-Change 1 (increase) 21,680.00	109,680.00
U.S. Army Motion Picture Service Fund	<u>39,397.03</u>
	<u>\$174,398.11</u>

b. Expended by Procurement Authorities:

QM 2901.....	13,321.08
QM 7101.....	11,999.83
QM 3401.....	106,315.05
Motion Picture Fund.....	<u>39,397.03</u>
	<u>\$171,032.99</u>

c. Expenditures by Labor and Material:

Labor.....	\$106,455.55
Material.....	<u>64,577.44</u>
	<u>\$171,032.99</u>

d. Expenditures by Purchase and Hire:

	<u>Labor</u>	<u>Material</u>	<u>Total</u>
Theatre Building	\$100,899.59	61,562.04	162,461.63
Utilities:			
Storm Drains	171.50	398.50	570.00 ✓
Sewer System	105.00	168.00	273.00 ✓
Oil Line	55.00	129.20	184.20 ✓
Water System	237.50	442.00	679.50 ✓
Grading & Landscaping	4,000.00	50.00	4,050.00 ✓
Roads & Walks	540.00	1,660.00	2,200.00 ✓
Electric System	150.00	167.70	317.70 ✓
Telephone	296.96	0.00	296.96 ✓
	\$106,455.55	64,577.44	171,032.99

e. Unexpended Balance:

QM 7101.....	17
QM 3401.....	3,364.95
	<u>3,365.12</u>
	\$174,398.11

SERIAL No. QM 7101 CHANGE 2

CHANGES IN WAR DEPARTMENT PROCUREMENT AUTHORITY

MAR 19 1940

Washington, D.C.

(Place and date)

From The Quartermaster General (C-F)
(Issuing office)

To Constructing Quartermaster, San Francisco And Vicinity, Fort Mason, California.
(Agency and place)

Procurement Authority Serial Number QM 7101, dated July 22, 1938, is changed as follows:

Official Project No. 713-2-42

Presidential Letter No. 2142
approved June 30, 1938

Complete the construction of theatre, and perform work incidental and appurtenant thereto, at the Presidio of San Francisco in San Francisco, San Francisco County. Federally owned property. (75041 P.A.) (403083)

Non-labor items only.

Work Relief and Public Works Appropriation Act of 1938, Title I - Emergency Relief Appropriation Act of 1938, Public Resolution No. 122-75th Congress, approved June 21, 1938.

Instructions contained on original procurement authority as amended by subsequent change will govern insofar as they are applicable.

Refer to letter from this office dated December 19, 1939, file QM 121.2 C-F (San Francisco 7101), and to 4th Ind., OQMG, 3/19/40, file QM 121.2 C-F (San Francisco - JUNE 1939) - 7101)

AUTHORITY NUMBER	CANCEL INCREASE OR DECREASE	AMOUNT OF CHANGE	APPROPRIATION (Letter)	SPACE FOR ACTION OF CHIEF OF FINANCE
QM 7101 P 99 A 999-89	Increase	\$ 17	Emergency Relief, War, Quartermaster Corps, Public Buildings, Parks, Utilities, Flood Control, etc. (Transfer from W.P.A.) 1938 and 1939 713111-658/999	RECORDED MAR 25 1940 STATISTICAL BRANCH APR - 1 1940 CONSTRUCTION Fort Mason, Calif.
<p>CONFIRMING (telegram) (letter) dated <u>MAR 19 1940</u></p>				

For the Acting The Quartermaster General

E. P. McKinley
(Signature)
MAJOR Q.M.C.,
Assistant

**APPENDIX D: MISCELLANEOUS
BUILDING DOCUMENTS OR REPORTS**

Presidio of San Francisco, California.

Place Residuo or San Francisco, California.
 Designation of Bar Dept. Theatre. Capacity 891 Seats
 Total cost, \$ 17,492.99 Date completed July 31, 1939.
 Material: Walls Reinforced Concrete & Structural Foundation Concrete
 Roof Tile & Composition-metal (a) Steel Floors Concrete & Wood
 Total floor area above basement, square feet 11,000'
 Size: Main building 72' x 137' Wings None Basement 1152 Sq. Ft.
 a Individual Oil Furnace Height of first floor above
 (How heated) ground 1' 6" S.E. & 2' N.E.
 b Steam and Circulating Hot Air How lighted Electrically
 (Type of heat) Water connections Yes
 c None Sewer connections Yes
 (Type of domestic hot water heater) Gas connections Yes

COOKING RANGES INSTALLED
(Give quantity and size)

REFRIGERATORS INSTALLED
(Give quantity and size)

Coal	None
Gas	None
Electric	None
Oil	None
Steam	None

Gas	None
Electric	None
Ice	None

METERS INSTALLED
(Give quantity and capacity)

Gas 1 Gas Meter, not Govt. Prop.
Electric 4 110 volts.
Oil None
Steam None
Water None

Approval of Secretary of War
as required by A. R. 30-1435

ADDITIONS AND INSTALLATIONS

June 2, 1958 ^{File date} ^{File number} 717 QM 851-NC

(Below enter chronologically all modifications, additions, introductions of water, sewer, lights, heating, etc.)

[illegible]

INSTRUCTIONS.—"a" State whether heated from central heating or by individual heating plants, stoves, furnaces, or fireplaces.

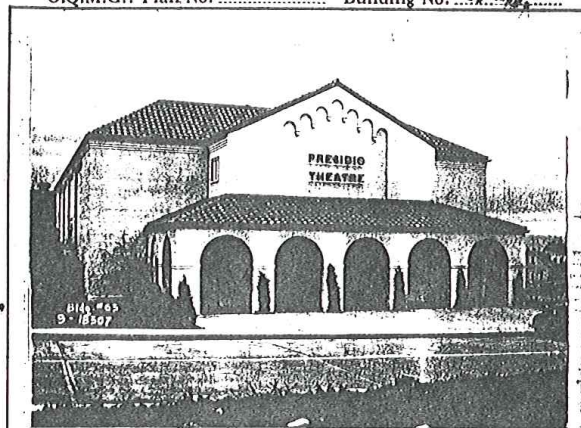
"b" State whether steam, vapor, hot water, or hot air.

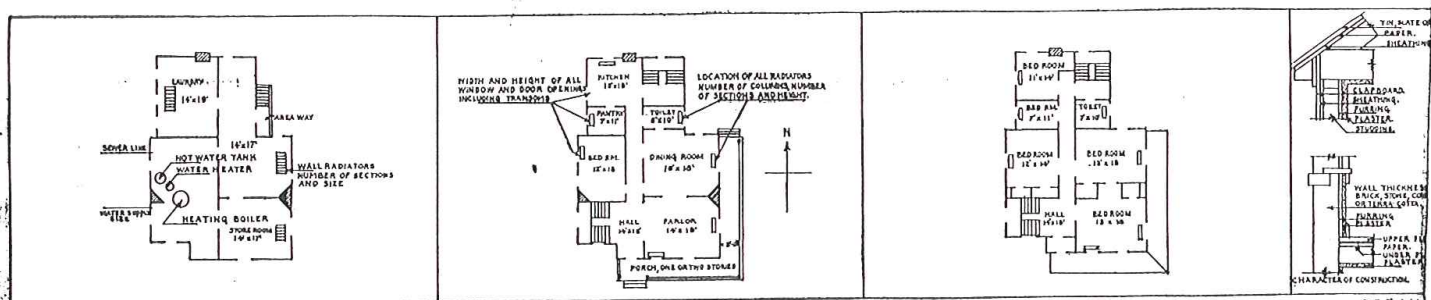
"c" State whether gas, coal, oil, or central heating plant.

See reverse side of form.

Post Plan No. 99

O.Q.M.G.: Plan No. See reverse side Building No. 62 Map





BASEMENT FIRST FLOOR SECOND FLOOR
IN SPACE BELOW SKETCH BASEMENT AND FLOOR PLANS OF BUILDINGS, GIVING DATA AS PER PLANS ABOVE

6149.200	6149.200	6149.210
6149.201	6149.210	6149.210.2
6149.202	6149.211	
6149.202.1	6149.212	G. Q. M. O. SPECIFICATION NO. 03442
6149.203	6149.213	
6149.204	6149.214	
6149.205	6149.215	
6149.206	6149.216	
6149.207	6149.217	
6149.208	6149.218	

REMARKS
"Built with W.P.A. and P.W.A. Funds."

INSTRUCTIONS

If plans of building are available, forward copy of same showing information called for above. These plans should be checked against the building and any variations from same in the building as constructed should be noted.

If plans are not available make sketch plans and elevation in spaces above. The plans shown are typical of "quarters." Similar plans may be made for all types of buildings. There are 10 squares to the inch. Each square will represent 1', 2', 4', or 8', etc., as may be necessary to show entire building in the space allowed. Show inside dimensions and designation of each room. Indicate location of water and sewer connections. In space under heading "Details" show character of construction, story heights, etc.

O.Q.M.C.: Plan No. _____ Building No. 99

'99
Photograph 4" x 5"

ADDITIONS AND INSTALLATIONS

(Below enter chronologically all modifications, additions, introductions of water, sewer, lights, heating, etc.)

DATE		COST
1-26-42	Removed 1 Bowl Taper w/covers July 19 "Huc"	
" "	1 Animal Wall }	
" "	1 Basin, face }	
" "	1 Radiator, Hot Water Tank #KX72 } #AUC 4x12 x 32 "	
2-14-42	Built 10 cabinets	\$204.65
7-1-42	Install new 9k externals #2800	RRO.00
6-6-42	Following items removed from building and returned to W.W.A:	
	1 Transformer, 140 Volt, 2 wire, 5 amp, #16 X 7-T36	
	" " " " JD " #1504 X F8	
	" " " " 2 " 5 " #16002097	
	" " " " 14 " #16017265	
	" " " " 5 " #16002100	
	1 Walkman RYO " 3 " 25 " #711716	
	1 G.E. Lamp, 15 amperes tube omitted, 20 amp 115 Volt, 60 cycles	
4-24-42		
11-4-42	1 Basin, wash, serial #F367-20-Bac Pullyer	10.00
11-9-42	Removed: 1 basin, rock, without faucet, by type.	10.00

"b" State whether steam, vapor, hot water, or hot air.
 "o" State whether gas, coal, oil, or central heating plant.

16—5559

PRESIDIO PHYSICAL HISTORY REPORT
BUILDING INVENTORY

BUILDING NUMBER: 99 (former 63)

O.Q.M.G. PLAN NUMBER: None. The plans and specifications were prepared in the office of the Quartermaster General.

NAME: Main Post Theater (War Department Theater)

PLAN TYPE: Movie theater with capacity of 891 persons, concrete Spanish Colonial Revival theater with considerable amount of Art Deco/Moderne architectural elements.

BUILDING CHRONOLOGY:

1939 Building constructed under the "Purchase and Hire" method. The army bought structural steel and other building materials in 1937-38 with W.P.A. funds, and acquired additional materials in 1939. Ground-breaking was on July 9, 1938.

The completion report noted that the "building is of the very latest design, several changes being made during erection in order to incorporate the latest features in theater construction and operation." The building contained one boiler room, one fan room one public lounge, one private lounge, five lavatories, two offices, two foyers, one lobby, one ticket booth, one auditorium, one projection room, one generator room, and one rewinding room. The project costs also included the construction of roads and walkways in the immediate vicinity of the theater. The completion report state that the theater "was constructed to provide recreational facilities for the benefit of Army personnel stationed at Presidio of San Francisco, California, and other posts in this vicinity."

The report also described soil data for the building site. It stated "Top soil varies from 1/2 to 1-1/2 feet over this area. Basic soil consists of sandy clay with a small amount of loam in the uppermost strata. The percentage of clay increases towards the west side. Depth investigated - 6-1/2 feet."

The report noted that the biggest problem encountered was the lack of skilled workers, which the army emphasized was a handicap.

1940 A completion report for the building summarized recent work that had been completed:

War Department Theatre. Six display boards made. Glass installed in display boards. Partition wall made water proof.

- 1941 A contemporary account described the building as follows:
A green landscaped park surround the PRESIDIO THEATER, Moraga Ave. facing Infantry Terrace, a modern, cream-colored concrete building with red-tiled roof and arched entrance porticos which was completed in Aug. 1939, by the War Department Motion Pictures Bureau. Second-run features are shown five nights a week for Army men and their families.

- 1942 Low-water cut out installed on furnace.
1942 Three new platforms made for stage.
1942 Additional hole cut in wall for projection booth.
1942 The following item appeared in the building's maintenance record: "Reinforce port hole with sheet metal." The location is unspecified.
1942 Plumbing fixtures removed at unspecified locations in the building.
1942 13 cabinets built.
1942 A number of electrical supplies were removed from the building and returned to the warehouse, and additional plumbing fixtures also were removed and sent to the warehouse.
19-- Formica wainscot added in lobby and restroom areas.
1972 Mural of the Golden Gate bridge by Robert Carey painted on the lobby walls.
19-- Acoustical tiles added to interior wall, main theater and to ceiling in entrance ramp areas.
19-- Candy and popcorn stand removed.

CHARACTER-DEFINING/SIGNIFICANT FEATURES:

EXTERIOR:

- HIGHLY SENSITIVE TO ALTERATION:
-building form, shape, materials, configuration, fenestration
-exposed concrete exterior walls (shuttered concrete with board edges and wood grain still evident)

- tile roof
- copper gutters and leaders
- decorative concrete surrounds with keystones around doors, with particularly good detail around exit doors on the east and west sides of the building
- iron railings at outside edges of arcade and side entrance steps
- beveled edge to water table
- two-story gable-front entrance pavilion centered on the south wall of the building, with Romanesque detail directly under gable
- arcade wraps around entrance pavilion
- nickel- or chrome-plated brass ticket booth with Deco corrugation detail
- decorative spanish tile on the floor of the entrance arcade
- multi-panel wood doors on side entrances
- glazed metal doors, front entrances
- four-light metal casement windows first floor, three-light metal casement second floor projection room
- minimal eave overhang

LESS SENSITIVE TO ALTERATION:

INTERIOR:

HIGHLY SENSITIVE TO ALTERATION:

- room configuration, spatial sequences including elevation changes (ramps and steps), symmetrical layout
- rounded interior corners with decorative cornices and moldings, primary walls
- graceful curve and shape of walls at wall joint, rear of theater
- bullnosed corners for partition walls
- low walls dividing upper and lower seating
- stepped, arced edges of stage
- chrome- or nickel-plated door bars with rounded ball-type ends and plated kickplates
- arched ceilings in restrooms and lounge areas
- ramps with gently rounded edges wrapping into main theater area, each side, and paired doors to enter them
- arced, amphitheater-type layout of seats divided into two main sections (upper and lower)
- principle lighting for theater six huge inset lights in ceiling, each approximately ten feet in diameter, concentric circle design
- recessed, circular lights in lobby
- historic lights in lounge areas
- extant original exit signs
- "Elevator" brand dumb waiter with circular hand crank for moving rolls of film from downstairs office to projection booth
- original wooden stage and footlights

LESS SENSITIVE TO ALTERATION:

- floor material
- speakers (seem to be newer)

OVERALL ARCHITECTURAL: The building possesses an extremely high degree of interior and exterior architectural integrity. Although the design is simple--and it was meant to be--the overall impression of the interior is one of sharp, clean elegance. This building, with some minor cosmetic work, has enormous potential.

ADDITIONAL COMMENTS: The building has extremely good acoustics, and a normal voice level from the stage is audible in the balcony.

The building seems to contain most of the original projection and amplifying systems (Simplex, R.C.A. Photophone). The list of original equipment is included in the construction completion report. This should be verified by a professional familiar with historic film equipment to determine its integrity and significance.

The first and last immigration ceremonies for the Bay Area were held in this building.

DATE OF SITE VISIT: 9/10/92

SOURCES:

National Archives Record Group 77, Entry 391, Box 260C, Volume 5, "Completion Report on Construction of War Department Theater at Presidio of San Francisco, California," July 30, 1939.

National Archives, Record Group 77, Entry 391, Box 262 D, Volume 8, "Rehabilitation of Army Post," completed 10/7/40.

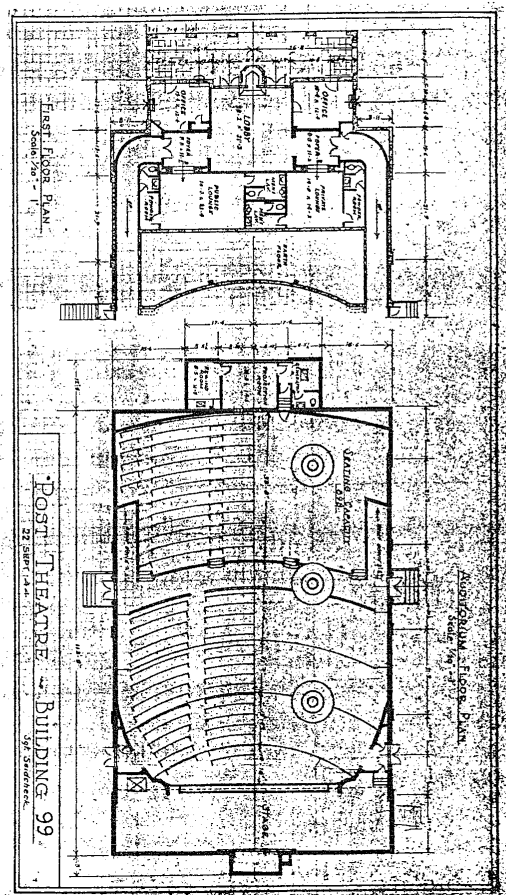
National Archives, Record Group 77, Entry 393, Box 198, Quartermaster Corps Form 117.

National Historic Landmark Nomination Form, available at Golden Gate National Recreation Area.

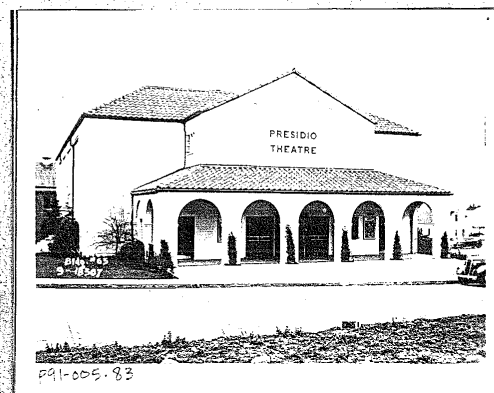
Quartermaster Corps Form 117, Presidio Army Museum.

The Presidio of San Francisco 1776-1976: A Collection of Historical Source Materials. Compiled by Gordon Chappell. The volume contains "The Army at the Golden Gate: A Guide to Army Posts in the San Francisco Bay area," compiled by workers of the Writers' Program of the Works Progress Administration in Northern California. See p. 267.

Thompson, Erwin N. and Sally B. Woodbridge, Special History Study--Presidio of San Francisco, An Outline of Its Evolution as a U.S. Army Post, 1847-1990.



