

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Hyde Street PierOther names/site number: San Francisco Maritime National Historical Park,
San Francisco Maritime State Historical Park, San Francisco Maritime Museum

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 2905 Hyde StreetCity or town: San Francisco State: California County: San FranciscoNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ☒ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ☒ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

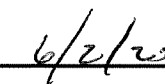
___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D



Signature of certifying official/Title:



Date

State or Federal agency/bureau or Tribal Government

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☐

Public – Local

☒

Public – State

☐

Public – Federal

☐

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Category of Property

(Check only **one** box.)

Building(s) ☐
District ☐
Site ☐
Structure ☒
Object ☐

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	1	structures
_____	_____	objects
_____	_____	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

TRANSPORTATION/water-related/pier
RECREATION AND CULTURE/museum

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Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/museum

7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER/water-related/pier

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood, metal fastenings, asphalt surfacing

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

"The main pier is a timber structure, approximately 700 feet long. It consists of timber piles supporting a timber deck overlaid with asphalt. The width of the pier varies from approximately 20 ft. at the offshore end of approximately 70-ft. near shore.... The pier structural system consists of timber pile bents with timber pile caps at a center-to-center spacing ranging between 10.5 feet to 12.5 feet. The piles are creosote-treated timber piles that range from 12 inches to 16 inches in diameter. The timber caps support stringers, which in turn support timber decking with an asphalt surface

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topping. The connections between the structural elements are made with galvanized steel straps and galvanized thru-bolts and nuts." ¹

"Batter piles occur at approximately every third bent. The sides of the pier are lined with wooden curbing at deck level and a wooden guardrail system has been attached to the face of the outer most stringer on each side of the pier.

"The guardrail system consists of posts spaced at approximately 8 feet on center, with lower, middle and top rails. The rails have completely rounded sides, essentially flattened ovals in section, which give them a finished appearance, contrasting with the utilitarian appearance of the pier components.

"Overall, the pier does not represent a particular architectural style, nor is it an example of a uniquely engineered structure. It is a common structure typical of its period of construction, composed of components that serve specific functional purposes and with essentially no architectural adornment." ²

Recent surveys state there are approximately 500 piles beneath the pier. Since the California State Parks replaced approximately 300 pilings during the 1962-1963 reconstruction of the pier, it is believed that no piles, bents or stringers now survive from the ferry era. The dynamic marine environment necessitates ongoing maintenance and replacement of structures; the process undertaken over time at Hyde Street Pier is in keeping with in-kind replacement and consistent with the practice followed with the historic vessels at the pier utilizing historic materials and methods.

Narrative Description

Hyde Street Pier began as a single-slip ferry landing constructed by the Golden Gate Ferries, Ltd., as the San Francisco terminus for their automobile ferry service to Sausalito. The first ferry run departed Hyde Street Pier on May 28, 1922. In the pre-bridge days of the 1920s, the demand for ferry service across the Bay continued to increase, especially for automobiles, and within a year an additional ferry slip was added to the Hyde Street Pier landing. In 1927, the Pier was extended northward several hundred feet and two more slips constructed for ferries connecting to Berkeley. The first ferry on the Berkeley run departed Hyde Street on June 16, 1927. In 1928, the ferry company merged with SP Railroad to form the Southern Pacific-Golden Gate Ferries, Ltd.

¹ Report, Mott MacDonald "SPF Water Engineering Title I – Structural and Utility Evaluation -- Hyde St Pier Phased Repair and Upgrade." January 31, 2017.

² Bloch, Todd "Hyde Street Pier Determination of Eligibility / Architectural and Physical Description (Draft)" December 16, 2014.

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In 1933, the city directed the SP-GG Ferries to rip out the two original piers, which faced northwest towards Fort Mason, because of ferries' potential impact on the planned Aquatic Park. These slips, which had served the Sausalito run, were removed in 1934, replaced by a single new slip further north along the pier and adjacent to the two "Berkeley" slips (on their west side).

The mid-1930s saw the simultaneous constructions of the Bay Bridge and Golden Gate Bridge, both of which would eventually doom ferry service from Hyde Street. As soon as the bridges were finished in 1936 and 1937 respectively, ferry ridership plummeted. The last ferry departure Hyde Street Pier took place on July 25, 1938. The Board of State Harbor Commissioners took control of the pier.

During World War II the U.S. Army took control of the pier and used the slips for tying up military vessels, including leased ferryboats and riverboats that transported troops to the army's Port of Embarkation piers. Following the war, the military returned the pier to the Harbor Commission.

During the 1950s, plans emerged for converting the pier into a site for showcasing historic West Coast merchant vessels. Spearheaded by the San Francisco Maritime Museum Association, the efforts finally culminated in September 1957 when the State Legislature authorized creation of a "San Francisco Maritime State Historical Monument" and initial funding for acquiring and restoring the ships. Funds for rehabilitating the Hyde Street Pier for their display would follow later.

The state received a 40-year lease from the State's "San Francisco Port Authority" (successor to the Harbor Commissioners) for Hyde Street Pier on April 18, 1961, and extensive reconstruction of the pier took place during 1962 and 1963. The Maritime State Historical Park formally opened to the public on October 5, 1963.

Hyde Street Pier and its collection of historic ships remained a California State Park unit until September 16, 1977, when it was transferred to the Golden Gate National Recreation Area. On June 27, 1988, the Maritime Museum and Hyde Street Pier became an independent unit of the National Park Service named "San Francisco Maritime National Historical Park."

During its nearly 57-year history as a historical park, Hyde Street Pier has undergone numerous repairs and reconstruction. In the process, virtually all portions of the original 1930s ferry terminal were demolished or replaced with new materials.

1. Hyde Street Pier and the Golden Gate Ferries, Ltd. 1922-1928

The Golden Gate Ferries had their origin in late 1920 when Harry Speas officially posted notice that his "Golden Gate Ferry Company" intended to apply to the San Francisco Board of Supervisors for "the right to establish a toll ferry across the Bay."³ The next month, he began selling \$1,000,000 in

³ Official Advertisement, "Resolution No. 18473 (New Series)." *San Francisco Chronicle*, December 2, 1920.

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stock to raise funds to establish his ferry line to Sausalito, originally planned to depart from the foot of Laguna Street in Gas House Cove.⁴

It took over a year to work out details, during which the planned site at Gas House Cove⁵ fell through, but in early 1922 final details had been worked out with the State Harbor Commission for "exclusive use of terminal facilities at foot of Hyde Street ... at a monthly rental of \$250." Hoped for opening date for the line was June.⁶

By spring, construction was well underway on the new ferry landing when the *San Francisco Chronicle* ran a photo feature on April 9, 1922, showing an auto parked near a pile driver at the foot of Hyde Street captioned "New Sausalito Ferry To Be Ready Soon." The article said it was anticipated the ferry terminal would be finished in time for the summer tourist crush.

There was opposition to the ferry terminal by recreational enthusiasts who feared it would interfere with the city's planned Aquatic Park. The protestations were to no avail, and the Board of Supervisors granted the ferry franchise on May 6 1922.⁷

This wasn't a moment too soon for the Golden Gate Ferries; formal service began less than two weeks later on May 28, 1922, when the ferry *Aven J. Hanford* departed the slip at the foot of Hyde Street for the first run to Sausalito.⁸

In its earliest configuration, the terminal at Hyde Street Pier consisted of only a single ferry slip, angled to the northwest, with its vehicle apron approximately on the site of the present beach behind the South End Rowing Club. At that time the cove's configuration was much different from today, without any beach and the Dolphin and South End Rowing Clubs located at the foot of Van Ness Avenue. This allowed the original ferry slip at Hyde Street to be located as close to Jefferson Street as possible.

Within a year, a second ferry slip was constructed on the east side of the first slip, angled approximately north by northwest and pointing towards Sausalito. These slips were numbered from left to right #1 and #2.⁹

⁴ "New Auto Ferry to Sell \$1,000,000 Stock for Funds." *San Francisco Chronicle*, January 5, 1921.

⁵ Gas House Cove is located just west of Fort Mason.

⁶ "Golden Gate Ferry Statement." *Mill Valley Record*, January 22, 1922.

⁷ "Golden Gate Ferry Is Given Permit by S.F." *Sausalito News*, May 6, 1922.

⁸ "New Ferry Line Begins Service." *Santa Rosa Press Democrat*, May 30, 1922.

⁹ Map, "Southern Pacific Golden Gate Ferries Ltd, Auto Ferry Slip, Hyde St." July 1933. San Francisco Maritime NHP Collection.

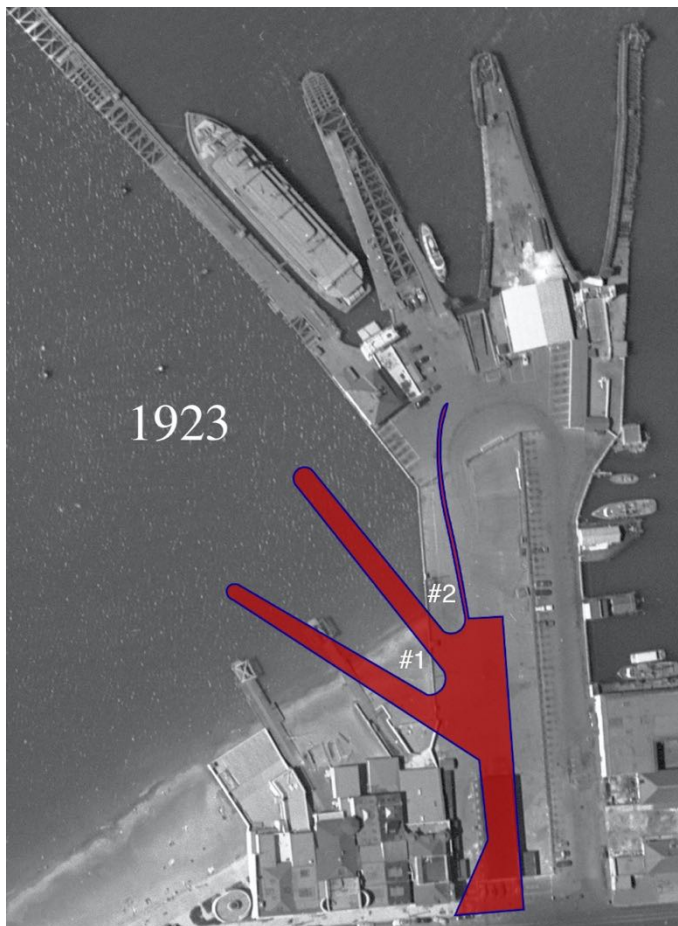
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*Earliest known photo of Hyde St. Pier, 1922. Only slip #1 has been built.
(Emiliano Echeverria)*



*Hyde Street ferry
landing in 1923
overlaid onto a 1948
aerial of the pier
at its height. In
its initial form,
the pier consisted
of two slips facing
northwest (shown in
red). Slip #1 was
located on the site
of today's pocket
beach behind the
South End Rowing
Club.*

Hyde Street Pier

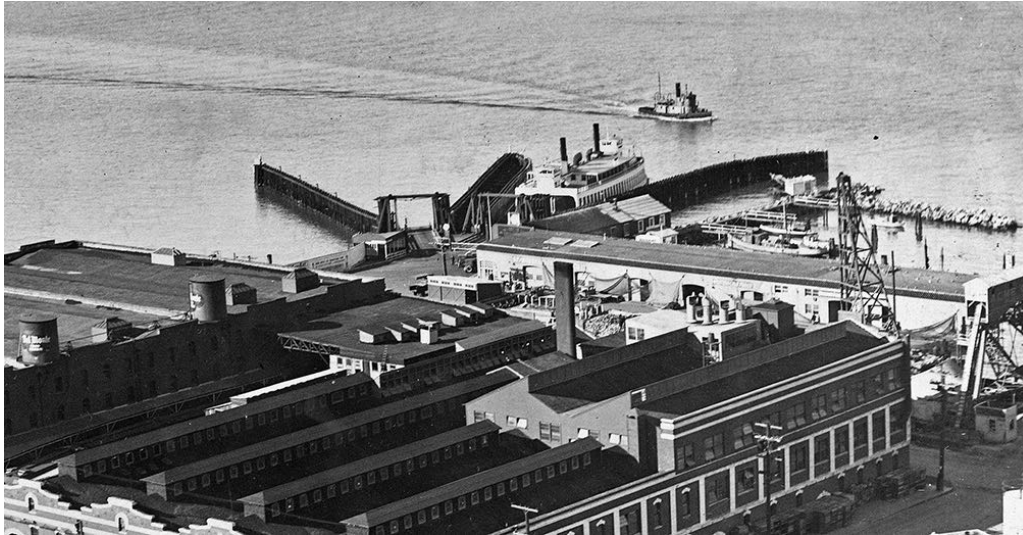
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Close inspection of historic photographs reveals that there wasn't actually a "pier" at Hyde Street for the first ten years of operations. Instead, the approach to the ferry slips was a finger-like extension of rubble landfill extending north from the intersection of Jefferson and Hyde Streets. Vehicles drove atop this causeway directly to the ferry gantries and loading ramps.¹⁰



1923c aerial view of Hyde Street Pier ferry slips. Haslett Warehouse & Del Monte Cannery in foreground (safr_17919_p81-003)



1923c aerial view showing autos waiting at foot of Hyde Street. The beach at the center of the image would become site of the city's re-located rowing clubs. (OpenSFHistory wnp27.3719)

¹⁰ Photograph looking north on Hyde Street Hill, 1922, in collection of Emiliano Echeverria & Val Lupiz.

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This original vehicle approach to the ferry slips was only about half the width of the present forepier, with a distinct "choke" between Jefferson Street and the two slips. A board fence lined the vehicle lanes on the west side, while various industrial buildings and sheds related to Fisherman's Wharf crowded the east side. With little parking space on the pier, lines of cars waiting to load onto the ferries extended across Jefferson and up Hyde Street.¹¹

In 1925, traffic at the pier would become even more congested as the Golden Gate Ferries sought to expand their ferry service to Berkeley and requested permission to add two more slips to the Hyde Street terminal. Aware of the continued vocal opposition from Aquatic Park boosters, "the [ferry] company agrees to protect the aquatic park by extending its piers, when notified to do so by the city."¹² The Board of Supervisors shortly approved the expansion plan with the condition that, as Aquatic Park was developed, the Golden Gate Ferries' piers would be extended into the bay and the slips would be moved out of the lagoon to avoid interference with park developments. The extension of Hyde Street pier would also provide additional space for autos waiting for the ferry.¹³

It would be almost a year before the two new slips, eventually numbered #3 and #4, went into service. The delay was likely the result of lengthy construction a 3-mile long approach pier in Berkeley leading to the ferry slips there, rather than any challenges at Hyde Street Pier. It wouldn't be until June 16, 1927, that the ferry service between Hyde Street and Berkeley final began.¹⁴

In the process of modifying Hyde Street for the Berkeley ferries, the pier was extended approximately 450 feet north where two new slips, numbered 3 and 4, were constructed for Berkeley boats. At the same time, the approach pier was widened even further until it measured approximately 160 feet wide — enough room for 19 lanes of arriving and departing automobiles.¹⁵

Again, historic photographs are best source of information on this alteration, and they reveal that some of the fishing-related structures on the east side of the ferry slips were relocated to accommodate the widened parking area. A two-story structure topped by a cupola, housing a waiting room and concession stand, was erected to the west of slip #1 (but moved to the west of slip #2 by 1928).

