

PRESIDIO TRUST PUBLIC BOARD MEETING – July 14, 2008

NOTE: The following is the best transcript available of the public Board meeting of the Presidio Trust Board of Directors held on July 14, 2008. It is based upon an audio recording of the meeting.

[Beginning of Recorded Material]

David Grubb: I see the magic hour has arrived. It's 6:32 p.m. We'll start the meeting now. I want to say very quickly that thank you all for coming. In advance, I would like to thank you all for your presence and perhaps your comments, and I'll wait on those.

[laughter]

We have a signing interpreter. Does anybody need one? We'll bring her up?

Male Voice: Turn your mic up, please.

David Grubb: Well, I'm trying to talk as loud as I can. Anyway, we have a signing interpreter. Does anyone need them, or need one? Then, we don't have to bring her in the front. That's what I'm trying to do.

Female Voice: Good evening, everyone. I am so sorry that we don't have enough capacity in this room for all of you. Those of you who are on the side aisles, we're trying to make a little more room at the back. Uh, I'm going to ask you to move back. We need to leave the aisles

clear so people can exit. So if you can help us out with that, and then we'll get going with the meeting. Thank you.

David Grubb: Okay, let's go. Before we get down to the main topic for this evening's meeting, comments on the draft main post update and the draft Supplemental Environmental Impact Statement.

Male Voice: Speak into the microphone, please.

David Grubb: I'm trying.

Male Voice: Not very hard.

David Grubb: It's going to be one of those. Okay.

[laughter]

David Grubb: I might as well get used to it. Anyway, we have two board matters that we need to take up first. So with your permission, we're going to go ahead with those board matters. And Mike Rothman is going to present them, and then we'll deal with them.

Mike Rothman: We have three projects for which we seek your approval. The rehabilitation of 1808, a 30,000 square foot building in the Public Health district, originally used as the nurses' quarters, for historic renovation with a project of \$7.6 million, and the provision for utilities, the renovation and expansion of utilities serving that

district, a second project with a budget of \$2.3 million. These two projects come with the recommendation of the Real Estate Committee, and the Public Health Service Hospital district requires an increase to the approved budget of \$1,049,000.

The third project for approval is commencement of the site work at Rob Hill Campground for the improvement and expansion of the Presidio's public campground area. The project budget there, \$4 million, funded by the Haas Foundation. There are motions accomplishing the increase to the budget and approval of the projects in the Board books.

David Grubb: Thank you, Mike. I think we've talked about this in committee. Does anybody want to make a motion? Bill?

William Wilson: I move.

Male Voice: Second.

David Grubb: It's moved and seconded. Is there any more discussion about these particular projects? Then, could I then – all in favor, please say "Aye".

[Ayes]

David Grubb: Opposed? Carried.

Mike Rothman: Thank you.

David Grubb: All right. Now, we turn – I'm going to get this right. Now, we turn our attention to the Main Post. I want to reiterate that our intention behind proposals and the activities that we are deliberating is to revitalize the Main Post as the heart of a unique national park, the Presidio.

We are excited that we have arrived at this time when we are focusing on the public character of the Presidio. We want people to come to the Main Post and feel comfortable here and have a rich experience of the Presidio's history as well as enjoy contemporary culture.

Your comments are very important to this process. We want you to know that we are listening to your ideas and concerns. We recognize that the proposals before us are complex, and we agree that we need more time for this to happen, the comments to happen. Therefore, we're going to double the amount of time that we had for the comment period, and it will end – and it will be extended to September 15.

I'm not sure I'm glad to say this, but we will have another public Board meeting so we can hear your comments which we will schedule before the close of the comment period and after the Section 106 consultation has resumed so that we have all the benefit of both the analysis conducted under the National Environmental

Policy Act and that conducted under the National Historic Preservation Act.

Now, our director, Craig Middleton, will give you a brief presentation. And then, we'll get into the public comments.

Craig Middleton: Thank you, Dave. Good evening, everyone. I'm Craig Middleton, Executive Director of the Trust. There are a lot of people here tonight, not surprising given that the topic at hand is the future of the Main Post, a place beloved by many, if not all. So I just wanted to thank you all for coming.

I know you're here to talk to us, and I respect the importance of time. So I will take just a few minutes to do a couple of things: one, provide some context for the discussion tonight, address a couple of issues that we've heard from you, and lay out how we will proceed tonight and in the fall.

The Main Post is where in 1776 a band of Spanish colonists arrived after a yearlong journey up the coast of California. For more than two centuries, it was the bustling center of a dynamic military community. It is now the center of a national park and National Historic Landmark District. Important open spaces, however, are covered in asphalt.

Although 75 percent of the buildings are occupied, the iconic buildings remain empty, due primarily to the high cost of their

rehabilitation. Once a dynamic center of a military post, the Main Post is no longer bustling, except maybe tonight. The 4,000 people who used to come here every day working here, serving here, have dwindled down to about 1,300, and many fewer on most evenings and on weekend days. This in a place of 120 acres with over 100 historic buildings, 1.2 million square feet of buildings. It often seems like a little bit like a ghost town.

Although it is the center of a park, the Main Post is not a place that is friendly to pedestrians. You'd have a hard time trying to picnic here in the center of the park. You'd also have a hard time understanding the important historical events that occurred here over the past 230 years. In short, today's Main Post is a far cry from the Main Post most would like to see. But it is nevertheless a precious place, a place to treat carefully and thoughtfully.

We envision the Main Post as becoming once again the social and civic center of the Presidio, the heart of a unique urban national park. Our objectives are four: to reveal and elevate Presidio history, to celebrate the Presidio's dynamic character by adding features, services and amenities that will support the public, express the spirit of innovation that is so important to the Bay Area, and to create relevant cultural experiences for a broad cross-section of the public.

We believe it's important to revitalize the Main Post as the historic and cultural center of the Presidio in its new incarnation as a park.

That means introducing cultural uses, making the place inviting to people, bringing the Presidio's history forward in innovative and compelling ways.

We are blessed with many people who care deeply about this place. I would posit that although there are no doubt various points of view in this debate and in this house tonight, each of you has come motivated by a strong feeling for this place. I think we share this. And I hope that in heated debate we can nevertheless keep our common purpose in mind and choose our words carefully.

Let me talk a little about the process. Tonight, we're engaged in a process that started some time ago and will continue into the fall. We've created a process timeline. It's a handout that you may have received as you walked in. Otherwise, you may get one as you walk out. This document outlines the process from beginning to end, obviously with less certainty around the end than at the beginning. But in the interest of time, I won't go through that document. I'll just leave it to you to pick it up.

Let me mention a couple of concerns that we have heard through this process. I'll just mention a few of them. Traffic and parking, perennial urban problems, they've always been an important issue, particularly for our neighbors, but also for us. The Presidio suffers from cut-through traffic, and we're constantly looking for ways to reduce that cut-through traffic, as well as ways to encourage people to use public transit.

The shuttle program, PresidiGo, has been a success, I think, by any measure, providing about 1,200 rides per day. It will continue to expand as we increase the need for it. Traffic that comes through our gates has not really increased since 2002 when we adopted the Presidio Trust Management Plan, although we have been successful in rehabilitating at the same time, and leasing, many of the buildings here.

There are 2,100 parking spaces in the Main Post, of which about 50 percent are currently used. At the end of the scenarios, whichever scenario emerges as the final scenario, we intend that there be 2,100, the same number of parking spaces in the Main Post as currently exists, just put into different places. We want to create a pedestrian core in the center of the park and locate parking around the perimeter so that it can better serve visitors as they come in from the various gates.

I know this is a very complicated topic, the topic of transportation, parking, traffic, so we're going to have a, on July 28, a special workshop for those of you who want to come in and delve into the EIS and talk about traffic and traffic counts and parking and parking counts. That'll be on July 28, a special workshop for the public, and we will announce the time and place, but it will be in the evening, probably in the Officers' Club. But we will announce that as soon as we get a venue.

There has also been concern raised over the past couple of months about current tenants. What's going to happen to current tenants, particularly those who may be impacted by one or another of these plans or proposals, the YMCA, the Child Development Center, the Herbst International Exhibition Hall that we're in currently, the bowling center?

I would just say that although it's premature to talk about these in any detail, we are in discussion with each of these tenants. And if it should come about that they need to move or relocate, either to meet their own program needs or the needs that emerge from the planning process, we will work with them to find solutions.

The third and final issue that I'd like to raise now before we get into public comment is the effect on historic resources, a big issue. This is an issue both related to the main post and the entire Presidio, the National Historic Landmark District. Some have expressed delay, or expressed concern about delay and the NHPS, the National Historic Preservation Act process, principally about delay in the release of the Trust's determination of effect, with the result being that the NHPA and the NEPA process, which we're engaged in tonight, are out of synch with each other.

Given the importance of this set of undertakings to the Main Post and to the landmark, and the strong public interest in being part of the consultation process, we've decided to support our staff-led

efforts with consultant help. Jones & Stokes will be helping us with the DOE, the Determination of Effect, and the consultation process.

We intend to do a number of things to bring these processes back into synch with each other. The Determination of Effect is the agency's statement about the effect of the proposed action or actions on the historic resources on the "area of potential effect," which in this case is the entire Presidio. The draft DOE will be issued in early August. A notice of availability will be sent to all of those on the Main Post mailing list. And it will be posted on our web site.

Consultation meetings will continue in late August – early September timeframe. They will be scheduled as soon as we release the DOE. We will extend the comment period to September 19. They mentioned September 15. It got a round of applause. I thought I'd add four more days. Let's make it the Friday. And we will schedule another public Board meeting before that time.

We will also continue the Main Post walkthroughs the month of August. They are Wednesdays and Sundays. Drop in 2:00 to 3:30 p.m. We're invigorated by the interest in these walks. As of yesterday, not counting today's walk, we had over 1,000 people walking through the Main Post. That can only be good no matter what your point of view.

Tonight, we're here to hear your comments on the Supplemental Environmental Impact Statement and the Main Post update. On June 9 we issued the draft Main Post update and a draft SEIS that analyzed, among other actions, these key decisions: a Presidio heritage center and archeological program, a lodge, a museum of contemporary art, a rehabilitated Presidio theater, as well as improved pedestrian and vehicle circulation, and better parking facilities.

The SEIS analyzes five alternatives that look at these undertakings in a variety of ways, locations and size. These alternatives were developed with your input. The alternatives are not exclusive, meaning they are developed to allow us to analyze various environmental impacts. At the end of the day, we may include various components of each alternative into the final plan and a Record of Decision which describes the action we will implement.

The Main Post action update represents a comprehensive vision of the proposed action, which is identified in the SEIS as alternative two and is shown in this plan. We've identified this alternative as the proposed alternative, because this is the one that reflects the existing proposals that we've received.

Some decisions have already been made, let me just briefly mention those, and they are not the subject of tonight's meeting. Assuming adequate funding, that's a large assumption, we will green the main

parade and build a walkthrough time along the new pedestrian walkway, the Anza Esplanade.

The Disney Family Foundation is rehabilitating one of the historic Montgomery Street barracks as a museum that celebrates the life of Walt Disney and his contributions to popular American culture. And the Family Violence Prevention Fund envisions an international center to end violence in another of the barracks.

As to your comments tonight, I'd ask that you keep a few things in mind. Please speak clearly into the microphone. We are recording this. We will respond to comments, but not tonight or we'll be here for a very, very long time. We'll do so in writing.

Because of the size of the group tonight, I'll ask you to limit your comments to two minutes each. I will call the names in the order that I have received them with the exception of public officials and former Trust Board members, who, in accordance with our custom, will be asked to speak when they arrive.

Finally, submitting comments here tonight is not your only way to make your thoughts known. You can submit written comments. There are comment cards available to facilitate that. You can send us an e-mail. Directions are available on our web site as to how to do that. We also have a series of frequently asked questions on the web site you can look at.

A transcript of this meeting will be available on the web site within a week. And we will take about a 15-minute break at around 8:00 and then continue for as long as necessary, or until people are exhausted. I remind you that you will have another opportunity in September to voice your opinions directly to this Board.

One final note to avoid any misunderstandings. I want to announce that I have to leave at 9:30 p.m. That doesn't mean the meeting ends. I'm just going to leave at 9:30 p.m. to catch the redeye to Washington. I have a Congressional hearing to attend at 10:00 in the morning tomorrow. So please, don't take umbrage at my leaving or feel that it's a slight of any kind. With that, shall we proceed with our first commenters?

David Grubb: I just have one other statement to make. At this juncture, we don't know what will be decided. What is decided we know some people will not agree with and some will. So we are cognizant of that and I hope you will also be. Does anybody want to make a comment?

Craig Middleton: Well, in keeping with our – this doesn't sound very loud. By the way, we're opening up the back doors to get some air. It's awfully hot in here. I hope I'm not the only one sweating. In keeping with our custom, we'd like to recognize and welcome Supervisor Alioto-Pier to make a comment.

Alioto-Pier: Thank you. Good evening. You certainly know how to pack it in. I just want to say thank you all very much for being here. I am

very, very proud to represent District 2 and the Presidio, or parts of it anyway. And I just want to say thank you all so very much for being here tonight.

I will be sitting over there listening to each and every one of you and everything that you say. And I will be the last one out of this room along with the last speaker. And I just want to say that we will, I will personally be taking everything that I hear to heart and look forward to hearing what you all have to say and any ideas that you may have and your concerns. So again, thank you all for being here. I will pass the mic back, and I look forward to a very eventful evening.

Craig Middleton: Thank you. We have the Superintendent of Schools here. I'd like to welcome him to the mic. Carlos Garcia, welcome.

Carlos Garcia: Thank you. Thank you for providing us this great opportunity to have some discussion in terms of, you know, the great thing about San Francisco is that everybody gets involved. And I think that's what makes this city such a great place. I just wanted to quickly mention two things that are of interest to us in the school district.

First of all, just recently we adopted what is considered throughout the country one of the best arts education master plans. And everywhere you go, we're kind of the envy of this because we live in such a rich area in terms of art. And so I'm here to encourage you to, in terms of the art museum, the contemporary art museum,

this is something that we think that our students could really value and be an active part of it.

We think that in our – it's funny, because our master plan talks about our community being our campus. And it really is in such a rich community like this. And so to have an art museum that has contemporary art so our young people could be aspiring artists and get inspired to become artists, I think, is fabulous, not only for our children, but for our community.

The other item that I think is a really huge interest to us is working out some way to have the Child Development Center here. This is a critical part of – it's, first of all, it's one of the best child development centers that we have in the entire city. It's one of the biggest. There's active involvement. There's a lot of parents involved.

And that's something that whatever plan comes up, this group comes up with, we really would want to encourage you that we have a lot of great little kids here. And they're our future. And I know that sometimes it's easy to make decisions and not think about the people who don't vote, our children. But I've always said that the most important thing on this planet has to be our children. And I hope that you take that into consideration. Thank you very much.

Craig Middleton: Thank you, Superintendent. I'll read the next person, and then I'll read the next three people so that people can get ready and line up. Amy Meyer, former Trust Board member. Then Luis Cancel, Patricia Vaughey and Gordon Chappell, please.

Amy Meyer: Thank you. I'm just trying to tip it down. Thanks, thank you. My name is Amy Meyer. I'm a former Trust Board member. I also have been involved with this park for 38 years as the co-chair of People for a Golden Gate National Recreation Area.

I have been supportive of the idea of seeing the Fisher collection on the Presidio. I feel that it would be an addition to the Presidio. But I see it as very differently presented from the way that it has been shown up to this time. The difficulty is this, it is very different from what is set forth in the Trust legislation on the National Historic Landmark District, which is the whole post, and whose center is the Main Post.

And it includes that the Presidio is one of America's – I'm reading this from the Trust legislation. The Presidio is one of America's great natural historic sites. Preservation of the cultural and historic integrity of the Presidio for public use recognizes its significant role in the history of the United States. The Presidio in its entirety is part of the Golden Gate National Recreation Area in accordance with Public Law 92-589.

And the next section comes. It's a paraphrase of what is in the GGNRA Act. As part of the Golden Gate National Recreation Area, the Presidio's significant natural, historic, scenic, cultural and recreational resources must be managed in a manner which is consistent with sound principles of land-use planning and management and which protects the Presidio from development and uses which would destroy the scenic beauty and historic and natural character of the area and cultural and recreational resources.

This recreational resource that is proposed to be added, unlike the Disney museum and the film center, is not going into an historic building. It's proposed as a freestanding building at the head of the parade ground and, as such, would be the signature building of the Presidio. This is not appropriate. I would turn –

Others will speak about how the, what is permitted in new building here. But in both section 106 and section 104(c)(3), the emphasis is on removal of buildings and their replacement, not the freestanding development of new buildings. And it's the way that this has been presented in your publication at the Presidio and as an insert to that publication as though this were the plan.

I recognize that you are responding to the person or the people who have proposed this. And I recognize the respect you are showing. But at the same time, it is also changing the significance of that which is set out in your legislation, and you need to push back. And you have not pushed back.

I appreciate the extension of time, the fact that we will be able to comment in writing. But I cannot see this as dominating the main parade. Thank you.

Luis Cancel: Distinguished members of the Trust, Supervisor Alioto-Pier, and members of the public, my name is Luis Cancel. I'm the Director of Cultural Affairs for the City of San Francisco and the San Francisco Arts Commission.

And I'm here to say that history and art are really two sides of the same coin. They represent our legacy of human civilization, and they are not incompatible. The contemporary art museum at the Presidio, as designed and as proposed, will be a major reinforcement of San Francisco as a cultural and tourist destination.

And I must say that all of us here who are thinking and concerned about the Presidio are also concerned about San Francisco as a civic space and as a viable city need to take that seriously into consideration. The tourists who come and visit this city and pay a hotel tax this year contributed \$280 million to the general fund.

This is desperately needed funds that help for education, that help with dealing with social services to the homeless, that help this city to keep its tax base lower. So this is a very important economic factor that one must consider as you are thinking about the future of the Presidio, and you are also thinking about the future of this city.

I hope that what we are focusing our conversation on here tonight and in the months to come will be on how this fabulous, extraordinary gift and collection gets sited at the Presidio and not give serious consideration to if the contemporary art museum at the Presidio should be established.

As I mentioned before, the benefits are multiple. The first one that I mentioned is the economic one, which, of course, will support the City and the Presidio. Additionally, we have heard from our Superintendent of Schools. This will be an important educational resource. This is not to be discounted. This will be a treasure for our young people.

Additionally, there will be thousands of jobs that this center, this culture complex will help to support, both directly and indirectly. And by that, I mean that, you know, the people whose jobs depend on, at the hotels and the restaurants and retails and taxis, are all going to benefit. And ultimately, and not least of all, this collection will be an enduring cultural treasure for the City, for present and future generations.

So I want to take a moment to publicly thank Doris and Don Fisher for having the courage, the vision to offer this great gift to the City of San Francisco, and to the architect, Richard Gluckman, who has developed, in my opinion, a design that really helps bring a

contemporary presence in a historical context that works and is very viable. So I acknowledge all of you for that. Thank you.

Patricia Vaughey: Patricia Vaughey, Marina Cow Hollow Neighbors and Merchants, Cow Hollow Neighbors in Action, and Planning Associations of the Divisadero, which is about 32 associations now.

What you just heard was a political comment. A letter came out with the Mayor's signature without permission from the City or County of San Francisco. The one thing I want you guys to know is I want you to be above board. Your job is to follow the Presidio Trust Act.

Your job is not to listen to paid political advisors from the Trust to say not to meet with the neighbors. Because you can't get a full picture of what's really happening. I'm very upset by the way the Trust is being directed by a few people, and you're not really hearing what the people out here have to say.

The museum – I collect art. The location is wrong. How about Wherry housing? I kept telling the Trust this. They didn't even mention it in the alternatives. Easy parking, easy driving, place to go.

Number two, even if this hearing tomorrow on the 15th changes some things, you still have to follow the Presidio Trust Act. Even

though they're trying to take the national park element out of it, you still have to follow the Act.

Number four, transportation. They keep talking about the greening of the parade grounds. But they're taking more green away from the Presidio with all of these parkings around, parking places around. You better look into what you really are being held responsible for. And if you do not follow the Act, and if you do not solve the transportation, which has already almost devastated our neighborhood, there will be a lawsuit.

We need to have responsible planning and reasonable planning with this whole thing. A three-screen theater is going to hurt the Vogue, the Clay, the Presidio and Marina, all theaters that I saved. Thank you.

Facilitator: Gordon Chappell, let me just call some other people so we have people behind you. Richard Hanlin, Irma Zigas, I hope I pronounced that right, and Ellen Magnin Newman. Go ahead, please. Thank you.

Gordon Chappell: I'm Gordon Chappell, a San Franciscan who has 48 years experience as an historian of military history. I represent the Council on America's Military Past, a nationwide military history and historic preservation organization which has been involved in historic preservation in San Francisco since the 1960s.

We have studied the proposed update to the Presidio Management Plan, and we do not approve of what it calls for. We do not believe that a museum of modern or contemporary art of the size, architectural design in either of the two locations specified is desirable. And we believe it would be an adverse effect to a national historic landmark to build it anywhere in the central post.

It should say something to you that virtually all of the historical organizations involved have opposed this. The National Trust for Historic Preservation has opposed it. I read a letter from the National Park Service in the San Francisco Chronicle opposing it. Apparently the State Historic Preservation office opposes it. I understand the Sierra Club, which is not generally thought of as a historical organization, opposes it.

The fact that organizations of this character and significance are opposed to it should tell you there is something wrong with this proposal. I would suggest, therefore, that you seek some other location to place this museum of modern or contemporary art. It is simply wrong for the central post of the historic Presidio of San Francisco, which is a unique military post in its history, representing the history, military history of three nations right here in San Francisco. Thank you.

Richard Hanlin: My name is Richard Hanlin, directors. This is an old fight. Ten years ago, eight years ago, there were people that wanted to put boxes, new buildings on the Presidio. If you look at the mandate,

you will see that that sentiment, that side lost. This is an attempt, a sneaky attempt to go around the mandate. I'm asking you to read the mandate. It spells out the objection, and it was a fight, and it went through three cycles of Congress, the objection to these boxes.

Irma Zigas:

One second, I'm just putting on my glasses. Hi, my name is Irma Zigas. And it is my honor to be here today to speak out with great conviction for the Fisher collection to be located here in the Presidio, a beautiful public setting with easy access for all.

The Fisher family worked hard investing in this city and is proud to call San Francisco home. They have contributed mightily to the economic engine of our town. We are now fortunate enough to be in a position to accept their gift back to the City in the form of a museum to house their collection, one of the most outstanding collections of modern and contemporary art in the country.

One of the key initiatives of the museum is education, precisely what the arts are most capable of doing, enhancing our creative lives and enlivening our spirits. This is what we want our children of San Francisco to have, a chance to make their spirits soar, their minds open, and to spread their wings and understand there is no mountain they cannot climb.

You give this opportunity to a child by freeing their imagination. This is without question one of the greatest powers the arts can give us. When children are exposed to the arts, and the imagination is

set free, reading scores climb, sciences reach new heights, and self-esteem rises. It is a magnificent thing to watch a child's mind open up and see the imagination at work.

The Fishers, with their collection of important modern and contemporary art, show the community that we are part of the continuum, and that each of us can be a part of that journey each time we engage with this museum. To keep this collection private would be akin to keeping a mind locked up.