Building 99 in 1944
Quartermaster Corps Form 117
Presidio Army Museum



PRESIDIO - BLDG 0099
WAR DEPT THEATRE
U.S. ARMY SIGNAL CORPS
APRIL 1940 P91-005-83

NAER INVENTORY										U.S. Department of the Interior Heritage Conservation and Recreation Service									
1. SITE I.D. NO																			
2. INDUSTRIAL CLASSIFICATION										3. PRIORITY 3									
										4. DANGER OF DEMOLITION? (SPECIFY THREAT) <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO <input type="checkbox"/> UNKNOWN									
										5. DATE 1939, alterations									
										6. GOVT SOURCE OF THREAT OWNER ADMIN									
8. NAME(S) OF STRUCTURE Building 99: Theater										7. OWNER/ADMIN Presidio of San Francisco US Department of Defense, US Army									
9. OWNER'S ADDRESS Commander 6th Army Presidio of San Francisco San Francisco, CA 94129																			
10. STATE COUNTY C A COUNTY NAME San Francisco CITY/VICINITY San Francisco CONG. DIST. 05										10. STATE COUNTY C A COUNTY NAME San Francisco CITY/VICINITY San Francisco CONG. DIST. 05									
11. SITE ADDRESS (STREET & NO) Moraga Boulevard San Francisco, CA 94129										12. EXISTING SURVEYS <input checked="" type="checkbox"/> NR <input checked="" type="checkbox"/> NHL <input type="checkbox"/> HABS <input type="checkbox"/> HAER-I <input type="checkbox"/> HAER <input type="checkbox"/> NPS <input type="checkbox"/> CL6 <input type="checkbox"/> CONF <input type="checkbox"/> STATE <input type="checkbox"/> COUNTY <input type="checkbox"/> LOCAL <input type="checkbox"/> OTHER									
										13. SPECIAL FEATURES (DESCRIBE BELOW) <input type="checkbox"/> INTERIOR INTACT <input type="checkbox"/> EXTERIOR INTACT <input type="checkbox"/> ENVIRONS INTACT									
14. UTM ZONE EASTING NORTHING SIGN SCALE 1:24 1:62.5 QUAD NAME San Francisco North										14. UTM ZONE EASTING NORTHING SIGN SCALE 1:24 1:62.5 QUAD NAME									
15. CONDITION 70 <input type="checkbox"/> EXCELLENT 71 <input checked="" type="checkbox"/> GOOD 72 <input type="checkbox"/> FAIR 73 <input type="checkbox"/> DETERIORATED 74 <input type="checkbox"/> RUINS 75 <input type="checkbox"/> UNEXPOSED 76 <input checked="" type="checkbox"/> ALTERED 77 <input type="checkbox"/> DESTROYED 78 <input type="checkbox"/> DEMOLISHED																			
16. INVENTORIED BY Mark Brack, James P. Delgado										16. INVENTORIED BY NAER									
17. DESCRIPTION AND BACKGROUND HISTORY, INCLUDING CONSTRUCTION DATE(S), HISTORICAL DATE(S), PHYSICAL DIMENSIONS, MATERIALS, EXISTANT EQUIPMENT, AND IMPORTANT BUILDERS, ENGINEERS, ETC. Built in 1939 by the Works Progress Administration (WPA), this Spanish Colonial Revival style building served as the post theatre. The two-story plus basement, reinforced concrete structure measures 72'x138'. Large two-story entrance pavilion with narrow, single-story arcade wrapping around pavilion. Narrow band at spring of arches. Spanish tile, truncated hipped roof with subsidiary gable roof over entrance pavilion. Gable of pavilion has major decorative element in an arched corbel table following rake of gable. Nearly identical side elevations articulated by large, slightly recessed panels, which create raised impression of four two-story piers in antis. Center doors in side elevations have prominent surrounds and exaggerated keystones. Corbeled cornice and water table on all elevations. Metal sash casement windows, with concrete lug sills, set directly into walls. Art-deco style glass and metal ticket booth.										17. DESCRIPTION AND BACKGROUND HISTORY, INCLUDING CONSTRUCTION DATE(S), HISTORICAL DATE(S), PHYSICAL DIMENSIONS, MATERIALS, EXISTANT EQUIPMENT, AND IMPORTANT BUILDERS, ENGINEERS, ETC. Built in 1939 by the Works Progress Administration (WPA), this Spanish Colonial Revival style building served as the post theatre. The two-story plus basement, reinforced concrete structure measures 72'x138'. Large two-story entrance pavilion with narrow, single-story arcade wrapping around pavilion. Narrow band at spring of arches. Spanish tile, truncated hipped roof with subsidiary gable roof over entrance pavilion. Gable of pavilion has major decorative element in an arched corbel table following rake of gable. Nearly identical side elevations articulated by large, slightly recessed panels, which create raised impression of four two-story piers in antis. Center doors in side elevations have prominent surrounds and exaggerated keystones. Corbeled cornice and water table on all elevations. Metal sash casement windows, with concrete lug sills, set directly into walls. Art-deco style glass and metal ticket booth.									
18. ORIGINAL USE theater										18. ORIGINAL USE theater									
19. REFERENCES—HISTORICAL REFERENCES, PERSONAL CONTACTS, AND/OR OTHER Building Information Schedule (AR 210-20), Presidio of San Francisco (31 March 1980). Presidio Building Book 1-99, (1900-43). On file at Presidio Army Museum. Photo Archives, Presidio Army Museum.										19. REFERENCES—HISTORICAL REFERENCES, PERSONAL CONTACTS, AND/OR OTHER Building Information Schedule (AR 210-20), Presidio of San Francisco (31 March 1980). Presidio Building Book 1-99, (1900-43). On file at Presidio Army Museum. Photo Archives, Presidio Army Museum.									
20. URBAN AREA 50,000 POP. OR MORE? <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO										21. PUBLIC ACCESSIBILITY <input type="checkbox"/> YES, LIMITED <input checked="" type="checkbox"/> YES, UNLIMITED <input type="checkbox"/> NO <input type="checkbox"/> UNKNOWN									
24. LOCATED IN AN HISTORIC DISTRICT? <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO NAME Presidio of San Francisco DISTRICT I.D. NO										23. EDITOR INDEXER									
FHR-8-260 1/79 HCRS REGION										GPO 871 981									

Bldg. 99 NAER Inventory. (1981)

HISTORIC PLANT INVENTORY

Presidio of San Francisco, Funston Avenue Area Building no. 99

Prepared for the Presidio Trust by Thomas A. Brown, landscape architect, June 2000

Rec. # = Record Number: one number per plant, sequentially, clockwise around building from point of beginning

Desig. = Designation: (10-2 means Building 10, Plant species 2)

Unkn. # = Unknown number (if any)

Ht. = Height: (Trees only—dimension in feet)

Spread: (Trees only—dimension in feet)

Cal. = Caliper (Trees only—trunk diameter at 5 feet above grade, measurement in inches)

Age: = relative for the species: A = nascent, B = juvenile, C = mature, D = post mature, in decline, NA = not applicable

Cond. = Condition (Good, fair, poor)

Propagation (Method: seeds, division, cuttings, layering, etc.)

Rec. #	Desig.	Unkn #	Botanical name	Ht.	Spread	Cal.	Age	Cond.	Propagation	Remarks
1	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
2	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
3	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
4	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
5	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
6	99-1		Taxus baccata 'Stricta'	6'	6'	7"	C	good	cuttings	topped to be a shrub
7	99-2		Podocarpus gracilior	15'	12'	3"	B	good	cuttings	two trunks; one is very small
8	99-2		Podocarpus gracilior	18'	8'	2"	B	good	cuttings	two trunks, 2-1/2", 1-1/2"
9	99-3		Pittosporum eugenioides	10'	12"	multi	C	good	seeds, cuttings	pruned as multi-trunked shrub; Hedera helix under
10	99-4		Zantedeschia aethiopica				NA	good	division	
11	99-4		Zantedeschia aethiopica				NA	good	division	
12	99-4		Zantedeschia aethiopica				NA	good	division	
13	99-4		Zantedeschia aethiopica				NA	good	division	
14	99-5		Hydrangea macrophylla				C	good	cuttings, division	
15	99-6		Hedera helix				C	good	cuttings	in a mound
16	99-7		Fuchsia species or cv.				C	fair	cuttings	small, narrow single flowers; some Brazilian Gall Mite
17	99-8		Fuchsia arborescens			multi	C	good	cuttings	clump of 5 multi-trunked plants; Hedera helix under

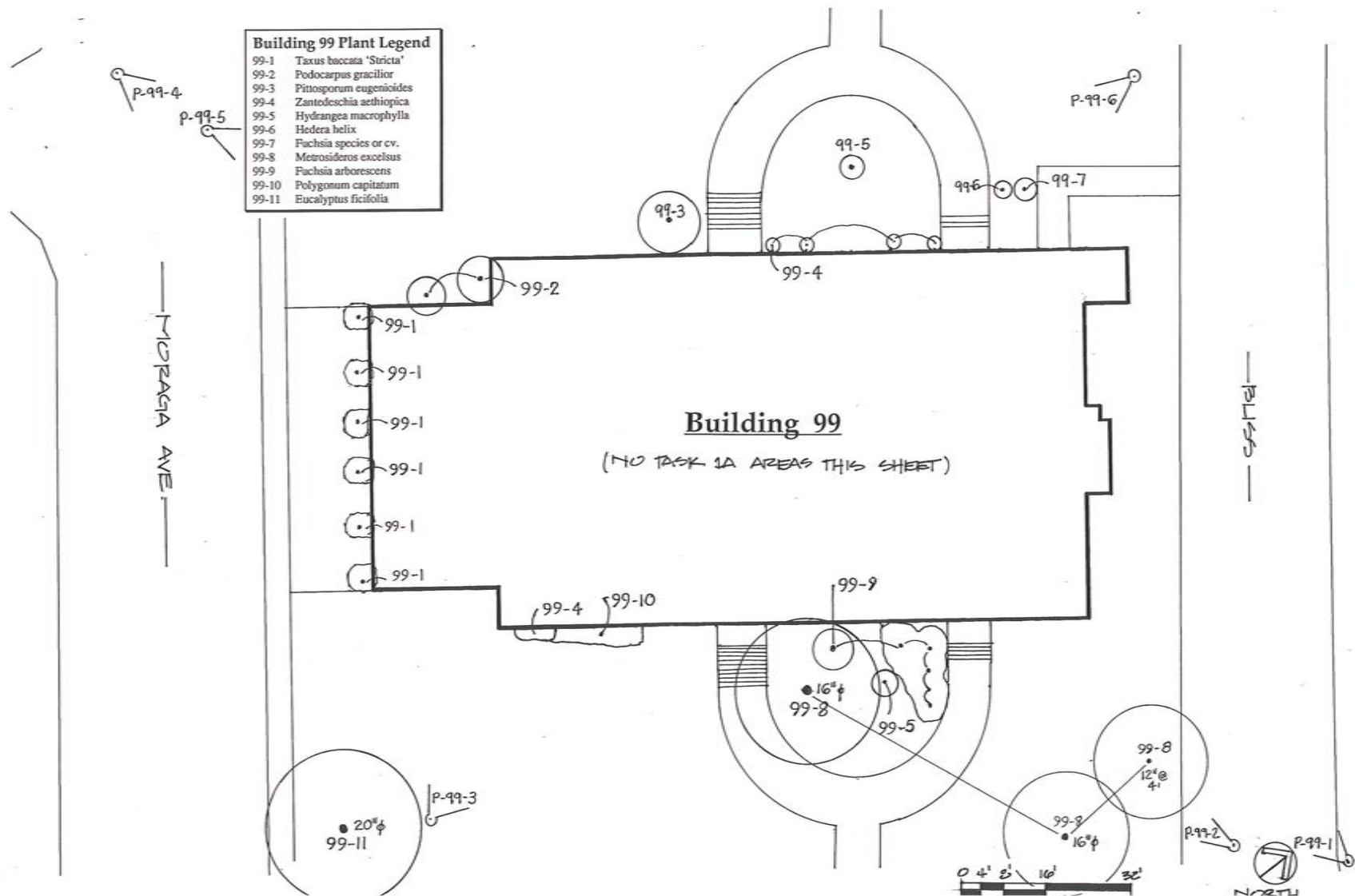
HISTORIC PLANT INVENTORY

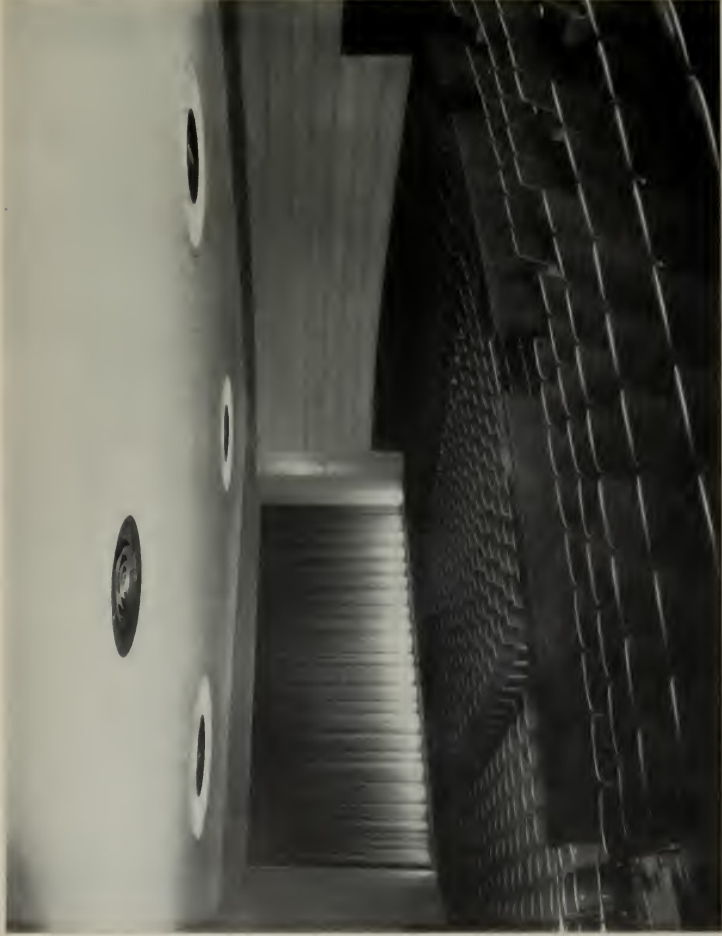
Presidio of San Francisco, Funston Avenue Area

Building no. 99

page 2 of 2

Rec. #	Desig.	Unkn #	Botanical name	Ht.	Spread	Cal.	Age	Cond.	Propagation	Remarks
18	99-5		Hydrangea macrophylla				C	fair	cuttings, division	
19	99-8		Fuchsia arborescens			multi	C	good	cuttings	
20	99-9		Metrosideros excelsus	38'	27'	16"	C	good	cuttings	
21	99-10		Polygonum capitatum				C	good	cuttings	in loosely defined bed
22	99-4		Zantedeschia aethiopica				NA	good	division	probably volunteers
23	99-11		Eucalyptus ficifolia	30'	30'	20"	C	good	seeds	





Accurate control of temperature and humidity is highly essential to the comfort of theatre audiences. Air enters this U. S. Army Motion Picture Theatre, at the Presidio, through the Anemostat air-diffusers seen on ceiling.

AIR DISTRIBUTION ALL IMPORTANT PHASE OF AIR-CONDITIONING

By **LEONARD R. PHILLIPS**
Consulting Engineer

In the three years prior to 1942, air-conditioning installations in the United States increased 118 per cent. During the war this trend continued and several recent surveys indicate that the air-conditioning field will be ten times its prewar size within the next decade.

What caused this 40-year-old industry to take on new life so suddenly? Air-conditioning had been in industrial use since 1906; commercial installations became fairly common in the early 1930's, and shortly thereafter air-conditioning began to appear in homes and in transportation

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ARCHITECT AND ENGINEER

... AIR DISTRIBUTION



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equipment. However, it made no rapid strides until the late '30's.

The answer to the sudden expansion can be found by comparing early air-conditioning installations with those made in more recent years.

Theatres were among the first commercial establishments to adopt air-conditioning extensively. Nearly everyone remembers the advertising that accompanied these early installations: "20 Degrees Cooler Inside," "Never Over 70 Degrees," "Arctic Breezes," and "Siberian Zephyrs."

At first the ballyhooing of these installations attracted patronage. But eventually managers of air-conditioned theatres noticed a sharp decrease in box-office receipts. They also noticed that theatre-goers avoided certain seating sections. A check of these sections indicated that they were usually either under-cooled, over-cooled, or drafty.

In attempting to rectify these conditions, theatre owners placed dampers in air-ducts, placed plaques in front of air-duct openings, closed old openings, made new openings, increased or decreased duct velocities, and tried other experiments. However, nothing seemed to bring the desired results, for in rectifying conditions in one section of a theatre, new trouble-spots usually developed elsewhere.

Even in theatres where the owners themselves considered their experiments successful, patrons continued to complain of discomfort.

This is not now surprising in view of the present-day knowledge of air-conditioning. For it is now



Only scientific air-diffusion could afford proper air-distribution in this room with a vaulted ceiling. Here at the Bank of America, Los Angeles, air enters the room through Anemostats. Lighting fixtures are suspended from each of these air-diffusers.



Air-diffusers insure uniform distribution of air throughout virtually all types of public buildings. Here in the Stanislaus County (California) Court House, these devices are seen on the ceiling.

known that to be efficient, theatre air-conditioning must afford maximum comfort during performances, yet no excessive climatic changes should be felt by a person entering or leaving the building. And this is radically new thinking on air-conditioning!

Air-conditioning engineers now know that interior climatic conditions must be changed as the exterior conditions change. Therefore, architects should work with engineers to be sure that the following conditions are maintained in their theatres:

Outdoor Average Maximum Conditions		Indoor Conditions To Be Maintained		R.H.* %
Dry Bulb °F.	Wet Bulb °F.	Dry Bulb °F.	Wet Bulb °F.	
75.....	61 to 70.....	73.....	63.....	59
80.....	65 to 75.....	74.....	63.....	55
85.....	68 to 77.....	75.....	63.....	52
90.....	70 to 79.....	76.....	64.....	52
95.....	72 to 80.....	78.....	65.....	50
100.....	72 to 80.....	82.....	67.....	45

* Relative humidity.

From studying the above table, it is obvious why such signs as "20 Degrees Cooler Inside" have disappeared from theatre marquees. However, the knowledge that low temperature in itself would not afford comfort was one thing; solving the problem was quite another.

Even when adjustments were made to cooling and dehumidifying apparatus to compensate for varying outdoor conditions, patrons often com-

plained of discomfort. This was largely because air was still being **distributed improperly.**

In early air-conditioning installations, cooled air often entered a room through grilles, registers, or other conventional fixtures. On leaving such air-duct openings, cold air usually sweeps to the floor and forces the warmer room air to the ceiling. Until the velocity of the cold incoming air subsides, it cannot mix with the warmer room air. This results in drafts and turbulent air throughout the occupancy areas; temperature differentials are great throughout the room; humidity is unequalized, and stagnant air pockets are prevalent.

Air-conditioning engineers finally determined that such unsatisfactory conditions could be rectified only by a primary mixing of room air with incoming air from ducts well above the occupancy level of the room. They also discovered that air-velocities had to be reduced at the same time. Only in this way could conditioned air be distributed in a uniform, draftless pattern.

Extensive research and experimentation by engineers eventually led to the development of a device that would accomplish this. This patented device—known as the Anemostat air-diffuser—is attached to air-duct opening. Though seemingly simple, its scientific design instantly causes a velocity-reduction of the incoming air passing through it. Simultaneously, a phenomenon takes place: air from the room—equal to about 35 per

cent of the incoming air—is siphoned into the diffuser, where it is mixed with the incoming air.

The pre-mixed air then leaves the device at a low velocity and spreads over a predetermined area close to the ceiling before slowly settling into the occupancy area below.

These diffusers had their initial trial in this country at Madison Square Garden, New York City, in 1936. In this huge indoor stadium, these devices uniformly distributed 400,000 cfm of air in such a manner as to supply 22 cfm to each of the 18,500 spectators without causing drafts.

Motion picture exhibitors and other users of air-conditioning immediately welcomed the device as the solution to their air-distribution problems. Today these scientific air-diffusers are successfully installed in nearly 50,000 heating, ventilating, and air-conditioning systems of all kinds.

Those who attended the Golden Gate Interna-

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tional Exposition may remember seeing them in the Ford Theatre, the Hill Brothers Theatre, the Mining Exhibit, the Argentine Building, and in other locations at the fair.

During the war these air-diffusers were extensively used in aircraft factories because of the exacting climatic controls necessary in these plants. Among the West Coast aircraft plants using the devices are Northrup Aviation, at Hawthorn, Calif.; Douglas Aircraft, at Santa Monica; Vega, in Burbank, and Boeing, in Seattle.

In aircraft factories and in other war plants, experience showed that close-tolerance parts—even though perfectly machined—often were impossible to assemble if turned out under different climatic conditions. Therefore, climatic conditions in one plant often had to be made identical with those in other plants.

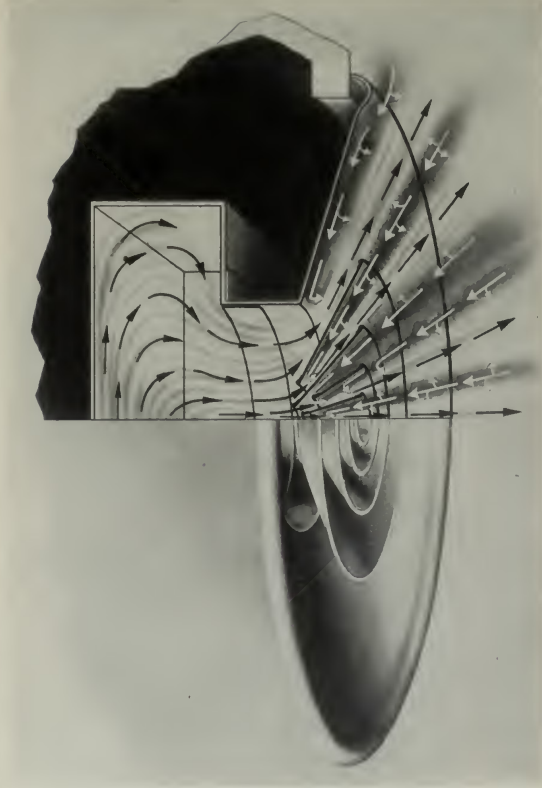
Studies indicated that efficient air-conditioning

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In New York's huge Madison Square Garden, conditioned air is distributed at 400,000 cfm in a manner that supplies 22 cfm to each of the 18,500 spectators without causing drafts. Two of the 102 Anemostat air-diffusers used in this installation are seen here.



AIR DISTRIBUTION . . .



