

GOLDEN GATE INTERNATIONAL EXPOSITION  
(Naval Station Treasure Island)  
Treasure Island  
San Francisco  
San Francisco County  
California

HABS CA-2785  
CA-2785

HABS  
CA-2785

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY  
PACIFIC WEST REGIONAL OFFICE  
National Park Service  
U.S. Department of the Interior  
1111 Jackson Street, Suite 700  
Oakland, CA 94607

HISTORIC AMERICAN BUILDINGS SURVEY  
GOLDEN GATE INTERNATIONAL EXPOSITION  
NAVAL STATION TREASURE ISLAND

HABS No. CA-2785

Location: Located on Treasure Island, approximately three miles east of the City of San Francisco, the remaining buildings of the Golden Gate International Exposition are bounded by California Avenue, Avenue of Palms and Clipper Cove (historically known as Port of the Trade Winds).

USGS Oakland West Quadrangle (7.5') 1993

UTM Coordinates for complex:

A = 10.555626.4185698

B = 10.555942.4185869

C = 10.555920.4185700

D = 10.555700.4185568

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

Present Occupants: Multiple occupants

Present Use: Multiple uses

Significance: The Golden Gate International Exposition of 1939-1940 was held to celebrate the monumental achievement of the construction of the Golden Gate and San Francisco-Oakland Bay bridges, but was also designed to help bring the United States out of the Great Depression of the 1930s with a positive show of harmony between nations. The shoals of Yerba Buena Island were chosen as the site of the fair, and also as the location for a future local airport for the City of San Francisco. Appropriately, the Exposition was designed in line with the planned airport. Three permanent buildings were constructed to serve the functions of the Exposition and the airport. The Administration Building (Building 1) would serve as the airport's terminal building, the Hall of Transportation (Building 2) and Palace of Fine and Decorative Arts (Building 3) would serve as hangars. As a result of World War II, the airport was never built. Today, these buildings are the only extant buildings on Treasure Island that date to the Exposition period.

PART I: HISTORICAL INFORMATION

Additional documentation on the Naval Training Station on Treasure Island and Yerba Buena Island can be found in **HABS No. CA-2785-A, Hall of Transportation, HABS No. CA-2785-B, Palace of Fine and Decorative Arts, HABS No. CA-1793-A, Senior Officers' Quarters District, HAER No. CA-233-A, Quarters No. 1, and HAER No. CA-232, Torpedo Assembly Building.**

Inception and Planning of the Golden Gate International Exposition

The inspiration for the Golden Gate International Exposition began with the San Francisco Junior Chamber of Commerce aeronautics committee and their efforts to establish a local airport in San Francisco.<sup>1</sup> In 1931, the chamber issued a report recommending the use of Yerba Buena Shoals, tidally exposed lands just north of Yerba Buena Island and east of San Francisco, for the best potential site for a new airport that would include flying boats (seaplanes), which at the time were generally considered to be the best solution for large, safe and profitable ocean crossings. During the infancy of commercial aviation, concrete runways were expensive and rare, and seaplanes could use bodies of water as their runways. Therefore airports used by seaplanes had to be constructed on shores. Filling the shoals would allow for the best of both worlds, accommodating both sea and land planes. Little progress was made towards the new airport for nearly three years until the Bridge Celebration Founding Committee was formed to oversee the future commemoration of the completion of two historic bridge crossings: the Golden Gate and San Francisco-Oakland Bay bridges. This new committee authorized prominent local architects George W. Kelham and William P. Day to analyze possible commemorative Exposition sites. Their final choice was the easily reclaimable Yerba Buena Shoals. The State of California, seeing the potential twin purposes of the shoals as an Exposition site and an airport, ceded Yerba Buena Shoals to the City of San Francisco. In turn, the City authorized the temporary use of the site for the Exposition with the stipulation that the control of the Exposition property be returned to the city at its conclusion. The celebration was to be called the Golden Gate International Exposition, also known as GGIE.

By May 1935, planning for the GGIE was underway. GGIE leaders appointed William Day as Director of Works, and he began organizing and preparing plans for reclamation of the shoals. Funding for construction of the Exposition was obtained from a number of sources. Because of its planned future use as an airport, the Works Progress Administration granted over \$4 million. Additionally, the City of San Francisco donated just over \$1 million, the Public Works Administration provided nearly \$1.9 million, and the San Francisco Bay Exposition Corporation raised \$7.5 million from private pledges. Construction of the new island began in September 1935 with the San Francisco District of the Corps of Engineers undertaking the filling of the shoals. The Corps had dredged and filled areas around San Francisco Bay since the 1870s, and thus had the necessary expertise to accomplish the enormous operation of filling a 400 acre island with millions of cubic yards of rock and sand in only 18 months.

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<sup>1</sup> William P. Day, "Birth of a Fair-How Treasure Island was Conceived and Developed," *Architect and Engineer*, February 1939, 23-24.

