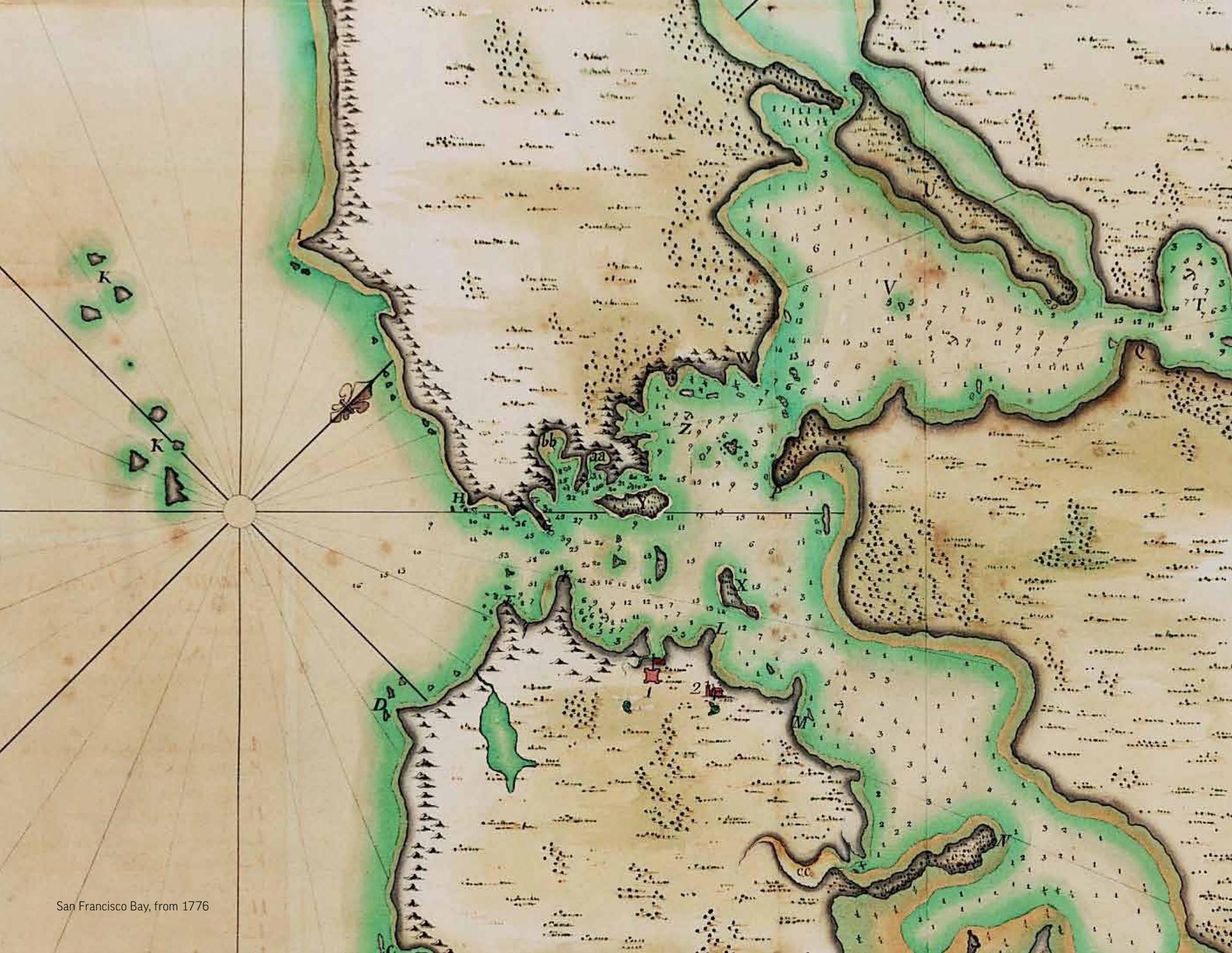


DRAFT

**HERITAGE
PROGRAM
AT THE
OFFICERS'
CLUB**

Concept Study prepared for the Presidio of San Francisco
by Ralph Appelbaum Associates



San Francisco Bay, from 1776

HERITAGE PROGRAM AT THE OFFICERS' CLUB

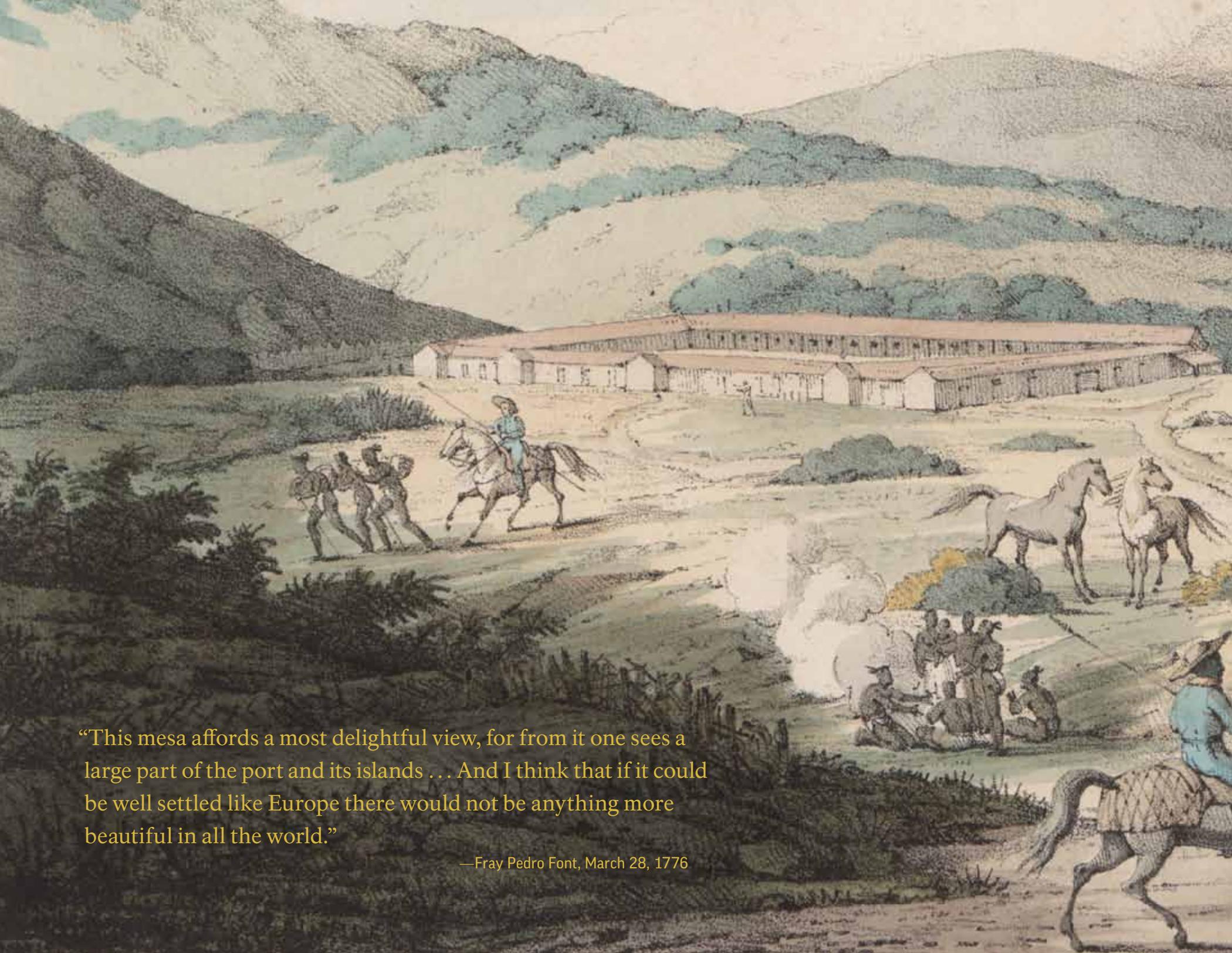
Concept Study prepared for the Presidio of San Francisco
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“My people were once around me like the
sands of the shore . . . many . . . many . . .
They have died like the grass. They have
gone to the mountains.”

— PEDRO ALCANTARA, OHLONE INDIAN (BORN 1786, INTERVIEWED 1850)

“I see my people, like the Phoenix, rising from the ashes—to take our rightful place in today’s society—back from extinction.”

— ALBERT GALVAN, OHLONE DESCENDANT (BORN 1960, INTERVIEWED 1995)



“This mesa affords a most delightful view, for from it one sees a large part of the port and its islands . . . And I think that if it could be well settled like Europe there would not be anything more beautiful in all the world.”

