

**LANDMARK DESIGNATION REPORT**DATE  
CASE NO.PAGE 1 of 33**LANDMARKS BOARD VOTE**APPROVED  
PLANNING COMMISSION VOTE  
APPROVED  
PROPOSED LANDMARK NO.

**HISTORIC NAME** Music Concourse

**POPULAR NAME** Music Concourse

**ADDRESS** Tea Garden and Concourse Drives, Golden Gate Park

**BLOCK & LOT** n/a

**OWNER** Recreation and Parks Department, McLaren Lodge, San Francisco 94117

**ORIGINAL USE** musical performances

**CURRENT USE** musical performances

**ZONING** Public

**NATIONAL REGISTER CRITERIA**

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

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

**Period of Significance**

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

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

### **Integrity**

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

### Location

Integrity of location refers to whether a structure has been moved. The vast majority of features within the concourse area have never been moved since their construction or installation. Three monuments, however, have been moved. The Thomas Star King Statue was placed in the Rhododendron Dell in 1892 and was moved to its present location in 1903. Likewise, the Goethe and Schiller Monument was placed in front of the De Young Museum in 1901 and moved to its present site in the 1920s. Since both of these monuments were placed on their present sites during the Period of Significance, these moves do not constitute a loss of integrity, and they count as contributors to the district.

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

In sum, the district possesses very high integrity of location.

### Design

The district is composed of many elements that were built according to a master plan, plus many other elements that were added by accretion. The concourse bowl, the streets and paths, all four of the pedestrian tunnels, the Spreckels Temple of Music, the London plane trees, the park benches, the hill behind the

Temple of Music, and five of the concrete staircases were all built during 1896-1900 according to a plan devised in 1895. The three earliest statues or monuments were already in place by this time and can be considered to be part of this plan. All of these elements are largely unaltered, and possess integrity of design.

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

### Materials

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

### Workmanship

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

### Setting

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

### Feeling

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

### Association

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

## **ARTICLE 10 REQUIREMENTS SECTION 1004 (b)**

### **Boundaries of the Landmark Site**

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

Under Criterion C of the National Register, the boundaries include the area described above, plus the Coxhead-designed pedestrian tunnel under J.F.K. Drive, plus a perimeter of land around the drives that includes all of the contributing monuments and statues described below.

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

### **Characteristics of the landmark that justify its designation**

#### History – The Midwinter Fair

The Music Concourse has its roots in the California Midwinter Fair of 1894. This world's fair was inspired by the larger World's Columbian Exposition in Chicago (1893) and was also a response to the economic depression that the nation, and San Francisco, was going through. San Francisco's fair was the brainchild of Michael H. de Young, publisher of the *San Francisco Chronicle*, and a commissioner at the Chicago fair. De Young noted the boost that Chicago's fair had given that city's economy, and hoped to achieve the same results for San Francisco.

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

county in California, by nearly every state in the union, and from thirty-seven foreign countries. (Clary, p. 112.)

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

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

#### History – The Music Concourse and Park Band

In 1895, the year after the fair closed, an attorney named Joseph D. Redding suggested that the Grand Court of Honor be rehabilitated as a Music Concourse for musical performances. The city’s Park commissioners quickly adopted this idea, and instructed a surveyor (name unknown) and architect Edward Swain to

devise plans for the new concourse. While Swain's scheme was abandoned, the surveyor's street circulation plan was largely employed for the concourse.

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

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

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

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

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

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

#### History – Statues, Monuments, and Fountains

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

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

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

All, or nearly all, of the monuments listed above were donated to the park, and thus did not require an expenditure of city funds. They thus followed in the tradition of the Temple of Music and of the Midwinter Fair itself. By contrast, the streets, pathways, and pedestrian tunnels were built at city expense.

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

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

### History – The Museums

The cultural institutions facing the Music Concourse were developed beginning in the 1910s. On the east side of the concourse is the Academy of Sciences, which was built in phases in 1916, 1924, and 1934, to designs by Lewis Hobart. When completed, the result was a classically-styled complex that wrapped around a courtyard facing the concourse. The Francis Scott Key Monument was located in this courtyard. On the west side was the de Young Museum, whose history is more complicated. Beginning in 1895, the de Young was housed in the

Midwinter Fair's Fine Arts Museum. The de Young outgrew this building, which was never meant to be permanent, and a new building designed by Louis Christian Mullgardt was built immediately to the south, also in phases, in 1917, 1921, and 1926. This building, in a profusely-decorated Spanish Baroque style, also had projecting wings that wrapped around a courtyard. The courtyard was partially-filled by the beautiful Pool of Enchantment, which held a sculpture by M. Earl Cummings (1917). In 1929 the old Fine Arts Museum was demolished.