Metal cones of this Anemostat air-diffuser are designed so that the passage of incoming air (black arrows) through them siphons a series of counter-currents of room air (white arrows) back into the cones. Simultaneously, air-expansion within the cones greatly reduces the incoming air-velocity. In this way the supply air is pre-mixed with about a third of its volume of room air within the diffuser before the mixture is slowly and thoroughly spread throughout the room in a draftless pattern.

In restaurants, concentrations of tobacco smoke and other odors can be eliminated by proper air-distribution. Here, in Joe Di Maggio's, San Francisco, an adequate volume of air enters the room through Anemostat air-diffusers (with lighting fixtures attached) and is distributed in a draftless pattern.



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offered the logical solution to this climate-control problem, and, in addition, would quickly pay for itself through higher efficiency of workmen, improved quality in products, and a reduction in rejected items.

It was then discovered that only air-conditioning systems with proper air-distribution afforded the uniform control of temperature and humidity demanded throughout the building.

However, in most war plants it was not easy to distribute air properly. For example, in airplane factories with their vast floor areas and high ceilings, it was particularly difficult to control drafts and to circulate air uniformly. These problems were so similar to those encountered previously in theatres, that Anemostats were installed in the plants. Drafts were then eliminated, and temperature and humidity were accurately controlled by distributing the conditioned air evenly.

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This was because the primary mixing of incoming air with existing room air took place within these diffusers, and because all air turbulence was limited to their vicinity high above occupancy areas.

With these diffusers discharging the air in a downward, low-velocity pattern, obstacles such as columns, machines and furniture did not deflect the air-flow. Therefore, dead air pockets—whether under-cooled or over-cooled—were eliminated.

The over-all result was even, draftless air-distribution that caused both temperature and humidity to be closely equalized throughout the room.

This scientific air-diffusion makes it possible to distribute air throughout a large or small room—as well as a convention auditorium—at low velocity, even when unusually high velocities are employed in the air-ducts. For example, in a building of the International Business Machines Corporation, 400,-

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Air is distributed uniformly and without drafts over the vast floor area of this loft of the Vega Aircraft plant, at Burbank, California. By scientific air-diffusion, Anemostats (on the under-side of the trusses) insure equalization of both temperature and humidity.

JANUARY, 1947

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Engineers at the Fall Meeting of the Society's Board of Direction recently held in Kansas City.

Since the nomination is tantamount to election, Mr. Hastings will taken office at the society's annual meeting in New York in January.

Hastings' entire professional life has been in the field of railroad engineering. He has been associated with the RF&P since 1903, and has been chief engineer since 1922.

APPOINTED RESEARCH LABORATORY DIRECTOR FOR U. S. STEEL

Dr. J. B. Austin has been named Director of the Research Laboratory of United States Steel Corporation, succeeding Dr. John Johnston, retired.

Dr. Johnston founded the research laboratory at Kearny, New Jersey, in 1928, with a small staff. Today the laboratory employs some fifty-seven scientists, while several thousand are engaged in research in laboratories of U. S. Steel subsidiaries.

AIR DISTRIBUTION

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900 cfm of air is handled at air-duct velocities varying from 900 to 1200 feet per minute. Yet, after air leaves the Anemostats, velocity readings taken at the occupancy levels of rooms do not exceed 40 feet per minute—or less than one-half mile per hour!

Obviously, small ducts carrying high-velocity air will furnish the same volume of air as larger ducts carrying low-velocity air. Since these efficient air-diffusers circulate air of the highest duct velocities in a draftless, low-velocity pattern, they made it possible to install smaller ducts to handle larger volumes of air. Duct layouts also may be simplified because efficient air-diffusers distribute the air uniformly in spite of columns, machines, and other obstacles.

Architects and engineers find that small ducts and the simplification of duct layouts greatly facilitate their work when altering existing construction to accommodate air-conditioning, and when planning new construction. They have also found that the appearance of the Anemostat makes it desirable in stores, restaurants, public buildings, homes, and other installations where interiors must be especially attractive.

Virtually all architects and engineers will eventually be called upon to include air-conditioning in some of their plans, for surveys indicate that the air-conditioning field will be a billion dollar industry within ten years. In such planning it will be well for them to remember that no air-conditioning system can be better than its air-distribution.

JANUARY, 1947

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Let's Talk Wiring

The growth in the use of electricity in the home has been steady and amazing. But, average wiring capacity has never quite been able to catch up, and few homes have truly enjoyed the most efficient and convenient use of appliances and lighting equipment.

Now, as we are about to begin a new era in building, there is an opportunity to "start from scratch"—to provide complete electrical adequacy for homes of the future.

These homes, from year to year, will demand an ever expanding list of appliances — appliances which can provide satisfactory and economical service, *only* if the wiring system is adequate for the job.

Make sure each house you plan will be modern, electrically, for years to come by specifying:

1. *Wiring of sufficient size;*
2. *Enough convenience outlets for future appliances and lighting needs;*
- and 3. *Enough circuits to distribute the electrical load properly.*

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 MARKET STREET
SAN FRANCISCO 3



APPENDIX E: IMAGE INDEX

3 *Presidio Theatre, 2011. (2011, Charity Vargas Photography)*

6 1.1 *Circa 1920's Main Post aerial showing the future site of building 99 (arrow). (c. 1920, NARA)*

7 1.2 *Facing north, towards the Bay, this image features athletic grounds (foreground) and the*
Montgomery Street Barracks at the Presidio, San Francisco c. 1900. The future site of building 99 is
the area south of the end barrack, building 101 (arrow). (c. 1900, PTL, Robert W. Bowen Family)

8 1.3 *Fort Scott Barracks were early examples of the Spanish Colonial Revival style in the Presidio.*
Featured here is Building 1202 in foreground and Building 1203 in background. (c. 1910, NARA)

8 1.4 *Building 99, 1981. (1981, Department of the Interior, PTL)*

9 1.5 *Building 99 west and south elevations. (1945, Phillip Brainerd, PTL)*

11 1.6 *In 1975, the Presidio's post newspaper announced the creation of a "Presidio Entertainment*
Area" that included not only the Post Theatre, but the Library (building 386), a Teen Club (now
demolished), and a recreation center in the NCO/EM Club (building 130). (1975, "New Area Taking
Shape On Post." Star Presidian 1 August 1975: 3., PTL)

12 1.7 *1938 detail of the original wood ticket booth. (1938, GGNRA-PARC)*

13 1.8 *A detail of the revised 1938 ticket booth. This new design included a mix of wood and metal*
materials fashioned in the Streamline Moderne style. (1938, GGNRA-PARC)

14 1.9 *This cropped image from 1942 provides a glimpse of the original metal seats installed in the*
Presidio Theatre. (1942, U.S. Army, PTL)

14 1.10 *The armrests of the seats with fluted ends are visible in this 1942 image. A metal fold-up chair*
added in the theatre aisles can be seen in the forefront. (1942, U.S. Army, PTL)

15 1.11 *(upper left, clockwise) A comparison of historic photos and existing conditions concludes that*
the armrests, backs and legs of the extant chairs are not original to the theatre. (2014, Pons-Sorolla,
PT)

16 1.12 *These 1939 construction documents feature revised details and elevations for the Theatre*
lobby and foyers that correspond to the as-built condition shown in early photographs. (1938,
GGNRA-PARC)

16 1.13 *This 1942 image of Bob Hope and others provides a view of the lobby facing southwest. The*
front doors (back left) and flooring correspond to details provided in the original plans. (1942, U.S.
Army, PTL)

16 1.14 *This image from the 1942 USO performance at building 99 provides an interior view of what*
was likely one of the Theatre's lounges. (1942, U.S. Army, PTL)

17 1.16 *The original light fixture type remains in the theatre today. (2014, PT)*

17 1.15 *In addition to providing an amusing snapshot of Bob Hope's performance in the Presidio*

Theatre, this image shows original stage lighting (upper left). (1942, U.S. Army, PTL)

18 1.17 *1941 image of the playing fields south of the Presidio Theatre during an event for the San*
Francisco Junior Traffic Patrol (1941, Family of Russell G. Ayers, PTL)

19 1.19 *Though the Warren Theatre features a Georgian Colonial Revival exterior design, the interior*
auditorium layout is nearly identical with that of building 99 with the same upper and lower seating
areas and circulation paths. (undated, Source: [http://www.warren.af.mil/shared/media/photodb/](http://www.warren.af.mil/shared/media/photodb/photos/110303-F-DY381-041.jpg)
photos/110303-F-DY381-041.jpg)

19 1.18 *Fort Francis E. Warren, AFB, Cheyenne Wyoming constructed c. 1940 in the Georgian Revival*
style. (1940, Source: <http://cinematreasures.org/theaters/39796>)

19 1.20 *This image of the Warren Theatre stage offers a glimpse of the same plaster proscenium and*
stage design found in the Presidio Theatre. (undated, Source: [http://www.warren.af.mil/shared/](http://www.warren.af.mil/shared/media/photodb/photos/070426-F-4964M-002.jpg)
media/photodb/photos/070426-F-4964M-002.jpg)

20 1.21 *An example of a Georgian Revival style theatre at Fort Douglas, Salt Lake City, Utah. This War*
Department Theatre, constructed in 1932 provides an example of a similar gable two-story entrance
in front of a windowless volume to that found at the Presidio Theatre. (image source: unknown)

20 1.22 *The exterior of the theatre at Fort Sill Oklahoma appears nearly identical to the Presidio*
Theatre. (c. 1940, Source unknown.)

21 1.23 *Interior of the Fort Sill, is nearly identical to the Presidio except for the lighting design. (c. 1940,*
Source Unknown)

21 1.24 *The interior of the Fort Sill Theatre, c. 1940. The interiors Presidio and Fort Sill Theatres are*
nearly identical, exhibiting the same horizontal banding wall detail, seat and auditorium organization,
and proscenium. (c. 1940, Source Unknown)

22 1.25 *The Presidio Theatre interior as it looked in the 1940's. Note the original seats, circulation*
paths, upper and lower seating arrangements, horizontal acoustical treatment, plaster proscenium
and light fixtures. (c. 1940, Architect and Engineer)

23 1.26 *Presidio Theatre. (1999, Brenda Tharp, PTL)*

24 1.27 *Building 99 Site and Utilities Plan. (1938, GGNRA-PARC)*

25 1.28 *Building 99 Elevations. (1938, GGNRA-PARC)*

26 1.29 *Building 99 First Floor Plan and Miscellaneous Detail. (1938, GGNRA-PARC)*

27 1.30 *Building 99 Second Floor, Auditorium, and Stage Floor Plan. (1938, GGNRA-PARC)*

28 1.31 *Building 99 Partial Boiler Room Plan and Details. (1939, GGNRA-PARC)*

29 1.32 *Presidio Theatre foundation under construction c. 1938. The image looks northwest with*
building 100 located behind the construction site on the right and building 116 visible in the

	background, center. (c. 1938, NARA)		
29	1.33 Presidio Theatre construction photograph of the south and west elevations. (c. 1938, NARA)	49	2.7 The west elevation of the building 99 pavilion and loggia. The metal railing in the open bay of the loggia is original. (2014, PT)
30	1.34 Presidio Theatre construction photograph documenting the erection of the auditorium steel truss frame, looking northeast. (c. 1938, NARA)	49	2.8 East elevation of the pavilion. Note the upper story windows where one mullion was removed and two windows were combined. (2014, PT)
30	1.36 Presidio Theatre construction photograph looking southeast and Montgomery Street is featured in the foreground. Progress includes framing of the chimney and near completion of form work for the reinforced concrete walls. (c. 1939, NARA)	50	2.9 North Elevation, showing baffle room (center) and the 1948 lean-to (right). (2014, PT)
30	1.35 Presidio Theatre construction photograph documenting the construction of the reinforced concrete walls and the steel truss system, looking west, (c. 1938, NARA)	51	2.10 Presidio Theatre interior during a performance by Bob Hope in 1942. Note additional seating fill the aisles to accommodate a larger audience. (1942, GGNRA-PARC)
30	1.37 Presidio Theatre construction photograph looking southeast. Image shows scaffolding around finished (or near finished) concrete walls, chimney, and roofing underlay. (1938, NARA)	53	2.11 Room 01. Loggia. Note the doors and the absence of the wainscoting. (1939, NARA)
31	1.38 Presidio Theatre construction photograph of the north and east elevations near completion. Image shows laborers at work, the two auditorium exits with open doors, and a nearly completed roof. (c. 1939, NARA)	53	2.14 Room 01. Detail of south elevation and loggia showing the original doors and baseboard details. (1938, GGNRA-PARC)
31	1.39 Presidio Theatre construction photograph of a completed east elevation and associated landscape. (1939, NARA)	53	2.12 Room 01. Detail of exterior wainscot and flooring detail added in 1962. (1962, GGNRA-PARC)
31	1.40 Presidio Theatre construction photograph of the completed east and south (main) elevations. (1939, NARA)	53	2.15 Room 01. Aluminum storefront doors replaced originals in the same openings. (1962, GGNRA-PARC)
32	1.41 Presidio Theatre construction photograph of a completed north (rear) and east elevations. (1939, NARA)	53	2.13 Room 01. Front view of south elevation showing that the 1962 wainscot is largely intact. (2014, PT)
32	1.42 Presidio Theatre construction photograph of the completed east and south (main) elevations. Photograph clearly shows the upper story windows and mullions, the upper cornice concrete detail, and the metal lettering sign at the front of the building. (1939, NARA)	53	2.16 Room 01. Loggia interior looking east showing the intact storefront doors. (2014, PT)
39	2.1 Bob Hope and Miss Vera Vague performing at a USO show at the Presidio Theatre in 1942. (1942, U.S. Army Military History Institute, PTL)	54	2.17 Room 02. Details of ticket booth proposed in 1938 but not built. (1938, GGNRA-PARC)
45	2.2 Bob Hope with soldiers in the Presidio Theatre loggia. (1942, Signal Corps, GGNRA-PARC)	54	2.18 Room 02. Ticket booth. (1939, NARA)
46	2.3 Presidio Theatre, c.1955. Photographer: Larry Moon (1955, San Francisco History Center, San Francisco Public Library)	55	2.19 Room 02. Detail of the ticket booth constructed in 1939. (1938, GGNRA-PARC)
47	2.4 Presidio Theatre, south elevation. (2014, PT)	55	2.20 Room 02. (above) Detail of ticket booth constructed in 1962, note that the new ticket booth was constructed within the same footprint as the original. (1962, GGNRA-PARC)
48	2.5 Building 99 east elevation. Both auditorium exit doors are largely hidden by heavy vegetation. The loggia and pavilion can be seen on the left. (2014, PT)	55	2.21 Room 02. (right) Detail of ticket booth door. (1962, GGNRA-PARC)
48	2.6 Building 99 west elevation. Both auditorium exits are visible at this elevation. The pavillion is obscured by heavy vegetation on the right. (2014, PT)	55	2.22 Room 02. Exterior elevation of ticket booth. (2014, PT)
		55	2.23 Room 02. (above) Ticket booth interior, ticket counter and the partially intact ticket booth machine. The original ticket machine was retained when the new ticket booth was constructed. (2014, PT)
		55	2.24 Room 02. Ticket booth door and interior from lobby (right). (2014, PT)
		57	2.25 Room 03. Lobby east wall showing the foyer door on the left and a poster case on the right. Note the picture rail, chair rail and baseboard details. (1939, GGNRA-PARC)
		57	2.26 Room 03. Lobby south wall detail, showing the original wood and glass doors. (1938, GGNRA-PARC)
		57	2.27 Original plan detail of lobby circular air handling unit, currently intact. (1938, GGNRA-PARC)
		57	2.28 Room 03. Lobby east wall showing a partial foyer opening (left) and two poster cases. The chair

	<i>rail was removed and replaced with wainscoting. (1962, GGNRA-PARC)</i>		
57	2.29 Room 03. New aluminum door details. (1962, GGNRA-PARC)	61	2.43 Room 09. (right) Office, south wall, showing 1962 storefront door with barricade. An original wood-frame window is intact but blocked by a poster case on the exterior wall. (2014, PT)
57	2.30 Room 03. Lobby east wall and foyer door (left). The 1962 poster cases and wainscoting are intact. (2014, PT)	61	2.44 Room 05. Dumbwaiter intact and unchanged. (2014, PT)
57	2.31 Room 03. Lobby, facing south. Note the intact aluminum store front doors and the air handling unit. (2014, PT)	61	2.45 Room 05. Fireproof film vault intact. (2014, PT)
57	2.32 Room 03. Lobby, north wall. Note the hardboard wainscot, and the former location of the c. 1970's mural (empty wood frame). (2014, PT)	62	2.46 Room 10. West Entrance Hall looking south from auditorium showing acoustic tile on the perimeter wall (right). (2014, PT)
59	2.33 Room 04. West office section showing a simple room plaster walls and ceiling, and wood baseboards. (1938, GGNRA-PARC)	62	2.47 Room 10. West entrance hall looking west, curving south. Note the acoustic wainscot and the acoustic tile ceiling. (2014, PT)
59	2.34 Room 04. Detail of West Office plan. The lower half of the image shows the loggia entrance into the office. Note the single door opening in to the lobby on the right. (1938, GGNRA-PARC)	63	2.48 Room 10. Floor plan detail of the west foyer and curved entrance hall. The foyer opens to the private lounge (top). (1938, GGNRA-PARC)
59	2.35 Room 04. Typical molding removal and replacement detail used in the front rooms during the 1962 renovation. In the west office the wood baseboard was removed and replaced with a rubber base along with a hardboard wainscot. (1962, GGNRA-PARC)	63	2.49 Room 07. Entrance Hall doors. (1938, GGNRA-PARC)
59	2.36 Room 04. Detail of West Office plan for the 1962 renovation. Alterations included replacement of the loggia entrance door and new interior finishes. Note the single door opening in to the lobby on the right. (1962, GGNRA-PARC)	63	2.50 Room 10. Floor plan detail of the west foyer and curved entrance hall. Alterations included installation of hardboard wainscot and curved aluminum detail added in the foyer. A rubber baseboard was added in the foyer but the original wood baseboard in the entrance halls were retained. (1962, GGNRA-PARC)
59	2.37 Room 04. Office interior looking east. The room retains the 1962 wainscot and rubber base. The single door was later widened to a double door after 1962. (2014, PT)	63	2.51 Room 06. West Foyer looking east from Entrance Hall showing blocked entrance to the private lounge on the left. Note the hardboard wainscot with aluminum curve detail. (2014, PT)
59	2.38 Room 04. Office looking west through the open double doors from the lobby. Note on the left, the 1962 aluminum-frame storefront door from the loggia. The original casement window is extant. (2014, PT)	63	2.52 Room 07. East Foyer and Entrance Hall doors. (2014, PT)
60	2.39 Room 05. East office looking east. The film vault (door closed) is on the left, the original casement window (with bars) is center, and the 1962 storefront door is partially visible on the right. (2014, PT)	64	2.53 Room 08 & 09. Lounge stairs and finishes in section (I) and elevation (r). (1938, GGNRA-PARC)
61	2.40 Detail of East Office plan. The lower half of the image shows the loggia entrance into the office. Note the dumbwaiter on the upper left and the film vault on the upper right. (1938, GGNRA-PARC)	64	2.54 Room 09. East lounge stairs looking south towards the east office (the opening is partially blocked by a temporary barrier). (2014, PT)
61	2.41 Room 05. East office section, north wall, showing manual elevator wheel, dumbwaiter (and shaft to upper room); the film vault is not shown.(1938, GGNRA-PARC)	65	2.55 Room 08. Plan detail, private lounge (west). (1938, GGNRA-PARC)
61	2.42 Room 05. Plan detail showing the dumbwaiter and vault. Note the blocking of south window. (1962, GGNRA-PARC)	65	2.56 Room 09. Plan detail, public lounge (east). (1938, GGNRA-PARC)
		65	2.57 Room 08. Plan detail, west lounge. (1962, GGNRA-PARC)
		65	2.58 Room 09. Plan detail, east lounge. (1962, GGNRA-PARC)
		65	2.59 Room 09. Northwest corner of the east lounge showing that all wall and ceiling finishes were removed. (2014, PT)
		65	2.60 Room 09. Northeast corner of east lounge and doorway to ladies room. (2014, PT)
		66	2.61 Room 12. Detail of one of six original light fixture and air handling unit. (2014, PT)
		67	2.62 Room 12. Auditorium reflected ceiling plan showing arrangement of the light fixtures and air handling units. (1938, GGNRA-PARC)
		67	2.63 Room 12. Auditorium seating looking north. The room retains original upper and lower seating division. Note the combination light fixture and air handling units. (2014, PT)