—Fray Pedro Font, March 28, 1776





HERITAGE PROGRAM

The Presidio Heritage Program is developing an array of sites and experiences that offer immersive, informative, and emotionally rich encounters that connect visitors to the park and invite them to become involved with its future. These heritage sites are concentrated around the Main Post, the heart of the Presidio. Partner organizations are collaborating with the Program on content research and program development. Together they reveal and elevate the Presidio's history.



Mission

The Heritage Program reveals and elevates the Presidio, encouraging people to connect more deeply with our shared heritage.

Goals

1. To involve people in the unfolding story of the Presidio
2. To connect the Presidio to the larger American experience
3. To share knowledge about this national historic landmark
4. To build relationships with new and diverse communities

Elementary-school children, university undergraduates, and adult volunteers are already delving into the Presidio's history by participating in a suite of existing programs. Through expanded programming and interactive exhibits that are informed by open and ongoing research, the Presidio will become a dynamic

destination, where the exhibit glass is removed and visitors are able to directly engage with their heritage.

Rather than create a facsimile of the park inside the walls of a museum, the intent is to get people out into the park to experience the Presidio's stories in the places they happened. The strategy relies first on selecting the appropriate site for conveying a particular facet of the Presidio's past, and second, on employing the authenticity of these buildings and landscapes to make that facet a living chronicle. At each site, the idea is not only to tell the Presidio's story but also to address broader issues—nationalism and international conflict, the relationship between people and their environment, and the mix of cultures that makes the Bay Area unique.

Each site will embed new media and exhibitry into its architecture so that the semblance of the historic spaces is uninterrupted. The exhibits employ a range of techniques, from hands-on activities to immersive media. The flexibility of digital technology, through which content can be adapted to complement evolving programs and new information added as it comes to light, ensures continued relevance as the program

grows. By telling universal American stories in real settings, the program brings our shared heritage to life so that future generations can discover and value the Presidio anew.

The Heritage Program is also reaching out to the community by offering youth educational programs that support state school curricula through field trips, after-school programs, and summer camps where young people interact and discuss elements of their cultural and natural heritage. Perhaps the most telling way the Heritage Program reaches out to the community is to invite volunteers, interns, and docents, along with academic and community groups, to partner in the work of program producers, archaeologists, historians, and exhibit curators at the Presidio.

KEY HERITAGE SITES



The Heritage Program animates key heritage sites throughout the Presidio, with a critical mass at the Main Post. The Officers' Club and Archaeology Lab at *El Presidio* anchor the Heritage Program and connect to the Visitor Center, which orients people to the park and what is happening each day.

The **Officers' Club** was the social heart of the post in the twentieth century and is resuming that role in the twenty-first by offering lectures, concerts, and performances. As the oldest building at the post, portions of it built in colonial times, the Officers' Club is conceptually where the story begins and is best suited to hosting exhibits depicting the broad sweep of Presidio history.

The **Archaeology Lab** is the program's information engine, where scientists actively uncover new knowledge about the Presidio's past. Here, visitors learn to see the relationships between physical remnants—buildings and artifacts—and the human events and people that shaped them long ago.

The ***El Presidio*** site showcases the detailed archaeology that is gradually transforming our understanding of the colonial era and the imperial outpost that established this place. Over the years, visitors will witness the landscape

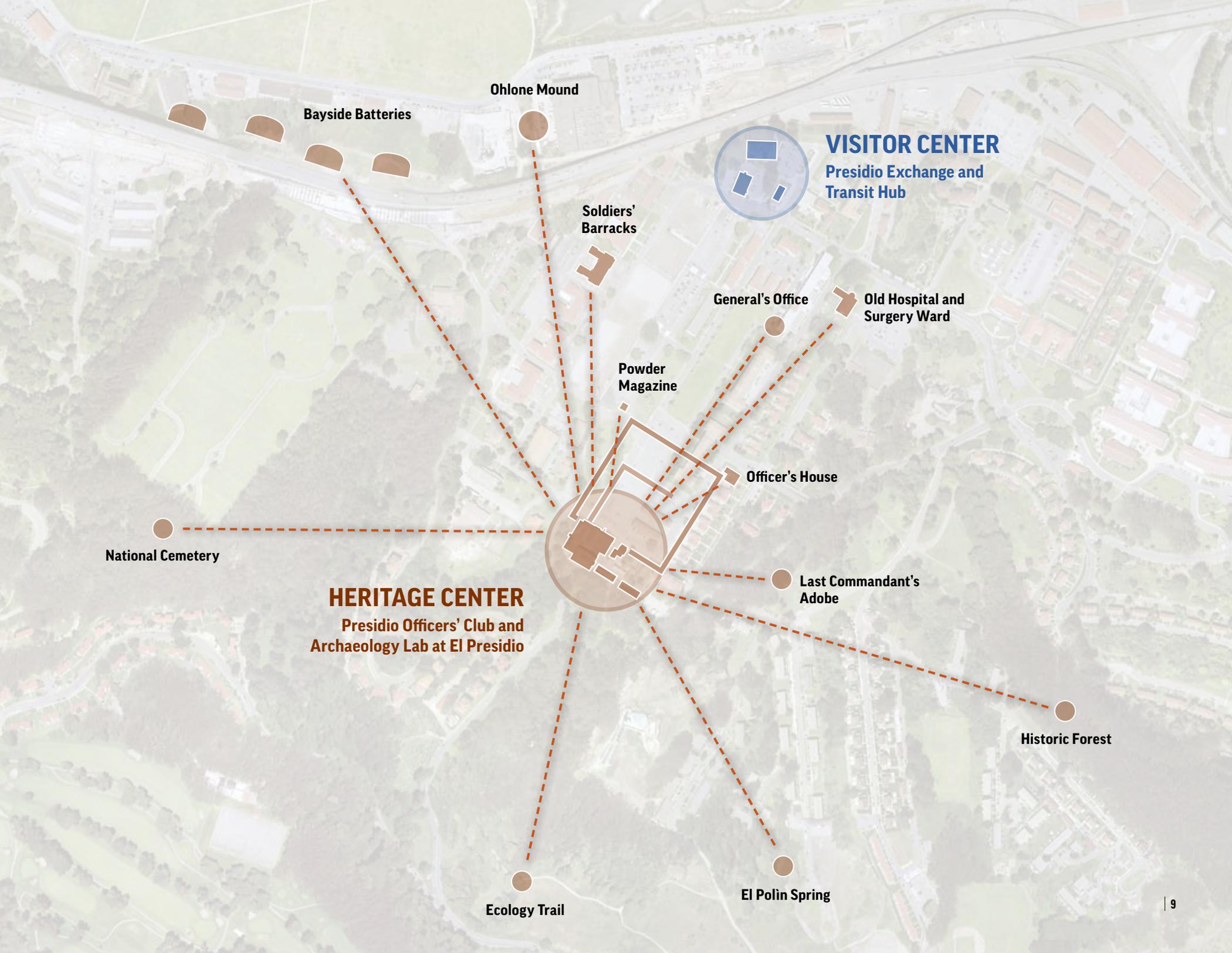
itself change to reflect our growing understanding of the past.

Heritage Program at the Main Post

- In the **Soldiers' Barracks**, enlisted men with backgrounds nearly as diverse as America itself made the transition from citizen to soldier, experiencing the inherent tensions between individual liberty and national service.
- The parlor of an **Officer's House**, on Funston Avenue, offers a glimpse into the privileges accorded officers, the lives of women and children on post, and officers' social connections in San Francisco.
- The **Old Hospital and Surgery Ward** presents the early years of medical practice in the West, showing the increasing brutality of weapons and medical advances that would save lives if not limbs, and combat disease.
- **El Polín Spring** uses water as the thread that weaves together stories about the abundance of life around the springs with the Native Ohlone, colonial families, and frontier entrepreneurs who were drawn to it.
- The **Ohlone Mound** captures a span of human occupation since time immemorial, when sea levels

were rising and the Native Ohlone established themselves along the shore, including a village they called "Petlenuc."

- The **General's Office** deals with painful decisions made by those in charge, one of them General John L. DeWitt's implementation of the order from President Roosevelt that led to the internment of Japanese Americans during WWII.
- The **Powder Magazine** dates to the earliest U.S. Army period and is key to understanding the progression of the Main Post's ceremonial spaces, beginning with the *Plaza de Armas* and ending with the Main Parade Ground.
- The **Bayside Batteries**, on the bluffs overlooking the inner Golden Gate, provide a panoramic defense of the Golden Gate and an opportunity to reflect on the real and perceived enemies of the nation yesterday and today.
- The **Last Commandant's Adobe**, home to the last Mexican leader of the Presidio, Francisco Sanchez, depicts California's entanglement in the Mexican-American War and the *Californios'* tenuous loyalties to Mexico.