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

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

Substantial though these changes were, they were minor compared to current events, namely, the replacement, and planned replacement, of the two museum buildings by much larger buildings. When these are accomplished, the scale and style of the buildings facing the Music Concourse will be radically altered. At

present, however, the Music Concourse itself, and the perimeter of land surrounding the concourse, along with their monuments, remain largely unchanged since 1928.

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

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

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

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

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

It was his experience in water projects that led San Francisco’s new mayor, James D. Rolph, to appoint O’Shaughnessy as City Engineer in 1912. In this post his main job was to build Hetch Hetchy, Eleanor, Priest, Early Intake, and Moccasin dams, along with the sixty-six miles of tunnels, nearly 100 miles of pipelines, railroad tracks, roads and other facilities that made up the city’s new water system.

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

The sea wall at Ocean Beach, a sewer outfall at Baker’s Beach, pipelines and pumping stations for the city’s fire protection system, major roads such as

O’Shaughnessy Boulevard, and the curvy block of Lombard Street were among the other projects that his office undertook.

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

*Reid Brothers: Architects of the Spreckels Temple of Music*

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

The brothers were born in New Brunswick, Canada. After training at MIT and the Ecole des Beaux Arts in Paris, James Reid received his first major commission, the Hotel del Coronado in San Diego (1888). In San Francisco he joined his brother and the two found success as designers of both major and small buildings. The Call Building (1898), for Spreckels, was one of the city’s first skyscrapers, and with its florid dome became an instant landmark. This and many of their other buildings were designed in a monumental classicism, with heavy rustication and boldly mannerist ornament. Movie theaters, of which they designed many, was another of their specialties; of the survivors, the best is the Grand Lake Theater in Oakland. One of their many houses, the Millwright’s Cottage (1910), is in Golden Gate Park, and is an official city landmark.

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

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

*Bakewell and Brown: Architects of the Phoebe Apperson Hearst Fountain*

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

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

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

Mathews is best-known for his shingled and craftsman houses and apartment buildings, most of which can be found in Pacific Heights, and most of which still stand. These were the subject of a long article in a national publication, the *Architectural Record* (July 1906), and are listed in every architectural guidebook of recent years. In 1912 and 1915, respectively, he designed two of the city's great churches, both of polychrome brick: the First and Third Churches of Christ, Scientist, at 1700 Franklin and on Haight Street near Central. He was also the architect, for PG&E, of one very fine downtown building, at 447 Sutter (1916).

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

John Wright (1830-1915) and George Sanders (ca. 1836-1920) were the most prominent architects in San Francisco during the 1860s-1870s, and they remained important into the 1890s. They designed more commercial buildings in downtown San Francisco during this period than did any other architectural firm, and in addition designed a large number of churches and institutional complexes throughout the Bay Area. Their preferred styles were the Gothic and High Victorian; when these styles were eclipsed by the classical revival in the 1890s, they retired. They lived to see almost all of their San Francisco buildings destroyed in the earthquake and fire of 1906. Nearly all of their works outside of

the city were demolished in later decades. The San Francisco Theological Seminary complex in San Anselmo (1890s), a small church in the Western Addition, and a small church in Oakland are their last surviving buildings. The Key Monument, therefore, is a rare survivor of their oeuvre.

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

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

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

McLaren had charge of reconstructing the Grand Court of Honor into the Music Concourse in 1896. While no documentation has been found to prove that he chose and planted the London plane trees in the concourse bowl, such plantings must have been done under his personal direction.

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

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

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

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

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

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

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

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

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

*Haig Patigian: Sculptor of the General John Joseph Pershing Monument*

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

*Arthur Putnam: Sculptor of the Sphinxes*

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

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

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

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

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

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

*Daniel Chester French: Sculptor of the Thomas Star King Statue*

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

*William Wetmore Story: Sculptor of the Francis Scott Key Monument*

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

*Orazio Grossoni: Sculptor of the Giuseppe Verdi Monument*

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

*Gustave Dore: Sculptor of the Dore Vase*

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

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

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

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

### **Description of the particular features that should be preserved**

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

Those statues that have been moved for construction of the new de Young Museum (the Lion Statue, the Dore Vase, and the Sundial) should be replaced as closely as possible to their location before removal. The very recently demolished pedestrian tunnel should be rebuilt in its original location, to its original design, using materials that match the original in coloring and texture. The balustrade should also be restored to this tunnel, and the path between this tunnel and the Ernest Coxhead-designed tunnel should be restored.