We owe this to our greatest hope, the next generation, to make this gift, this museum, an integral part of our beautiful city. I personally feel we should accept this magnanimous gift of the Fisher collection to be a permanent part of the Presidio for all to enjoy. Thank you.

Facilitator: Ellen Magnin Newman and Walter Newman would follow, and Ms. Marie Jaye, I believe, and Danielle Keiser. Thank you.

Ellen Newman: Good evening. My name is Ellen Magnin Newman. I'm a fourth generation San Franciscan and have lived in this city all my life. I played on the playground with my schoolmates at Alamo, Presidio, and Lowell. There were students at those schools who lived in the Presidio. It's a part of my history. It's happily a part of our future.

But I speak to you tonight as the wife of a former head of the Planning Commission during the controversy over the pyramid. Now, if you think this is a controversy, when the pyramid was

proposed for the historic Jackson Square district, near the financial district, and casting shadows everywhere, you can't know what controversy was. There were pickets in front of our home. But Joe Alioto and my husband saw that the Transamerica Pyramid was built. And it has become the icon of this city, only second to the Golden Gate Bridge.

May I say I also come to you as a retailer who knows a lot about location. And location, location, location is key. Good locations get great buildings. This is a good location that's going to get a great building. So I ask you to save the Presidio by approving the contemporary art museum. As history was made since many hundreds of years ago, it will be made here again when you members of the Presidio Trust approve the contemporary art museum. Thank you.

[Audio Gap]

Water Newman: – two blocks of the Presidio for over 80 years. I have served for eight years as President of the City Planning Commission of San Francisco, as President of the Redevelopment Commission of San Francisco, and President of the Fine Arts Museums of San Francisco. But furthermore, I am a wounded officer of the U.S. Army invasion of Normandy. And I hold the highest respect for the Army, and I love the military presence in this Presidio.

The history of the Presidio architecture dates back to the 18th century. But since the original buildings were built here, there have been over five different styles of architecture that were designed and constructed in the Presidio. The proposed museum is appropriate for the display of contemporary art. It gives consideration to light, air and views, will enhance the Main Parade Ground as a community center and gathering place.

As the controversy over the appropriateness of the museum's design in a historic district, I call your attention to the placement of the I.M. Pei last pyramid in the center of the Louvre of Paris, which today is considered a landmark and an important part of the Parisian landscape.

Any time a new building is contemplated in our area, there is controversy. In most cases, half the people will like and half the people will dislike the design. But standing in the way of progress is not the American way. The contemporary art museum is a monumental gift to the people of the United States and should be approved. Thank you.

Marie Jaye: Members of the Trust, representatives of Mr. Fisher and his family, I complement all of you for having worked as hard as you have up until now. My name is Mrs. Jaye. I'm a professional woman. I have a company devoted to naval architecture, marine engineering, and interior design. And I'm an amateur historian.

I have gone through this beautiful area every other day. I stop and compliment the gardeners. You have done a superb job in restoring this Presidio. I compliment each and every one of you. I know every blade of grass here.

I might add to you very few schoolchildren are taught the history, this magnificent history founded before the United States became the United States, 13 fledgling states from Maine to Georgia. Very few people learn either in school or after from Georgia all the way down to Florida, all the way across over 3,000 miles was the Spanish empire.

When people stop to realize there are very few areas in our country that have such a history to be so proud of, I would like to suggest to you that everyone reconsider. This is a very generous family. We are most grateful to them. I would love to see a museum for them in another area, simply not here.

Facilitator: Danielle, is it Keeser or Keiser?

Danielle Keiser: It's Keiser.

Craig Middleton: Keiser, sorry. Uh, and Samantha Dunne would be next, Bob Emery and Charles Collins.

Danielle Keiser: Hello. I am speaking on behalf of Joyce Gardella who couldn't be here tonight, who works for the Exploratorium as well as a private resident of San Francisco. I'm quoting her letter.

I think that the contemporary art museum proposed for the Presidio is a rare and wonderful opportunity for this city. This project can be a core around which other cultural institutions gather to make a world-class, only-in-San-Francisco offering for the Bay Area residents and visitors, something that will further position the City as the unique hub of arts and cultures that it is.

I have worked with many museums in my career and have seen the dramatic impact this kind of project can have on the surrounding community, educationally, culturally, economically and socially. I believe that will be the case here. Thank you.

Samantha Dunne: Good evening. My name is Samantha Dunne, and I'm a fifth generation San Franciscan. I've never been so proud of our city as when the Ferry Building was refurbished and the doors reopened at the de Young. I expect that CAMP will make me feel the same way, further our distinction as a world-class city.

There have been arguments that suggest that CAMP is neither the right institution nor the right design for the Main Post, and I couldn't disagree more. Until I moved to within five blocks of the Arguello Gate, I had spent little time at the Presidio aside from visiting Crissy Field. Part of the reason for this is that I found the

Presidio to be an intimidating maze of roads and was uncertain about what I might do or find there.

With the opening of CAMP, I think that will all change. By its stature alone, CAMP is guaranteed to raise awareness and interest in the Presidio and the important role that it has played in establishing our country's foothold in the West. This has been my personal experience as I have followed the Main Post plans and taken part in the tour provided by the Trust.

It's led me to conclude that CAMP will, in fact, help the park realize its mission. To argue otherwise doesn't hold merit. With the same logic, you'd have to fault Boston for building skyscrapers adjacent to the Freedom Trail and the myriad of historical sites that it links together.

What I find even more ironic is that the proposed location, which has become so symbolic of the park's heritage, has operated for so many years as our beloved Presidio bowling alley. How is it that a bowling alley is worthy of the site, but a world-class museum isn't?

I support that CAMP frame the south end of the Main Post and that it be designed as proposed with a conscientious nod to its historical surroundings. I hope that the City will embrace this idea as well. To look the Fisher family in the eyes and say, "No, thank you," to this amazing gift would be the worst folly of all.

Bob Emery: My name is Bob Emery, and I'm a neighbor of the Presidio. And for the sake of brevity, I'd like to read a letter that I have written to the Trust.

I am writing to express my strong support for the contemporary art museum at the Presidio. I have lived in San Francisco for 23 years. And for the last 21 years I have lived, and still live, within a three-block distance from the Presidio. As a family, my wife, my three children, and I use the Presidio on a daily basis.

Whether I am going for a run, my wife is taking a walk, my kids are playing sports on one of the sports fields, or we are enjoying some of the fun, newer restaurants, the Presidio is an important part of our lives. We are fortunate to live so close to such an amazing resource.

It is my belief, however, that the Presidio is vastly underutilized. And the construction of a world-class museum for all San Franciscans to enjoy makes a lot of sense for the Presidio for a number of reasons. The Presidio and the people of San Francisco would be getting a world-class cultural institution for free. Not only would CAMP be responsible for the construction of the appropriately scaled and designed museum building, but CAMP would also be responsible for improving the Main Parade Ground and a historic building.

And perhaps, more importantly, we would be gaining access to one of the most significant contemporary art collections in the world, again, for free and in perpetuity. A collection of this significance deserves to be available to everyone.

The Presidio is a logical location for an institution like CAMP. As the Presidio transitions to a national park, it is still lacking an institution of national and international stature. CAMP would definitely address this deficiency and contribute to the cultural leadership that makes San Francisco great, a world-class institution for a world-class city.

Facilitator: Thank you. Mr. Collins and then Robert Sindelar, Mary Finley and Rachael Hajnal. I hope I said that right. Chuck?

Charles Collins: Distinguished Board and staff of the Presidio Trust, I'm Chuck Collins. And like many people here, I'm a native San Franciscan born here 61 years ago. I live near the Presidio. I work in the Presidio. And like many people here, we recreate, and we use the facilities of the Presidio, not only for our business, but for our recreation and our cultural resource.

I represent 170,000 individuals who annually find services in 15 major facilities and 120 sites here in San Francisco and our neighboring counties. None of those facilities is more important than the Presidio YMCA where we serve 16,000 people annually in

programs and services in this national park of unparalleled beauty and inspiration.

The preferred alternative, as well as its variation, have substantial impacts not only on the Main Post, but on the Main Post fitness facility, aka the main post gym of the YMCA at Funston and Lincoln. As the Board of the Trust decides whether or not, or better yet, how to advance these alternatives, I formally request that the YMCA be a part of any final solution as its various elements are joined and reconfigured.

While the CAMP project has gathered substantial comment and examination, I personally applaud its bold and civic purpose as creating a unique cultural resource for a broad public through the fulfillment of the cultural mission of the YMCA and the remarkable and unparalleled generosity of Don and Doris Fisher.

As with many people here tonight representing many different interests, we know that the devil is in the detail as any final plan is constructed and crafted to make this a successful overall project. Again, on behalf of the YMCA and our 16,000 members and program participants, we ask for a seat at the table so that both the cultural as well as the recreational mission of the founding documents are not in conflict, and that they advance the purpose of the public. Thank you.

Robert Sindelar: Good evening. I'm Robert Sindelar and the Executive Director at the Presidio Community YMCA and a neighbor. And I actually want to address a couple of the details that are in the devil that our CEO referred to. I understand from what you said that we will be working with you around possible relocation should any of the adopted measures result in that.

But it is a little disconcerting to look at the maps and see the Main Post fitness center gone, and the Infantry Terrace tennis court possibly gone, and the bowling alley, tennis court possibly gone. And while the YMCA is much more than any specific building, we actually do need buildings to do our program and fulfill our mission.

We've grown 13 percent in the last two years with over 16,000 members and participants as Chuck said, with one of the largest day camps in the City. In fact, we've had to rent space from Bay School this summer to accommodate all of our campers. Another example is the over 900 kids that come in and play basketball every winter that are coached by volunteers.

We are also currently supporting the Trust in its mission to bring families into the Presidio and to make the Presidio accessible, whether it's through our summer outdoor and adventure recreation program that bring kids from Bayview and Western Addition every day in the summer here, or our newly opened Pop Hicks bicycle training field that we just opened in collaboration with the Presidio.

Finally, I want to comment on some part of the lodge proposal which called for “an activity and learning venue for outdoor and sports-oriented individuals and families.” Well, considering we would be two blocks from that proposed lodge, it seems a little redundant. And I feel like we are already offering that. And I look forward to talking to the friendly folks at Larkspur about some collaboration around those. Thank you.

Facilitator: Excuse me for just a moment. I need to announce that there’s a blue Honda Civic in the lot south of the Herbst, of this building. And the license plate is 4WFG418. If anybody recognizes that car, it’s double-parked and will likely be towed. So I would suggest you might want to move it. Thank you. Mary?

Mary Finley: Thank you for this opportunity. I’m Mary Finley, a daily visitor to the Presidio, a parent and Chair of the Presidio YMCA board – and also a volunteer. I enjoy showing off the Presidio and all that it has to offer to visiting family and friends. I overall feel the Trust’s intentions are good. I endorse my colleagues, Robert and Chuck Collins’, comments. The Y board as a whole feels strongly that we continue to grow our programs and our facility in the Presidio.

We want our members and all those that we serve that come into the Presidio to feel supported and represented through this process. We want the Trust to join us in meeting our goals to build strong kids, families and communities. Thank you.

Facilitator: Hello. Let me just announce the few people that will follow. Lisa Spinelli, Paula Williams, Caroline Washington please. Thank you.

Female Voice: Good evening. I'll be reading remarks on behalf of Dr. Margaret [Tempro] who is a resident and works in San Francisco and expresses her apologies for not being here tonight. So I'll read comments from her letter.

“The Presidio is one of San Francisco’s jewels. It represents an important part of American history, graces the City with its beauty – and thanks to its steward, the Presidio Trust, it has become a vital neighborhood with historic residences, wonderful restaurants and a variety of business enterprises. These constituents give the Presidio a sense of community and provide needed revenue to maintain and preserve the park. Now Doris and Don Fisher are offering an unprecedented opportunity to bring the arts to the Presidio. Their vision involves more than providing a stunning collection for appreciation and enrichment. It also includes plans for education and hand-on experience for people of all ages to explore their own creativity.

We have watched our school budgets shrink and we have seen support for arts dwindle in our communities. Let’s take advantage of this extraordinary gift and bring this opportunity and this important art collection invested with educational programs to the residents and visitors in the Presidio. This generous endeavor will

enhance and help to sustain this cherished and beautiful community.” Thank you.

Lisa Spinelli: Good evening. I’m Lisa Spinelli, and I’m a 3rd-generation San Franciscan and am also the Executive Director of San Francisco School Volunteers. And we place volunteers in our public schools and work to close the achievement gap. And I’m here tonight really to just talk about one word, and that word is “opportunity”, and to really encourage us collectively – everyone in this room – to look at this as an opportunity.

We’ve heard from several people so far about who uses the park and who could use the park. And I know firsthand from the work that we do, particularly with the schools that we work with in the Bayview, Visitacion Valley and the Excelsior, that there are tons of wonderful people who are not accessing the park. And I think this is an opportunity to increase our collective community asset. It’s an opportunity to make the Presidio a greater go-to location for all of our city’s children.

It’s an opportunity to combine art and a rich history and our heritage of the Presidio and its beauty. It’s an opportunity to bridge our collective community by bringing a private asset of art and making it a true community resource. Thank you very much.

Paula Williams: Good evening. My name is Paula Williams, and I’m going to be reading a letter on behalf of London Bride, the Executive Director

of the African American Art & Cultural Complex. He very much wanted to be here this evening but unfortunately could not.

“Dear Presidio Trust: I write to you today in support of the Contemporary Art Museum of the Presidio at the Main Post. As a San Franciscan and the Executive Director of the African American Art & Cultural Complex, I whole-heartedly support and welcome such a wonderful gift to the City as a whole.

What people need to realize is that in a world of budget deficits and severe education cuts we are finding less opportunities to engage our youth with cultural programming. When I read about the Fisher Proposal for CAMP, I was excited to have the opportunity to not only visit this collection personally but also to ensure that the children and families my organization serves have access to this as well.

While I know there is opposition to this proposal, we need to see the forest through the trees and recognize that we as San Franciscans are receiving for free. I implore the Trust Board of Directors to make the decision for what is best for the City as a whole and for the future of the Presidio. From what I have read, the Fisher family is donating a world-class billion-dollar art collection for all of us to enjoy. And in addition to the creation of the museum, they are funding the greening of the seven-acre main parade, rehabilitating Building 101 and developing programs such

as lectures, photography labs and ceramic classes for youth from all socioeconomic walks of life.

My organization, based in the Western Addition, welcomes this gift and is looking forward to future field trips to open up the minds of our youth on what is possible and what they can achieve. Please don't turn this gift away. It might not come back again. This is an opportunity we just can't pass up." Thank you.

Facilitator: After Ms. Washington will be Anthea Hartig, Sharon Gadbury, Susan Lucas.

Caroline Washington: Good evening. My name is Caroline Washington. I am a San Francisco resident and art history student, but I am here to submit public commentary from Margaret Boyd, a resident of Cow Hollow.

“To the Presidio Trust: This letter is written in support of the proposed Fisher Art Museum. I'm a resident of Cow Hollow and have lived at the same address since 1957. I was born at 2739 Broderick Street and therefore have been a resident of the immediate neighborhood of the Presidio for all except about ten of my 80 years. For nearly 18 years, I was an employee of the San Francisco Museum of Modern Art. I have been an involved supporter of SF MOMA since the early '60s.

It is my strong opinion as a neighbor and art lover that the Fisher Art Museum would be an enormously valuable addition to the

Presidio and to the City of San Francisco. I do not feel that new architecture in the Presidio must be mandated to follow earlier or existing styles. With the building of the Fisher Art Museum, we would become and even more important destination for art lovers from all over the world and would bring the sort of money-spending, culturally-oriented tourists we hope to attract and which San Francisco depends upon, i.e. – the hotel tax.

The Fisher Collection would complement and enhance the drawing power of our other museums, the opera, ballet and symphony. I sincerely hope that plans will continue for acceptance of this extraordinarily generous and valuable gift to San Francisco.”
Thank you.

Anthea Hartig: Good evening esteemed members of the Board, Supervisor Alioto-Peer and enlightened citizens. My name is Anthea Hartig, and I have the honor of directing the western office of the National Trust for Historic Preservation here in San Francisco since 1971, on behalf of whom I speak tonight. The National Trust is a private, non-profit membership organization dedicated to saving historic places that matter to us and to all of you.

We support the Presidio Trust’s mission to preserve and enhance the Presidio as an enduring resource for all Americans and particularly strongly support management and development proposals at this wonderful place that will respect and enhance the

integrity and historic character of the Main Post, its remarkable integration of cultural, natural and scenic resources.

I'd like to underscore our belief that overnight lodging, a cinema and a contemporary art museum of world-class nature can all be successfully accommodated at the Presidio in a way that supports your mission and reinforces the Presidio's status as the birthplace of the City of San Francisco and one of our most important sites in the American West.

However, as concurring party to the section, to the Programmatic Agreement of Section 106 and to the mandated review, the National Trust is resolute in our assessment that the Trust's proposal to demolish 11 buildings at the Main Post and to add 265,000 square feet of new construction, if undertaken, would have a severe adverse effect on the historic character of the Main Post and the entire Presidio National Historic Landmark.

The lodge and the museum proposed for the two sites are each roughly equal to the size of a typical Wal-Mart. There simply seems no way to introduce that much new construction without significantly diminishing the Presidio's historic integrity. We commend you and we thank you for extended the comment period for the EIS and the 106 review to realign, because we believe that for a disconnect between 106 and NEPA would make it impossible to adequately review the overall environmental impacts. And the

failure of the EIS to acknowledge an adverse impact on the NHL is a glaring [bell rings] omission and needs to be addressed.

We thus have urged John [Nowe] chairman of the advisory council to use his authority under Section 213 of the National Historic Preservation Act to request a report from the Secretary of the Interior standards to detail these adverse effects. As your preservation partner, we look forward to working with you to assure the protection of the Presidio of San Francisco and this amazing historic landmark. Thank you.

Sharon Gadbury: Good evening. My name is Sharon Gadbury, and I'm lucky enough to live near the Presidio and to spend at least three to four hours a day going to the Y and bicycling around the Presidio and enjoying the wonderful historic buildings, the animals and the greenery in the Presidio. It is truly a unique place that already has a heart.

What I am here tonight to do is to please urge the Trust not to betray the trust of the American people and the people of San Francisco. Please vote no on 2A. The Fisher Museum is huge, large, out of place. It's an insult to the Main Post. It is not a gift. It will be owned and controlled by one family. We don't even know what kind of deal this family is going to get with this museum; it's all a secret.

The 90,000-square-foot hotel and what looks like a shopping center, which will be located on the Main Post, is also too large. It's okay

to have a hotel, but not one that hides and obfuscates the historic buildings and ruins the historic character of the Presidio. Thank you.

Facilitator: Well, [unintelligible] I'm going to just announce the next few. Deva Santiago, Whitney Hall, Donald Green. Thank you.

Susan Lucas: Good evening. My name is Susan Lucas. Our family is a close neighbor of the Presidio on 6th Avenue, and we love the Presidio. We're members of the Y, and we love the Y as well. Please don't fail to embrace the Y as a continuing part of the Presidio.

Thank you for your stewardship so far. [laughter] But now, with all due respect, there is an atmosphere here of undue influence, even of a fox in the henhouse. The Presidio is not a setting for the principle of highest and best economic use, a principle commonly applied in real estate development. Nor is it a setting for the principle of the primacy of any moneyed individual. Please consider the net cultural and social environment of the completed plan too, dominated physically by the museum and by the hotel. In prospect, I've taken the tour, and thank you for that opportunity – in prospect, it adds up to a stylish enclave of bourgeois sensibilities, presuming affluence, presuming sophisticated tastes. Yuck. Who are we trying to serve? Whom do we want to welcome to the Presidio? Whom do we want to belong here and feel at ease here?

Finally, to say the obvious, there are [bell rings] four major museums in the City presently, all of which welcome with excellent programs our school children. Thank you.

Whitney Hall:

I'm Whitney Hall, speaking for myself because the President of the Historical Association would have kittens if he knew what I was going to say. First, I would ask the trustees of the Trust to look at your own propaganda. One of the chief documents you passed out was a brochure with a group of soldiers, probably from around the Spanish American War period, sitting on the barracks of one of those great iconic Montgomery Street barracks. And on that it said, "Bringing back the heart of the Presidio."

And I thought to myself, "Wait a minute. There's a disconnect here arguing you're revitalizing history by bringing in an contemporary art museum." So just please look at your own words and see if they make sense. I'm a veteran from Vietnam. Remember the old thing about saving the village - destroying the village in order to save it? I get the same kind of logic from what I'm hearing from the argumentation of the Presidio Trust. And I think most of this crowd does too.

Now, let me go to some facts. You are a national park. You're required to protect the National Historic Landmark. The overriding law controlling national parks is preservation of resources that's been tested by law right here in the Golden Gate National Recreation Area. If you believe the National Park Service, which

says you are threatening this resource, how can you logically proceed down the road you are on? If you believe that this is a National Historic Landmark District by law, which you by law are ordered to protect, and you're taking an action or you're backing an action that threatens the status of the National Historic Landmark District you're asked to protect in law - how can you proceed down the path you are on? I reject alternatives 2 in 2A and support alternative 3.

Donald Green: Members of the Board of Directors of the Presidio Trust, I'm Donald Green. I've been working with the Trust and its previous Board members and staff since it was formed in 1996. I'm a former office director at the Office of Management & Budget in Washington, head of the Yosemite Restoration Trust and a consultant at SRI International. I know most of the staff and some of the Board members.

My concern now is the process that's being used. In the past, for the major decisions, including the Public Health Service building, which is just a matter of rehabilitating and old building – and the Presidio Trust Management Plan, which looked at the whole park, and the Lucas Project, which involved tearing down and building a new building in a non-historic area – those processes took from 18 months to three years between the time you started it and you made a decision.

Your documents now suggest that between June and this November you people have had enough time to think, contemplate, listen and make a decision on this mammoth project. I believe that's far too short. Secondly, the management plan that you've got – that we worked on a long time – called for design guidelines and construction and demolition at the Main Post. After receiving this unsolicited proposal, for some reason you decided you had to, if you wanted to implement it, change the master plan. And what you did was, in this proposal, you said specifically the design guidelines are for a contemporary art museum.

Now, the old guidelines were for any building in the Main Post. Something is wrong, it seems to me, if you come up with a new master plan designed to facilitate one building. Secondly, the existing master plan that was approved calls for 100,000 – up to 100,000 square feet of new building and demolition of 40,000 in your presentation. This one increases the new building to 245,000 and demolition to 140,000. I'm just surprised all these major changes [bell rings] were made in a plan that's supposed to have a lot of public review. So I hope you give time to us and give us a lot of time to work with you to review it.

One quick comment, you do have the money in your budget to rehabilitate the buildings on the main barracks, the three remaining ones. You don't need any additional funds that will be contributed by the Fisher family, either for the Main Parade Ground or for the barracks. Thank you very much.

Facilitator: After you, we will have John Farrell, Red Kernan and Michael Dane. Please go ahead. Thank you.

Deva Santiago: Hi. My name's Deva Santiago, and I'm a 3rd-generation San Franciscan who appreciates art and architecture. I'm here to show my support for this generous gift that the Fishers are willing to donate. Don and Doris Fisher have a gorgeous collection of art, and they've commissioned a world-class design for the museum and are willing to put up all of the money for it. It costs the taxpayers nothing. But the question arises: Is the site the right one?

