

PRESIDIO TRUST PUBLIC BOARD MEETING – December 9, 2008

NOTE: The following is the best transcript available of the public Board meeting of the Presidio Trust Board of Directors held on December 9, 2008. It is based upon an audio recording of the meeting.

[Beginning of recorded material]

Dave Grubb: I'd like to call this meeting to order. The time is now 6:35. On behalf of the Board of Directors of the Trust, I'd like to welcome everybody tonight. I am Dave Grubb, the Chair of the Trust. And I am joined by Nancy Bechtle, Bob Burke, Nancy Conner, Curtis Feeny and Michael Shepherd, all Trustees. We would like to thank you for your involvement in this process, for your comments on the future plans for the Main Post.

We think the Main Post is terribly important, both in terms of history and for the future of the Presidio as a park. It may seem like this process has taken a long time, but it is important for us to move deliberately and with care. I want to thank the project proponents, CAMP, the Film Centre and the Lodge. You have remained committed throughout this process, and we appreciate your patience, understanding and so forth.

We are growing in the understanding from the comments that we've heard. We are contemplating changes to the original proposed action. Craig will talk about these in a moment. We have quite a few people – not quite as many as I thought, but we have quite a few people here tonight and I'm not sure how many of you will stay for the duration, so I'd like to use this opportunity to say that we, the Board, wish you all a very happy holiday season.

Now I'd like to turn the mic over to the Executive Director for opening remarks about the process we're in and the changes we are now contemplating. Craig?

Craig Middleton: Thanks, Dave. Good evening. I hope you're more comfortable at this meeting than you were at the last meeting. I think it's a nice venue; I kind of wish it were ours.

Good evening, I'm Craig Middleton, the Executive Director of the Presidio Trust. And I'd like to echo Dave's remarks and thank you all for coming tonight. We really appreciate your being here. As Dave mentioned, we, the Trust, have identified a Preferred Alternative. It responds to many, if not all, the comments we have heard over the past year, and I will describe it to you tonight. Although no decisions have yet been made, the Preferred Alternative should be viewed as indicating the direction that the Trust hopes to take. We are still open to ideas and we're listening to your comments, but you should take this as an indication of direction.

Tonight I'll present a high-level overview of the Preferred Alternative. We will formally release the Preferred Alternative and a revised Main Post update in January. In accordance with the National Historic Preservation Act, the 106 process, we will also release a revised Finding of Effect in January. We will not close public comment in December as we had previously said we would. We will extend it until 45 days after we release these documents in January. Your past and future comments will all be considered as we approach decisions,

which we hope to do in the spring. The review processes under the National Environmental Policy Act and the National Historic Preservation Act will be aligned, and you will have the opportunity to comment on all of the documents at the same time.

Tonight, I'll preview the key features of the Preferred Alternative so you can know where we're headed. But first, I'd like to quickly review the process that we've all been engaged in. The Trust administers the Presidio with attention to many laws and regulations. But two laws in particular are most important to our planning process – the National Environmental Policy Act, or NEPA, and Section 106 of the National Historic Preservation Act. These laws each outline different processes that we conduct simultaneously in parallel. The final decision by the Board of Directors is informed by both processes and is not taken until both are concluded.

Some time ago, to reflect several proposals that we had received, we created an alternative within our Draft Supplemental Environmental Impact Statement. Now that's a mouthful, the NEPA process, that we called the Proposed Action. To give this Proposed Action more meat, more explanation, we wrote and distributed the Main Post Update. We urged the public to focus their attention on that Proposed Action, because not only was it built on actual proposals, it also reflected our vision for the Main Post.

In accordance with the National Historic Preservation Act, the Trust also drafted a Finding of Effect, which analyzes the effects of the undertaking on the National Historic Landmark District. That process

also provides an opportunity for finding solutions to those effects. Now during the last six months we've held workshops, we've given tours, we've met with neighborhood associations, civic groups, architectural associations, planning associations, historic preservation organizations and other stakeholder groups to discuss this Proposed Action and alternatives to it. We have received a host of wide-ranging comments.

And really, I think, at the heart of the matter are issues of change and opportunity. And some questions come to mind. How do we add elements to the Presidio that welcome a broad public, while ensuring that we protect the essence of the Presidio, an essence that I call Presidio magic, others call other things. But it's that essence of the Presidio that keeps us coming back to it, that keeps us so enthralled by it. How do we reintroduce activity to the Post and ensure that we do so in an appropriate way for a place of such significant national standing? How do we elevate the complex history of the Post and make it understandable for diverse audiences with a range of interests and learning styles?

These are some of the questions that have been elicited by this process. I don't think there necessarily are right answers to this set of questions or wrong answers, but I will say that some things are clear. The Presidio is no longer a military post. It's a park, and a unique park at that, one with substantial build space and infrastructure, one where people live and work. Some areas, such as Crissy Field, have been modified – in that case, substantially modified – to bring forth their promise as public spaces, as parks.

We seek now to modify the Main Post, to bring forth its promise as a public place. The Main Post is large. It has 120 acres, major open spaces of historical importance, a mix of buildings and architectural styles, and a huge parking lot in its center. It does not have visitor amenities, cultural activities or even a venue for conveying the important historical relevance to San Francisco and the nation. And although it's the center of a national park, the Main Post has no formal visitor center and cannot accommodate overnight guests.

While there's some activity in the Main Post, and a good number of the historic buildings have been reused, the most iconic of them – the red-brick-clad Montgomery Street Barracks – stand mostly empty. They're a ghostly reminder of the high cost of rehabilitating historic buildings. And I will say that this is a difficult task in ordinary times; in these times, it's dauntingly expensive.

In the center of this extraordinary set of historic structures, the open space feature that knits it together is not a grand civic space, or a beautiful park space, it's a seven-acre parking lot. A parking lot, a relic of the past to be sure and certainly outdated as we talk increasingly about carbon footprints, green infrastructure and solutions to global climate change. And at the head of the parking lot is a bowling center – a popular bowling center, no doubt, but not a place of national significance.

We believe in modest, carefully planned change that respects the historical significance of the Main Post and allows the public to

reclaim the Post as a park. We recognize and respect the many expressions of concern that we've received about the size, the configuration and design of new elements, such as the lodge and an art museum.

We also believe in taking full advantage of opportunities that present themselves, if those opportunities can help us to further the transformation of Post to park. So, when we were offered the opportunity to create, at no cost to the public, a museum that would showcase one of the world's greatest art collections, and an offer to endow that art museum with sufficient funding to enable it to operate indefinitely, we took it very seriously, indeed. We believe that the Presidio is a great place of national importance, and we know that the Fisher collection is of great international importance. We think an art museum of that caliber would be an asset to the Presidio.

Now, many people have weighed in about this. We've received comments of all stripes. And recognizing the importance, historically, of the proposed site, we've worked with our sister agency, the National Park Service, and with the State Historic Preservation Officer to explore ideas about how such a museum could be structured to take advantage of this extraordinary opportunity and to remold the design concept to make it appropriate to the incomparable setting that is the Presidio.

There is no reason to view art and history as mutually exclusive, or to view museums and parks as incompatible. There is nothing that can be pointed to that supports either assertion. So we are working now on

a Preferred Alternative, in which we seek to reconcile the concerns that we've heard with the opportunities that we have. And I'd like to present the key elements of that alternative to you tonight.

First, a scaled-down and redesigned contemporary art museum that would occupy a campus of three buildings. Offices, classrooms and artists' studios in a rehabilitated historic building – that's 101 Montgomery Street, one of the red brick buildings. Galleries, a restaurant, art storage and conservation in two, new buildings south of the Main Parade Ground, one at the bowling center site and the other south of Moraga on the Infantry Terrace site. The two new buildings would be connected via a tunnel under Moraga Street. New construction would be sited to avoid archaeological resources. The building height would be limited to no higher than the roof eave of Building 100 across the street. And more than half of the built space would be located underground and out of view.

The Child Development Center and the YMCA would remain where they are currently. The remaining Montgomery Street Barracks would be reused for cultural and visitor-serving activities on the ground floors. Lodging would occur in historic buildings, as well as a new set of buildings which would not total more than 80,000 feet and would conform to the height set by the adjacent buildings affectionately known as 86 and 87 on that same street. The historic theater would be rehabilitated for a cinema arts program and would include an 18,000-square-foot addition. Designs for this program are, at present, very conceptual.

A heritage and archaeology center would be established in the historic Officers' Club, site of the original Spanish El Presidio. The center would be a hub for history programming, bringing history alive for the public and helping them explore and understand the important historic and archaeological resources at the Presidio. And El Presidio itself, the birthplace of San Francisco, would be commemorated.

We believe that reducing the scale of visible new construction is important, as it addresses one of the key objectives in rehabilitating historic sites. That is to make new buildings compatible and recessive, rather than dominant, when compared to historic structures at the site. We also believe that new architecture, while certainly conveying an image of its own time, needs to be compatible with the historic context in which it is sited. So we will develop revised design guidelines for new construction that will address this important issue.

Some point out that new life brings with it social ills, like traffic. A fair point. And they express a preference for a more quiet approach that would concentrate office uses in the Main Post. Traffic concerns are important. And I would hope, though, that nevertheless we can make the Presidio a more public place with building uses in the Main Post that engage the public.

The Trust is committed to getting people out of their cars and onto transit. That said, in our Preferred Alternative we provide more than 2,000 parking spaces, dispersed among several smaller lots rather than condensed in the middle. And we will discuss potential traffic impacts

and how we propose to deal with them in the Preferred Alternative when it gets released in January.

Project proponents are aware that these new parameters that we're setting will require that they redesign their projects. To that end, I received a letter from the CAMP team today, indicating its intention to work with us on a new design. I'd like to read from that letter a few sentences. It's dated December 9, 2008 – today.

“As you know, CAMP has participated in the many meetings and consultations held to date, and is well aware of the minimization and mitigation measures under discussion. The newly identified Preferred Alternative, by proposing situating the museum's function in a suite of three buildings rather than in two buildings, as originally proposed by CAMP, necessitates a completely new building design for CAMP. Please be advised that CAMP hereby withdraws its original building design for the new building at the bowling center site and generally described in Alternative 2 of the draft SEIS. CAMP will prepare a new conceptual design intended to respond to the parameters of the newly identified Preferred Alternative. We would officially request that the new design, once prepared, be the subject of the section 106 consultation process, along with the revised draft Finding of Effect, and that the consulting parties direct their comments to the new proposal. We look forward to working with the Presidio Trust, the Advisory Council on Historic Preservation, the National Park Service and the State Historic Preservation Office and the public on this new design.”

I want to express my appreciation to Doris and Don Fisher and their family and the CAMP team, who have participated in this process and have listened. They have announced that they're still committed to the Presidio and will redesign their proposal to conform to our Preferred Alternative. We are grateful, as well, to Larkspur Restaurants and Hotels and to the San Francisco Film Society for sticking with us through this process and indicating your willingness to work with us and with the public.

In conclusion, I would just like to say that we really understand the stewardship responsibility that we have for the Presidio. We understand the importance of the place. We love the place just as you do. And that importance is evidenced not only by our feeling for the place and your feeling for the place, but by the longstanding interest that Congress and successive administrations have shown in protecting it.

We also understand that the Presidio needs to be alive for it to be protected. The idea has always been to re-inhabit the Post and to modify it to allow it to serve its new mission as a national park, a public place that is welcoming to its neighbors as well as to its constituents from around the country. I understand that there are different perspectives on how best to make the Presidio a more welcoming and public place. That's why we're here tonight.

So again, I want to thank you for your involvement in the process to date, for sticking with the process as we move forward and staying

with us as we move into the next phase. Thank you. Dave, should I turn it back to you for public comment?

[Applause]

Dave Grubb: I would reiterate what Craig just said. I'd welcome, again, everybody. The purpose of this meeting is simply we want your input. We want to hear what you think. And I want you to know that your opinion is very important to us. I also want you to know, and I'm going to reiterate this again, nothing has been decided yet. We've said that before, but it didn't get through.

Indeed, the process is working. We are making changes based on what we've heard and what we've been hearing from you. We understand our role in the Presidio. This isn't just a project. It's way more than that because it's in a historic place in a beautiful city. We expect to hear strong opinions tonight. We care about the Presidio and we on the Trust care about the Presidio, also. We all want to do what is the best for this special place.

San Franciscans aren't just passionate, they're thoughtful. We want to hear what you have to say. There is a process for public meetings and it is based on respect for each other. Here are the ground rules for today. Avoid talking when others are speaking. Avoid personal attacks or accusations. Respect time, which is two minutes per comment. Above all, let's keep this thing civil.

Now we have a sworn duty to do right by the stakeholders in the Presidio, and part of that is gathering your points of view. It may be redundant, but let me explain the process for today. We have a lot of people who want to speak. When we take your comments, respect the time limit so that we can hear from everyone. We will let you know when there are 30 seconds left. In respect for the process, and for everyone that wants to share their opinion, I'm going to be firm on the time limit. If you exceed your time, we will gavel you so that others have their fair chance too. Again, the simple ground rules are these: Avoid talking when others are speaking and respect time.

We want your input and are interested to hear what you think. Craig, would you please read the first four names?

Craig Middleton: Sure. I realize that there aren't any aisles in this theater, so I'll read four names at a time so that people can go to either microphone. There's one on that side of the hall and there's one on that side of the hall. And we'll see if we can make this run smoothly. The first person is Amy Meyer. The second person, Sandy Osborne. Richard Covert and Eric Prosnitz.

Amy Meyer: My name is Amy Meyer and I'm a former member of the Presidio Trust Board. My term ended in 2003. I very much appreciate what Craig has said tonight, and I've seen some of the preliminary drawings and model work for the most preliminary – little blocks of things. And I understand the evolution that is taking place.