Meanwhile, planning for the Exposition itself continued and the Board of Architects was formed, which included George Kelham (Chairman 1935-1936) and other noted San Francisco architects like Arthur Brown, Jr., Louis P. Hobart, William G. Merchant, Timothy Pfleuger, Ernest E. Weihe, William P. Day, and E. L. Frick.<sup>2</sup> The complicated task of designing the Exposition layout as well as the overall architectural design of the buildings became the sole responsibility of this architectural committee. The committee completed the basic design of the Exposition site in mid-1935 as a collaborative effort, and after some fine-tuning finalized it in early 1937. The key plan contained enough parking for 12,000 automobiles at the north end of the island, while the southern half contained a network of avenues that divided the main Exposition grounds into multiple areas of interest. The main avenues (California Avenue, Avenue of the Palms, Concourse of Commonwealths, Avenue of Olives, and North Boulevard) formed an arterial belt that joined the main Exposition structures with a monumental axis leading east from the main entrance (off the Avenue of the Palms) through the Court of Reflections and the Court of Flowers to the lagoon ending in the “Colonnade of the Forty-Eight States” at the Federal Building.<sup>3</sup>

While many of the buildings were attributed to specific architects, the overall architectural theme, “A Pageant of the Pacific,” was a general collaboration of the board and adhered to by each architect utilized by the Exposition. All aspects of each building’s drawings (floor plans, elevations, structural, mechanical, plumbing etc.) were prepared by the GGIE Department of Public Works. By late 1936, the architects had designs for all buildings and construction of the permanent airport facilities, the Administration Building and the two hangars, began as the northeastern portion of the island was being filled.

In addition to the massive buildings being constructed on the island, landscape design was a key issue. Plantings on the stark island, which rose from the bay a year earlier, needed to look like they had been there for years, so the Exposition installed full grown trees and plants. The architectural commission hired four landscape architects (Mark Daniels, Thomas Church, Butler Sturtevant and Bella Worn) to design the preliminary landscape plans for the main courts, employing additional horticulturalists and landscape architects to design other areas like the Alameda-Contra Costa Building and Japanese Pavilion. Still, the overall development, planting and installation was administered under a \$1.8 million budget by the Chief of the Division of Horticulture, Julius L. Girod.<sup>4</sup> Under the direction of Girod and Elmer G. Gould, Deputy Chief of Horticulture, over 80,000 tons of soil was brought to the island for the 4,000 trees, 40,000 shrubs, and millions of flowers that were planted in a few short months. Trees ranged in size

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<sup>2</sup> William P. Day, “Birth of a Fair,” 23-24, 49; The history of the GGIE is told in several secondary works, including: Patricia Carpenter and Paul Totah, *The San Francisco Fair: Treasure Island, 1939-1940* (San Francisco: Scottwall Associates, 1989), Jack James and Earle Weller, *Treasure Island: ‘Magic City’, 1939-1940* (San Francisco: Pisani Press, 1941), Richard Reinhardt, *Treasure Island: San Francisco’s Exposition Years* (San Francisco: Scrimshaw Press, 1973), and Joseph Jeremiah Hagwood, Jr., *Engineers at the Golden Gate: A History of the San Francisco District, U.S. Army Corps of Engineers, 1866-1980* (San Francisco: Army Corps of Engineers, 1980).

<sup>3</sup> Arthur Brown, Jr., “The Architectural Planning of the Exposition,” *Architect and Engineer*, February 1939, 19-20.

<sup>4</sup> Mark Daniels, “Landscaping: Beautification of Grounds and Gardens,” *Architect and Engineer*, February 1939, 43-44, 48-49 and 72.

from 25 to 75 feet tall and weighed up to 35 tons.<sup>5</sup> The majority of the plants were grown at the Park Department nursery in San Francisco; however, many were donated from private citizens. An entire olive grove, which lined one of the major avenues, was transplanted from Napa County.

### Exposition Architecture

The Golden Gate Exposition was touted as the first time in the history of western world fairs that only local architects were sought and nearly all of the architects working for the Exposition practiced in California. Many were well-known local Bay Area architects that designed several of San Francisco's finest landmarks.<sup>6</sup> Among the more prominent, already mentioned, architects on the architectural commission were Arthur Brown, Jr. (Tower of the Sun and Court of Honor), Louis P. Hobart (Court of Flowers and Court of Reflections), William G. Merchant (Pacific House and Redwood Empire Building), Timothy Pfleuger (Federal Building, California Building and Auditorium, and Court of the Pacific), Ernest E. Weihe (Portals of the Pacific), William P. Day, and E. L. Frick. George William Kelham, the Exposition's Chairman of the Architectural Commission, and William Peyton Day, Vice President of the Exposition and Director of Public Works, were essential in overseeing the enormous accomplishment of the overall planning and construction of a 400-acre island complete with infrastructure, landscaping, and over 100 buildings and structures. Kelham organized and oversaw every aspect of architectural design on the island while Day, as acting chief engineer, was responsible for the all aspects of construction, including the infill of the island itself, and its infrastructure and buildings. Along with these responsibilities, both architects collaborated on three Exposition buildings: the Hall of Transportation, Palace of Fine and Decorative Arts, and the Administration Building, the only buildings constructed for the fair as permanent buildings.<sup>7</sup> Also, Kelham designed the South Tower and collaborated with architect J. H. Clark on Treasure Garden, the Court of the Seven Seas, and the Court of the Moon. Please refer to **HABS No. CA-2785-A** and **CA 2785-B** for a more detailed sketch of Kelham and Day. In addition, other prominent buildings at the Exposition were designed by Bernard R. Maybeck (Redwood Empire Building), Gardner A. Dailey (Brazil Pavilion), and William Wurster (Yerba Buena Club).