In a larger sense, the general feeling of the Music Concourse as a late 19<sup>th</sup> century and early 20<sup>th</sup> century landscape should be preserved. Those features which were created in 1928 and earlier are harmonious in their materials and detailing, and work very well together. New features, in addition to adding clutter, would be very unlikely to harmonize with the older features, and should not be allowed.

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

### **DESCRIPTION**

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

streets, pathways, six staircases, and four pedestrian tunnels and bridges, are part of the district.

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

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

### The Music Concourse

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

Between the Temple of Music and the Key Monument are three evenly-spaced fountains, including the larger Rideout fountain and the two smaller Charles Hall Page fountains (described below). These fountains are located at the intersections of four pathways within the concourse bowl. One path is along the concourse's longitudinal axis, while the other three paths are along major cross axes. Near the northeast end of the concourse is another, slightly curved path along a subordinate cross-axis. This path serves to frame the Key Monument. Finally, a curvilinear footpath runs around the concourse, just within its outer perimeter. Although these paths run along nearly the same lines as those that ran through the Grand Court of Honor in 1894, they were rebuilt for the Music Concourse in 1896.

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

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

The southwestern portion of the concourse bowl is devoted to seating for concert attendees. This area is filled with park benches arranged in ranks and facing the Temple of Music. The benches have ornamental steel or cast iron legs and sides, with wooden slats, and are painted park green. On the legs is raised metal lettering, reading variously “1894 Midwinter Fair” and “Golden Gate Park.” Aside from the difference in lettering, the park benches are identical. They are different from the wooden benches one sees in photographs of the fair, but seem to be the same as the benches shown in early twentieth century photographs of the Music Concourse. They were probably made for the 1900 Concourse dedication, and should be considered as contributors to the historic district. A very few benches are newer, have utilitarian instead of ornamental legs and sides, and are not contributors to the district.

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

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

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

### The Spreckels Temple of Music

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

concourse area. The flanking peristyles are thirty feet in depth, and are slightly recessed from the pavilion. Each rests upon a base of concrete steps and features Ionic columns supporting a frieze and balustrade. The ceilings of the peristyles are marble.

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

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

#### Francis Scott Key Monument

The Francis Scott Key Monument rises from a gentle knoll at the northeastern end of the concourse bowl. Along with the Spreckels Temple of Music at the other end, it is one of the two visual foci of the concourse. The monument commemorates Key, the author of the “Star Spangled Banner,” and was funded by San Franciscan James Lick, who had been in Baltimore in 1812 when Fort McHenry was shelled by the British. The statuary, and perhaps the entire monument, is by the sculptor William Wetmore Story. The bronze elements were cast in Italy and shipped to San Francisco, where the monument was erected under the supervision of architects Wright and Sanders.

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

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

The base takes the form of a series of steps. The pedestal is adorned with four marble plaques in which are engraved the words of the “Star Spangled Banner.” The four-sided superstructure is composed of four Corinthian columns and arches, with scroll keystones, a frieze, a cornice, and a parapet with carved garlands.

Within the superstructure is a statue of Francis Scott Key in a seated position; atop it is a standing figure of a helmeted woman with a furled flag and a sword (a “Goddess of Liberty,” or perhaps “Columbia”). Four eagles stand at the corners of the superstructure. Bears heads and wreaths, both carved in stone, can be found atop the cornice.

### Trees in the Concourse Bowl

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

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

Elizabeth McClintock, a botanist at the Academy of Sciences, writes that “several” of the concourse trees are pollarded Scotch elms (*Ulmus labra*). (McClintock, p, 267.) Scotch elms are often planted in cities because they thrive in spite of poor air and soil quality. There are many Scotch elms (unpollarded) in Golden Gate Park besides those in the Music Concourse. Two other trees, one hedge maple and one black walnut, can also be found in the Music Concourse.