I'm not an expert, but I do know the site very well that they want to build on, and the Main Post is majestic. I live a few blocks from the Presidio in the Marina where I've lived for over a decade. I know the Main Post well, and it's historic but it's not lively. It's definitely not as alive as it could be with this CAMP museum. That would energize this space and this square. It would be a beautiful manmade structure in the Presidio as awe-inspiring as the Palace of Fine Arts. And did I mention it's free?

I want my children and grandchildren to come see the site and appreciate the historic value along with the art. Yes, building a world-class museum will bring traffic, because beauty will attract the appreciative. Their offering should sit in such a prominent spot, and we should embrace a monument in this historic space.

I have in this box letters and cards from almost 300 supporters of this museum that I would like to submit for public record.

John Farrell: Good evening Board members. My name is John Farrell. I've been a resident of the Marina District for 39 years, where I raised my family, and also have a strong affection for the military as a decorated Vietnam air force pilot. I would like to bring to your attention the thoughts that I've had concerning what I consider to be an abysmal proposal for both the museum and for the lodge.

I find it interesting that, with all due respect Mr. Middleton, you said that – and you were quoted as saying – that the purpose of the Presidio Trust was to highlight the rich history of the Presidio. And I think everybody in this room would appreciate that goal. But what you've done – enter the Fisher Museum on the plate, and now we're talking “revitalizing.” We're changing the name of the game to accommodate this one project. You have even changed the rules, as has been brought up.

Nobody in this room could doubt the efficacy of having a museum of the nature of the Fisher Museum in San Francisco. That goes without saying. But I challenge anybody that wants to enforce the Fisher Museum on its present location, how it would enrich the history of the Presidio. It will not.

If the Presidio needs a revitalization, I would say you would look deep into your own proceedings and say that if it's your failure, if

you've been at the stewardship of the Presidio Trust for these many years – if you haven't revitalized it now, don't think this one museum is going to save it. It's not. And that's not the correct procedure.

And finally, I'm an attorney, and there are several people that are going to do [bell rings] – there are several, as I understand, legal issues that we're very much interested in pursuing. Thank you very much for your time.

Redmond Kernan: I'm Redmond Kernan. I've been around the Presidio for some 50 years now in various forms and guises and organizations. But I'm here to address the Trust and the new members of the Trust. I want to welcome you aboard. Rather – not every meeting is like this; some will be quieter. But this is one of the most significant decisions the Trust will ever make in its role here at the Presidio. Some people say, "Well, there's always an argument if there's a public project."

This is a different class of issue than simply some people who like a design and some people who don't like a design. This is the appropriateness of placing a facility of the type and size and style as has been suggested. I want to also address those who support the Fisher Museum. I support it too.

I think there should be one. I don't think that it should be at the Presidio on the Main Post. So I'm asking you to not approve your

proposed action. The hotel is also large, with all due respect to my architect friend here, it doesn't belong in the location that you have set for it. There can be hotel facilities, but let's look at other locations.

You call this a city within a city. It should be a park within a city. Fisher representatives in past presentations have said, "This facility will transform the Main Post." Indeed. I think she was correct. It will. And that is not what we should be about or you [bell rings] should be about. The architect said it's an imposition on the space, and I agreed with him. But it shouldn't be. So let's not do that.

You will suffocate history if you place this facility at that location. And let me tell you what you've already done – in your SEIS, big thick book, it has Appendix A and B. In your library, you have Appendix D, the Presidio Heritage Program, Main Post Supplemental EIS. Nobody has this. I do because I went to the library. But everybody who has an SEIS should have a copy of the Appendix to the SEIS, which isn't even referenced in your document.

I do appreciate a 45-day extension, but when they don't have the documents I think you need even more. It also, curiously, is Appendix D. Your document has A and B. Somewhere there's an Appendix C. Who knows what that's about? So I would urge you to take the time. You tell me you can have history and the Fisher

facility, and I say no. You have already forgotten it. You didn't include it. Nobody knows what it says.

So please take the time. You're building for centuries here. Take a few months. Let's do it right. Let's slow down. Let's have an engaged discussion. Each of you are very bright, very accomplished people, as are the people in the audience. We need an opportunity to talk to you more directly [bell rings]. Put it somewhere else. Thank you.

Michael Dane: My name is Michael Dane and I'm a member of the San Francisco Green Party. The San Francisco Green Party expresses its complete opposition to all actions by the Presidio Trust to elect, negotiate, and otherwise encourage or develop the Fisher Contemporary Art Museum and Hotel, and any similar project in the historic Main Post area of the Presidio. Trust, you are out of line to welcome and promote these proposals.

Male Voice: I'd like to welcome to the mic the Mayor of San Francisco, Gavin Newsom. Thank you for coming.

Gavin Newsom: Thank you. Thank you. And let me first thank everybody for their passion, for their participation, for their conviction, for their learnedness, for their constancy and vigilance on this project. I feel like we've been here before in different circumstances on many different issues, not only since I've been Mayor but well before – as a member of the community, [I] grew up five generations down

there, right across the street from the Palace of Fine Arts; of course, my seven-plus years as a member of the Board of Supervisors, having to hear a lot of similar comments about ILM and Lucas's project, a lot of similar comments about a lot of the changes that have taken shape here, small and large, not least of which, the public hospital.

And those concerns have similarities, and I think a lot of folks that didn't participate may not be familiar with some of the similarities of concerns. There were obvious concerns about impacts. There's concerns about parking, concerns about traffic, concerns about appropriateness, concerns about history, concerns about preservation – concerns aplenty. And it was incumbent upon us then, as it's incumbent upon us now, to be sensitive to those concerns and to listen to those concerns. And that's why I want to express my appreciation for this public process and for this setting.

I will maintain that our administration – as was the case when I was a supervisor, as has been the case since I've been Mayor – is sensitive to what happens in the Presidio. I have never differentiated the Presidio as some have wanted me to, from the City, because the impact of what you make in terms of your decision has an impact outside, obviously, in the environs that we stand in today. We're all in this together. So I appreciate the animated nature of the conversations.

I also am someone who's open to argument and interested in evidence, and to the extent that people make compelling arguments, we need to be sensitive to that, and I will extend that everyone that works for me will be sensitive to that, as well. And I appreciate in that [stead] that we will have a little more time beyond July 31 to listen to the concerns that all of you have expressed, and the concerns as intense as those that desire to have a bowling alley if this project goes forward, or those that care more about tennis than they do bowling, or those that are concerned about a very impressive child center here that I have had a [unintelligible].

And I'm confident that we can address those concerns. And we must address those concerns. And I am committed to participating in helping ameliorate those concerns. But having stood there in the back for a little bit, and having had the chance to participate in similar discussions, I hope we are sensitive to the use of language – the tone and tenor, not just the words we use. And I appreciate people's passion and people's rights to disagree, but I hope we do it in a way that's not disagreeable, in a way that's respectful of one another and respectful of the opportunity that we have in front of us.

You all know – and I heard that when I walked in, people started booing – that I happen to think that this is an extraordinary opportunity, not just for the Presidio, for our city, but this region and this city, and, that being said, for this country. The opportunity, as Redman acknowledged and others just a moment ago, to have a world-class institution, a cultural institution, that can inspire

generation is something that we need to take quite seriously. And I think we would be very errant to just dismiss it as some are desiring it to be dismissed.

I happen to believe this is an extraordinary opportunity for our city. I happen to support this museum and support its placement in the Presidio. That being said, I happen to believe that we can still address the concerns of many of the participant here today that have specific issues. And so I want to reinforce to everyone here my desire to see this process take shape, this museum be built, and our willingness to work with those that have strong points of view and have different opinions, to work directly with the Trust, to work with the myriad of city departments that must be part of the process, to work with, to the extent we need to, the school district, the Recreation and Parks Department to work to deal with the outstanding concerns expressed by those that are here today. You've got my commitment to do that.

And I only want to underscore that this, again, is an extraordinary moment in time in the history of our city, and the generosity of the Fisher family, whether you support this or not, I hope is not lost on anybody. How rare it is in life that someone comes along and is willing to gift something for generations of this size and this magnitude, and that is something to be respected and to be honored, because the decision we make today will impact generations of philanthropists and others that may not be so willing to be as generous in the future. It doesn't mean you get to do everything

you want to do every way you wish to do it, but I do think that is something that we should not understate.

So, again, I appreciate the Trust and your deliberative process. I certainly look forward to working with you. You've got the resources of my staff. I appreciate the extra time we have now to deliberate on the finer points, and I look forward to dialoguing with you over the next few months. Thank you very much.

Facilitator: Could we have order, please? Jane Morrison is next, Maryam Donovan would follow, Dennis Donovan and Doug Nadeau.

Jane Morrison: I'm Jane Morrison, speaking on behalf of the San Francisco Democratic Party. I don't think I need to start over, but I will. I'm Jane Morrison, speaking on behalf of the San Francisco Democratic Party, representing members of the Democratic County Central Committee. As you may recall from the general election, we were elected by the Democratic voters of San Francisco.

On May 28, the City's Democratic County Central Committee voted to thank Don and Doris Fisher for their desire to give the public access to their outstanding collection of modern art. But we ask that the Presidio Trust preserve the historic priorities of the Presidio and not accept a modern art museum in a very large modernistic building in the historic Main Post. We ask the Presidio Trust and our local, state, and federal officials to work with the Fishers to find a suitable downtown location to display their

wonderful art collection, a location convenient to all the City's residents, our many visitors, our tourists, our conventioners and the downtown office workers. And an area where we already have museums would be ideal.

Thank you for considering our request. And if I may make a personal word, a park is a park; a historic park is to be preserved. It's not a place for more and more buildings. I think sometimes the Trust forgets that this is a park and not a place for building construction. Thank you.

Maryam Donovan: Thank you. To the members of the Presidio Trust, thank you for being here tonight to listen to the community feedback regarding your proposal for the contemporary art museum at the Presidio. My name is Maryam Donovan and my children attend the Presidio Child Development Center right across the parking lot here. Would all the staff, parents, and children of the CDC please stand up right now?

The Child Development Center is a thriving community that serves 20 different ZIP codes. Our school serves special-needs children, low-income families, and we have an infant toddler program that no other public school has. We take full advantage of our beautiful natural surroundings, and it is an integral part of the Reggio Emilia philosophy that the school is based on. Where else is this done? The Child Development Center is a jewel and stands as a model for other schools. We have educators from all over the world visit our

school to see exactly what we are doing to achieve the results that we do with our children. As a parent, I can testify that it is rare to see the level of dedication and preparation that goes into teaching our children the Reggio Emilia philosophy. Go, teachers!

The relationship between teachers, parents and our environment is an integral part of this program. Our identity embodies a national park, and it is very rare to have the stewardship of a national park in an urban setting. The mere location of the Child Development Center enriches the Reggio Emilia philosophy. It is my belief that people from the outside do not realize how the Child Development Center functions and what a beautiful community it is. Where else can you take a group of children for a walk on the ecology trail only ten minutes from our door?

Our children connect to the park daily. We are a year-round school and we use the park for everything we do, and the Presidio National Park is a huge learning tool for our children. When we have gone on our nature walks, we have had tourists stop us and ask us what school we are from and how fortunate we are to have our school in such a beautiful surrounding and setting. The Presidio has a history of young children in the park since World War II. All of this and more would be lost if the school is torn down.

Your proposal for this museum is in direct conflict with the Presidio Trust's mission statement. Allow me to read the statement: "The Presidio Trust mission is to preserve and enhance the Presidio as an

enduring resource for the American public. The Trust’s work encompasses the natural areas, wildlife and native habitats of the park, as well as the historic structures and designed landscapes that make the park a National Historic Landmark District. The Presidio Trust is dedicated to ensuring that visitors to this spectacular place have the opportunity to gain a broader understanding of the Presidio, its place in American history, and the plants and wildlife which once thrived throughout the region.”

How does erecting a private museum in a national park support your mission statement? How can you possibly believe that tearing down a thriving community already established and in progress will benefit the Presidio? Will a so-called world-class art collection inspire our children more than the natural outdoors of the Presidio? You decide.

Male Voice: Thank you.

Maryam Donovan: One more. We know that we are extremely lucky to have the Child Development Center. This is precisely why I stand again here tonight: to preserve the CDC and maintain our location. Our goal is not to be combative with you but to work out a solution that both parties can agree to. It is not my personal wish to not have the museum, but to persuade you to find another locale. Please remember that we are real people, real families and a real community. Please take into full consideration when rendering your decision.

Also, may I make a request that those parents here with children can talk before the allotted numbers so that we can go home and get our children into bed? Can you please decide on that? Thank you.

Facilitator: Mr. Donovan. Please, everyone, please try to respect the two-minute limit. We've got a lot of people here. I've got 135 cards and we're on number 29. So . . .

Dennis Donovan: I'm Dennis Donovan and I'm the father of two children at the Presidio Child Development Center. I want to let you know that I support the high-quality education that the Presidio CDC provides. The Presidio Child Development Center is continuing a long tradition of childcare in its present location in the Presidio. The Army operated an early childhood education facility in the same building for many years before the Presidio Trust took over the management of the Presidio National Park. The natural benefits of attending a school located in this beautiful park are many. The kids can go on hikes in the woods, walk to the beach at Crissy Field, visit the horse stables, et cetera, et cetera.

The Presidio Child Development Center emulates the Reggio Emilia philosophy, recognized worldwide for its innovative approach to preschool and primary education. Some of the elements of this approach are that children must have some control over the direction of their learning, that they must be able to learn through experiences of touching, moving, listening, seeing and

hearing. Children have a relationship with other children, with parents and teachers, and with material items in the world that children must be allowed to explore. Children must have endless ways of opportunities to express themselves. The Reggio Emilia approach to teaching young children puts the natural development of children, as well as the close relationships that they share with the environment, at the center of its philosophy.

The proposed project for the art museum is in direct conflict with the Presidio Trust's mission statement, which Maryam just read from your web site. And our school serves the special-needs children, it serves low-income families, and we have an infant/toddler program, which no other school has. We take full advantage of the beautiful natural surroundings of the Presidio, and it's an integral part of the Reggio Emilia philosophy that the school is based on. All of this and more would be lost if the school is torn down.

Our goal is to maintain the school and persuade the Trust and the Don and Doris Fisher Foundation to have their museum, but not where the Child Development Center now stands. Please don't disrupt this community just for the sake of building something new. Let the Fisher art collection assume a place in one of the many vacant buildings waiting to be renovated.

Doug Nadeau: Good evening. My name is Doug Nadeau. Mr. Chairman, I consider you and Craig Middleton to be dear old friends, and I'm

really sorry to be standing here tonight to shake my fist at you. Although I'm very pleased at what the Trust has accomplished so far and I'm thrilled at the prospect of housing the Fisher collection somewhere in the Presidio, I'm genuinely horrified at where you're proposing to put it.

To those of you who don't know me, I was a member of the National Parks Service team in 1969 that recommended the establishment of a National Park at the Golden Gate. I was chief of planning during the five years it took to develop a general management plan for the new park, and I served as chief of resource management and planning at the park for 20 years. After my retirement in 1999, I served for two years on the park's advisory commission. Based on this 30-year close association with the Golden Gate, I feel as though I have some serious parental rights to the Presidio.

Your current support of a Main Post site for the museum would seem to indicate that you're not properly informed or sensitized to its importance as a key feature of a national park and a National Historic Landmark. But knowing your very competent staff, some of whom worked for me at one time, I'm sure that this is not the case. I have to conclude that you're being subjected to some kind of weird pressure that I don't understand.

So I won't waste your time describing the importance of the Main Post and repeating the opinion of experts that this proposal could

degrade its integrity to the point of de-listing the Presidio as a National Historic Landmark. Although your alternative site at Infantry Terrace looks appealing to me, I'm not yet convinced that it's the best solution. In my view, your analysis of alternative sites in the SEIS is inadequate and unconvincing.

If this project moves forward in its present form – i.e., the preferred alternative – I will take great comfort in remembering what happened when the Army tried to build a post office on Crissy Field.

Facilitator: The next speaker – oh, I'm sorry, sir.

Kenneth Johnson: Kenneth Johnson. Yeah, good evening, everyone. I'm Ken Johnson, and I want to express my support for the Buffalo Soldiers Museum and Library to be included in the planning here at the Presidio. I further want to express that the Presidio has a unique position to honor those heroes who are among America's first heroes, the buffalo soldiers. Without their service, American might not be the America we know today.

Facilitator: Neil Desai, Deborah Reames, Martha Walters, Shirley Hansen. Oh, before you start, Neil, we have another car that needs to be moved. It's blocking someone's car and she needs to get out. She's got an emergency. So if you could remove it or move it. It is a gray Toyota, license plate 5MTB768. Thank you. Go ahead, Neil.

Neil Desai: To Board members, elected official offices, my name is Neil Desai. I work with the National Parks Conservation Association. Since 1919 we have been working to protect and enhance the national park system for present and future generations. Good? That's fine. I'll . . .

I'd like to first state NPCA's support for the Presidio being the home of a modern art museum and a history center. That being said, CAMP in our opinion is inappropriate. We share in the great concerns of the experts at the National Park Service regarding the negative impacts to the historic resources, to the extent that they have said that they will consider delisting this area as a National Historic District. We share in the voices of the diverse group of people you have heard today, that if the Trust moves forward with the proposals as is, they will be a violation of their own statute and the GGNRA statute.

We do have legal concerns, and we, on Friday the 11th, sent you folks a letter outlining our legal concerns. And we do believe there are solutions to that, but that will require the Trust to go back to the drawing board and to work closely with the very stakeholders. No one wants to see a lawsuit. I don't think anyone here does, and there are solutions here. I am happy that you folks have extended the public comment period. I would also say that you folks should extend it further. Another 30 days is not sufficient to read that thick of a document, especially for the American public, including – if it is true that there are additional volumes, we should know about it.

So NPCA looks forward to working with you in addressing our concerns that we have. Thank you.

Deborah Reames: Hello. I am Deborah Reames. I'm an attorney with Earth Justice. And I'm here tonight to point out and protest the Trust's proposal to construct enormous buildings in the Presidio, specifically the museum and the lodging. The legislation establishing the Trust, like the legislation establishing the GGNRA, prohibits new construction in the Presidio. Both statutes provide for the same single exception to this rule. The GGNRA Act says, quote, "Any structure which is demolished may be replaced with an improvement of a similar size." The Presidio Trust Act specifically retained the requirement. It reads, "New construction is limited to replacement of existing structures of similar size."

Despite the clarity of this language, the Trust is proposing to build a 100,000-square-foot museum and 95,000 square feet of lodging. And they do this on the theory that they're allowed to construct numerous small buildings, aggregate the total square footage, and build large buildings as replacements. But this theory, this exact theory, was adamantly rejected many, many years ago. In 1986 I brought a lawsuit on behalf of the Sierra Club when the Army proposed massive new construction on Crissy Field. The court, in 1986, pointed to a 1978 opinion of the Solicitor for the U.S. Department of the Interior, which said, after analyzing the statute and the legislative history, "A number of smaller buildings cannot be demolished to accumulate credit for one large building."

Seems pretty clear to me, and the court felt it was pretty clear, as well. I'm just going to read a couple of excerpts from the court's opinion in that case. It said, "The Army makes a rather strained argument that it has demolished various structures and as a result has accumulated a credit of 727,000 square feet. Had Congress meant to adopt the Army's interpretation, it would have said so, but it didn't say that. What it said was that the Army can replace a demolished building by one of similar size." The court was shocked that, quote, "the Army is proceeding as though the statute did not exist at all." Close quote.

And now all these years later, we have the Presidio Trust doing exactly the same thing, which is – it was a little bit less surprising to see the Army, which has a radically different mission than the Park Service, kind of ignoring, flying by the law. But the Trust is bound by the overarching conservation mandate of its own legislation and the GGNRA legislation, and it should know better. Thank you.

Shirley Hansen: My name is Shirley Hansen and I oppose the building of this museum in the heart of the Presidio, in the Main Parade Ground. With climate change and global warming threatening the very survival of man, why are we proposing a huge project miles from the centers of San Francisco tourism, which will increase automobile traffic and grow our carbon footprint?

Also, I'm not sure that everyone here understands that the Fisher family is not donating their valuable art collection to anyone. They are keeping their art collection, and the Presidio Trust is proposing to donate precious and sacred land right at the center of our national park for the Fisher family to situate and promote and advertise their art collection. And this is in the name of revitalization, a new word for the Presidio. We don't need thousands of cars driving to the Presidio. Our main problem now is global climate change; it is not a lack of people in the heart of the Presidio. I oppose the proposal. Thank you.

Facilitator: Thank you. We're going to take about a ten-minute break and then come back and hear some more testimony. Thank you.

[break in tape]

Male Voice: Back in your seats, we'll start. We'll try to [regenerate]. I know. And I think those who were standing in the back, you may have – you might find some seats up here. So if you'd like to do that, please be our guests. Let's go.

Facilitator: I just want to remind everyone that we are going to have a second public meeting, in case you would rather spend midnight at home. But let's continue. Shirley Hansen. Oh, you went. I'm sorry. Charlotte Hennessy, followed by Richard Hansen, Jim Ray and Mary Ann Miller.

Charlotte Hennessy: First, I want to announce that I have recently retired from the National Park Service. I'm just representing . . . I've recently retired from the National Park Service. I'm representing myself only. I live on the Presidio, have for the past 11 years, and I'm also a Marina District property owner. So I do have several vested interests in keeping the Presidio as pristine as possible. I'm going to say a few things that might shock a few people, and I don't mean to insult anybody, but everything I was going to say has pretty much been said, and I don't like redundancy.

The first thing I'm going to say is this CAMP proposal is not only camp, it's downright bizarre. I don't know. Does anybody remember pop-beads in the audience? Do you remember pop-beads? Why would you turn a jewel into a pop-bead? Even Beach Blanket Babylon wouldn't want to put a building that ugly on their head. Smile, Craig. Okay, smile. I notice that you guys smile when people are talking for your proposal, your – what is the word I'm looking for? Prejudiced. Your prejudiced proposal. And anyone who has anything against it, you have this real serious look. It's just an observation.

I wish the Army would get out of Iraq and come back to the Presidio before it gets completely screwed up. At least they had a sense of integrity, historic integrity. They would never put a pop-bead on the Main Parade Ground of the Presidio. And I don't have anything against modern art. I think that these beautiful old

buildings that have so much soul should be renovated, and if Mr. Fisher wants to put his money there, he will still be regarded.

One last thing: revitalizing the Main Post is like revitalizing the cemetery, and I don't want to give you any ideas about that.

Richard Hansen: Good evening, and thank you for giving me the privilege of addressing you, and it's a great privilege to follow Charlotte, who, like I, has spent quite a few years working around the Presidio. In my case, I worked for the Army and then later for the Park Service. But in actual fact, there are quite a few former Army, former Park Service people in the room, and I hope you'll take it seriously.

At the outset I want to say that I think it's extremely generous for the Fisher family to offer their art collection to the people, whether that be the people of the City or the National Park Service or the Presidio Trust or the GGNRA or to the people of the United States. But they're giving it away, and that's in the finest tradition of philanthropy, and they will go down as modern-day counterparts to Rockefeller and Carnegie and Bill Gates and Warren Buffett. And I think that's great.

Also, I want to say that I am somewhat of a connoisseur of the arts. I've been to the de Young as of yesterday and I'm pleased to live in San Francisco, which has the de Young, the Legion of Honor, the Modern Art Museum by the Moscone Center, and the Asian Art

Museum. That's four museums. And I think each of them claims to be a first-rate museum.