At the same time, I want to point out two things. One is that we had, earlier in our history, a Presidio Trust Management Plan, which spoke of the Presidio's Main Post as the sole planning district of the Presidio that represents the entire National Historic Landmark District's periods of significance. We also have the statement, "To sustain the Presidio indefinitely as a great national park in an urban setting."

As these statements evolved, we had an EA about the Main Parade, which spoke of the Presidio as a distinguished National Park site, an NHLD. The Main Parade project should recognize the historic military order in the landscape and include opportunities for interpreting the Presidio's history. The project should incorporate existing landmarks and symbols, such as the Centennial and Bi-Centennial trees, former powder magazine and flagpole, etcetera.

And finally, we came to the Main Post update, which spoke of the Presidio Trust revitalizing the Main Post, bringing back its dynamic and populous character, and transforming into the center of a unique, urban national park.

I'm very familiar with the Presidio over 30 years of coming here as the park. I run People for a Golden Gate National Recreation Area, the advocacy group for the park. And I'm very familiar with the nature of what we have had here. Craig, am I required to follow this?

Craig Middleton: Yeah, if you could sort of summarize, that'd be great.

Dave Grubb: If you can.

Amy Meyer: Okay, I will.

Dave Grubb: Amy, I think I know what you're driving at.

Amy Meyer: I know you do, but your Board hasn't heard, that's why I'm –

Dave Grubb: They will.

Amy Meyer: I ask that the Main Post update reflect, go back to, and be cognizant of the Presidio Trust Management Plan and the alternatives – not the alternatives, the way in which the park was described and what the revision of the park was. This changed significantly, and the revitalization proposed in the existing Main Post Update is not accurate and doesn't go back to something that was broadly accepted. And that's what we're looking for is to see that when we get our new documents in January that they will reflect the acceptance of an earlier period. Thank you.

Craig Middleton: Thank you. Sandy Osborne.

Sandy Osborne: Good evening, Craig and Trustees. My name is Sandy Osborne, I'm the site director at the Presidio Child Development Center. But tonight, I'm here on behalf of Superintendent Carlos Garcia and the District. Superintendent sends his regards and he would be here tonight, but he is at a regularly-scheduled Board meeting tonight.

I'd like just to start by stating, at the Superintendent's behalf, that the School District has been extremely delighted with the collaborative efforts between the District and the Trust in regard to the Child Development Center. The School District looks forward to an ongoing collaboration with the Presidio Trust and many of its current and future park partners. The District seeks a partnership that extends beyond the Child Development Center and includes other schools. And I just thank you all for your time and attention tonight.

Craig Middleton: Thank you.

Dave Grubb: Thank you.

Craig Middleton: Richard Covert.

Richard Covert: Yes, my name is Richard Covert. I've lived in Cow Hollow for over 40 years. I hike and bike in the Presidio on a weekly basis and I love it very much. And I'm here in support of the Fisher Art Museum, especially in the new site you've described on the south side of Moraga Avenue.

The opponents of the museum claim that the museum is inappropriate in an urban park setting and is inconsistent with the Presidio's military past. I would suggest that the facts indicate otherwise. The DeYoung in Golden Gate Park, the Legion of Honor in Lincoln Park, and the Metropolitan in New York Central Park, to name a few examples, prove that museums in urban parks are a happy fit.

Museums display beautiful and wondrous objects. They belong in beautiful settings and the Presidio is such a setting. The Army's past use of the Presidio was eclectic and pragmatic and included a Burger King, a bar, the NCO club, a restaurant, the Officers' Club, a grocery store, the PX and a bowling alley. Current uses include the bowling alley, a sports goods store, a Public Storage complex, a YMCA and a Lucas Office Complex right at the main entrance to the Presidio. And I ask, by what standards of reason or elemental fairness are these acceptable uses in the Presidio, but an art museum is not?

The opponents of the museum claim that the museum will cause heavy traffic in the Marina and Cow Hollow. I don't think that's true. The vast majority of people accessing the museum by car will use Lombard Street, Doyle Drive and Arguello. Museums, unlike restaurants and office buildings, don't have a.m. or p.m. traffic hour peaks; the traffic is spread out through the entire day. The traffic impact on local streets in Cow Hollow and the Marina will be imperceptible, just as traffic to and from the Legion of Honor in Sea Cliff is imperceptible.

In closing, I think the Fisher gift to the City of San Francisco is an incredible gift, and I urge the Board to accept it. Thank you.

[Applause]

Craig Middleton: Eric Prosnitz. And let me just mention the next few. Ulyesie Moore, Mark Nagel, James Jamias and David Bancroft.

Eric Prosnitz: Good evening. My name is Eric Prosnitz. I am the founder and president of the Sports Basement. I live in San Francisco with my wife and three daughters. We love the City, are here to stay, and want to continue to contribute to making San Francisco an amazing place to live.

The Sports Basement has been a Presidio tenant for the past five years. We are located in the former commissary, across from Crissy Field. Much of the literature presented on the future of the Presidio refers to our location simply as “Building 610” or “the Commissary site.” This is an incomplete description. There’s a real company in Building 610.

We’re a company that employs 180 people in the Presidio. We provide full and free health coverage for all our full-time staff and their dependents. We’re a company that provides free meals for all of our staff. While it’s not Google’s private chef, it’s still pretty cool. We’re a company that supports the community with free lectures, free CPR classes and free meeting spaces. We’re a company that donates to nearly every school auction and charity event in the City. We’re a company that has donated over \$250,000 to the San Francisco YMCA through our Basement Buddies program. We’re a company that provides all sorts of support to charities such as Leukemia Society Team in Training, to the AIDS Ride, to the Avon Breast Cancer Walk, and to many other nonprofit organizations. We’re a company that in the worst retail environment in generations has done zero layoffs and zero reductions in staff benefits.

In addition to that, people love our store. They hang out in our community room. They start their bike rides there. They get advice from our amazing staff. We're the ultimate resource for the Bay Area's active recreation.

Also, we are committed to upgrading and greening the site and its surroundings. As it stands now, we know Building 610 is no beauty. As much as you, we want the area to be beautiful and we have a plan to do that. As the Main Post vision is being fulfilled, the Sports Basement is an ideal partner. So that's Building 610, the former Commissary, and the home of the Sports Basement. Thanks.

[Applause]

Craig Middleton: Thank you, Eric. And thank you for everything you do at the Presidio. You're a great partner. Ulyesie Moore.

Ulyesie Moore: Good evening. [unintelligible] to the chairman, to the official [unintelligible] Board of Directors our great Presidio of San Francisco. It's a pleasure to be here today and at one time I thought I wouldn't make it, but I'm here. And to see so many great faces and for a good cause. I should not go into the history of the Presidio as far as the Buffalo Soldiers are concerned, because most of [unintelligible], they're familiar with the history of the Buffalo Soldiers. It has to do with our great City of San Francisco and in particular the Presidio.

I'm going to give you a quick [unintelligible] resume and history of my knowledge of this great ex-military base. I was [unintelligible]

administration here about three times in my lifetime, which is [unintelligible] 92 years. And I was here during World War II briefly, and then I came back and [unintelligible] at the Post. When I was discharged from the regular Army, they wanted to know would I like to go into the Reserves. So I said “yes.” Therefore, each year from 1945 to 1950, I trained here in the Presidio. And I was called back. I volunteered for the active Reserve in 1950 to the Korean War.

And today, [unintelligible] Presidio. I’m working very hard to hope that the great City of San Francisco and the community around the City [unintelligible] that the Buffalo Soldiers would like to have a museum and library someplace in the Presidio. And I’m quite sure that great members of the Board of Directors of the City and also those who have neighborhoods around this great ex-military base in this great park would like to have the Buffalo Soldier museum and library someplace in the Presidio. And I’m quite sure that the great officials who have this power to give a site for the Buffalo Soldiers to have a permanent place to build in this great City of San Francisco, because this country, the City, the nation will be proud of. And I hope before I leave the planet, I may not be here too many more years, but I hope that I have long enough to see [unintelligible] with a new library. Thank you very much, sir.

Craig Middleton: Thank you, Mr. Moore.

[Applause]

Craig Middleton: Mark Nagel?

James Jamias:

My name is James Jamias. Good evening, Board of Directors. [unintelligible] I want to apologize if I stutter. I work and live in the Presidio. I work at the Presidio Bowling Center. I'm trying to save my job. Unfortunately, we may be one of those casualties that we may be closing down and possibly may not have a bowling center here in the Presidio. I do need to let you know that we do get a fairly good element of visitors visiting the Presidio Bowling Center, and somehow we do get a lot of new San Franciscans through us, even international tourists that come into our center.

One time, I had a story from a Sixth Army person that used to be part of this military base working at a bowling alley that used to be near the Golden Gate Bridge. He was happy to have the bowling center still operating. Even though our center may not be in the right place, at the right location at the Main Post for this project, they realize that this person had a historical value in the Presidio having this bowling center part of their historical – part of the military base. On top of that, I think even if we don't really consider saving the Presidio Bowling Center at our current location, we really should reconsider having some sort of bowling center, a recreational place similar to what we're standing on for rehabilitating and pursuing more visitors to enter the Presidio. Somehow, we're doing something right. Unfortunately, if we are a casualty of closing down, that'll be too bad. But we'd like to have you guys reconsider saving us. Thank you.

[Applause]

Craig Middleton: Thank you. Mark Nagel?

Mark Nagel: Members of the Board of Directors, my name is Mark Nagel. At this obviously pivotal moment for the Main Post proposals, it is appropriate to ask, what is the best course of action for the Presidio to pursue? If the Presidio Trust immediately charges ahead with a new plan, it is possible that the contentious process that we've seen up to now will resume in January. That is a path that should be avoided.

Fortunately, there may be an alternative. The key lesson that should be learned from the past five months is that there needs to be much better communication between the Presidio Trust and the public. To have better communication we need a break from the formal meetings and comment periods required by legal processes and we simply need to have an open dialog.

Above all, the most important issue to discuss is the vision for the Main Post. The public does not understand the Presidio Trust's objectives. Of all the various ways to enliven the Main Post, why build a large art museum?

Turn to a related matter. The executive leadership of the Trust has clearly stated that financial considerations are not at play, but this issue seems to linger. In evaluating these projects, how important are financial concerns?

Some of us also wonder whether the Presidio Trust understands the concerns of the public. Throughout this process, including the three

public workshops, the public has almost unanimously called for the Presidio to develop programs around the park's rich history. The Presidio does, in fact, have plans for a visitor's center and an archaeological center, but to its own detriment, the Trust has been virtually silent on these programs – Craig Middleton's comments tonight excepted. How real are these proposals? Have funds been committed? What is the timeline?

In conclusion, I recommend that the Presidio Trust engage with the public in a meaningful process of dialog perhaps lasting two to four months. At the end of this period of open discussion, the Presidio Trust could resume the formal legal processes by issuing the new documentation, a revised Main Post update with design guidelines, a draft SEIS, and a draft Finding of Effect. By taking the time to offer informal discussion, it would be hoped that the Presidio Trust could develop proposals for renovating the Main Post that attract broad public support. Thank you for your consideration.

[Applause]

Craig Middleton: Thank you. Just a point of information I'd like to just mention. I think we've said it before, but just in case people don't know, that we have committed \$5 million to that Heritage Center project. Next speaker is David Bancroft and then after that, Margot Parke, Lori Brooke, Alan Silverman.

David Bancroft: My name is David Bancroft. I'm a long-time San Francisco resident and I'm proud to say that I'm a member and supporter of four art

museums. But I am opposed to, and the organization that I represent, Save the Presidio, is opposed to the contemporary art museum, a large one, being built on the Main Post, as well as a large hotel.

I have a real worry. That is that the level of public opposition to your plans has somehow been diffused because it exists in resolutions, letters, reports, which have never been fully collected together. So I've done that. I have put them up in a binder for you. And there are some 50 exhibits here – [Applause]. I'm going to give this binder to a staff member, but I wanted to assure you that each of you – I've re-thought this matter – are going to get personal copies.

Almost every civic, neighborhood, political, environmental, preservation group, board, association or coalition that has taken up this issue has come out in opposition to a big, modern, contemporary art museum at the very tip-top of the Main Parade Ground as a standalone facility. And I think this is something of which you simply have to become aware.

In addition to what's in this binder, are the over 500 letters that we've reviewed at the Presidio Trust library. Over 88 percent of them oppose your plans. I mean, Barack Obama would die for those numbers. I think it's something you have to take seriously into account. I'm asking you to step back from your plans, take a three-month period, have some structured, comprehensive public input on what should be the vision for this precious place. Thank you.

[Applause]

Craig Middleton: Thank you. Margot Parke.

Margot Parke: Can I ask a question before my time starts? You gave the size of all the facilities except for the art museum. Can you say what percentage is – how big – how many square feet is the – especially the two buildings. I know how big the Montgomery Barracks are.

Craig Middleton: I believe it's in excess of 90,000 feet, but most of it is underground.

Margot Parke: Really under underground? What, a big berm?

Craig Middleton: Go ahead.

Margot Parke: Okay, now I'm ready to start. My name is Margot Parke. I'm on the Board of Directors of the Pacific Heights Residents Association. And our Association is very active on neighborhood associations for Presidio planning.

It's not even relevant for the Trust to attempt coming up with different physical versions of the museum and the lodge. I think everybody that David mentioned has made it clear that unless existing structures are used, a museum of contemporary art and a large hotel have no place in any location on the Main Post of the Presidio. Certainly no new structures should be built north of Moraga Street directly on the Main Parade ground.

The Pacific Heights Residents Association concludes that because the Presidio Trust SEIS never found any workable solutions for traffic, parking and transportation problems, a museum of contemporary art belongs in the City of San Francisco itself where increases in traffic and transportation needs can be absorbed into the existing infrastructure.

Any new lodging should make use of existing vacant structures, such as Pershing Hall and empty buildings in the row of Montgomery Street Barracks. The visual connection between the Main Parade Ground and the Old Parade Ground should be maintained.