Bayside Batteries

Ohlone Mound

Soldiers' Barracks

General's Office

Old Hospital and Surgery Ward

Powder Magazine

Officer's House

Last Commandant's Adobe

National Cemetery

HERITAGE CENTER
Presidio Officers' Club and
Archaeology Lab at El Presidio

Historic Forest

Ecology Trail

El Polin Spring



VISITOR CENTER
Presidio Exchange and
Transit Hub



“They are composed of as fine a body of soldiers as we have ever seen under arms. Their martial bearing, and the perfect precision of their movements elicited ... admiration from the thousands who saw them parade through the streets on their way to the Presidio, where they go into camp.”

—from a newspaper article on the arrival of the 9th Infantry, 1861



THE OFFICERS' CLUB

Strategies

- Create an emotional connection between visitors and the Presidio by telling stories of the people who transformed and were transformed by this singular place.
- Emphasize the Presidio's role as a crossroads of cultures, particularly the influence of Spain's former colonies in the fabric of America.
- Convey the Presidio's contemporary dynamism while revealing its history, to inspire visitors to explore other destinations throughout the Presidio.
- Demonstrate how changes at the Presidio mirror the nation's history and its role as an instrument of power as the U.S. sphere of influence grew.
- Present multiple viewpoints, encouraging people to question what is and isn't included in the historical record and what perspective they could offer.
- Ensure that the Presidio serves the widest range of audiences by striving for universal access in the delivery of content.

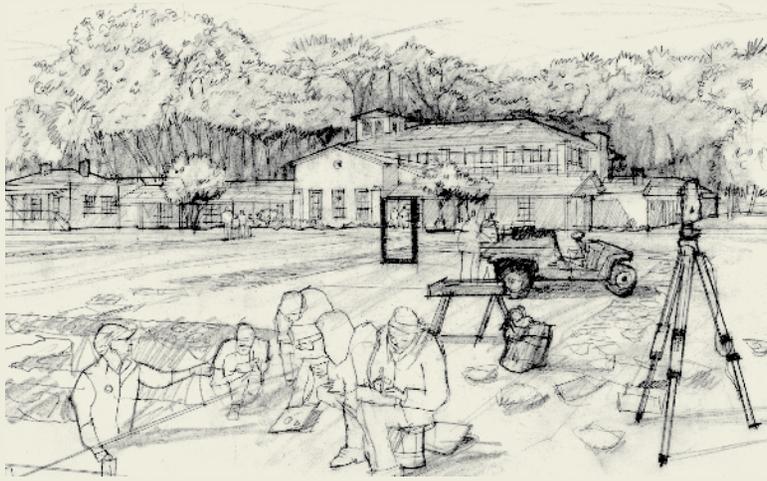
The Presidio has always been both a place of transformation and a cultural crossroads—from the day, in 1776, when the arrival of the Anza party altered the lives of the local Ohlone and Miwok tribes, to the time when rival empires traded and defended their northern California territories, to the arrival of American troops during the war with Mexico, to their departures into the Pacific, and finally to the post's transformation into a national park site.

The Officers' Club, one of California's oldest buildings, has stood through all these changes. Today, the building's architecture records the Presidio's many eras, from the adobe walls erected to create an armed Spanish-Mexican fortification, to the 1880s, when the wooden Moraga Room was the assembly hall for troops, to the 1930s, when the building was renovated in the Mission style and became the post's social heart, to the massive addition in the 1970s built to accommodate the growing ranks of officers at this headquarters post, to its rehabilitation and repurposing today. The renovated Officers' Club will welcome new generations of visitors and locals by offering an array of exhibits and by presenting concerts, films, and readings in its gracious period rooms.

The Heritage Program at the Officers' Club occupies adjoining venues: the historic core of the building, restored in large part to its 1930s glory, and the newer Heritage Gallery, in the large 1970s addition. The immediate impression of the Officers' Club evokes the experience of an officer stationed at the Presidio just before World War II. The exhibits are adapted to these distinct spaces with a seamless and subtle integration of media in the historic core and a more robust media presence in the newer Heritage Gallery. Each space conveys a different approach to the Presidio's past. Some are local, some global, others are social or intimately personal. Together they tell the long arc of the Presidio's story, from time immemorial to our lives today.

AT THE EDGE OF EMPIRE

APPROACH



Extending out from the Officers' Club is the colonial site of *El Presidio*—an active archaeological site where hidden layers of history are being revealed. This approach signals to the visitor that there is more to be discovered and that the Presidio is worth exploring.

Concept

As they walk up Graham Street, visitors come across archaeologists conducting excavations, slowly transforming the landscape as they go. Simple surface features mark the footprint of the original Spanish fortification and connect the landscape to the last standing colonial structure—the Officers' Club. Sturdy metal viewfinders point toward the Officers' Club. When visitors peer through, it's as if they had entered the past: they see images of the club as it looked when previous generations made this same approach.



Matthews

Requarth

Yogens

Harber

Shone

Decker

Eddy

Miller

Stepenson

Michals

Cobbison

Frank

Howins

RESERVE OFFICERS ON DUTY

1935-4 WITH 30th INFANTRY

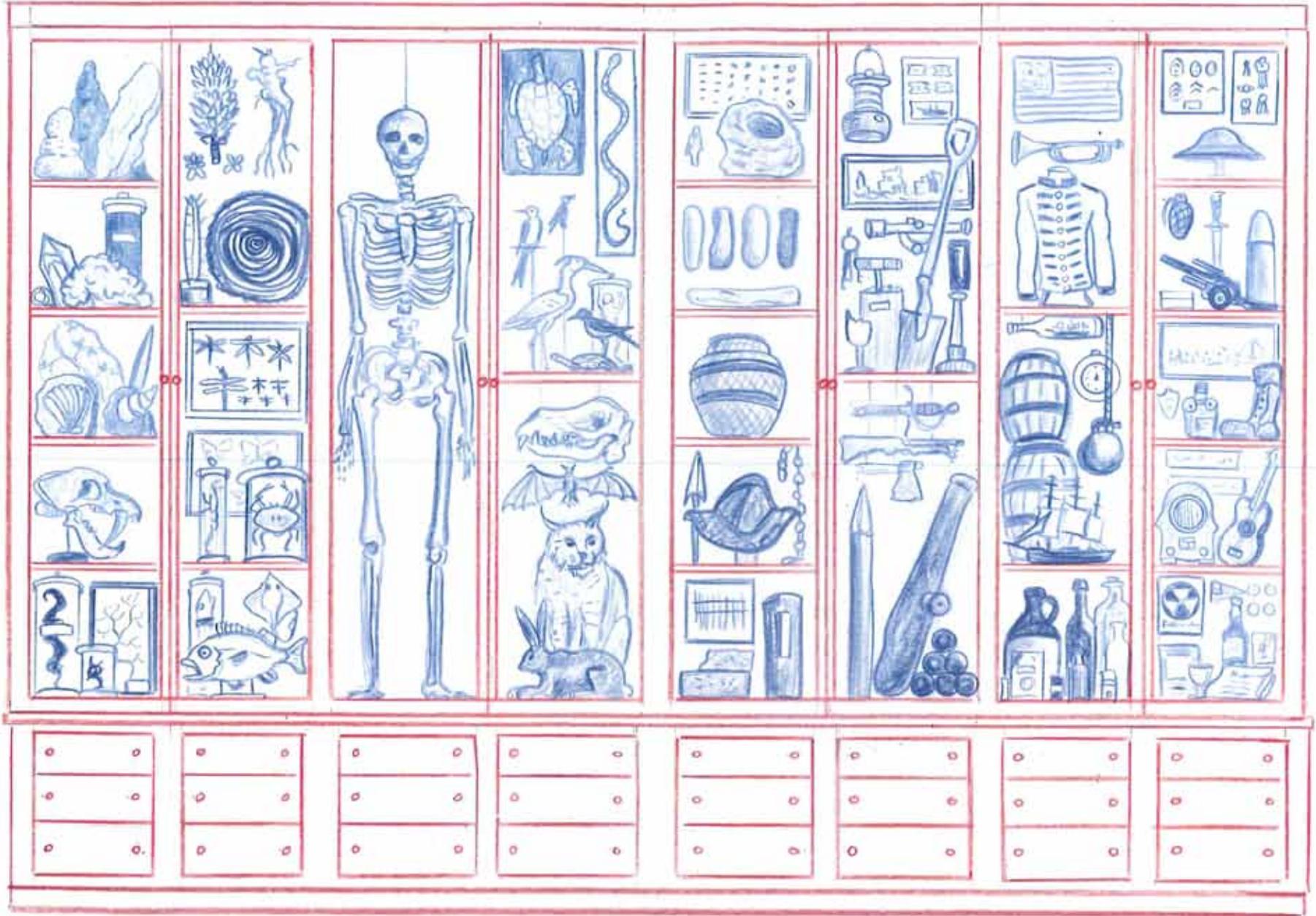
PROVISIONS OF THOMSON A6T

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Photo by
Hollings



Presidio cabinet

M. Dion 2012

WELCOME LOBBY



The lobby provides a place to welcome and orient visitors to the Officers' Club. It also sets the tone for the visitor experience by introducing multiple perspectives on the Presidio's past, from the architecture itself to artful interpretations.