As with past world fairs, the GGIE attempted to herald a new trend in architectural style. The Exposition's theme, "Pageant of the Pacific," represented the development of the Pacific empire in art as well as architecture. The new "Pacific" or "Pacifica" style embodied building motifs from the eastern and western parts of the Pacific and was described at the time as having Occidental and Oriental lines that were still modern in design.<sup>8</sup> It demonstrated an eclectic blending of European, Eastern and Latin American architecture, landscape and artistic styles and evoked the exoticism of past civilizations native to the Pacific Rim. The major courts, like the Court of Pacifica and Court of Flowers, reflected this new non-Western influence. With 100'-0" high windowless walls, the main exhibition palaces conjured up scenes of ancient walled cities.

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<sup>5</sup> John J. Gould, *Architect and Engineer*, April 1938, 49.

<sup>6</sup> Fred W. Jones, "The Exposition: A Creditable Accomplishment for San Francisco Architects," *Architect and Engineer*, February 1939, 17.

<sup>7</sup> Building 1, the Administration Building, is called out in the City of San Francisco's Naval Station Treasure Island Reuse Plan (June 1996) as being a priority for preservation and thus is not documented in this HABS project.

<sup>8</sup>"America Gets a New Island," *The Architect and Engineer*, December 1937, 60.

Whereas Central America was represented with Mayan pyramids, and elephant heads with howdahs displayed Asian Motifs, many of the buildings at the Exposition were designed in contemporary styles that exhibited clean lines, lack of ornamentation and use of modern materials as found in the Streamline and the International styles. Examples of the simplistic modern styles were the Alta California Building (Streamline), the San Joaquin Valley Building (International) and William Wurster's Yerba Buena Club, designed in the regional Second Bay Tradition. To highlight the buildings and compliment the Pacifica style architecture, the Exposition included an elaborate and very complicated color scheme with a corresponding lighting design. The major buildings of the Exposition were sheathed in a light colored stucco siding that was embedded with vermiculite that gave the buildings a shimmering effect. Colored floodlights, the use of strategically placed black lights as well as moving lights added to the ever-changing color and glow across the fair, which could be seen from across the bay at nighttime.

From the initial development of the Exposition, the island was to serve two purposes: as a site for the Exposition and later, as the site for a future airport for San Francisco. As such, the first three buildings constructed would be for the airport, and would require permanent construction: an airport terminal building that would also serve as Pan American World Airways headquarters, and two hangars for the seaplanes. Building 1 was to serve as the terminal and office building; Buildings 2 and 3 were the hangars. The architectural committee agreed that these three permanent building would be "non-Expositional in character," thus they would not reflect many of the whimsical Pacifica style architectural creations of the Exposition. Rather, these buildings were designed in an architectural style in vogue at that time: Streamline or Art Moderne. All other buildings, with the exception of the Tower of the Sun, were temporary, wood frame construction, many of which were sheathed in plywood siding and then finished in a variety of methods. These buildings were to be demolished after the end of the Exposition to make way for the airport runways and further airport development.<sup>9</sup>

### *Airport Architecture*

By the time representatives from the GGIE architectural committee began to study other airport designs, the new aviation industry had already passed through an era of experimental airport design that affected the central elements of air travel. From this period two different concepts for airport terminals emerged as models for designs: the depot hangar and "simple" terminal. The depot hangar, or the lean-to hangar, combined the waiting room and office facilities with the utilitarian aircraft hangars. This design was often a simple steel truss building large enough to accommodate a plane's large volume and incorporated regional architectural motifs in the exterior's architectural design. Airports across the country began using this model; the most notable example in California was the Los Angeles Municipal Airport (later renamed Los Angeles International Airport). Designed by locally prominent architects Gale and Wyant, the Spanish Colonial Revival hangar was completed in 1929 and sixty-three years later was nominated to the National Register.<sup>10</sup>

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<sup>9</sup> San Francisco Bay Exposition, *Official Guide Book*, 75; Carpenter and Totah, *The San Francisco Fair*; To be structurally sound, the Tower of the Sun required steel frame because of its sheer height.

<sup>10</sup> "An Airport in Every City: The History of American Airport Design," in David Brodherson, ed., *Building for Air Travel* (New York: Prestel and the Art Institute of Chicago, 1996), 68-69.