68	2.64 Room 12. Transverse section looking north. (1938, GGNRA-PARC)	79	2.87 Room 15. Rewinding room window (east elevation). Note that only one mullion remains. There is no record of this change. (2014, PT)
69	2.65 Room 12. The Bob Hope show in 1942. Note on the far left the original acoustic tile arranged in a vertical pattern. (1942, GGNRA-PARC)	79	2.88 Room 15. North wall of rewinding room. Note the dumbwaiter and a partially intact rewinding machine. (2014, PT)
69	2.66 Room 12. Acoustic tile detail showing new treatment of to all auditorium walls. (1961, GGNRA-PARC)	81	2.89 Room 16 & 17. Basement plan. (1938, GGNRA-PARC)
69	2.67 Room 12. East wall of the Auditorium showing the current acoustic tile finish above the original plaster finish. (2014, PT)	81	2.90 Room 16. BBoiler room looking east. Note the open metal casement window on the left. (2014, PT)
70	2.68 Room 12. Longitudinal section and west wall elevations showing upper seating on the left, lower seating in the center, and the stage on the right. (2014, PT)	81	2.93 Room 16. Boiler Room, north wall and metal casement window. (2014, PT)
71	2.69 Room 12. Upper auditorium seating looking east. Ceiling damage caused by water infiltration. Projector Room door on right. (2014, PT)	81	2.91 Room 17. Fan Room, looking west. (2014, PT)
73	2.72 Room 13. Stage plan detail. (1938, GGNRA-PARC)	81	2.94 Room 17. Fan Room looking east. (2014, PT)
73	2.73 Room 13. 1990's plan detail showing two dressing rooms in the east wing added after 1962. There is no record of this alteration. (1992, PT)	81	2.92 Room 16 & 17. Basement stairs at northwest corner of the building. (2014, PT)
73	2.70 Room 13. West Wing & Stage. (2014, PT)	81	2.95 Room 17. East Room and Louver. (2014, PT)
73	2.71 Room 14. (left) East Wing Dressing Room. (2014, PT)	82	2.96 The Presidio Theatre landscape as it looked c.1945. Here the original trees, foundation shrubs, flowers and the forecourt hedge are clearly visible. (no date, GGNRA-PARC)
73	2.75 Room 13 & 14. East Wing & Dressing Room/Lavatory. (2014, PT)	83	2.97 Original Site Plan (1938, GGNRA-PARC)
73	2.74 Room 13. West wall of Dressing Room. (2014, PT)	83	2.98 Existing Site Plan with Original Site Plan overlay
74	2.76 Room 13. Proscenium arch and stage looking west. (2014, PT)	84	2.99 AV-17-06-02, United States Army Corps of Engineers, July 28, 1948. This image clearly shows a continuation of the sidewalk up Montgomery Avenue. At the west elevation a walk provides access to Taylor Road. The east-west paths are associated with auditorium exits at those elevations. On the west elevation this path also offers access to the Presidio Chapel, pictured here at the center, top of the image. (1948, Aerial [cropped], north to the right, AV-17-06-02, United States Army Corps of Engineers, PTL)
75	2.77 Room 13. (above) Stage section detail shows the stage height and location of the footlights. (1938, GGNRA-PARC)		
75	2.78 Room 13. (right) Footlights. (2014, PT)		
76	2.79 Room 13. Stage Elevation showing proscenium, stage and stage height. (1938, GGNRA-PARC)	86	2.100 This image from the Presidio Theatre Completion Report provides a good vantage of the foundation plantings, including trees, along the west elevation, the expansive west lawn and the building's forecourt. (1939, NARA)
77	2.80 Room 12. This image illustrates the current stage elevation overlaid upon the original elevation plan. The stage, stage height, and proscenium remain unchanged. (2014, PT)		
78	2.81 Room 15. Projection Room, south wall showing the ladder to the attic space. (2014, PT)	87	2.101 This image from 1945 captures the density and fullness of the foundation plants at the west elevation. A low lying hedge at the edge of the forecourt is also visible as are clusters of low-lying vegetation at the head of the west elevation path. (1945, PTL)
79	2.82 Room 15. Detail of 2nd floor windows. (1938, GGNRA-PARC)		
79	2.83 Room 15. Projection Room plan. (1938, GGNRA-PARC)		
79	2.84 Room 15. Generator Room and generator base looking west. (2014, PT)	88	2.102 The current condition of the west elevation shows only remnants of the original foundation plantings. The hedge at the edge of the forecourt has been removed. (2014, PT)
79	2.85 Room 15. Projection Room Stairs & sheet metal door looking north from generator room. (2014, PT)	89	2.103 Topped yew trees are set within deteriorating concrete planters at the north end of the Theatre's forecourt. (2014, PT)
79	2.86 Room 15. Projection Room, northeast corner. Note the series of projection portholes on the left. Auditorium light controls are located on the wall to the right. (2014, PT)	89	2.105 The southeast corner of the Presidio Theatre landscape features a sidewalk along Montgomery

Street (right) and a mature New Zealand Christmas Tree (front, center). (2014, PT)

89 2.104 This 1982 image of the Presidio Theatre shows an evergreen tree at the east elevation that is
no longer extant. (1982, Jack E. Tillmany, San Francisco History Center, San Francisco Public Library)

89 2.106 The southeast corner of the Theatre site, at the corner of Bliss Road and Montgomery Street.
(2014, PT)

90 2.107 A 1960's aerial offers a view of the western circulation paths, the lawn and the foundation
plantings. (c. 1960, GGNRA-PARC)

91 2.108 Calla Lilies at the base of the building at the east elevation. (2014, PT)

91 2.109 Foundation plantings are sparse at the southeast corner of the building. (2014, PT)

91 2.110 A mature New Zealand Christmas Tree (center) and a Fuchsia (center, right) at the east
elevation. (2014, PT)

93 2.111 Looking west at the flagstone Chapel path (forefront) connecting to the concrete path at the
western elevation. (2014, PT)

93 2.112 This 1939 construction photo clearly show that the decorative north south extensions of the
flagstone path; however this feature was removed shortly after. The earliest aerials of the site from
1948 provide evidence that the concrete and flagstone paths were extant but without this decorative
detail. (1939, NARA)

94 2.114 The Presidio Theatre north and west elevations from the corner of Taylor Road and Infantry
Terrace. (2014, PT)

94 2.113 Looking northwest from Taylor Road offers a view of the row of Evergreen Ash at the western
edge of the Presidio Theatre landscape and the concrete path connecting to Taylor Road. (2014, PT)

94 2.115 The north elevation lacks substantial vegetation or identifying features. (2014, PT)

96 3.1 Board form finish exterior walls. (2014, PT)

96 3.2 Exterior crown detailing and the gable ornamentation is crisp and in good condition. (2014, PT)

96 3.3 The northwest corner of loggia wall exhibits cracking and spalling at the connection point with
the iron railing. (2014, PT)

97 3.5 The dark coloring on the north elevation shown here is evidence of both dirt and biological
growth on the exterior wall. (2014, PT)

97 3.4 Current and past evidence of damage caused by foundation plantings can be seen on the east
elevation. (2014, PT)

97 3.6 A detail of biological growth and soiling on north elevation. (2014, PT)

98 3.7 A door in the boiler room provides access to the building's crawl space. (2014, PT)

98 3.8 Interior of the crawlspace showing a dirt floor, concrete piers, beams and concrete foundation

walls (background). (2014, PT)

99 3.9 Ticket Booth Exterior is aluminum in fair condition. Although largely protected from the
elements, the aluminum exhibits some pitting. (2014, PT)

99 3.10 The loggia looking east. The delaminating and broken tile continues to worsen. (2014, PT)

100 3.11 East elevation roof showing both the gable roof of the south elevation and the hip roof atop of
the auditorium. (2014, PT)

100 3.12 East elevation of the loggia shows an intact copper gutter and two functioning downspouts.
(2014, PT)

101 3.13 At this corner near the west office shows a dismantled downspout. (2014, PT)

101 3.14 A portion of this north elevation downspout is missing. (2014, PT)

102 3.15 The top rail at the west loggia opening, is rusting and has split. (2014, PT)

102 3.16 The railing and concrete connection shows signs of rusting and failure at the west end of the
loggia. (2014, PT)

102 3.17 Basement iron tube railing is in good condition. The auditorium stairs on the west elevation can
be seen in the background. (2014, PT)

102 3.18 At the west elevation auditorium stairs, an iron railing was added to the top tube of the original
railing, perhaps to stabilize the original railing. Security bars, partially obscured by vegetation, block
the open space under the stairs. (2014, PT)

103 3.22 South auditorium stair on the west elevation is in very poor condition. The shaded and damp
conditions have caused concrete failure. (2014, PT)

103 3.23 The south stair on the east elevation. (2014, PT)

103 3.19 Debris in the east elevation, crawl space stairs. Plywood is covering the crawlspace opening.
(2014, PT)

103 3.20 Failing and missing concrete at the bottom of the south stairs on the east elevation. (2014, PT)

103 3.24 A failing plywood step added at the landing of the north auditorium stair on the east elevation.
(2014, PT)

103 3.21 Debris has accumulated at the bottom of the basement stairs. (2014, PT)

104 3.25 The west office has a metal frame double casement window with security bars installed on the
interior sill. The same condition occurs on the east end wall of the east office. (2014, PT)

104 3.26 Poster case on the left obscures a wood-frame, sash window that doubled as a ticket window.
The window is visible from the interior of the east office. (2014, PT)

104 3.27 The upper windows on the east elevation are comprised of a single casement and a double
casement metal frame windows separated by a single munnion. (2014, PT)

105 3.30 The west office replacement door at the loggia. (2014, PT)

105 3.28 North elevation, basement window with metal grate. A hole made for utility piping attracts wildlife into the basement. (2014, PT)

105 3.31 The theatre's forecourt, looking east. (2014, PT)

105 3.29 West elevation wood panel doors. (2014, PT)

106 3.32 Boiler room vent at the northeast corner of the building. (2014, PT)

107 3.33 Looking south at the upper and lower seating with dividing partitions of the auditorium. (2014, PT)

108 3.34 Looking west at the lobby and west office flooring and cove base; this flooring extends into the foyer. (2014, PT)

108 3.35 The same composite tile was added to the ticket booth floor. (2014, PT)

108 3.36 The east office features a composite tile and wood baseboards. . This tile pattern and color is unique to this room, and may be original. (2014, PT)

109 3.38 A composite tile flooring in poor condition remains in both lounges. It appears that all base boards were removed with much of the wall finish. (2014, PT)

109 3.37 Mold and peeling paint on the north wall and ceiling in the west office suggests water infiltration. (2014, PT)

109 3.39 Both foyers retain original details such as rounded corners and a plaster picture rail. (2014, PT)

110 3.40 Aluminum frame Plexiglas windows replaced the original ticket booth windows in 1987. (2014, PT)

110 3.43 Non-historic wood, flat panel doors in the west office are in good condition. (2014, PT)

110 3.41 East office, double casement metal frame window with security bars attached to the inner sill. Deferred maintenance is evident around the frame and sill however all window panes are intact. (2014, PT)

110 3.44 The non- historic, aluminum frame door in the west office, added in 1962, is in fair condition. (2014, PT)

110 3.45 Original double foyer doors with original push bar handles are in good condition. (2014, PT)

110 3.42 The east office wood frame window is in good condition but currently blocked by a poster case attached to the exterior wall of the loggia. (2014, PT)

111 3.46 The lobby originally featured a plaster ceiling but is now covered in acoustic tiles; it is likely that the original ceiling is intact and can be restored. (2014, PT)

111 3.47 No remnants of the ceiling remain in either lounge. (2014, PT)

112 3.49 Florescent lights in offices not original but are functioning and in good condition. (2014, PT)

112 3.48 Flush single bulb lights in the lobby ceiling are likely original and should be kept. The Lobby also features several non-historic sconces over display cases that appear to be in good condition. (2014, PT)

112 3.50 The red light bulb above the film vault is likely from the period of significance and should be kept. (2014, PT)

113 3.52 The ticket booth ticket machine is partially dismantled. (2014, PT)

113 3.51 The lobby features a circular air handling unit. This decorative and functional fixture is in good visual condition however the operability of the fixture is unknown. (2014, PT)

113 3.53 The wood-frame dumbwaiter with a metal shaft, metal door and elevator wheel is in fair to good condition. There is evidence that updates to the dumbwaiter included electrifying the system; it is uncertain whether the manual or electric systems are functional. (2014, PT)

114 3.54 This colorful carpet extends from the entrance hall (pictured here) into the auditorium. The entrance halls retain the original wood base boards. (2014, PT)

114 3.55 Detail of entrance hall carpet and the wood baseboard. (2014, PT)

115 3.56 Exposed concrete floor at the back of the auditorium, southwest corner. (2014, PT)

115 3.57 East entrance hall looking into the auditorium. On the other side of the partial height plaster-concrete wall (left) is the upper seating area. An acoustic tile wall over a concrete wainscot (right) that extends along the length of the wall. (2014, PT)

115 3.58 The stairs up to the upper seating area, looking south towards the west entrance hall. The plaster-concrete partial wall (left) and concrete wainscot (right) are in good condition. Fallen plaster from the ceiling has left small piles of white debris on the carpet. (2014, PT)

116 3.59 The auditorium perimeters walls feature a walls feature an acoustic tile treatment above a plaster-concrete wall. (2014, PT)

116 3.61 Square acoustic wall tiles found in the auditorium are a non-historic finish treatment that may conceal the original acoustic finish beneath. (2014, PT)

116 3.60 The partial height plaster-concrete partitions with a wood cap that separate the upper and lower seating sections are in good condition. (2014, PT)

117 3.63 Missing plaster and lath at the southwest corner of the auditorium. (2014, PT)

117 3.64 Despite years of inactivity, all lights fixtures are operable. (2014, PT)

117 3.62 Rust is evident on the backs of these seats in the front row. (2014, PT)

117 3.65 Seating in the auditorium looking east. (2014, PT)

118 3.66 The stage retains fittings, and lightbulbs, for single bulb footlights. It is unknown if these fixtures are operable. (2014, PT)

118 3.67 The proscenium is an original feature that is in good condition. The plaster finish of the
proscenium retains its original material finish and detailing. (2014, PT)

119 3.69 The original concrete walls are visible between the curtains at the west end of the stage. (2014,
PT)

119 3.68 Water stains are visible on the stage ceiling. (2014, PT)

120 3.70 Two sets of stairs provide access to a platform at the foot of the stage. This added feature is in
good condition. (2014, PT)

120 3.71 Hatch door in baffle room provides access to basement. (2014, PT)

120 3.72 Dressing room contains vanities with lights, closets and lavatories. The walls are comprised of
a post-war gypsum board with simple finishing. (2014, PT)

121 3.73 Wood stairs at the west end of the stage do not exhibit signs of dry rot and are in fair condition.
(2014, PT)

121 3.74 A decorative backdrop and wood platform are located at the back of stage. The colors and
materials of the feature are generally intact and in good condition. (2014, PT)

122 3.75 The eastern projection room contains a mix of finishes and some graffiti. The west wall of this
room features original plaster walls with hardboard wainscoting haphazardly attached (or detached)
from the wall. (2014, PT)

122 3.76 The missing or falling ceiling tiles in the western (generator) room is a typical condition found
in each of the projection rooms. (2014, PT)

123 3.77 The east projection room contains one original window and one replacement window. (2014,
PT)

123 3.78 The former generator room retains the original windows and the generator base. (2014, PT)

124 3.79 Metal door at top of the stairs leading into the projection room. (2014, PT)

124 3.80 The concrete projection room stairs show loss of material and continued deterioration. (2014,
PT)

125 3.81 The projection room portholes provides a clear view of the auditorium and stage. (2014, PT)

126 3.82 The original generator base remains in the original generator room. (2014, PT)

126 3.83 The original metal ladder (left) provides access to a hatch leading up to a catwalk. (2014, PT)

126 3.84 The port holes vary in size and location along the north wall of the center room. (2014, PT)

127 3.85 A rewinding machine and dumb waiter (connected to the east office) are intact and in fair
condition in the east room. (2014, PT)

128 3.86 A vent showing signs of rust and deterioration is located at the east wall of the basement.
(2014, PT)

129 3.87 The exposed clay tile ceiling, unpainted concrete walls and unfinished concrete floors in the
basement appear to be in fair condition. (2014, PT)

143 Conceptual site plans for the Presidio Theatre. Appendix E.

154 Building 99 Site and Utilities Plan. (1938, GGNRA-PARC)

155 Building 99 Elevations. (1938, GGNRA-PARC)

156 Building 99 First Floor Plan and Miscellaneous Details. (1938, GGNRA-PARC)

157 Building 99 Second Floor, Auditorium, and Stage Floor Plan. (1938, GGNRA-PARC)

158 Building 99 Partial Boiler Room Plan and Details. (1939, GGNRA-PARC)

159 Building 99 Revised Details and Elevations of Lobby and Foyers. (1938, GGNRA-PARC)

160 Structural Framing Plan and Miscellaneous Details. (1938, GGNRA-PARC)

161 BLDG 99 details of metal covered doors and frames. (1938, GGNRA-PARC)

162 BLDG 99 foundation plan and con details. (1938, GGNRA-PARC)

163 BLDG 99 war dept theater details for ornamental rails pipe rails. (1938, GGNRA-PARC)

164 BLDG 99 misc sheet metal. (1938, GGNRA-PARC)

165 Building 99 steel window details. (1938, GGNRA-PARC)

166 Building 99 step lights. (1938, GGNRA-PARC)

167 Building 99 utilities and drain piping around the War Department Theatre. (1939, GGNRA-PARC)

168 BLDG 99 exterior doors. (c. 1938, GGNRA-PARC)

169 Building 99 collapsible ladder for replacing light globes. (1947, GGNRA-PARC)

170 Building 99 lean-to addition for transformers (1948)

171 BLDG 99 acoustical treatment and painting. (1961, GGNRA-PARC)

172 BLDG 99 improvement to main post theater. (1962, GGNRA-PARC)

173 BLDG 99 improvements to main post theater #2. (1962, GGNRA-PARC)

174 BLDG 99 replacement of boiler heating coils and controls mechanical. (1977, GGNRA-PARC)

175 BLDG 99 replace ticket booth window. (1984, GGNRA-PARC)

178 Presidio looking northeast. (c.1910, San Francisco History Center, San Francisco Public Library)

179 View of the Presidio's Main Post looking northeast. (c. 1900, GGNRA-PARC)

180 Making Moving Pictures in future site of the Presidio Theatre. (1913, Photographer C. Tucker Beckett,
courtesy of Sutro Library)