But if this new collection is so inestimable, it's so fantastic, it's so world-class, I wonder if it really should be competing in San Francisco with four existing museums. Maybe their collection should go at Stanford or at UC-Berkeley, where they would have the appraisal capability of academics and researchers and lots and lots of students. Maybe that art collection is too good to be wasted in a national park. Maybe it should go into an academic center.

But my major comment is I think this notion of revitalization is just way out of place when you talk about sacred places, and the Presidio's a sacred place. It is a sacred place. And I would no more – one second – no more want to revitalize the Gettysburg battlefield and cemetery, the Vietnam Memorial, the Wailing Wall in Jerusalem, the Holocaust Museum, Statue of Liberty, Monticello, Walden Pond, the site of the former World Trade Center in New York . . . Do they need revitalizing? Do they need a museum like this right in their front yard? Please do no wrong. Thank you.

Facilitator: Jim Ray, Mary Ann Miller, Jack Daley.

Jim Ray: Mr. Middleton, members of the Board, my name is Jim Ray and I want to thank you for the opportunity to express my opinion on the matters at hand. I currently reside in Monterey. I drove up here today to be at this meeting. But my wife and I are natives of San

Francisco. We raised our four children here. I have a daughter living here.

The Presidio of San Francisco became a national park in 1983. It was dedicated to Representative Philip Burton, who worked effortlessly to preserve it as a national park and to save it from development. His ashes are interred in the national cemetery here in the Presidio. We are here now to consider the proposed Fisher Museum's location in the historic heart of the Presidio, the Main Post. It would be positioned adjacent to the 1890 [brick] Montgomery Street barracks, the Officers' Club, the Main Parade Ground.

The Fisher art collection and the museum to house it would be a welcome addition to San Francisco, but it doesn't belong in the Main Post area of the Presidio. I have attached two pages of pictures showing various views of the Main Post area, and one of the proposed Fisher art museum. I believe they adequately depict the glaring architectural problems associated with locating the Fisher art museum in the Main Post.

This would be the wrong location for such a structure. To locate this ultra-modern building here among all of these classic and historically important buildings would be a mistake of historic proportions. It would be overpowering, overbearing and completely contradictory to the views as expressed in the Presidio Trust's brochure that I recently received.

The brochure opens with the following statement: “There are few special places in our nation where people can see and experience and understand the sweep of American history.” The Presidio is one such area. The addition of this modern museum would offend the very heart of this National Historic Landmark and would severely affect the historical integrity of the Main Post.

Mary Ann Miller: Mary Ann Miller. I’m a member of the board of San Francisco Tomorrow, an urban environmental organization here in the City. And as an individual I was part of the early planning and took part in the workshops in the early 1990s that led to the first general management plan, and then it’s been succeeded by other general management plans. But none so quickly brought forward as this amendment to the 2002 PTMP, which in fact serves only individuals who have made proposals. These new plans don’t go out and seek proposals; they simply are responding to other proposals, and I think that’s a very big difference.

CAMP could be built anywhere in the City, but there is no foundation for building it in the Presidio. This is a national park like Yellowstone or Yosemite, except there’s a very big difference: the Presidio commemorates the highs and the lows of the dreadful business of war, and its history includes the deeds of many brave citizens of the United States. There is no museum dedicated to the history of the Presidio in the Presidio. This very site where CAMP proposes to be located is the perfect site for a smaller museum of

the history of the Presidio, right in among the barracks of the soldiers and their parade grounds.

CAMP, however, has nothing to do with the Presidio. CAMP on this site would loom over and eclipse the historic buildings in the Main Post, and trivialize the uses to which this site has been dedicated for over 400 years. This is the birthplace of San Francisco, and the site of its first structures, arguably, with Mission Dolores. This is the real culture of the Presidio, its history, not this add-on of cultural advisors that have come into the Post – the Main Post area telling us this is where we need a new cultural institution to enliven what we already have.

Now, regarding the Fisher collection, what distresses me – I’ve seen the web site and the videos there. Mr. Fisher, over many, many years has agglomerated this collection, and now he’s got to dispose of it. Essentially that’s what it’s all about. And he’s bringing it here, but he’s not even giving it to us. He’s imposing it on us. And I think that the lodge is not really a lodge, it’s a motel. And it doesn’t even serve with enough parking spaces. So thank you.

Facilitator: Jack Daley, Kevin Madden, Neal Benezra and Regina Connors, please. And please – two minutes, please.

Jack Daley: I’ll be brief. I’m Jack Daley and I’m representing the [Le Mans] Homeowners’ Association on the corner of California and Arguello. And it would be our preference to see the current historic scale of

the Main Post retained, and not have the new large buildings put inside, and just develop the site as it currently exists. I mean, perhaps within the scale moving a few buildings, something like that, in terms of, say, having something within scale at the head of the parade grounds, something like that. But nothing really huge. Thank you.

Kevin Madden: Good afternoon, gentlemen, ladies. You'll forgive me, but I was told it was polite to have your back to an audience. And I'm here to talk about two things that I've not heard. My name is Kevin Madden and I manage a magician named [Ashkay] the Pretty Good. And he was a little concerned about two things that are happening tonight. The first is that both of us strongly believe in death to false dichotomies. Death to false dichotomies. "You either take the collection or we're going to go away."

Mr. Fisher, I don't know if you are here tonight. I don't mean to put you on the spot. But I want your collection in this city. Badly. I am not convinced at all that it needs to be on your terms, and the terms of the city and state – City and County of San Francisco and its populace as well represented here tonight are very important.

Next, how did you all get here? Who took mass transit? Raise your hand. Who walked? Who, like me, drove? Who, like me, drove because you didn't have a real option? I would be happy to take mass transit. These two things are not being talked about: false dichotomy, mass transit. It needs to not be a secondary thought.

What's the most expensive city for gas in the United States of America as of today, ladies and gentlemen? The City of San Francisco. This is an insane conversation. We have this amazingly dense populated area downtown. There are lots of buildings available to revitalize its extraordinary collection. I don't want to speak disrespectfully to people at my back, nor to you. And thank you for your time.

Neal Benezra: Neal Benezra, director of SF MOMA. I just want to say a couple of quick things. We have two minutes allocated to us. First, San Francisco has always prided itself – I think quite legitimately so – on being on the cutting edge of what's new. It takes great pride in its interest in the environment, in alternative lifestyles, in technology. We've always prided ourselves on being ahead of the curve.

And sadly and I think unfortunately, I think the City has not been ahead of the curve traditionally when it comes to contemporary visual culture, whether it's architecture, whether it's contemporary art, music, other forms as well. This is an opportunity to correct that. It's a great opportunity. I hope we won't miss it.

I wanted to make just one other point. Many speakers tonight have spoken to the seeming antipathy between museums and parks, and this is just historically not true. When you go to Paris, when you go to New York, when you go to Rome, you visit – and one of the

reasons you go to these cities is that you visit museums in parks. It's what makes cities great. I hope we won't miss the opportunity to continue to make San Francisco a greater place. Thanks.

Facilitator: Thank you. Regina Connors, Francisco Da Costa, Bishop Ernest Jackson.

Male Voice: [Ernest Jackson].

Francisco Da Costa: Directors, Mr. Middleton, ladies and gentlemen, my name is Francisco Da Costa, and I worked here in the Presidio for the Army, the National Park Service, and the United States Park Police. And I also represent the first people of San Francisco, the Muwekma Ohlone. In the introduction here, the history of San Francisco did not begin in 1776. The Ohlone were here for 10,000 years.

The Presidio Trust was formed when I worked here. In fact, it was my privilege to give the keys to Building 10 to Mr. Craig Middleton. And over a long period of time, we here at the Presidio tried to address what the Presidio would stand for [through] accountability and transparency. This so-called museum has no place here at the Presidio. And the reason why it doesn't have a place is because it does nothing holistic to this area. I have been told by the tribal chairperson that she and the tribe do not approve of this museum. Thank you very much.

Bishop Ernest Jackson: Good evening, directors. I am Bishop Ernest Jackson of [Pasture] Church in [unintelligible] [Point]. Since this museum is for all citizens, I decided I would come just to speak. I think it's commendable what the Fishers want to do. It's going to be a world-class museum. People from San Francisco will come, from the greater Bay Area, and I believe people will come from all over the world.

That's going to create a major problem for the Presidio because it cannot handle the flood of people that will be coming in, and as the gentleman said before me, the majority of them are going to be in cars. It's just not that accessible. I can see now long lines of diesel buses and other vehicles streaming in here, such that the impact of the traffic will be all the way over to Van Ness and other outlying areas, including Geary. I think it's not a good idea to have such a museum in this community.

Each of you, as trustees, if you will, has an ethical and moral obligation to listen and to protect the will of the people, and I recommend that you listen to us tonight. This is not a very good idea. Thank you.

Facilitator: Thank you. Doctor Susan Walima, John Hodges, Kathryn Conway and Gary Widman, please.

Male Voice: Oh, no.

Susan Walima: I am Doctor Susan Walima. I'm a second-generation Finnish-American, and I always have to say my name is WAH-li-ma, not Wah-LEE-ma. I am a doctorate with a Ph.D., not an M.D., and my field, which I mastered at the Graduate Theological Union at UC-Berkeley – some of you may be familiar with that wonderful institution – was the history of religions and folklore. I want to emphasize what we've been hearing tonight about immigration history, as well as military history, what our folklore means to us.

I also have a background in art, so I think art is very important, and I think the Fishers' proposal – it's been clear tonight that this is not a gift. It's a proposal. It does not belong on the Presidio. It's been proposed that it go to [unintelligible], where the City of San Francisco has encouraged an art-centric center, which frankly would very, very much attract children.

I'm also a special educator and I have worked with a child development center not in San Francisco. It happens to be the last two years in Grass Valley, where there's an extraordinary population of people with special needs. And I can tell you, having worked with preschoolers all the way through to Ph.D. students, we are not absent art in this city. We need to protect our sacred places, our immigration history. I am opposed to this project.

I thank you, Mr. Middleton, for assuring us that you are listening tonight. I think the message has been pretty clear. I've been

watching your faces. I think you are listening. Thank you for that, very much.

Facilitator: Excuse me, Mr. Hodges. Before you start, I have another car – another car announcement. A white CRV, license plate 5VZH745, is double parked in the bowling alley parking lot.

John Hodges: My name is John Hodges. I'm Chairman of the Board of the California Heritage Council, past president for six years. We're the oldest preservation organization in California. I've written many things about this project, and I have to tell you I'm very disappointed. I'm disappointed because it's clear from the documents that you've prepared in EIS that there's a foregone conclusion that this deal is a done deal.

My business background is such that I was in charge of public-sector responsibility for a major corporation for the 14 western states. I know a great deal about the sunshine laws, about the Brown Act, and about the federal legislation discussed in regard to staff and how staff helps agencies as yours. My feeling is that you've all been let down by staff at the highest level. I'm very disappointed that we find ourselves in this place, with a magnanimous gift, but yet it should be clear to you by now that, should you choose to accept it, you're going to be in court for two years. It's going to be a mess.

And therefore, what do we do? I suggest that you charge staff with thinking outside the box and try to find some solutions. There's been no history center proposed to be included in a museum. There's been no welcome center proposed to be in the hotel. There's been no thinking about this place from that point of view.

Now, I'm concerned about the meetings that would go on after this one, and I strongly suggest that if I were sitting at that table, and this staff got you in this position again, I'm afraid I would be changing some people responsible for this activity. It's the wrong thing to do. Go back to the drawing board.

Kathryn Conway: Everybody seems to think we have a jewel, no matter which side of the board you're on, but I must say, the historical value of the Presidio – it is a true jewel, not to be tampered with but to be enhanced, and not to be revitalized – which is a very interesting concept. I think that's a great spin. I just don't think it belongs here.

So the very beautiful gift of the Fishers is a wonderful gift to the City of San Francisco, but somewhere that it can be walked to, perhaps downtown, perhaps SOMA, whatever . . . I just thank you for the opportunity to be here, for listening, for doing the good things you have done to date. The Trust has done a wonderful job, and you have made us really financially very secure, I think, for the 2013 year. And it's very interesting to be sandwiched between two very articulate speakers. Thanks. Bye bye.

Gary Widman: I'm Gary Widman, President of the Presidio Historical Association. I'm going to modify my remarks a little bit from what I'd planned to say after hearing some of the heartfelt statements earlier. It seems to me that a good many of the statements are missing the point, missing the point of the decision that you have to make. We've heard a lot about the generosity of Mr. Fisher and nobody really questions that. We've heard a lot about the need for education, for art. We've heard a lot about the value of this particular collection.

But the issue before you is do you have the art and preserve this history that you are constitutionally and legally charged with, or do you have the art and destroy the history that you are charged to protect? That's really your only question. You can have all this art. You can have the art for the children, for the community. Just put the museum at Crissy Field or Fort Scott, where architects think it's actually a much more suitable location in the first place. Maybe Mr. Fisher's architects don't think that, but others do.

Speaking to the impact statement just very briefly, there are a number of problems with the impact statement. One is a very clear mandate in NEPA that the decision not be made in advance of the process, and enough has been mentioned to make it clear that that's highly questionable, as to whether you're complying with the law on that. The process is backwards.

You've not gone through the proper process for amending a master plan. These are comments that we made in the scoping process. You have no alternative that discusses alternatives solutions outside of the Presidio, something you're required to do. You don't discuss the environmental impacts of comparing all the traffic that would be generated a museum here, compared with visiting it downtown. And your purposes and needs are not consistent with the purpose statement of the statute that you're charged to protect.

So I think that, as one of the newspaper columnists said not long ago, in view of all this generosity and in view of all the open-mindedness of the Board, the hundreds of thousands of people have made their wishes known to you. If there is all that generosity, it doesn't hurt to consider moving it.

Facilitator: Mr. Brassington, then Betty Brassington, then David Bancroft.

Mike Brassington: I'm Mike Brassington, and I've been asked to read some comments from a letter regarding the museum from Lawrence Halprin. The Fisher Museum, a huge, modern, urban building would overwhelm its neighbors and undermine the integrity of this National Historic Landmark. It will dominate the entire area, particularly since the museum intends to include a series of outdoor terraces for exhibiting modern art sculpture. Thus, it appears the museum would usurp the Main Post and overwhelm the character, feeling, and experience of the Presidio. The design of Fisher's Museum is

completely out of character with the Main Post location. In both scale and design, it is awkward and not at all compatible.

What is more, the design sits poorly in the landscape. In fact, it seems to resist its site and appears to have been simply plunked down on the Main Parade Ground without any sensitivity. My own feeling is that the Presidio, the national park and the Fisher Museum, could all benefit by moving away from the Main Post to another location in the Presidio where it would not clash and could be designed for an environment more appropriately developed to receive it. John King's suggestion in the Chronicle of moving it, the museum, to an adjacent site just to the southwest potentially elevates the museum to an even larger and more dominating spot in the composition of the Main Post, where it would continue to threaten the integrity of the National Historic Landmark. Thank you.

Betty Brassington: Good evening, ladies and gentlemen. My name is Betty Smith Brassington, and my Supervisor is here. Thank you very much for your attention. This is something we care so deeply about. I am opposed to the museum being in this location. I come from a long history of people involved in – as veterans – involved in fighting for our country in different places. And I also originally came from the East Coast where we have so many national landmarks. And it's terribly important, I think, that we continue to preserve this as such an important part of our national heritage. Thank you very much for your attention and your consideration.

Facilitator: David Bancroft, Scott Woodward, Jordan Elias.

David Bancroft: My name is David Bancroft. I'm a 40-year resident of the City. I have to start by saying I am an unabashed museum lover. I was an art history major. My late sister was an artist. My son has a BFA degree and is a practicing artist. I'm on more museum activities in the City than I care to think long about. And I come with two messages. The first message is don't put this museum on the Main Post. Tina Turner got it right when she said "what's love got to do with it?" Love of museums does not have thing to do with it. What we're looking for here is the maintenance of a park like experience. The second thing I want to say to you is on the second page of my notes, so give me a moment.

The second thing, and most important thing, I want to say to you is revitalizing the Main Post is extremely important. You don't need 200,000 square feet of new construction, a contemporary art museum and a hotel, to do that. I was so impressed when I saw some of the drawings and projections that you had published. The one that struck me so profoundly was the one with a long green expanse, families sitting in their revitalized first floors of barracks, visitor amenities, a refuge and exciting place. If you took the best of alternatives one and two and you combined them, which includes the heritage site, the center for history, archeology center, you made a first class building of that.

And with these other amenities – and I looked at the budget – you have \$237 million projected for capital improvements. So you could rehabilitate those barracks buildings, you could have a center like this that I'm suggesting, you could revitalize the Main Post in that way without putting an incongruous, anomalous, major contemporary art museum and a very, very substantial hotel. Please do your best to make the best plan and to give yourself a legacy and us that gift. Thank you.

Scott Woodward: Good evening. My name is Scott Woodward. Thanks for having us. I'm going to put this down. I'm a frequent visitor to the Presidio, and I had the pleasure to actually do some work for the Presidio Trust, so I know it fairly well. And I'm a huge fan of the Trust and its mission, and I know it's a tough one, so I have a lot of appreciation for it. I'm not going to say a whole lot other than if there are new ideas that need to come to the table, I've got one, and I'd like to give it to you and give you something to read on the plane tonight.

Facilitator: Thank you. Jordan Elias, Brenda Franklin, Eric Lauterbach, Doug Kern. I see Doug. Here he comes. Patsy Ludwig would follow Doug. Sandy Osborne.

Male Voice: Mr. Middleton and Board members, thanks for the opportunity to comment on this proposal. I've worked on the Presidio for some 15 years in a variety of capacities – water quality, the clean up of the Presidio, restoration of sites, a variety of really great projects, and

over the last seven years, an educational program that we've been starting up. So I'm in opposition for this particular project. And I suppose that my feelings about it, while difficult because I've worked with you and staff so closely over these years, is that it doesn't make sense to me, given the vision that we've all talked about over the years. So I won't go into a lot of that. Everything's been said. But as business people, and many of you are, I will mention the following comment, and I would ask you to consider the rather large opportunity cost of pursuing a lengthy and costly pursuit of this particular proposal. Thank you.

James Ludwig: Well, believe it or not, I'm Patsy Ludwig. I live on Russian Hill. I live off the crooked street of Lombard. I have to face the traffic of the crooked street all the time. It's not a problem, and we love it. I just had to come and say that I think the Fisher contemporary art collection is the most exciting art collection in the world, and I visited it recently. It is not a second rate collection. And it is a gift to the City and to the national park. It is beyond a dream that this private collection is being offered as a gift to all of us and to the world. The architecture of the museum is a monument of art itself and very complimentary to the ambiance of San Francisco and a big plus to the Presidio. It will add a very upscale landmark to our city's national park and to be offered all of this as a gift is the ultimate of cultural philanthropy. I encourage you to accept this most generous gift from Doris and Don Fisher. Thank you. Patsy Ludwig.

Sandy Osborn: Good evening, Board members, Craig, and the Presidio National Park. My name is Sandy Osborne. I'm the director of the Presidio Child Development Center, as well as the President of the San Francisco chapter of the Association for the Education of Young Children. I'm here tonight representing children, parents and staff. Many of the children and parents have gone home because it's a late night. A few are hanging in there with us. I just want to tell you a little bit about who we are. Earlier I handed someone – I think you all have a brochure that I've given you. It tells you a little bit about us. We're a public school, and we've been located in the park since August of 1995.

For 13 years, we've been building a school identity that offers children a living laboratory that stimulates their intellectual and social development and growth. In your packet, you'll find our demographics. So as you can see, our school community is very diverse, and we represent 70 percent low-income families, 50 percent of our families speak a second language. Our school community represents 22 zip codes in San Francisco, so many of those families travel to the Presidio every day to bring their children here. Our school community includes infants, toddlers, preschool and school-aged children.

We're the only San Francisco Unified School District preschool program that offers a full inclusion program for children with special needs. We have a waiting list that includes 88 infants, 63 toddlers, 150 preschool children. Our philosophy is inspired by the

Reggio Emilia approach to early childhood education, which embraces values such as strong image of the child, relationships, collegiality, collaboration, family, community environment, professional development, and documentation and advocacy, as we're here tonight. Our community's in favor of the museum, and we actually look forward to a long and rich collaboration between the Presidio Child Development Center and the contemporary art museum.

We're hoping you'll agree that the Presidio CDC should remain in its current location and be viewed as an important resource for the community, providing high-quality, early childhood education, a place that offers inspiration for other teachers of young children, as well as a reference point for the San Francisco Bay Area illustrating the importance of public schools, community and partnerships that can enhance all San Franciscans. And my last statement is that I would invite all of you to come by the school. We would love for you to see, yourself, how we've made connections with the park. Thank you.

Facilitator: Kate Varosy, Alan Adelman, James Ludwig, Rebecca Evans –
Becky Evans.

James Ludwig: I'm Jim Ludwig. I've lived on Russian Hill for 50 years. I changed my sex overnight. I've loved biking down to the Presidio. With my family, we've biked all over the City. And, frankly, in our opinion, the Presidio was never that interesting. We loved going by the

water. As a World War II veteran, I never found the history of the Presidio that interesting either. And I did fight in the war and lucky to be here today. The Fisher Museum is a gift to the city. San Francisco and the Presidio would have a world-class cultural institution for free, greening of the Main Post Parade Grounds for free, rehabilitating an historic building for free, arts and photography studio space for free, and most important, ownership of the most important contemporary art collection in the world for everyone to enjoy forever.

I might mention that the – it's probably a billion-dollar gift. It's not \$100 million. It's probably a billion-dollar gift to the City. And the Presidio is the perfect setting for an art museum of national and international stature. It's the perfect project for our Presidio and one of the best ways to maintain the area as a national park. It will bring a lot of people here. I realize that's not attractive to some of us here tonight, but I think it will make San Francisco a fantastic place for art. And I do hope that you support this. And I realize that there are a lot of people here who love the Presidio, and they love the history that's here. Frankly, I want to be biking down here in the future, and biking directly to CAMP. Thank you.

Facilitator: Just let me tell you that Craig has to leave now. He's going to testify tomorrow morning in Washington. So I hope you guys understand. Michael's going to take his place up here, you know, Michael Boland, and I'll try to [read] until Michael gets here.

Male Voice: And Michael has indicated that should we have the same person speak twice. We won't do that again.

Rebecca Evans: Mrs. Ludwig was here earlier and filled out a card. That's why he spoke twice. I mean, just to be polite. Mr. [Gravit], members of the Trust Board, thank you for the opportunity. I want to thank you for extending the comment period and also for telling us information about the 106 process. I think it's very important. My name is Rebecca Evans. I'm here on behalf of the Sierra Club. The Sierra Club was formed in 1892 to protect the national park, Yosemite, and we were involved in the creation of the Golden Gate National Recreation area. I worked with Amy Meyer in the early '70s, and as you probably know, the Sierra Club supported the Trust legislation and went to Washington and supported that legislation.

The Sierra Club opposes the alternates 2A and 2. We do not believe this museum belongs in this place. I think one of the other things – there seems to be a great rush here of people who have spoken about how the Presidio Trust implementation plan – or, I'm sorry, the PTMP – took two years. This seems like a very rushed process. It also seems like the proponent is driving this process, not the Trust, not the law. I think it's also important that as you continue the walks, that you make sure the information is provided on all the alternatives, not just 2 and 2A. I took the walk, I found it was very one-sided. It did not give all the information. I think also you need at the potential site for these buildings, story poles which

show how high they are, what the bulk of the building is, how high it is, and where it comes to the curb. I think it's really important.