The “simple” terminal was based on the design of a railroad station and did not employ the attached hangar space found in the depot hangar plans. These terminal buildings often included multiple gates and provided office and ticket services; however the main spaces were utilized principally for passenger waiting rooms and restaurant facilities. Pan American Airways constructed one of the earliest examples of a simple terminal in Miami, Florida, a two-story Mediterranean stucco terminal. As airline travel continued to increase, many cities and municipalities began to plan local airports, as did the City of San Francisco in planning the construction of Treasure Island.

By the end of the 1920s, airport design gradually developed more elaborate interiors that catered to the wealthy, the small percentage of the population who could afford air travel. Well-appointed upper-floor dining facilities, observation platforms and control towers were often incorporated into this terminal design. The Administration Building at Treasure Island represents the development of the “simple” terminal building into the more elaborate airport facility. While early terminals were constructed in a variety of styles, many were being built in the Streamline or Art Moderne style. During this period, architects, including George Kelham and William Day, who designed the permanent buildings on Treasure Island, continued to derive ornament from aviation imagery.<sup>11</sup> The preliminary negotiations for Pan American Airways formation of a permanent base at Treasure Island began in July 1938. Under the proposed \$250,000 building program that was to be completed by the time of the Exposition, Pan Am would have use of a quarter of the air terminal building (Building 1), one hanger and approximately two acres of land.<sup>12</sup> Designs for the air terminal building noted a semicircular building with a 380’ diameter and a 630’ perimeter. The building included a passenger concourse topped by the control tower, and the terminal wings and top floors would house a restaurant, hotel, dormitory and passenger facilities, together with a meteorology station, and public observation spaces. A basement was to serve as freight facilities, express mail and customs terminals.<sup>13</sup> In late November 1937, the dedication ceremony for Treasure Island was held at the new terminal building, which would be completed in early 1938.<sup>14</sup>

#### Closing of the Exposition and Beginning of the Navy Presence on Treasure Island

While there were few complaints from the general public on the topic of the fair’s Pacific Basin architecture, there was a general professional consensus that was summed up by *Time* magazine describing the architecture as “an exotic chow-chow of the ageless East and the American West.”<sup>15</sup> Only a handful of buildings earned praise, namely Pflueger’s Federal Building, Merchant’s Pacific House and William Wurster’s Yerba Buena Club, and most of these strayed from the fair’s architectural theme.

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<sup>11</sup> “An Airport in Every City,” in Brodherson, ed., *Building for Air Travel*, 68-69; “The Men Who Made Treasure Island,” *Architect and Engineer*, February 1939, 21; “Administration Building,” *Architect and Engineer*, February 1939, 31-32.

<sup>12</sup> “Clipper Fair Base Pact Near,” *San Francisco Chronicle*, July 1, 1938, 11.

<sup>13</sup> “Treasure Island Has Natural Facilities for Twentieth Century Harbor Airport,” *San Francisco Chronicle*, August 5, 1938, Section E6, 2.

<sup>14</sup> Brown, “The Architectural Planning of the Exposition,” 19-20; “The Men Who Made Treasure Island,” *Architect and Engineer*, February 1939, 21; “Treasure Island, Exposition Site, Dedicated,” *Nevada State Journal*, November 24, 1937.

<sup>15</sup> Reinhardt, *Treasure Island*, 82.

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Although the Exposition increased tourism in California, thereby boosting the state and local economies, overall it was a financial failure. Approximately three quarters of a million visitors enjoyed the fair in its initial months; however, this was only half the turn out anticipated. In the Great Depression many Californians and residents from other states did not have surplus funds to spend on such entertainment. Poor attendance, along with the financial costs of reduced rates and free passes, led the Exposition company to layoff over forty-percent of its employees after the first month. Subsequently, a new manager was hired to restructure the fair. In order to mitigate debt, and gain time to find new financial backing, the fair closed two months early. At the end of its first run on October 29, 1939 it brought in less than half of the 20 million people necessary for a profit, leaving a debt of over \$4 million.<sup>16</sup>

The GGIE obtained the necessary funding for reopening in May 1940, and in hopes of making it a prosperous four-month endeavor, scheduled new and more commercial attractions. As part of the reopening, buildings were freshly painted, some 1939 venues were closed while new ones opened, and there were additional carnival rides and musical concerts. Timothy Pflueger persuaded his friend, the renowned artist Diego Rivera, to paint the Pan Am Unity fresco mural in the Art in Action section of the Palace of Fine and Decorative Arts. Despite the renewed effort, the fair finally closed on September 29, 1940, still in the red.<sup>17</sup>

The reopening of the Exposition in 1940 coincided with the war in Europe, just as German forces were closing in on Paris. With tension growing between United States and Japan, the Navy jumped at the opportunity to use the 400-acre island adjacent to their already established facility at Yerba Buena Island for a new Navy station.<sup>18</sup> Plans for the local airport at Treasure Island were postponed and by early 1941 the Navy was temporarily making use of Treasure Island in its war planning. For the first year, the training center had a very limited function, and existed mainly to provide personnel for local defense forces to protect the San Francisco Bay. After the attack on Pearl Harbor on December 7, 1941, the base's mission was fundamentally redefined: to supply armed uniformed guards for merchant marine vessels sailing in the Pacific Ocean. The new Naval Training and Distribution Center (TADCEN), Treasure Island began occupying the former Exposition site by 1943. Although training units were assigned to the island, during World War II the island was the temporary homeport for thousands of sailors awaiting assignment to vessels headed to battle in the Pacific.<sup>19</sup> Just as on the Exposition's opening day in

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<sup>16</sup> Reinhardt, *Treasure Island*, 143-144; Tom Moriarity, "The Fair Closes," *California—Magazine of the Pacific*, November 1939; "Fair in '40: Dream Will Come True," *San Francisco Chronicle*, December 23, 1939.