It seems as if the Main Post update, which we got in June, was expressly written to justify the Trust's desired new uses. The PTMP, published in 2002, in no way suggests that the Main Post needs to be revitalized and become a city within a city. The Trust needs to take yet another look – I'm almost finished. The essence of the Presidio is its setting and its history, made for us to enjoy in relative peace and quiet. Take a look again. Thank you.

[Applause]

Craig Middleton: Thank you. Lori Brooke, please.

Lori Brooke: My name is Lori Brooke and I'm the president of the Cow Hollow Association. The Presidio's new Preferred Alternative for the proposed art museum, announced last Friday, fails to answer the Association's concern. The proposed art museum is at odds with the

integrity of the Presidio's unique, historic setting. Placing a massive museum on the historic Main Post will seriously damage the heart of this national park, and will likely jeopardize the Main Post's historical landmark district status.

The new attractions, including the contemporary art museum, hotel and movie theater, will significantly increase visitors without providing for adequate public transit, causing problems with parking, traffic, congestion, noise and pollution within the Presidio, and fundamentally damaging the setting as a national park.

San Francisco's MUNI issued this analysis of these plans. It concluded that the City of San Francisco would need to spend at least \$7.2 million the first year to implement and \$3.5 million a year to operate a public transit system that could adequately serve the higher demand within the Presidio. While the City of San Francisco is cutting back due to budget shortfalls, who will pay for this new transit requirement? Modern urban planners would not locate major public attractions in an open space that is poorly served by public transportation.

Current proposals were not chosen for financial reasons. The Trust, instead, says that revitalizing the Main Post is the overriding need and purpose, the sole justification for placing them in the most historically sensitive part of the Presidio. Aren't there other alternatives to revitalize this area?

The Cow Hollow Association requests that the Presidio Trust Board and staff pause the current process and, instead, engage the public, preservationists and federal agencies in a new process that together defines the long-term need and purpose for the Main Post.

And finally, we strongly encourage Donald and Doris Fisher to locate their fabulous art collection in the City of San Francisco near public transportation and other cultural institutions where it can be easily accessed, viewed and appreciated by all. Thank you.

[Applause]

Craig Middleton: Thank you. Alan Silverman? And after Mr. Silverman, Lucia Bogatay, Tom McAteer, Melanie Blum.

Alan Silverman: Good evening. I'm Alan Silverman and I'm here to do what Mr. Grubb asked us to do, which is to respect time and to ask you, the Board of Directors, to respect our time as well.

We have come here and you've asked us to come here to comment on your plans. The members of the public didn't hear anything about your plans until this evening. You had a plan, starting back in June – June – which, by the way, you were told earlier, in April, by the National Park Service would not work. But you went ahead with that plan and you have taken untold hours of the members of our Association looking at your plan. And then, in mid-November, you say, "Well, that's not our plan anymore. We've got three other ideas. We'd like to have a meeting and talk to you about that." And here we

are the first week in December and you say, “Well, that’s not our plan anymore. We have some other plan and we want you to talk to us about that.”

So why don’t we do what you have asked us to do and respect each other’s time? Don’t waste our time going through the hoops, following these legal procedures that you have grudgingly followed when you could have done what has been asked by everybody else who’s come up here – take the time, talk to people. Don’t just simply reissue the supplement to the SEIS, give us 45 days to respond, and do this as a hands-off procedure. You’ve got to respect our time if you want us to respect your time. Thank you.

[Applause]

Craig Middleton: Thank you. Lucia Bogatay.

Lucia Bogatay: I’m Lucia Bogatay. I’m an architect, a former Landmarks Board member and a member of the Presidio Historical Association. After a year of scrutinizing and analyzing and commenting on various Trust-generated documents, we expected a lot more sensitivity to the importance of history, the concerns of preservation, and the opinions of the public than we have seen. I’m going to skip the whiny bits. Maybe I’ll come back to them if I have time.

The museum – judge the new proposal, judged only by the new mass and bulk – which I have seen and most of you have not – is not improved. Although lower and smaller in footprint, it is actually

bigger in total volume, has expanded under Moraga Street. It is still much too prominent in the Main Post to be in the location of the bowling center, which is the site where, historically, nothing prominent ever stood.

In my reading of them, the Secretary of the Interior's Standards would not support a building on this site. And even the bowling alley was probably an adverse effect and should not have been built there.

The slightly smaller lodge would have, still, a devastating effect on the contributing archaeology which lies in its path. The museum, as it digs itself into the historic fill under it, will do the same. Surely a museum in a less sensitive location, which is not in a national park, on a site where it could be above ground, would be preferable to this. Surely a hotel which is entirely in historic buildings would be a more interesting place to stay.

Finally, having gone through this process, I believe more than ever that a museum designed to fit visually into the Main Post will not be an appropriate container for modern art. A museum which is truly suitable for Mr. Fisher's collection would not be modest and austere. It would not be underground. And it will necessarily be at odds with the setting and feeling the Association of a National Historic Landmark District, whose historic significance is military. Both institutions will lose catastrophically by this architectural and cultural confrontation. Thank you.

[Applause]

Craig Middleton: Thank you. Tom McAteer.

Tom McAteer: Hi, I'm Tom McAteer and I'm a neighbor of the Presidio. Ten years ago, Crissy Field looked much as it did in the 1960s. It contained the remains of an abandoned airfield. Concrete and asphalt rubble lined the shore, and a cyclone fence surrounded much of the area. It attracted few visitors.

In 1997, Walter and Evelyn Haas approached the National Park Service with a plan, a vision to transform this area into a national parkland. The Haas family donated \$15 million and in 1999 the work began. The results were nothing short of spectacular.

Crissy Field serves as a magnet for thousands of visitors to the Presidio, and this area, from the Marina Green to the Golden Gate Bridge, has become world famous. Last year, the Haas family donated another \$15 million to the Presidio Trust and the Golden Gate National Parks Conservatory for "the continued transformation of the Presidio into a great national park for all."

We have now a unique opportunity to change direction and develop a new vision for the Main Post under the leadership and generosity of yet another famous San Francisco family. An opportunity for the Fisher family to do for the Main Post what the Haas family did for Crissy Field. I call upon the Doris and Don Fisher family to abandon their plans for a contemporary art museum on the Presidio, and instead

donate a gift of \$20 million to the Presidio Trust for a world-class Presidio history museum. A museum – [Applause]

Craig Middleton: Can you wrap it up, sir, please?

Tom McAteer: A museum –

Craig Middleton: I think I know where you're going, so please –

Tom McAteer: I still have a minute, I think.

Craig Middleton: No, you don't –

[Crosstalk]

Tom McAteer: Oh, I'm sorry.

Craig Middleton: If you could just wrap it up, please.

Dave Grubb: Wrap it up quickly.

Tom McAteer: All right. A museum that would commemorate the history of the Presidio and a museum situated on the Parade Grounds, and a museum whose marquis would read "The Doris and Don Fisher Presidio History Museum, a gift to the City of San Francisco." Sorry for going over the time.

[Applause]

Craig Middleton: Melanie Blum, Victor Meyerhof, Darrell Herbert and Brian Lim, please.

Melanie Blum: Thank you. In August 2007, when the Fisher family proposed the contemporary art museum at the Main Post, many people stated it was a done deal and a slam-dunk. Through the process that the Presidio Trust has undertaken, I believe you have shown the public that that is not the case. I am pleased to see all the parties at the table and that the time for public comment will be extended, and I hope that through this process there will continue to be a positive dialog, which will result in a positive resolution for the Main Post.

A lodge, museum and independent film center will greatly enhance the visitor experience of the Presidio, and I believe they are all very appropriate. No one is discounting the importance of the history of the Presidio, but empty buildings don't tell a very good story.

The Examiner this week stated that over 1.3 million visitors would come to the museum. That seems impossible since MOMA and the DeYoung have less than half of that attendance annually.

I applaud the Presidio Trust listening to what comments have been made by many of the folks who are in opposition to it, and that you are continuing to try to come to some resolution that will benefit everybody and not just a few. Thank you very much.

[Applause]

Craig Middleton: Thank you. Victor Meyerhof.

Victor Meyerhof: Forgive my pace. Thank you for this opportunity to speak. I am Victor Meyerhof, proprietor of the Presidio Bowling Center. For the past 13 and a half years, myself and many of my employees here this evening have been spreading awareness about the Presidio and making it a fun and safe place to visit. We have worked tirelessly as stewards of the Presidio, and have lived up to the mandates of the Presidio Trust Act and PTMP in our goal of providing active recreational amenities that accommodate a diverse type and level of visitor use.

Bowling has been a part of the Presidio since 1912, and the reason is simple. While bowling may not be as glamorous as a museum or lodge, bowling is the perfect recreation. No other active recreation is available to so many people – young and old, of any ability level, in such a wide income range, and without precondition for participation. Last year, more than 80,000 people came to the Presidio to go bowling. We hosted over 300 corporate events and fundraisers, more than 400 children's birthday parties, and even the Gap, Old Navy and Banana Republic had events at the Center.

I think what frustrates me the most about this entire process is that the patrons of the most used recreational facility in the Presidio, and the busiest 12-lane bowling center in the United States, are getting the short end of the stick. Nobody seems to want to address the fact that bowling deserves a home in the Presidio and make its future a reality.

In two meetings with Mr. Middleton over the last 16 months, one of which was last Thursday, the Trust has informed me that no suitable location to relocate the Center has been found. This process looks as though it could go on for years, yet at this moment our lease has only been extended to the end of February, just 81 days from now. It appears to me that the Presidio Trust is content to let bowling and its close-to-100-year history in the Presidio go by the wayside.

I'm hereby challenging everyone involved in this process to put forth the same effort going into the Main Post proposals to make sure bowling survives in the Presidio. The PTMP actually requires this effort. I'd be happy to talk to any of the Board members directly, Mr. Fisher, or anyone else who'd like to know more about the Bowling Center. I can be reached via email at Victor@presidiobowl.com or 561-BOWL.

If we close, a city that once had 12 bowling centers and more than 300 lanes will be down to just a single, 12-lane center, and active family recreation will lose yet again to big business. Thank you.

[Applause]

Craig Middleton: Thank you. Darrell Herbert.

Darrell Herbert: Good evening, Board. My name is Darrell Herbert. I am the youth director at Presidio Bowling Center; I have been for the past eight years. I do work with kids from the ages of 12 to 21, and in our program, we have set where these kids can earn money for a

scholarship for college. I've been doing this for some 30 years now. Prior to this, I was at Japantown Bowl, which we all know closed as well.

I'm up here to ask you to do whatever it is you can do to help save the Presidio Bowling Center, whether it be at the current location where it's at or somewhere else in the Presidio. The reason being for this is the kids. I've heard everything mentioned about a museum, lodging, stuff like that, but what about the kids that are here in San Francisco? We get kids from San Francisco, Marin, as far as the Peninsula to come to our Center and bowl. As my boss said a few minutes ago, this is a sport that no one sits on the bench; everybody plays. Once again, I plead with you guys to try to do whatever it is you can to help keep bowling in the Presidio. Thank you.

[Applause]

Craig Middleton: Thank you. Brian Lim, please. Then after Mr. Lim, Nancy Leavens, Whitney Hall, Gary Widman and Neal Desai.

Brian Lim: Good evening. My name is Brian Lim. I'm the president of the Presidio Junior All-Stars [Tournament] Club. We're a tournament organization that travels around Northern California, Southern California, Nevada and Hawaii, to bowl tournaments.

I've been bowling for eight years at the Presidio. Bowling has had a great impact on my life. It's earned me scholarship money to go to school. As all of us know, college isn't cheap. It's kept me out of

trouble, given me something to do, stay productive, learn how to be a leader.

As Darrell had mentioned, it keeps youth out of trouble and it gives them something to do with their life. It keeps them off the streets and it sends them to college. For example, one of my teammates represented the State of California at a national tournament in Detroit, Michigan this past July. He finished in [first] place, earning him \$3,000 to go to school.

So I'm just asking you to reconsider your plan, because if you take away the Bowling Center, you'll also be taking away from the youth. Thank you.

[Applause]

Craig Middleton: Thank you. Nancy Leavens? I realize we have great points being made tonight, but if we could hold the applause, we'll give everybody a chance to speak. There are quite a few speakers in line. Thank you.

Nancy Leavens: Hi, I'm Nancy Leavens. I, too, have seen the new proposal and I commend the staff of the Trust for listening to the concerns of the public in the development of the Main Post. I note the hotel has been scaled back and the CAMP museum sunk so sightlines are more compatible with the setting.

However, I fail to understand why the staff has not listened to the most important concern. The unique Presidio is a national park with historic

landmark status. According to the rules set up by the federal government, the CAMP museum is out of scale and out of compliance with the historic nature of the Spanish Civil War, 20th Century, military and cultural history that is its *raison d'être*.

So instead of trying to manipulate the design or tweak the laws, I respectfully suggest that a museum to house 20th Century art that belongs to the Fisher family and will remain in its ownership, seek instead a location in the City and County of San Francisco that will support the contemporary design they desire and showcase their art to the public without putting the Presidio and environs in gridlock and subverting its mission and magic. I also want to remind you that it took years to get it right with the Public Health Service project and the Lucas Center. Please take the time to get it right with this. Thank you.

[Applause]

Craig Middleton: Thank you. Whitney Hall?

Whitney Hall: Thank you. Whitney Hall. I'd like to echo the comments of Amy Meyer and several others that asked the Trust Board to please take several steps back and look at how this all began, your purposes, needs, and the regulatory environment of what you're doing.

I specifically ask the Board members to get a copy of the 1978 Redwood Act that expanded upon what a national park is. That law had no provisions for a unique, urban national park. It dictates that all

national parks will be treated the same. I think somehow we've gotten off the track from that.