¹¹ Aerial photograph of north waterfront in collection of OpenSFHistory wnp27.3719.

¹² "S.F. Board OK's Golden Gate Ferry Plan." Santa Rosa Press Democrat, August 13, 1925.

¹³ "Franchise Is Granted for New Ferry." San Francisco Examiner, August 18, 1925.

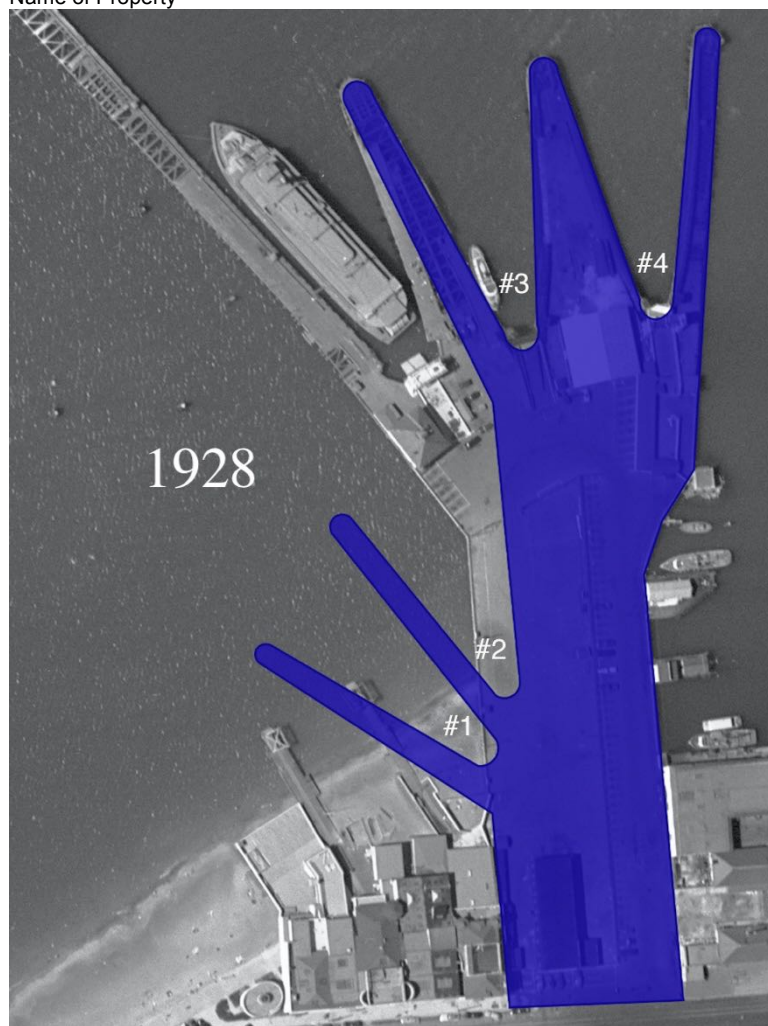
¹⁴ "Berkeley SF Auto Ferry Service Opens." Oakland Tribune, June 16, 1927.

¹⁵ Photograph, Hyde Street Pier ferry slips and auto waiting area, June 14, 1931 (SAFR 21374).

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By 1928 the pier had been extended roughly 450 feet north and two additional slips constructed for ferries serving Berkeley.

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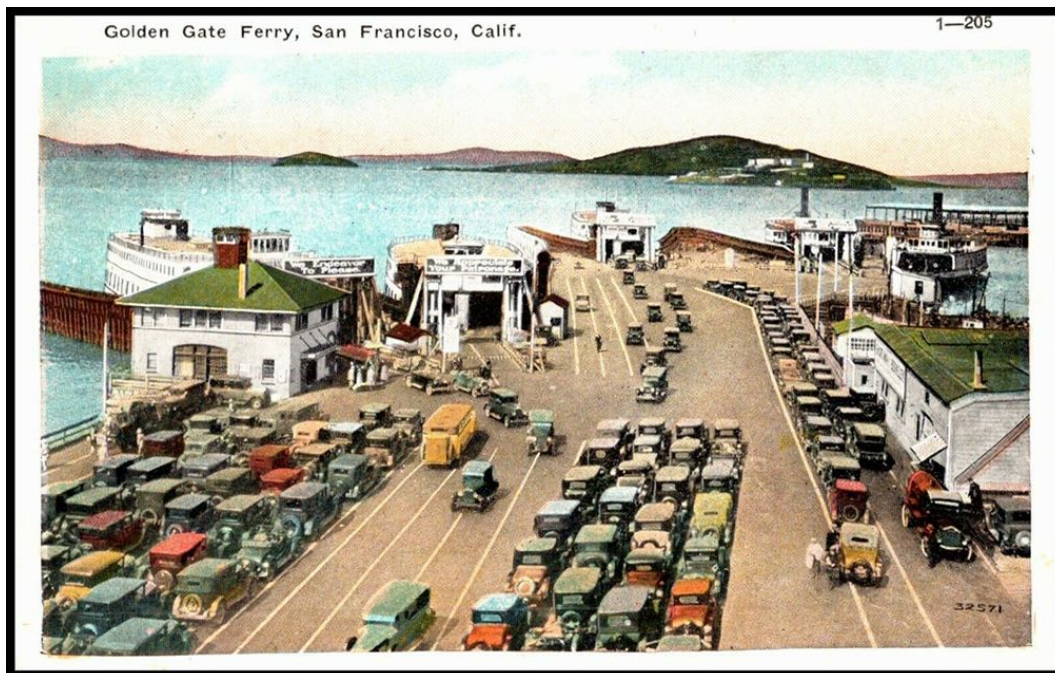
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2. Southern Pacific-Golden Gate Ferries 1928-1938



1930c color postcard showing waiting room / concession building, autos and ferry slips.

In 1928, the ferry company merged with the Southern Pacific Railway to form the "Southern Pacific-Golden Gate Ferries, Ltd." Aside from new livery for the ferryboats there were few changes at Hyde Street Pier for the next three years.

In 1931, plans began to move forward to construct a Municipal Pier to enclose the Aquatic Park lagoon, and the drumbeat to remove slips #1 and #2 arose again. The ferry company replied that work on Muni Pier hadn't yet extended to the agreed-upon point when the piers would have to be removed, but the city was insistent. On January 15, 1932, the *San Francisco Examiner* ran an article titled "Prompt Action Promised on Pier Removal" describing the new plans for Hyde Street Pier:

"Two western slips at the Hyde street terminal of the Southern Pacific-Golden Gate Ferries, Ltd., will be removed in ample time to permit the city to complete Aquatic Park. ... The two slips in question [#1 & #2] extend into what will be Aquatic Park basin and are used for the boats in the Sausalito service. ... The pier and slips used for the Berkeley ferries are east of the Sausalito slips. The [Sausalito] slip ... will be extended toward the northwest when the reconstruction begins. This would give room for two Sausalito slips and one Berkeley slip at the end of the extended pier, leaving one Berkeley slip at its present location. The new pier ... would serve as an eastward breakwater for the Aquatic Park."

Again, progress was slow on the reconstruction. As would be expected the ferry company must have been reluctant to expend such a large capital outlay

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for pier reconstruction when, simultaneously, work was getting started on the two bridges that would almost surely make the ferries obsolete. No exact date has been found for completion of the Pier reconstruction, but a "Notice to Mariners" was published in April 1934 notifying skippers that a new light had gone into service on March 29th at the end of the newly extended Hyde Street Pier.¹⁶

Following its reconstruction, Hyde Street Pier took on its final – and largest – configuration.

In its final shape, the pier looked very much like an outstretched right hand (minus the thumb) with three ferry slips located between four appropriately-named 'finger piers.' In the process of reconstruction, slip #1 had been eliminated, leaving the remaining slips numbered #2, #3 and #4. Slips #2 and #3 were for Sausalito-bound ferries, while slip #4 was for Berkeley boats. The two-story concession and waiting room building was also moved at this time, but retained its relative location adjacent to the westernmost slip (now slip #2).

A very important alteration was the pier on the west side of slip #2 (the "index finger" pier, to continue the analogy), which now extended over 800 feet into the bay, pointing towards the end of Municipal Pier. This extension had nothing to do with ferry operations but rather served as a fender to protect Aquatic Park lagoon – another expensive concession to the City of San Francisco – and was referred to as the "breakwater pier," presumably serving as a baffle to minimize bay surge and ferry wakes



By 1938 the two original slips near Jefferson Street had been removed to make way for Aquatic Park development. Of the three slips remaining, the two at left served Sausalito ferries while the one at right was for Berkeley boats.

¹⁶ "Notice to Mariners." *Oakland Tribune*, April 5, 1934.

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With the opening of the Bay Bridge on November 12, 1936, and the opening of the Golden Gate Bridge on May 18, 1937, the anticipated impacts to ridership were dramatic. Within a year, ridership had dropped precipitously. In accordance with the terms of the permit/license with the Golden Gate Bridge District, Southern Pacific-Golden Gate Ferries ended service from Hyde Street fourteen months after the bridge opened.

The last run from Hyde Street took place on July 24, 1938, when the ferry *Yosemite* left the pier at 10:30 PM. Except for wartime service for shipyard workers, no further ferry operations would take place from Hyde Street Pier.¹⁷



Photo taken during the last months of ferry service from Hyde St. Pier. The Berkeley slip at right is abandoned and only a few cars are lined up for Sausalito. June 2, 1938 (SFPL AAC-2255)

¹⁷ "S.P. Sausalito Ferry Service Ends Last Run." *San Francisco Chronicle*, July 25, 1938.

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1938 aerial taken shortly after the end of ferry service. An unidentified ferry is tied up at slip #3. The open, unpaved top surfaces of the finger piers show clearly. (David Rumsey Map Collection)

3. World War II years 1941-1947

During World War II, a portion of Hyde Street Pier used by the Small Boat Section of the Army's "San Francisco Port of Embarkation," headquartered at Fort Mason.¹⁸

Wartime photographs also reveal that the old ferry slips were used for tying up riverboats and ferryboats leased by the military for transporting overseas-bound soldiers from staging areas around the bay to the transport docks at the Port of Embarkation.

A 1944 entry in a U.S. Army Corps of Engineers report on Hyde Street Pier reveals that vessels transporting civilian workers to Marinship Shipyards in Sausalito were using ferry slip #4. The report also provides the first technical (albeit abbreviated) descriptions of Hyde Street Pier:

¹⁸ Canright, Stephen. "Draft Hyde Street Pier Determination of Eligibility," (DOE) October 24, 2014, 3.

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"Type of Construction: Open pile, timber deck, asphalt paved. Three ferry slips, timber ferry racks, and landing bridges.

"Remarks: Easterly slip is only portion of this facility being used."¹⁹

In early 1947 the Port of Embarkation announced a timetable for returning wartime-leased port properties to the Harbor Commissioners. The Army turned back Hyde Street Pier and its empty slips on March 10, 1947.²⁰

4. Post War Uses & Visions

Following the war, parts of the Pier were leased to the Oswald Machine Works, to Gateway Shipwright Incorporated, and to Harbor Fisheries. The former waiting room / concession building was permitted to the U.S. Public Health Service. A Marine Exchange lookout station was located at the very end of the breakwater finger pier. (That station was moved to Pier 45 in 1957.)²¹

During the late 1940s, plans began to emerge for converting Aquatic Park into a floating museum showcasing historic West Coast merchant vessels. Spearheaded by maritime preservationist Karl Kortum and newspaper publisher Scott Newhall, their vision included historic ships in Aquatic Park lagoon, small craft hauled ashore along the beach, a Victorian-styled park, historic steam trains, and a re-creation of the city's 19th century Broadway Wharf. The working name for this vision was "Argonaut Bay."

5. Maritime State Historical Park 1950-1978

In 1950, the San Francisco Maritime Museum Association was formed, with one of its primary goals the acquisition, restoration and display at least one historic vessel in Aquatic Park Lagoon. As their plans evolved, and their lobbying for public support increased, the vision for Argonaut Bay expanded to include the full-rigged ship *Balclutha* tied up to Municipal Pier, a pair of West Coast lumber schooners and possibly a sternwheeler riverboat. Hyde Street Pier, controlled by the state's Port Commission, was soon identified as the location for mooring the schooners and riverboat (eventually, the ferry *Eureka*).

¹⁹ "U.S. Army Corps of Engineers, Report on Port & Terminal Facilities," 1944. Entry for Hyde Street Pier, 28.

²⁰ "Army To Free Docks." *San Francisco Examiner*, February 17, 1947.

²¹ Canright, "Draft DOE", 3.

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Karl Kortum (left) in an undated photo showing a model of an early version of Argonaut Bay to Maritime Museum board members. Note that a completely new Hyde Street Pier was envisioned at this point. (SFPL AAA-6910)

"In 1955 the federal government gave up its claim to royalties from the development of oil-bearing tidelands and returned the money to the states. California received approximately \$50,000,000 in tidelands oil royalties, which was designated for the Parks and Beaches Fund. San Francisco's share of this money was to be \$2,000,000."²² The Museum Association then began lobby the California State Parks to use some of this windfall to create a San Francisco Bay Maritime Historical Monument, which would essentially fulfill their vision for Argonaut Bay by acquiring and restoring several vessels and redeveloping Hyde Street Pier for their display.

²² Jenkins, Michael. "A History of the Hyde Street Pier." Historical Report, Fall 1977, 4-5.

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Another artist's concept for Argonaut Bay, December 16, 1953. Hyde Street Pier was not included in this version. (SFPL AAA-6823)

The protracted negotiations for the lease of the Pier lasted more than five years, from November of 1955 until April of 1961, well beyond any reasonable expectation by the Park planners, and resulted in reconstruction work on the Pier lagging behind that of the more difficult work on the ships. In regards to the Pier itself, it was immediately obvious a large amount of change would be needed to convert to the long-abandoned ferry pier into moorings for vessels it was never intended to serve. As historian Stephen Canright observed, "The Pier was in deplorable physical condition, and the cost of its rehabilitation would approach that of the restoration work on the fleet of vessels."²³

On April 19, 1961, the *San Francisco Chronicle* reported: "Hyde Street Pier to Become Old-Time Wharf." "The State Division of Beaches and Parks and the SF Port Authority signed a lease yesterday [April 18, 1961] under which the Hyde Street pier will become a replica of an old-time wharf." Conversion, the newspaper reported, was expected to take at least six months. Rent was to be \$15,000 annually.²⁴

²³ Canright, Stephen, "Draft Administration History (Admin History) for San Francisco Maritime National Historical Park," (2012) 263.

²⁴ "Way Cleared for Starting Project X." *San Francisco Chronicle*, October 7, 1960.