181 Presidio Panoramic. (1914, Photographer C. Tucker, Beckett courtesy of Sutro Library)

182 Pershing Square and Main Post, looking south. (1915, GGNRA-PARC)

183 Circa 1920's Main Post aerial. (c. 1920, NARA)

184 Aerial looking northeast. (1923, San Francisco History Center, San Francisco History Center, San

	<i>Francisco Public Library)</i>	209	<i>The Presidio Theatre interior as it looked in the 1940's. (c. 1940, Architect and Engineer)</i>
185	<i>Presidio San Francisco Aerial. (1923, U.S. Army Corps of Engineers)</i>	210	<i>Main Post looking south from Infantry Terrace. (1945, Phillip Brainerd, PTL)</i>
186	<i>Main Post Aerial. May 5, 1925. (1925, U.S. Army)</i>	211	<i>Presidio Theatre looking southwest from Infantry Terrace Building. (1945, Phillip Brainerd, PTL)</i>
187	<i>Aerial Photo on October 20, 1925. (1925, GGNRA-PARC)</i>	212	<i>1946 Aerial of the Presidio. (1946, U.S. Army Corps of Engineers)</i>
188	<i>Aerial map. (1927, United States Army Corps of Engineers)</i>	213	<i>The Main Post looking south from Infantry Terrace. (1947, San Francisco Chronicle)</i>
189	<i>Main Post Aerial. (1931, GGNRA-PARC)</i>	214	<i>1948 Aerial of the Presidio. (1948, U.S. Army Corps of Engineers)</i>
190	<i>Montgomery Street Brick Barracks, looking south. (1930, GGNRA-PARC)</i>	215	<i>1948 Aerial of the Presidio. (1948, U.S. Army Corps of Engineers, PTL)</i>
191	<i>1936 aerial of the Main Post and Doyle Drive. (1936, Pacific Aerial Surveys, PTL)</i>	216	<i>1950's aerial of the Main Post looking South. (c. 1950, GGNRA-PARC)</i>
192	<i>Aerial of the Presidio. (1936, HJW GeoSpatial Inc.)</i>	217	<i>1950's aerial of the Main Post looking east. (c. 1950, GGNRA-PARC)</i>
193	<i>Construction Documentation, October 14, 1938. (1938, NARA)</i>	218	<i>Aerial of the Presidio. (1953, GGNRA-PARC)</i>
194	<i>Theatre Construction, November 17, 1938. (1938, NARA)</i>	219	<i>Aerial of the Presidio. (1955, HJW GeoSpatial Inc.)</i>
195	<i>Theatre Construction, December 16, 1938. (1938, NARA)</i>	220	<i>Aerial of the Presidio. (1955, The Star Presidian)</i>
196	<i>Theatre Construction, January 16, 1939. (1939, NARA)</i>	221	<i>Presidio Map. (1955, PTL)</i>
197	<i>Theatre Construction, February 16, 1939. (1939, NARA)</i>	222	<i>Presidio Theatre. (1956, Horsea Blair, San Francisco History Center, San Francisco Public Library)</i>
198	<i>Theatre Construction, April 25, 1939. (1939, NARA)</i>	223	<i>Aerial of the Presidio. (1958, U.S. Army Corps of Engineers, PTL)</i>
199	<i>Theatre Construction, May 24, 1939. (1939, NARA)</i>	224	<i>Main Post and Letterman Aerial. (1958, U.S. Army, PTL)</i>
200	<i>Theatre Construction, July 1, 1939. (1939, NARA)</i>	225	<i>Aerial of the Presidio Oct 1, 1959. (1959, U.S. Army Corps of Engineers, PTL)</i>
201	<i>Theatre Construction, August 28, 1939. (1939, NARA)</i>	226	<i>Aerial of the Presidio Sep 1, 1963. (1963, U.S. Army Corps of Engineers, PTL)</i>
202	<i>Theatre Construction, August 28, 1939. (1939, NARA)</i>	227	<i>Aerial of the Presidio. (1969, U.S. Army Corps of Engineers, PTL)</i>
203	<i>Theatre Construction, August 28, 1939. (1939, NARA)</i>	228	<i>Aerial of the Presidio April 22, 1973. (1973, U.S. Army Corps of Engineers, PTL)</i>
204	<i>1941 image of the playing fields south of the Presidio Theatre during an event for the San Francisco Junior Traffic Patrol. (1941, Family of Russell G. Ayers, PTL)</i>	229	<i>West Elevation of Building 99. (1981, Department of the Interior, PTL)</i>
204	<i>Thirtieth Infantry on parade at the Presidio of San Francisco; Main Parade Ground looking southwest. (1941, San Francisco History Center, San Francisco Public Library)</i>	230	<i>Aerial of the Presidio May 4, 1988. (1988, U.S. Army Corps of Engineers, PTL)</i>
205	<i>Jerry Collona with soldier. (1942, GGNRA-PARC, PTL)</i>	231	<i>Building 99, 1981. (1981, Department of the Interior, PTL)</i>
205	<i>Presidio soldiers with Bob Hope in the Presidio Theatre loggia. (1942, Signal Corps GGNRA-PARC)</i>	232	<i>Main Elevation of Building 99. (1999, Brenda Tharp, PTL)</i>
205	<i>Bob Hope and Miss Vera Vague performing at a USO show at the Presidio Theatre in 1942. (1942, U.S. Army Military History Institute, PTL)</i>	233	<i>Aerial of the Presidio. (2000, Pacific Aerial Surveys, PTL)</i>
206	<i>Pvt Charles Heinrichs and Bob Hope at the Presidio Theatre. (1942, GGNRA-PARC, PTL)</i>	234	<i>2001 Main Post Aerial. (2001, PT)</i>
206	<i>Bob Hope and USO Show in the Presidio Theatre. (1942, U.S. Army, PTL)</i>	235	<i>Aerial of the Presidio. (2006, Robert Campbell, PTL)</i>
207	<i>Bob Hope in the Presidio Theatre Lobby facing southwest. (1942, U.S. Army, PTL)</i>	236	<i>Aerial of the Presidio. (2006, Robert Campbell, PTL)</i>
207	<i>Building 99 Interior at 1942 USO Show. (1942, U.S. Army, PTL)</i>	237	<i>Presidio Aerial. (2006, Robert Campbell, PTL)</i>
208	<i>Presidio Theatre auditorium at the Bob Hope Show, October 6, 1942. (1942, U.S. Army, PTL)</i>	238	<i>Aerial view of the Presidio. (undated, GGNRA-PARC)</i>
		239	<i>Presidio Main Post looking North. (undated, PTL)</i>
		240	<i>Aerial of the Presidio. (undated, GGNRA-PARC)</i>
		241	<i>Athletic Grounds & Barracks. (undated, courtesy of the Robert W. Bowen Family, PTL)</i>

242	<i>Birdseye View of the Main Post from Infantry Terrace . (undated, courtesy of the Robert W. Bowen Family, PTL)</i>	278	<i>Phillips (1947) Air Distribution. (1947)</i>
		279	<i>Phillips (1947) Air Distribution. (1947)</i>
243	<i>Presidio Theatre. (undated, GGNRA-PARC)</i>	280	<i>Phillips (1947) Air Distribution. (1947)</i>
244	<i>Main Parade and Barracks. (undated, courtesy of the Robert W. Bowen Family, PTL)</i>	281	<i>Phillips (1947) Air Distribution. (1947)</i>
246	<i>War Department Correspondence, June 2, 1938. (1938)</i>	282	<i>Phillips (1947) Air Distribution. (1947)</i>
248	<i>WPA Correspondence, April 28, 1939. (1939)</i>	283	<i>Phillips (1947) Air Distribution. (1947)</i>
249	<i>U.S. Army Motion Picture Service Correspondence, June 27, 1939. (1939)</i>	284	<i>Phillips (1947) Air Distribution. (1947)</i>
250	<i>U.S. Army Motion Picture Service Correspondence, June 27, 1939. (1939)</i>		
251	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
252	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
253	<i>WPA Completion Report, March 1, 1940 (continued). (1940)</i>		
254	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
255	<i>WPA Completion Report, March 1, 1940 (continued). (1940)</i>		
256	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
257	<i>WPA Completion Report, March 1, 1940 (continued). (1940)</i>		
258	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
259	<i>WPA Completion Report, March 1, 1940 (continued). (1940)</i>		
260	<i>WPA Completion Report, March 1, 1940. (1940)</i>		
261	<i>WPA Completion Report, March 1, 1940 (continued). (1940)</i>		
262	<i>Changes in War Department Procurement Authority, March 19, 1940 . (1940)</i>		
264	<i>Bldg. 99 QM Report. (1939)</i>		
265	<i>Bldg. 99 QM Report (continued). (1939)</i>		
266	<i>Bldg. 99 QM Report (continued). (1939)</i>		
267	<i>Bldg. 99 QM Report (continued). (1939)</i>		
268	<i>Bldg. 99 PH Report. (1939)</i>		
269	<i>Bldg. 99 PH Report. (1939)</i>		
270	<i>Bldg. 99 PH Report (continued). (1939)</i>		
271	<i>Bldg. 99 PH Report. (1939)</i>		
272	<i>Bldg. 99 PH Report (continued). (1939)</i>		
273	<i>Bldg. 99 NAER Inventory. (1981)</i>		
274	<i>Bldg. 99 NAER Inventory (continued). (1981)</i>		
275	<i>2000_MainPost_Hist Plant Inventory List_Brown</i>		
276	<i>2000_MainPost_Hist Plant Inventory List_Brown</i>		
277	<i>2000_MainPost_Hist Plant Inventory List_Brown</i>		

**APPENDIX F: PROGRAMMATIC
AGREEMENT FOR THE MAIN POST
UPDATE TO THE PRESIDIO TRUST
MANAGEMENT PLAN (2010)**

**PROGRAMMATIC AGREEMENT
AMONG
THE PRESIDIO TRUST,
THE CALIFORNIA STATE HISTORIC PRESERVATION OFFICER,
THE NATIONAL PARK SERVICE, AND
THE ADVISORY COUNCIL ON HISTORIC PRESERVATION,
FOR
THE MAIN POST UPDATE TO THE PRESIDIO TRUST MANAGEMENT PLAN
PRESIDIO OF SAN FRANCISCO NATIONAL HISTORIC LANDMARK,
SAN FRANCISCO, CALIFORNIA**

WHEREAS, the Presidio Trust (Trust) proposes to amend the planning concept for the *Main Post District: Visitor and Community Center* section with the Main Post Update to the Presidio Trust Management Plan (PTMP) for Area B of the Presidio of San Francisco (Project), a designated National Historic Landmark District (NHL D) within the boundaries of the Golden Gate National Recreation Area (GGNRA); and

WHEREAS, the Trust plans to enact this Project pursuant to the Presidio Trust Act, 16 U.S.C. 460bb appendix, thereby making the Undertaking subject to review under Section 106 of the National Historic Preservation Act (NHPA), 16 U.S.C. § 470f, and its implementing regulations, 36 CFR Part 800, and Stipulation X of the *Programmatic Agreement Among the Presidio Trust, National Park Service, the Advisory Council on Historic Preservation, and the California State Historic Preservation Officer Regarding the Presidio Trust Implementation Plan and Various Operation and Maintenance Activities for Area “B” of the Presidio of San Francisco, Golden Gate National Recreation Area* (“Presidio Trust Programmatic Agreement” (PTPA)), as amended; and

WHEREAS, the Federal Highway Administration, California Department of Transportation and San Francisco County Transportation Authority have accounted for adverse effects to the Presidio NHL D located within the Main Post in a separate Section 106 consultation on the replacement of Doyle Drive, completed in 2008; and

WHEREAS, the Trust completed a Section 106 consultation on the Main Parade Rehabilitation in November 2007, resulting in a conceptual design included for reference in this PA as Appendix H, and major elements including pavement removal and turf installation are proceeding; and

WHEREAS the Trust initiated consultation under Stipulation X of the PTPA, as amended, and in concert with the Advisory Council on Historic Preservation (ACHP) elected to combine consultation with Subpart B of 36 CFR Part 800; and

WHEREAS, the Trust has defined the Area of Potential Effect (APE) for this Undertaking as the NHL D, depicted on the map in Appendix A; and

WHEREAS, the Trust has determined that the Undertaking will adversely affect the NHL D, and has consulted with the California State Historic Preservation Officer (SHPO) pursuant to 36 CFR Part 800 and Stipulation IX(A) of the PTPA; and

WHEREAS, the Trust has completed a draft update to the Presidio of San Francisco National Historic Landmark forms in 2008 and has submitted the update to the National Park Service’s Pacific West Regional Office (PWRO); individual eligibility determination of post-World War II resources is still

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ongoing; and regardless of eligibility or contributing status of those resources the Trust does not propose to change the Main Post Update to the PTMP projects associated with those resources; and

WHEREAS, the Trust has consulted with the National Park Service's PWRO and the GGNRA regarding the effects of the undertaking on historic properties and has invited them to sign this Programmatic Agreement (Agreement) as an invited signatory; and

WHEREAS, in accordance with 36 CFR § 800.6(a)(1) and Stipulation X of the PTPA, the Trust has notified the ACHP of its adverse effect determination providing the specified documentation, and the ACHP has chosen to participate in the consultation pursuant to 36 CFR § 800.6(a)(1)(iii); and

WHEREAS, pursuant to 36 CFR § 800.2 (c)(5) the National Trust for Historic Preservation, Presidio Historical Association, San Francisco Architectural Heritage, Descendants of the de Anza and Portola Expedition, Sierra Club, National Parks Conservation Association, Barbara Voss (archaeologist), People for a Golden Gate National Recreation Area, Cow Hollow Association, Neighborhood Association for Planning at the Presidio, Laurel Heights Improvement Association, Marina Community Association, San Francisco Film Society, Interfaith Center at the Presidio, Contemporary Art Museum at the Presidio, and Larkspur Hotels and Restaurants have participated in the consultation, and have been invited to be concurring parties to this Agreement; and

WHEREAS, the Trust consulted with representatives of Native American groups identified by the California Native American Heritage Commission as having knowledge of cultural resources in the project area and San Francisco County, and has incorporated comments from that consultation into this Agreement; and

WHEREAS, the Trust documented the findings of effect in a document called *Finding of Effect for the Main Post Update* (Appendix B), which was released in July 2009; and

WHEREAS, the ACHP requested a report from the Director of the NPS under Section 213 of the National Historic Preservation Act (NEPA) [16 U.S.C. § 470u] detailing the significance of the NHL, describing the effects of the Undertaking on the NHL, and recommending measures to avoid, minimize, or mitigate adverse effects, in August 2008; and

WHEREAS, the National Park Service's PWRO submitted its completed Section 213 report to the ACHP in April 2009 (available on the Trust website at <http://www.presidio.gov/trust/projects/mp/mpdocs.htm>) which concurred with the Trust's finding of adverse effect, and informed the consultation; and

WHEREAS, the Art Museum proposal included in the February 2009 MPU was withdrawn in July 2009; and

WHEREAS, the Trust, through the consultation process and in compliance with the NHPA, including Sections 106 and 110(f), has modified the Undertaking to avoid, minimize or mitigate the adverse effects identified in the *Finding of Effect for the Main Post Update*, and described this modified Undertaking in a *Final Main Post Update* (August 2010); and

WHEREAS, the Trust has proposed the removal or relocation of Buildings 40 and 41 as part of the El Presidio: The Birthplace of San Francisco project; and

WHEREAS the Trust is conducting a parallel review process in accordance with the National Environmental Policy Act (NEPA) for the development of a Supplemental Environmental Impact

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Statement, which has included the solicitation of public input on the potential impacts of the Undertaking on historic properties; and

WHEREAS, all projects located in the Main Post that are not described in the following stipulations will be reviewed according to Stipulation VII of the Presidio Trust Programmatic Agreement (PTPA); and

NOW, THEREFORE, the Trust, ACHP, SHPO, and NPS agree that the Undertaking will be implemented in accordance with the following stipulations in order to take into account the effect of the Undertaking on historic properties.

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STIPULATIONS

The Trust shall ensure that following measures are carried out:

I. ROLES AND RESPONSIBILITIES

- A. The Presidio Trust, the SHPO, and the NPS will review and comment on draft designs submitted in accordance with Stipulation II(C) and draft and/or comment on documents submitted in accordance with Stipulation II(B), (D) and (E), may raise and resolve objections according to Stipulation V(A) and may amend or terminate this agreement according to Stipulation VI. The NPS, as an invited signatory, will have the same roles and responsibilities as the other signatory parties. The Trust will be responsible for organizing public meetings, distributing materials for review during the design development process, and reporting in accordance with Stipulations II(C) and IV(A).
- B. The ACHP may raise objections according to Stipulation V(A) and resolve objections according to Stipulation V(B) and may amend or terminate this agreement according to Stipulation VI. The ACHP will not participate in design reviews described under Stipulation II(C).
- C. Concurring parties may review and comment on draft designs and treatment plans submitted pursuant to Stipulation II(C) and may raise objections according to Stipulation V(B). Consulting parties that do not concur with the PA-MPU will have the same participation opportunities as the public.
- D. The public may participate and comment in public meetings according to Stipulation II(C).

II. TREATMENT OF HISTORIC PROPERTIES

A. Summary of Treatment Measures and Limits of New Construction

For components of the Undertaking determined to result in adverse effects to historic properties and to the cultural landscape as documented in the final Finding of Effect for the Main Post Update (Appendix B), measures to avoid, minimize and mitigate the adverse effects of the Undertaking are described below. References below to the “Secretary’s Standards” refer to the Secretary’s Standards for the Treatment of Historic Properties; Standards for Preservation, Rehabilitation, Restoration and Reconstruction (NPS, 1995 and updates); the Secretary’s Standards for Treatment of Cultural Landscapes (NPS, 1996 and updates); and/or the Secretary’s Standards and Guidelines for Archaeology and Historic Preservation (NPS, 1983 and updates). It would not be uncommon for multiple standards to apply to a single component of the Undertaking.

- 178 **1. Project-Specific Treatments**
- 179 **a. El Presidio: The Birthplace of San Francisco**
- 180 The archaeological program at El Presidio may only proceed as follows:
- 181 i. Standards and guidelines to direct archaeological efforts at El Presidio will be
- 182 developed and will apply to all work undertaken at the site, including work by
- 183 professional and academic partners of the Trust; terms and details for these
- 184 standards and guidelines to direct archaeological methods at El Presidio are set
- 185 forth in Stipulation II(H).
- 186 ii. Treatment recommendations will be developed for the phased implementation
- 187 of an interpretive landscape at El Presidio, including:
- 188 1. Reduction of parking from 252 daily stalls to 75 daily stalls, and;
- 189 2. Measures to periodically close Moraga Avenue, Mesa and Graham
- 190 Streets using removable bollards for ongoing excavation and special
- 191 events, and;
- 192 3. Representations of the dimensions and layout of the colonial
- 193 settlement, and measures to rehabilitate the character-defining features of
- 194 the *plaza de armas*.
- 195 Review of schematic designs for above will be conducted according to terms set
- 196 forth in Stipulation II(C).
- 197 iii. Prior to implementing a course of action involving NHL-contributing
- 198 Buildings 40 or 41 the Trust will consult with signatory and concurring parties
- 199 according to terms set forth in Stipulation II(C)(2).
- 200 **b. Archaeology Lab and Curation Facilities**
- 201 Rehabilitation, new construction, and demolition associated with the
- 202 Archaeology Lab and Curation Facility may only proceed as follows:
- 203 i. NHL-contributing Building 46 will be demolished. Prior to demolition,
- 204 Building 46 will be fully documented according to the Historic American
- 205 Buildings Survey (HABS) according to terms set forth in Stipulation II(D).
- 206 ii. A connecting structure not to exceed 500 square feet (sq/ft) will be constructed
- 207 between Buildings 47 and 48, with a height not to exceed the roof ridge of
- 208 Buildings 47 and 48; new construction will follow conceptual plans attached as
- 209 Appendix C; review of rehabilitation and new construction for Buildings 47, 48,
- 210 and the new connector will be conducted according to terms set forth in
- 211 Stipulation II(C), and will follow conceptual plans attached as Appendix C.
- 212 iii. The Trust and NPS-GGNRA will cooperatively draft an agreement on the
- 213 management of archaeological collections recovered from the Presidio NHLD
- 214 within six (6) months of executing this agreement.
- 215 **c. Presidio Lodge**

Rehabilitation and new construction associated with the Presidio Lodge may only proceed as follows:

- i. Non-NHL contributing Building 34 will be demolished.
- ii. Total new construction for lodging use on the site bound by Lincoln Boulevard, Sheridan Avenue, Graham and Anza Streets will not exceed 70,000 sq/ft (reference conceptual site plan attached as Appendix D).
- iii. New construction will be roughly based on the historic barracks layout that was present between Anza and Graham Streets (ca. 1860-1945), with heights not to exceed 30'; the southern edge of new construction will be set back no less than 150' from Building 95 (reference conceptual site plan attached as Appendix D).
- iv. Designs for foundations, utility connections and underground parking using the basement of Building 34 will take into account the presence of subsurface archaeological features, and the Trust will seek solutions through the review process to avoid adverse effects associated with excavation.
- v. Buildings 86 and 87 may be adaptively reused for lodging according to treatment recommendations in an HSR, developed according to terms set forth in Stipulation II(E) and the Secretary's Standards.
- vi. Prior to completion of schematic designs for the Presidio Lodge, an Archaeological Management Assessment (AMA) will be prepared (reference Stipulation II(G)). If the AMA anticipates an adverse effect to archaeological features, the Trust will draft a proposed Treatment Plan according to terms set forth in Stipulation II(G)2.
- vii. Reviews of rehabilitation and new construction will be conducted according to terms set forth in Stipulation II(C) and will follow conceptual plans attached as Appendix D.

d. Presidio Theatre

Rehabilitation and new construction associated with the Presidio Theatre (Building 99) may only proceed as follows:

- i. The *Finding of Effect for the Main Post Update* acknowledges that construction of an 18,000 sq/ft addition would have an adverse effect on the Theatre. In order to minimize that effect, Building 99 and its surrounding landscape will be rehabilitated and new construction designed according to the treatment recommendations in an HSR, developed according to terms set forth in Stipulation II(E). The HSR will presume an addition of 18,000 square feet;
- ii. The interior of Building 99 will be retained as a single auditorium.

iii. An addition not to exceed 18,000 sq/ft, including a transparent connector, may be located to the west of Building 99, with a height not to exceed the eave of Building 99.

iv. Designs for the addition will take into account the presence of subsurface archaeological features, and the Trust will seek solutions through the review process to avoid adverse effects associated with excavation.

v. Review of rehabilitation and new construction will be conducted according to terms set forth in Stipulation II(C) below, and will follow conceptual plans attached as Appendix E.

e. Presidio Chapel

Rehabilitation and new construction associated with the Presidio Chapel (Building 130) may only proceed as follows:

i. In order to minimize the effect of an addition, Building 130 and its surrounding landscape will be rehabilitated and new construction designed according to the treatment recommendations in an HSR, developed according to terms set forth in Stipulation II(E). The HSR will presume an addition of 4,000 square feet.

ii. An addition not to exceed 4,000 sq/ft may be located to the west of Building 130, with a height not to exceed the sills of the west elevation windows; the addition will be perpendicular to the west wall of the sanctuary, allowing a large portion of the west wall to be visible.

iii. Designs for the addition will take into account the presence of subsurface archaeological features and the Trust will seek solutions through the review process to avoid adverse effects associated with excavation.

iv. Review of rehabilitation and new construction will be conducted according to terms set forth in Stipulation II(C), and will follow conceptual plans attached as Appendix F.

f. Pedestrian Access & Parking Improvements

Pedestrianization of specified roads and development of the following parking facilities in the Main Post may only proceed in accordance with the Secretary's Standards and as follows:

i. Traffic signals will not be installed at any location in the Main Post.

ii. Portions of Arguello Boulevard (between Moraga and Sheridan Avenues) and Sheridan Avenue (between Graham and Montgomery Streets) will be closed to vehicular traffic using removable bollards; historic widths and alignments of these NHL-contributing resources will be retained and roads will be resurfaced with a historically compatible paving material; reviews for treatment of historic roads will be conducted according to terms set forth in Stipulation II(C).

iii. In coordination with the SHPO, a determination of eligibility (DOE) to the National Register of Historic Places (NRHP) will be completed regarding Building 385 in accordance with Stipulation II(I), as associated with the Moraga Avenue parking lot, within three (3) months after the execution of the Agreement. If the building is found eligible to the NRHP the building will be documented in accordance with Stipulation II(D)(1).

iv. Parking lots at Taylor Road and Moraga Avenue will be developed to avoid adverse effects to Buildings 113, 118 and 386, according to conceptual plans attached as Appendix G; treatment of archaeological resources will follow terms set forth in Stipulation II(G).

v. The Main Post Bluff parking facility will be developed according to conceptual plans attached as Appendix G; an archaeological Identification Plan will be developed for the Main Post Bluff parking facility prior to completion of schematic designs. An AMA will be prepared based on any additional testing that may be required according to the Identification Plan. If the AMA anticipates an adverse effect to archaeological features, the Trust will draft a proposed Treatment Plan according to terms set forth in Stipulation II(G)2.

vi. Reviews for the design of the parking facility will be conducted according to terms set forth in Stipulation II(C).