The Park Service, in implementing the Redwood Act in its policies, specifically prohibits the construction of cultural facilities on a national park, unless those facilities meet five standards, one of which is that the cultural facility is relative to the purposes of the park in the statutes that set up that park. That's not the case in the Presidio. So take a look at the Redwood Act and see if you're headed in the right direction.

[Applause]

Craig Middleton: Thank you. Gary Widman?

Gary Widman: I'm Gary Widman, president of the Presidio Historic Association. And as you know, we are opposed to the hotel and art museum being located in the Presidio Main Post. We support many of the statements that we've heard tonight from David Bancroft, Lucia Bogatay, Whitney Hall and others.

I will leave a copy of statements that were presented to the press outside earlier. I'll leave it with your secretary when I'm finished, and I do urge you to read them so that you understand the reasons for the opposition to your current proposal.

One point that I would ask you think about is this business of alternatives. If you are given something in trust, you need to protect it.

Think of all the things you know about that are in trust. You have a unique, historic site, the most valuable – perhaps the most valuable historic site in Northern California that remains undeveloped. And you are proposing to destroy it by putting four football fields of new construction into it.

You have a trust; you were entrusted with this. The statutes entrust you with it. The PTMP, the planning that was done earlier, in 2002, makes it clear that the Main Post is not to change significantly. Your own mission statement, interpreting your statute, would prevent you from proceeding with these facilities that you're proposing. And I ask you to look at your own consciences, your oath of office and your statutory mandates in determining what your trust responsibilities are and in observing those trust responsibilities. Thank you.

[Applause]

Craig Middleton: Thank you. Neal Desai? And after Neal, Judith Hulka, Jason Wright and Paul Wermer.

Neal Desai: Thank you, Craig, and Board of Directors. I'm Neal Desai. I'm representing the National Parks Conservation Association. And I'd like to start off by thanking you for your stated intentions in your opening remarks, though I have to say that the Preferred Alternative, the plans that have come up from developments over the past year, they don't reflect what the public has said and what they envision and what the sentiment is. And the conceptual designs and locations of the buildings are essentially the same.

Now, the workshops have provided a lot of good information that doesn't seem to be implemented or shown in the Preferred Alternative. We would ask you to revisit the plan, come back with some updated design guidelines and concepts, but ones that reflect what the public wants. And that's going to take taking some time, taking a step back, and engaging the public again. From what I've seen at least – not the public here, but from what I've seen – the Preferred Alternative does not incorporate that.

We need a new vision. We need not a recycled vision, which is the Main Post update. Six years ago, you know, when we were creating PTMP – Presidio Trust Management Plan – there was a cultural vision alternative – cultural destination alternative. And that was rejected by the public. It was rejected by the Trust and the Trust Board, and it's essentially what the Main Post update is.

So we need to get back on the process. There were some ideas here, you know, represented today, about three months, four months, taking sometime, really pulling the public here, but also the American public, because this is a national park of national significance. And I would highly encourage that happening and would love to offer the services of NPCA and our membership in engaging the public around the vision. So we would like to come back with the public and you folks and figure out a way to get aligned again. Let's get back on the same track as we move forward, before these updated documents are put out to the public. Thank you.

[Applause]

Craig Middleton: Thank you. Judith Hulka?

Judith Hulka: I'm Judith Hulka and I'm speaking for the Neighborhood Associations for Presidio Planning, NAPP, a coalition of 11 San Francisco neighborhood groups near the Presidio.

Sadly, we've come full circle back to many of the same issues we thought were settled in the Presidio Trust Management Plan of May 2002. People may not realize that the recently issued Main Post update document actually amends that 2002 planning document, which was thoroughly vetted in 2002. That 2002 bible for Presidio Trust planning we've come to rely on, which many of us worked long hours on, does not allow for new construction of a contemporary art museum on the Main Post.

Yes, NAPP did ask for district-wide planning in the Presidio, and we applaud the Trust for attempting that for the Main Post District. However, in this case, it is the tail wagging the dog. Projects are upstaging planning, we believe.

Why, we wonder, are we still debating land use preferences for the Main Post? The 2002 Presidio Trust Management Plan is an approved plan and made this clear, "Maintain the Main Post as the heart of the Presidio through rehabilitation, reuse, and interpretation of historic buildings, formal historic landscapes, and natural and archaeological resources."

So what is the purpose and need for new construction of a contemporary art museum, or even a lodge on the Main Post? How can you plan for density of use, transportation, traffic, legacy, when the reuse of historic Main Post buildings are still unresolved? We don't know what their use will be. The proposed new construction on the Main Post is premature.

We need to quickly go back to basics here. The Presidio National Park is in the public trust and we have a high hurdle for future generation. NAPP supports a contemporary art museum, but in an appropriate location, not on the Main Post. We ask you to go back to a collaborative effort where we can look at that 2002 document and it's guidelines for the future.

[Applause]

Craig Middleton: Thank you. Jason Wright?

Jason Wright: Hi, I'm Jason Wright with the Presidio Historical Association. But tonight, I'm providing comments on my own behalf. These comments are for the record of the 106 process as well as the NEPA process, and I request that all comments given here tonight be included in both records.

I work in historic preservation field and I do know what I'm talking about with regards to the 106 process and fairly well-versed in those regulations. I have to say that after a year of reviews and telling the

Trust that we disagree with their approach to redeveloping the Main Post, I was slightly heartened by the matrix that was presented just a couple of weeks ago that analyzed compliance with historic preservation standards that must be followed by the Presidio to remain a National Historic Landmark District.

My heart sank after this new preferred scheme was revealed on Friday. It does not resemble any of the schemes that were studied for compliance. The first CAMP proposal did not meet the Secretary's Standards and neither does the new one. We are back at square one, with the same general plans, sizes and locations being sold to the public as something that is new and improved.

From a Section 106 standpoint, the new Preferred Alternative, primarily CAMP and the lodge, along with new construction from the Main Post EA, still have the same adverse effects on the setting, feeling and association of the National Historic Landmark District as the previous proposed alternative, due to size, height, scale, mass, location and alteration of the spatial organization and circulation. If individual components have adverse effects, then certainly there is no way around cumulative effects. Cumulative effects go even further to take into consideration past, present and future projects and even traffic and visitation loads on the historic resource.

Also, the library and Red Cross buildings must remain. Michael Boland said on Friday that we're not even sure if you were planning to keep either of them. The Red Cross building is a contributing building to the landmark, and the library is listed in the new draft National

Historic Landmark District update as a contribution building that is going to be released. Thank you.

[Applause]

Craig Middleton: Thank you. Paul Wermer?

Paul Wermer: Good evening, and thank you for this opp –

Craig Middleton: Excuse me. Before you start, let me just announce the next few names if that's all right. Colin Schmidt, Carol Brownson, Don Green and Keith Bernstein. Thank you.

Paul Wermer: Good evening. My name is Paul Wermer. There have been a lot of technical reasons why this proposed museum doesn't belong here that I support. And I don't want to get into them or talk about them in specific. I do want to talk to a couple of other issues.

There seems to be a perception that those of us who feel that this is the wrong place for a museum of this sort, or for new construction in general in this location, are opposed to museums in parks or believe that art and history do not go together. And I think I speak for most of the people I know when I say, we agree that art and history go together. We agree that museums do well in parks. We agree that the Fisher museum is a wonderful gift to the City of San Francisco. But, the museum and the lodge do not belong in the middle of a historic center where it is historic because, in large part, the sense of space and the sense of place.

There's been discussion about the need to go back and do a planning process. And if, indeed, we're not going to stick with – what is it, the 2002 agreement, plan, perhaps that is a good idea. There were some excellent workshops – three of them. And there was a general consensus, at least in the first one, that the historic space should be respected. And the respect is not given by building a new, context-sensitive building. That's very difficult to do well when you have such a marvelous space to begin with. Thank you.

[Applause]

Craig Middleton: Thank you. Colin Schmidt?

Colin Schmidt: Colin Schmidt. I'm a parent. My two children go to the Presidio Child Development Center. And I wanted to thank the Trust for their consideration of the Child Development Center in the planning process and the future of that Child Development Center in the planning process. And I also wanted to thank the CAMP team and Don Fisher, specifically, for coming to visit the Child Development Center to get a better understanding of what that institution is and the value it brings to the park and the City.

And for those that don't know, it is the only public school in the Presidio. It's the only Child Development Center that has a full inclusion program for children with special needs. It's the only Child Development Center that has an infant/toddler program for working parents. And what most people don't know is that it's a recognized

leader in early childhood education using an arts-based curriculum, based on the Reggio Emilia method some may be familiar with. There's literally an art studio in every classroom and the school has an art studio space, which we're fundraising now for to get a full-time art instructor present. But clearly, the CAMP and the art museum would add value to the mission of the school and the curriculum that's being delivered there.

You know, it was somewhat interesting to me. We had a Halloween march just a month and a half ago that goes around this area that everybody's concerned about. And to me, it was a bit of a depressing march. It was mostly around a parking lot. And clearly there's a lot of opportunity to green and improve that area, and I think that's an exciting opportunity.

So in sum, you know, I, as a parent of that school, am excited about the opportunity, and please encourage the committee, the Board here, to keep the school's future in consideration as you go forward. Thank you.

[Applause]

Craig Middleton: Thank you. Carol Brownson?

Peter Chernoff: I think it's very important what this young man just said about the daycare center. And I think that we need to clear the air regarding the Presidio's background.

There was a very serious child molest case in 1988, which was hushed up by the military because of Dr. Michael Aquino, the Lieutenant Colonel in charge of [PsyOps], the very man who owns buildings in Marin and Sonoma County that the Child Protective Services operate off of. The very man that people around the country by the hundreds have named as an abuser. He is a [PsyOps] expert at military mind control. He was also the man who worked with Dr. Felix Polk, aka Dr. Joseph Mengele from UC Berkeley. He came over here as opposed to going to South America as we've been told for 60 years. Polk is the man who designed a little retrovirus in the '60s, which with the assistance of Michael Aquino, was distributed through the military worldwide and is today known as the AIDS epidemic.

What's gone water under the bridge is one thing, but there's also a woman in prison by the name of Susan Polk. And because the truth has not been permitted to come forward because of national security, which amounts to genocidal vaccine programs in our country through the Presidio, she will remain in prison until she dies. I was supposed to testify in her case, and when they found out the degree of information I had about Michael Aquino from the Presidio and Dr. Felix Polk, aka Mengele, I was not permitted to testify.

I was, in fact, threatened, arrested. Threatened by Sheriffs, the White Aryan Brotherhood, and given a full-time restraining order from the courthouse of Marin and the case of Susan Polk. This is a very important thing because this is essentially the concept of bringing Auschwitz over to American and distributing it worldwide through these vaccines, which are verifiable and I am a first-person witness to

these events, and they have covered up these child abuse issues in 1988 where Michael Aquino was arrested. My name is Peter Alexander Chernoff and I have about 20 fliers left that verify this information. And I call on you in the name of [Ubunto], which was what they did in South Africa. They called forth these people that did these terrible things –

Craig Middleton: Please wrap up, sir.

Peter Chernoff : Yes, I'll be one second. They cleared the air. But I feel that we should not –

Craig Middleton: Please give your information to the person at the desk.

Peter Chernoff : I will do that. I just feel this last thing. Before you put in a museum, you should at least clear the air with what's gone on at the Presidio. Ted Gunderson from the FBI can verify this and anybody can Google him. And I would like to see this woman free from prison, Susan Polk, because she's wrongly incarcerated. Thank you for your time.

Craig Middleton: Thank you. Don Green?

Don Green: I'm Donald Green. I've been involved with the Trust's review processes since 1996 when you got started. I have a background as head of the Yosemite Restoration Trust and I work for the federal agency.

I have two suggestions I'd like to make tonight. One is that when this proposal came to you from Mr. Fisher in April of last year, Mr. Grubb and the rest of you Board members that were here at the time, instead of going to the Park Service and saying, "Do you think it'll fit?" a 100,000-square-foot new building, you went ahead and issued a request for proposal for anybody to build what you wanted, which was what Mr. Fisher wanted, which was a 100,000-square-foot building. That turned out to be wrong. You were told that in March by the Park Service. You had a meeting in August of this last year. You were told in no unequivocal terms that it was wrong.

And finally, in December, 18 months after you first had this proposal, you are now announcing you think you have a proposal that will conform to the Secretary's Standards. Let me agree with Mr. Fisher when he suggests that before you people issue your next plan – theoretically January 15th, which isn't much time – that you sit down with the Park Service and Mr. Fisher and the consulting parties, of which I'm one, on the historical review and see whether the concept you're proposing will, in fact, meet the Standards. If not, do it again. But let's not issue a document that has not been essentially cleared, conceptually, by the Park Service, the State Historical Association, the consulting parties.

I would also ask you to ask Mr. Fisher to come up with a conceptual design for the Commissary site. That is a site that was designated before and it's available. If he doesn't want it, if he wants to say, "I don't want to be there," then let's knock it off. There's no reason going through a whole SEIS on that one. If he says, "I am interested

and willing to consider it,” then I’d like to see his conceptual design for that location to send to the Historic Review Committee, as well as the conceptual design that you’ve now proposed, which by the way, is a 30-foot high building instead of [his] 45-foot high building.

So I still think you’ve got a long ways to go to conform, and I think you ought to do the process correctly rather than after the fact and spend another \$2.5 million before you find out it’s the wrong thing. Thank you.

[Applause]

Craig Middleton: Thank you. Keith Bernstein?

Carol Brownson: Excuse me. This is the real Carol Brownson. I was following your rules and I did not give my time to the gentleman with the fliers.

Craig Middleton: Please go ahead.

Carol Brownson: Thank you. Though I will be brief, because I’m a bit confused about what my two-minute comments are to address tonight. I’ve spent a lot of time reading the documents that you put out, because I’m very new to this Presidio planning process. There are a lot of people here who are very well informed and are doing a wonderful job of following it.