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Aerial view of Hyde Street Pier on November 11, 1959 while under Port Authority control. (OpenSFHistory wnp14.3122)

The 1961 lease to the State Parks included only the western portion of the larger pier complex, not including the two ferry slips to the east (formerly slips #3 and #4). The Park would occupy the main finger of the Pier, running approximately northwest for a total length of 717 feet. The outer section of the original Pier, some 200 feet in length, was not occupied and was later demolished. The eastern face of the main finger pier was within the lease area, although this portion of the Pier was leased on a year-to-year basis as a parking and storage lot, in anticipation of a never-completed Port of San Francisco project to build a stone breakwater along the line of the eastern face. The original Park lease also included a pedestrian entrance area, approximately 250 by 70 feet, angling south from the line of the main finger to Jefferson Street. This area was subsequently referred to as the forepier, the site of the projected Broadway Wharf recreation.²⁵

The State quickly brought in engineers from the Highway Department to draw up plans for the pier conversion. In his "Draft Administration History for Maritime National Historic Park," Historian Stephen Canright summarized the changes that followed:

"Upon gaining control of the Pier in 1961, the California State Parks signed an agreement with the State Highway Department to

²⁵ Canright, "Draft DOE", 3.

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provide an engineering study of the Pier, followed by a plan for its reconfiguration for mooring and public access to the historic vessels. This agreement was finalized on June 22, 1961. ... On October 19, 1962, after the standard bidding process, a Master Contract for the work was awarded to the Duncanson Harrelson Company of Richmond, California, a marine construction firm established in 1928.

"The work accomplished under contract by Duncanson Harrelson in 1962 and 1963, included replacement, essentially in-kind, of deteriorated pilings, support beams called 'bents,' pier decking and asphalt coating, and of the timber wheel guards running along the pier edge. ... An additional body of work was required to fit out the Pier for its new role as a public access platform for the historic vessels."²⁶

A series of plans were developed showing what work was to be done on the pier. Many years later, Ace Pacific Co. would reference work done during the 1963 project: "The As-Built drawing indicates that a considerable amount of remedial work was accomplished, consisting of the removal of approximately 300 of 500 piles and the installation of approximately the same amount in a substantially different configuration."²⁷

Conversion of the Hyde Street Pier was carried out during the first part of 1963, with an anticipated opening date of the new park in October of that year. In the process, the pier was extensively rebuilt for its new role as a display pier for historic vessels. As mentioned above, engineer plans and drawings prepared at the time show that much of the pier was extensively rebuilt, including the replacement of approximately 300 piles. More visible work included the total reconstruction of the ferry gantry structure at the head of the ferry slip to be occupied by the *Eureka* and a new gangway in place of the original vehicle apron. Other changes included removing and replacing the asphalt paving and wooden deck planks of the pier (this was in keeping with the asphalt paving in place during the ferry era); installing filigreed lampposts removed from Fort McDowell at Angel Island State Park; constructing new landings for the gangways leading to the schooners *C.A. Thayer* and *Wapama*; the replacement of existing bit and bollards for mooring the restored vessels; and the installation of a system of railings around the perimeter of the pier. (The latter were inspired by railings used in certain areas of the pier when it was a ferry terminal.)²⁸

The contractor's bid price for the work came in well under the estimates developed by the Bridge Division. A letter dated May 16, 1963 from James Tryner of Parks Planning and Development to J.C. Womack of the Highway Department modifies the Interagency Agreement to pull \$55,000 out of the project, for other Maritime Park needs. \$501,743 had been allocated for the work, but as we have noted, the bid price had come in at \$340,765. Allowing for a contingency fund of \$40,000 above the bid price, the \$55,000 could be withdrawn without adversely affecting the work contracted

²⁶ Canright, "Draft DOE", 3-4.

²⁷ Ace Pacific Co., "Preliminary Structural Evaluation and Budget Repair Cost Estimate for Hyde Street Pier." Prepared for the National Park Service, September 23, 1986, 3.

²⁸ Canright, "Draft DOE", 4.

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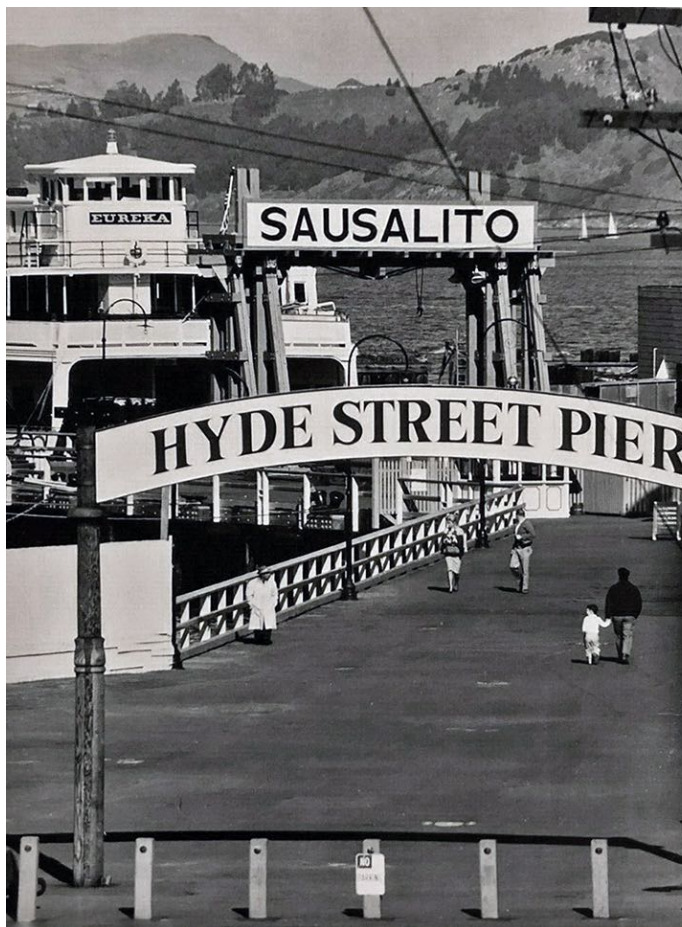
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through the Highway Department. The work of the contract was presumably well advanced by May of 1963, and no major unanticipated costs for the originally specified work had been encountered or were expected.²⁹

On November 14, 1962, in a foreshadowing of a problem that would continue for many years, Ranger III Jack Warren Hesemeyer reported the need for emergency repairs to an area on the east side of the pier, used as a parking area, where the surface area was badly rotted. Hesemeyer got an estimate of \$2,000 for repair work that might be accomplished by Port crews, under a separate agreement.

Final work on the Pier, including constructing entry kiosk, finishing the Tubbs Building, fencing along the east side of the forepier, additional lighting, and a metal storage building, was awarded to the Balliet Brothers Construction Company, sometime after June 27, for a total cost of \$22,859. This took care of the essential physical work required prior to the Pier opening, and the contract was largely accomplished in good order.³⁰



An early State Park era photo showing the empty forepier. The original ticket booth is visible behind the arched entry sign.

The gantry sign reading SAUSALITO was shortly changed to STATE PARK to avoid visitor confusion. (eBay)

²⁹ Canright, "Draft Admin History", 264.

³⁰ Ibid., 268.

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The parking area on the east side of the pier, separated from the public areas by a board fence, continued to cause problems, and in November 1968 repairs were made to some of its rotten timbers and planks, the work apparently split between Port of SF crews and park shipwrights.³¹

In May 1972, nine years after the initial reconstruction, the State Division of Highways carried out an inspection of Hyde Street Pier. Using the form for a "Bridge Inspection," the survey took place from May 10 through 12. Only nine years old, the rebuilt pier was already showing problems. "The portion of the pier used and seen by the Public is in very good condition from the timber piling up. ... The Breakwater Pier [i.e., the finger pier north of the *Wapama*] is generally in poor condition with some piles completely missing, much marine borer action, and decayed timbers. At this time, it does not appear to be a menace to navigation." However, the portion of the pier used for staff parking and miscellaneous outside storage, needed serious repair: "The timber in the parking and service areas is in very poor condition. There is extensive decay in the decking which has been patched with plywood and other materials many times. Vehicle wheels have gone thru the decking in some places. The stringers have considerable decay. ... Recommendations: Reconstruct the parking and service areas. These portions of the pier are becoming unsafe."³² Apparently only emergency repairs were carried out.

Piers, like vessels, are subjected to continued ravages of wind, rain, tidal surge, and marine infestations. By the end of the State Park era, the pier was beginning to experience additional structural problems, especially in the eastern area beneath the parking lot, Tubbs Building, and *Sea Fox* wheelhouse. On May 24, 1976, Robert Hatch of the State Parks reported that a recent inspection by the Highway Department had reported that \$275,000 in repair work was required immediately. The Port, however, was planning for a radical re-configuration of the Pier in connection with the breakwater project. Any state money expended might well be wasted. These concerns, combined with the pending transfer of the ships and pier to the National Park Service, caused the repairs to be postponed. Frankly, Hyde Street's deterioration was no longer the State's problem.³³

³¹ Ibid., 521.

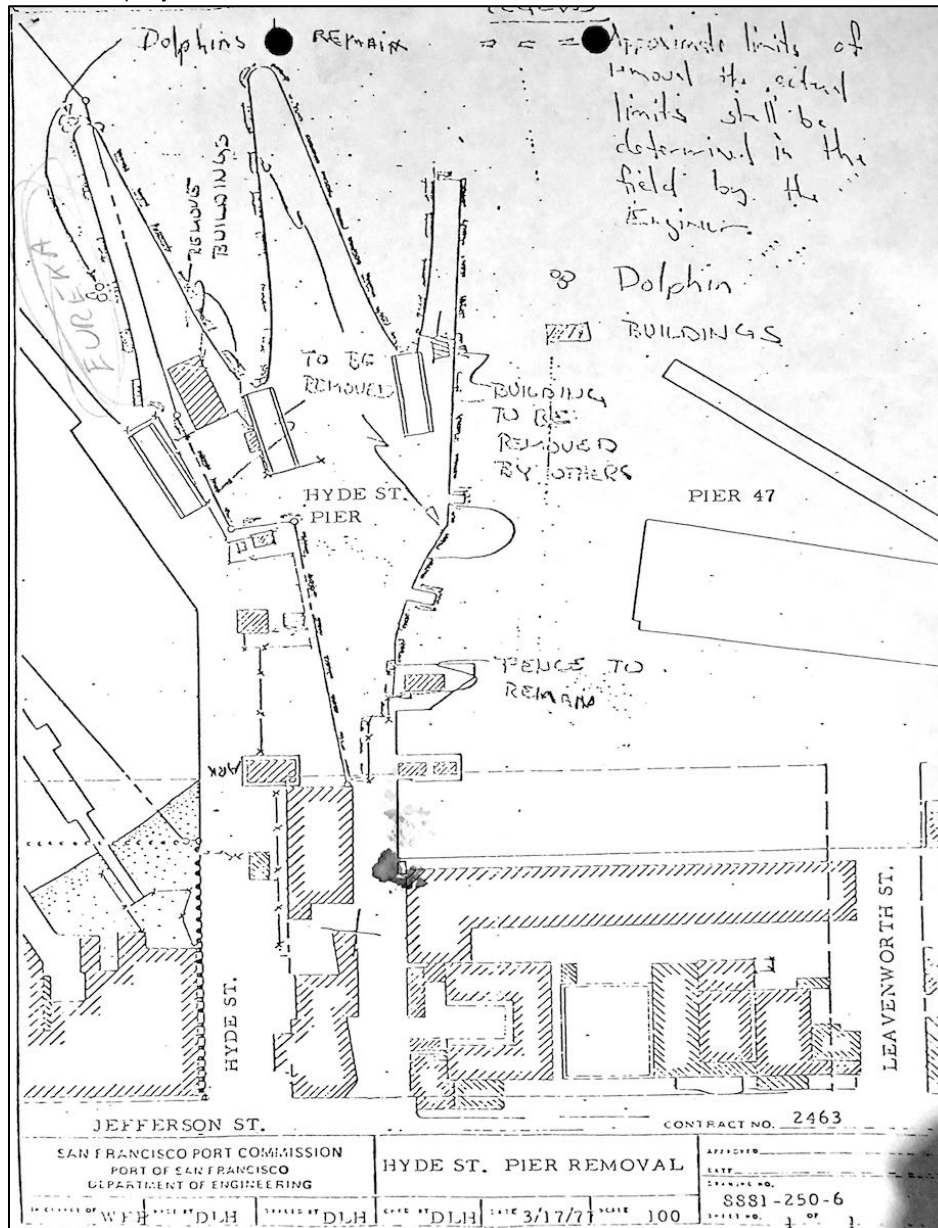
³² Memorandum, James Hommon, Supervisor, California Division of Highways to Don Higgins, Asst. Bridge Engineer, Division of Highways, September 25, 1972.

³³ Canright, "Draft Admin History", 604.

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1977. SF Port Commission drawing showing areas of Hyde Street Pier to be demolished east of the State Park lease area.

6. National Park Service Management 1977-Present

On September 16, 1977, transfer of the State Maritime Historic Park to the National Park Service was finalized. Included in the transfer were Victorian Park, the Haslett Warehouse, the historic ships, and the lease of Hyde Street Pier. Under new management by the Golden Gate National Recreation Area (GGNRA), the collection of vessels and pier were originally designated the "Historic Ships Unit" of GGNRA.

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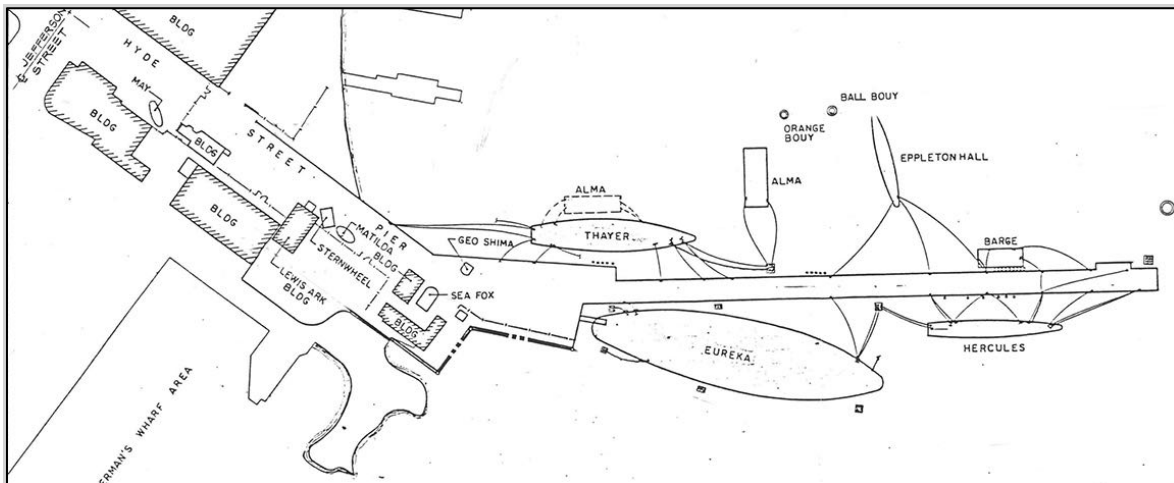
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The lease on Hyde St. Pier, however, would become a major point of controversy between the Port of San Francisco and the Park Service. Until a long-term lease could be worked out, GGNRA agreed to pay the Port on month-to-month basis at \$2,000 per month. The NPS agreed to be responsible for maintenance and for police services under this lease arrangement.³⁴ "This proposal, quite informal by normal bureaucratic standards, was acceptable to the Director of the Port of San Francisco, Tom Soules, who signed the letter, indicating his concurrence, on April 13. The NPS tenancy of the Pier has remained on a month-to-month basis, essentially on the strength of this informal exchange, since that date."³⁵

In March 1977, the Port Commission began demolition of the surviving portions of the ferry pier and the two ferry slips (#2 and #3), located to east of State Park lease line, essentially removing any historic fabric from the original Golden Gate Ferry terminus.