I think whatever happens, you're going to have to look at the true cost of any proposal here. You're going to have to look at the buildings that you remove, how much it costs to remove them, the loss of income when they're being removed. Some of these buildings were built with federal money. You're going to have to look at gymnasium, how much it will cost and what the loss is going to be. So I think that's one of the things, in the future, you're going to have to look at. It's hopefully down the road, and I would hope you don't get there at all. I think the carbon footprint was very important. I was one of the people who took transit here tonight. And I think people are inclined to drive when they can. And you need not to replace the parking but to leave it alone. Thank you. [I mean, stop it.]

Facilitator: Thank you. Sage Johnson, Debra Kirkham, Grace Knight, Robert Laws.

Grace Knight: Yes, hello. My name is Grace Knight, and I have lived in San Francisco since 1960. I live in Cole Valley. Several things I'll do in passing because they've been brought up before. It seems to me that San Francisco is being offered a big piece of grass and paring down a lot of culture. Well, I think we can build our own piece of grass. Thank you. Also, I do think that the walks are kind of one-sided. As inferred in the previous speaker, why don't we put

building poles up? If we have a structure in San Francisco or in Marin County, we'll put building poles up so people can see the scope of these buildings. I don't see any building poles up.

So far as references to the Transamerica building, the opposition to the Transamerica building and the pyramid at the Louvre, the Louvre was already a museum. They just poked a whole through it and put a top on it. The Transamerica building, the Transamerica people bought that land at great expense. The Fishers are getting this land for free. There is a feeling of *fait accompli*, which I don't think none of us like.

And my closing comment would be, so far as bringing the Mayor in to support your project, some of us in the room might remember years ago, I think in the late '70s, we tried to save our beautiful building, the City of Paris. The Mayor, at that time, Diane Feinstein, said I want Neiman Marcus in the City. And they tore down the City of Paris, which has been voted the ugliest building in San Francisco. Now you're bringing the Mayor in to say I want the Fisher Building in the Presidio. Will we have another ugly building? I hope not. Thank you.

Male Voice: Thank you.

Sage Johnson: Hello. My name is Sage Johnson, and I moved out here from the Midwest in 1966 and was amazed at what I saw in California. And 40 years ago, I was newly married to a lieutenant in the Army, and

he was going to Vietnam, and so he was processed through the Presidio. And it was really – on his way to Vietnam. And this was my first introduction to the Presidio. I'd only been here a couple of years and really didn't get here. You know, there was other things to do. And I immediately loved the Presidio and the ripe history and the buildings and the grit of it. And I just had an incredible feeling about it. And I always thought about what it would be like to see all these things restored because things were falling down and that sort of thing in those days.

And when I learned of the Fishers' proposal, I really was dismayed that this proposal got so far and so quickly, as other people have said. Because of the imposition that the building puts on where they propose to locate it. And I really believe that nothing is for free, as several people have noted to you. This is free. You know? But, as we all know, nothing's for free. There's always a reason for everything. And I think this is one proposal for one individual. And there is undoubtedly benefits that he's going to be getting from it. Tax breaks, who knows? I don't know. So this appears that it's also a primer for developers. I believe if this proposal goes through, that it's a precursor to – you're breaking the Trust mandate. And breaking that trust, as we all know, once you get into something, that can bring in developers, because they can say, you know, we're already there. So what I just want to say, having an historical art and artifact museum I think is appropriate. So there are other things, but I'll write you a letter. Thank you.

Male Voice: Thank you.

Robert Laws: Good evening. My name is Robert Laws. I am a long-time resident of the City, and my family's lived in and around it for almost 150 years. I love this place, and I love this city, and I deplore what I see going on and perhaps about to happen before my eyes. And let me tell you what it is. It has been aptly summarized by Ms. Meyer, by this gentleman here from the Presidio Historical Society, and finally by the superb landscape architect Lawrence Halprin. I am, also I might mention, a retired lawyer.

As I look at this, this whole process seems to me to have an inevitability about it. I don't wish to be offensive, but I must be frank. Externally, it has the appearance of something that's going to happen no matter what. I see this whole process marching to a courtroom and legally over a cliff. We'll be back here again. I hope not, but we'll be back here again. That structure has no more right or has no more place on the Parade Ground than it would have in the middle of Colonial Williamsburg. Perhaps we're too familiar with it. We take it for granted. But just think about that as you proceed to this. There is a widespread outcry against this, and it's based, I believe, very soundly. Pay attention to us. It's going to be a long, hard process, and it's utterly unnecessary. Thank you.

Male Voice: Thank you.

Debra Kirkham: Gentlemen and ladies, good evening. My name is Debra Kirkham, and I'm a San Francisco resident. I work for Lucas Arts here in the Presidio, and I love my job for three reasons. Number one, I love the company that I work for. Number two, I work in one of the most beautiful places in this nation. And number three, I can see my 4-year-old son whenever I want, who goes to the Presidio Child Development Center. I support the renovation of historical buildings in the Presidio as long as you uphold the historic integrity of this great place and as long as you allow the Presidio Child Development Center to maintain its tenancy in its current location. Thank you.

Facilitator: Thank you. Bill Palmer, Carlos Castillo and Andra Young.

Bill Palmer: Good evening. My name is Bill Palmer. I'm a Presidio neighbor. I've been here almost all my life. Almost everything that I wanted to say has already been said and said very well. I would like to remind everybody a couple of things. The size of this building - no one seems to realize how big it really is. It's going to be six stories tall, sitting right here, overlooking the Parade Ground. It doesn't belong here. It belongs someplace else.

This wonderful gift that the Fishers are giving the City, it's not a gift. He's not giving us anything. He may pay for his building only to show off his art. The art is not a gift. The art belongs to Fisher Family, always has, always will, so forget that. Why the Presidio? Easy. No property tax. No sales tax. What better place? Why the

big building sitting on top of the Parade Ground? Only to satisfy his ego. That's about all I've got to say. Everything else has been said. Thank you.

Andra Young: My name is Andra Young. And I am a preschool teacher at Presidio Child Development Center and have been part of the seven-year professional development project inspired by research in quality and innovation for young children and their families. As part of the San Francisco Unified School District, our work is now recognized as a flagship public school in San Francisco. We are part of the North American Reggio Emilia Alliance, which is a network of schools devoted to quality, innovation, and ongoing professional development. We have had over 1,500 educators from the United States, China, Taiwan and Canada who have toured our school right across the street. Our teachers host tours and offer workshops to visitors.

Our notoriety as a high-quality public school has come with hard work and thoughtfulness. It takes strong vision, focus, commitment and collaboration amongst our site manager, teachers, children, families and Presidio school community to build what we have today. We are proud to say that Sandy Osborne, our site manager, has just received the principal of the year award in San Francisco. Our school identity is directly linked to our environment within the Presidio National Park. And, as teachers, we intentionally utilize the rich resources of the park to facilitate children's educational learning experiences on a daily basis. We support the arts and

museums, but please make a strong commitment to keeping the location of Presidio Child Development Center as having great value to Presidio Park, San Francisco, and its citizens. Thank you.

Facilitator: Thank you. Sandra Sun, Andrei Massenkoff.

Bob Burke: Michael, can I say one thing?

Male Voice: Yeah, go ahead.

Bob Burke: The Board, by and large, has stayed very quiet tonight and intends to, and there have been a lot of great comments. Many of them are opinions, they're heartfelt opinions, and they're helpful to us in making our decisions. There's been one factual inaccuracy that I'd like to correct, and that's the statement that's been made by a couple of speakers suggesting that there's no rent toward the land associated with this transaction. That's simply not correct. It seemed to have provoked quite a response from a number of the people here, and I'd like to correct that for the record, so you don't leave here thinking that's actually the case. Thank you.

[unintelligible voices in the background.]

Bob Burke: We're not going to open this to a public debate. I'd be happy to summarize the transaction at the appropriate time, but you'll find it's a transaction that's standard according to what we do, which, by the way, is not the case with the Child Development Center, which

is a wonderful facility as has been described, and we're very proud that we make that land available at virtually no cost.

Female Voice: I would also like to add a comment. As Bob Burke said, we're really not in a debating time, but the public process is very important to our decision making. And there have been a couple of comments tonight that have said – I wrote them down – one that it is a fait accompli and the other is that there is an inevitability to our decision making. That is simply not true.

Male Voice: Can we have the next speaker, please?

Facilitator: Patricia Moore? Andrei? All right, Andrei, thank you, and then Patricia Moore?

Andrei Massenkoff: Good evening. My name's Andrei Massenkoff. I'm a San Francisco native. I'm a teaching assistant at the Presidio Child Development Center. And I serve on the Board of Directors of the Children's Council of San Francisco. I wanted to speak about the outdoor environment of the school as well as the Presidio as a whole that the children utilize. The children at the Presidio Child Development Center immensely enjoy the large outdoor yards that they currently have, that allow them the opportunity to play together, ride tricycles, play sports, dig in the sand, and run, roam, and explore freely outside. There are also many opportunities for the children to learn from the outdoor environment, especially

they're getting hands-on and close-up experience with plants, trees and animals.

For example, picking blackberries outside and observing or interacting with birds, worms, gophers and ladybugs. The children take walks outside the center through the Presidio Park as well. Visiting the fire station, playing around their favorite grove of trees, and examining the monuments and maps. Later they draw pictures and write about their experiences. The outdoor environment at the Presidio Child Development Center is part of the exceptional program the center offers. The potential closure of the center would eliminate these opportunities for the children.

The Presidio Child Development Center's possible closure would also reduce childcare options for San Francisco children and families as a whole. Options already limited and soon to be diminished further by proposed state budget cuts outlined in the governor's May budget revision, that would amount to a loss of over 400 childcare slots throughout the City of San Francisco alone. Closure would keep families from getting the necessary care that enables them to work and provide for their children. Forced to care for their children, some family members or guardians would have to leave the workforce, resulting in economic consequences for them, their families and the City.

Also, given that it is more often that females, rather than males, care for children, the budget cuts and the Presidio CDC's closure would

ultimately keep more women out of the workforce, effectively furthering gender inequalities that keep women who prefer to work from working. Most importantly to me, though, closure would keep many San Francisco children, both present and future, from having a stimulating and developmentally appropriate environment, both indoor and outdoor, that fosters their intellectual, physical, social and emotional growth. San Francisco's children and families need the Presidio CDC. Thank you.

Male Voice: Thank you.

Patricia Moore: My name is Pat Moore, and I'm here to speak for the Child Development Center. Everything that gentleman said is what I want to say, too, but also I'm dealing with this from an emotional point of view because my granddaughter, [Cote], goes to the childcare center. And when I bring her – I live in the Bayview, and when she comes to this safe oasis, without the violence in the City, and I know, and her mother knows, who's at work, that she's safe, she's at [nature]. And that's the one reason we picked this center. I brought her like every week to visit. They got sick of me, so they had to take her. So I just really don't want that center to be moved. I mean, I'm really dismayed, and it's wrong. So please leave the center alone.

Facilitator: Thank you. We have Claire Klinger and Martha Klinger. And then Jack Gold. And then Jan Blum.

Claire Klinger: Hi, my name is Claire, and I am six years old, six and a half years old. I was a baby when I started to at the Presidio school. I always go on walks in this park. My teachers showed me bugs and trees, and we found ladybugs, caterpillars, worms and butterflies. It is fun and it teaches me how to love them, not be scared of them. Maybe if I do not go to school at the Presidio, I will not love them. Then all the bugs and me too will be so sad. Please do not tear down our school because those bugs will all come out and be so sad with me. Do not make us all sad. Thank you.

Male Voice: Thank you.

Martha Klinger: I would like you to know that is my daughter, and I'm very proud of her. She is your future debater and possible Trust Board member. You never know. That was not edited by me at all. We changed a few words that were easier to be read by a second grader, but that was pretty much just hers. Enough being said. My name is Martha Shendore-Klinger. I've lived in the City since 1969. I was a baby, actually, when I came. Most of that, right outside of Arguello Gate on Lake Street. I have deeply invested my life in the Presidio National Park in many ways. I am a teacher, a parent and a resident of the National Park. As a teacher, I support four preschool children with special needs in an inclusive classroom with 24 typically developing children in the morning.

You do not know what impact this has on the four families that are in our classroom. In the afternoon, I am a teacher for 28 children

who are bussed from San Francisco Unified schools to our site for after school care. I am also a parent with two girls at the Presidio. My oldest child is 11 and has spent eight years of her life at the Presidio CDC. My youngest child is almost seven years old. You met her tonight. And has spent all of three months of her life at the Presidio Child Development Center. She started when she was three months. Clearly this village, the Presidio school community, has raised both of my girls. It is their second home. My family has been a resident of the Presidio National Park since 1999.

So you can see I'm just not a parent or teacher or resident. I have chosen all three of these roles to define my life. I love the Presidio National Park. I know almost every inch of it. I frequently take my own children, and those in my classroom, out to the park to explore its beauty. What a treasure we have here in the middle of an urban city. I truly feel blessed in all aspects of my life. Can you only imagine how emotional I feel at this time to think that my Presidio school is going to be demolished for an art museum? I have chosen the Presidio Park and my school to be part of my life. I do not want that to end or change in any way. I urge you to come up with a mutually agreeable plan that does not involve cutting vital community aspects of the park. Thank you.

Male Voice: Thank you.

Jack Gold: Good evening, Presidio Trust Board members. I'm Jack Gold, Executive Director of San Francisco Architectural Heritage.

Heritage, founded in 1971, supports the concept of a contemporary art museum in the Presidio and the Presidio Trust's goal of reactivating the Main Post as a pedestrian friendly public park with cultural attractions. That said, Heritage considers the currently proposed contemporary art museum CAMP as an inappropriate intrusion that would disrupt the Main Post historic setting and possibly jeopardize the integrity of the Presidio National Historic Landmark District.

As presented, the height and breadth of the CAMP would intrude upon and detract from the post's rhythm, scale and proportion. Heritage recommends continued exploration of design and siting alternatives with the goal of a CAMP that conforms with the Secretary of the Interior's Standards for Rehabilitation and does not adversely impact the NHL District. Both alternative 2A and the commissary sites appear preferable to this current proposal.

We are also concerned about the impact of the CAMP and related vehicular traffic on the larger NHL District. The Exploratorium chose to move its site to piers 15 and 17 because of the perceived lack of traffic, and we stress the challenges that would arise when bringing such large numbers of visitors, busses, et cetera.

Regarding the proposed hotel lodge on the Main Post, Heritage considers it too high and too bulky with potential adverse impact on archeological resources. In summary, Heritage believes that the Main Post site plan has not yet evolved to a suitable level of design development. We appreciate your objective of site reactivation and

hope that this project can be a catalyst to restoring a vibrant public life at the Presidio. Thank you for the opportunity to comment.

Male Voice: Thank you.

Jan Blum: Trust Board members, Supervisor, Alito-Pier, thank you for your forbearance. Hi, my name is Jan Blum, and tonight I'm representing Nature in the City. Peter Brasstower's out of town on a family vacation. Almost everything about the Main Post update process and its SEIS feels and seems very wrong. And some examples are the fact that, according to the Trust Board members of July 26, 2007, members of the Trust Board, high-level staff, and outside Trust counsel had been meeting with Don Fisher, and that's over 15 months now, to discuss bringing a Fisher Museum to the Presidio, while the public was given – and now it's 90 days – to comment on this complex proposal, which feels very fait accompli.

The fact that the required historic review process has been suspended is disturbing. The fact that the Trust's priority is to accept about a \$128 million investment from a single individual, which will adversely effect, on page 147, the fiber of a unique historic place while only allocating \$5 million to a vaguely defined history center, the fact that the Trust projects up to 1.8 million more people will visit the Presidio, page 20, primarily by automobile, because there is no expertly developed transportation plan, and which will meet and/or exceed Bay Area Air Quality Management recommended emissions thresholds on page 113. The fact that the

increased car traffic less bike, pedestrian and wildlife friendly while reducing chances for visitors to connect with and learn about the natural resources in this national park on the ground.

Finally, the astonishing fact that the Trust is the proponent of changes which would have an adverse effect on the National Historic Landmark District on page 147, which is contrary to your obligation under the Presidio Trust Act, section 101, findings. Nature in the City supports PTMP 2002.

Facilitator: Thank you. Ruth Gravanis. Left? Okay. Alan Silverman, Amy Rees and Steve Leslie.

Alan Silverman: Good evening. I'm Alan Silverman. I'm President of the Marina Community Association. I'd like to bring you back to where you were about three hours ago, when your former trustee Amy Meyer, pointed out what the responsibilities of the trustees are, of the Presidio Trust. The public relations organization working for CAMP and Fisher family have been very successful in making this a discussion about the generosity of the family, the quality of the art collection, and whether disadvantaged children from parts of San Francisco will be able to come here and enjoy the culture. It's not about that. It's about your responsibilities as defined in the Presidio Trust to preserve the cultural and historical integrity of the Presidio.

It's about your responsibility to protect the Presidio from development and uses which would destroy the scenic beauty and

historic character. And it's also about your responsibility under section 104 of the Trust to limit new construction to the replacement of existing structures of similar size in existing areas of development. And I would just close by two other comments. One is to ask you if the Presidio Trust master plan said that you have an unequivocal commitment to the protection of the historic national landmark district, does unequivocal mean for six years or until a better proposal comes along?

Or does it mean forever? Last item, from your request for proposal for this project, you said if new construction is required, it should be sited and designed to enhance historical significant open spaces within the Main Post and preserve the integrity of the National Historic Landmark District. That's your responsibility and that's what I hope you will do. Thank you.

Facilitator: Thank you. Robert Cherny, followed by James Hartman, Kerry Bresnahan.

Robert Cherny: I'm Robert Cherny. I'm here representing only myself. I'm not opposed to an art museum and a hotel in the Presidio, but I am opposed to alternatives 2 and 2A because those particular buildings at those particular sites egregiously violate my understanding of the secretary interior standards. I'm professor of history at San Francisco State University, where I teach and write about the history of California and the West. I'm also Vice President of the San Francisco Landmarks Preservation Advisory Board. Most of

that board's work is with property owners and developers, proposing changes in historic buildings or districts. We regularly approve such changes when the proposal is based on the Secretary of the Interior standards. As trustees of the Presidio, you should employ those standards to protect the National Historic Landmark District. The standards clearly permit a historic resource to be given into a use, but they require minimal change to the defining characteristics of the site. They also specify that new work shall be compatible with the massing, size, scale and architectural features of the historic resources.

Male Voice: – General Superintendent of the GGNRA has stated that these projects would result in an adverse effect that significantly impacts the integrity of the National Historical Landmark District. The Western Regional Office of the National Trust for Historic Preservation agrees. The State Office of Historic Preservation has sharply criticized you for not following standard procedures in developing the draft EIS.

As you've heard again and again, all this is creating the perception that this is a done deal, and that you consider the standards of the Secretary of the Interior to be irreverent when you have an offer from someone who is rich enough and powerful enough. I hope that that perception is not accurate.

Facilitator: Thank you. Davina Counter. No? Michael Brown, and followed by Barbara Corff and Greg DiPaolo.

Michael Brown: Good evening. Thank you for letting me speak here tonight. My name is Michael Brown. I'm the Senior Field Representative for the Carpenter's Local 22 here in San Francisco, and what I'd like to do is hopefully shorten this meeting a little. I'm going to read a letter from our Regional Counsel. It's to the Board of Directors, the Presidio Trust.

“To the Chairman and Board members, on behalf of the members of the Carpenter's Local 22 in San Francisco, and indeed on behalf of the 40,000 members of the Carpenters Union in Northern California, I urge you to support the proposal for the Contemporary Art Museum of the Presidio at the Main Post. Our members take great pride in constructing the cultural institutions that have strengthened San Francisco's reputation as a world-class city. We look forward to once again setting a standard of excellence and adding to that well-deserved reputation.”

“While I recognize there is concern and opposition, I urge you to address those concerns in a way that keeps in mind what is best for the City as a whole, and for the future of the Presidio. I am confident that you will, and that you will not let this opportunity pass us by. Our members look forward to being part of the process and the project, and to returning with their families to visit San Francisco's next cultural icon. Sincerely, Paul M. Cohen, Director of Public and Governmental Relations.” Thank you.

Facilitator: Thank you.

Barbara Corff: Hello. I'm Barbara Corff. I'm a volunteer interpretive docent for the Park Service. And when I participate in events such as, just in June, the Presidio Pasados, I actually do some living history and work with the children from the Child Development Center, as well as children from all over the Bay area, and actually further beyond, trying to bring the liveliness and the history of the founding of the Presidio.

The truth is, you already have a world-class site here. You do not need the museum. What you have is a place that has not yet been expressed properly. It hasn't been given a chance to be expressed or interpreted. And I oppose the size and the placement of the museum. I also oppose siting anything in the vicinity. I am not against a museum. I'm not against Fisher's Museum, but it does not belong in the Presidio at the Main Post where so much history is yet to be interpreted.

I wish we weren't here today. The project I think is the result of a failure to rent and restore the brick barracks. I understand that the Visitors Center, which was originally housed in those, have totally impacted my ability to give tours, because there are no longer park rangers present or resources or exhibits. And the Presidio Visitors Center as it is now was supposed to be temporary. It's very small. It doesn't contribute to the visitor experience, which I spent the last eight years trying to serve. Thank you.

Facilitator: Thank you.

Gregory DiPaolo: Good evening, members of the Presidio Trust, and to my fellow citizens in the audience tonight. Just wanted to say, before I begin, the passion here tonight expressed in people's points of view is really, truly invigorating. My name is Gregory DiPaolo. I'm an architect here in San Francisco. I teach at the California College of the Arts and I'm on the Board of the Park Presidio neighbors organization.

The Presidio is a beautiful place steeped in history. My family and I have enjoyed the Presidio in one way or another for the last 28 years. It's a magical place, and one that will continue to undergo evolution inevitably. I believe the Fisher Museum will contribute in a positive way to that process of evolution. The military is gone, so many activities, people and place-making will contribute to redefine the nature of this remarkable place.

This City of San Francisco has always embraced new ideas, and the coexistence of the historical buildings and places in the Presidio with the new, Contemporary Art Museum has ample precedent around the United States. The Guggenheim arrived on Fifth Avenue in New York City in 1959 and has become an American icon. The Vietnam Veterans Memorial is unlike anything on the mall in Washington, yet is one of the most powerful and moving memorials in the country. The new Academy of Sciences, in my

view, will be an extraordinary science museum located in another beloved park in our beautiful city.

All of these are new, modern buildings set into a historical context. Historical buildings are a snapshot of where we have been as a society, and consequently deserve our respect. Modern buildings, at least the good ones, reveal where we are now and what we aspire to be, and also deserve our respect. I truly believe they can coexist. The new museum will help to energize an underutilized San Francisco treasure, and will provide an alternative cultural experience to the sacred history of this magical place. I thank the Presidio Trust for their conscientious deliberations, and to the Fisher family for their gift.

Facilitator: Thank you. John Behenna, Carola Shepherd, followed by Kathy Kenny.

John Behenna: Thank you, Board. First of all, I want to say that Presidio has been a very special place for me in my heart, and also in my dealing with the military, the army. And my parents were also in the military here. They have had great history over at Fort Scott. They were married there at the chapel. And we do have things to say about the military.