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

### Corinne Rideout and Charles Hall Page Fountains

Three circular fountains can be found on the floor of the concourse bowl. These are the centrally-placed Corinne Rideout Fountain, and the flanking Charles Hall Page fountains. The Rideout Fountain is about fifty feet in diameter, is made of cast stone, and was placed in 1924. It has a molded rim designed by architect Herbert A. Schmidt and features a mountain lion with entwined snake, by sculptor M. Earl Cummings, rising from the center. The two Charles Hall Page fountains

are each about twenty-five feet in diameter, are made of granite, and were placed in 1914. They also have molded rims. As mentioned above, these fountains are placed at the intersections of the longitudinal path with the three cross-axis paths.

#### Phoebe Apperson Hearst Memorial Fountain

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

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

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

#### General Ulysses Simpson Grant Sculpture

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

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

#### Apple Cider Press Statue

The Apple Cider Press is located directly opposite the site of the de Young Museum. This bronze sculpture on a granite base features a male nude operating an apple cider press; at the base, a crouched child clutches an apple. The small bronze catch basin is a replica of the original that was stolen. A bronze plaque affixed to the base states "Presented by the Executive Committee of the California

Midwinter International Exposition, 1894.” It was sculpted by Thomas Shields-Clarke of Pittsburgh in 1892, cast in Paris, and purchased in 1894 for the Midwinter Fair.

### Leonidas, the Roman Gladiator

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

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

### Concourse and Tea Garden Drives

These streets were planned in 1895 and were graded and paved in 1896. An article of that year (“New Bridge and Tunnel,” *SF Call*, Feb. 6, 1896) mentions “the circular driveway being constructed around the concourse” – today’s Concourse and Tea Garden drives. They were built for use by carriages, and now of course are used by automobiles.

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

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

### The Concourse Pedestrian Tunnels

These three tunnels were built to provide safe pedestrian access to the Music Concourse. Two of them were built in 1896, and the third, at the south end of the concourse, was added in 1901. (“New Bridge and Tunnel,” *S. F. Call*, Feb. 6,

1896, p. 11. “Tunneling the Main Drive,” *Examiner*, February 6, 1896. Clary, pp. 128-129. 26<sup>th</sup> Annual Report of the Park Commissioners, 1897. 31<sup>st</sup> Annual Report of the Park Commissioners, 1902.) They pass underneath Tea Garden and Concourse drives, which were expected to receive heavy use by carriages, buggies and bicyclists once the Spreckels Temple of Music was completed. One of these tunnels, the one beneath Tea Garden Drive, leads to a path in a valley that in turn leads to the Pedestrian Tunnel under John F. Kennedy Drive (discussed below) and thence to Fulton Street. The other two pass under Concourse Drive, one from just north of the Academy of Sciences, the other from just south of the Academy.

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

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

#### Pedestrian Tunnel under John F. Kennedy Drive

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

As originally conceived, the upper level of the bridge was devoted to three uses. The north lane was a sidewalk for pedestrians, the south lane was for bicyclists, and the center lanes were for carriages. Four granite balustrades separate these lanes from each other and serve as railings. The inner balustrades are interrupted

by massive granite pedestals to allow for pedestrian crossings. These pedestals are flanked by large, carved granite scrolls, with deep moldings; and are topped by globes, also of granite.

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

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

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

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

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

### Sidewalks

Sidewalks can be found in front of the de Young Museum site and the Academy of Sciences. The former sidewalk has been widened in one place to accommodate temporary parking; this cutout is non-contributing to the district.

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

### Hill behind the Spreckels Temple of Music

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

### Giuseppe Verdi Monument

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

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

It is worth noting that Tetrazzini was quite well-known in her time, and was immensely popular in San Francisco. She was "discovered" in Mexico and trained by William Leahy, the manager of the Tivoli Opera House in San Francisco, in the 1890s, and went onto world-wide fame. She returned to the city to perform at least three times, at Lotta's Fountain in 1909 and 1910, and finally for the Verdi Monument dedication, to immense crowds.

### Ludwig van Beethoven Bust

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

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

### Robert Emmet Statue

This statue is located on the east side of Concourse drive, in front of the Academy of Sciences. It was donated in 1919 by Senator James D. Phelan and commemorates the Irish rebel leader, who is shown making his "Speech from the Dock" before being hung by the British in 1803. The bronze statue was cast in Philadelphia. The base is granite, and six steps with granite coping lead up to the

platform around the statue. The sculptor was Gerome Connor. The architect of the base was Charles E. Gottschalk, who had earlier designed Phelan's residence in Saratoga.