The administrative records for the park under GGNRA are full of repeated references to the decaying condition of Hyde Street Pier and the need for immediate repairs, yet nothing appears to have been done for many years. One hindrance to carrying out major rehabilitation projects (aside from the availability of money) was the general NPS prohibition against spending government money on leased properties, a guideline made even more complicated by the month-to-month status of the pier lease.



1986. Plan of Hyde Street Pier prepared by Tom McGrath, NPS. Note the arrangement of buildings, artifacts and small craft on the forepier.

Inspections of the pier and recommendations continued to be carried out. In 1986, the Ace Pacific Company was contracted to carry out a survey of the Pier and make recommendations for repair. On September 23, 1986, they delivered their *Preliminary Structural Evaluation and Budget Repair Cost Estimate for Hyde Street Pier*. It is quoted at length:

³⁴ Letter, Bill Whalen, General Superintendent GGNRA, to Tom Soules, Director of the Port of SF, 12 April 1977. Letter co-signed by Soules, 13 April 1977

³⁵ Canright, "Draft Admin History", 615. Soules had sailed on the Kaiulani in 1941 with Kortum and Harry Dring.

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This original structure, now over 50 years old, is in an advanced state of deterioration. During its long service life a few repair projects have been accomplished, the last occurring in about 1962 and designed by Caltrans. A number of engineering investigations have been made of the pier structural condition. The last was conducted for the National Park Service by Pan-Marine Construction Inc. in 1982.

Pier deterioration has now reached the point where some portions are restricted from public access and two areas have been closed and abandoned. Visual decay and structural damage are currently a cause for alarm and the [GGNRA] is now taking action to determine whether the Pier should be repaired, replaced or abandoned for a new location. ...

Of a total of approximately 500 pilings we found about 70% of the pilings under the shoreside section [the portion between the Eureka gantry and the shoreline] of the Pier are damaged and in need of repair and about 25% of the outer section. ... Conditions are such that there is a real concern if the Pier, particularly the shoreside sections, should remain open to the public.

It is our opinion that the Hyde Street Pier should be replaced as a restoration project at the earliest possible opportunity. Should replacement not be possible in the very near future, remedial construction work to bolster the shoreside sections should be immediately initiated.

Ace Pacific also referenced the previous surveys done on Hyde Street Pier:

The Pan-Marine Construction Inc. Report is included in the Appendix. Generally, their findings were that all of the pilings in which there was less than 50% of the good wood remaining should be repaired by jacketing or replaced. This amounted at that time to 72 piles out of approximately 500, or around 15% of the total pier pilings. This number has grown to approximately 260 today [1986] or 52%.

The Caltrans bridge reports reveal a substantial history of decay and damage without corresponding maintenance. The reports have made numerous recommendations to reconstruct the parking and service areas, replace bent caps, stringers, decking and utilities which have deteriorated or damaged. *These recommendations, dating back as far as May 1972, have yet to be initiated.* [Emphasis added.]

The report concluded with two estimates: Reconstruct entire pier for \$3,600,000, or Rebuild as Necessary for \$3,000,000. No work took place, except for (it is believed) temporary repairs to the parking areas and shoring of the eastern section of the pier.

Yet another engineer study took place in 1990, this time by the engineering firm of Moffatt & Nichol, which noted "...[Hyde Street Pier] was last rehabilitated in 1963. The pier is presently in an advanced state of deterioration and its structural load carrying capacity is reduced. ... Structural deficiencies observed are a result of marine borer attack and deterioration with age. The pier's condition was made worse by the Loma

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Prieta Earthquake on October 17, 1989." Numerous pilings and bents were recommended for reinforcement or replacement.

The forepier had suffered heavily in the earthquake due to liquefaction and the uneven settlement of the landfill underlying the pavement. The various maritime artifacts, small boats, ticket booth and houseboat displayed on the forepier would have to be relocated to make repairs. The three-part contract, including recommendations for was projected to run from FY-90 through FY-93.³⁶

Based on the preceding, repairs were finally scheduled for 1991. "The proposed work on the Pier is laid out in an Environmental Assessment prepared by Wallace Roberts & Todd, dated February 7, 1991. This report notes that the project would require permits to be issued not only by the Port, but also by the Army Corps of Engineers and the Bay Conservation and Development Commission (BCDC). The immediate project was seen as the first part of a four-phase process. The initial work was to rebuild the weakened pier area south of the *Eureka's* berth, rebuild the dolphin clusters around the ferry berth, and install a new float as a berth for the Alma, with a ramp leading down to it. The light stanchions, damaged by the 1989 earthquake, were to be reinforced. The project was expected to take six months to complete. Phase two was to address the forepier paving, and two final phases would deal with the structural underpinnings of the Pier. These were tentatively scheduled for 1992 and 1993."³⁷ But they never happened.

Additional surveys of the Pier were carried out by Moffat and Nichol in 2011, and by Mott MacDonald/SPF Water Engineering in 2017. The latter firm identified several critical features on the pier, the first priority being the deteriorated deck structure to the southeast of the *Eureka's* gangway, and the second, various weakened and damaged sections between Bents 3 to 40.

A follow-up survey report was performed by Mott MacDonald / Collins Engineers in November 2019, which extensively documented every piling, pier cap, bent and stringer in the pier. During the survey, carried out between November 4 and November 7, they noted extreme and rapid deterioration of structural members. Their *Summary of Findings* stated that in 2016, nine piles exhibited major deterioration and 29 exhibited severe deterioration. In 2019, 28 piles exhibited major deterioration and 44 exhibited severe deterioration.

Put another way, the number of piles with major and severe deterioration had nearly doubled in three years.

The engineers recommended all the piles showing major and severe deterioration be repaired or replaced. The report goes on to recommend replacing or repairing pile caps and stringers near the *Eureka* and other areas around the pier.³⁸

³⁶ Report, *Hyde St. Pier Architectural and Engineering Study* prepared by Moffatt & Nichol, Engineers. (SAFR V 13 N31 M63)

³⁷ Canright, "Draft Admin History", 1214.

³⁸ Report, *Underwater Condition Assessment for the Purpose of Rehabilitating Hyde Street Pier*, prepared by Mott MacDonald / Collins Engineers, Inc., November 2019

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The present configuration of Hyde Street Pier overlaid onto a 1948 aerial of the pier at its height. The breakwater finger pier at upper left is narrower than its original dimensions.

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Summary

Summary: The Ferry Pier

During its nearly fifty-seven-year history as a historical park, Hyde Street Pier has undergone reconstruction and numerous repairs. In the process, virtually the entire historic ferry terminal within the lease area has been replaced with new materials. All of the fender piles lining the Eureka's slip have been removed and replaced with dolphins, and the finger pier on the north side of her slip has been demolished. The two-story waiting room and concession building was removed to make way for the State Park. The pier's asphalt surface has been repeatedly repaved. Light standards brought over from Angel Island for the 1963 reconstruction have, in turn, been replaced by more modern light standards. The parking area, long a source of maintenance concerns, has been removed.

Outside of the park's lease area, all other surviving portions of the ferry terminal were demolished by the Port of San Francisco beginning in the 1970s. The present Hyde Street Pier covers an area of approximately 48,300 square feet, or about 1/3 of the area occupied by the Golden Gate ferry terminal at its height in 1938.

The pier today mimics the footprint of a sliver of the historic terminal but it does not incorporate any remnants of it. At least 60% of the original piles and bents were replaced in 1962-1963, and an unknown number were replaced in subsequent years. Any possible original remnants are so deteriorated as to be non-existent. In short, there is essentially no surviving fabric from the 1920s and '30s Golden Gate Ferries terminal.

Summary: The Historical Park

Hyde Street Pier was chosen as a site to display historic ships not because of the history of the pier itself, but rather because of its location. In fact, some plans for Argonaut Bay don't include Hyde Street Pier at all. When it was decided to reconstruct the pier for displaying ships, the concept was not to interpret it as a former ferry terminal but rather convert it into a display platform extending into the bay.

A major educational feature of the Maritime Museum plan was never implemented, however: a recreation of Broadway Wharf along the forepier. Long discussed, no formal plans were ever developed for this street scene, much less implemented. Instead, the forepier evolved over five decades into a *de facto* outdoor exhibit area for an ever-shifting array of large maritime artifacts and small craft. Beginning in the 1990s, several contemporary buildings were erected on the forepier to support park operations.

Major modifications to Hyde Street Pier to convert it into a State (and later National) Historical Park were designed primarily to support moorage, gangways, and utilities for the ships, and to provide safe visitor access to the pier and ships. None were major interpretive or educational developments. These practices continued under the NPS. The forepier, once envisioned as a major interpretive facility, has instead become the site of contemporary buildings that house park operations.

Succinctly, any waterfront pier could have served the same museum function as Hyde Street Pier, i.e. mooring ships and displaying artifacts.

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During its nearly fifty-seven-year history as a historical park, Hyde Street Pier has undergone reconstruction and numerous repairs.

There is essentially no surviving fabric from the 1920s and '30s Golden Gate Ferries terminal. While the present pier mimics the footprint of a sliver of the terminal it does not contain any historic remnants of it. The present Hyde Street Pier covers an area of approximately 48,300 square feet, or about 1/3 of the area occupied by the Golden Gate ferry terminal at its height in 1938. All of the fender piles lining the *Eureka's* slip have been removed and replaced with dolphins, and the finger pier on the north side of her slip has been demolished. The two-story waiting room and concession building was removed to make way for the State Park.

Discussion of Integrity

"Historic Integrity - The unimpaired ability of a property to convey its historical significance."

Seven Aspects of Integrity

Location

[Location is the particular point or position where the historic property was constructed, the significant person made his/her contribution, or the historic event occurred.]

As a ferry depot, Hyde Street Pier is in the same geographical location as the historic Golden Gate Ferries landing, at the foot of Hyde Street and extending into San Francisco Bay. It no longer covers the historic area of the original pier, however, and only encompasses about 1/3 its area. Thus, the pier as a ferry depot has integrity of Location.

As a museum site, Hyde Street Pier is in the same geographical location as the California Maritime State Historical Park that first opened in 1963. It also maintains the same location as transferred to the National Park Service in 1977. It still encompasses most of the original lease area permitted to the State Parks by the Board of Harbor Commissioners. Thus, the pier as museum site has integrity of Location.

Setting

[Setting is the physical environment of a historic property Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences can be. The physical features that constitute the setting can be either natural or man-made... [and] should be examined not only within the exact boundaries of the property, but also between the property and its surroundings.]

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As a ferry terminal, Hyde Street Pier still enjoys its setting on the north waterfront of San Francisco that it had when it was first constructed as a ferry landing. On the east it is bounded by Fisherman's Wharf with its boat berths and fish processing structures, and on the west and north by open waters of San Francisco Bay.

Since the 1930s, though, much of the original pier has been demolished and the industrial nature of the landscape to the south has evolved into tourist-oriented district that includes the Haslett Warehouse (now the Argonaut Hotel), the Cannery and Ghirardelli Square, all contemporaneous with the ferry terminal. Thus, in spite of the fact that the existing ferry gantry is a reconstruction, and the once-prominent U.S. Public Health Service building (also used as an indoor waiting area for the ferries) is no longer extant, a sufficient number of historic structures still survive nearby to evoke the physical condition and functions of a pier in an industrial waterfront setting.

Thus, the pier as a ferry depot has integrity of Setting.

As a museum site, Hyde Street Pier retains much of the setting as when it first opened in October 1963 and as it evolved through the period of significance ending in 1970.

Assessing the pier, and only the pier, as a stand-alone structure, its immediate environment consists of the various display objects (such as the Petaluma's paddlewheel, the reconstructed ferry gantry, the historic Lewis Ark and Tubbs Cordage Company Building, and other interpretive displays) placed upon it, as well as the five national landmark historic ships moored to it. These clearly reflect the mission of the maritime museum and the design concept and aesthetic preferences of the museum's staff. There are contemporary structures on the pier, and, although they do not enhance the historic scene, they do, at least, reflect the practical needs of a waterfront facility. The construction of a new breakwater pier, which encloses Hyde Street Pier on the north and east, and the encroachment of an ever-more tourist-oriented Fisherman's Wharf district are located far enough away so as to not negatively impact the general setting as it was during the period of significance—especially since the intrusions are more than counter-balanced by the dominance of the several large and compatible historic properties in the neighborhood (Haslett Warehouse, Aquatic Park Bathhouse, Ghirardelli Square and the Cannery).

Thus, the pier as a museum site has integrity of Setting.

Feeling

[Feeling is a "property's expression of the aesthetic or historic sense of a particular period of time." It results from the presence of physical features that, taken together, convey the property's historic character.]

As a ferry terminal, Hyde Street Pier has undergone vast changes that have reduced its feeling as a once-expansive automobile ferry landing. Most of the features that gave the pier its feeling have vanished, especially those structures designed to handle masses of arriving and departing vehicles: wide paved vehicle approaches; two of the three gantries (the current one is a reconstruction); the waiting room / concession building; and the forest of groaning fender pilings that originally lined the ferry slips.

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The reconstructed gantry and the presence of the ferry *Eureka* at the location of one of the historic mooring slips adds to the *setting* of the pier, not to its *feeling*, since neither *Eureka* nor gantry are part of the property under discussion, but rather part of its environment.

Thus, the pier as a ferry terminal has no integrity of Feeling

As a museum site, Hyde Street Pier retains much of the original design, materials, and workmanship of the original 1963 State Maritime Historical Park. Alterations made to the pier to convert into a safe public facility for mooring historic ships are essentially all still in place: visitor safety railings; paved asphalt walking surfaces bits, bollards and dolphins for tying up mooring lines; light standards (albeit replacements); and alterations to the structure for accommodating pedestrian gangways. However, not counting the ships and exhibits, which are discussed as part of the setting, the pier itself does not have a distinctive feeling of a museum facility.

Thus, the pier as a museum site does not have integrity of Feeling

Association

[Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association required the presence of physical features that convey a property's historic character.]

As a ferry terminal, Hyde Street Pier is the location. From this pier, ferries departed on a regular schedule between Sausalito and Berkeley, carrying thousands of vehicles and passengers across the bay. The pier was a vital link in transportation and commerce, and key to the development of portions of the San Francisco Bay area.