Now, one of the things I will say and I will say very frankly, I think that we should preserve the future for our children as well as the San Franciscans. And we don't really know what's underneath the

buildings that you're going to destroy, historical-wise. It has never been shown. And you have to keep that in mind, because the fact of the great battle that was fought right down the street here at the parade ground between the Mexicans and the Americans. And we've noted that quite a few of them – the original buildings from the Mexican War, or Spanish War, I would say, two of them are still here, but the other ones were replaced after – you know the history.

But what I would like to ask is to preserve the bowling alley for the future of the people, and the theater also for the future. There are people that are interested down on Powell Street that might want to use the theater again as an existing theater. We have only one thing – I know. The only way to explain it to you is it's the only theater in town that actually manually you can open and close the curtains with a wheel. So, that's historical too, you know?

So, you have a lot of historical things to consider. And please be cautious. I realize that a lot of money's involved in a lot of people's issues, but we must, calling deeply in our souls, think of what our children will think of those decisions that we do now. So, I thank you, and I hope you make the correct decision. And like I said, there's a parking lot down on the other side of the parade ground that's still asphalted that they could easily put the museum over there instead of where the buildings are now. So, you might think about that. Thank you.

Facilitator: Thank you.

Carola Shepherd: My name is Carola Shepherd, and I'm here representing the Pacific Heights Residents Association. The Pacific Heights Residents Association has a number of concerns with the proposal, and one of them is the SEIS contains no description or analysis of the financial and economic considerations associated with any of the alternatives.

The SEIS acknowledges this issue and says that purely economic interests do not fall within the zone of interests protected by NEPA, and while economic considerations may not fall within this strict definition of "environmental impacts," the preferred alternative presents a far more intensive level of development than was envisioned or permitted in the original management plan. In fact, it's so out of proportion with the National Park Service standards that its status as a historic landmark is potentially jeopardized. Numerous community groups have expressed dismay about the scale of this proposal.

It's obvious that the Trust's willingness to move forward with such a controversial and potentially high-impact proposal must be based at least partially on strong financial considerations, and the public has a right to know what economic factors were assessed when the preferred alternative was chosen. What is the full extent of Mr. Fisher's offer? What backup plans does the Trust have in place should the proposed gift not be fully available or delayed?

Last year, Saint Mary's College had to eliminate a major capital expansion after a large promise gift did not materialize. How much money does the Trust expect to be generated from the proposed museum, lodge and theater? Is there any revenue stream that is coming to the Trust from all these proposals? Economics was one of the key factors driving the selection of the preferred alternative, and this information should be made available as part of the environmental review. Thank you.

Facilitator: Thank you. Carol Brownson. No? Paul Wermer, Lars Kvale.

Carol Brownson: Is that the right height? Yes. Good evening, I'm Carol Brownson. I grew up in the Bay area. And to me, the Presidio Trust is the important – is the steward of an important part of our country's intellectual history, not just the steward of some old buildings and a marvelous piece of land. The special genius of this place is much more than its stunning location, location, location. It's what happened here, who did what here.

And when I get here – I'm a product of the California Public Schools, and when I went to school, history was names and dates, names and dates. So, my historical knowledge is pathetic. But when I get to this place, I immediately have real questions. The questions I came here with tonight when I went to this tour, which was such a good opportunity, were: who was involved in building this place? Where were they from? Where were they going and

with what intent? What were the political forces bringing people to view the Bay from just here?

And I got this wonderful picture. That picture you could write a novel from it – look at those faces. Where were these men coming from? Where were they going, with what intent? What were the political forces that brought them here? And how did that cat get in the picture?

[laughter]

One-eighth of this brochure is that picture. Where's the explanation? Where's the history? This Presidio is one of the most important historical sites on the West Coast. It could teach me some of the history I didn't learn when I was growing up. It could save us and our children from the virtual cloud of pseudo-knowledge they're getting off the Internet. The history needs to be portrayed here.

The art museum – the City needs an art museum, and I'm sure it would be a wonderful addition. And there are parts of this city that are crying out for modern editions that will help them move forward. But it will do itself a disservice by standing in the way of the presentation of the history and reconnecting us with our heritage, when it should be revitalizing another part of the City that needs it. Thank you.

Facilitator: Thank you.

Paul Wermer: Good evening members of the Trust. My name is Paul Wermer, and I am I guess wearing two hats, representing myself with one comment, and for the rest speaking on behalf of the Pacific Heights Residents Association. Wearing my own hat, in case anyone is keeping a tally, I am yet one more of those people who believe for all of the myriad reasons that have been stated previously, that CAMP is a wonderful museum that belongs in the Bay Area, hopefully in San Francisco, but not on the parade ground.

Speaking for Pacific Heights Residents Association, I was tasked with looking at the traffic component of the SEIS. And I was very disturbed by the lack of content in that section. And I feel that there are several problems that should be addressed, and I hope perhaps that some work can be done by the meeting on the 28th of this month.

The first issue is that it looks at traffic as an average. Traffic is not average. Average assumes a nice, uniform distribution. If you look at commute traffic on Pine and Bush, you find both of them have distinct peaks followed by long periods of flat. One has a peak in the morning, one has a peak in the evening. They are not symmetric. Average flow does not represent the reality that the community experiences. It's important, looking at traffic from in the SEIS, what in fact is the distribution seasonally and daily – vacation periods, weekdays, weekends? It's a big impact not just

here, but on the neighborhood surrounding, which are residential neighborhoods.

The second component is it looks at level of service. Level of service measures through-put. It does not address significant issues with traffic safety and pedestrian friendliness, and we're supposed to be in a pedestrian-friendly environment both here and in the neighborhoods. Thank you.

Facilitator: Thip Sunsspromrat. I'm sure I've wrecked that. I'm sorry.

Lars Kvale: Lars Kvale.

Facilitator: Thank you. Great, thanks.

Lars Kvale: All right. I'll just hold it. Good evening. Thank you for giving us a chance to speak. My name is Lars Kvale. I'm here with my son, [Anas] Cavale. He and his brother are students across the street at the Presidio Child Development Center. I oppose the idea of building a museum here. I oppose the idea of building a museum on top of the bowling alley across the street. I'm not opposed to a museum in the Presidio, but I do feel those locations – Alternative 2s and Alternative 2As – are bad, bad for a lot of reasons. I'll just quickly outline it.

They're a bad plan for the Presidio because of who they're replacing. You're trying to replace low-income seniors, who have

not been mentioned tonight, that are in the center just a stone throw behind us, from San Francisco that come out here and walk around the park in the morning. Maybe that's not the image that other people have of a national park, but I think it's a pretty extraordinary image, that you have that population coming out here.

You're trying to replace a child development center. You're trying to replace the bowling center. Today, there are two hotbeds of activity in the Presidio, here and the bowling center. On any other night, there's one: the bowling center. And you're trying to replace or at least move – there's that nonprofit here that has not been talked about, the Red Cross building that's also being replaced.

It's a result of bad planning. The Red Cross building is currently inhabited by an international environmental organization. The plan calls for putting in an international environmental organization in that building, while they're currently kicking out the one that's there right now. When they moved into this building as well, they asked to put solar panels on the roof. They were told, "You cannot do so, because it's a historical building." Things may have changed.

It's a bad idea – we heard earlier today that it would be great for a museum to expose kids to art. I completely agree to it. If the museum was to be built where the bowling alley is now, you would have two or three years of children, low-income seniors, being exposed to dust, carcinogens, particulates and other pollution, not to

mention what comes after the museum is built. So, it's a bad plan, [a result] of bad planning.

And to wrap up, it's bad for the Presidio community. Why is that? My son's grandfather came here after Vietnam. After Vietnam, he came here and was stationed here. His mother goes to work in the Presidio; his father goes to work in the Presidio; and he and his brother go to school in the Presidio. These are the kind of communal links that you want to encourage in the Presidio.

The Presidio Child Development Center and the bowling alley have been here longer than most other centers, and they've created the communal links that you're exactly looking for in the Presidio community. By tearing this community up, this small community right here, you're breaking exactly what you should try to build. There's plenty of land, plenty of buildings, but not a lot of community in the Presidio. Don't break this one up.

Facilitator: Thank you. Pensiri Cohn, Anthony Meier and Ian Berke.

Pensiri Cohn: Good evening. My name is Pensiri Cohn, and I'm a single mother and subsidized at the Presidio Child Development. And the school has been helping us a lot in terms of teaching and developing his knowledge. He joined the school last year, and the first day when he came back, he can write his name, and he [came without his bag], as you heard six-year-old girl talk about the [bugs and her lovely].

You know, you've heard a lot tonight about the threat about environment and everything, but when kids – they speak from their hearts, even they read from that. You know, that's the most miracle investment in the universe that the school gives to us. And this place – sorry.

So, from my perspective, you know, since political, money, and all the power that tried to erase the picture of what you have in here – I'm not planned to talk about political or get into anything, but I'm planned to talk to let you feel love and lights that like you have within the spirit of San Francisco City. This is the city of spirits. So many movies, and so many things. I've only been here ten years, but I fell in love here.

And to see, to hear arts is nice, but spirits is the most at your bottom. So, I hope that you make a decision from your love and light. You know, that's what Americans should go toward, the dream. So, I hope you make the great decision, and [adieu], to all respect to you, to the Board. Thank you.

Facilitator: Thank you.

Ian Berke: I'm Ian Berke, a grateful resident of the City for 36 years. What am I missing here? Doesn't the Trust have a mandated obligation to preserve and enhance the historic character of the NHL District? The proposed museum building is handsome, but its location at the

head of the old Main Post is dead wrong. It clashes with and dominates this historic site. It's frightening to me that you seem insensitive to this. But does anyone seriously believe that this entire Board has not already made up its mind?

Mr. Fisher is the 800-pound gorilla here, philanthropic or not. Everyone on the Board is on a first-name basis with him. No other person in this city is so well-connected at every political and elite social level. How often does the Mayor show up at your hearings, and say that he has instructed his staff to cooperate fully?

Mr. Fisher was on the Trust Board for many years, has hired the former Board President, and has made it very clear that he'll settle for nothing less. So, he will get his museum where he wants it. You the Board should be ashamed at your lack of independence, and presiding over hearings that are essentially a sham.

Facilitator: Before we continue, I was wondering if anyone else had a child with them that they'd like to come up and speak before we continue walking through the list? Anyone else? All right. Thank you. Judy McKie, please, followed by Lori Regis and Therese Post.

Judy McKie: Good evening. My name is Judy McKie, and I am a resident of San Francisco. I am the mother of two young children, and the Co-founder of Preservation Green Development. Tonight, I believe the warning flags have been raised and the alarms have been sounded. In addition to all of the opposition that we have heard here tonight,

the National Park Service has already concluded that the projects, as proposed in the current undertaking, are not consistent with the Secretary of Interior's standards, nor are they in keeping with the Trust's own Planning Guidelines and Cultural Landscape analysis for the Main Post.

This letter goes onto state that the adverse effects of the undertaking would be so severe that the project could lead to possible de-designation of a National Historic Landmark, stripping the Presidio of its prestige, and protections would open the park up to future development abuse, not to mention would rob us all of an important part of our American heritage. In a letter from the National Trust for Historic Preservation that's addressed to Craig Middleton, dated May 16th, 2008, they state:

“The CAMP building as proposed for the current site of the bowling alley is grossly inappropriate in location, scale, materials and design. We have difficulty imagining the Presidio Trust proposing a more inappropriate intervention for the Main Post or one more contrary to the Presidio Trust's duty to preserve the character and integrity of the Presidio National Historic Landmark District. If we cannot trust those of you who have been honorably entrusted to protect our parks and our historical resources, I am not sure who we can rely on in this matter, certainly not even our own Mayor.”

“I found this letter of support to be inappropriate and a disservice to the citizens of San Francisco, and his appearance here tonight to be

a folly and a farce. I urge you to consider and explore other alternatives to the current development proposals, alternatives that would be less intrusive and more respectful of retaining the historic character and integrity of the Main Post.” Thank you.

Facilitator: Thank you. Keith Wilson, followed by Judith Hulka and John Henning.

Keith Wilson: Good evening, members of the Board and the general public. It’s a little late, I know. It’s 10:30, and hard to believe I’m still here. But I just can’t help myself; I always want to stick my nose in all kinds of things, because I just love San Francisco. And I actually live three blocks from here, three blocks from the Presidio with my wife and our young son, and our dog, and two goldfish, and three guinea pigs.

We use the Presidio facilities all the time for all kinds of things – parks, baseball field, Crissy Field, Baker Beach, you name it – we use it all the time. And by the way, you had a beautiful Memorial Day ceremony that we went to this year right here in the Presidio. It was absolutely a very gorgeous, beautifully done – just wanted to toss that in; it has nothing to do with this.

I actually am one of these nuts that read the entire Environmental Impact Statement, and I’ll actually send you some written comments later. I just want to say for the record that I’m Vice President of the Richmond District [Unintelligible] Club, and I’m

also a long-time member of Planning Association of Richmond. But I am not speaking for these groups tonight; I'm strictly speaking for myself.

I think there's a paradox here that I see, because in so many instances in San Francisco, you have buildings that have [unintelligible] opposition at the time they're proposed that later on became iconic buildings in the San Francisco landscape. Things that come to mind were the De Young Museum, which was just vilified, and I think it came out really well. I was a little skeptical myself at first, but I think it came out really well.

Also, the Letterman Digital Arts Center right over here – that was going to be a nightmare. It was going to be traffic gridlock; nobody was going to be able to do anything. It was going to be an absolutely awful piece, abomination. Well, I was looking what was there before. Letterman Digital Hospital was an abomination. The landscaping they had there was, well, nonexistent. And the building they got there now is gorgeous; the landscaping is unbelievable; and the traffic gridlock never happened. They just come in right off Lombard, go into the underground garage. It's a beautifully done building.

I think this also has potential. It's a paradox, but I think this has got potential. It could blend in with the other historic elements on the Main Post. And I think it's got merit. Thank you very much.

Facilitator: Thank you.

Therese Post: Ladies and gentlemen, members of the Board of the Presidio Trust, I am Therese Post. Imagine for a moment that you have an Uncle Charlie, a kindly lovable gentleman who is fond of you and your family, and was an early investor in Microsoft. You're having a family celebration at your house, and Uncle Charlie shows up with a beautifully wrapped gift.

“Open it,” says Charlie, whereupon you do and you find an original 17th century Rembrandt. “I want you to have it,” says Charlie, “And I want you to promise me that you will hang it in the living room over the mantle.” This is a spot that has been filled by a still life done by your college roommate who took an art course while attending dental school.

[laughter]

Most of us, I submit, would say, “You betcha, Uncle Charlie.” Some may say, “No, thank you. I really like my roommate's still life.” No one, I believe, would accuse Uncle Charlie of bullying us, or blackmailing us, or holding us hostage to accept his generous gift. What Doris and Don Fisher are offering the City of San Francisco is a world-class collection of contemporary art. And they're offering a museum to put it in, as well. All they want is to pick the spot.

There is something that will attract visitors from all over.

Male Voice: Put it in the [bathroom] [unintelligible].

Therese Post: Visitors too will spend money, which in turn will help make the Presidio self-supporting and self-sustaining, and forever a feature of San Francisco. If the French can place a pyramid in front of the Louvre, surely we can place this architecturally design structure in front of the parade ground. Thank you.

Male Voice: No.

Facilitator: Thank you.

Female Voice: That' so [sweet].

Judith Hulka: Hello. I'm Judith Hulka, and I'm speaking for NAPP, the Neighborhood Associations for Presidio Planning. I don't have any stories, and everyone's already said everything elegant and eloquent. But I would like to let everyone know where NAPP stands. NAPP represents 11 neighborhood groups that surround the Presidio. And we don't go away; we've been working since 1989 on Presidio projects. We meet monthly, we take votes and we'll be on this process for as long as you are, I guarantee you.

What we've done so far is we've taken some votes and positions, even though we haven't finished our study of the SEIS. First of all,

I'd like to say that the first of the three that we can speak for now, because we have voted on, is NAPP remains opposed to locating the Contemporary Art Museum on the south end of the Main Parade Ground for the reasons that we've given in our prior letters, and that we will restate after the SEIS.

Second, NAPP does not support the current plan to increase density of use around the main parade by building a new lodge and a Contemporary Art Museum in such close proximity to one another. We don't understand why creating density needs to be a goal, and being [in] neighborhood groups, we are concerned about the impact on the quality of life in surrounding neighborhoods.

But perhaps even more importantly, our number three vote is the NAPP is committed to maintaining the National Historic Landmark District status of the Presidio. We will continue to put its cultural heritage and the interpretation of its history above new buildings or new uses. And I would also like to say thank you very much for extending the comment period, but we all have day jobs – at least most of us do, and very hardworking people on this project – and that is still not sufficient time with the complexity that we have at hand.

And the fact that Supervisor Alioto-Pier has created a city working group that we're also participating in, and we need more time to do an adequate job and respond to you on all of these issues. Thank you.

Facilitator: Thank you. Andy Blue, Sandra Halladey], Susan Stauter, Michael Palladino.

Andy Blue: Thank you. My name's Andy Blue. I'm going to offer maybe a little different perspective than I've heard tonight. I was a teacher in San Francisco Elementary School for several years. I totally believe in the arts. I regularly brought my students to art museums. I think our arts programs are way underfunded in our schools, and it needs to be a huge priority.

Having said that, I think if we give this art museum that the Fishers want in the Presidio, we'll have a lot to answer to our children. The history of the GAP Corporation and the massive fortune that has amassed for the Fisher family is marked by a troubled history, marked by union-busting in the United States, and sweatshop abuses overseas.

And the Fisher family still owns about 37 percent of the GAP, I believe. And despite efforts by the GAP Corporation to cleanup sweatshop abuses, as recently as October of last year, The Observer, a major British newspaper, found GAP products being made in sweatshops in India by unpaid child labor. Now that's something we would have to answer to our children here in the park.

And I mean no disrespect to this Board, and I believe you take your job very seriously, and I believe you do the best job that you can.

But I'm one of those crazy people that think that the parks shouldn't have to pay for themselves, and that the U.S. government should pay for our national parks, and that the very notion of the Presidio Trust was a mistake to begin with.

And if you agree with me, I ask you to write and call your Congress people, and tell them that the national parks shouldn't pay for themselves. If they tell you there's no money for the national parks, they're lying to you. They're paying for an illegal, and abominable, and immoral war in Iraq.

Male Voice: That's right!

Andy Blue: Billions upon billions of dollars are being washed out of our children's future. And that money could be spent on our national parks, and we wouldn't have to bend to the will of a few wealthy men who want to put their office buildings and their museums on our national parks. Thank you very much.

Facilitator: Antje Shadoan? She's left, okay. Charlie Dicke, Mark Schwartz, Amy Blakeney, Stephen Mattoon, G. L. Hastings? Thank you. Ray Ju and Jasmine Morrison.

G. L. Hastings: Hello. I'm G. L. Hastings. I was in the Air Force 1974 to 1977, so four-year veteran, a native San Franciscan. I worked at the Presidio in 1988 to 1993 as a – what I call “letter handler.” And I got to see

a lot of buildings since I had to drive a pickup truck basically. So, therefore I have a lot of background here.

I believe to put a building like this here – new, out of place – would be stupid. The children here would lose the building, like I lost Parkside School to Miss Feinstein School now. We fought that. We lost because people with power and money got what they want. And [originally] I wanted [to say they've had it] torn down. Number one, it had Miss Feinstein's name on it, and also she got us into the city at war in Afghanistan.

So, anyway, Miss Feinstein got what she wanted. And the reality is we could get money [getting] other tenants here. Let's make this place a good place for children and other people to live here. I am a city gardener – as Thursday, 13 years on the job. I see a lot of nice things with greenery. Why do we have to have another big building here that doesn't belong in this place? It's apparently against your own rules. And I don't even know why we're having a discussion with that, if that's the truth. I see too much corruption in my hometown.

And I helped save – and I'm proud to say as a hellfire and fundamentalist Christian in this city, [unintelligible] I helped save the Christian cross on Mount Davis in Prop F. And I make no apology for that, for those who are atheists. They can believe what they want to believe. It had to go all the way to the Supreme Court on that situation. Let's not be stupid and almost lose like the cable

cars like we did in 1947. Someone stood up and said no to that, and that was saved. Thank you.

Facilitator: Thank you.

Ray Ju: Good evening, Supervisor. Good evening Board members. My name is Ray Ju. I'm a resident of the Cow Hollow neighborhood, been here for 50 years. And I just wanted to give a different perspective of some of the speakers here tonight. A few people talked about community, and I'd like to talk a little bit about the community of the recreation aspects of the impact of this proposed project.

Mayor Newsom came in this evening, and he said something that touched and resonated with me in regards to a concern. And that is he said, "Well, this is similar to a former project here in the Presidio, the Industrial Light Magic, the Lucas Digital Arts' project," which historically is only five years old. But it's almost like the movie with Bill Murray in "Groundhog Day." He wakes up every day to Sonny and Cher. He tries to change history, but he keeps on seeing the same obstacles. And that's kind of déjà-vu with what happened with Lucas Digital Arts.

Five years ago, there were two tennis courts that are now the parking lot or the garage. One of those was the oldest tennis court here in San Francisco. The Presidio Trust has a fiduciary responsibility for maintaining the history of the Presidio. It may not

be a big impact to the Trust, but it is to the tennis community. I've captained several teams for the United States Tennis Association in San Francisco and here in the Presidio.

You've got a lot of tennis players here that really enjoy the atmosphere and the environment. Let's not turn the proposals here into a tragedy. I'd like you to consider working with the Presidio YMCA. Bring them to the table with you in terms of collaborating and making sure that the recreational aspects not only of the tennis community, but even the bowling community.

As I grew up here in San Francisco, every neighborhood had their own bowling alley. I don't know if any of you remember that. There's only two left in the City today. And after the bowling alley is razed, there will only be one, and that's in the South of Market area. So, do the right thing. Thank you and good evening.

Facilitator: Thank you. Karen Pearson? I'm sorry, sir. Go ahead.

Mark Schwartz: I'm Mark Schwartz, and I'm a housing advocate. I think instead of having the hotel on the Presidio, you should have affordable family housing. The speaker who spoke about the crimes of Donald Fisher with respect to child labor makes me feel that there should be no museum of this nature in San Francisco. But since there are so many lovers of art, including myself, I think there should be a steering committee to decide the location of that museum.

Lastly, I'm with an organization called Transit Justice, and we're trying to unionize the bus [riders] of San Francisco. So if you're interested, pick up a flyer. Thank you.

Facilitator: Thank you. Karen Pearson, Wendy Mosley? Please.

Chris Carducci: My name is Chris Carducci, and I'm an instructor of Child Development and Special Education at both San Francisco State University and Foothill-De Anza Community Colleges. And I also am a teacher at the Child Development Center right across the street at the Presidio, which you've heard quite a bit about tonight, and we definitely invite you to come and hear more. I consider myself extremely lucky to be working with infants and their parents as a part of this school community. And for tonight, I really appreciate the opportunity to continue this dialogue I started with when we went on the guided tour of the Presidio that you've offered.

And I also read through the plan, and I found your endeavors to be extremely comprehensive and very passionate. This is a vision that's very noteworthy and has a lot of pieces that can make great things happen for this San Francisco city. Although, as all those pieces came together, I did wonder, "Where's the voice of the children in this planning? What kind of considerations are being made to make visible the presence of children in the Presidio's past – like someone referenced the kitty-cat in the picture, and there are definitely pictures of children engaged out in Fort Funston in front

of the domestic houses – what’s their story; as well as the present and the future children?”