So I read that very large document, and it was a very difficult thing for me to read because there were many new terms. And I’m here tonight, having read all of that, having not been convinced that a modern art

museum furthers the historical challenge and trust of this place, and when I get here, I find that I am allowed two minutes to comment on something that you're going to give me in January. The process bewilders me.

[Applause]

Craig Middleton: Keith Bernstein?

Keith Bernstein: Hi, my name is Keith Bernstein. I live in the Mission. I've lived in San Francisco for about 20 years. I'm a supporter of the plan. I'm not affiliated with the GAP or either side of this debate; I've heard about it through the newspaper.

And I guess I have two issues. The first one is about the museum itself. Quite frankly, I'm just shocked that somebody could give such a beautiful, awesome project to the City, donate it, and everybody can come out and vilify the man, vilify the project, and come up with basically a whole bunch of reasons, which I think are almost rationalizations, why it shouldn't get done.

You know, we hear people talking about the historic sand under the ground. We heard another man who said that he's upset that you changed the plan. Well, you changed the plan because you were trying to respond to the comments people made last time. And stuff like traffic, all of that stuff is things that every time something tries to get developed in San Francisco, we hear those same things. We heard it when we wanted to replace the broken down Goodman's Lumber on

Bayshore Avenue. We end up still with a broken down Goodman's on Bayshore for ten years now. We hear the same thing now with Cala Foods on Hayes Street, which is going to end up being a broken down Cala Foods.

So I'd say that the big issue here is that this isn't the public. This is my second thing here. People keep saying the public needs to speak more. This isn't the public. These are neighbors, these are preservationists, these are the people who come out to these meetings. And they're always going to speak against this kind of thing. That's who comes out to these meetings. You need to get the rest of San Francisco involved in this. If this was a ballot measure, or if you sent out a mail to everybody – and those mailing lists are available on the voter registration – I guarantee 70 percent of the City would love it. And I resent that these people here are taking this museum away from me, because it sounds awesome. And nobody I know even knows that this is going on. One person who read this in the newspaper knows that this is even happening. So you need to be more inclusive with San Franciscans, and you will get a huge groundswell of support behind you.

What you've got here is you're inviting everybody who opposes you, and that's all this is.

[Applause]

Craig Middleton: Thank you. Redmond Kernan, Sharon Gadberry.

Redmond Kernan: Good evening. Thank you for the comfortable forum this evening, but I must say that I'm disappointed. Once again, we have two minutes to supposedly give our opinion as to what you ought to be doing. And we've watched the trajectory of the museum move forward during the last year and a half or so.

You have the 2002 Presidio Trust Master Plan. If that didn't serve your purpose, you should have gone to the public and said, "We need to change the 2002 Plan. What is your thinking about how best to do that?" That never happened. You went out with an RFP for an art museum and for a hotel, but you never asked the public.

Tonight, Dave Grubb said, "We'd like your thinking." We can't give you our thinking in adequate depth in the two minutes provided. What I'm suggesting is that you actually do the plan change in an orderly way that should have been done when you began the process. I understand an RFP and why you put it out, but it seems to say, "We want this objective met," – the lodge and the art museum. And we watch the trajectory of that as it moves forward now, into the Preferred Alternative.

I'm suggesting you stop, pause, take a little time. We're talking about two centuries of history. Let's take a few months here, and actually ask the public what their vision for the Presidio is so it can be discussed in some depth. There were three workshops held over the longest weekend, if you will, a Friday, weekend and a Monday. We never heard what your thinking is about the result of those workshops.

There was a cooking school about alternatives; we've never heard that. We don't see what the Preferred Alternative is.

So before you put out the Main Post update and a revised supplemental EIS, do involve the public where we can talk to you and you can actually talk back. And you're going to talk back right now, but we'd like to have more of that. Thank you.

Craig Middleton: Thank you.

[Applause]

Craig Middleton: Sharon Gadberry. And after Sharon would be Betty Smith Brassington, Sally –

Sharon Gadberry: Sharon Gadberry, I'm a neighbor. Over the last year, the public's been repeatedly urged to comment on the Trust's plans to build two large, modern structures on the Presidio Main Post. Each time, the public has overwhelmingly responded with disapproval and recommended locating the structures either in different parts of the Presidio where the historical character would not be blasphemed, or elsewhere in the City.

The Trust's response to public comment and to its admitted violation of federal guidelines has been totally off the mark. Instead of relocating these buildings, the Trust comes up with new designs that tweak, while keeping the buildings on the Main Post. These alternatives have come as a surprise to us, but it seems that the CAMP

proponents and Larkspur Hotels were not only fully informed, but behind the scenes in conversation with the Trust.

I believe part of the problem is that unlike all the other public decision makers in California, the Trust meets in secret and is not accountable to the public with their votes and their discussions. I believe that the Trust should not meet in secret to make the decision on these proposals. I propose that the Trust decision-making meetings on the Fisher museum be held in public and include a meaningful dialog with the public at that time. Thank you.

[Applause]

Craig Middleton: Thank you. Betty Smith Brassington. And then I think we'll take a short break.

Dave Grubb: We're going to take a short break in about ten minutes. So after this speaker.

Betty Brassington: Thank you very much. My name is Betty Smith Brassington. And I have to say I'm bewildered by the process. I've been coming to meetings for a year and a half and I've been given different dates of when these things are going to be resolved. And I'd like to urge you to take the time and really discuss with us – some wonderful ideas have been expressed this evening, and we never get anywhere with this. These ideas just are spoken and described and you go on with something else. So please take some time and let us in on what you're

thinking and let the public know. Obviously there's a great deal of interest in this. Thank you.

[Applause]

Craig Middleton: Thank you. We'll take a ten-minute break.

[Crosstalk]

Craig Middleton: So do I. We'll make it a five-minute break.

[Audio break]

Craig Middleton: Okay, we're going to get started again, so if people will take their seats. I wanted to mention, because I may have failed to mention it before, that people can of course submit their comments in writing to us by sending them to us or through our web site, Presidio.gov. So, you know, if you want to go into more depth than you can go into in two minutes, we would certainly appreciate hearing from you.

We have about 46 more cards, so we will proceed right away at two minutes. We've done about 30. So the next person is Sally Tobin and then Charlotte Hennessy, and after Charlotte, Patricia Vaughey.

Sally Tobin: I'm Sally Tobin and I'd like to sort of comment on the collective feeling of the people who've spoken so far today. Even though there have been a range of comments, I think the collective wisdom really seems to be that the proposed museum seems inappropriate both for a

historic landmark military post, and for a national park. And I agree with that. I certainly understand that the Board has been offered an absolutely glittering opportunity that they've needed to look at very closely, but in a way it's sort of like a marriage proposal from a wealthy, but inappropriate suitor. And I hope the Board will have the integrity, after much thought and consideration, to turn it down. Thank you very much.

[Applause]

Craig Middleton: Thank you. Charlotte Hennessy.

Charlotte Hennessy: Hi. I have a bit of a cold, so I probably won't have the vim and vinegar I had at the last public meeting. I want to kind of be on a positive note about an alternative plan. I understand that Mr. Fisher is quite a benefactor to the park, and it occurred to me – and I wrote this in a letter to you and I'd like you to really give it some consideration.

If he were to – now you had mentioned that it's prohibitive to rehabilitate the buildings on Montgomery Street. What are they going to do then, go to seed? Because if that's the case, if I were as rich as Mr. Fisher is, I would donate that money to renovate those buildings and have, in perpetuity, access to that. Almost like a private lodge. And I'm not trying to be accusatory or sarcastic or anything. But seriously, he, his family, his friends that are visiting into town, that could be his own private place. And this way, he has access to the Presidio. And then donate the museum to the City of San Francisco where they can get the revenue. This is really not the best time in this

country to be taking huge tax write-offs and to be getting tax breaks with the sale and trading of major artwork. Thank you very much.

[Applause]

Craig Middleton: Thank you. Patricia Vaughey? And then following her were would have Pilar Nino, Charlie Castillo and Joseph Stefani.

Patricia Vaughey: Patricia Vaughey, Marina/Cow Hollow Neighbors and Merchants. What I'm disappointed in is the pattern. Once again, the Presidio Trust is ignoring the public and they're ignoring the law. The law states that you cannot bank the square footage for these facilities, or the theater, or the lodge – and yet you keep trying to do it.

Number two, it's a pattern that the hierarchy of the Presidio Trust management has a lot of influence over the Board. The public says [you] don't want it and yet you still keep trying to cram it down their throats. Lucas? We're not going to rent it. The parking places are going to be used, no problem with the public. They rented it. The neighbors are having a fit over the parking issues.

I believe that this Board should start becoming independent and saying what's really happening with the Presidio Trust, who's behind it, and how it evolved. You need to go back to the drawing board. I am very, very, very concerned that several of you are being duped. I've seen the propaganda. Propaganda in the news – it's not all the truth.

How can I get you guys to open your eyes that there are other solutions? Better solutions for the City and County of San Francisco, for the immediate neighbors who don't seem to count – matter to this management team, to the general public. You've got a jewel and you're missing the boat. It's a repeat performance; I've seen it too often. Please take a new look. Thank you.

[Applause]

Craig Middleton: Thank you. Pilar Nino?

Pilar Nino: Yeah, good evening. My name is Pilar Nino. My son, Mateo, is five-and-a-half years old. He grew up at the Presidio Child Development Center where he went when he was four months old until he was five. His first steps were around the Main Post. More than that, his father, Carlos Castillo, has worked for the Presidio Bowling Center for more than 13 years. And I, myself, lived at the Presidio for five years.

It seems to me that what is missing in this conversation is that while everybody was planning to do with this beautiful place, a community was growing there. A real community. Kids, seniors, bowling center, families – all of them for years have been building what a community is at the Presidio National Park. They support each other; they have been bringing a sense of family and community to this place. And I just cannot understand why, in this huge place, in this huge park, they cannot co-exist with a museum.

I love art. I myself paint. But I cannot understand why you have to destroy, to displace, to [distress] one of these places to bring room for another. I think that it's common sense there is plenty of room for everybody in this park. And I also think that we should preserve not only buildings, but communities.

[Applause]

Craig Middleton: Thank you. Charlie Castillo?

Charlie Castillo: Good evening. I work here in the Bowling Center from the first day [unintelligible] opened. I learned something from [unintelligible]. Really it's an amazing sport, especially for the little ones. It's very nice. We have a lot of birthday parties for the kids, for adults, for senior people. Really, it's amazing how – especially the kids – [easy] all around the Bowling Center, it's nice, safe, easy for the kids walking. Really, I learn a lot about the Bowling Center in the Presidio. People come and say, "Wow, it's a beautiful place. It's a beautiful bowling, everything. The customer service is the best." And really, the Bowling Center is in the Presidio special for the little ones. Like my little one, Mateo, he loves the bowling. And a lot of people – adults, people [unintelligible] coming to bowl. And I ask, "What do you think if we put [a change] for the museum here?" "What?" Things like that. So we love the bowling. I love the bowling. It really [unintelligible], which I like.

[Applause]

Craig Middleton: Thank you. Joseph Stefani, is it?

Joseph Stefani: Yeah, my name is Joe Stefani. I have four –

Craig Middleton: Stefani, sorry.

Joseph Stefani: Thank you. I have four quick comments. One, the Presidio is special. It's special as an urban escape and it doesn't need, in my opinion, hordes of tourists. Families should come first. Let's not prevent – or let's try to prevent a Los Angelification of the Presidio.

The second point is there are other good places for the museum in which it can act as an anchor to revitalize the area that it's in in other parts of the City. For example, Hunter's Point is one, where I grew up. It looks like it'd be a great place for a new museum.

Point number three, every public forum I've attended on this topic has registered consensual strong disagreement with the museum plan. Like the phoenix rising up from the ashes, the plan just seems to reappear all the time in toto. So it seems – this isn't an accusation, but it just seems the perception is that we're being jerked around a little bit by the Trust.

Point number four, Presidio Board is composed of builders, bankers and real estate developers. And similar to Odysseus and the Sirens, they have an overpowering desire to build and it's in their blood. So I would suggest maybe a little earwax judiciously placed in the ear to

help you withstand the Siren song of overdevelopment. That's all, thank you.

[Applause]

Craig Middleton: Thank you. Merle Easton, then Anthea Hartig, Mary Anne Miller and James Ream.

Merle Easton: Yes, good evening Board members. My name is Merle Easton. I'm a resident of the City for about 29 years and I've spent a lot of time at the Presidio in a Victorian costume, docenting for Randy Delehanty to rep the housing in the Presidio.

When I first saw the plans for the Main Post, I was very concerned about the size of the building and how overwhelming it would be to the Main Post and to – and the location at the head of the Main Parade Grounds seemed totally inappropriate to me. Just too large and too out of scale with the plans for the Main Post, what they should be.

And the second thing I was very concerned about with the master plan was that there were so many buildings being demolished, so many buildings that pay rent to the Presidio. And I saw no reason for the YMCA and the child center to become parking lots.

And when I came tonight, I had heard there was a new plan. And I was totally disappointed to find out that it's really the same plan – underground, but it would have the same impact. And I'm looking forward to seeing the architecture, but at this point in time, it doesn't

sound like it is any different. And I am, again, just very disappointed. But I would like to think that we could have an art museum in the Presidio, maybe in another location where there is more space. Thank you.

[Applause]

Craig Middleton: Thank you. Anthea Hartig?

Anthea Hartig: Thank you, Craig. Good evening, Chairman Grubb and members of the Board, it's good to see you again. Anthea Hartig with the Western Office of the National Trust for Historic Preservation, on behalf of whom I speak tonight.

We commend the Presidio Trust and the proponents of the contemporary art museum at the Presidio for listening. Listening to the wide range of concerns of many stakeholders. These stakeholders include the signatories and consulting parties to the programmatic agreement that governs the design and land use review of the projects undertaken at the richly-textured place that we know to be the National Historic Landmark District of the Presidio.