Concept

Staff and docents provide a personalized orientation. They share information on upcoming events and encourage visitors to explore other heritage sites in the park. A large dimensional map displays heritage sites throughout the Presidio. Recurring themes in the exhibition—transformation, connection, people and place, inquiry into the past—are introduced here. Two installation art pieces convey fresh perspectives on the past. The first may be an early view of the Bay, rendered from sherds of colonial roof tile excavated outside at *El Presidio*. The second, by Mark Dion, an artist known for using archaeological and scientific metaphors, is a cabinet of curiosities whose objects represent the Presidio's natural and cultural heritage. This two-sided piece invites visitors and students in the adjacent classroom to both question and contemplate how to categorize and understand our heritage.

Opposite page: Mark Dion's initial sketch for the Officers' Club installation; *left:* Thousands of adobe roof tile fragments have been unearthed at the Presidio.



YOUTH EDUCATION CLASSROOMS

The Presidio is part of our shared heritage and belongs to all of us. The Heritage Program's education and outreach efforts seek to break the barrier between scholar and audience, between past and present, and between my heritage and your heritage.

The Heritage Program is committed to providing meaningful and memorable experiences to diverse audiences. Its education and outreach initiatives invite people to help uncover the cultural and natural history of the Presidio, and to formulate their own interpretations about its continued relevance. They also stimulate dialogue so that we can all offer insight into and gain meaning from our shared heritage.

The educational programs aspire to spark curiosity, broaden understanding about our heritage, and promote stewardship into the future by connecting community members to this place. Outreach initiatives expand our reach beyond site-based programs by forging partnerships with outside organizations and community groups. These two classrooms support field trips, summer camps, and after-school programs for school-age children; internships and professional training for undergraduate and graduate students; volunteer programs, workshops, and docent training for adults.

Opposite and right: Schoolchildren on a field trip to the Presidio Archaeology Lab





WITHIN THE WALLS MESA ROOM

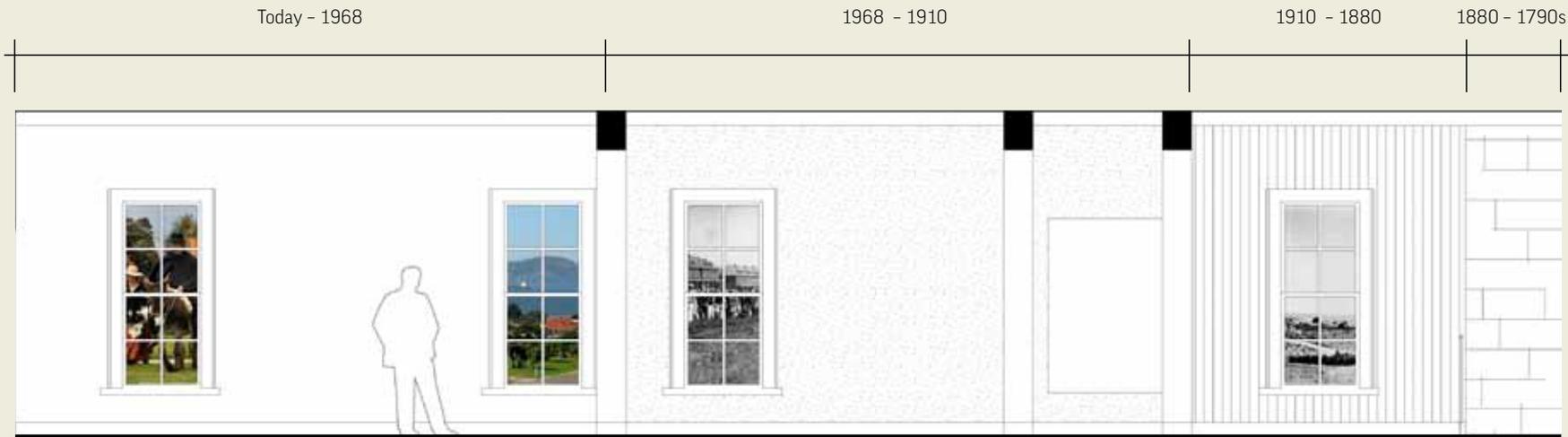


By peeling back the architectural layers of the Mesa Room to reveal centuries of change marked in adobe, wood, plaster, and paint, the visitor is better able to visualize the transformation of the Presidio and how it developed from colonial outpost to Army headquarters to national park. The Mesa Room articulates this layered transformation and highlights the Presidio as a uniquely American place.









North Elevation

Concept

Frame-like portals to the past delineate the room's periods and hold images, maps, artifact cases, and pull-out drawers with touch-objects that highlight the decades of change. As they walk back in time, visitors find themselves in the Presidio's earliest days, represented by the dirt floor beneath their feet, by a glass case holding the 1792 plan of the Presidio, and by an Ohlone basket, reminders of *El Presidio's* original builders.

Dates projected in light on the floor cue visitors to the periods represented in the exposed layers, and they highlight architectural elements that tell a story, like the electric bell used when this room was the Post Commander's office to call troops to drill in the 1880s or the soot left from the old oil lamps that would have lit the adobe walls at night. Each illuminates the room as an artifact in itself.

To the north, visitors see the Main Post through windows that look out at the Presidio today, perhaps framing events such as Memorial Day or *Pasados del Presidio*. At the east end of the room, visitors see an historic view of the Main Post, not in the colorful present, but in the sepia shades of the 1880's.



BEYOND THE GATES

ANZA ROOM



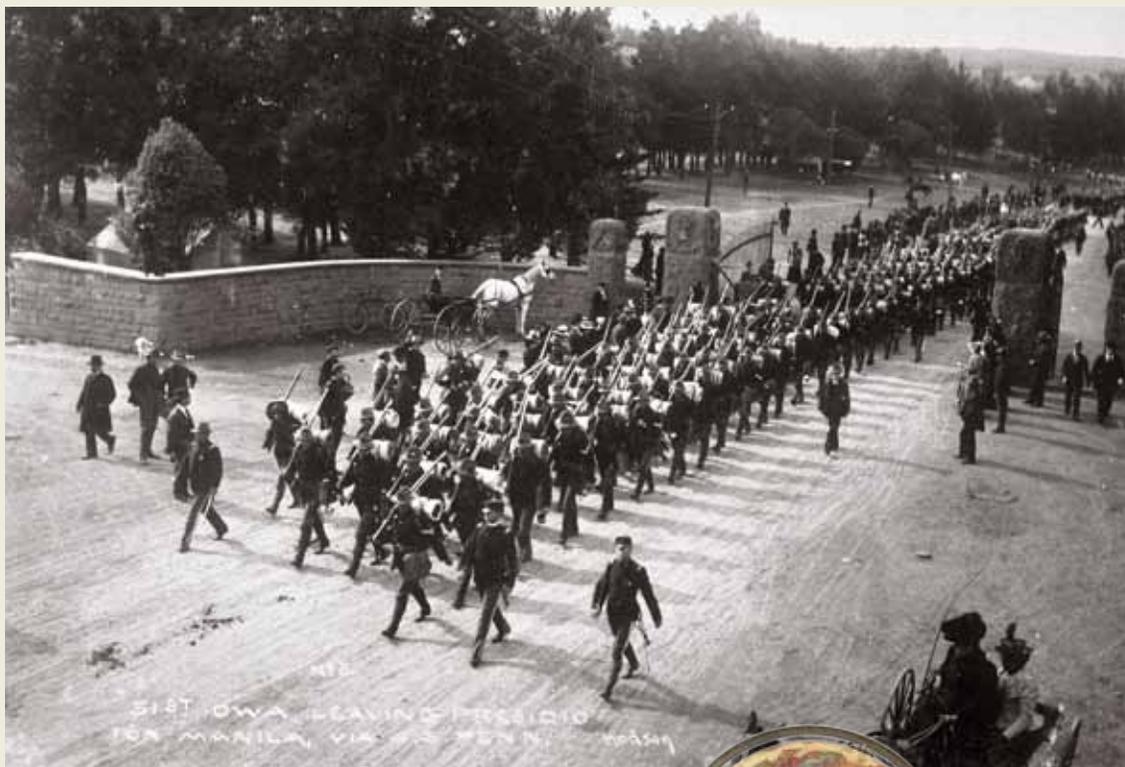
The Presidio has always been influenced by broader events, distant places, and the power stances taken by many nations. The Spanish military recruited colonists from western Mexico to deploy soldiers in the Bay Area and, much later, the U.S. Army recruited soldiers from throughout the United States to send to Vietnam and Iraq. The Anza Room traces national and international connections that tell the story of the Presidio beyond the gates.