The plan does touch on a little bit of offering education by classes and camping experiences and different events for students. Yet, I consider there’s a difference for children who will come to visit and experience and take that with them as a one-time event, and children that will have this offer to them as a daily life experience. For us, a lot of people make comments to say, “The children are our future.” But the children are now. Their childhood is being made now. [Unintelligible].

So, we have here that in our school, we use the park – part of the Main Post is making connections between what the children do inside the school, as well as outside the school. One of the guides, when she walked through, she said, “They want to make the Presidio Main Post to be a museum without walls.” Well, we really see the Main Post as our classroom without walls. We want to encourage more dialogue and conversation that we can have to help the children connect it to the context of the parks – and not in the context of, per se, a children’s museum where it’s dedicated to children, but how they can be a part of what’s going on in the Presidio Park.

And since you just dinged, I want to close just with one little comment. [Unintelligible] to invite you to come – like Sandy said – to come and see what we do, and bring your staff to come and see

what we do; but to see if we can work together to really reconceptualize early childhood education, and the possibilities that could happen when you acknowledge the young participants in this way. So, thank you for your time. Good night.

Facilitator: Thank you. Jason?

Jason Wright: Thank you. Ladies and gentlemen, I hold in my hand a copy of the Secretary of the Interior's "Standards for the Treatment of Historic Properties with Guidelines for the Treatments of Cultural Landscapes." And I just want to tell you what it says, for those of you who don't know or need reminding. The Secretary of the Interior's standards say in black and white that it requires: "Preserving those portions or features which convey its historical or cultural values, and doing that while retaining the landscape's historic character."

Secondly, it says, with reference to alterations or additions, "When alterations to a cultural landscape are needed to assure its continued use, it is most important that such alterations do not radically change, obscure or destroy character-defining spatial organizations and land patterns, or features and materials."

It goes onto say, "The installation of additions to a cultural landscape may seem to be essential for the new use, but it is emphasized in the rehabilitation guidelines that such new additions should be avoided if possible, and considered only after it is

determined that those needs cannot be met by altering secondary, i.e. non-character defining spatial organization in land patterns or features.”

With that, I urge you to look at the sites at Crissy Field and Fort Scott for further consideration, particularly the Crissy Field site. It still has a connection to the Main Post, but it would be much less visually impacting the historic character and the features of the Main Post.

And I just also wanted to make a quick comment that people have been mentioning the Washington Mall, the Louvre as places that we would want to compare this to, and those are not National Historic Landmark Districts, not even the Washington Mall. And that was designed by L’Enfant in 1791 to intentionally house institutional buildings of institutional scale always. That’s not the case here. Thank you.

Facilitator: Thank you. Sherri Schultz, Michael Levin, Mardi Lucich and Paul Cohen.

Michael Levin: Members of the Presidio Trust Board and Supervisor Alioto-Pier, my name is Michael Levin. I’m a life-long resident of San Francisco. And I noticed many of the speakers felt they had to give additional credentials, especially those who favor the museum project. So, I’m afraid all I can say is I attended Presidio Junior

High School in the Richmond District for three years back in the '60s.

[laughter]

Thank you. I'm here this late because, for one thing, I wanted to be sure I knew exactly what I was talking about. And even though I've been on tours of the Main Post before, I took advantage of the tour just before this meeting, and that's why I signed up late. And I'd rather be in bed right now, but I appreciate everybody who's still here. And we could have all saved ourselves a lot of stress and late night meetings, and all this arguing over two great cultural institutions – a museum of contemporary art, and the wonderful historic Presidio Main Post.

We could have avoided all this if when that Contemporary Art Museum proposal was first broached to the Trust by the Fisher family – and I don't understand the intricacies of exactly how that happened, but when it did happen, why didn't somebody from the Trust say, "Wait a minute, this is going to be a big problem. The Main Post is uniquely historic and architecturally unique, and we can't necessarily have something like this at the Main Post. It just wouldn't be appropriate?"

I don't know if that would've been legal to say that to the Fishers, but somebody should've made it very clear it was going to be a problem, and not just because a bunch of eccentric history buffs

were opposed to it, but because the National Park Service would be opposed to it. And the National Trust for Historic Preservation, and Lawrence Halprin, and the former Secretary of the Smithsonian Institution, Ira Michael Heyman, all came out publicly opposed to it.

Why? There must be something wrong with it. Yes, it means billions of dollars of art. It's a wonderful cultural institution. It would be great for children. I've been to so many meetings at the Planning Department and Landmarks Board over the last 30 years, and it's hard not to be cynical over things like this. And money wins over history; I've seen it happen so many times.

The Presidio Trust has so much to be proud of. I think the Letterman Digital Arts Center is beautiful architecturally. I've seen your Certificates of Appreciation from the California Heritage Council and the landscape architects at the institute at 34 Graham Street, and I'm impressed by those certificates and plaques that the Trust has earned, you and your predecessors. Please don't let us down this time. Preserve the Presidio. Thank you.

Facilitator: Thank you. Rudy [Asereion – I'm having a hard time reading. Robert Dowell? Charles Huff? Thank you. Julie Cheever and Merv Silverberg, please.

Male Voice: And thank you for staying up so late, and thank you to the audience, as well. I'm here on behalf of the greatest museum in the world

right now. It's a work in progress. It's called the San Francisco Presidio. As you step outside and look at the art, it's growing all the time, it's changing. The question is, in what direction? It seems that – I understand Mr. Fisher was a past President of the Board of Trustees. Was he – Don Fisher was never on the Board?

Male Voice: He was on the Board.

Female Voice: He was on the Board.

Male Voice: Okay. But he wasn't the President of the –

Male Voice: No.

Male Voice: I was thinking maybe he was [unintelligible] who [unintelligible] himself a presidential library, but instead he decided to make himself the honorary donor of a museum in his namesake. Well anyway, we don't need that here in San Francisco or the Presidio. Again, the art that he's putting in there, it's like a coin. It's either heads or tails. You can flip it; you either get heads or you get tails, you either like it or you don't.

San Francisco is a great art town. It has art, good and bad. And there's a place for art, and art must have its place, but his art does not belong in San Francisco. His building, museum, doesn't belong in the Presidio. It belongs somewhere else. I wish I could find a place for [him] – maybe 32nd [at Clement]. There used to be an old

store there. It's a vacant lot that's been vacant there for two years now. Before that, it was vacant for ten years. I hope he finds another place, and I hope you help him in that objective.

Next point I want to make is the hotel. We don't need a hotel in San Francisco, not in Presidio anyway. We don't need another hotel. We have too many hotels. I know of at least ten major hotels downtown that have gone bankrupt, bellied-up three times already, and they're still there doing business, and yet they say, "We're doing great on the tourists." The question is, Why do we need a hotel in the Presidio?" We don't need that hotel in the Presidio. Whose commercial interests are we looking out for? I don't know. It's not me. I'm looking out for the Presidio. Thank you for hearing me, and good night, and God bless you all.

Facilitator: Thank you. Dorothy Janson, Courtney Clarkson, Roy Leggitt.

Courtney Clarkson: Hello, I'm Courtney Clarkson, and I live four blocks from the Presidio, the southeast corner of Pacific Heights. My husband and I do a lot of walking in the Presidio from our house. We've done habitat restoration; we've done bird surveys for the Presidio Trust; we've been involved in a number of issues over the years. And the Presidio is a very bucolic place. And I think one of the reasons that people live and work in the Presidio – and I know quite a few people who do both – is because it's a bucolic place.

The Main Post is not Union Square. It should not become Union Square. It should not be a major development. It's one of the most beautiful places in San Francisco. You stand at the top of the Main Post, and you look down at the expanse of open space – yes it'd be nice if it were a lawn – and you see the Bay, you see the bridge, and it's really not an appropriate place to put something so out-of-scale.

Now, Mr. Fisher was on the first Board of the Presidio Trust. The Presidio Trust was having a terrible time finding people – and it still is – to spend a lot of money on some of these big, old buildings. What's happening at Fort Scott? What's happening with that huge building at Crissy Field that I think was an airplane hangar? Wouldn't that be a better place for this type of museum?

What's happened to the vision that the Trust had when it was first formed? What's happened to the plan for bed and breakfasts on those little houses just in back of us? What has happened to the vision? Thank you.

Facilitator: Thank you.

Roy Leggitt: Good evening. My name is Roy Leggitt. I'm a consulting arborist, and I've worked for the last four and a half years just across Golden Gate at Fort Baker East on the project that is now [Cavala] Point. That project took a form of great respect for the historic structure or fabric of that particular parade ground, and yes, there are new buildings, but they're placed where there were old buildings.

They're a little larger perhaps than the original buildings. But they're subdued in the way that they fit into the landscape. They don't dominate the historic fabric. It's a respectful atmosphere, in my estimation.

My role was not focused on architecture in that particular process; it was focused on trees and working with National Park Service in protecting that resource. Even though many trees were removed for various reasons, we did achieve a respectful reinterpretation of the landscape and preservation of historic fabric in that way. The parade ground is kind of by its negative space a landscape, as well, and we need to preserve that and respect that. I think that it's not only about what we can build, but what we can keep from being built on. So, I hope that you consider that, and maintain that volume of space that we currently enjoy. Thank you.

Facilitator: Thank you.

Dorothy Jansen: Good evening. My name is Dorothy Jansen. I'm a 40-year resident of, and homeowner, in the City of San Francisco. The Presidio Trust Act stated that the Presidio is one of the United States' greatest historical landmarks in the West, and vowed to protect the Presidio against development. I now beg you to follow up on this commitment, and protect the designated national historical landmark which you were obligated to preserve.

Since the Trust is legally bound to protect the landmark status of the Presidio, why are we even pursuing this Environmental Impact Statement whose outcome the National Park Service has ruled could threaten the very status? Creating a city within a city could lead to uncontrolled development. Where's the historical value in that scenario? Please remember that you are property managers and not a development agency.

The proposed construction of a Contemporary Art Museum on the Presidio's Main Post will have a tragic and adverse effect on the overall historical character, integrity, and feel of the Main Post, an area that commemorates the 18th century, not the 20th. The proposed concrete and glass structure whose square footage is equal to approximately three football fields is inappropriate in location, style, material and designs in this historic area. It does not preserve the character, integrity of a National Historical Landmark District. It will visually dominate the Main Post area. It will dwarf every building that makes this a National Historical Landmark District.

A Contemporary Art Museum has nothing to do with a national park. Most people would be opposed to a new ballpark or a big box store. If this was Williamsburg or Jamestown, we wouldn't be having this discussion tonight. What makes an art museum in the Presidio special enough to change the rules of your stated mission? The art museum belongs downtown or in some area where public transportation and services are available, or somewhere other than the Main Post.

I'm just going to add one more thing. I don't care that I'm going over. My last comment concerns Mayor Newsom's insinuation that a wrong decision would affect philanthropy in the future. Yes, it might. But I'm willing to take that risk if it means that a very small percentage of the population cannot dictate to us the citizens where their personal monuments will be built. Thank you.

Facilitator: Jen Barroca, Bernadette Hooper, Michelle Kishimatc, Kristen Romines, Steve Falk, Art Twan –

Facilitator: – followed by Tom Harrison.

Art Twan: We found a live one.

Facilitator: Wow, there's another live one. All right.

Art Twan: My name is Art Twan. I'm going to read a letter from Willie Brown Junior.

“Dear friends and fellow San Franciscans, the Fishers’ great generosity in donating sufficient funds for the creation of the Contemporary Art Museum at the Presidio is beyond belief. As the former Mayor of San Francisco and Speaker of the California State Assembly, I welcome their generosity as a local resident of the City.’

“I would hope that the approval comes swiftly for this project, so that this museum could be added to the rich museum reservoir that already exists in this great city. The location in the Presidio is just perfect, while it maintains the revenue necessary to ensure the Presidio is a self-sufficient entity. This is a once-in-a-lifetime opportunity for San Franciscans from all walks of life to access this world-class collection. Please approve it. Very truly yours, Willie Brown Junior.” Thank you.

Tom Harrison:

Thank you all for allowing me to speak this evening. My topic is far from what we’ve been hearing about all night. I’m Tom Harrison, and I’m with the Laborers’ Union, and nevertheless, this is an important issue for a lot of people – your employees. Let me read a letter from our Regional Vice President, Rocko Davis. And I’ll give you a copy of the letter.

“Dear Chairman Grubb and members of the Board, after nine long years the Laborers’ Union representing the Presidio Trust workers and the Trust are close to an agreement in a comprehensive Collective Bargaining Agreement. The Trust has agreed to negotiate over wages, benefits and due process, but refuses to restrict its ability to contract out any or all work currently being performed by the bargaining union members, thereby robbing them of any sense of job security, and sabotaging the due process protections of the agreement.”

“The Trust also refuses to address pay inequities that have developed over the years. The Union is committed to pursuing a fair Collective Bargaining Agreement. The Trust employees who work hard to protect and maintain the Trust resources deserve a good contract with job security and decent pay. The Union and the labor movement in general wish to help the Trust realize its mission, but the Trust needs to act as a responsible employer and conclude a fair, comprehensive agreement with its workforce before advancing additional projects and plans. Thank you for your consideration. Sincerely, Rocko Davis.” Let me give you –

Facilitator: Great. All right. Thank you. Rob Connolly, Chad Major, Michael Coholan, Kathleen Cruise. Please.

Chad Major: Hi, thanks for hearing me. My name is Chad Major, and I live in the neighborhood. And thank you, Supervisor, for sticking in here, too. And I really support bringing folks back to the Main Post area. In terms of the museum, I’m not really sure about that one. It’s your decision to make. It sounds like a tough one. But you know what? If there’s going to be 4,000 people coming into the Post again, I’d like you to consider how they got here originally.

You know, through the course of the Presidio’s history, I’m not sure, but most of the time private automobiles did not exist, and they were not – well, let’s say at the 4,000 level I’m sure that there were a lot of folks coming in. Right at the post-war boom, they paved over a great parking lot. But before that parking lot was

there, I bet you folks are more likely to march in, or walk in. Maybe officers rode their horse in. And if your idea is geared towards historic preservation, yeah, horses would be great; they'd be better than cars, you know? It's like –

[laughter]

You know, if there's going to be 4,000 people coming in and they all come in in private automobiles, you know, Crissy Field might actually be underwater. It's real. It's been mentioned before, but global warming is a real thing. And I really applaud your efforts to green the parade ground here, but I hope that – and I might get in trouble with some of my neighbors here – that the net amount of parking actually decreases.

And if the museum does come in, I hope that there's a transit impact fee, and that, you know what, if they're going to come in, they got to pay to bring MUNI in. PresidiGo is great; it's already at capacity, though. And, you know, if you don't live right where it picks up downtown, then it's not going to be good for you. You need to live along existing transportation infrastructure routes. So, the Fishers come in, bring in the 30 Stockton, bring in the Union bus, bring in the 44 O'Shaughnessy bus which serves the southeast neighborhoods.

Unfortunately, if they're not willing to up the ante and pay for public transportation, I don't think that I could support that aspect of the post-revitalization. Thank you.

Facilitator: Thank you.

Kathleen Cruise: Good evening. I'm Kathleen Cruise. I'm an architect and general contractor with an MBA, and I've had a very long career in the building industry. I worked in substantial positions with PG&E, Stanford, Microsoft, federal government. I managed this building when I was Director of Operations for the Fort Mason Foundation, and I'm a long-time Presidio lover/advocate.

While I was in this career, I had a colonel's family that cared for my children, and they pretty much grew up on Post. I care a lot about it. I was a founding member of the YMCA. I, seven years ago, started a triathlon program there, and last year I did "Escape from Alcatraz," the legendary triathlon. So, I have a lot of feeling and a lot of passion for the Presidio.

I have great respect and admiration for the Fisher family, and they've done a lot for San Francisco already. I know they have good intentions and want to do more. However, this is misguided, and I suspect if you're truly listening you know that from the range and magnitude of problems that have been identified, this is not a good idea; it's not a good placement for the proposed project.

We've talked about scale and everything from law to everything else. You're listening carefully; you heard Greg say, "This is the heart of the Presidio." Don't put a dagger in the heart. There are ways you can see and know the effect of this. There should be story markers; there should be mass markers; you can do modeling and three-dimensioning. And you can see, and when you do, you will know this is not right.

It feels like there's a very strong pressure upon you to make this decision. If it's financial pressure, then let's bid it to the highest bidder. Who's to say that that's the Fishers? I mean really, if we're going to give away the prime location on the planet, let's do it with a lot of foresight and a lot of care. Please make sure that this is a very transparent process. I'm concerned that the SEIS said that the Fishers are retaining ownership of the collection and the museum. Is that a gift?

Facilitator: Anna Meahc and A. Emerson Johnson III, and Gloria Rogan.

Anna Meahc: Good evening. My name is Anna, and I am American who has responded to your request for public comment. I went on the Presidio walk two separate times, and I've had a couple of issues with your comments from your employees. The lack of knowledge of your employees giving those walks is a little bit amazing, because every time someone would ask a question they would respond with, "I don't know. I don't know." On the second walk I went on, a couple of those issues were answered, but not many of

them. So, I would suggest, number one, that maybe your historian, the one and only you have on-staff, might want to give your staff a little bit better history lesson.

And specific items on this I have the Tennessee Hollow project. I asked, “The military filled it in. Why? Do you know why?” “No.” No information whatsoever. And I could probably supply you with three – the 1906 Earthquake; the discovery that mosquitoes carried diseases because Gorgas Road is within eyesight; and the Pan-Pacific Exposition. So, I’m pretty sure that’s why the Tennessee Hollow is filled in.

The problem with it is at the very top of this beautiful California environment, you had planted Kangaroo Paw. And yes, it is from Australia, and yes, it does drop seeds probably right into your beautiful California environment. So, I’d like to know how it is that you’re actually following through on things that you’re saying or doing?

The other one employee that really upset me was one of your contractors who was working on the Civil War House. I asked him how he felt about working on it. He said he felt honored, and I said, “Can you please explain that?” He said, “Well, these houses were built for people who didn’t deserve them.” I’d like to know how that’s possible, how one of your employees would think a Civil War home and the people who lived there were undeserving of it. Is it

truly your intention to disrespect generations of Americans?
Because you are. Thank you.

Facilitator: Please.

Gloria Rogan: Hello. My name is Gloria Rogan, and I'm in a kind of different position than anyone else who's spoken here tonight, because I'm a volunteer at the Visitors Center. And I want to tell you that the people who come to the Visitors Center from all over the world don't come here and ask me how to get to an art museum. They come here and they ask me, "Where's the history museum? What can you tell me about the Presidio? How was it founded? Who came here first? Where did the Indians live? What's that archaeological dig outside all about?" They ask me things like that. They never ask me to see art.

And by the way, I have a Bachelor of Fine Arts degree from the San Francisco Art Institute, and I have a business as a designer. So, I'm very supportive of the arts. It's part of my life, and I have a huge, expensive art education that I benefited from, and I support and understand in my heart how important it is for children to be exposed to creativity. It's the essence of life.

But that has nothing to do with building an obnoxious, unattractive, out-of-scale piece of architecture, and filling it with some man's, or some person's, or family's experience and personal selection of art. I'm also a realtor, and I'd be happy to help them find another site

anywhere in the City, and donate my entire commission to the Presidio, and I mean that. So, thank you.

Facilitator: Thank you. Melanie Blum, Kevin Whilden and Karen Gehrman.

Melanie Blum: Good evening. I'm Melanie Blum, and since 1998 I've worked on a variety of rehabilitation projects in the Presidio, including the San Francisco Film Centre, the Lucas Film Project, the International Center to End Violence, and currently I'm working as President of the Board of Directors of the San Francisco Film Society on the proposed theater project which is a part of this SEIS.

The Presidio is a public park, and as such the Trust should do all it can to encourage and enhance the visitor experience. For ten years I have participated in workshops discussing the revitalization of the Main Post and referring to it as the "Heart of the Presidio" and the "Town Center." The need for revitalization is critical. The Main Post is currently a place of little activity. It should be the center of energy and culture.

To revitalize the Main Post, there needs to be a proposal of the magnitude and stature of CAMP. Through the years, Don and Doris Fisher have been silently philanthropic in San Francisco, especially in the area of education. For 40 years, they have amassed a world-class contemporary art collection that they've paid for, supporting many young artists along the way. Today, they are proposing to pay for a museum to share their collection and make it

available to all visitors to the park, and to also provide a rich resource of education opportunities for all our children.

Some of you have said the Fishers are getting the land for free – that they do not have to pay property taxes. Let me assure you that is not the case. To do a project in the Presidio is costly. Fees are paid for land. Service District Charges are paid by tenants in lieu of property taxes. Costs for the construction of the building will also be paid by the Fishers.

Many of you have commented on the lack of public transportation to the Main Post. Increased public transportation will be provided when there is more demand, which the museum will help to create. I hope that the Presidio Trust realizes what an important asset this museum would be for us and future generations. Thank you.

Facilitator: Thank you. Jerry Steach, Father John Hardin.

Female Voice: He's gone.

Facilitator: Gone? Okay. Paula Bradford, Kristen Chu, Ian Fletcher. Please, please.

Jerry Steach: Good evening. Thanks for hanging in there, Supervisor. My name's Jerry Steach. I am a resident of the Presidio. I live a couple hundred yards away from the Main Post, so I'm intimately familiar with the area here. Unfortunately I will be moving out in the next

year or so, long before any of this proposed development takes place. So, what I have to say is not out of self-interest, but it really comes from the heart, because I really love where we live now. Much of what I was going to say has been covered over the last five hours. So, in the interest of time and keeping the rest of you awake, I'll take a slightly different angle.

One of the recurring themes I've heard tonight is the word "free," and it seems a bit of a misnomer. And to borrow from a famous axiom based on free lunches, "There is no free museum," people. It just isn't going to happen. There is a cost. There will be a cost to us as citizens; there will be a cost to the children who are so well-represented here this evening, in terms of the air quality, and the traffic and the congestion; there will be a cost to the senior citizens in the adjacent building here; there will be a cost to the aesthetics to this Presidio that will be irreversible.

So yeah, it's not free. It will not be free. So, as you ponder this, ladies and gentlemen, keep that in mind. It is not free. And if this does in fact go through, you will have a lifetime to have that on your conscience. Thank you.

Facilitator: Thank you. Rita Semel, Christopher Albert, Lynn Newhouse-Segal, Claudia Lewis.

Female Voice: Hi. First I want to thank the Trust Board and especially Mr. Burke and Mrs. Bechtle for speaking up. I appreciated that you wanted to

enter into a conversation with the people here. And I appreciate all of you sitting and really listening, and to Supervisor Alioto-Pier who's been here all night, too. I arrived here, tried to enter at 6:20 for a 6:30 meeting. I'm here as a representative – I'm a board member of the Pacific Heights Residents Association, and the convener of "Together."

Originally, I was planning on coming as a member of the Pacific Heights Residents Association to say, "Please extend the comment period," and also, "Please not this building in this specific location." But we've all been here so long; I want to thank you for extending the comment period. We know what we all have in common at this point is that we all care that much. It's 11:30 for God's sakes. You're going to do this again in October? Is it October?

I mean, isn't there something that you could do within the legality and the hearing process that would allow you to find some kind of a compromiser, some way to go forward so you don't have to go through this all again? You're going to hear the same thing. We've all been sitting back there revising our remarks.