Hyde Street Pier is in its original location, and is the actual place where a major ferry depot for trans-bay automobile ferries that flourished during the pre-bridge era this ferry network once thrived. However, virtually all the physical elements that would make a visitor aware of this association have been removed, and the existing the ferry gantry is a reconstruction.

Similar to feeling, the presence of the ferry *Eureka* is an aspect of the setting, not association, because association, in its national register context, requires the presence physical features of the property. An intellectual connection to the property, no matter how obvious, is not considered an aspect of association.

Thus, the pier as a ferry terminal has no integrity of Association.

As a museum site, Hyde Street Pier is the site where the historic ships were moored and interpreted as a critical element in the establishment of the first maritime museum on the west coast: a museum which was a leader in the historic ship preservation movement.

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But does the pier itself--and only the pier, not the interpretive displays on it, or the historic vessels moored to it--convey its historic character as a maritime museum? Without exhibits and without historic ships, it does not.

Thus, the pier as a museum site does not have integrity of Association.

Design

[Design is broadly defined as the combination of elements that creates the form, plan, space structure and style of a property. These include function, structural systems, other technologies, spatial organization, massing, proportion, scale, materials, color, texture and fenestration patterns.]

As a ferry depot, Hyde Street Pier has lost many of the architectural features that it originally displayed in its role as an auto ferry terminal. At its height of development, it incorporated three ferry slips along with their associated gantries and loading ramps; an expansive forepier area for autos waiting to drive aboard or departing from ferryboats; four large finger piers extending into the bay (one nearly 900 feet long); extensive directional signage; and a two story building housing a waiting room and concession. The total area of the pier at that time was 137,900 square feet. It was a common structure typical of its period of construction, composed of components that served specific functional purposes and with essentially no architectural adornment.

However, the pier has been substantially reduced in size and numerous features have been removed. Two of the three gantries and ferry slips have been demolished; the longest finger pier reduced in length and totally rebuilt; the waiting room/concession building is gone; safety railings have been added; 2/3 of the parking area for autos has been removed; and the surviving surface area converted to exhibit space or used for new construction.

The current area of the pier is 48,300 square feet, or a third of the size of the ferry depot. *Thus, as a ferry depot, the pier has no integrity of Design.*

As a museum site, Hyde Street Pier retains most of the features it exhibited when it opened in 1963 as a Maritime State Historical Park for displaying restored historic ships. It utilizes the same general mooring plan for vessels as in its original form (albeit with changes in vessels moored and their orientation to the pier), and many of the alterations made to allow for visitor safety and access to the ships remain in place, although replaced and rebuilt over the last half-century. The forepier, once the planned site of a replica Gold Rush era pier, was never developed as such and instead became an area used for displaying oversize maritime artifacts. Items on display and their locations have changed numerous times over the decades. Several utilitarian buildings have also constructed on the forepier: ticket booths, books store, toilets, boat shop and multi-purpose building for park operations.

Despite these changes, the original museum concept for displaying historic ships, allowing public access, and providing interpretive exhibits is essentially intact. *Thus, the pier as a museum site has integrity of Design.*

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Materials

[Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property, e.g. original wood, nails, shingles, tiles glass, and/or other substances the buildings used to create the historic resource. A property must retain its character-defining exterior materials.]

As a ferry depot, Hyde Street Pier was a timber structure, extending approximately 600 feet into San Francisco Bay, with a distinctive timber 'breakwater pier' extending an additional 900 feet to the northwest. At its widest, it measured 275 feet wide and covered an area of approximately 137,900 square feet. Its construction was of standard early 20th century utilitarian wharf design, with driven timber piles supporting timber caps forming bents. The timber caps supported stringers, which in turn supported timber decking, much of which was covered with an asphalt surface topping for automobile traffic. No original plans have been located, but based on comparisons with surviving sections of the pier, it likely incorporated approximately 1,500 driven piles.

Prominent features of the ferry depot were three gantries, constructed of massive timbers, which supported pulleys and counterweights that raised and lowered the auto ramps according to the tides. Another feature of the depot was a two-story building topped with a cupola, where passengers could wait for ferries. It also held a concession and newsstand.

Following the establishment of the State Maritime Historical Park, the portion of the pier within the lease area was almost totally rebuilt. Records indicate that over 60% of the pilings were replaced, along with most of the caps and stringers and the asphalt paving. The breakwater pier was demolished and replaced with a new, narrower structure. The waiting room/concession building was demolished. The original ferry gantry was demolished re-constructed in contemporary pressure-treated fir timber.

During its nearly fifty-seven year history as a historical park, Hyde Street Pier has undergone numerous repairs and reconstructions. In the process, virtually the entire historic ferry terminal within the lease area has been replaced with new materials. All of the fender piles lining the *Eureka's* slip have been removed and replaced with dolphins, and the finger pier on the north side of her slip has been demolished. Outside of the park's lease area, all other surviving portions of the ferry terminal were demolished by the Port of San Francisco beginning in the 1970s.

It is not believed that any of the historic ferry depot materials still survive within the contemporary Hyde Street Pier historical park. *Thus, the pier as a ferry depot has no Integrity of Materials.*

As a museum site, Hyde Street Pier contains a majority of the materials used in the reconstruction of the pier during 1962-1963 to convert it into a pier for mooring and displaying historic structures. During that process, most of the original ferry terminal materials were replaced with new materials, largely in-kind, including driving 300 pilings, new bents, stringers, wooden planking and asphalt paving. A new ferry gantry was constructed, new bollards and cleats installed, and numerous new dolphins and fender pilings installed

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for the new moorage plans. Railings were erected for visitor safety. A historic structure, the Tubbs Building, was relocated from the city's South Beach district and erected on the pier as a park office building. 1920s style light fixtures, salvaged from Fort McDowell on Angel Island State Park, were installed on the pier.

Since 1963, there have been several alterations to the original design including additional moorings constructed at the end of the truncated breakwater pier, replacement of deteriorated sections of railings and sub-pier, and a continuing evolution of the forepier where large-scale artifacts are displayed (and frequently moved), and contemporary buildings erected to support park operations.

Most of these actions would be considered "replacement in kind" of materials that have become deteriorated over time and needed repair or complete replacement. In general, these replacement materials have followed the general scale and design of the 1960s materials they replaced.

National Register Bulletin 20 (*Nominating Historic Vessels and Shipwrecks to the National Register...*) applies to Hyde Street Pier's integrity because it contains the statement that:

"Among the ranks of properties listed in the National Register are vessels, as well as buildings and structures [emphasis added], such as canals, drydocks, shipyards, and lighthouses that survive to document the Nation's maritime heritage. ..."

It is believed that the following text from that same Bulletin can be applied to the Hyde Street Pier, and offers a pathway towards establishing its integrity:

"When changes to a vessel are in the form of renewal and replacement, either to continue the operation historically or to perform a restoration, the structure will remain eligible if renewed features are replaced with materials, which in their composition, design, color, texture, and workmanship retain the historic character of the vessel. These changes do not affect a vessel's integrity."

Using this standard (one that was successfully used for the numerous piers that contribute to the Port of San Francisco, Embarcadero Historic District), the replacement of wooden members and paving at Hyde Street Pier are organic changes to a waterfront structure, much like the on-going replacement of a ship's fabric.

Thus, the pier as a museum site retains integrity of Materials.

Workmanship

[Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. A craft is an occupation requiring special skills, and workmanship refers to the quality of the craftsman's product.]

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As a ferry terminal, Hyde Street Pier was a utilitarian waterfront wharf structure, constructed of driving pilings with pier caps and stringers, topped with wooden plants and paved in asphalt. Historic photographs document that the ferry slips and paved approaches were built in stages over a period of sixteen years, with new materials added as needed as the Golden Gate Ferries depot expanded. Presumably, deteriorated materials were replaced with new construction with similar levels of workmanship. Fender pilings lining the ferry slips were particularly prone to deterioration due to ferries rubbing against them when entering the slips. (Pile drivers and floating "mats" of piles appear in several photographs of Hyde Street Pier.)

Hyde Street Pier ferry terminal did not represent a particular architectural style, nor was it an example of a uniquely engineered structure, nor was there a high level of finish or detailing. It was a common structure typical of its period of construction, built in a utilitarian fashion.

As mentioned previously, it is not believed that any of the original pier's materials survived reconstruction in the early 1960s and subsequent repairs as a historical park. *Thus, the pier as a ferry depot has no integrity of Workmanship.*

As a museum site, the portion of Hyde Street Pier within the State Park's lease area was almost totally reconstructed in the early 1960s. A commercial construction firm that specialized in waterfront and harbor construction was contracted to replace most of the pier. Numerous additions were made at this time to the rebuilt pier, such as new dolphins, safety railings and new fender pilings. Their construction techniques were straightforward and unremarkable. The pier, as it emerged from the reconstruction, was a common structure typical of its period of construction, with essentially no architectural adornment.

Periodic repair jobs that have been carried out during the intervening years have maintained the same stout yet generic construction techniques.

Thus, the pier as a museum site has integrity of Workmanship.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☐ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

MARITIME HISTORY

TRANSPORTATION

Period of Significance

1962-1970 _____

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Kortum, Karl C.

Cultural Affiliation

Architect/Builder

Golden Gate Ferries

Southern Pacific/Golden Gate Ferries

State of California, Division of Parks and Recreation

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Hyde Street Pier is associated with Criterion A within the context of Ferry Service on San Francisco Bay, because of its setting and its association with the once-vital network of rail, auto and pedestrian ferries that crossed the Bay in the era before the great Bay and Golden Gate Bridges were built. Facilities for boarding and off-loading are certainly a crucial requirement for any ferry service, thus the Hyde Street Pier is a type of property of relevance to illustrating the historic context of Ferry Service on San Francisco Bay. Three other surviving examples of this sort of property are Pier 43 in San Francisco and its architecturally distinctive gantry (which is listed on the National Register), the ruins of the railroad ferry pier and gantry at Ferry Point, Richmond, California, and the ruins of the railroad ferry pier and gantry at Radke-Martinez Regional Shoreline in Martinez California. However, as the discussion of integrity will indicate, the drastically reduced area of the pier and the complete reconstruction of its distinctive gantry call into question whether the property retains the authenticity of physical features needed to convey this aspect of history with which it is associated.

The Hyde Street Pier is also associated with Criterion A within the context of Maritime Preservation in the United States, because what remained of the ferry pier and its distinctive gantry was largely rebuilt in 1962 by the State Parks into serviceable moorage and pedestrian access to the fleet of historic ships acquired as the highlight of a new state park. The San Francisco Maritime State Historic Park essentially completed the 1949 vision for transforming Aquatic Park into a Maritime Museum, conceived by Karl Kortum, promoted by newspaper publisher Scott Newhall, and sold by public relations man David Nelson. Within this context, the facility known officially now, in its collective iterations, as the San Francisco Maritime National Historical Park, was the first maritime museum on the West Coast, and, at one time, the largest fleet of historic commercial vessels in the world. Its founding curator, Karl Kortum was a leading influence in the field of rescuing historic ships. Historian John R. Lindgren states that "others, including myself began looking at the interrelationship between land and sea cultures. Despite this enlarged scope of maritime studies, a preservationist noted that 'few inanimate objects solicit more emotion than ships do.' For many, maritime preservation still means saving those vessels and their cultures. As metaphors ships have represented our core values and aspirations."³⁹

Furthermore, the Hyde Street Pier is associated with Criterion A within the context of Historic Preservation, Urban Planning and Design, because the completion of the State Park was complemented by the nearly simultaneous commercial rehabilitation of the Ghirardelli chocolate factory into Ghirardelli Square and the Del Monte fruit canning plant into The Cannery.

³⁹ Lindgren, James M. *Preserving Maritime America* (Amherst: University of Massachusetts Press, 2019) 5.

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Eventually, the award-winning rehabilitation of the Haslett Warehouse⁴⁰ as a hotel with National Park visitor center completed a backdrop of red-brick, repurposed industrial buildings from the turn of the twentieth century that framed the Maritime Museum and its neighborhood. Even the glaring exception of the modern Fontana Towers grinning down "like two ugly buck teeth" on the otherwise distinctive Victorian-cum Turn-of-the-Century waterfront neighborhood triggered lasting preservation policy in the form of a municipal forty-foot height limit along the waterfront that exists to this day.⁴¹

The Hyde Street Pier, additionally, has an association with Karl Kortum within the context of Maritime Preservation in the United States, under Criterion B. Kortum was the individual who played the most prominent single role in the founding of the San Francisco Maritime State Historical Park and the preservation of the National Historical Landmark vessels moored to the pier, and who was one of the most important figures of the maritime preservation movement in the United States.

However, how much of an agent was the Hyde Street Pier to the presentation, interpretation, and brand of the historic district and the Maritime Museum, and how much does the Pier that exists today convey the preceding aspects of significance? And also to the point: how much would any generic pier from 1960 have supported that significance? There were some formal plans to integrate the pier and its entrance, the forepier, into the museum setting and its interpretive approach. Yet, except for those elements that were installed by the State in the 1960s and the impressive engine of the *Wapama* on display [a reminder of the sad fate of that vessel], most of those plans were not implemented. The pier's entrance is presently about as mediocre as could be, given the significance of what lies beyond. In the opinion of historian Stephen Canright, "[t]he pier can be seen as an exemplar of the shortcomings of the maritime preservation movement of the 20th century."

However, even though the pier is an important, perhaps vital, aspect to the maintenance of, and public access to the collection of historic ships, it was not chosen as the mooring and access facility for the ships because of its association with the historic ferry service or any other aspect of the maritime history of San Francisco Bay, but rather used because it was functional, available, and in a convenient location. Neither did it figure prominently in the educational and interpretive programming that was a part of Kortum's vision: far from it, alternatives were always on the table, including tearing it down and replacing it with an entirely new pier.

The Hyde Street Pier is not an example of a distinctive style of marine architecture, but rather a common and entirely functional style of pier. Therefore, it is not significant under Criterion C.

If the entire San Francisco Maritime National Historical Park were to be nominated for the National Register as a maritime cultural landscape—indeed, if the entire Northern Waterfront, including the Haslett Warehouse, the Cannery and Ghirardelli Square were to be nominated as a historic district,

⁴⁰ California Preservation Foundation 2009 Design Award Winner, Large Rehabilitation Category.

⁴¹ Isenberg, Alison. *Designing San Francisco: Art, Land, and Urban Renewal in the City by the Bay* (Princeton: Princeton University Press, 2017) 25. The "ugly buck teeth" statement was one that Karl Kortum was fond of uttering, and that the author personally heard.

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then the Hyde Street Pier might be included as a contributing feature because of its functionality and its linkage with the historic ships.

However, considered as a stand-alone property, it does not have sufficient association with the unique activities of the museum; of the role of its founder, Karl Kortum; or distinctive physical characteristics of its type rise to the level of significance required by the Register.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Ferry Service on San Francisco Bay, 1850-1941: Golden Gate/Southern Pacific Ferries, 1922-1938

The earliest recorded mention of a commercial ferryboat operation on San Francisco Bay took place in 1850, when Captain Thomas Gray began running his small steamer *Kangaroo* between San Francisco and present-day Oakland. As the Bay Area's population and industries grew, other ferry lines were established reaching such destinations as Vallejo, Richmond, Berkeley, San Quentin, Tiburon and Sausalito. Frequently these lines were owned by the powerful Southern Pacific Railroad and its myriad of subsidiaries.