HIDDEN HEARTH



Concept

As visitors approach the room, they find a large interactive globe marked with glowing pinpoints that show the dates and locations of actions launched from the Presidio: troops deployed to various Indian Wars in the 1870s, Buffalo Soldiers performing park-service duties at Yosemite in the 1890s, troops deployed in the Philippines during the Spanish-American war, pioneering aircraft launching from Crissy Field toward the vast Pacific.

Inside, the Anza Room becomes a map and reading room with period furnishings, books, documents, and artifacts. Historic and digitally interactive maps show how the Presidio's sphere of influence changed from a frontier post at the edge of the Spanish empire to a gateway to the intervention in the Pacific. Objects—perhaps postcards sent home during World War II or souvenir coconut cups bought in the Philippines—illustrate these connections.

At the far northwest corner of the room, visitors discover a hidden element behind a sheet of opaque glass. Their touch renders the glass transparent, revealing the colonial adobe walls and a cooking hearth—a physical reference to the time when the soldiers went beyond the gates to get food from the Mission, to recruit labor from the Indian villages, and to gather timber from the redwoods.

“Off to the Wars!” 51st Iowa Volunteer Infantry troops leave the Presidio through the Lombard Street gate en route to a ship, 1898.

“This large post, adjacent to a very large and interesting city, was the most enjoyable station we ever had. . . . Numerous balls, dances, and other amusements in addition to strenuous duties, kept us all busy and healthy. . . .”

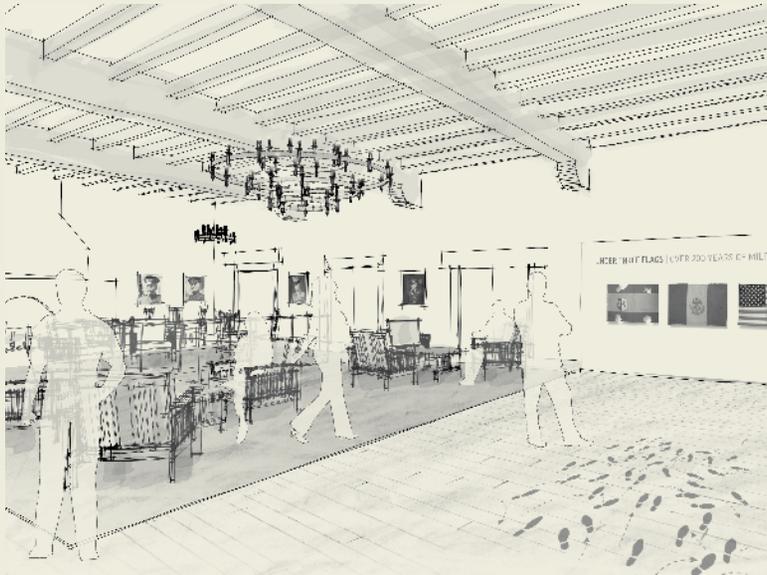
—Lt. Col. Anson Mills, 4th Cavalry, circa 1889



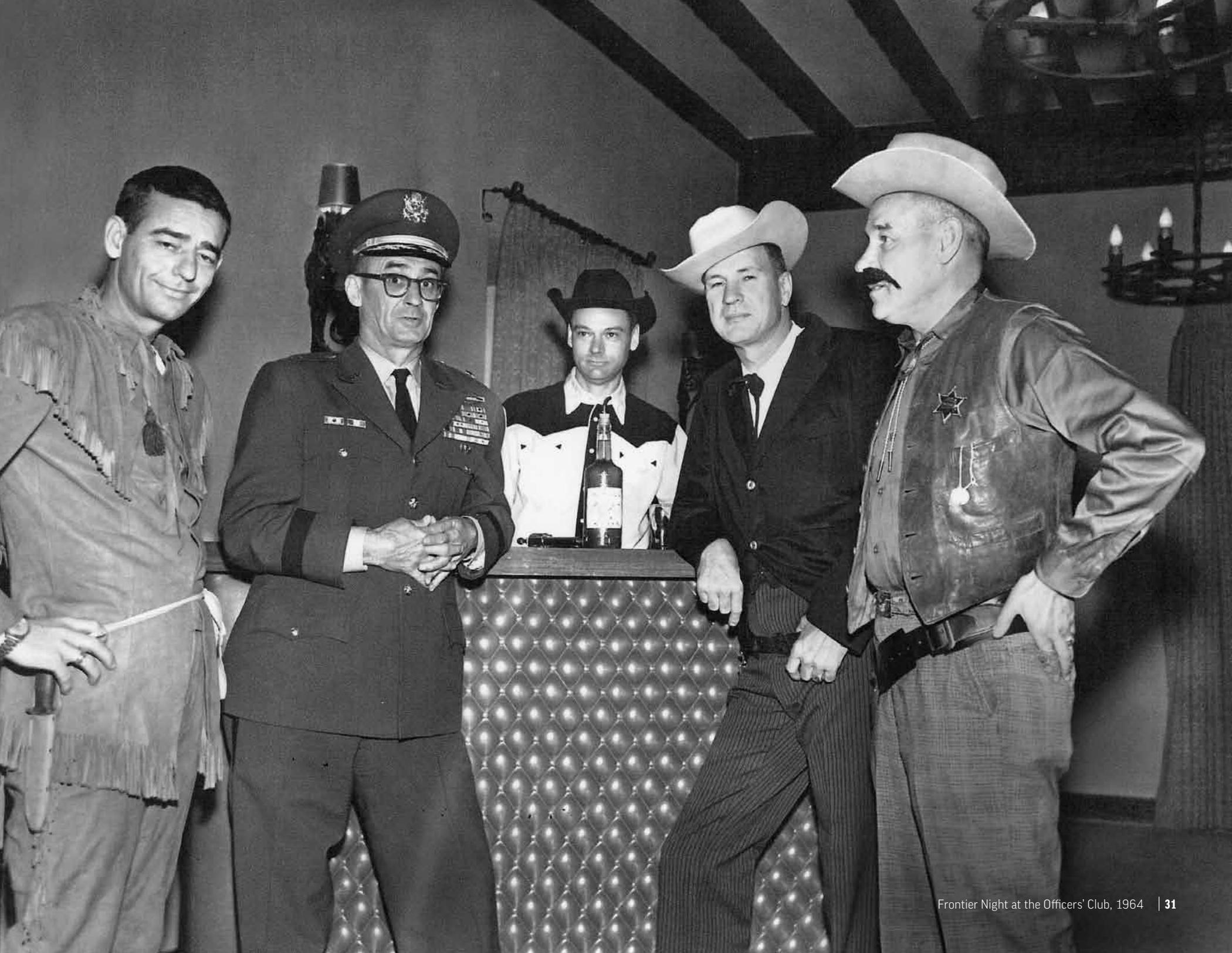


THE PRESIDIO'S LIVING ROOM

MORAGA HALL



The social heart of the Officers' Club, Moraga Hall, plays a vital role at the Presidio. This spacious beamed room, which once hosted social events for officers and their families, provides a comfortable place for groups of visitors and the local community to linger. It is also where the Presidio hosts performances, lectures, dances, and community events throughout the year.





UNDER THREE FLAGS | OVER 200 YEARS OF MILITARY HISTORY





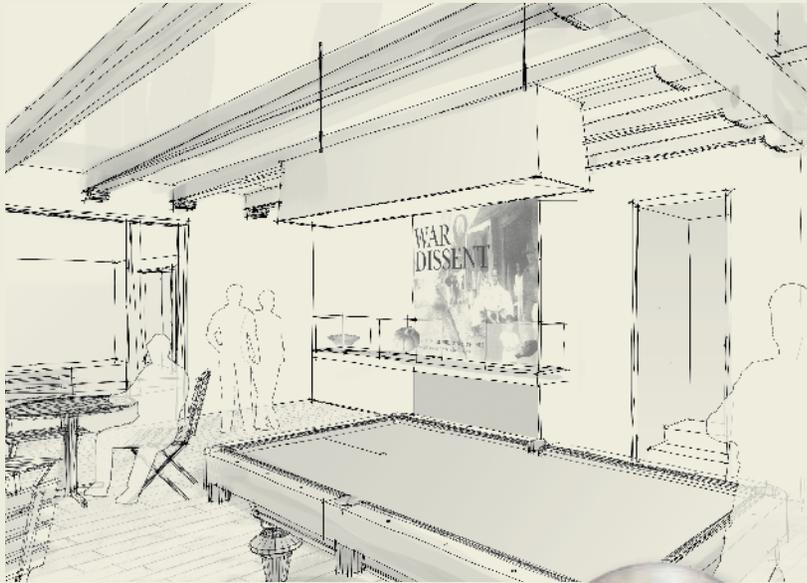
Concept

With its chandeliers, Mission-style furnishings, and fireplace, Moraga Hall re-creates the festive atmosphere of an era when officers looked forward to nightly socializing and a yearly calendar of dinners and dances. Today, it invites park visitors and locals to a busy calendar of events. Designed as a flexible space with period furnishings, the room can be configured for intimate fireside talks by local authors, open into an ample dance floor for big-band nights, or accommodate theater-style seating for large performances on the stage.