We're affirmed that you've taken the key step that we've urged, to merge the environmental and cultural views of this trio of projects. And you've taken very seriously our deep concerns that the proposal to demolish 11 historic buildings at the Main Post and add 265,000 square feet of new construction, if had been undertaken, would have

had a significant adverse effect on the historic character of the Main Post and the entire National Historic Landmark District.

We continue now to urge a transparent, inclusive, creative review process for all three proposals. This requires, truly, our collectivist thinking to arrive at a design, and especially a siting, in which balance, form, openness and respect for the natural and cultural legacies of the Main Post are respected and enhanced. As always, we urge you to [privilege] the remarkable assets that exist there, to recycle and rehabilitate the historic buildings first.

For over 15 years, the National Trust has been involved in helping preserve the Presidio during this long transition from a base to a national park, and we urge you to remain dedicated, to minimize harm, both [for law,] practice, and good common sense. The meaningful consultation process for the laws of our land require all parties to come to the proverbial table, and we look forward to continuing to be a relevant participant in this discourse. Thank you.

[Applause]

Craig Middleton: Thank you. Mary Anne Miller?

Mary Anne Miller: Mary Anne Miller, speaking for San Francisco Tomorrow. I'm a graduate architect, but a professional city planner. And the first questions we ask when we see a new building are, what is the purpose of the building and what are the needs of the builder or the applicant, the owner?

I think this application, like all of the others and all of the other alternatives, has not shown us what the actual need of Mr. Fisher is. I saw the video – I don't know how it was sent to me – that showed Mr. Fisher guiding a video maker through, I think it was 11 warehouses of his art. It's an enormous collection. Now, when you hire an architect, you ask, "Well, how much space? How much space have I got to work with?" You don't fiddle with the numbers and say, "Well, this week it's 100 and next week it's 70 and then next week it's 80,000. Well, let's just see if we can get that by, you know?"

And that's what concerns me, is that incrementalism here will destroy anything if we don't get the honest numbers up front. That means that you might approve a project, we might actually get something – underground, half underground, under Moraga, whatever it is. But then there'll be the next phase. And then there'll be the request for a garden for the sculptures with a gate all the way around it – you know, a fence all the way around it. It's what happened at the DeYoung, it's what happened at the Academy of Sciences.

Furthermore, no one knew how attractive the Academy of Sciences was going to be and how gridlock in Golden Gate Park is now the rule. So what are the access ways? How are you going to get X number of people – how can you treat various scenarios if you're not dealing with how many people are going to come to how much square footage?

I couldn't work as an architect for this project because I don't know the parameters. Thank you.

[Applause]

Craig Middleton: Thank you. James Ream?

James Ream: My name is Jim Ream. I'd like to thank you, the Trust, for the opportunity of sharing ideas directly with you in this meeting tonight. Thank you.

Here's another architect, and I don't think you could imagine my dismay when I first looked at the bright, white, sharp-edged design that was proposed for the new museum. But at the same time, I'm extremely grateful to the Fishers, because their proposal has brought into focus, I think for many of us, the need for the most important missing element of the Presidio that we've referred to tonight that just stands there waiting to be realized. And that is an integrated visitors and history center, located at the historic focus of the historic quality of the Presidio.

That's the one ideal location for it because it does link the historic Montgomery Street Barracks on one side and the Presidio Officers' Club on the other, and the great Main Parade Ground stretching forward towards the water. I sincerely recommend that you consider this site, look to bring your support – in fact, maybe even financially – to the realization of this. This will be the place when visitors to this park come, their first stop to be oriented to the facilities of the park and to the history of the park so that when they go out into the landscape and see that history, they can do it with the knowledge that

they have gained from this historic center. Thank you again for the opportunity.

[Applause]

Craig Middleton: Thank you. Merv Silberberg, followed by Margaret Zegart, Roslyn Banish and John Martini. Is Mr. Silberberg here? If not, we'll go to Margaret Zegart.

Margaret Zegart: Margaret Kettunen Zegart, and I thank you for your stewardship. And I remind you that contemporary art has been shown at this Presidio for many months and many years. Goldsworthy right now is in Room 49 and you have a sculpture up on the hill. You have many, many exhibits in the Herbst International Building, Building 385, but that's been used for contemporary exhibits and there's an interesting one there now. And in the place where you're now going to wisely put historical and archaeological center, Building 50, that has had many, many exciting exhibits of contemporary and from other cultures, and right now there's a fine historical exhibit there that uses all kinds of art and design concepts in its presentation.

So contemporary art has been, and very appropriate and contemporary art. As an artist myself and former art educator, I'm very much enthused about this. However, I do not think that your siting is appropriate, because I don't think there should be anything in the Buildings 93, 98 and 97, which is the bowling site, because that intrudes upon the vision of Montgomery Street from that point of view. Even if it's a low building, you still would miss the continuity

of Montgomery Street. You would lose the impact of any kind of really significant Main Post restoration. Also, I believe the building should be focused on the Herbst International, and then if you want to go underground, go underground. But it's wise to use the Montgomery Street building that you're planning on making as one of the three components. I like the idea of having the living conditions above and the uses below, and that makes good sense.

The lodge should not be kept up. We should have it open so that there's a possibility that [unintelligible] to restore the old Presidio entrance. Thank you very much.

[Applause]

Craig Middleton: Thank you. Roslyn Banish? John Martini?

John Martini: Members of the Board, thank you very much. You know it's getting late when people stop showing up for the opportunity to speak.

My name's John Martini. In a previous incarnation, I was the curator of military history at the Presidio and spent a lot of time walking the Main Post. Like a lot of folks, when I first saw the artistic renditions for the possible Fisher museum, it kind of took my breath away. The scale, how overwhelming it could be to the surrounding environment. I'm very glad to see that you've listened to us, gone back. Your Preferred Alternative now is much scaled back. I can't wait to see what the artistic renderings look like this time out.

But I still urge you one thing very much. South of Moraga, please, the footprint out there – excuse me, north of Moraga. Please stay away, if at all possible, from that area. A lot of talk has been made about how the Grand Parade Ground sweeps up to that area. Militarily and visually speaking, that's backwards. The Parade Ground sweeps down to the Bay. That area up there was meant to be an open space – an open space for gathering, for activities of people, mule-drawn carts. It was meant to showcase the façade of Building 100 and all the other brick barracks going down.

I'll leave it to others to determine whether or not we're in compliance with the planning process and whether or not the square footage would indeed endanger the National Historic Landmark status, but I do know that that area, that quadrangle so close to the historic Spanish Presidio de San Francisco and the grand design of the 1890s brick barracks and its elegant march down to the Bay, if at all possible, please respect that site. Please keep the footprint of any development to the south. Thank you very much.

[Applause]

Craig Middleton: Thank you, John. Richard Frisbie, Bill Shepard, Susan Lano.

Richard Frisbie: Good evening. Thank you very much. I'm Richard Frisbie. My grandparents are buried in the Presidio, so I need to be careful what I say tonight. But I think one thing to bear in mind is I think most of the people who love history also love art. I don't think people are opposed to art. Great art doesn't have to be in grandiose buildings. If anyone's

visited the Rodin Museum in Paris, it is not a grandiose building. So let's separate the need from a building that makes a statement from the art that should make the statement. That's where I think this thing sometimes goes wrong.

The other thing is for the lodge, go to Fort Baker. Walk around Fort Baker. See what they've done with buildings and that – turned it into a conference center or lodge. I don't think we have to do anything different to that. I think it's a wonderful example of using what's there. Thank you.

[Applause]

Craig Middleton: Thank you. Bill Shepard.

Bill Shepard: Good evening. I'm Bill Shepard, I'm a resident of the Outer Richmond District, and I'm a board delegate member of the Neighborhood Association [of] Presidio Planning, known as NAPP. I want to echo the statements of the gentleman who just spoke.

I would encourage you to go over to Cavallo Point. Walk around over there and picture 140,000-square-foot building at the head of the Main Parade Ground there. Picture an 80 to 105,000 lodge new building on one side of it and a 35,000-square-foot film complex on the other. And imagine what it would do to that wonderful, magnificent setting over there. That's what you're proposing to do to the magnificent setting of the Main Parade. I agree with Craig that you have seven acres of parking lot that you need to do something with, but I don't

agree that it's a justification to put up 140,000, 225,000 square feet of new construction. That's wrong. It violates the NHPA and you're going to find it violates NEPA in terms of the adverse impacts.

The NAPP comment letter recently stated, "We cannot over-emphasize the importance of the Trust's decision-making process at this juncture of the Presidio transition from a military base to a unique national park. The Main Post is the heart of the Presidio and must be treated with the utmost care and respect for what it represents in considering any significant proposals to alter or develop this treasured site. Massive new structures simply cannot be allowed within this historic, rich area."

NAPP has urged the Trust to move forward with a plan that truly respects the park and historic values. The new Proposed Alternative fails just about as badly to meet those important objectives as the original, outrageous proposals. This new proposal is only a shade less terrible than the former ones.

It's a big PR stunt to have issued the newspaper article on Saturday morning. It kept a lot of people away tonight thinking that big changes have happened. And the Fisher proposal has really gotten the message. It hasn't. It's the same basic proposal that was on the table from the get-go. You just put a different look to it.

[Applause]

Craig Middleton: Thank you. Susan Lano, Andy Blue and Sebastiano Scarampi.

Andy Blue: I'm Andy Blue. There was someone before me, but I guess . . .

Craig Middleton: Go ahead, sir.

Andy Blue: Okay. So I wish I'd gotten out of work earlier so I could have gotten earlier in this line, because a big point that I'd like to make is actually to the general public, because I think – well, let me start first of all. I spoke at the last public comment session where I felt like the comments were at least 3:1 against the proposal. And I agree that it's only a cosmetic change that's been made.

And I stated before that as a second-grade teacher in San Francisco for six years, I have a great appreciation for the art museums in the City. I regularly brought my students to art museums; I love art museums. I think they're priceless; I think the City needs them. I do not think we need the CAMP and I don't think we need it in the Presidio on public land. I think if we built it on public land, we would have a great deal to answer, particularly to children.

The history of the GAP corporation and the extraordinary fortune that it has amassed for the Fisher family is a troubled history marked by union busting and sweatshop abuses. As recently as a year ago, journalists found GAP products being made in deplorable factories with children as young as ten years old working as unpaid, bonded labor. If you bought a present for your child from the GAP last Christmas, it very well may have been made by child slave labor.

I don't believe the Fisher art collection and the gigantic building that would house it, which has been paid for in part by child slave labor, has business anywhere in our national park. And this is what I direct mostly to you – and I wish there were more of us here – but I mean no disrespect to the Board, because I think that you are doing the best job that you know how, and you are fulfilling your mandate under the Presidio Trust in the best way that you know how. But I am one of those people who still believes that public parks should remain public. I don't think parks have to pay for themselves. I don't think they should have to become a profit-generating office park or shopping and entertainment district.

Anyhow, I think we need to call into question the whole notion of the Presidio Trust. I don't think that bankers and real estate developers should be running our national parks. They're doing the best job that they know how, but it's not serving the national interest, and I suggest you call your legislators and tell them to disband the Presidio Trust and to make our public park public again. Thank you very much.

[Applause]

Craig Middleton: Sebastiano Scarampi.

Sebastiano Scarampi: Good evening. I have been following the debate around the museum with great interest as well as with a lot of frustration. Since the hearings and meetings in which I participated were narrowly defined in terms of discussable subject matter, and participants were asked for input only on small bits of the projects, like alternative designs and

locations, rather than simply on the greater and fundamental issue of whether to have the museum at all in the Presidio.

The public input process today actually reminds me much of a derivative of a sub-prime mortgage. The museum proposal, like a sub-prime mortgage, got diced and sliced into smaller parts, which were then sold piecemeal to different audiences who were not given comprehensive information about what they were really buying. Where have the public hearings been about the suitability of the very concept of a contemporary art museum in the Presidio in terms of a dramatic change in look, feel, usage patterns, historical impact, traffic, urban intensity, support and infrastructure facility that project of this scale will entail?

How did we get to this point? By Mr. Middleton's admission, the Presidio Trust did not independently examine its mandate and decide if a contemporary art museum in the middle of the Parade Ground was required to fulfill its fiduciary duties to the best of its abilities. Rather, it reacted to a generous, but unsolicited offer. And as the outcry of Presidio neighbors and users grows louder as more things become known, a vast amount of energy and resources are spent to mitigate the possible adverse effects. Why not prevent adverse effects in the first place?

There are two further points to make. If it is Mr. Fisher's desire to benefit our city with a first-class museum, why not build it at the old Navy site in Hunter's Point, as somebody else said before? And finally, would the Board consider going to a vote on this?

[Applause]

Craig Middleton: Thank you. Keith Wilson and then after Mr. Wilson, Pamela Meads Williams, George Vlahos and Charles Huff.

Keith Wilson: Good evening members of the Board. My name's Keith Wilson and I'm actually a neighbor. I live in the Richmond district with my wife and our son. And we frequently use the facilities of various kinds in the Presidio and we enjoy them very much. As a matter of fact, my wife and I were actually married in the Presidio Chapel – just a little funny note.

But one of the things I notice is when you come down to the Main Post – and I've actually read the entire Environmental Impact Statement, believe it or not, which is mind-boggling. But when you come down to the Main Post area, it's very under-utilized, I think. And I think that the general concept of the museum – and I know the museum is a hot-button issue and gets a lot of people all riled up, but I think the concept of that and also the little hotel there is a great idea that would really enliven and expand the usage of the park.

And this is not Yellowstone Park or Yosemite National Park. This really is, truly, an unique type and style of national park. And I think something like this is totally appropriate for that and I certainly would go down there and use the facilities and do the various activities.