Originally, bay ferries were designed for carrying passengers (who arrived via public transportation such as railroads, coaches and street railways) on the upper decks, while cargo, horse-drawn freight wagons, and rail cars occupied the lower.

When automobiles made their appearance at the dawn of the 20th century, they were allowed onto the freight decks as space allowed. Apparently, commercial vehicles received priority when loading. As private automobile use increased, so did the lines of autos waiting for space aboard the departing ferry boats.

The Golden Gate Ferries had their origin (according to local lore) in the frustration of a San Francisco resident who found himself repeatedly stuck in weekend traffic returning to the city from Marin County. According to George H. Harlan's *San Francisco Bay Ferryboats*, motorist Harry E. Speas decided to create his own ferry service:

"He was sick and tired of the long wait required to board, if lucky, the passenger ferries the Northwestern Pacific. The latter company accepted automobiles as an accommodation, but was not always in the mood to accommodate. One Sunday evening, Harry Speas and his family missed the last boat from Sausalito to San Francisco, and as he spent the night in a local hostelry, he convinced himself that a second ferry line for automobiles as required."⁴²

⁴² Harlan, George H. *San Francisco Bay Ferryboats* (Berkeley: Howell-North Books, 1967) 147.

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In late 1920 Speas officially posted notice that his "Golden Gate Ferry Company" intended to apply to the San Francisco Board of Supervisors for "the right to establish a toll ferry across the Bay."⁴³ The next month, he began selling \$1,000,000 in stock to raise funds to establish his ferry line to Sausalito, originally planned to depart from the foot of Laguna Street in Gas House Cove⁴⁴

It took over a year to work out details, during which the planned site at Gas House Cove⁴⁵ fell through, but in early 1922 final details had been worked out with the State Harbor Commission for "exclusive use of terminal facilities at foot of Hyde Street ... at a monthly rental of \$250." The anticipated opening date for the line was June.⁴⁶

Curiously, despite plowing ahead with construction at Hyde Street, the Golden Gate Ferries, Ltd., didn't yet have all the formal approvals required from the City of San Francisco. On April 29, 1922, at a packed Board of Supervisors meeting, supporters of a long-planned Aquatic Park to be located between Hyde Street and Van Ness Avenue vociferously opposed the ferry permit, concerned that ferryboats would further pollute the waters of the lagoon and their wakes would damage small craft.⁴⁷ The protestations were to no avail, and the Board of Supervisors granted the ferry franchise on May 6.⁴⁸

In 1925, traffic at the pier would become even more congested as the Golden Gate Ferries sought to expand their ferry service to Berkeley and requested permission to add two more slips to the Hyde Street terminal. Aware of the continued vocal opposition from Aquatic Park boosters, "the [ferry] company agrees to protect the aquatic park by extending its piers, when notified to do so by the city."⁴⁹ The Board of Supervisors shortly approved the expansion plan with the condition that, as Aquatic Park was developed, the Golden Gate Ferries' piers would be extended into the bay and the slips would be moved out of the lagoon to avoid interference with park developments. The extension of Hyde Street pier would also provide additional space for autos waiting for the ferry.⁵⁰

In 1931, plans began to move forward to construct a Municipal Pier to enclose the Aquatic Park lagoon, and the drumbeat to remove slips #1 and #2 arose again. The ferry company replied that work on Muni Pier hadn't yet extended to the agreed-upon point when the piers would have to be removed, but the city was insistent.

⁴³ Official Advertisement, "Resolution No. 18473 (New Series)." *San Francisco Chronicle*, December 2, 1920.

⁴⁴ "New Auto Ferry to Sell \$1,000,000 Stock for Funds." *San Francisco Chronicle*, January 5, 1921.

⁴⁵ Gas House Cove is located just west of Fort Mason.

⁴⁶ "Golden Gate Ferry Statement." *Mill Valley Record*, January 22, 1922.

⁴⁷ "Charges Fly At Meeting On Golden Gate Ferry Hyde Street Slip." *Sausalito News*, April 29, 1922.

⁴⁸ "Golden Gate Ferry Is Given Permit by S.F." *Sausalito News*, May 6, 1922.

⁴⁹ "S.F. Board OK's Golden Gate Ferry Plan." *Santa Rosa Press Democrat*, August 13, 1925.

⁵⁰ "Franchise Is Granted for New Ferry." *San Francisco Examiner*, August 18, 1925.

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With the opening of the Bay Bridge on November 12, 1936, and the opening of the Golden Gate Bridge on May 18, 1937, the anticipated impacts to ridership were dramatic. Within a year, ridership had dropped so precipitously that Southern Pacific-Golden Gate Ferries decided to end service from Hyde Street. The last run from Hyde Street Pier took place on July 24, 1938 when the ferry *Yosemite* left the pier at 10:30 PM.⁵¹ Except for a few buildings, the entire pier was returned to the Board of Harbor Commissioners. Seven ferryboats became surplus, and 125 men were laid off.⁵²

The end of ferry operations also dealt a financial impact to the port. An article in the *San Francisco Chronicle* on December 14, 1938, about civic goings-on mentioned in passing that "...nothing [is] coming in from the idle ferry slips at the foot of Hyde St, for which the ferry company used to pay the Harbor Board \$3,000 a month."

Maritime Preservation in the United States, 1929-1991

Prepared By: Paul W. Chattey, with revisions by James P. Delgado, PhD, Anna Gibson Holloway, PhD, Stephen Canright, and Deborah E. Marx

The concept of "maritime museums" in the United States can be traced back to both the collections of paintings, trophies, and relics of notable yachts in institutions such as the New York Yacht Club, and other clubs and associations beginning in the nineteenth century. It also can be traced to institutions created by and for mariners who deposited relics, models and memorabilia, notably "natural and artificial curiosities" from their ships and voyages, such as the Peabody Museum in Salem, Massachusetts. Established in 1799 as the East India Marine Society, the society's members built the now NHL-designated East India Marine Hall in 1820s to house their collection (Whitehall 1949).

These efforts coincided with the preservation of famous or notable ships, primarily as floating relics. Military vessels important to society at the time such as the early U.S. Navy frigate USS *Constitution*, "Old Ironsides," the Civil War veteran steam frigate USS *Hartford*, the Spanish-American War cruisers USS *Oregon* and USS *Olympia*, the World War I and World War II battleship USS *Texas* and an initially small group of other World War II naval vessels were set aside for preservation afloat in the late nineteenth and early to mid-twentieth centuries. These efforts were largely successful because of patriotic fervor and national support, but USS *Hartford* and USS *Oregon* in time were scrapped, and USS *Constitution* was nearly lost in 1830, 1905 and in the 1920s, the final near-scrapping staved off by a successful drive to save the nation's oldest warship afloat, which resulted in a three-year nationwide tour that ended in 1934 (Martin 1997:340-355).

The trend of American maritime preservation that followed, especially after the prolonged service and sacrifice at sea during World War II, largely focused on historic ship acquisition, restoration, preservation and interpretation on World War II vessels ranging from aircraft carriers,

⁵¹ "S.P. Sausalito Ferry Service Ends Last Run." *San Francisco Chronicle*, July 25, 1938.

⁵² "Discontinuance of PSGG ferries from Hyde St. to Sausalito set for Sunday, July 24." *San Francisco Chronicle*, July 21, 1938.

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battleships, cruisers, destroyers, submarines, and smaller combat vessels through the 1980s. The Historic Naval Ships Association (HNSA), formed in 1966 as an initial group of five ex-U.S. Navy ships then preserved as floating museums, grew into a more substantial group over the next two decades. In 1985, the National Park Service conducted a comprehensive National Historic Landmark Study of Large Preserved Warships to better characterize and assess the significance of the group as well as individual ships (Butowsky 1985).

At the same time as efforts were dominated by the various campaigns to save historic warships in the United States, others worked to save important merchant vessels. These early efforts were marked by some failures which would become rallying cries in the 1960s for the preservation of historic merchant vessels. These included a 1922 effort by Cornelius Vanderbilt IV to persuade backers to save the last American wooden-hulled clipper ship, *Glory of the Seas* (1869) but that effort failed and the ship was burned on a Puget Sound mudflat to salvage its metal fasteners in 1923 (Lindgren 2016:56 and Mjelde:1970). The following decade witnessed the first national inventory of surviving historic American merchant craft through the Works Progress Administration (WPA) funded Historic American Merchant Marine Survey (HAMMS), which documented on paper 426 vessels. That effort was solely focused on preservation through documentation, not preservation of the actual vessels. By 1989, only one of the 360 vessels documented by HAMMS survived (Delgado 1991:80).

The Downeaster *Benjamin F. Packard*, essentially the last survivor of its type, the larger wooden-hulled ships of the post-Civil War era, was another failed preservation of the 1920s. Purchased by Theodore Roosevelt Pell, for display as a museum ship, *Benjamin F. Packard* soon failed. Pell sold the ship to an antique dealer in 1929. The new owner placed *Benjamin F. Packard* at Playland Amusement Park in Rye, New York in 1931 where it was turned into an "entertainment complex with a pirate show, aquarium, naval museum and dining and dancing on the deck" (Futrell 2006:113). A hurricane damaged the ship beyond repair in 1938. Towed out to sea, it was scuttled in 1939 (Lindgren 2016:56).

Another notable effort that ultimately failed began in 1932 when a group of New York writers and artists purchased a Scottish-built iron-hulled square rigger, *Inveruglas*, then known as *Sophie*, and at the time, the last full-rigged sailing ship to fly the American flag at sea. The "Three Hours for Lunch Club" renamed the ship *Tusitala* (which was the Samoan name given to Robert Louis Stevenson). Using the ship as a floating clubhouse soon stretched the limited funds of the club, and they sold *Tusitala* to shipping magnate James Farrell, who returned the ship to cargo-carrying via the Panama Canal to Hawaii until 1938.

Farrell then sold *Tusitala* to the Marine Liquidating Corporation for scrap. The U.S. Maritime Administration bought *Tusitala* for \$10,000, and with its masts cut down, the ship was placed at the U.S. Maritime Training Station in St. Petersburg, Florida training school in 1939 as a stationary training ship and classroom alongside the former Danish sail training ship *Joseph Conrad*. After World War II, the Maritime Administration sold *Tusitala* for scrap to the Pinto Island Metals Corporation of Mobile, Alabama in 1947. It was cut down for scrap and then possibly towed upriver to Twelvemile Island for final disposal. The loss of *Tusitala* weighed heavily on the nascent maritime preservation community of the post-World War II generation.

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A new approach came with what would ultimately be the longest-lasting and still surviving American maritime preservation effort, Mystic Seaport. The creation of the seaport followed the 1929 establishment of the Marine Historical Association in Mystic, Connecticut. Established as an educational institution, they in time recreated New England seafaring village of the mid-19th century – Mystic Seaport – and populated it with working craft and historic vessels. The historic preservation movement in the United States also witnessed, at the same time, the beginnings of what over the next few decades would emerge as Colonial Williamsburg, a mix of restored and recreated historic buildings, as well as activities (Greenspan 2009).

Over the next decades, historic preservation in the U.S. shifted from the creation of partial or fully recreated historic districts, including National Park System sites, Henry Ford's 1920s creation of Greenfield Village in Dearborn, Michigan, and the 1947 origins of Plimoth Plantation, but in its time, the trend dominated discussion and commanded resources. As well, in retrospect, historians note that Colonial Williamsburg "remains one of the most significant and visited historic districts in the United States" because it also conveys, as the founders intended, values such as "patriotism, high purpose, and unselfish devotion of our forefathers to the common good" (Tyler et al. 2009:37).

Seeing the same value in maritime history, albeit with a romanticized view of life at sea, but also believing that certain values inherent to working on a ship, and the nature of maritime trade and exploration in opening the world, maritime preservationists also saw the creation of a place like Mystic Seaport, as well as the saving of actual ships, especially if they could be worked, even as an interpretive tool, as a means by which older values could be handed down to successive generations in a post-maritime America (Stanford 1971).

The first acquisition of a vessel for Mystic Seaport was the sandbagger sloop *Annie* in 1931, followed by the carry-away sloop *Regina M.* in 1940. The first major addition was a highly significant wooden ship, America's last whaler, *Charles W. Morgan*, which joined the seaport in 1941. Subsequent additions were the schooner *Australia* in 1951 (hailed out and made shore display 1962), the auxiliary schooner *Brilliant*, in 1957, the friendship sloop *Brilliant* in 1957, the oyster sloop *Nellie* in 1964, *Tusitala's* former companion, *Joseph Conrad*, rescued from scrapping in 1947, *Emma C. Berry*, the last American well smack, in 1969, *L.A. Dunton*, a Grand Banks fishing schooner, in 1963, and the mosquito fleet steamer *Sabino* in 1974. In time Mystic Seaport grew into a larger institution with a museum, major collections that included a research library, a preservation shipyard – in short, an exemplar of what most of the nation's maritime preservationists wanted for their own communities (Fought 2007).

It was in this vein that the San Francisco Maritime Museum began. The origins of the museum were traditional with a displayed collection of art, relics, and models in the San Francisco Museum of Science and Industry in 1941. Freshly returned from sea in the bark *Kaiulani*, Petaluma, California native, able-bodied seaman, and maritime history enthusiast, contacted the sponsor, Alma de Bretteville Spreckels in 1948. Kortum was a firm believer in the concept of a museum as a place where historic ships, on display and open to the public, following the model of Mystic Seaport, would be of greater interest and a more viable business model for a maritime museum. With Mrs.

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Spreckels' initial sponsorship and ongoing support, Kortum began to build a coalition, and in January 1950, they formed the San Francisco Maritime Museum Association. On May 27, 1951, they opened the San Francisco Maritime Museum in the Aquatic Park building on San Francisco's northern waterfront.

Like many other maritime museums being opened around the country, the San Francisco Maritime Museum built up a collection that included artwork; wheels, bells, and fittings from ships, ship models and iconic relics such as the figurehead from the clipper *David Crockett*. Kortum, however, had other goals, which included saving and displaying historic ships and entire sections and working gear from vessels that could not be saved in their entirety, a concept pioneered in the 1930s at the Stockholm Maritime Museum in Sweden (Throckmorton 1987:211). The San Francisco Maritime Museum's collection thus began to grow as windlasses, sections of masts and yards, and even entire portions of vessels were rescued from hulks on mudflats and from ships nearing the end of their lives.

The museum's approach excited visitors but had less appeal for more genteel supporters of the painting-and-ship-model school of maritime museums. Among these was Alma Spreckels. Kortum, curator Harlan Soeten, the museum's staff, and their supporters pushed for a more realistic depiction of the maritime world in all its aspects, particularly in the saving of not only pieces of ships but also historic ships themselves. The drive to acquire, restore, and preserve the steel-hulled square-rigger *Balclutha* was their first success.