During the day and between events, visitors walking in will be invited to jive or jitterbug as they follow dancing footprints projected on the floor. Portraits along the walls depict some of the Presidio's commanding officers, alongside flags that were flown over the Presidio, from the Spanish flag in 1776 to the Stars and Stripes, lowered for the last time by the Army in 1994. Two low cases hold exhibits that might have been in the room in its Army days—the Army as it presented itself to others with items left behind by the 792 units that passed through the Presidio.



OFFICERS' CANTEEN ARGUELLO ROOM



Continuing the period feel of Moraga Hall, the daylight Arguello Room offers visitors a space for rest and relaxation as it once did for officers. Throughout the year, it supports functions in Moraga Hall next door and provides visitors with food, drink, and a place to socialize.

Concept

During the day, the Arguello Room is a place to get a snack or coffee and to see the latest temporary show—perhaps a community-curated display tied to an upcoming event or an exhibit highlighting a recent preservation project. The atmosphere changes as the sun goes down, and at night the Arguello Room becomes a local hangout, with a pool table and other games, serving classic drinks and local beers on tap to the Presidio community.



PRESIDIO STORIES GARDEN ROOM

An open-ended invitation is extended to the community to contribute to the Presidio's unfolding story by recording their own reminiscences and perspectives. The Garden Room offers an intimate space to share and listen.

Concept

Building on the Presidio's partnership with StoryCorps, this small World War II-era barroom, adjacent to Moraga Hall, is a place where Heritage Program staff will continue to collect stories from Army veterans, colonial descendants, and many others with a bond to the Presidio and a story to share. When the room is not in recording mode, visitors will be able to sit in the seats from which these stories were told and select an excerpt from the ever-growing database of Presidio Stories.





MARIANO VALLEJO
PETERSON BLACK
HERMENENGILDO
PEDRO ALCANTAR
LUIS ARGUELLO JAC
BERRETTA DORA B
JUAN BAUTISTA DE
JOHN DEWITT MIKE
EICHELBERGER JOE
PEDRO GOMEZ LOU
FREDERICK FUNSTO
GOLDSWORTHY WI
MALLORY JOSH SM
MCGETTIGAN MAGO
PENA FRANCISCO E
LANG LUIS VENEGA
WOOD GEORGE WR
ZERO JONES AH CHI
CHARLES YOUNG R

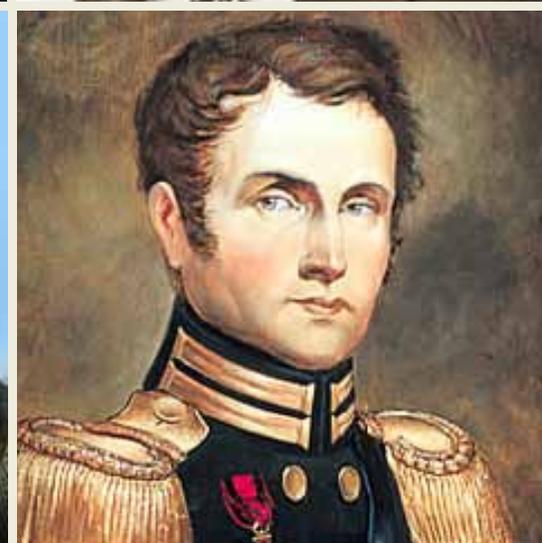
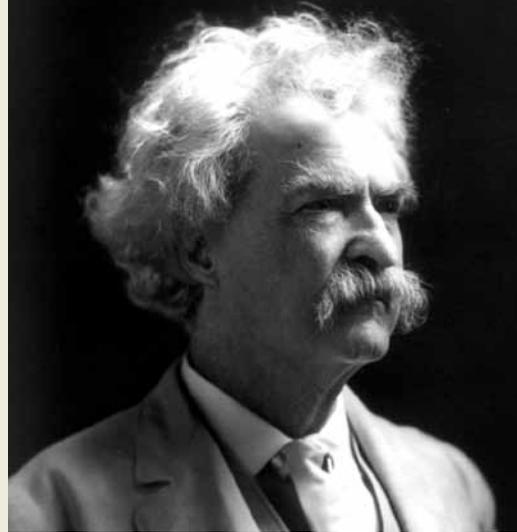
GRACE KIM JUANA BRIONES JAMES
ACK PERSHING ROBERT SAKAMOTO SAL
JOSEPH STILWELL "SINGING WIDOW"
JOSE AMADOR CONCEPCION ARGUELLO
CK ARNDT LANCE BEESON ANGELO
RETT GENERAL CANBY DANA JOHNSON
ANZA WILLIAM DEAN BOYD DELARIOS
TANG KIMBALL DIMMICK ROBERT
ANN ESCHSCHOLTZ ESTANISLAU
FERRARI PEDRO FONT JOHN FREMONT
N ANDY GALVAN JD GIVENS ANDY
LLIAM GRAHAM WHITNEY HALL GLYNN
TH IRWIN MCDOWELL MARTHA
GIE OBRIEN SANNIE OSBORN JOAQUIN
BARBARA VOSS NATE WONG PETER
S ADELBERT VON CHAMISSO ABRAM
GHT LEONA WOOD MARK TWAIN
N ANDY GOLDSWORTHY LISA POWELL
AY SHELLEY PAULINE CUSHMAN-FRYER

INTERSECTIONS HARDIE STREET

Hardie Street bridges the old and the new, connecting the historic core of the building with the large 1970s addition containing the immersive Heritage Gallery. This is also where the architecture opens to the outdoors. The courtyard contains an imaginative art installation and invites a variety of contemplative activities; schoolchildren may want to eat their lunch here during a field trip.

Concept

Continuing the notion of new and creative perspectives on the past, this glass enclosed walkway extends the installation by Mark Dion and leads visitors to the Heritage Gallery. Visitors may enter the secluded courtyard and find another artistic perspective on the Presidio—perhaps an installation by an artist such as Andy Goldsworthy, whose career has previously intersected with the Presidio and its historic forest. Beyond the courtyard, visitors get their first view into the Heritage Gallery and what looks like a forest of exhibits.





PEOPLE AND PLACE HERITAGE GALLERY



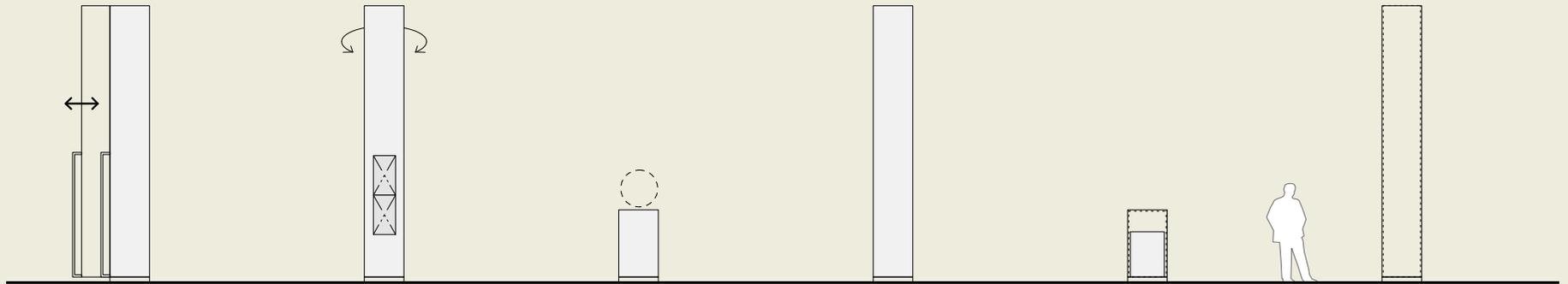
The Heritage Gallery strikes a balance between the intimate stories that punctuate the Presidio's story with the sweeping narratives that permeate it. Visitors will meet individuals from many eras, both the famous and the unsung. Their stories are drawn from a growing body of research and speak to larger themes of national conflict, environmental stewardship, or the crossroads of culture.