The people who are here – I got here at 6:20 – there were hundreds of people outside who were not told that they – we weren't allowed to submit our comment cards until we actually entered, and the comment cards were not distributed to the literally hundreds of people who were outside waiting to get in. So, not only comment cards, but also speaking cards.

So please, do something good for all of us. Thank you, Fishers, for this. It is an opportunity. I recognized all the buzzwords that the paid consultants – it is an opportunity; it is going to be a world-class museum. Please, try to do something between now and the next comment period. Thank you.

Facilitator: Thank you.

Female Voice: [Laughs] That was pretty funny.

Claudia Lewis: Members of the Board, my name is Claudia Lewis and I'm President of Richmond Presidio Neighbors and a delegate to NAPP, but tonight I'm speaking in my individual capacity as a committed citizen and park steward who has devoted much of the last five years to participating in Presidio planning and development. First, I would like to acknowledge the extraordinary generosity of the Fisher family for their proposal to build a world-class museum in the Presidio and share their collection of contemporary art with the greater public.

This is indeed a great gift to the park and to the City of San Francisco. With this great gift comes great responsibility to situate the museum within the Presidio in such a manner to cause the least detrimental impact to the environment, the historic and recreational resources of the park, and the surrounding neighborhoods. This is

the mandated responsibility of the Presidio Trust under the Trust Act.

The Presidio Trust, mindful of this obligation, engaged in years of careful planning with great input from the public, and in 2002 released the Presidio Trust Management Plan. The current preferred proposal to build a museum at the southern head of the Main Parade Ground, and 125-room lodge adjacent to it, and the rehabilitation of the Presidio Theater deviates from that plan in very significant ways, and promises to increase the yearly visitors to the Main Post fourfold from 650,000 annual visitors today to 2.4 million once this plan is completed.

Even this may be a gross underestimate, as the SEIS indicates that it's based on an assumption of 300,000 annual visitors to CAMP, while its peers within the City, MOMA and the De Young, currently enjoy annual visitors of 700,000 and 900,000 respectively. This is not to say that CAMP should not be located in the Presidio. What it does suggest, however, is that the Trust must take this responsibility under NEPA seriously to thoroughly analyze the merits and disadvantages of the various alternatives, and to give full and fair consideration to lower impact alternatives.

Right now, the various constituents here seem to have staked out rather antagonistic positions with the likely result being years of wrangling and potential stalemate, yet it's not hard to imagine a solution that creates a marquee museum in the Presidio and respects

the Presidio's natural and historic places. What you need to do is involve the public in a meaningful process to help resolve this controversy, just like you did with the Public Health Service Hospital. Thank you.

Facilitator: Thank you. Ray Zablotny. Okay, Lynn Fuller, Beverly Anello, Maria Allis, Mary Ducharme, Chris Wright. Please.

Maria Ellis: My name is Maria Allis. I'm an educator. I have a question for all of you. Do we have to choose between a school and a museum? Education, history and art go right hand-in-hand. Why do we have to displace hundreds of children and families and teacher, where we could instead enrich their lives and their education here at the Presidio through the arts in connection with a museum? The Presidio Child Development Center has a strong identity here in the park.

The value and environmental education here at the Presidio, CDC, is an integral part of the children's overall education daily. The Presidio serves many families who can only have this connection with nature here at the Presidio because they live in areas where there are no parks, no gardens, no nature.

The strong collaboration that exists between the nature and the children here in the Presidio CDC can only happen in other ways through the arts. So, it is already happening, actually, at Presidio. Just come by to see what they do. So a connection through the arts,

it seems like it could just be an extension of what they already do with nature.

I have grown and learned a lot here at Presidio as a teacher for many years. Now, in my new role as a school administrator for San Francisco Unified School District a few blocks from here on Greenwich Street, our school, [unintelligible] Park Child Development Center, has a strong environmental focus, except that we had to break the asphalt in order to create our park. So remember, you do have your park. And don't ever take that for granted. Please keep the Presidio in its original building. Thank you.

Facilitator: Thank you. Dan Clark? Followed by Alan Martinez, Yvonne Toracca.

Dan Clark: Mr. Fisher, if you're still here, Mr. Middleton's alter ego, as you long-suffering members of the Board of Directors of the Presidio Trust. I'm Dan Clark. I'm a neighbor. I'm very interested in what happens in the Presidio. I come here four or five times a week, mostly for exercise. I'm speaking only for myself.

I'm going to summarize a couple of things, specifically things you are doing. You are building a modern art museum, a hotel and a movie theater around a beautifully landscaped park in the heart of the Presidio. San Francisco already has these amenities in the heart of downtown – the SF MOMA, the Marriot and other hotels, the

Metrion Theaters, Yerba Buena Gardens. You know this, but you are proceeding with your plan. And madam, if it looks like a fait accompli, if it talks like a fait accompli, and quacks like a fait accompli, it probably is a fait accompli. You can say that it's not, but actions is what's going to convince all the people here who believe that you're going to do this no matter what.

You are permanently altering, ruining, something which does not exist anywhere else and which cannot be replaced. You are destroying a unique place with historic significance in order to duplicate a set of structures that could be built anywhere. You are ignoring – arrogantly ignoring, I would say – many credible voices that are pleading with you to stop this insensitive plan. But you know this and you are still proceeding with what you are doing.

You are developing the Presidio into a destination. Destination is your word. Developing is my term. But I submit that you cannot build these buildings and not have that called a development in any vocabulary. By developing the Presidio into a destination, you are in direct violation of the Congressional Act that brought the Presidio Trust into existence. You know this reference very well. It's the Presidio of 1996 Trust Act, amended 2001, that states, and I quote, "The Presidio must be managed in a manner which protects the Presidio from development and uses which would destroy the scenic beauty and historic and natural character of the area."

Last point, you are adeptly manipulating this public review process to get what you want while you are appearing to be open, objective and inclusive. This meeting tonight, I doubt anyone here believes that what people are saying at this microphone really matters. The real discussions were held elsewhere and the decisions have already been made by the people that matter. This meeting tonight is just to show a place for common people, like me, to vent. And it serves your agenda because now you can claim that you have listened. Thank you.

Alan Martinez: Hello, my name is Alan Martinez. I'm a current member of the San Francisco Landmarks Preservation Advisory Board and I'm speaking only for myself. Good evening, Board and Supervisor.

A couple of things. I'm also an architect. When I'm on the Landmarks Board and I look at the meaning the word compatible when evaluating a project and the Secretary of Interior's Standards, the rule of thumb I use for myself is, will this new building in a historic district be the one that I notice first? Will it stick out? And I've applied that standard to the structures that you're doing around the Parade Ground.

And a couple of things. I think the proposed lodge might work. I'm not quite so sure about the size, but a building in that location could conceivably work and be compatible. I think the proposed Anza Esplanade, I understand the purpose of that, to make it more usable for people with disabilities and so on, and I think that's a

significant thing to do, an important thing to do. But I really am troubled by the trees. I think the trees interfere with the spending isolation of the Centennial Tree. And I think the Centennial Tree's isolation is part of its character-defining feature.

And I think when you look at the Main Parade Ground, its character-defining feature is its openness. So to the extent that you can keep it open and uncluttered, so much the better. And along those lines, the proposed restaurant, I think that's the wrong place at the wrong time.

Now, in terms of the museum, it seems to be a fine, modern design. But again, it's going to stick out; it's going to be the first thing you see. I think there's a big problem in the sense that there's a misunderstanding. If you parse this out, the monumental function is separate from the museum function. A museum doesn't have to be a monument. It can be – like the Gulbenkian Museum in Lisbon is the most sophisticated, beautiful museum I've been to as an interior experience, and it's not monumental.

Saying that this is cutting – San Francisco hates cutting-edge buildings, this would be cutting-edge in 1950. This is very reactionary in terms of its placement and in terms of its design. It's not cutting-edge.

Facilitator: Thank you. William Shephard, Lexy Loewenstein, Alexis Post, Tom McDonagh, Lauri Wayburn, Judy Wessing, Alexander Malchik, Susan Land.

Tom McDonagh: Hello. My name is Tom McDonagh. Thank you. I wrote these notes at the beginning of this evening, when I came in about four hours ago. And I've listened to some very enlightened people making very enlightened presentations, it seems to me. I don't know like really where they are coming from. I guess essentially our system is about people taking care of themselves, so I guess I have to keep my guard up on that end. But anyway, this is how I feel about things.

In establishing the Presidio Trust, a goal was established that the Presidio be self-sufficient by the year 2013. Mr. Fisher wants to build a museum here at his own costs and exhibit the works of art he and his wife have collected over a lifetime. It seems to me [unintelligible] the beginning, what a magnificent idea that he is giving such a beautiful gift. San Francisco's main source of revenue is tourism. It is a major propellant of the economy. I mean, that's how we sustain ourselves, our homes, our families, how we feed ourselves. The museum will be an added attraction and will boost the Presidio financially as well as the financial well-being of the City.

In terms of transportation and traffic congestion, I believe people can be shuttled from major population centers in the City, such as

shuttles running from Union Square with as many hotels. They can visit the Fishing Museum and also the Walt Disney Museum, and people then might choose to take a stroll on the many paths and trails that are currently available and will be available in the future.

History is an evolving process. The Fisher family donation is historic in its contribution. By attracting people to this beautiful location, the museum is bringing greater attention to this very historic place. Mr. Fisher is a historic figure in American commerce. It is people like him, who take great risks, employ thousands of people, and help propel the U.S. economy. This, in a sense, provides the provisions for the military to survive. They deserve to be recognized and thanked for their contribution. I'm talking about the Fisher people. It is a win-win situation. The former military base gets greater acknowledgement from a thankful public, and the Fishers get to present their art to the world.

I just wanted to add a final note, since I've listened for four hours. Having said that, I hope you have listened very closely to the many speakers. Some of them feel your decision has already been made. If that is the case, then what you are doing is very dishonorable. Thank you.

Facilitator: Thank you.

[crosstalk]

Judy Wessing: Thank all of you for staying late and hearing us all out. You, too, Supervisor. My name is Judy Wessing and I'm going to have to read this to try to make the time limit.

When we went from post to park some time ago, some of us worried that every developer with a beating heart would hunger for a place at this table. Protecting its integrity would be hard. Would the mandate that the Trust act in the public interest to provide for recreation, protection, renovation, restoration and preservation, or would a developer's money sweep all of that aside, even after the financial sustainability of the Presidio had been achieved?

Yet here we are, three huge projects proposed for our designated National Historic Landmark District. Treated as a redevelopment area, not the authentic historic district that it is. Time is short. I will focus only on the museum.

CAMP. A euphemistic name to try to fit in here. A modern art museum, proposed as a centerpiece for our National Historic District. The idea is illogical, incompatible, and this project has no legitimate claim whatsoever to a place here. Any claims that it does belong are flim-flam marketing, sheer grandiosity by laying claim to a keystone site with a commanding presence. Anyone seeking respite from the City in Napa Valley, Yosemite, Tahoe or Sea Ranch, does not need a modern art museum to improve the bucolic landscape. Nor does one here.

In visiting Williamsburg, Gettysburg or Arlington National Cemetery, finding a huge, modern art museum would strike anyone a discordant note. Just look at the neighborhood. There is a cemetery – a national cemetery just three minutes that way, 26,000 veterans and patriots. This is a totally inappropriate neighborhood to put that museum. Thank you.

Facilitator: Thank you.

Alexander Malchik: Hello, I represent just myself. I live near Presidio Avenue, but I'm not going to stress that because I realize people move, neighborhoods change, but parks and museums stay for a very long time. And I love this city no less than every speaker who addressed you earlier. And I very much support this museum and your bold vision to keep San Francisco a contemporary player and not fade into a provincial town that is over-bent on preservationism.

If strict preservationists have their say in the 1930s, Golden Gate Bridge in the form and design that we revere today would not be built from the corner of Presidio. It was art deco, it was contemporary, it clashed with most older architecture around it. The cliché example of the Eiffel Tower, it destroys the fabric of historic Paris. It dwarfs over all the buildings in the historic Paris. It is monstrosity, it is huge, and it totally does not belong in Paris. We heard these arguments time and again.

This is exactly the extent to which, in the minds of most speakers here, this museum clashes with the Presidio. It's not the merits of the particular design; any modern design would clash. And that is what is very, very upsetting. The historic value of the Presidio will not be destroyed by the museum. It will be enhanced because it will bring millions of visitors here who just don't come otherwise.

There is a lot of hypocrisy in the passions of the speakers beforehand who came here for the historic tour just because this event was held. They've never probably been here before. Many of them have, but millions of people never come to the Presidio because the history alone is not interesting enough. These people will come, the new generations, the future generations, to an exciting museum. That's why I'm asking you to build it for me, because that's what I find exciting in architecture as well as in art. If you build it, many will come. That's a nonsense argument.

And finally, any alternative location proposed for the museum will be protested and debated in the City to death. You know that. Every location you could think of will have a neighborhood group that will fight it. So be bold and stand against it and place it here as soon as possible. Thank you.

Facilitator: Thank you.

Susan Land: My name is Susan Land and I have lived in the Cow Hollow area for 50 years. I'm also a devoted volunteer in the arts community,

and that's why I'm speaking tonight. I think a great many caring, knowledgeable people have spoken ahead of me, so I will just talk about a few things that are still bothering me.

I am not for the building of the museum in this location in the park. But nobody could be a greater supporter than I have been and my family has been in San Francisco over a long period of time.

I don't know enough about this museum and how it's going to be run and funded. And when you're young, you are quite impressed with things that are going on and you do pay attention. And when I was a young volunteer at the Modern Museum, there was an outstanding collector who had works of art on long-term loan. And we were very aware that everybody at the museum jumped when they were told to jump when this collector wanted or needed anything. So I'm just kind of wondering about how this museum will operate.

And I'd like to also talk about museums and parks. The Metropolitan is a world-class museum, and it is beloved by the City of New York and very well funded by the city. However, in 1971, an agreement between the museum and the city established the fact that the Metropolitan Museum could not encroach one more foot into Central Park because it was such a beloved park and needed to be also preserved. And the Barnes Foundation is leaving Merion, because the neighborhood could not put up with the traffic, and is

moving into the central part of Philadelphia, breaking the trust of the man who created that museum. Thank you.

Facilitator: Thank you. Edward Von Der Porter, Linda Chapman, Nadia Derkach and Doug Hagan.

Female Voice: Well, I am a third-generation San Franciscan, and as a child I was brought here and loved it. And then I was lucky enough to work for nine years as the civil rights officer to the generals of Sixth Army, the reserve army for the 12 western states, in this glorious place. So I have a real attachment to it. And I have something different to say.

Essentially, I truly believe that this project is dead in the water because you've heard what you've heard tonight, and because when I was the Sixth Army staff officer, I was also the organizer of the citywide movement that saved Nob Hill. And we went down like this night after night, month after month, before Toby Rosenblatt and the other planning commissioners – Toby, who was later on the Trust. And I believe that you are just as reputable and intelligent as Toby was, you know.

And I believe, also because I worked for the army, that this terrible project, which so shocked me when I saw it in the newspaper, is simply the product of poor staff work. That's what we would have called it – poor staffing. And then the decision makers, the generals, you know, if they got really bad staff advice, well then

they had to overrule the staff advice. And you've been listening tonight.

Now I remember the same things that people spoke of tonight, the Mayor of San Francisco, Diane Feinstein, causing the destruction of the City of Paris. I was there that night. Willy Brown gloating, Sue Bierman in tears, the whole room in tears. And I live two blocks from that location, from the glorious Union Square, and I see every time I go there, you know, what is there now and what was there before and what it could be. We can't allow that to happen here.

And I will say something else. You know, I hear all of my friends who are opponents of this, and other people I don't know, and I think they know very little about the Presidio in many cases. I worked here. So I know that there were at least 6,000 people out here every day. And it did not cause destruction. It was – actually we laid very lightly on the land. I took public transit all the time then, as I take it now. The shuttle system is kind of useless. It really needs to be beefed up. But you don't have to all come by car.

I know that I have come here often for art. The Presidio is a very appropriate place for art. And I am the friend of the artist internationally famous, whom I call Caravaggio, whom the Fishers probably wouldn't care for, just as I may not care for their art. But all of the exhibitions I have come to, whether it be photographs or Mayan textiles or paintings or Japanese prints, were appropriate here. There is no reason this couldn't be appropriate in a different

location. North of Lincoln Boulevard is an area of industrial and back-office space, which people are not familiar with. Nothing worth saving in those buildings, you know? And those buildings –

Facilitator: Thank you, ma'am.

Female Voice: All right.

Male Voice: We all miss the City of Paris.

Edward Von Der Porter: Ladies and gentlemen, first I'd like to say I appreciate the smooth operation of this evening and your patience and your endurance. My name is Edward Von Der Porter. I'm a citizen of San Francisco, retired museum director, and I was a public member of William Penn Mott's planning team from the earliest days of the park.

William Penn Mott and his associates had a clear vision for the Presidio, which is an historic site of national and international significance. Their vision required an historical museum and interpretive center to bring in state, national and international visitors and lead them into the Presidio's and the West's and the Pacific's diverse experiences, both historical and modern. Only with such a facility would the Presidio become a true national park with a Main Parade Ground as its centerpiece. William Penn Mott died before he could see his vision become reality, but that vision is as valid today as it was when he led the effort to achieve it.

Now we have before us another vision. The proposed modern art museum is designed as a dominating structure which would visually overwhelm the entire Main Post area, robbing it of its historical integrity. Its site obviously was not selected for practicality, accessibility, traffic and parking, but for its presence and for the vistas from its windows and its plazas. It would appeal to well under ten percent of the public, very likely one percent of the public, at the cost of pre-empting the park's premier public space. Should this be done, the broad vision of a truly national park, appealing to wide national and international visitorship would become much more difficult, if not impossible to achieve.

William Penn Mott strove to bring the greatest benefits to the broad American public. The Presidio Trust's mandate demands that it reach for high goals in concert with the public it was selected to serve. Now is the time for the Presidio Trust to emulate William Penn Mott's vision. No on Plan Two. Keep the original plan.

Facilitator: Thank you. Marie Sorenson, Chris Poissant, Naomi Gillespie and Verna Shaheen.

Christopher Poissant: Ladies and gentlemen, thank you for hearing our comments tonight. My name is Christopher Poissant. I am a resident here in the Presidio. And while I am not a long-time resident of San Francisco, I am a long-time user of our national parks.

I found myself very surprised, recently, to be reading on the Presidio Trust's web site that they were considering the building of a lodge here on the Main Post. I think I was most surprised by the comment that "this would be in the tradition of great lodges in America's national parks." To understand how inaccurate this statement is, I feel you must understand the history of American national parks.

In 1916, when the National Park Service was founded, its originating directors, Steven T. Mather and Horace M. Albright, had a large problem. National parks were, by far, remote places that were inaccessible to the public. Their feeling was that if our national parks were to be saved, they needed to provide access so the American public could understand how important these places were. To that end, these men encouraged the building of roads, railroads, and hotels such as the Ahwahnee, the El Tovar, and the Old Faithful Inn, specifically to help preserve the mission of the Park Service – preservation through access to these locations.

Today, in 2008, we have a very, very different thing on our hands. We're here in the middle of the Presidio. Certainly access in the middle of a major city is not the issue it was then. My question today is, how do the proposed projects help to support the mission of the Park Service, as founded in the Organic Act in 1916? Preservation of both the historic and cultural and natural landmarks here in the Presidio?

And I think if we look at what we have today here in the Presidio, the government's already made a decision of what's important. It's the National Historic Landmark District that's been deemed here in the Presidio Post. I think we need to ask ourselves, how would a hotel help to preserve the National Historic Landmark District? In my mind, it does not do that.

Thank you folks very much for hearing our opinions tonight and thank you for your time this evening.

Male Voice: Thank you.

Female Voice: I also want to thank you for your time to listen to all of our comments. I am a National Park Service Ranger, but I'm speaking on behalf of myself tonight, and as a Presidio resident.

In 1916, the Organic Act specifically stated what the mandate is for the National Park Service. It is to conserve, preserve and protect the cultural and natural resources of the United States of America. And I ask you, is it legal to allow Mr. Fisher to pick a spot? I remember, I think it was a lawyer said can we allow Mr. Fisher to pick the spot? Is it under your authority, as prescribed by Congress, to allow a rich donor to dictate usage of a publicly-owned resource?

Golden Gate National Recreation Area, of which the Presidio is a part, is a resource that is not owned by Mr. Fisher. It is not owned

by the Presidio Trust. It is owned by each and every man, woman, and child that calls the United States of America its home.

I implore you to think about the legality and the implications of the decision that you are prepared to take. The people of this country will hold you accountable. Thank you.

Female Voice: Thank you for staying so late with us. I'm in Michela's district. I am sort of piggybacking on this legal thing. I work – I have my own business as a private professional fiduciary. And every time I have to sign a document, I swear that I am not benefitting from whatever business is going on, and none of my family is benefitting, or any significant person in my life. So I'm really not sure about Mr. Fisher. I know he's not a trustee at this time, but I'm just wondering about how the ethical issue plays out here.

And in the spirit of his gift, if so many people don't want the gift, then that questions the giver – maybe the gift would be better in a place that really does need to be revitalized, like perhaps the Bayview District where there are a lot of children, and Hunter's Point area that could benefit.

And I am, finally, concerned about the Mayor's offer for his staff to assist you. I'm just not really clear about the separation of church and state, so to speak. Thank you.

Male Voice: Thank you.

Male Voice: I guess thank you all, those who are still here. We've heard quite a few comments, obviously. We'll take them to heart, as I said. By next week, we're going to have – I don't believe this is going to happen, but by next week, we're supposed to have all these comments on our web site, so you can edit your own – those who made them.

Female Voice: [unintelligible]

Male Voice: I'm sorry?

Female Voice: My card wasn't called.

Male Voice: Oh, I'm sorry. We called everybody's name.

[crosstalk]

Male Voice: We got another one.

Rita Onyazi: Thank you. Thank you, Supervisor, too. Thank you for hearing us. My name is Rita –

Male Voice: Could you tell us your name?

Rita Onyazi: I certainly will. My name is Rita Onyazi, third-generation San Francisco, speaking on behalf of myself. Everyone spoke so

beautifully before me, but I did just want my voice to be heard, to be counted as one more that is opposed to the museum placement.

I love art. I'm an artist myself, and I also love the Presidio. My grandpa used to ride through here on his horse. And I think it's very valuable to maintain its integrity and not – I read some of your bios. They tend to be in real estate and development. And that has its great place, but not to such an extent here in the Presidio, I don't think. And that's what I want to say. I don't want that giant building dominating that space. I think you're going to have to think about that. And I think you heard a lot of us tonight to realize the general feeling of this.

And I wanted to say that pyramid at the Louvre doesn't dominate the Louvre the way this building would in the Presidio. Thank you very much. And I am suspect that Fisher was a member of this Board. That doesn't feel really good to know and then to see that he has such power to find this prime, prime location in the United States. I mean, who wouldn't want to have that spot? I don't blame him, but we don't want it. Thank you.

Male Voice: Thank you. Another?

Male Voice: I recommend we put the President W. George Bush Presidential Library here instead. [laughter]

Male Voice: What, at the head of the Main Parade? Anyway, thank you all very much. And with that, we'll close the meeting until the next one.

Female Voice: Thank you.

[End of recorded material]