Although on another side note, I would hope that if you do proceed with the plan, you would be able to accommodate the bowling alley,

possibly at another location around the Main Post somewhere. I do like that, too, especially for kids' parties.

But I really feel – a little story. A couple of years ago, Robin Williams, who lives in Sea Cliff, the actor and comedian, he offered to donate over \$100,000 to the City and County of San Francisco to fix a broken retaining wall on a public street over by his house. And Supervisor Geraldo Sandoval said at the time, “Oh, well, we can't allow you to do that unless you also donate an equal amount of money to fix something on public land in a poor part of town.” And to a certain extent, I think the Fishers are kind of getting a bum rap from some people, because I don't think – there are a lot of folks that just don't want them there at all. They don't want a museum there. And I think it's a fabulous gift to the City and I hope that you'll be able to accommodate it and come up with a plan that is workable and fits in with the neighborhood and the Presidio. Thank you.

Craig Middleton: Thank you. Pamela Meads Williams.

Charles Huff: Thank you. My name is Charles Huff. I just want to say I don't know what the rush is. I really don't. It's been a year since I found out about this monstrosity. Excuse me for saying that. The Presidio is a park. It's not a Pier 39, it's not downtown San Francisco, it's not South of Market. The tourists have a general area where they usually hang out; it's downtown, it's not in a park.

We do have campground facilities here. I understand you want to build more lodges later on in the future using current buildings, not

building new buildings. Why are we doing this? Who's behind all this? Is it Mr. Fisher and his money? I wish I had more money than he did, 'cause I'd build my own hotel, my own house, my own museum, but it would be nothing of the gargantuan size that he is contemplating or the Trust is contemplating.

So I ask you, take a step back. Give it some more time. Time is of the essence. The economy is in a recession. There's no money to build this. I don't know where you're getting the money. I don't think Fisher has any idea how much this thing is going to cost him if it is built. I don't think he's going to pay the whole bill. I don't think he's going to pay for the infrastructure. I don't think he's going to pay for the City and County of San Francisco doing the MUNI. I don't think he's even going to pay the people that he's going to put out of work in downtown San Francisco in the hotels and the theaters that are already suffering. The hotels now are selling out part of their floors as condos because they're not getting the hotel business.

What's going on? Where's the foresight here? Are we actually looking at the facts instead of this folder of beauty that Mr. – one man – this is all about one man and his money. And I think we should change that to the City and County of San Francisco and the people who live here and spend their time here and spend their money and taxes. Thank you.

[Applause]

Craig Middleton: Thank you. Is George Vlahos here? And then after that, we would have Judi Tornese and Jan Blum.

George Vlahos: I asked myself a question – a bunch of questions before I came out here. I wrote them down; I can't read my writing, so that's a problem. First question I asked myself, is a great museum or any museum of quality worthwhile? And the answer is yes. Is it practical to build it in the park? The answer is yes. Built in parks and just about every city in the United States has a park, has a museum. Are there museums in the Presidio right now? Yes. In the Main Sta – uh, place for the Officers' Club, they have a historical museum and Walt Disney's building a family museum.

Now, the question is, will Mr. Fisher's museum work? That I don't know. I haven't seen the plans. Since I haven't seen the plans, I'm not going to comment. If the plans are good, it'll work. If they're not good, it's not going to work. So I want to hold judgment until I see his plans.

Is the Presidio a good place to build? Yes. It's a good place for a museum because it's a part of San Francisco. It's a national park, but it's still a neighborhood of San Francisco. I live near there and I go there three or four times a week. Are there other good locations on the Presidio? Yes. Name one. I'll tell you right now – Crissy Field. They have a Sports Basement there. Huge building. You can build another building like that in the Presidio and it can handle it.

But we've got to keep an open mind. We just can't say, "Art, no good," in this type of park. No, that's not true. The Presidio is a park, just like the Golden Gate Park, just like any other park. It has its significance, true, but it's still a park and it's adaptable. And it would be good to have a beautiful museum.

Now, it has to work, though. You have to have the right architect. You have to plan it right. You just can't do anything. Just like when they built the DeYoung Museum in the Golden Gate Park, a lot of people thought it was terrible. But, that's one of the most famous buildings in the United States right now.

One book listed the top architectural structures in the United States and there were two in San Francisco. One was the DeYoung Museum. And this had the same type of criticism – the DeYoung – that this, Mr. Fisher's building, is getting now. I'm not saying this is the right building because I haven't seen it. But let's keep an open mind, because we can get –

Craig Middleton: Thank you, sir.

George Vlahos: Thank you.

Craig Middleton: Judi Tornese?

Judi Tornese: My name is Judi Tornese and my husband and I have lived on Arguello Boulevard for over 25 years, just a few blocks away from the Arguello Gate. I am concerned about the contemporary art museum

and that the Presidio Trust is really not listening to the public and not accepting a message that it's getting from the public. The Trust appears to be giving lip service to the public and intent on giving the Fishers what they want, regardless of the community concerns.

I have attended many workshops and meetings where most of the neighbors and the other San Francisco residents at these meetings were opposed to, number one, the contemporary art museum being on the Main Post. And I strongly agree that this museum is not appropriate on the Main Post, but could be acceptable in another area of the Presidio.

Secondly, people are opposed to the contemporary architectural design of the museum, which would not be compatible with the guidelines of the National Historic Preservation Act. Any design of the museum needs to fit in with the current, historical design and look of the Main Post or any other area in the Presidio. So I'd like to urge you to listen to the public and find another location and another design for the museum.

And lastly, one more comment. If you really do need the money to develop the Main Post, I would suggest that you have a special public campaign and have the people of San Francisco support that effort. And I think it would be very successful and that the residents would respond. Thank you.

[Applause]

Craig Middleton: Thank you. Jan Blum? David Rosenberg-Wohl, and then after Mr. Rosenberg-Wohl, Evan Yavarkosky, Bill Hough and Richard Wall.

Rosenberg-Wohl: Good evening, Mr. Middleton and members of the Board. I find myself in an unusual position. I think I am the only art curator in favor of a bowling alley tonight. [Laughter and applause] But I actually think that in the interest of compromise, and one of the things that we might want to consider as compromise, that there is room for a bowling alley, there's room for a community center in a basement of a facility that you build where, apparently, the Fishers would like it to be built. That doesn't mean that bowling needs to be driven out.

And if you think about it, modern art is not the easiest thing in the world for people to appreciate. Modern art patrons are not the easiest people to generate. And how better to increase the public's appreciation in art than to have it in proximity to something which draws kids.

I'm here on behalf of myself, my wife, especially my son and his girlfriend, neither one who can come tonight because, as you might imagine, they're home doing homework. But there are ways of serving the community without having to give up things which are important to the community.

Mr. Middleton, you mentioned that the bowling alley is not nationally significant. That's true; it's not nationally significant. But it's very locally significant, and it could actually help with art. Thank you.

[Applause]

Craig Middleton: Thank you. Bill Hough?

Bill Hough: Thanks, Craig. I'm the director of the Phillip and Sala Burton Center for Human Rights, but I'm speaking for myself tonight. But I do want to address our legacy and thinking through with a – perhaps the title of my remarks should be “Back to the Future.”

If you recall, in the last days of the last century, William Penn Mott, Jr. led a four-year public process that produced one of the most exciting visions for a national park since Yellowstone. They “pioneered a new roll for a national park by creating a global center dedicated to the world’s most critical environmental, social, and cultural challenges.” Unfortunately, your predecessors determined that Mr. Mott’s vision was unattainable, and instead of a park dedicated to these causes, gave us, like the Roman empires of old, entertainment rather than solutions.

First came the Film Institute, then the monstrous Digital Arts Center, then the Walt Disney Family Museum, and now CAMP. I suggest the current global financial crisis is actually an environmental crisis. As a cry from our Mother Earth, demanding that we stop devouring the capital of the Earth’s ecosystems and begin living from the income they provide.

I urge you to use this opportunity, presented by this fundamental crisis, and the proposed economic stimulus plan by President-elect Obama, to return to William Penn Mott’s vision for the Presidio. Request funds

to rehabilitate the buildings and rent them out to government and non-governmental organizations dedicated to the transformation of a sustainable future. Rome is burning. An art museum will not put out the fire. Future generations will ask, what did we do? Thank you.

[Applause]

Craig Middleton: Thank you. Richard Wall?

Richard Wall: Good evening, gentleman and ma'am of the Board. Thank you for the opportunity to be able to speak to you tonight. Focusing on what the chairman indicated, that the purpose of this meeting was to get input from the public on this project, I'd like to address myself to that, as well as what Mr. Middleton said, that this is the Preferred Alternative and the direction that the Trust is going to. I think they should be separated. I think the Board should hear the input of the public and be guided by that.

As far as if the management of the Trust is determined that the Fisher museum is going to be done, I think you should be more honest with us and tell us that. But the most important part of this is that 232 years ago, on June 20th, the Spanish established the Presidio of San Francisco. That was two weeks before the Declaration of Independence. And as members of the Presidio Trust, you have an obligation to look at that history and preserve it.

And does the Fisher museum fit in with the military post? I've been blessed to be able to live within three blocks of the Presidio my entire

life, and spent some time in the military there, and have marched on that Parade Ground. I attend the Presidio YMCA three or four days a week and it's part of my life. But the most important aspect of it is the Central Post is the heart of the Presidio. And that's what we're talking about protecting.

And is this an appropriate location for Mr. Fisher's museum? I would submit to you it is not. There are 1,500 acres in the Presidio of San Francisco that could be looked at in more detail. And I would suggest to the members of the Presidio Trust that you, instead of deciding that we have a Fisher museum, let's look and study locations and get the public input on that so that then there could be an open dialog with the neighbors and the citizens of San Francisco. Thank you for your attention.

[Applause]

Craig Middleton: Thank you. Dan Clarke, Bill Promes and CJ Suchovsky.

Dan Clarke: Hi, Dan Clark, neighbor, commentator on things in the Presidio. I'm one of the people that doesn't like CAMP, but I'm here tonight to address the lodge, to shine a light on that. Because I believe the lodge has quite a bit of problems with it. It may not be as bad as CAMP, but I believe it's gotten sort of short-circuited, or hasn't gotten as much scrutiny in the whole process. So I want to shine a light on that, specifically. To the other people that are also opposed to CAMP, I don't know what to do. There's just too much to argue about. I'm

going to give a shot at the lodge tonight and let's see, you know, where we go with it.

I'm handing in two letters tonight, wherever the proper place to do that is. One of them I'll just mention briefly is some specifics about numbers that you've used in the draft Environmental Impact Statement – Supplement – that I believe are estimates of impacts for parking and trip generation that I believe are wrong. So I just want to go on record that I'm giving that in and I hope you will pay due attention to those numbers to crank through it.

The other comments that I'll make in the other letter is in the form of what you might call a policy statement. And I know I've only got like 58 seconds left to influence you, so I'll give it my shot.

When you five gentleman and two ladies go into your space – not up there tonight, but when you go into your space and try to decide right and wrong, what the trade-offs are here, I hope you will just step back a little bit from it and listen to the criticisms that you heard tonight. There are people telling you that the things that are obviously wrong to them, but you're not hearing that. So if you could look back at that and look at the lodge, specifically, I think you will see that a hotel, dead-center in the middle of the playground, in the middle of the whole planning district, is not a good idea, it's not an appropriate thing to put there. It benefits very few people. It's not necessary, given all the hotels around. You don't need new construction for it. And if you do need something like that, you can put it someplace else. Thank you for allowing me to speak.

[Applause]

Craig Middleton: Thank you. Bill Promes? CJ Suchovsky? Robert Schuchandt? Beresford? John Farrell? And then after Mr. Farrell, Michael Levin and Dick Robinson.

Michael Levin: Should I go ahead? I'm Michael Levin.

Craig Middleton: I think he's here. Go ahead, sir.

John Farrell: Good evening. I'm John Farrell, and I live a good five-iron shot from the Main Parade Grounds and have for almost 39 years. I'm also very respectful of the military, as a retired United States Air Force pilot during Vietnam.

I am here to rise in opposition to both the Fisher museum, as well as the lodge. First, as well as many of the speakers here before you – Richard Wall, David Bancroft and others – I'm a practicing attorney in San Francisco. And for the life of me, I can't understand how you could make proposals, alternates and whatnot, and vet them all without proper counsel in apparent violation of statutes, regulations, and various other procedures that you have to comply with. I can't understand how that was permitted to happen.

Regarding the museum, it seems like you have, in trust, hallowed ground. And I think by moving it on the other side of Moraga, you're somehow thinking that that is appropriate. It is absolutely not

appropriate, because you have to ask yourself, this proposal, or this offer, if it's contingent upon its location, is that truly an altruistic offer? Do the children care where they see the picture, the museum, and enjoyment? Do we care where, on this 125 acres, we have to go to watch that? I don't think so.

And with regard to the hotel, I agree with Dan. That seems to be getting a free ride here. Why on earth do we have a hotel in the Presidio? This is not Yosemite. We don't need an Ahwahnee. This is not a place where somebody's going to come for a week where they need lodging when rooms in San Francisco are going wanting. Somebody's behind this with a lot of money for a hotel. Fisher wants to put his pictures there; who wants to put the hotel? Thank you.

[Applause]

Craig Middleton: Thank you. Michael Levin?

Michael Levin: Thank you. Mr. Middleton and members of the Board, I'm Michael Levin, lifelong resident of San Francisco. Just as a little reminder, many of us were at a meeting similar to this back a little over a year ago, December 3rd, 2007, where we heard Mr. Fisher's architect first present formally the plan for the museum, which was so egregiously inappropriate, and the audience was apparently packed with speakers extolling its virtues; people who probably never heard of the Secretary of Interior's Standards, let alone be concerned about them. That's just my gut reaction.