<sup>17</sup> "Letter from Diego Rivera to Pflueger," April 15, 1940, Diego Rivera Mural Project: Archive: Letters, available from, <http://www.riveramural.org>, accessed October 23, 2003, This handwritten letter outlines the scope of the mural project as well as Rivera's compensation; Reinhardt, *Treasure Island*, 158.

<sup>18</sup> Yerba Buena Island had been utilized continuously by the U.S. military since 1867, when the Army established a post on the island. By the 1870s, the Coast Guard constructed a lighthouse and other support buildings and in 1898 the Navy established a training station at Yerba Buena Island. The training station was decommissioned in 1923; however, the Navy retained the island as a "receiving ship" station for sailors awaiting assignment to duty on ships at sea. JRP Historical Consulting Services, "Cultural Resource Inventory and Evaluation Investigations: Yerba Buena Island and Treasure Island Naval Station Treasure Island, San Francisco, California," March 1997, 1-1 – 1-4.

<sup>19</sup> E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and Their Buildings," Mare Island Naval Shipyard, Base Realignment and Closure, Revision 1, prepared for Environmental Department, Naval Station, March 1996, 2-26 to 2-28; The use of the island during World War II is detailed in, LCRD E. A. McDevitt, USNR, *The Naval History of Treasure Island* (Treasure Island: U.S. Naval Training and Distribution Center, 1946).

1939, the island once again became a city. While the Exposition itself dismantled some of its buildings soon after its closure, some were adapted for Navy use. The Hall of Western States was transformed into barracks, the Food and Beverage Building was utilized as a mess hall (purportedly the largest in existence at the time) and the Exposition's model home became an officers' club. The Exposition's permanent structures built for the future airport were also absorbed into military functions. The Palace of Fine and Decorative Arts, renamed Building 3, was used as an equipment repair facility and port control office and the Administration Building (Building 1) was utilized principally as the base's administrative offices. Only the Hall of Transportation (Building 2) retained its original use as a hangar during the war years. The Navy demolished many of the other temporary Exposition buildings, replacing them with standard World War II military buildings, however, the few remaining temporary Exposition buildings were re-used only after they had been substantially reinforced.<sup>20</sup>

The setting of Treasure Island changed dramatically upon the occupation of the training station. Much of the lush designed landscape, which included thousands of mature trees, shrubberies and flowers, gave way for the construction of at least ninety permanent and temporary naval buildings during the war. Exposition buildings were re-painted, and streets were renamed. For example, the Avenue of the Palms became Avenue A, California Street became Second Street, and Concourse of the Commonwealths became Avenue M. Other streets and pathways were removed.<sup>21</sup> A devastating fire in 1947 destroyed three of the remaining Exposition palaces and as a result, the Navy demolished many of the surviving Exposition buildings.

By 1946, technological advances in aviation allowed for larger land planes. Passenger seaplanes became obsolete and consequently Pan American Airways terminated flights of its China Clipper from the Port of the Trade Winds.<sup>22</sup> Pan American Airways had operated out of the Exposition Administration Building (Building 1) and Hall of Transportation (Building 2), both permanent buildings intended for the San Francisco airport. To compensate the city for the loss of its future airport, the Navy transferred land south of San Francisco to the City of San Francisco for the construction of its new airport, which later became the responsibility of former Exposition Director of Public Works, William P. Day.<sup>23</sup> After the war, both Treasure and Yerba Buena islands served as a major center for thousands of Navy personnel returning from the War, and were reportedly the Navy's second largest separation facility at that time. In 1947 TADCEN Treasure Island was designated Naval Station (NAVSTA) Treasure Island, a designation it retained for the next thirty-eight years. During this era, the Navy constructed over 75 additional buildings, half of which were built during the 1960s and 1970s, including new enlisted men's

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<sup>20</sup> Reinhardt, *Treasure Island*, 158-159; Navy documentation reveals that there were 109 buildings and structures, ranging from the grand exhibit palaces to small utility sheds, on the island at the time it was acquired. Furthermore 62 of these were demolished as soon as the Navy took possession of the island and the remaining 43 were re-used by the Navy, including many of the GGIE palaces. After the war, the Navy destroyed 37 of the re-used GGIE buildings, still a few survived into the 1960s. JRP, "Cultural Resource Inventory and Evaluation Investigations Yerba Buena Island and Treasure Island Naval Station Treasure Island, San Francisco, California," 1-12.

<sup>21</sup> Reinhardt, *Treasure Island*, 158-159.