B. Development of Design Guidelines & Cultural Landscape Documentation

1. Cultural Landscape Report

The Trust will organize, update and supplement existing cultural landscape documentation into a Cultural Landscape Report for the Main Post (CLR-MP) according to the format recommended by Chapter 7 (Management of Cultural Landscapes) of NPS 28: Cultural Resource Management Guideline within six (6) months of the execution of this agreement document. The CLR-MP will be developed according to the process described in Appendix K.

Focused cultural landscape and planning & design guidelines may be completed for the Chapel, Theater and Taylor Road Parking areas prior to the completion of the broader CLR-MP and Main Post Planning & Design Guidelines. These focused studies would receive the same level of review as the larger studies, as described in Appendix K.

2. Main Post District-Wide Guidelines

The Planning District Concepts and Guidelines for the Main Post District that are included in the 2002 PTMP (pp. 62-69) remain the overarching guidance under this Agreement. The Trust will also revise the February 2007 Main Post Planning & Design Guidelines (available on the Trust's website at www.presidio.gov) according to the Final Main Post

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324 Update within six (6) months of the execution of this agreement. The updated Main Post
325 Planning & Design Guidelines will be appended to the CLR-MP, and developed according
326 to the process described in Appendix K.

327 **3. Project-Specific Design Guidelines**

328 Project-specific design guidelines for the Presidio Lodge, Presidio Theatre and Presidio
329 Chapel will be based on the CLR-MP, revised Main Post Planning and Design Guidelines,
330 and treatment recommendations in the HSRs for the applicable buildings. These design
331 guidelines shall be finalized as part of the HSR for each project, and shall constitute final
332 design guidelines, to be considered in project design reviews as set forth in Appendix K.

333 **4. Coordination with Design of the Main Parade**

334 a. Guidelines will be included in the updated Main Post Planning and Design
335 Guidelines to ensure compatibility between the Presidio Lodge design and the
336 rehabilitated Main Parade.

337 b. Project specific design guidelines for the Presidio Lodge will incorporate
338 directives from the Main Post Planning and Design Guidelines ensuring
339 compatibility between the new Lodge construction and the adjacent Main
340 Parade.

341 c. Prior to finalizing schematic designs for the eastern edge of the Main Parade
342 (also known as the “Anza Esplanade”, reference Appendix H), the Trust will
343 hold a public meeting on the proposed design for that feature.

344 d. Following the public meeting the Trust FPO or designee will distribute a 90%
345 design development submittal to the signatory and concurring parties for
346 review. The design submittal will be made available via the Trust website
347 (www.presidiotrust.gov), in hard copy in the Trust’s Library, or in hard copy
348 mailed upon request.

349 e. Written comments from the signatory parties on these design submissions
350 received by the Trust within twenty-one (21) calendar days of the submission
351 will be considered. If a party does not comment within twenty-one (21)
352 calendar days, and does not notify the Trust and request an additional period
353 to submit comments that shall not exceed ten (10) calendar days, the Trust
354 may proceed.

C. Project Design Reviews – New Construction and Rehabilitation

1. Design Review Steps, Process for PA-MPU Projects

- a. Using site-specific and district-wide design guidelines, the design guidelines in the PTMP, and/or treatment recommendations from HSRs, the Trust FPO or designee will work with project proponents to develop designs for new construction and rehabilitation described under Stipulation II(A)(1)(a-f).
- b. The Trust is responsible for ensuring that design submittals are complete prior to distributing them for review. These designs will be submitted to signatory and concurring parties, and the public, for further consultation and comment according to the processes described in Appendix K.
- c. The Trust FPO or designee will be responsible for notifying participating parties of the intent to hold public meetings and on-site briefings in accordance with Appendix K at least thirty (30) calendar days prior to the event taking place.

2. Consultation on Treatment of Buildings 40 and 41

- a. Prior to completion of schematic designs for El Presidio interpretive landscape, and after the completion of the CLR, the Trust will initiate consultation with signatory and concurring parties to determine the appropriate treatment of Buildings 40 and 41, and will consider all measures for avoidance, minimization or mitigation.
- b. Because the landscape design for El Presidio will be phased, phases of the plan that do not propose to adversely affect Buildings 40 and 41 may proceed according to the process described in Appendix K. Implementation of earlier phases of the treatment plan will not preclude any outcome as to the final treatment of Buildings 40 or 41.
- c. The Trust FPO or designee will initiate consultation by notifying signatory and concurring parties of its intent to hold a public meeting thirty (30) calendar days prior to scheduling the meeting. Trust staff will present proposals, with the full range of treatment options, related to the above-referenced project at the session and will solicit comment from attendees. Following the public meeting, the Trust, NPS, SHPO and concurring parties will meet to consider the proposals and comments from the meeting and discuss how effects should be resolved.
- d. Where the parties agree on how effects will be resolved, they shall document such agreement along with a process for implementing the terms of agreement (including, but not limited to, documentation, rehabilitation and/or relocation plans, or other mitigation measures).
- e. If, after consultation, the parties do not agree on how effects will be resolved, then the FPO or designee shall notify the ACHP and treat the matter as an objection under the terms of Stipulation V(A) Dispute Resolution.

D. HABS/ HAER/HALS Documentation & Other Mitigation Measures

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1. Prior to demolition of Building 46, finalizing the treatment plan for Buildings 40 or 41, or demolition of any building that has been found individually eligible to the NHRP in accordance with Stipulation II(I) or that is subsequently found to be contributing to the NHL.D, the Trust will complete recordation and documentation of these resources, as necessary, in accordance with the *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation*, prior to start of construction. The Presidio Trust shall consult with the NPS HABS/HAER/HALS program in the PWRO to determine the level and kind of recordation appropriate for the resources.

2. In addition to the requisite copies for final submission to the Heritage Documentation Programs, the Trust will make archival, digital and bound library-quality copies of HABS/HAER/HALS documentation available, as appropriate, to the NPS/GGNRA Archives and Records Center.

3. The signatory parties may develop additional mitigation measures to resolve the demolition of eligible or contributing buildings through consultation not to exceed fifteen (15) calendar days. Where the signatory parties agree on the development of additional mitigation measures, they shall document such agreement along with a process for implementing the terms of agreement. If, after consultation, the signatory parties do not agree on the development of additional mitigation measures, then the FPO or designee shall notify the ACHP and treat the matter as an objection under the terms of Stipulation V(A) Dispute Resolution.

E. Historic Structures Reports

1. The Trust will prepare HSRs for Buildings 86/87, 99 and 130. The HSRs will be written in accordance with the standards established in *Preservation Brief 43: The Preparation and Use of Historic Structure Reports* (National Park Service, 2005). The HSRs will include a history of the property/building, construction history, archaeology, architectural evaluation, conditions assessment, maintenance requirements, recommendations for proposed work, copies of original drawings and specifications (if available), current drawings if different from the original, and historic and current photographs.

2. HSRs will be developed following the execution of this agreement document, and completed prior to additional design development. HSRs will be developed according to the process described in Appendix K.

F. Salvage

For the historic properties that will be demolished under Stipulation II(A), the Trust's qualified personnel will conduct a documented inspection to identify architectural elements and objects that may be reused in rehabilitating similar historic structures, or that may be preserved in a museum collection in accordance with the Secretary's Standards. These decisions will be included in the annual report submitted according to Stipulation IV(A).

G. Archaeology Process

The Trust shall take all reasonable measures to protect archaeological sites and features identified inside the NHL.D. To accomplish this and inform the design process, an

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Archaeological Management Assessment (AMA) shall be prepared for individual projects or groups of related projects described under Stipulation II(A)(1)(a-g) by a qualified archaeologist prior to the completion of schematic design. The Trust's Principal Archaeologist will provide copies of completed AMA's in the Trust's PTPA Annual Report. Based on the assessment in the *Final Finding of Effect*, the AMA will outline a course of action for the projects. This course of action shall include one or more of the following:

1. Identification Plan

A project-specific plan shall be developed at the completion of the schematic phase for projects anticipated to have an adverse effect but that require further identification to understand the content and dimensions of the features, to assess the nature and extent of the effect, and/or to guide continuing efforts to avoid or minimize the adverse effect. For archaeological features identified the Trust may assume eligibility. Identification will further refine recommendations in the AMA and may lead to a monitoring or treatment plan.

2. Treatment Plan

A project-specific plan shall be developed for those projects that have unavoidable adverse effects and where existing identification is sufficient to proceed to treatment, or for which further identification is incorporated within the treatment plan. If through identification the plan anticipates and includes the treatment of prehistoric resources the Trust will seek to incorporate Native American comments and concerns, taking into account direct affects to cultural resources as well as indirect affects to Native American cultural values. The plan will describe protection measures for unaffected archaeological features, relevant research questions to be answered, methods for data recovery, monitoring during construction, responsibilities and coordination, and the interpretation and curation of recovered materials. The plan will describe the mitigation sufficiently to serve as a scope of work and for the purpose of developing a budget. Treatment Plans will be reviewed according to terms set forth in Appendix K.

3. Monitoring Plan

A project-specific plan shall be developed for those projects that are not anticipated to have an adverse effect, or that have been designed to avoid adverse effect during design development but that nonetheless are within proximity to identified or predicted archaeological features. The monitoring plan will describe measures to protect archaeological features, and in the event that Native American human remains are encountered will include protocol measures adhering to NAGPRA and all applicable state and federal laws; the monitoring plan will also include the proposed location and frequency of monitoring along with required documentation procedures. Measures to identify, assess, and determine the appropriate treatment of archeological features should they be encountered will be consistent with the discovery protocols.

4. Discovery Protocol

A standard response protocol shall be developed by the Trust within thirty (30) calendar days of the execution of this agreement for all projects in the event of a discovery. For projects without any anticipated effects, this will be the only condition required prior to implementation. In the event of a discovery the Trust may assume

485 eligibility for the purposes of treatment. Should circumstances arise where the Trust
486 cannot address discoveries in a manner consistent with the protocol, the Trust shall
487 notify the SHPO and NPS of the discovery and any project-related time constraints,
488 then agree upon reasonable time frames for consultation. The Trust shall take into
489 account any timely comments prior to making a final decision on treatment. This
490 protocol will describe the Trust's methods to comply with the Archaeological
491 Resources Protection Act and Native American Graves Protection and Repatriation
492 Act.

493 H. Archaeology Program for El Presidio and the Main Post

494 In keeping with the Secretary of the Interior's Standards for Preservation Programs
495 pursuant to Section 110 of the NHPA (1998) the Trust shall institute an archaeology
496 program to further identify, research, and use the archeological sites and features within
497 the NHL as public interpretive facilities. This effort will focus on El Presidio and will
498 include ongoing scholarship, incremental conservation-minded excavation, landscape
499 commemoration that preserves subsurface features, interpretation of the archaeology
500 process and findings for the public, and dissemination of the information being recovered
501 through educational programs. To provide necessary detail for the management approach,
502 the archaeological methods involved, and the landscape designs for the site of El Presidio
503 described under Stipulation II(A)(1)(a), the Trust will further develop the following
504 documents:

505 1. Levantar

506 The Trust shall update and finalize *Levantar* the Archaeological Management Plan
507 (AMP) for El Presidio (drafted and reviewed in 2004 per Stipulation XII(E) of the
508 PTPA, and available on the Trust's website at www.presidiotrust.gov) within ninety
509 (90) calendar days of the execution of this agreement to reflect the direction provided
510 in the Main Post Update and in this Agreement. Following execution of this
511 Agreement, the updated version of *Levantar* will be distributed to the signatory and
512 concurring parties to this PA via the Trust's website (www.presidiotrust.gov) and via
513 hard copy in the Trust's Library for comment. Written comments from the parties
514 that are received by the Trust within ninety (90) calendar days of the review session
515 will be considered. If a party does not comment within ninety (90) calendar days, and
516 does not notify the Trust to request an additional period to submit comments that
517 shall not exceed ten (10) calendar days, the Trust may proceed with finalization of
518 the document.

519 2. Standards and Guidelines

520 The Trust shall develop standards and guidelines to direct archaeological methods at
521 El Presidio and the Main Post for field investigations, laboratory processes, mapping,
522 and reporting. These standards and guidelines will facilitate both current
523 interpretation and future research, and will ensure consistency amongst the various
524 archaeological initiatives of the Trust and its academic and professional partners.
525 These standards will be informed by the agreement developed between NPS-GGNRA
526 and the Trust referenced in Stipulation II(A)(1)(b)(iii). The standards and guidelines
527 will be completed within twenty-four (24) months of the execution of this
528 Agreement, and will be submitted to SHPO for a twenty-one (21) calendar day
529 review. This report will be periodically updated to reflect developments in the field
530 of archaeology.

I. Individual Eligibility of Post-World War II Resources

Within three (3) months of execution of this Agreement, the Trust will complete a DOE to the NRHP eligibility with the SHPO for post-World War II resources in the Main Post, particularly Buildings 34, 63, 68, 93, 98, 205, 215, 231, 385 and 387. If a building is found individually eligible to the NRHP it will be documented in accordance with Stipulation II(D)(1) prior to start of construction.

III. PTPA UPDATE

The Trust will initiate consultation to review the PTPA for amending or updating with that document's signatory and concurring parties within six (6) months of executing this Agreement with the goal of completion by 2013 when the PTPA expires.

IV. ADMINISTRATIVE STIPULATIONS

A. Reporting

On or before January 30 of each reporting year, so long as this Agreement is in effect, the Trust will include project updates in conjunction with its PTPA annual report, describing how the agency is carrying out its responsibilities under this Agreement. The Trust will make the annual report available via its website (www.presidiotrust.gov), and a hard copy in the Trust Library, and through a mailing to the signatory and concurring parties to this agreement.

B. Professional Standards

All activities regarding history, collections management, historical archaeology and prehistoric archaeology, architecture, landscape architecture, and architectural history that are accomplished pursuant to this Agreement will be carried out by or under the direct supervision of persons meeting the *Secretary of the Interior's Professional Qualification Standards* relevant to the portion of the project being considered.

C. Report Dissemination

The Trust will require that all reports resulting from implementation of treatment plans, the AMP and AMAs meet contemporary professional standards and the *Secretary of the Interior's Standards for the Treatment of Historic Properties*; the *Secretary of the Interior's Standards and Guidelines for Archaeological Documentation*; and the "Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation" (*Federal Register*, 2003). Copies of all final reports will be provided to SHPO, the Northwest Information Center at Sonoma State University, and the NPS/GGNRA Archives and Records Center.

D. Post Review Discoveries

If it appears that an undertaking will affect a previously unidentified property that may be eligible for inclusion in the National Register, or that may contribute to the NHL, or affect a known historic property in an unanticipated manner, the Trust will stop construction activities in the vicinity of the discovery and take all reasonable measures to avoid or minimize harm to the property. The Trust shall notify signatories within two (2) working days of the discovery by phone and shall e-mail and describe the FPO or designee's assessment of National Register eligibility of the property and proposed

576 actions to resolve the adverse effects. The signatory parties shall respond within two (2)
577 working days of the notification by e-mail. The Trust FPO or designee shall take into
578 account their recommendations regarding National Register eligibility and proposed
579 actions, and then shall carry out appropriate actions. The Trust FPO or designee shall
580 provide the signatories a report of the actions when they are completed.

581 **V. DISPUTE RESOLUTION**

582 **A. Raising and Resolving Objections – Signatory Parties**

- 583
- 584
- 585 1. Should any signatory party object to the manner in which the terms of this
- 586 Agreement are implemented or to any documentation prepared in accordance with
- 587 and subject to the terms of this Agreement, the party will notify the Trust and the
- 588 other signatory parties. The Trust will consult with the other signatory parties for no
- 589 more than fourteen (14) calendar days to resolve the objection, once the Trust notifies
- 590 all signatory parties of the objection. If the signatory parties agree that the objection
- 591 is resolved through such consultation, the issue in question may proceed in
- 592 accordance with the terms of that resolution. An extension of the consultation period
- 593 may be requested by signatory parties not to exceed an additional ten (10) calendar
- 594 days.
- 595

- 596
- 597 2. If, after initiating such consultation, the Trust determines that the objection cannot be
- 598 resolved through consultation, the Trust FPO or designee will forward all
- 599 documentation, including the Trust's proposed response to the objection, to the
- 600 ACHP.

- 601 a. The ACHP shall provide the Trust with its advice on the resolution of the
- 602 objection within thirty (30) calendar days of receiving the documentation.
- 603 Prior to reaching a final decision on the dispute, the Trust shall prepare a
- 604 written response that takes into account any timely advice or comments
- 605 regarding the dispute from the ACHP, signatories and concurring parties, and
- 606 shall provide them with a copy of this written response. The Trust will then
- 607 proceed according to its final decision.
- 608

- 609 b. If the ACHP does not provide its advice regarding the dispute within the
- 610 thirty (30) calendar day time period, the Trust may make a final decision on
- 611 the dispute and may proceed accordingly. Prior to reaching such a final
- 612 decision, the Trust shall prepare a written response that takes into account
- 613 any timely comments regarding the dispute from the signatories and
- 614 concurring parties to the Agreement, and shall provide all parties to this
- 615 Agreement with a copy of such written response.
- 616

- 617 c. The Trust's responsibility to carry out all other actions subject to the terms of
- 618 this Agreement that are not the subject of the dispute shall remain
- 619 unchanged.
- 620

621 **B. Raising and Resolving Objections – Concurring Parties**

622 The Trust will respond to objections raised by concurring parties and the public in

623 writing within thirty (30) calendar days of receiving the objection. The Trust will

624 provide copies of all objections made by concurring parties to the signatory parties.

625 The Trust may discuss with signatory parties issues that are raised by concurring

626

parties prior to responding. The Trust will provide concurring and signatory parties concurrently with a copy of its final written decision regarding any objection.

VI. AMENDMENTS AND TERMINATION

A. Amendment

Any amendment to this Agreement must be made in writing and signed by all signatories. While consultation on the amendment is underway, the terms of the existing PA will remain in effect. The amendment will be effective on the date a copy signed by all of the signatories is received by the ACHP or such later date as may be specified in the amendment.

B. Termination

1. If any signatory party to this Agreement determines that its terms will not or cannot be carried out, that party shall immediately consult with the other parties to attempt to develop an amendment per Stipulation V(A), above. If within thirty (30) calendar days (or within another time period agreed to by all signatories) an amendment cannot be reached, any signatory party may terminate the Agreement upon written notification to the other signatory parties.
2. Once the Agreement is terminated, and prior to work continuing on the Undertaking, the Trust shall either (a) execute a programmatic agreement pursuant to 36 CFR § 800.14(b)(3), or (b) review such projects under Subpart B of 36 CFR Part 800. The Trust shall notify the signatories as to the course of action it will pursue.

VII. DURATION

A. This Agreement will be in effect through the Trust's implementation of the Undertaking, and will expire and have no further force or effect when the Trust, in consultation with the other signatories, determines that the terms of this Agreement have been fulfilled. The Trust will provide the other signatories with written notice of its determination and of the expiration of this Agreement.