Purchased in 1954 by the museum association, the once-proud square-rigger *Balclutha* was then known as *Pacific Queen* and was near the end of its days, displayed as a "pirate ship." Volunteers, including veteran rigger Jack Dickerhoff, brought the ship back to its earliest days as the full-rigged *Balclutha*. The ship opened to the public at Pier 43, near Fisherman's Wharf, in 1955, part of a growing national movement inspired by Kortum and allies like Peter Stanford, founder of South Street Seaport Museum in Manhattan, to save the world's last historic ships before they disappeared. Inside the ship, the San Francisco Maritime Museum staff placed a variety of exhibits about maritime history, *Balclutha*, and the type of ship and trades she represented.

Kortum in San Francisco and Stanford in New York were joined in their work by their wives, Jean Kortum and Norma Stanford, and many seasoned ship riggers and preservationists including Jack Dickerhoff and Harrison "Harry" Dring. They rigged and helped save numerous historic ships in San Francisco, *Star of India* in San Diego, and *Falls of Clyde* in Honolulu. Another ally was pioneering marine archaeologist Peter Throckmorton, who worked with the museums as well as others to rescue all or part of historic ships that lay more or less preserved on mudflats or in the near-Antarctic conditions of the Straits of Magellan and the Falkland Islands. Among those initiatives were the successful recovery of a portion of the downeaster *St. Mary* from the Falklands in 1978-1981, and the bow of the clipper ship *Snow Squall*, also from the Falklands, in 1987 (Throckmorton 1987:212). Not all these endeavors were successful; efforts to save the Falkland hulks *Champigny*, *Charles Cooper*, and *Vicar of Bray* in time faltered. However, a trend had been set and was being followed, both in the United States and internationally.

The next major push for Kortum and the museum was to create a collection of historic ships that would have worked and been dockside in San Francisco at the end of the nineteenth century. Lobbying the State of California with

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support from industry, philanthropists, and the editorial backing of the *San Francisco Chronicle*, which had been a proponent of the museum since its beginning, they achieved success when a bill was passed by the California State Legislature that called for the purchase of *C.A. Thayer* and *Wapama*, and also created the San Francisco Maritime State Historic Park. The ferry *Eureka* and scow schooner *Alma* were acquired (1958-1959) and in 1960, the State Public Works Board approved the expenditure of \$75,000 for the creation of an authentic Victorian Park. San Francisco Maritime State Historic Park opened close to the museum at nearby Hyde Street Pier in 1963. Within the next years, the steel-hulled screw tug *Hercules* was saved, restored, and put on display.

Meanwhile, in New York, Peter Stanford opened South Street Seaport in 1966. Located on the old waterfront of the East River, the vision of a Mystic Seaport in Manhattan required historic ships. The first acquisition was the Lightship *Ambrose* in 1968, followed by the wooden schooner *Lettie G Howard*, and the iron schooner *Pioneer* in 1970. Other initiatives for historic ships at South Street failed, however, notably the last American immigrant packet ship, the wooden-hulled ship *Charles W. Cooper* (1858), then a dismasted hulk on the Falkland Islands, or Kortum's old bark, *Kaiulani*, which stranded and wrecked in the Philippines. Another metal-hulled square rigger, the four-masted bark *Champigny*, was towed out of the Falklands, but when funding fell through, was scrapped in Uruguay.

Success for South Street Seaport returned in 1970 when the square rigged ship *Wavertree*, patched and retrieved from the Straits of Magellan, was towed to South Street to begin restoration and to give more of a sense of the vision Kortum had instilled in Stanford of a return to a South Street of old with yards and sails at the end of the streets (Lindgren 2016:60). In 1975, another square rigger, the massive German steel bark *Peking* arrived for restoration and display (Lindgren 2016:71-72). As if an affirmation of the vision, in 1976, New York hosted OpSail, a maritime parade of restored ships that came to pay respects during America's Bicentennial. That same year, the National Trust for Historic Preservation established a maritime preservation department.

At the same time, another initiative, spearheaded by Peter Throckmorton and supported by Kortum, Stanford, and their allies was the rescue of the former iron clipper barque *Elissa*, "found" by Throckmorton in the Greek port of Piraeus in 1961. Kortum supported the work in hope of adding *ELISSA* to the San Francisco Maritime Museum fleet. Throckmorton purchased the ship on his own account in 1970, but backers died, and the ship languished in Greece for nearly a decade. Throckmorton found new backers in Galveston, Texas, where *Elissa* had sailed to and from early in its career. The Galveston Historical Society liked the idea of a sailing, working historic tall ship, and so Throckmorton and the GHS worked together to tow *Elissa* back to Galveston in 1979.

Restoration of *Elissa* followed until 1982, and the ship has since been home ported and regularly sailed out of that port (Throckmorton 1987:218-219). Listed in the National Register of Historic Places at a national level of significance; in 1990, the vessel was studied and recommended for designation as a National Historic Landmark. The Secretary of the Interior designated *Elissa* an NHL in 1991. The designation came with the determination through the study, and subsequent review by NPS staff and the Advisory Board that *Elissa's* importance to the United States came through the fact that she was

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being preserved in the United States, represented a key aspect of maritime preservation, large ship preservation, and working sail. ...

The recognition of significance, and the creation of a formal, national process for assessing and designating significance for historical, archaeological and cultural properties came in 1966 with the establishment of the National Register of Historic Places with the passage of the National Historic Preservation Act of 1966. Some of the iconic ships afloat in 1966 were added to the National Register, including *Charles W. Morgan*, *Star of India*, and *C.A. Thayer*; by 1984, the National Register listed only 135 vessels, some of them wrecks, out of 23,000 National Register properties assessed (Delgado 1987:35).

Maritime preservation had begun to shift from the saving of individual or collections of historic ships by that time, with the exception of historic warships. As previously noted, the first major National Historic Landmark study of preserved ships was the 1985 study of large warships. Over the next three years, in response to a growing crisis in maritime preservation that included consistent lobbying and demands to Congress for funding, as well as a series of regional and national endeavors, some of which neither failed nor succeeded, but left historic ships in a state of limbo, Congress in 1984, in setting the National Park Service budget for the 1985 fiscal year to take steps that would lead to the first formal maritime heritage program in the United States Government (Delgado 1991:76).

What followed was a systematic initiative that by 1991 had answered the basic questions and achieved the tasks set out by Congress in 1984 and continued in subsequent annual appropriations; a comprehensive national inventory of large ships, small craft, lighthouse stations and other aids to navigation, and shipwrecks, the creation of guidelines and standards for historic vessel restoration, specific guidelines for applying the National Register to historic ships, shipwrecks and aids to navigation, a more comprehensive National Historic Landmark study of the nation's large preserved historic vessels, an expanded program of preservation through documentation through the Historic American Engineering Record, and the recommendation of appropriate roles for government, non-profits, and the private sector (Delgado 1991:77-82).

What also came about through that process was the realization that a shift had occurred in which the time had come to make hard choices, including triage where some historic ships were left to their own to essentially "die," and to focus on consolidating gains and preserving a legacy. Karl Kortum acknowledged this in a 1985 special course on maritime preservation done in conjunction with the annual meeting of the Association for Preservation Technology (APT). He noted that the maritime preservation community had 'just passed through the romantic era of ship preservation, "and that the earlier moves of the last several decades, focused on "Let's get this old vessel. Let's not let her perish," had succeeded in part, but not completely. "The romantic thing has been done...but then we move into a different phase altogether - it's the one we are in now - which is an economic one...It's the opposite of romantic, because raising money to keep a ship going is not a very romantic endeavor" (Kortum 1987:33).

The maritime preservation movement shifted to a new, pragmatic direction of refining focus, triage, and managing what was at hand as best as could be done between 1985 and 1991. In that process, some of the vessels "saved"

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earlier were lost, including the National Historic Landmark steam schooner *Wapama* in San Francisco. There have been no major moves to create new Mystic Seaports or South Streets, and the consensus in recent years is that perhaps the earlier maritime preservation movement to save collections of ships is a failed vision (Lindgren 2014: 289). That judgement may be too harsh; human endeavors follow cycles, and respond to cycles in which external forces play a role as much as internal ones.

Whether a failed vision, or a partially achieved vision, the development of maritime preservation led by Karl Kortum's vision and in particular the creation of a series of large collections of historic ships defined the field from the 1920s through the 1980s, and left a profound legacy of a series of NHL-designated ships, which collectively represent the various types of vessels, trades, activities and technologies of the maritime world of the last two centuries, as well as the maritime heritage of the United States.

Karl C. Kortum, the guiding spirit of that restoration and voyage, is a figure of notable significance to the maritime preservation movement and maritime history in the United States. After leading the establishment of the San Francisco Maritime Museum in 1951, Kortum led the effort to purchase and restore the ship *Balclutha* in 1954 and 1955. In 1957, he successfully lobbied the State of California to purchase the three-masted schooner *C.A. Thayer*, followed by the steam schooner *Wapama* in 1958, and to accept the donation of the wooden steam ferry *Eureka* in 1959. These vessels, restored to varying degrees, became the core of the collection of the San Francisco Maritime State Historic Park, which opened at Hyde Street Pier in 1963. Kortum served as a consultant to the State Park on the restoration and interpretation of those vessels during the formative years of its development.

In later years, Kortum was involved in various ways with a number of vessel preservation projects, including the four-masted ship *Falls of Clyde* in Honolulu, the bark *Elissa* in Galveston, Texas, the ship *Wavertree* in New York, and the four-masted bark *Moshulu* in Philadelphia. If the drive to preserve, restore, and interpret historic vessels in this country during the second half of the twentieth century may be seen as a movement largely particular to that time, Karl Kortum must be considered to have been among its primary champions.

The Vision of a Maritime Cultural Landscape: Historic Preservation, Urban Planning and Design, 1945-present

In 1949, San Francisco was just beginning to settle down from the busy days of World War II. The role of the City in maritime commerce, trade, and naval affairs going forward was contested and anything but clear. In hindsight it is easy to see that with the end of the war, the terms of its relationship with the water were about to change dramatically. As Oakland moved to embrace containerization, a path made feasible by its abundant access to continent-wide rail and freeway space, San Francisco's break-bulk finger piers could not so easily scale-up to container terminals: the necessary land just wasn't there.

During World War II, a portion of Hyde Street Pier used by the Small Boat Section of the Army's "San Francisco Port of Embarkation," headquartered at

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Fort Mason.⁵³ In early 1947 the Port of Embarkation announced a timetable for returning wartime-leased port properties to the Harbor Commissioners. The Army turned back Hyde Street Pier and its empty slips on March 10, 1947.⁵⁴

After one last great burst of energy in World War II, San Francisco's one hundred years as one of the world's greatest ports was about to come to a close. The last few floating relics of the old seafaring traditions were tied up and hauled out, mostly to rust and rot, as abandoned ships and wharves will do.

Into such a place of opportunity stepped young Karl Kortum, fresh from four years more or less at sea, full of himself and of his grand experience crewing in the last commercial voyage of an American square-rigger. After dodging a charge of mutiny leveled in Tasmania and a stretch "on shore patrol" running a gambling den, he made four trips in the Southwest Pacific on vessels chartered by the Army Transport Service, before washing ashore in Petaluma. Remembering an earlier visit to Aquatic Park ten years before, he ably told a story of his return to the site in 1949.

It was a vision of waterfront revitalization based upon the seafaring heritage of San Francisco, framed by an historic district of warm red-brick factories and warehouses. It took advantage of an underused but elegant Bathhouse and flipped it from an eyesore to an amenity. There was a pier for people to visit historic ships. A real San Francisco waterfront cultural landscape, one that captured the romance of wooden ships. In an era that saw much of San Francisco's Embarcadero cut off by a double decked freeway, this Northern Waterfront neighborhood was an early success mixing local resources, sensitive commercial development, and modern public relations techniques to create at least some semblance of private/civic/commercial cooperation that actually saved the character of an old neighborhood, helped preserve the West Coast's maritime history, and made a reasonable success of the proposition for a generation and more.

"On March 5, 1949, Karl, presuming on their brief acquaintance and slight connection, wrote a five-page, single-spaced letter to Scott Newhall [editor of the *San Francisco Chronicle*], explaining his plan for Aquatic Park and the thinking behind it. Noting that the two million dollar Aquatic Park was "... one of the most pointless areas in San Francisco ...", Karl proposed to give it a point as a center for maritime history. He wrote that the star of the show would be a full-rigged ship moored at Municipal Pier. "The Casino [i.e., the Aquatic Park Bathhouse] would be used as a maritime museum, it is appropriately designed for that, but the square-rigger itself would keynote the area.

"He proposed that the *Star of Alaska* [actually named *Pacific Queen* at the time, originally *Balclutha*], then in Southern California, should be that ship. The purely museum exhibits would be based on Mrs. Spreckels collection, then at Treasure Island. The fine art and models would be augmented by items, or even whole structural sections, salvaged from the historic hulks remaining around the Bay. Karl argued that the Aquatic Park development would provide San Francisco with a center to celebrate the history that had made the city special, and that visitors were actually looking for. ...The new museum should take on the marine-related collections of the City's de Young Museum, and

⁵³ Canright, "Draft DOE" 3.

⁵⁴ "Army to Free Docks." *San Francisco Examiner*, February 17, 1947.

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would present its exhibitions in an atmosphere 'free of the pedantry' of too many museums. The spirit of ships and the sea would capture the public imagination in an atmosphere of "salt water and sea breezes" rather than of 'cloistered show cases.' The project would be well suited to a newspaper campaign, led by the Chronicle. The expense would not be overwhelming, as the pieces of the puzzle already existed and had only to be gathered in and presented as a coherent whole.

"He [Karl] noted that Aquatic Park, including the undeveloped dirt lot that would later become Victorian Park, was framed by an 'L'-shaped barrier of 19th century commercial buildings, effectively dividing it off from the rest of the city. To the east of Hyde Street, the massive brick Haslett Warehouse stood with quiet dignity. Along Beach Street between Hyde and Larkin was a row of flat-fronted shop or warehouse buildings of no great distinction, but with something of an 'Old San Francisco' feel. To the west was the lovely brick Ghirardelli chocolate factory, still in operation at that time. Across from the Aquatic Park 'Casino' Building was the old brick Fontana Cannery [sic.]⁵⁵ building, since demolished. Karl thought that if the undeveloped lot to the east of Aquatic Park could be finished as a 19th century-type square, with the cable car line extended into it, the whole area could be transformed into a site for history. A portion of the Haslett Warehouse space might be made into a train museum. Small craft could be exhibited along the shoreline in a small replica shipyard. The direct connection of the cable car from downtown would draw tourists to the area. Except for the use of Hyde Street Pier for additional historic vessels, an idea which would emerge during the next months, this was essentially the full program to which Karl would devote the rest of his life."⁵⁶

"Captivated since childhood by the sea, Karl Kortum joined the crew of the square-rigged ship *Kaiulani* in 1941. Outbound from Washington State, he sailed to Australia via Cape Horn and the Cape of Good Hope; along the way, he heard of William Cutler saving the last American whaler, Charles W. Morgan for Mystic Seaport Museum. After serving as an officer aboard army transports in the Pacific theater he enlisted the help of Scott Newhall, an editor of the San Francisco Chronicle, to found a museum devoted to the West Coast's oft-forgotten maritime history. With exhibits in a ship-like building, the museum revived a shabby waterfront, build consensus among quarrelsome workers and shippers, and reminded visitors of trade's importance. Wanting more, Kortum acquired, in 1954, the square-rigged *Balclutha*, which became a centerpiece of Fisherman's Wharf tourism. He then persuaded Sacramento to open a state park with a fleet next to his museum in 1963. Both became financially tenuous in the 1970s however, and Representative Philip Burton placed them under the National Park Service. But Kortum became distraught as the NPS failed to manage its first-ever fleet and full-spectrum museum. Some improvements came with the creation of the stand-alone San Francisco Maritime National Historical Park, better economic times, and more public scrutiny. Contending now with uncertain federal funding and administration it is unique among all U.S. maritime museums."⁵⁷

"By mid-June of 1949, Paul Smith was convinced of the feasibility of the Aquatic Park concept and Karl was working with Dave Nelson full time on the project, based out of the "This World" office at the Chronicle. Scott Newhall

⁵⁵ The Fontana building was a warehouse, not a cannery.