<sup>22</sup> Pan American Airway's China Clipper service operated from 1938 to 1946 out of the Port of the Trade Winds, a seaplane harbor located on the southeast side of the island. E. Hice and D. Schierling, "Historical Study of Yerba Buena Island, Treasure Island, and Their Buildings," 4.

<sup>23</sup> Schnoebelen, *Treasures*, 10.

housing completed in 1966. In 1969 the Twelfth Naval District moved its headquarters to Treasure Island, but only remained there for two years. After a brief five year stretch as Naval Support Activity (NSA) Treasure Island, the facility returned to its previous and last designation as NAVSTA Treasure Island. Over forty additional buildings were constructed on the station through the 1980s and 1990s. With the end of the Cold War in the late 1980s, the funding of the country's military was drastically being diminished. In 1989 Treasure Island was designated a California State Historical Landmark and in 1993, the Defense Base Closure and Realignment Commission (BRAC) recommended the closure of NAVSTA Treasure Island, a decision that led to its end as naval activity in 1997.<sup>24</sup>

## PART II. SOURCES OF INFORMATION

- A. Architectural Drawings: Various Architectural Drawings for multiple Exposition buildings, or "Treasure Island," are on file with the Bureau of Engineering, Department of Public Works, County and City of San Francisco. This facility maintains hundreds of architectural drawings for many buildings constructed for the Golden Gate International Exposition, including the three remaining Exposition buildings on Treasure Island. These drawings date from 1936 to present and document many of the numerous alterations during the Navy's occupation of the island. Below are a just few key drawings of the numerous architectural plans for the extant Exposition buildings.

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

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

\_\_\_\_\_. "West Hangar Building, Sections." Circa 1936.

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

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

The Stinnett Group. Naval Station Treasure Island, "Repair Earthquake Damage-Building 2." Sheets A3, A8.1, A10. March 1992. Treasure Island Museum Collection.

Twelfth Naval District, San Francisco, California. Public Works Department. US Naval Station Treasure Island, San Francisco, California. "Building 3, Repair Shop, New Entrance, Steps and Platform, Treasure Island," Drawing 3-514, Navy PWC # 75109 approved February 25, 1947

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<sup>24</sup> Defense Base Closure and Realignment Commission, *1993 Report to the President* (Washington DC: Government Printing Office, 1993), 1-36.

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\_\_\_\_\_. "Hangar Building 2, New Wall East End of Building." Navy Public Works Drawing No. 2-489. December 4, 1946.

\_\_\_\_\_. "Hangar 2, New West End Entrance Doors." Public Works Drawing No. 2-498. Approved January 3, 1947.

Pan American Airway System Airport Department, Pacific Division. "Hangar Lean-to First Floor Treasure Island." Drawing No. F624-A. August 12, 1942,

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

Record Group 80-G, General Records of the Department of the Navy, Negatives 397192, 397193, and 050852. National Administrative Record Archive-II Still Picture Branch, College Park, MD.

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

- C. Interviews: None

- D. Bibliography:

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Mikesell, Stephen D., JRP Historical Consulting Services. "Statement regarding potential significance for Treasure Island, as an engineering achievement." January 30, 1998.

Treasure Island Museum, Treasure Island, San Francisco, CA. Golden Gate International Exposition/Treasure Island files.

Woodbridge, Sally B. "Treasure Island Cultural Resource Survey Report." May 14, 1982.

3. Internet Sources:

"Letter from Diego Rivera to Pfueger" (April 15, 1940) Diego Rivera Mural Project: Archive: Letters. <http://www.riveramural.org>.

4. Periodicals:

*San Francisco Chronicle*

*Architect and Engineer*

*California—Magazine of the Pacific*

*Nevada State Journal*

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

San Francisco Historical Photograph Collection. San Francisco Public Library

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

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

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

Bancroft Library. University of California, Berkeley.

Environmental Design Archives. University of California, Berkeley.

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

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

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

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

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

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

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

California Historical Society, North Baker Library. San Francisco, California.

William Peyton Day Records, 1929-1958. Collection MS-3616.

F. Supplemental Material:

1. Location Map shows the general location and surroundings of Treasure Island while the Site Map, a re-production of a 1995 Navy station map for Naval Training Station Treasure Island, also includes a key to photographs.
2. Figure 1 illustrates the proposed site plan for the future airport on Treasure Island. The last remaining buildings constructed for the Exposition and airport (Hall of Transportation, Palace of Fine and Decorative Arts and the Administration Building) are shown as well as an outline of some of the Exposition buildings. This plan is on file at the National Archives and Records Administration, Pacific Region (Navy Survey Reports 1929-1940.)
3. Figures 2 and 3 are photographs showing the fire that destroyed many of the remaining Exposition buildings on Treasures Island and Figure 4 shows the island in the 1950s. All three photographs are held at the National Archives and Records Administration, Washington D.C., Record Group 80-G, Negatives 397192 and 397193 (April 10, 1947) and Negative 050852 (May 8, 1952).