Concept

The Heritage Gallery chronicles the lives of people who shaped the Presidio over time; together, these "people stories" build upon each other to create the long arc of history at this place. Here, the Presidio's story is linked to broader patterns of history; these biographies are cast against the backdrop of local, national, and global trends. By highlighting decision points along the way and including stories of many lesser-known characters, this narrative is presented in a less inevitable, more contingent manner and invites visitors to reflect on their own intersection with the Presidio.







1. Sliding graphic panels allow for the juxtaposition of multiple people stories and are easily updatable.

2. Media-based rotating panels feature a story told from multiple points of view.

3. Pedestals hold touch sculptures or object replicas.

4. Double-sided graphic panels, with a shallow vertical artifact case displaying archival documents.

5. Low, fully climate-controlled artifact cases hold small objects or manuscripts.

6. Full-height artifact case displays larger objects or collections of objects.

The Heritage Gallery exhibits are flexible, designed so they can be changed to reflect new information, answer new questions, or commemorate seasonal events. A large-scale, multi-modal film and a multi-tiered timeline set the overall context for the changing suite of Presidio stories. The range of stories will change as new people are added, so returning visitors will meet a different set of individuals.

In aggregate, there will be multiple voices describing first-hand the complex and controversial events of their times. Visitors will hear Mark Twain and General Funston take opposing sides on American imperialism; they will relive the snap decision made by Col. Robert Kane to shelter hundreds of orphans airlifted from Vietnam at the Presidio; and they will engage in the discussion over the Presidio's future as a national park, begun in the 1970s.

Inside the Heritage Gallery, visitors find themselves in a forest of tall vertical displays. At these human-scale exhibits, people stories are told through audio, graphics,

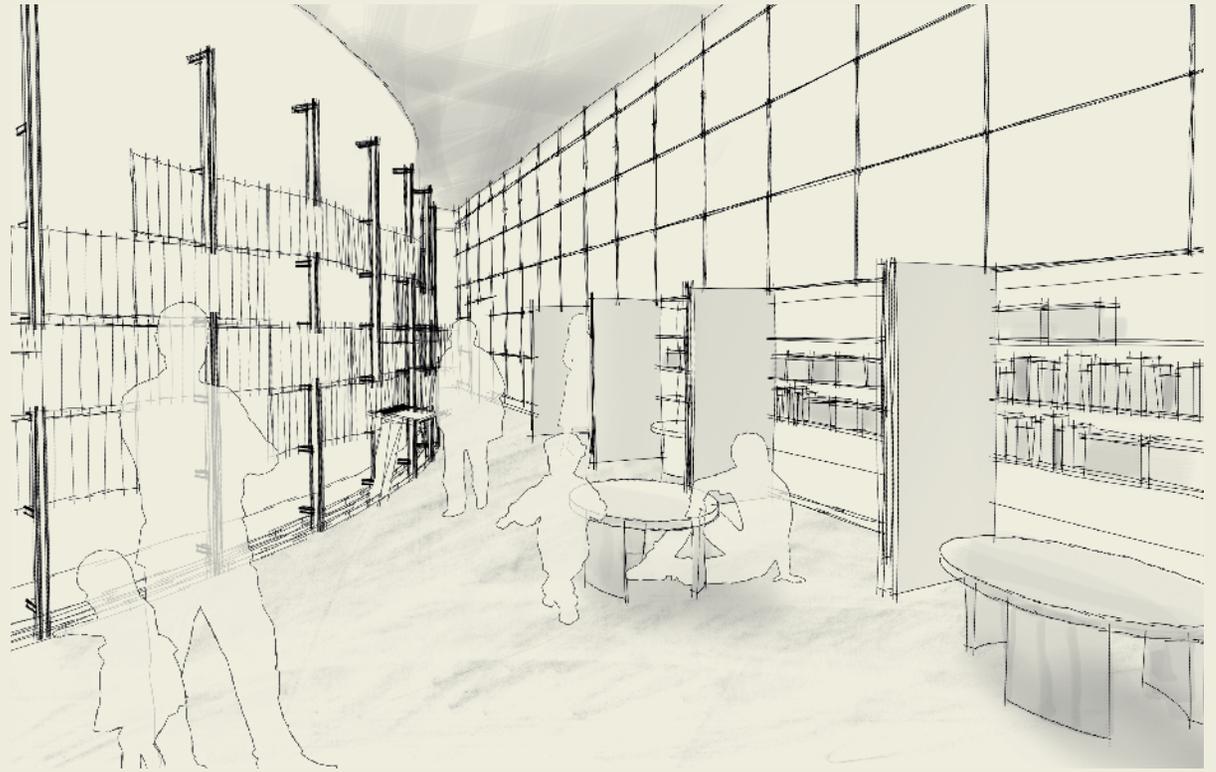
pull-out panels, artifacts, and multi-media displays. The display of some lives will be well documented; others may focus on a group of individuals; some will offer only clues to a past life, inviting visitors' imaginations to fill in the gaps.

In a pattern similar to that underlying the Presidio forest, the people stories may be subtly patterned by the perspective of outside observers, park stewards, unsung heroes, or pioneers, grouped in a way that stimulates dialogue. Perhaps each row represents a perspective, arranged from past to present toward the media panorama; visitors can browse, seek out a perspective, or follow the chronology.

Video projections on a large semi-circular screen create a vast, open Presidio theater. The projections on its surface immerse visitors in a panorama of images. The theater has several storytelling modes: a linear narrative recounting centuries of military occupation, an in-depth thematic chapter of the overall story, or the landscape silently transforming, from the last ice age

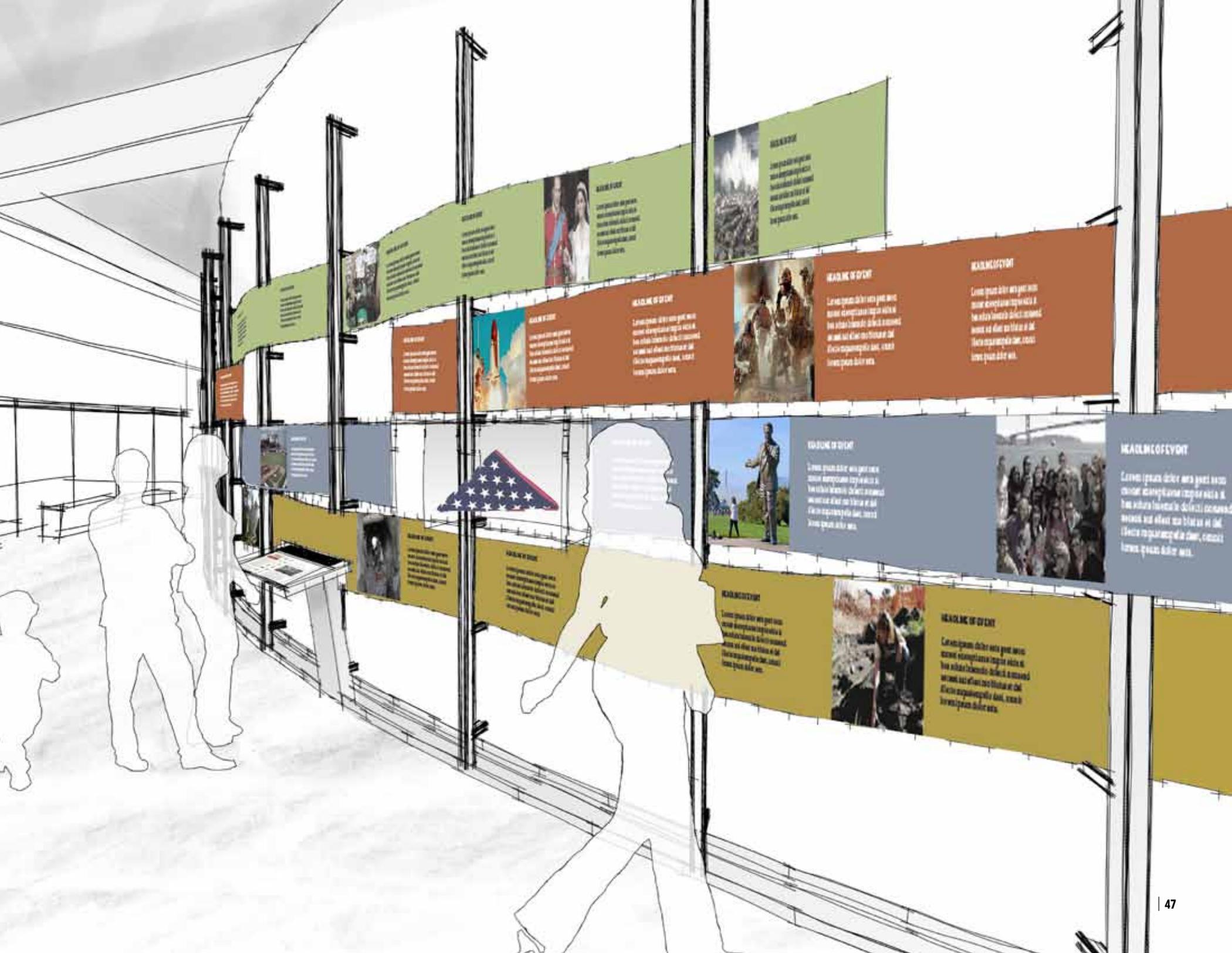
until today. These segments may be interspersed with shorter snippets of people working and living in the Presidio today, a series of portraits (post commanders, for instance), or a cloud of names with thought-provoking quotes.