#### Goethe and Schiller Monument

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

#### Cypress Tree

This imposing cypress tree stands north of the Academy of Sciences and east of Concourse Drive. It is the most prominent tree within the historic district boundaries. Although its age is unknown, it was probably planted under the direction of John McLaren.

#### General John Joseph Pershing Monument

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

#### Padre Junipero Serra Monument

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

#### Thomas Starr King Statue

Thomas Starr King was the pastor of San Francisco's First Unitarian Church from 1860 until his death of diphtheria four years later. He was famed in the city for

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

### Miguel de Cervantes Saavedra Grouping

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

### The Sphinxes

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

The current sphinxes are by sculptor Arthur Putnam. The best available knowledge is that they were made in 1903 but were not placed here until 1928.

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

### The Dore Vase

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

The vase was located in front of the west wing of the de Young Museum for many years, but in the 1990s was moved to the west side of Tea Garden Drive, near the northeast corner of the museum. This was where it had stood during the Midwinter Fair of 1894. Recently it has been placed in storage, and it is to be replaced near the sphinxes when the new de Young Museum is completed.

### The Lion Statue

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

### The Sundial

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

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

## **STATEMENT OF SIGNIFICANCE**

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

Under Criterion A, which addresses events and patterns of history, the Music Concourse has significance at the local level as an outdoor performance space and for its association with the Park Band. The Music Concourse held musical performances almost continuously from 1900 until the Loma Prieta Earthquake of 1989, and is the oldest performance space in the city other than the South San Francisco Opera House. When the weather was good, it attracted great crowds, notably in 1914, to hear Luisa Tetrazzini. The Park Band has been a San Francisco institution since 1882, and has been intimately associated with the concourse since the turn of the twentieth century. Performances have always been free, and for most of the twentieth century the Concourse was one of several free cultural attractions in this part of Golden Gate Park (along with the de Young Museum, the Academy of Sciences, and the Japanese Tea Garden). The Music Concourse, then, represents important themes in San Francisco's cultural history.

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

The integrity of the district is very high. The major elements – the concourse bowl, the Temple of Music, the London plane trees, the benches, the staircases, the paths and streets, the pedestrian tunnels, the fountains, and the monuments – all survive, with remarkably few modern intrusions. At this writing (April 2004), the only major blemish on the integrity of the district is the exterior setting, which is largely lost due to the construction of the new de Young Museum.

## REFERENCES

Beatty, Russell A. “The Planting of Golden Gate Park: A Metamorphosis in Sand.” In Elizabeth McClintock, *The Trees of Golden Gate Park and San Francisco*. Edited by Richard G. Turner, Jr. Berkeley, CA: Heyday Books, 2001.

Bowman, Catherine. “Strike Up the Band Shell.” *San Francisco Chronicle*, June 27, 1994. Regarding the seismic work performed on the Temple of Music.

Cerny, Robert W. “Michael M. O’Shaughnessy and ‘The City Practical.’” *San Francisco Examiner*, August 24, 1995, p. A-21.

Chandler, Arthur, and Marvin Nathan. *The Fantastic Fair*. [San Francisco?]: Pogo Press, 1993.

Clary, Raymond H. *The Making of Golden Gate Park: The Early Years: 1865-1906*. San Francisco: California Living Books, 1980.

\_\_\_\_\_. *The Making of Golden Gate Park: The Growing Years: 1906-1950*. San Francisco: Don’t Call It Frisco Press, 1987.

Delehanty, Randolph. *San Francisco: The Ultimate Guide*. San Francisco: Chronicle Books, 1995.

\_\_\_\_\_. Telephone interview by William Kostura, April 2004.

“House and Lot.” *San Francisco Chronicle*, January 27, 1888, p. 5, col. 4. This short article mentions that the Francis Scott Key monument would be erected by architects Wright and Sanders.

Hughes, Eden. *Artists in California*. San Francisco: Hughes Publishing Company, 1986.

Lewis, Oscar. *Bay Window Bohemia*. New York: Doubleday and Company, 1956.

McClintock, Elizabeth. *The Trees of Golden Gate Park and San Francisco*. Edited by Richard G. Turner, Jr. Berkeley, CA: Heyday Books, 2001.

“Music Stand to be Dedicated Today.” *San Francisco Chronicle*, September 9, 1900.

“New Bridge and Tunnel,” *San Francisco Call*, Feb. 6, 1896, p. 11.