B. Five (5) years after the date of executing this Agreement, the Trust FPO or designee will notify signatory parties in writing to organize a review of the Agreement for the purposes of amending or updating its terms. Ten (10) years after the date of executing this Agreement, if its stipulations are not carried out it will expire and prior to work continuing on the Undertaking, the Trust shall either (a) execute a programmatic agreement pursuant to 36 CFR § 800.14(b)(3), or (b) review such projects under Subpart B of 36 CFR Part 800. Prior to such time, the Trust may consult with the other signatories to reconsider the terms of the Agreement and may extend or amend it in accordance with Stipulation V(A) above. The Trust shall notify the signatories as to the course of action it will pursue.

VIII. CONCURRING PARTY INVOLVEMENT IN IMPLEMENTATION OF THIS AGREEMENT

17 Programmatic Agreement for the Main Post Update, October 21, 2010

- 674 A. No work stipulated per this Agreement involving concurring parties shall proceed until
675 forty five (45) calendar days after the execution of this Agreement by the required
676 signatories.
677
- 678 B. If a consulting party does not sign this Agreement as a concurring party within forty five
679 (45) calendar days after the execution of this Agreement by the required signatories, the
680 Presidio Trust may proceed with work stipulated per this Agreement involving
681 concurring parties.
682
- 683 C. A consulting party can become a concurring party after the forty five (45) calendar-day
684 period with the written agreement of all signatory parties.
685
- 686 D. If a consulting party becomes a concurring party to the Agreement after forty five (45)
687 calendar days after the execution of the Agreement subject to stipulation VIII(C) above,,
688 the Presidio Trust shall not be required to revisit prior completed consultations stipulated
689 in this Agreement or reconsider previous findings or determinations made prior to the
690 date that such consulting party becomes a concurring party.
691

692 **EXECUTION** of this Agreement by the signatories and implementation of its terms
693 evidence that the Trust has afforded the signatory and consulting parties an opportunity to
694 comment on the Undertaking and its effects, and has taken into account the effects of this
695 Undertaking on historic properties, and further that in compliance with the requirements of 36
696 CFR Part 800 and Section 110(d) of the NHPA, the Trust has afforded the ACHP a reasonable
697 opportunity to comment on the Undertaking. This Agreement may be executed in any
698 number of counterparts and each counterpart shall be deemed to be an original document. All
699 executed counterparts together shall constitute one and the same document, and any
700 counterpart signature pages may be detached and assembled to form a single original
701 document.
702

703 **SIGNATORIES:**

704 **PRESIDIO TRUST**

705 By:  Date: 10/21/10

706 Name: Craig Middleton

707 Title: Executive Director

708

709 ADVISORY COUNCIL ON HISTORIC PRESERVATION
710 By: John M. Fowler Date: 10/26/10
711 Name: John Fowler
712 Title: Executive Director
713

20 Programmatic Agreement for the Main Post Update, October 21, 2010

714 CALIFORNIA STATE HISTORIC PRESERVATION OFFICER

715 By: Wayne Donaldson Date: 22 OCT 2010

716 Name: Milford Wayne Donaldson, FAIA

717 Title: State Historic Preservation Officer

718

719 NATIONAL PARK SERVICE

720 By: Frank Dean Date: Oct. 22, 2010 By: Christine S. Lehnertz Date: 10/25/10

721 Names: Frank Dean

722 Titles: Superintendent, Golden Gate National

723 Recreation Area

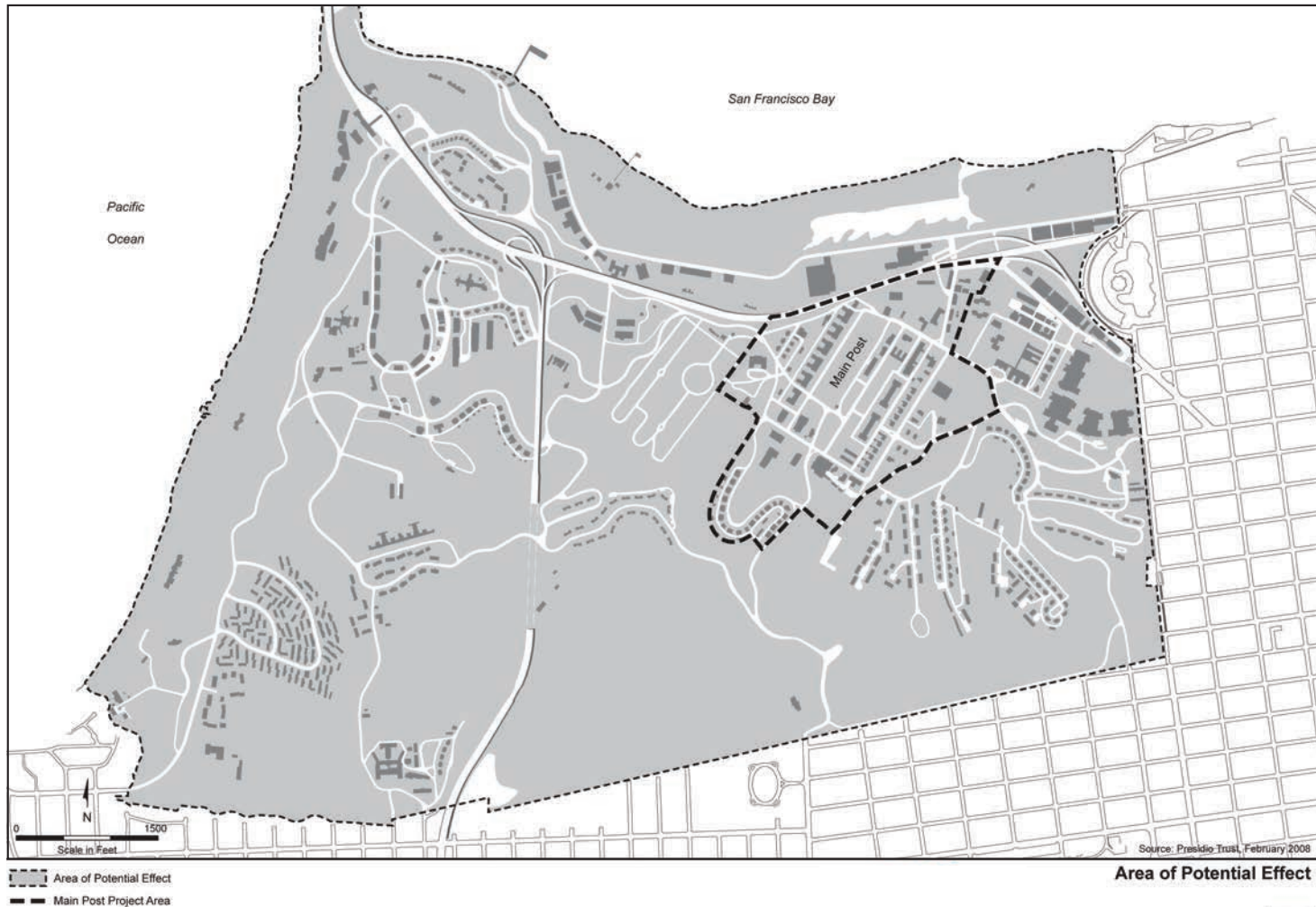
Director, Pacific West Regional Office

21 Programmatic Agreement for the Main Post Update, October 21, 2010

724 **LIST OF APPENDICES**

- 725 Appendix A: Area of Potential Effect (APE) for the Main Post Update (Undertaking)
- 726 Appendix B: Final Finding of Effect for the Main Post Update (July 2009)
- 727 Appendix C: Conceptual Site Plans for the Archaeology Lab and Curation Facility
- 728 Appendix D: Conceptual Site Plans for the Presidio Lodge
- 729 Appendix E: Conceptual Site Plans for the Presidio Theatre
- 730 Appendix F: Conceptual Site Plans for the Presidio Chapel
- 731 Appendix G: Conceptual Site Plans for Pedestrian Access and Parking Improvements
- 732 Appendix H: Conceptual Plans for the Main Parade Rehabilitation
- 733 Appendix I: Presidio Trust Programmatic Agreement (PTPA, 2002)
- 734 Appendix J: Glossary of Terms
- 735 Appendix K: Design Review Steps, Process for PA-MPU Projects

APPENDIX A: AREA OF POTENTIAL EFFECT (APE) FOR THE MAIN POST UPDATE (UNDERTAKING)



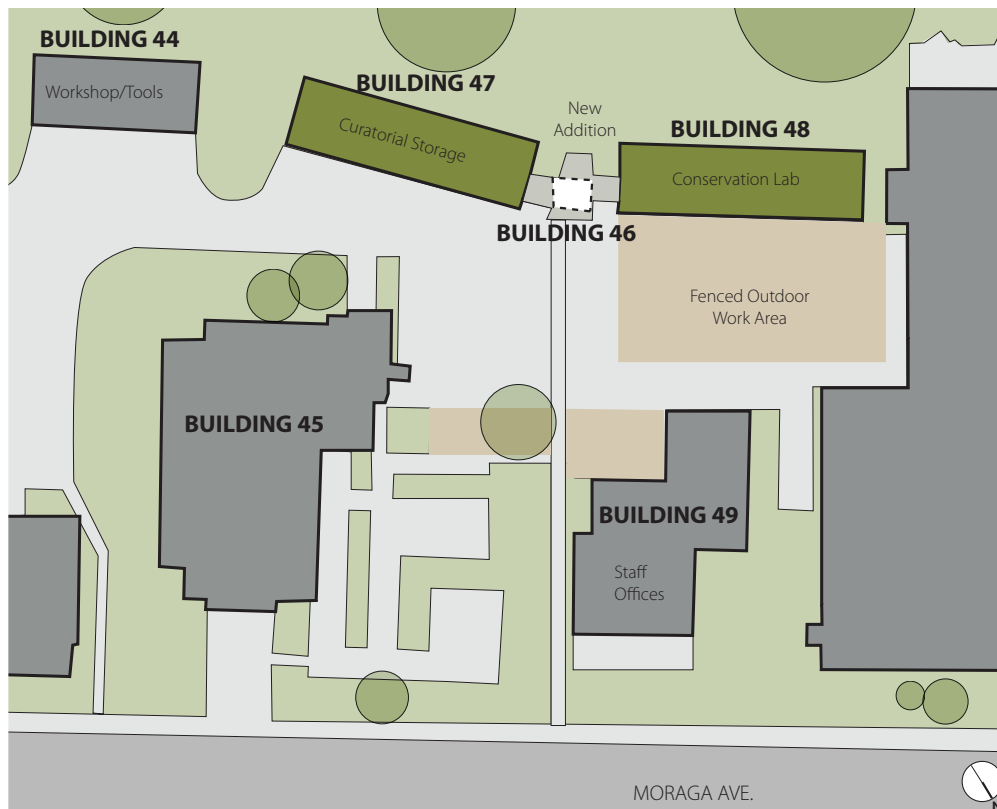
April 2008
Main Post Supplemental Environmental Impact Statement



Appendix B: Final Finding of Effect

The Final Finding of Effect for the Main Post Update (FFOE, July 2009) can be found on the Trust website at:
http://library.presidio.gov/archive/documents/MP_FFOE_Jul2009.pdf

APPENDIX C: CONCEPTUAL SITE PLANS FOR THE ARCHAEOLOGY LAB AND CURATION FACILITIES

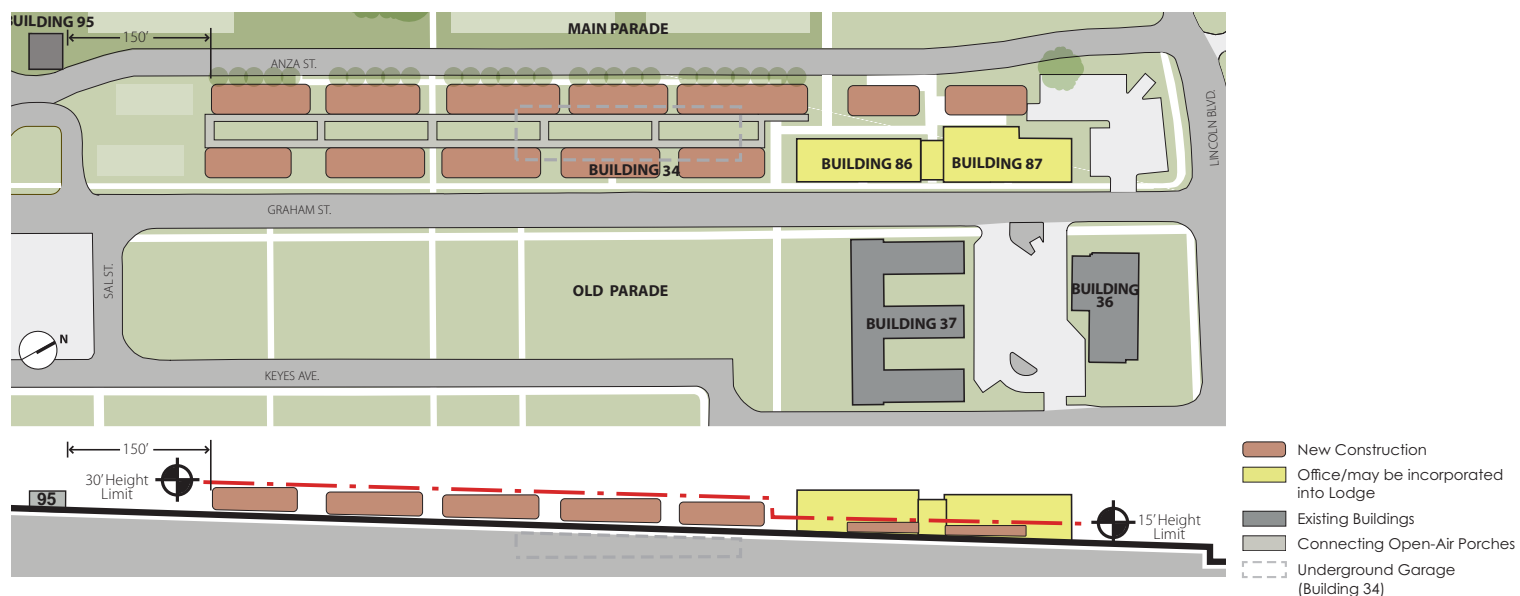


PROJECT PARAMETERS

- Rehabilitate NHL-contributing Buildings 47 and 48.
- Demolish NHL-contributing Building 46; provide HABS recordation for Building 46.
- Limit new construction to 500 square feet to connect Buildings 47 and 48; addition not to exceed the height of the roof ridge of Buildings 47 and 48.

- Archaeology Lab and Curation Facilities
- Outdoor Education and Work Area
- Connecting Structure
- Building Removed (Building 46)

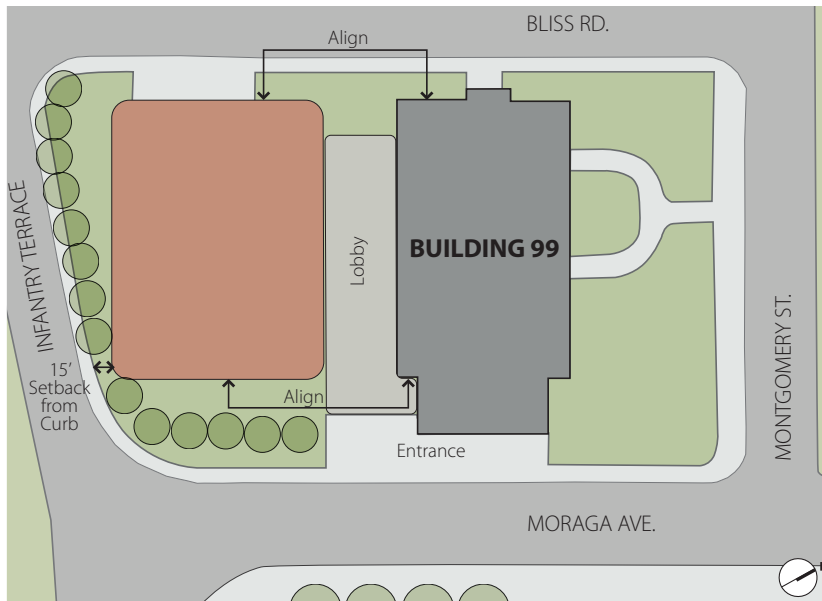
APPENDIX D: CONCEPTUAL SITE PLANS FOR THE PRESIDIO LODGE



PROJECT PARAMETERS

- Demolish non-NHL contributing Building 34.
- Limit new construction to 70,000 square feet.
- Apply design guidelines and HSR treatment recommendations; design review process for new construction, guided by PA-MPU.
- Design the lodge to respond to Main Parade Ground rehabilitation design.
- Limit height of new construction to 30 feet above existing grade.
- Base the building footprint on the pattern of the historic barracks that once occupied the site between Graham Street and Anza Street.
- Set back the southern edge of new construction at least 150' from Building 95 to avoid El Presidio archaeology.
- Identification of buried archaeological features will be completed prior to final design to inform efforts to avoid or minimize adverse effects.
- An underground parking garage may also be constructed utilizing the basement of Building 34 to serve the Presidio Lodge (up to 50 spaces).
- Buildings 86 and 87 may be rehabilitated and incorporated into the Lodge.

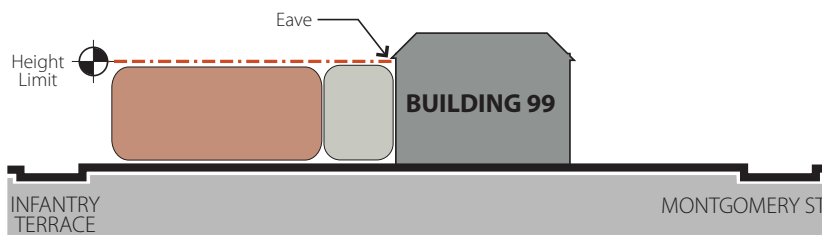
APPENDIX E: CONCEPTUAL SITE PLANS FOR THE PRESIDIO THEATRE



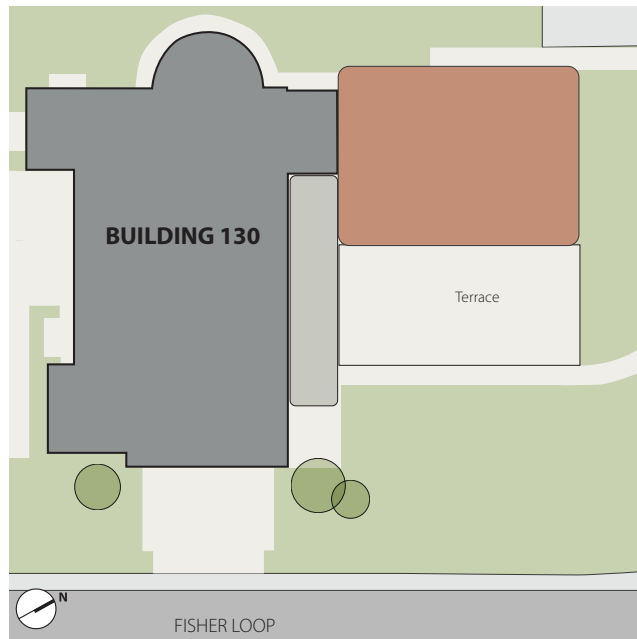
PROJECT PARAMETERS

- Prepare an HSR for Building 99.
- Rehabilitate NHL-contributing Building 99, retaining its single auditorium and historic orientation to Moraga Avenue.
- Limit new construction to 18,000 square feet; limit height to the eave of the existing theater.
- Pull new construction away from the historic building with a transparent connector.
- Apply design guidelines and HSR treatment recommendations; design review process for new construction guided by the PA-MPU.