But that first proposal was so egregiously inappropriate that if I were really cynical, I might say it was purposely presented in that form so that now, when the proposal has been modified and toned down, we would all say, “Well, it’s so much better now.” Well, I’m not quite that cynical, so I’m not going to say that, but it’s hard not to be.

The Presidio itself is unique in the true sense of the word. The Presidio Main Post is the most unique part – pardon me for saying most unique; I promise never to do that again. It’s truly unique. And this proposal, toned down though it is, is still totally out of place. And like others have said – there’ve been so many great comments with people opposing the CAMP project. I love art. I love history. And they don’t have to oppose each other. This 120-acre location is not the appropriate one for this museum. And I also have concerns about the lodge.

So, I heard Mr. Grubb say at the beginning – or Mr. Middleton, I’m sorry – that the Preferred Alternative is something now that Mr. Fisher is agreeing to, despite what he said earlier, that he would not change his plan. And that’s nice to hear. And now he’s going to work with the Presidio Trust and the National Park Service to meet what the Trust now says is the Preferred Alternative, to meet the Secretary of the Interior’s Standards, although that’s still debatable. But do you want Mr. Fisher to spend a lot of money if no decision has actually been made yet? Shouldn’t that decision be made first if this is an appropriate thing to have at the Main Post at all? Thank you.

[Applause]

Craig Middleton: Thank you. Dick Robinson?

Dick Robinson: Good evening Board members. Thank you for this forum. And I do believe you are listening to the public and I appreciate your staying late to do that.

I am here in support of Mr. Fisher's proposal and I'm happy to hear that he's willing to engage in some more design review and consider different configurations. But I think this museum is an incredible gift to all of us and an incredible gift to the Presidio in the form of an economic stimulus, in the form of a cultural stimulus.

I am an executive director of a large, international real estate relocation firm. It's my job to bring companies into San Francisco, and I've brought several to the Presidio and I've done a couple of transactions in the Presidio. I know how difficult it is to compete with downtown alternatives when an awful lot of money has to go into restore the historic buildings that you're trying to preserve. What this will do will provide some synergy in the Main Post, will provide another reason for companies to come to the Presidio.

And I think it's important for everyone in the room to understand that the Presidio has to survive economically in order to maintain its status as a park. I know the challenges in filling these buildings and I think that this proposal not only provides direct stimulus, but provides ancillary inducements for companies to come here, the great companies that we want in the Presidio that carry on the vision of the

Trust's primary mission. So thank you for your indulgence. I think there were two votes in favor of this project, and I'm glad to be one of them. Thank you.

Craig Middleton: Thank you. Dolan Eargle, Peter Alexander and Marc Kasky.

Dolan Eargle: I'm Dolan Eargle and I'm a veteran and I'm very aware and appreciative of the historical events of the Post and its history. And I also volunteer for a number of projects within the Presidio. However, at this present time, you have asked us to come and present opinions. And there are three questions which I think I would like to ask. Would it be appropriate for just a yes or no answer from you, Mr. Middleton?

Craig Middleton: I'll try.

Dolan Eargle: All right. First of all, is Mr. Fisher a member of the Board?

Craig Middleton: No.

Dolan Eargle: A former member?

Craig Middleton: Yes.

Dolan Eargle: All right. Then, did the Board accept his proposal initially, just as you have presented it to us?

Craig Middleton: No, no decisions have been made at all.

Dolan Eargle: Did he present it to you?

Craig Middleton: Yes.

Dolan Eargle: All of you? And you've accepted it as a possibility?

Craig Middleton: Yes.

Dolan Eargle: And then, are you, the Magnificent Seven here, are you the final arbiters of the vote?

Craig Middleton: The decision is made by the Board, yes.

Dolan Eargle: And you are the Board to make it. Well, that – I can make a better decision now. Thank you very much.

[Applause]

Craig Middleton: Peter Alexander? Mark Kasky? Mary McGarvey? And while she's coming to the mic, William Maggs would be next, and Geoff Wood.

Mary McGarvey: My name is Mary McGarvey and I work as a tour guide for the last 12 years in San Francisco, and I'm a native of San Francisco. And the more I've read history about my own city in order to become a top tour guide, the more I've become extremely cynical about anything proposed anywhere. So what I now think, very similar to the fellow a few voices behind me, not only is Mr. Fisher up to something beyond the Presidio, but something all of us should think about. He wanted

major public debate to bring public relations to his museum. And here we are, going on ad nauseum.

So, when we finally have a big, slam-dunk, “No thanks” from the San Francisco public, what will we then find out? That in fact, Mr. Fisher had other plans to put this museum somewhere else. And we’ll all say, “Oh, thank God, it’s not in the Presidio.” And I think you folks, you seven, may be dupes who, yourselves, don’t realize this. Or, you may know it and you may be keeping your mouths shut. I’m not sure which is really happening.

But, let us all consider that we could just say to Mr. Fisher, “No. The answer is no to the museum in the Presidio. If you’re a very wealthy man, you have great plans, nice. Go buy the land anywhere you want. Anywhere, but not here. Not Presidio.” And let’s see if he then goes away, or does he do something new in our city? That’s all I have to say.

[Applause]

Craig Middleton: Thank you. William Maggs? Geoff Wood?

Geoff Wood: Good evening. I was going to talk about some parking in the Presidio, mainly at the Main Post, which has not been adequately addressed. But I actually would rather talk about some of the comments tonight. I’ve been sitting here listening to quite a few and I think it’s pretty overwhelming that people are not against a contemporary art museum

in the Presidio so much as plopping it down in the middle of the historical district. I hope you're hearing that difference.

You've had three public workshops. Have you analyzed that information? Do you have a list of some of those suggestions? Does the Board get a list of those suggestions? I hope you do.

A couple of people tonight suggested, wow, you have the 2002 Presidio Trust Master Plan that locates the museum down either in the Commissary or maybe where the PX was. I think one of the early objections to that site for Mr. Fisher was that his museum consultant thought it would be too humid there. I just drove down there today and measured the humidity between that site and the site he would like to see up on the Parade Ground. There's one percentage difference in relative humidity. So maybe that site should be reconsidered. I think that might be more acceptable, if it has to go in the Presidio, than putting it in the middle of the historical district. I think that doesn't make sense. That's what all the discomfort tonight and for the last year has been about. I hope you're hearing that, Board members. Thank you.

[Applause]

Craig Middleton: Thank you. Dale Posner?

Dale Posner: Hello, and thank you for giving us the opportunity to speak in front of you tonight. Everyone that's come before you tonight has articulated

and stated their issues with great thought and sensitivity. And I agree and endorse many of them.

For additional consideration, I would like to propose these two following ideas. Rather than rob the national parks of land and open space and strand tourists out there alone in the cold and the wind, I would like for Fisher and the Presidio Trust to consider using the GAP Body Store on Fillmore and Chestnut as the new location to showcase the modern art. Not only is there palatable foot traffic, it would also give everyone that passes by something interesting to look at rather than the butt-ugly clothes that are currently in the window. Use that store's location.

For additional consideration, based on the weasely Lucas Art pack of lies and the rapacious infestation of greed and dirty real estate deals done by the Presidio Trust in the Presidio, please consider formally adopting your rightful name, the Presidio Mistrust. Everyone that's come before you today has spoke on a lot of issues – the bowling alley, the childrens' center, the historical and wildlife places. What kind of monster would take that away? Thank you.

[Applause]

Craig Middleton: Louis Lowenstein, Rita and Nilson Rayes.

Louis Lowenstein: Thanks, Craig. My name's Louis Lowenstein. I grew up in San Francisco. I have mixed feelings about the museum. I'm disturbed. I agree with the comments the gentleman made earlier about the child

labor practices of the GAP, and that's controversial. But certainly I support art, love art, culture. I think that's a real positive. So I have mixed feelings about that.

The lodge, on the other hand, I don't completely understand. I think it'll turn the Presidio into a magnet for tourists. I don't really think it's necessary. People have compared it to – people have said, "Well, Yosemite Park has a lodge." But San Francisco has many hotels and there are many other places where tourists can stay besides in the Presidio. You know, I don't think the public would want to put a hotel in the middle of Golden Gate Park. And I wonder, also, who profits from this hotel, or who could profit from the hotel?

I'm not really sure what to put in place of this hotel. The bowling alley, preserving that, a playground, even something sort of environmental – a natural lake or something like that. But I'm just not really so sure about this hotel being in the Presidio, and I think it deserves more attention. I think most of the focus has been on the museum, and we need to really consider whether we want a hotel in the middle of this park. Thank you.

[Applause]

Craig Middleton: Thank you. Rita?

Rita: Good evening. My name is Rita. I'm having a hard time not being resentful, and I know that's not very pleasant, but I do feel resentment and anger about this. People say they don't understand. I mean, of

course we understand. Mr. Fisher was on the Board, main member. He wants the center heart of one of the most fabulous pieces of real estate – not only in San Francisco or the United States, but really in the world. I mean, who wouldn't? He wants his foot in there in that spot. We know that.

And I feel like this is an empty exercise. I've been to these before. And you're going to do what you want to do. And that was very clever putting that newspaper out yesterday. I thought that was – you know, you're just wonderfully smart people and know what to do and what PR is.

But I just felt like I had to be a body here and be counted, you know, to say that open space is precious. Open space is precious. And I love art and I love, you know, his art collection. But what kind of a gift is that when I give you a gift and I can plunk myself down right in the middle of the most valuable place in the United States, you know what I mean? It just leaves me with a funny, resentful feeling. Yeah.

The pristine is – I've been a San Francisco – I am a San Francisco native, and that Presidio is precious to people. The space and the nature. And we don't want a bunch of companies coming in. And it'll just cost more money to run big things like that besides, you know, you're worried about expenses. And I think the expenses are – please, you know, well, I know you're all tired, but we are, too, you know, and you've got this big thing.

Please look into your hearts. This is going to last for a long, long time, this thing that you're encroaching on. My vocabulary and speaking isn't that great, but I said my piece and I think you get the gist of how I feel and how many, many of us feel that it doesn't matter. That's what it feels like to me. Thank you.

[Applause]

Craig Middleton: Thank you. Nilson Rayes?

Nilson Rayes: Good evening. My name is Nilson Rayes. So, I work for the bowling alley. I'm a mechanic. So I work for 15 years in bowling. In San Francisco, they used to close many bowling allies. They closed Japantown Bowl, they closed Millbrae Bowl, many bowlings. So now we have only Yerba Buena and Presidio Bowl. And where my daughter, the kids, the gonna bowl? So they closing Japantown Bowl, where the kids they gonna go bowl? So they gonna [erecting] the museum is good, but they can put it in different place. Or the Presidio, they have a place to put up the museum, but keep the bowling, because . . . keep the bowling because it's a [sport place]. The museum, just – we going to the museum just to visit the museum, but it's no sporting. The kids, I saw the kids with the fliers like Saturday, Sunday night. So they enjoy the bowling. They enjoy. So this is a sport. They don't only go one time; they keep going and going and play and play many times, not just once. The museum is something they go, walk around and see what is inside there. The bowling is enjoy. It's sport. Thanks.

Craig Middleton: Thank you. Cliff Mueller and Alex Brownell?

Cliff Mueller: Sorry. My name is Cliff Mueller. I live in the Presidio and I've worked in the Presidio for about seven years. And I'm here to talk about the bowling alley, the bowling center.

I feel like the bowling center gets a bad rap because it attracts a certain kind of person that likes to go bowling. And maybe it might not be the kind of person that everybody thinks is the best class of person that is going to go to a museum, or what maybe the Presidio might be looking to attract. But since I've been going to the bowling alley all these years, I've met so many different kinds of people that I normally would never meet, just doing my daily routine about the City. And the people I've met there and have become friends with are just a wonderful class of people that may not ever be attracted to the Presidio, just because they would normally not be going to a museum or bicycling or any of the other great things that you can do there.

So that's it. I mean it just – I think the bowling alley deserves a little better respect and thought as opposed to just kicking it to the side for a nice – what could be nice museum. So just some consideration for if it could be relocated or something like that, would be good. That's it.

[Applause]

Craig Middleton: Thank you.

Alex Brownell: Hi, I'm Alex and I didn't prepare a speech for tonight. I just felt inspired. I wanted to talk about the bowling center. I don't work there, I don't have any kind of interest in that regard, but when I first found out about the Presidio, it was because I had a new job. And the way that we all kind of bonded – it was a new company – was that we kind of started a little bowling team. And we would go at lunch once a week. And now I think, Craig, in your opening speech – I can't remember the exact word you used. I think you said it was nice, but not necessarily necessary or significant. I can't remember exactly. But I would really disagree with that.

The Presidio is a great place. And when you look at the pictures of it in history, it has been a gathering place. And the bowling center is the one place, indoors, where people can gather that isn't an expensive restaurant or something that requires a dress code. Everyone there is welcome, and like Cliff said, everyone there is so friendly. Everyone that works there and that attends the bowling center is really friendly and just looking to form, you know, neighborhood bonds.

And as someone who lives here – and I've lived here for six years and I've worked here – it is a really important part of the Presidio. And it seems like – I understand you all want to attract people to the Presidio, but most people, when you say, "I live in the Presidio," are like, "Oh, I know the Presidio because I go bowling there." That's how most people know about it. Maybe that's something you're wanting to change, but I think it's a great thing to be known for.

And I don't know if any of you have ever enjoyed the bowling center, but it's a great place to go. And Cliff and I just got married and that's where we fell in love, so it has a special place in my heart. Thanks.

[Applause]

Craig Middleton: Well, on that note, it's a wonderful note to end on, I think. Dave?

Dave Grubb: I guess, once again, I'd like to say I thank you all. Believe it or not, we do listen. And thanks for coming and thanks for sharing your views. And I guess we'll adjourn the meeting.

Female Voice: When will [you decide]?

Craig Middleton: We don't have a date, but it wouldn't be until the spring anyway.

Dave Grubb: We don't have a date.

[End of recorded material]