“One hundred years of band music in the park.” *San Francisco Examiner*, August 25, 1982.

Page and Turnbull. *An Evaluation of the Potential Effect of the Proposed Golden Gate Music Concourse Underground Parking Structure on Historical Resources*. San Francisco: 2002.

“Park Music Pavilion, Model of Classical Beauty....” *San Francisco Call*, August 28, 1900.

“Park’s New Music Stand, The.” *San Francisco Chronicle*, September 10, 1900.

Pollock, Christopher. *San Francisco’s Golden Gate Park*. Portland, OR: WestWinds Press, 2001.

“Proposed Plan for the Music Concourse on the Site of the Grand Court.” *San Francisco Chronicle*, July 20, 1895.

“Spreckels’ Gift to the Park.” *San Francisco Examiner*, February 25, 1899.

“This Will Be the Finest Bridge in Golden Gate Park.” *San Francisco Examiner*, December 12, 1896, p. 16. About the Pedestrian Tunnel under John F. Kennedy Drive.

“To Grace the People’s Playground by the Sea.” *San Francisco Call*, March 26, 1899.

“Tunneling the Main Drive,” *San Francisco Examiner*, February 6, 1896. About the Pedestrian Tunnel under John F. Kennedy Drive.

Untitled clipping from the *San Francisco Call*, December 2, 1895.

Works Progress Administration in Northern California. *San Francisco: The Bay and Its Cities*. New York: Hastings House, 1947. Pages 338-346 have useful information on the concourse area.

26<sup>th</sup> Annual Report of the Park Commissioners, 1897.

31<sup>st</sup> Annual Report of the Park Commissioners, 1902.

## **RATINGS**

**(rated in 1976 DCP survey?)**

## **PREPARED BY**

Prepared by William Kostura, architectural historian.  
Submitted by SPEAK.

## **ADDRESS**

William Kostura  
P.O. Box 11287  
Oakland, CA 94611-0287

**ATTACHMENTS**

Check all that apply.

523A X, 523B X, 523L (continuation sheets) X

## PHOTOGRAPH & IMAGE REFERENCE

- A 2-1 2 Temple of Music, print dated 1906
- A 2-2 2 Temple of Music, current 2004
- A 2-3 2 Temple Construction 1899
- A 2-4 2 1906 Earthquake damage to Temple
- A 2-5 2 Detail front
- A-2-6 2 Detail back
- A 3-1 10 Apple Cider Press Statue, current 2004
- A 3-2 3 Leonidas, the Roman Gladiator, current 2004
- A 3-3 10 Cider Press placement Midwinter Fair ,1894
- A 3-4 11 Lion Statue, current 2002
- A 4-1 4 & 5 Rideout and Page Fountains, current 2004
- A 4-2 4 Charles Page Fountain, current 2004
- A 4-3 5 Corinne Rideout Fountain, current 2004
- A 4-4 6 Earl Cummings Lion and Snake, current 2004
- A 5-1 7 Sun Dial, current 2001
- A 5-2 7 Sun Dial postcard, @ 1915
- A 5-3 Ballister, current 2004
- A 5-4 Ballisters, Midwinder Fair 1894
- A 6-1 8 Sphinxes with Fine Arts Museum 1928
- A 6-2 8 Original Sphinx, stolen 1906, 1900
- A 6-3 8 Sphinx, current 2004
- A 7-1 9 Dore Vase with Fine Arts Museum, 1900
- A 7-2 9 Detail, current 2002
- A 7-3 9 Detail, current 2002
- A 8-1 12 Northeast Pedestrian Tunnel, @ 1920
- A 8-2 12 NE Tunnel south entrance, 2004
- A 8-3 12 NE Tunnel north entrance, 2004
- A 9-1 13 JFK Pedestrian Tunnel, south entrance, 2004
- A 9-2 13 detail, confined roof, 2004
- A 9-3 13 detail, builders plake, 2004
- A 9-4 13 JFK Pedestrian Tunnel, south entrance, 2004
- A 9-5 13 JFK Pedestrian Tunnel, south entrance, 1900
- A 10-1 17 Junipero Serra Monument, current 2004
- A 10-2 18 General Pershing Monument, current 2004
- A 10-3 19 Thomas Starr King Statue, current 2004
- A 10-4 First placement if King Statue, 1894
- A 11-1 10 Ulysses S. Grant Statue, @ 1950
- A 11-2 10 detail, bust, current 2004
- A 11-3 10 detail, missing elements, current 2004