During group visits, teachers or docents could select a programmed segment and use the theater as a backdrop for an interactive presentation for their classes and tours. Alternatively, the sequences can play out more passively, forming a continually changing media experience that will only become richer as new segments are added.



A multi-tiered timeline runs along the back of the projection surface, explicitly placing the Presidio into national and international contexts. Open-ended, the timeline moves from prehistory to colonial outpost to Army post to park, and it invites visitors to imagine how the Presidio will continue to change. Inset cases highlight collections of artifacts that illustrate a particular period or event. Mobile media allow visitors to browse more people stories, recommend stories to others, and e-mail items of interest to themselves. The interactive program suggests further links, based on visitors' selections, to Web and Presidio sites.

The northwest corner, somewhat secluded from the rest of the gallery by the timeline, provides some space for groups to gather. The wall opens in sections, providing both storage for props or materials and intimate venues where docents and teachers can stimulate small-group discussions about the exhibit. Here again is an opportunity to reengage people with the questions first posed in the entry, about how to understand the past and what a shared heritage means.



SECTION 1
This panel is the first in the series, introducing the topic and providing a brief overview of the exhibit.

SECTION 2
This panel discusses the historical context of the exhibit, including the role of the government and the impact of the event.

SECTION 3
This panel features a photograph of a group of people and discusses the challenges they faced during the event.

SECTION 4
This panel includes a photograph of a person and discusses the personal experiences of those involved.

SECTION 5
This panel features a photograph of a group of people and discusses the impact of the event on the community.

SECTION 6
This panel includes a photograph of a person and discusses the role of the government in the event.

SECTION 7
This panel features a photograph of a group of people and discusses the challenges they faced during the event.

SECTION 8
This panel includes a photograph of a person and discusses the personal experiences of those involved.

SECTION 9
This panel features a photograph of a group of people and discusses the impact of the event on the community.

SECTION 10
This panel includes a photograph of a person and discusses the role of the government in the event.

SECTION 11
This panel features a photograph of a group of people and discusses the challenges they faced during the event.

SECTION 12
This panel includes a photograph of a person and discusses the personal experiences of those involved.

SECTION 13
This panel features a photograph of a group of people and discusses the impact of the event on the community.

SECTION 14
This panel includes a photograph of a person and discusses the role of the government in the event.

SECTION 15
This panel features a photograph of a group of people and discusses the challenges they faced during the event.

SECTION 16
This panel includes a photograph of a person and discusses the personal experiences of those involved.

SECTION 17
This panel features a photograph of a group of people and discusses the impact of the event on the community.

SECTION 18
This panel includes a photograph of a person and discusses the role of the government in the event.

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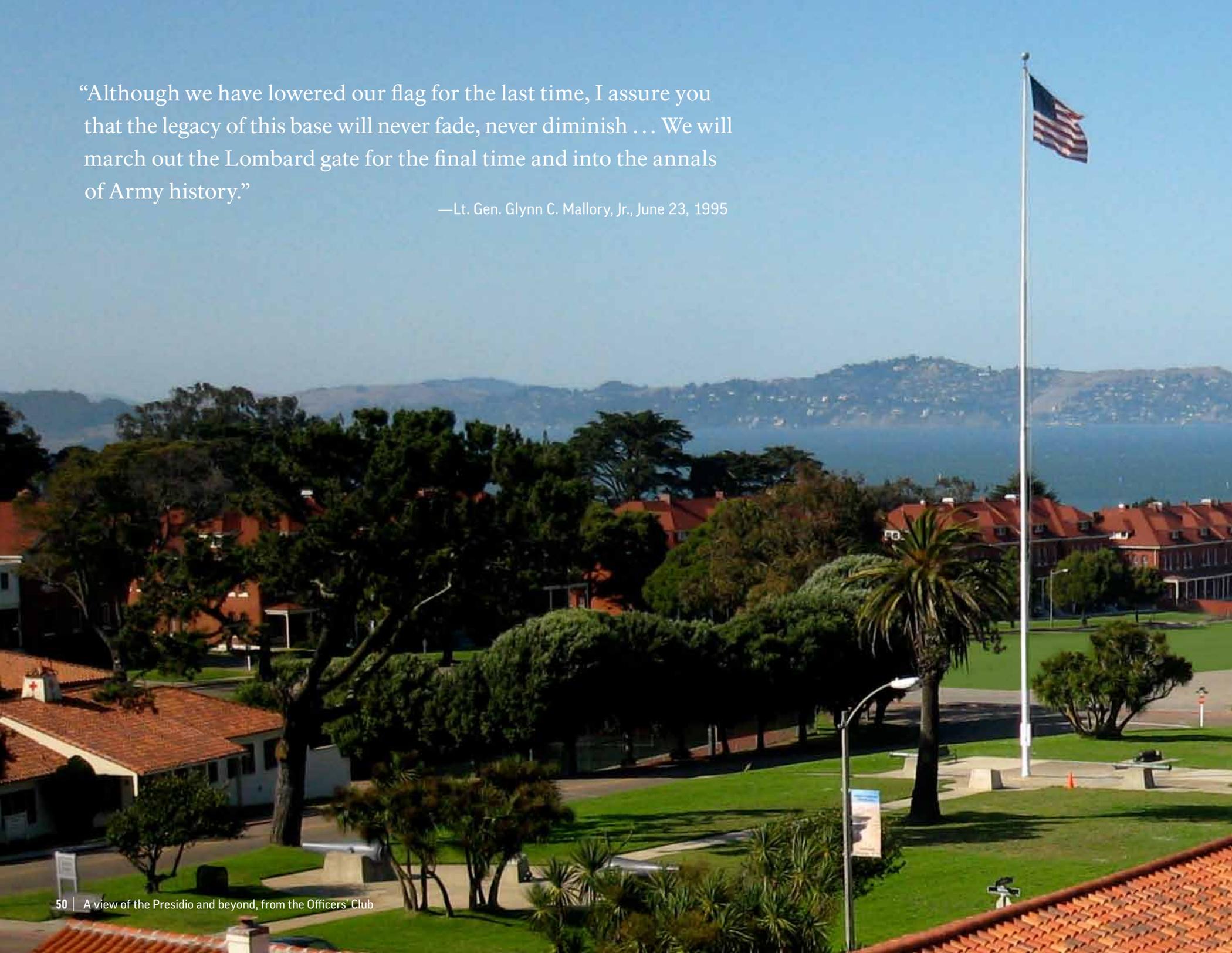
The forest of story elements continues out onto the terrace toward the historic cypress grove. Here, visitors meet additional Presidio personalities who have connections to particular places throughout the park. Stories of Major William Jones and the botanist Peter Raven may inspire visitors to hike through the Presidio forest. The former is the nineteenth-century “architect”

of the historic forest, while the latter discovered a new species of manzanita in the Presidio as a teenager. Through these individuals and others, the terrace becomes a launch pad to the Presidio, pointing visitors to other sites, encouraging them to continue their journey, exploring all the Presidio has to offer.



“Although we have lowered our flag for the last time, I assure you that the legacy of this base will never fade, never diminish . . . We will march out the Lombard gate for the final time and into the annals of Army history.”

—Lt. Gen. Glynn C. Mallory, Jr., June 23, 1995





CONCLUSION



The Heritage Program at the Presidio Officers' Club takes advantage of its historic setting, in one of San Francisco's oldest buildings, to tell the story of the Presidio—its transformation from palisaded fort to Army post to park—as well as its position in the American West, the Pacific, and the world. The club will again become the Presidio's social heart; its distinctive architectural spaces will welcome visitors, encouraging them to enjoy its events, exhibits, and programs. The Heritage Gallery tells the stories of the people who shaped the Presidio and draws visitors into that history as they forge a connection to the park.

Ralph Appelbaum Associates Incorporated

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“Few opportunities exist to uncover a broad sweep of American history in one place.
The Presidio of San Francisco presents such an opportunity.”

—PRESIDIO TRUST MANAGEMENT PLAN