PART IV. PROJECT INFORMATION

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

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

LOCATION MAP



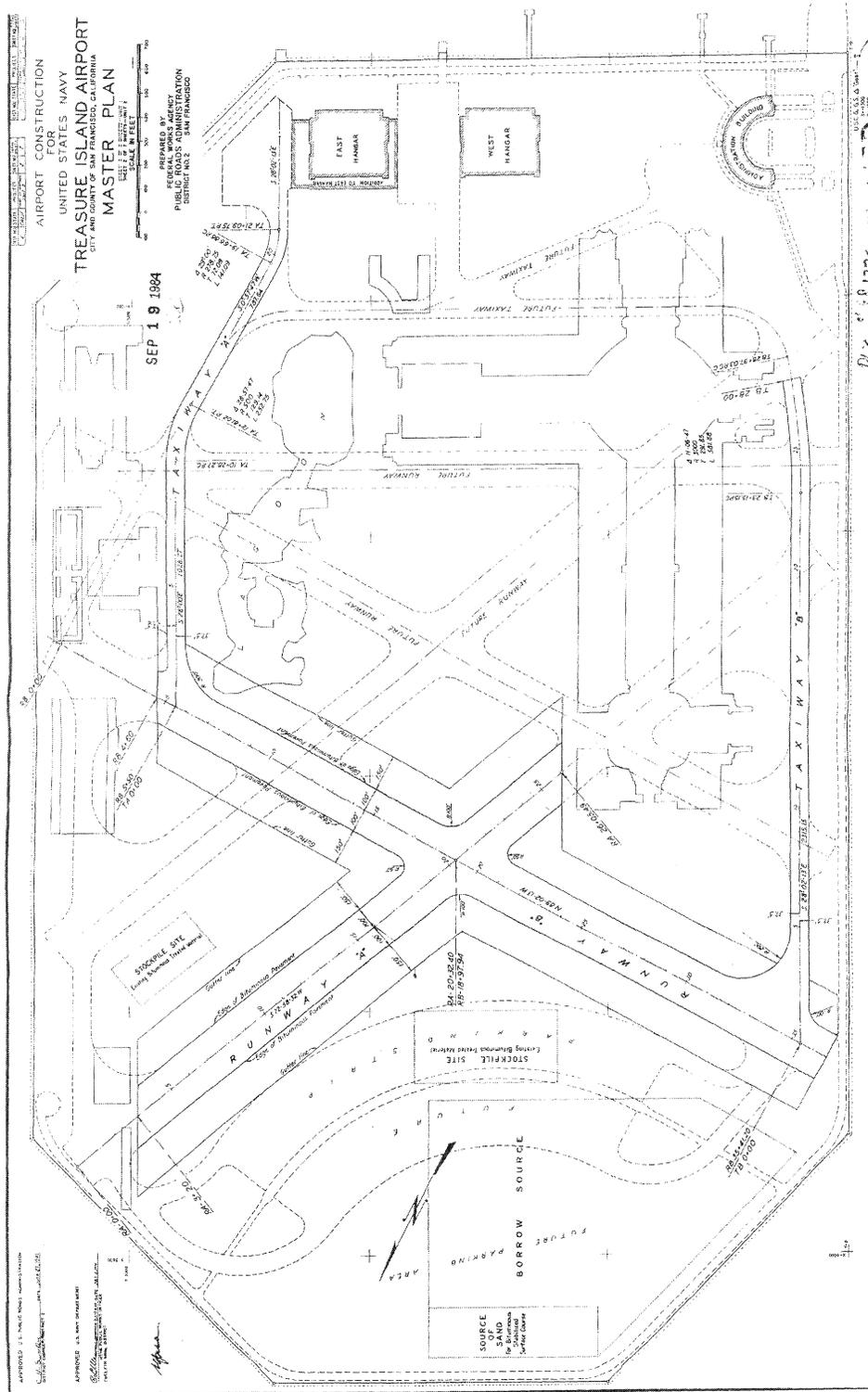




**Figure 1.** Plan of the Golden Gate International Exposition in 1939. The hangars and terminal are shown right. Cultural Resources Naval Facilities Engineering Command, San Diego, California.

- A cartograph of TREASURE ISLAND in San Francisco Bay*
- GOLDEN GATE INTERNATIONAL EXPOSITION**
- |   |   |
|---|---|
| (A) Administration Building                     | (4) Missoner Building                   |
| (B) Mines, Metals, and Machinery Building       | (5) Illinois Building                   |
| (C) Department of Commerce and Customs Building | (6) Recreation Building and The Stadium |
| (D) Hall of Science                             | (7) Pavilion for the Pacific            |
| (E) Food Building                               | (8) Latin-American Court*               |
| (F) Vaseatichal Building                        | (9) Exhibits and concessions            |
| (G) International Hall                          | (10) Foreign Pavilions*                 |
| (H) Agricultural Hall                           | (11) California Coliseum                |
| (I) International Hall                          | (12) Livestock Pavilion                 |
| (J) International Hall                          | (13) The Gateway                        |
| (K) International Hall                          | (14) The Palace of the Golden Gate      |
| (L) International Hall                          | (15) Horehopol*                         |
| (M) Hall of Air Transportation                  | (16) Yerba Buena Club                   |
| (N) Palace of Fine and Decorative Arts          |   |
- \*See source of this map for details