## PHOTOGRAPH AND IMAGE INDEX

### Description and date created

- A 11-4 16 detail, Cervantes Grouping, current 2004
- A 11-5 16 Cervantes Grouping, current 2004
- A 12-1 Bowl Trees, London Plane, current 2004
- A 12-2 Bowl Trees, London Plane, current 2004
- A 12-3 Bowl Trees, annual Pollarding, current 2004
- A 12-4 30 Cypress in southeast corner, current 2004
- A 13-1 20 Giuseppe Verdi Monument, current 2004
- A 13-2 20 detail, Verdi, current 2004
- A-13-3 22 Beethoven Bust, current 2004
- A 13-4 22 Detail, Beethoven base statue, current 2004
- A 14-1 25 Robert Emmet Statue, front, current 2004
- A 14-2 25 Emmet, back, current 2004
- A 14-3 Goethe and Schiller statue, first location 1905
- A 14-4 31 Goethe and Schiller statue, current location 2004
- A 15-1 Francis Scott Key Monument, first location, @ 1900
- A 15-2 Key Monument Dedication, 1899
- A 15-3 28 Key Monument Second location, @ 1925
- A 15-4 15 Key Monument Current location, 2003
- A 15-5 15 Key Monument, Detail, current 2004
- A 15-6 15 Erection of Key Monument, 1977
- A 16-1 21 Concourse Benches pan, current 2004
- A 16-2 21 Concourse Bench, detail, current 2004
- A 16-3 21 Benches and Plane Trees, current 2004
- A 16-4 21 Concourse Aerial of benches, @ 1925
- A 16-5 21 Typical Sunday, @ 1925
- A 17-1 23 Southwest Pedestrian Tunnel, looking south, current 2003
- A 17-2 23 SW Tunnel north portal, current 2004
- A 17-3 23 SW Tunnel south portal, current 2004
- A 17-4 23 SW Tunnel typical weekend day, current 2003
- A 18-1 29 South East Pedestrian Tunnel, north portal, current 2004
- A 18-2 29 SE Pedestrian Tunnel, current 2004
- A 18-3 29 SE Tunnel, south portal, current 2003
- A 18-4 29 SE Tunnel, south portal and plantings, current 2004
- A 18-5 29 SE Tunnel, south portal, @ 1910
- A 19-1 24 Concourse Stairs, south center, current 2004
- A 19-2 24 Stairs, northeast, current 2002
- A 19-3 24 Stairs, south center, current 2004
- A 20-1 27 Phoebe Apperson Hearst Memorial Fountain, current 2004
- A 20-2 27 Hearst Fountain pool detail, current 2004
- A 20-3 27 Hearst Fountain stair detail, current 2004
- A 20-4 27 Hearst Fountain detail, current 2004
- A 21-1 Concourse Roadway proposal, *Chronicle*, July 22, 1895
- A 21-2 Concourse Roadway 1900, *Golden Gate Park Master Plan*
- A 21-3 Concourse Drive North, @ 1905
- A 21-4 Current Concourse Roadways with promenade overlay, 2004

**MAP INDEX # Description**

- 1 Wooded Berm
  - 2 Temple of Music
  - 3 Leonidas, the Roman Gladiator
  - 4 Page Fountains
  - 5 Rideout Fountain
  - 6 Earl Cummings Lion and Snake
  - 7 Sun Dial
  - 8 Sphinxes
  - 9 Dore Vase
  - 10 Apple Cider Press Statue
  - 11 Lion Statue
  - 12 Northeast Pedestrian Tunnel
  - 13 JFK Pedestrian Tunnel
  - 14 Ulysses S. Grant Statue
  - 15 Current placement of Francis Scott Key
  - 16 Cervantes Grouping
  - 17 Junipero Serra Monument
  - 18 General Pershing Monument
  - 19 Thomas Starr King Statue
  - 20 Giuseppe Verdi Monument
  - 21 Concourse Benches
  - 22 Beethoven Bust
  - 23 Southwest Pedestrian Tunnel
  - 24 Concourse Stairs
  - 25 Robert Emmet Statue
  - 27 Phoebe Apperson Hearst Memorial Fountain
  - 28 Francis Scott Key Monument
  - 29 South East Pedestrian Tunnel
  - 30 Cypress in southeast corner
  - 31 Goethe and Schiller
- Landmark Designation Report--Music Concourse, Golden Gate Park