- New Construction
- Existing Historic Theater
- Connecting Structure



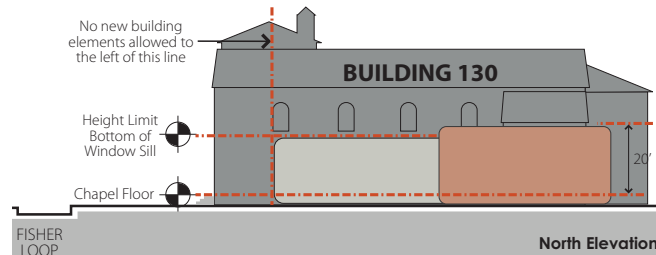
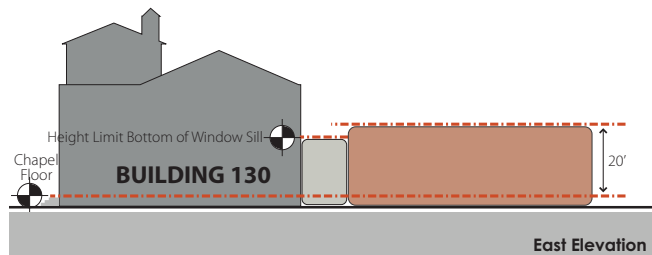
APPENDIX F: CONCEPTUAL SITE PLANS FOR THE PRESIDIO CHAPEL



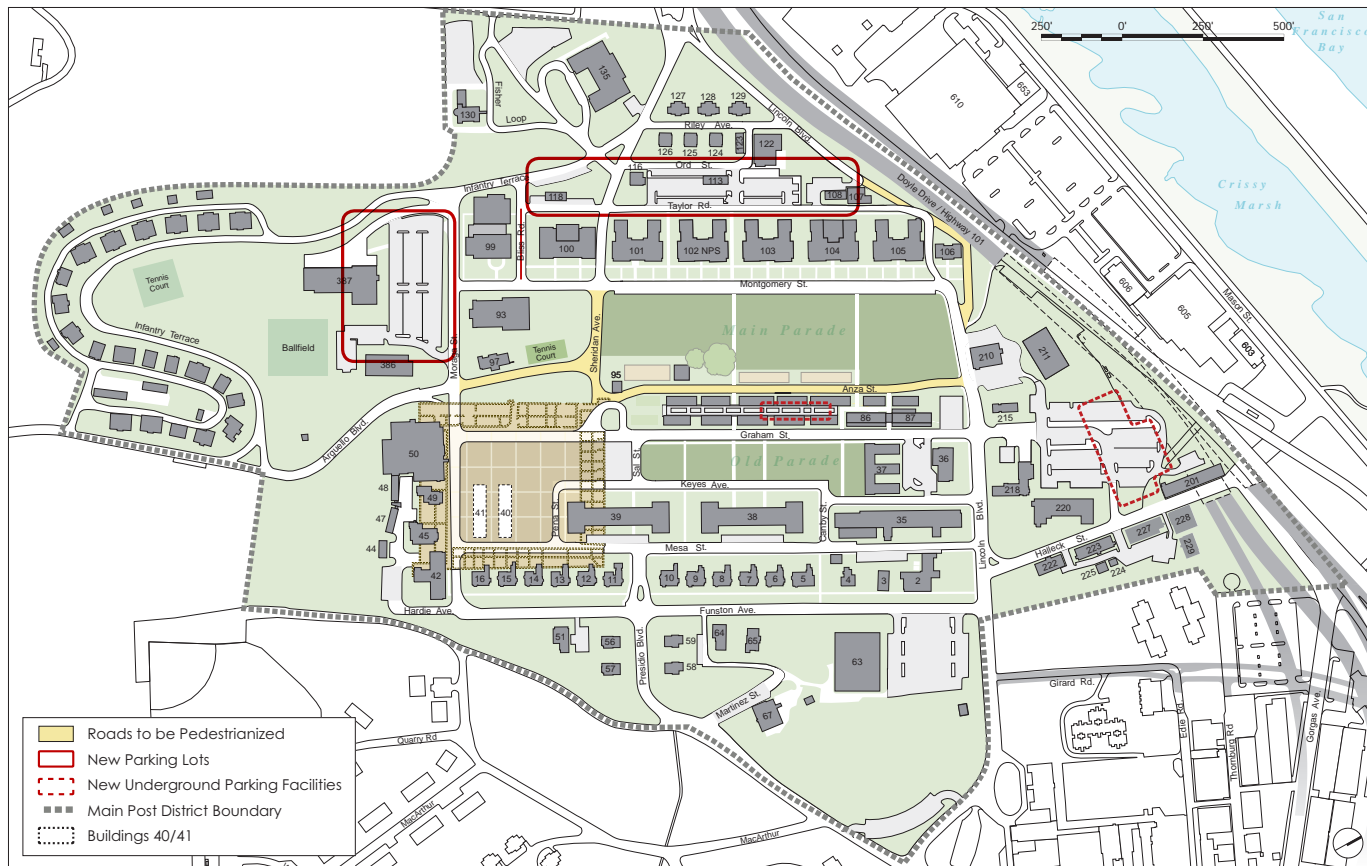
PROJECT PARAMETERS

- Prepare an HSR for Building 130.
- Rehabilitate NHL-contributing Building 130.
- Limit new construction to 4,000 square feet on the west of building 130; limit the height of the connecting structure to the sills of the west elevation windows and the height of new construction to 20 feet above finished floor level.
- Orient the addition to be perpendicular to the west wall of the sanctuary, allowing a large portion of the west wall to be visible.
- Apply design guidelines and HSR treatment recommendations; design review process for new construction guided by PA-MPU.

- New Construction
- Existing Historic Chapel
- Connecting Structure



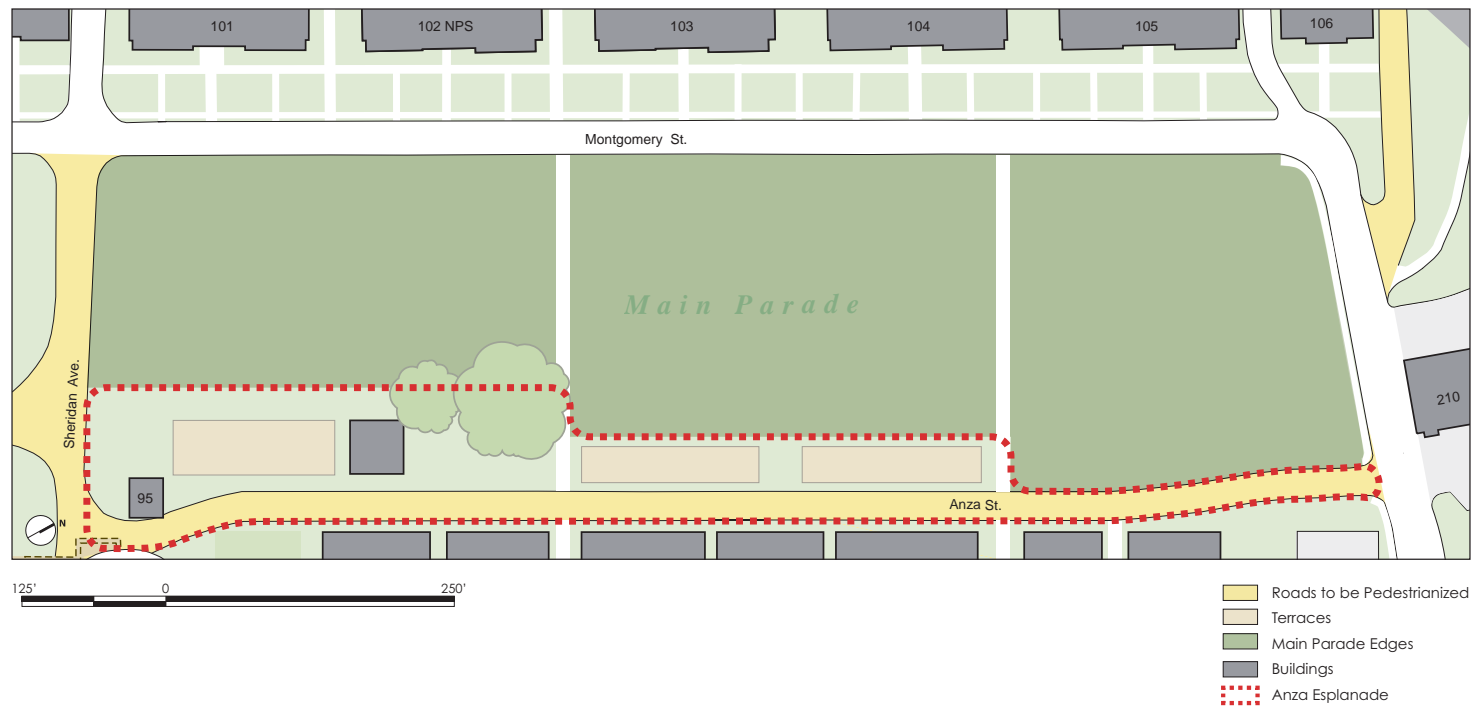
APPENDIX G: CONCEPTUAL SITE PLANS FOR PEDESTRIAN ACCESS AND PARKING IMPROVEMENTS



PROJECT PARAMETERS

- Traffic signals will not be installed in the Main Post.
- Portions of the NHL-contributing Arguello Boulevard and Sheridan Avenue will be converted to pedestrian use.
- Current widths and alignments of NHL-contributing roads will be retained; roads will be resurfaced with a historically compatible paving material.
- Identification of buried archaeological features will be completed prior to final design to inform efforts to avoid or minimize adverse effects.
- Taylor Street parking lot will retain historic garages, Buildings 113 and 118; Moraga Avenue parking lot will retain Building 386.

APPENDIX H: CONCEPTUAL DESIGN FOR MAIN PARADE REHABILITATION



Appendix I: Presidio Trust Programmatic Agreement

The Presidio Trust Programmatic Agreement (PTPA) can be found on the Trust website at:
<http://library.presidio.gov/archive/documents/ProgrammaticAgreement.pdf>

Appendix J: Glossary of Terms Programmatic Agreement for the Main Post Update

Area of Potential Effects (APE): The geographic area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties, if any such properties exist. The area of potential effects is influenced by the scale and nature of an undertaking and may be different for different kinds of effects caused by the undertaking.

Avoidance: One of the three methods for resolving an adverse effect (along with minimization and mitigation) according to 36 CFR Part 800 – Protection of Historic Properties. Avoidance indicates that an action that would have caused an adverse effect will no longer occur (i.e. a building that was slated for demolition will be retained).

Adverse effect: Direct or indirect harm to historic properties listed on or eligible for inclusion in the National Register of Historic Places.

Compatibility: Consistent, congruous; capable of existing together in harmony. Used in the same context here as in the Secretary of the Interior’s Standards for Rehabilitation.

Conceptual plan: Initial designs that initiate the design development process, and include general concepts rather than detailed renderings.

Concurring Party: Consulting parties are invited by the agency official to concur with and sign the programmatic agreement. Concurring parties have been granted specific roles and responsibilities that are more limited than those of the signatory parties. Refusal of any party invited to concur does not invalidate the agreement document.

Connector: Enclosed or open spaces that function to connect buildings.

Construction document (CDs): Drawings, plans and specifications that are created for use by an architect and contractors for pricing and planning construction of a designed building or structure. This level of documentation follows Design Development.

Consultation: The process of seeking, discussing, and considering the views of other participants, and, where feasible, seeking agreement with them regarding matters arising in the section 106 process.

Cultural Landscape Report (CLR): A comprehensive document that includes documentation, analysis, and evaluation of historical, architectural, archaeological, ethnographic, horticultural, landscape architectural, engineering and ecological data as appropriate. Documentation is assessed to evaluate the history, significance, and integrity of the landscape including treatment recommendations appropriate for the landscape’s significance, condition and planned use, as well as documentation of implemented treatments.

Design Development (DD): The process that follows final schematic design, and lays out mechanical electrical, plumbing, structural and architectural details. Often this phase specifies design elements such as material types and location of windows and doors.

Design Guidelines: Policies that describe parameters, limits and directives to inform rehabilitation or new construction in order to avoid or minimize impacts to existing historic structures, features and landscapes.

Gross building area: Total floor area of a building, measured from its outside walls.

Footprint: The ground level square footage of a building.

Historic Structure Reports (HSR): A comprehensive document that provides documentary, graphic, and physical information about a property's history and existing condition to inform preservation planning and make treatment recommendations. The document can also be organized to meet site or project specific goals, such as research objectives or programmatic needs.

Infill construction: New construction that is located within an existing or formerly developed area, such as a building complex or row of buildings.

Minimization: One of the three methods for resolving an adverse effect (along with avoidance and mitigation) according to 36 CFR Part 800 – Protection of Historic Properties. Minimization indicates a method or measure designed to lessen the intensity of an impact on a particular resource (i.e. impacts related to new construction are made smaller by reducing or reallocating the total square footage of new construction).

Mitigation: One of the three methods for resolving an adverse effect (along with avoidance and minimization) according to 36 CFR Part 800 – Protection of Historic Properties. Mitigation indicates that a separate action is undertaken to compensate for, or otherwise address, an adverse effect (i.e. an agency develops a program to interpret an impacted resource).

Height: Measurement taken from the grade level to the highest point of a building. Does not include accessories or wiring that function to service a building.

Historic Property: Any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion in, the National Register of Historic Places maintained by the Secretary of the Interior. This term includes artifacts, records, and remains that are related to and located within such properties. The term includes properties of traditional religious and cultural importance to an Indian tribe or Native Hawaiian organization and that meet the National Register criteria.

Invited Signatory: An agency or organization that is invited by the agency official to be a signatory to a programmatic agreement, and has the same rights as required signatories.

Public: Any interested individual or group that has not signed the agreement document as either a signatory or concurring party.

New Construction: Additional net square footage of built space, excluding landscape improvements and other open space amenities.

National Historic Landmark (NHL): A nationally significant historic place designated by the Secretary of the Interior because it possesses exceptional value or quality in illustrating or interpreting the heritage of the United States. The Presidio was designated an NHL in 1962.

National Historic Preservation Act (NHPA): Federal legislation passed in 1966 that is intended to preserve historical and archaeological sites in the United States. The act created the National Register of Historic Places, the list of National Historic Landmarks, and the State Historic Preservation Offices. Among other things, the act requires Federal agencies to evaluate the impact of all federally funded or permitted projects on historic properties (buildings, archaeological sites, etc.) through a process known as Section 106 review.

Plan (or Plan View): A drawing made to scale to represent the top view or a horizontal section of a structure, (i.e. a floor layout of a building).

Programmatic Agreement: A document that records the terms and conditions agreed upon to resolve the potential adverse effects of a Federal agency program, undertaking or other situations in accordance with § 800.14(b).

Public Meeting: An in-person gathering whereby the agency presents up-to-date information on projects, takes questions, and engages in a dialogue with interested parties

Rehabilitation: According to the Secretary of the Interior's Standards, the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Resolution: A stage in the Section 106 process where adverse effects are addressed through avoidance, minimization or mitigation. Resolution typically concludes with a Memorandum of Agreement (MOA) or Programmatic Agreement (PA). This part of the process is described in the NHPA regulations at 36 CFR 800.6.

Schematic design: The process that follows a conceptual design. It should include estimated square footage of each usage type and any other elements that achieve the project goals. During schematic design, an architect commonly develops study drawings that include spatial relationships, scale, and form. Schematic design also is the research phase of the project, when zoning requirements or jurisdictional restrictions are discovered and addressed.

Section 106: The section of the NHPA that requires federal agencies to consider the effects of their actions on historic properties and seek comments from an independent reviewing agency, the Advisory Council on Historic Preservation. The purpose of Section 106 is guide consultation to identify historic properties potentially affected by an undertaking, assess the effects of that undertaking, and seek ways to avoid, minimize or mitigate any adverse effects on historic properties.

Section 110: The section of the NHPA that sets out the broad historic preservation responsibilities of federal agencies to ensure that historic preservation is fully integrated into ongoing programs.

Signatory: Signatory parties are required participants in a programmatic agreement. They include the lead agency (in this case, the Trust), the ACHP, NPS and the SHPO. Signatory parties generally have enhanced roles and responsibilities as compared to signatory parties. These typically include the ability to terminate or amend an agreement document.

Square footage: The sum of all areas on all floors of a building, measured in feet.

Undertaking: A project, activity, or program funded in whole or in part under the direct or indirect jurisdiction of a Federal agency, including those carried out by or on behalf of a Federal agency; those carried out with Federal financial assistance; and those requiring a Federal permit, license or approval.

Sources: 36 CFR 800.16 – Definitions; Random House Dictionary; AIA Knowledge Resources Staff; Wikipedia.com; NPS-28 and the Secretary's Standards for the Treatment of Historic Properties

Appendix K: Design Review Steps, Process for PA-MPU Projects

PA-MPU Projects:

Archaeology Lab & Curatorial Facility	El Presidio: The Birthplace of San Francisco
Presidio Lodge	Pedestrian Access (Historic Road Conversions)
Presidio Theatre	Parking Improvements (Main Post Bluff Parking Facility)
Presidio Chapel	Parking Improvements (Moraga Avenue Parking Lot)
Parking Improvements (Taylor Road Parking Lot)	

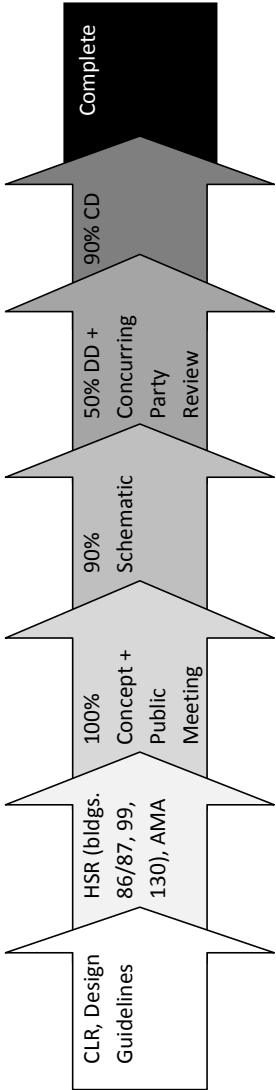
Review timelines for each phase: twenty-one (21) calendar days. Unless otherwise specified, review steps described below involve signatory parties only.

The Trust FPO or designee will be responsible for distributing design submissions and/or information for review. Design submittals and/or information will be made available via the Trust website (www.presidiotrust.gov), in hard copy in the Trust’s Library, or in hard copy mailed upon request. Written comments from all parties on these design submissions received by the Trust within twenty-one (21) calendar days of the submissions will be considered. If a party does not comment within twenty-one (21) days, and does not notify the Trust and request an additional period that shall not exceed ten (10) days, the Trust may proceed. In the event that multiple review periods overlap, the Trust will consult with signatory parties to prioritize and determine alternative review timelines.

Group A:

Project(s): Presidio Lodge, Presidio Theatre, Presidio Chapel, El Presidio: The Birthplace of San Francisco, Parking Improvements (Main Post Bluff Parking Facility)

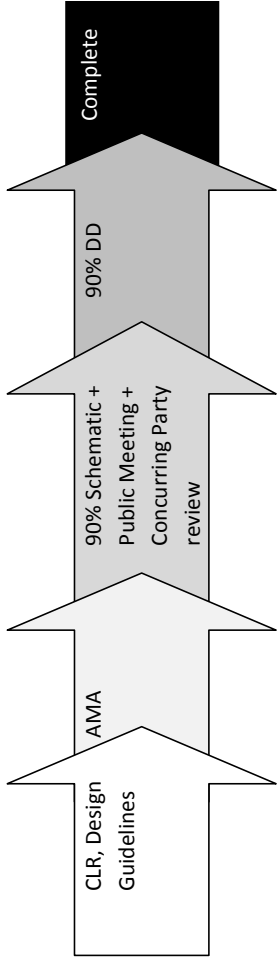
Review Process: Begins with conceptual design described by the project parameters in MPU and Appendix D of the PA-MPU, followed by the below sequence:



Group B:

Project(s): Parking Improvements (Taylor Road Parking Lot, Moraga Avenue Parking Lot), Pedestrian Access (Historic Road Conversions)

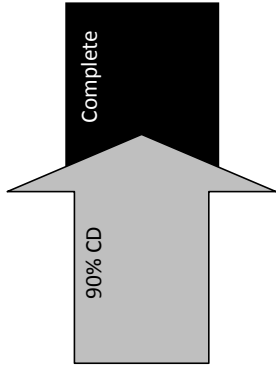
Review Process: Begins with conceptual design described by the project parameters in MPU and Appendix G of the PA-MPU, followed by the below sequence:



Group C:

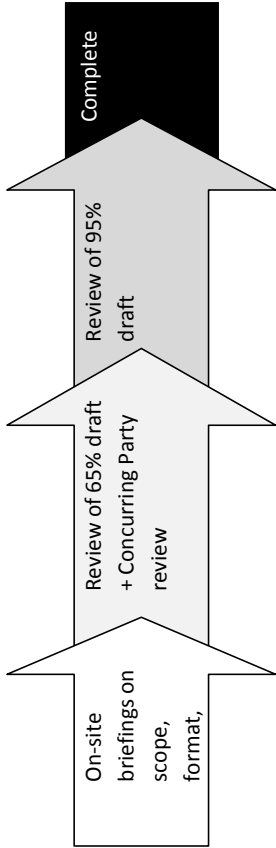
Project(s): Archaeology Lab & Curatorial Facility

Review Process: Conceptual, schematic, DD and 90% CDs are complete, project parameters in MPU, followed by the below sequence:



Process for Development of CLR, HSR's (for buildings 86/87, 99, 130). Archaeological Treatment Plans, Design Guidelines for the Main Post

Review timelines for each phase: 21 days





Presidio
Trust

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www.presidio.gov

The Presidio Trust is an innovative federal agency created to save the Presidio and transform it for a new national purpose. The Trust's vision is that the Presidio will be forever a public place: vital to the Bay Area, important to all Americans, and recognized for achieving broad benefits for the nation.