GOLDEN GATE INTERNATIONAL EXPOSITION  
Naval Station Treasure Island  
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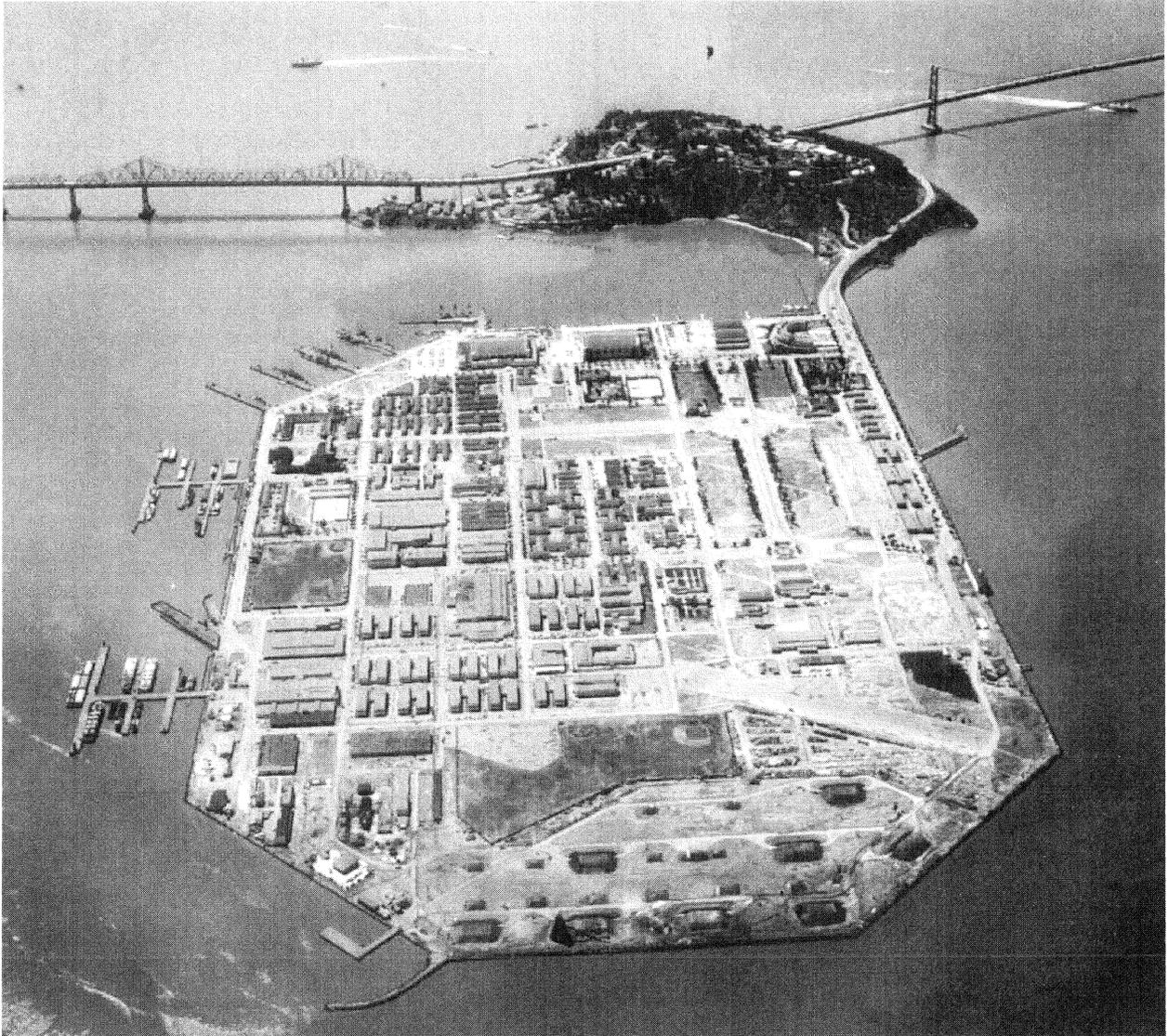
**Figure 2.** Plan for the airport on Treasure Island July 1941. Hangars and terminal shown right. National Archives and Records Administration, Pacific Region (Navy Survey Reports 1929-1940.)



**Figure 3.** Naval Training and Distribution Center Treasure Island, April 10, 1947, showing the former GGIE pavilions on fire. (Image courtesy of the National Archive and Records Administration, Washington, D.C.)



**Figure 4.** Naval Training and Distribution Center Treasure Island, April 10, 1947, showing the former GGIE pavilions on fire. Camera facing north. (Image courtesy of the National Archive and Records Administration, Washington, D.C.)



**Figure 5.** Aerial view (facing south) of Naval Station Treasure Island May 8, 1952 with Yerba Buena Island and the San Francisco-Oakland Bay Bridge in the background. (Image courtesy of the National Archive and Records Administration, Washington, D.C.)