⁵⁶ Canright, "Draft Admin History", 43.

⁵⁷ Lindgren, p.4

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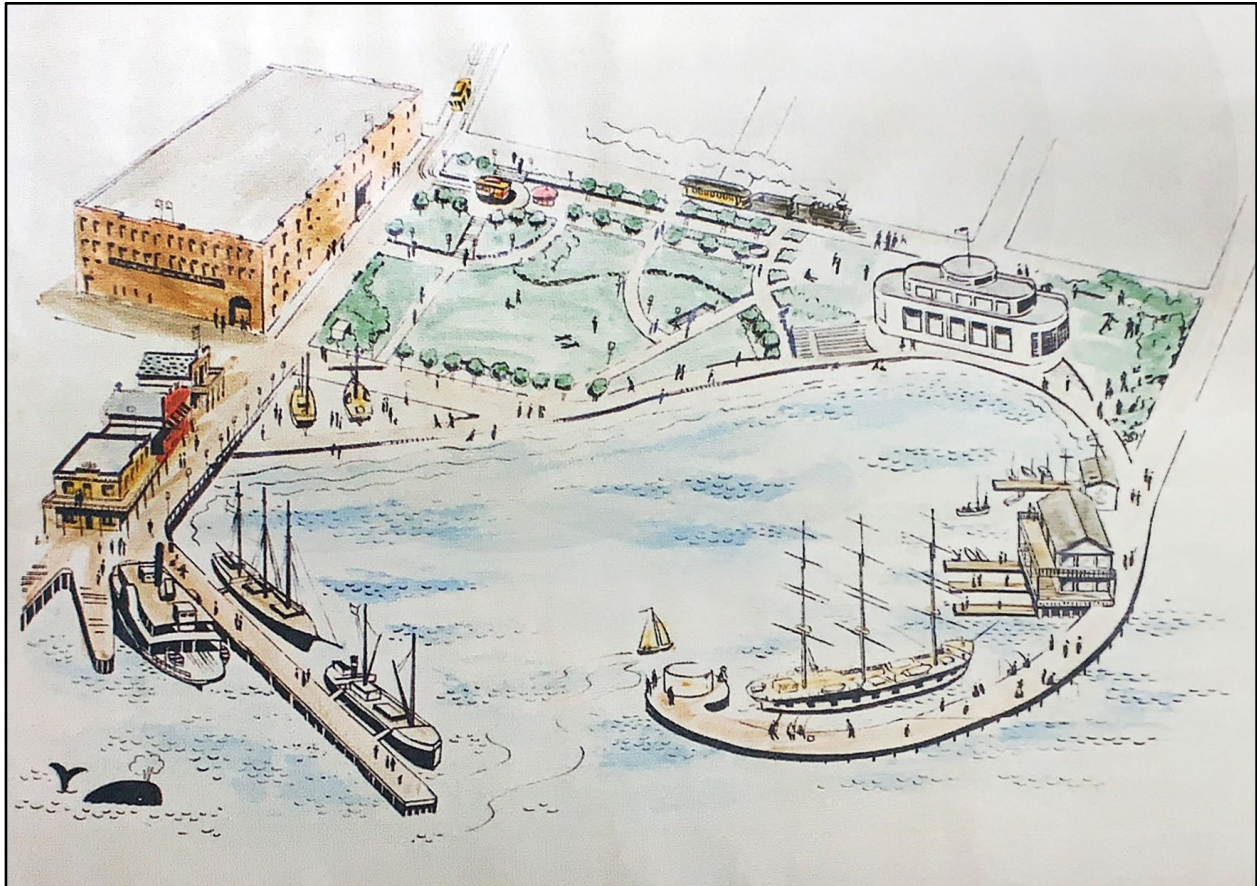
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sat in on the strategy and planning sessions. The little group was convinced of the power of graphics in putting over their vision... By September, a Chronicle staff artist, Hugh Buel, had been assigned to produce a series of more professional and detailed views of the more highly developed plan. Buel's paintings for the first time showed a steam schooner moored at Hyde Street Pier."⁵⁸



Artist's conception by SF Chronicle staff artist Hugh Buel, who was assigned by editor Scott Newhall to illustrate various conceptions of the Argonaut Bay, and later Project X proposals. SAFRxxxx

Using a two-pronged strategy, with a high-profile Citizen's Committee and the influential San Francisco Maritime Museum Association working behind the scenes, an impression was created that the Maritime Museum was the brainchild of San Francisco's mayor, Elmer Robinson, and was thus a result of elected officials widely backed by the citizenry. "It would presumably have been a much harder sell to announce that the fully-developed concept of a grumpy cigar-smoking Prussian from Petaluma, backed by the power of the press and a Pacific Heights matron, was to be imposed on a beloved piece of the City's waterfront."⁵⁹ This dual approach, employing the well-publicized Citizen's Committee and the quietly incorporated Association, was presumably intended to create the public impression that the new Maritime Museum was Mayor Robinson's idea, fleshed out with the input of a group of public-spirited

⁵⁸ Canright, "Draft Admin History", 46.

⁵⁹ Ibid., 51.

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individuals, and was therefore a product of the elected voice of the citizenry.⁶⁰

"Protecting the district's Victoriana, while resisting new high-rises and freeways, Kortum persuaded SFMMA trustee William Matson Roth, grandson of the shipping baron, to intervene; after a \$128 million investment, he opened a trendsetting festival marketplace [in Ghirardelli] in 1964. It was a "brick Xanadu," said environmentalist David Brower, but historian Alison Isenberg later called it a male space, as was the maritime museum. In 1963, Kortum also helped save the Cannery, built in 1907-9 adjacent to Haslett Warehouse.

"While the Kortums campaigned for the community, their work against freeways and high-rises challenged capital. That tug between community and capital, said scholar Richard DeLeon, typified San Francisco's anti-regime politics and restrained its pro-growth government. Karl helped to thwart construction of a nuclear power plant fifty miles to the north at Bodega Head, while [his wife] Jean led a campaign against extending the double-deck Embarcadero Freeway. Its proposed eight-lane Golden Gate Freeway would have turned 'Aquatic Park into a swirling tangle of freeway ramps, exhaust fumes [and] automobile noise.' Instead, the North Waterfront was, reported the *Chronicle*, saved from the bulldozers by mass action" Mayor Alioto derided Karl, Jean and other activists as a 'nut house brigade' halting change 'in the name of ecology and social progress.'"⁶¹

"Facing hostile trustees and the mayor, Kortum admitted to Herb Caen that Scott Newhall "had to bail me out again and again." Pushing preservation beyond the connoisseur tradition of great men and buildings, and challenging modernist planners, his Victorian scenes were slowly appreciated. But, as worthy buildings still fell, he asked Caen: "Where is human scale? Where is Jane Jacobs? Where the hell is the Planning Commission? As a "reasonable growth" movement gelled, the city was called 'the best example of urban renewal in the country.'" In 1969, as Caen and Kortum were awarded the Silver Cable Award (even before Willie Mays and Seiji Ozawa), Jean and Karl were included in a "Gallery of Civic Heroes," which then numbered eight, for 'Transforming the northern waterfront into one of the great promenades of the world.'"⁶²

"*Venture* magazine offered a glowing appraisal. 'How is it that, at a time when other historic American waterfronts, like those of Boston and New York, are being destroyed, corrupted or pinched off from the citizenry by the elevated concrete girdles of superhighways,' it asked, was San Francisco managing to do something scenically exciting and culturally valid with part of its port area.'"⁶³

Delving further into the significance of the Maritime Museum's effects on San Francisco urban design and planning, Princeton historian Alison Isenberg sets a nation-wide context, as she "explores the San Francisco Bay Area from the 1940s through the 1970s as a site for bringing fresh perspective to a

⁶⁰ Dave Nelson, with Newhall and Kortum the architect of this strategy, generally confirmed this speculation in a January of 2009 conversation with the author of the Administrative History, maritime historian Stephen Canright.

⁶¹ This, and the preceding paragraph are from Lindgren, 197.

⁶² Ibid.

⁶³ Ibid., 198.

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national narrative of redevelopment and planning... Jane Jacobs' book *The Death and Life of Great American Cities* helped galvanize a new framework that pitted neighborhood preservation against the symbolic bulldozer of urban renewal, itself a reference to legendary New York City planner and builder Robert Moses. The debate sparked by her critique was so sustained that more than fifty years later her frameworks still define the period's urban history: Jane Jacobs versus Robert Moses, preservation versus urban renewal, historic versus modern."

Isenberg's story "begins with the north waterfront in the 1940s and Karl Kortum's inspiration for a historic maritime district. This was long before the first of the twin seventeen-story Fontana apartment buildings seemed to spring up overnight among the old factories and warehouses, jolting San Francisco's Board of Supervisors to pass a 40-foot height limit. It was also long before Disney land might have made Kortum's plans for a Gold Rush Plaza near the Ghirardelli chocolate factory seem derivative. These were Kortum's ideas and it is possible to trace their origins and impact" ⁶⁴

"Certain iconic north waterfront complexes stood out as testing grounds for redevelopment ideas, including Ghirardelli Square, Fontana Towers, Golden Gateway, Embarcadero Center, the proposed (but not built) San Francisco International Market Center, and the Transamerica Pyramid. ... Seeking out a story of 'development-producing-antidevelopment' misses the proactive preservationists that in the 1940s advanced historical plans for the waterfront, rooted in public ownership, before the high-rises appeared. When the skyscrapers, renewal complexes, and plazas loomed large on the waterfront, citizens' groups organized, found lawyers, and worked with the alternative press to establish tougher standards of public interest in the city's land disposition policies." ⁶⁵

"Karl Kortum's 1940s civic vision of a commercially viable, historically themed maritime district rimmed by 'a wall of superb big brick structures' would come to pass—though not in the forms captured by Hubert Buel's original watercolors of Argonaut Square. [But very much in the spirit of a not-yet characterized cultural resource: the maritime cultural landscape]. Kortum navigated the maritime district through municipal, state, and national jurisdictions and through negotiations with private investors like Bill Roth [developer of Ghirardelli Square], Leonard Martin [developer of the Cannery], and Jack Hayward [of Disneyland], as well as with the city newspapers and Scott Newhall. The prospects for this historical concept varied along with the shifting sands of overlapping public and private waterfront domains—whether the state's Tidelands Oil Royalty windfall, Golden Gateway's urban renewal site clearance, or the port's transfer from state to city [or we might add, the creation of Golden Gate NRA and the addition of the maritime district to the much larger and elsewhere-focused park]" ⁶⁶

"The 1950s and 1960s revolts against urban renewal in the United States opened the door to a mainstream critique of land stewardship decisions regarding the public domain. This trend was most perceptible in San Francisco, but it also seeped into contestations elsewhere in the United States. ... The democratic values seemingly inherent in "open space' and good

⁶⁴ Isenberg, 25.

⁶⁵ Ibid., 8.

⁶⁶ Ibid., 59.

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urban design—in the street, sidewalk, plaza, park, building or skyline—became more significant to evaluating redevelopment than who owned or sold land and what those ownership trends meant. In other words, space, design, and “landscape,” became the dominant tools for assessing the moral imperatives of rebuilding in the twentieth century.⁶⁷

[Kortum’s] “preoccupation with the power of architectural and planning visualization increased to match the acceleration of large-scale development. Because of his own waterfront planning vision of the 1940s and his background as a photographer, Kortum particularly understood how the growth of visualization professions such as graphic design, rendering, architectural model-making and photography enabled the increased scope and reach of urban redevelopment and design...Kortum’s stood out for its reliance on the complicated stewardship of public lands, integrated with civic-minded private commercial development. In the twenty-first-century, we know that San Francisco ended up with neither a reconstructed Gold Rush Plaza nor a solid cascade of modern towers from the hills to the bay. Karl Kortum’s proactive historic waterfront plan illuminates how new hybrid urban renewal models emerged and which actors made them concrete.”⁶⁸

Hyde Street Pier and the San Francisco Maritime State Historic Park, 1957-1970

The special ingredient that made the vision of the San Francisco Maritime Museum so compelling was always authentic historic ships. As Lindgren says, “others, including myself began looking at the interrelationship between land and sea cultures. Despite this enlarged scope of maritime studies, a preservationist noted that ‘few inanimate objects solicit more emotion than ships do.’ For many, maritime preservation still means saving those vessels and their cultures. As metaphors ships have represented our core values and aspirations.”⁶⁹

“From the beginning, Karl’s approach to museum exhibits was somewhat unconventional, emphasizing actual pieces of historic vessels, in addition to the more usual models, paintings and figureheads. Karl acknowledged some inspiration from the presentations of the National Maritime Museum of Sweden, at Stockholm. Knut Wullfschmidt brought Karl a brochure from his vacation visit to this museum, showing the deckhouse of a Baltic sailing trader, set up with carefully furnished crew quarters and galley, inside the museum gallery. In all, Karl’s vision for the Maritime Museum owed much to the Scandinavian open-air folk life museum tradition. Karl’s concern was centered on the folk life of the West Coast maritime tradition, as expressed in the everyday environment of the working seaman. For him, the patterns of wear on a sailmaker’s bench were as expressive of maritime culture as the gilt-framed oil painting from the shipowner’s wall. The preservation of whole ships, the complete working environment of a seaman, was the logical conclusion of this line of thought. Within the Museum proper, the impulse would be more fully developed in the years ahead, but can be seen in embryo in the initial exhibit plan.”⁷⁰

⁶⁷ Isenberg, 24.

⁶⁸ Ibid., 61.

⁶⁹ Lindgren, 5.

⁷⁰ Canright, “Draft Admin History”, 63.

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The newly rechristened square-rigger *Balclutha* opened to the public at Pier 43 in July of 1955 rather than at Aquatic Park, as envisioned under the Argonaut Bay plan. This was a decision made entirely on economic grounds. ... From the very beginning, the ship proved more popular with the visiting public than could have been imagined by her most optimistic supporters.

Extrapolating from the success of *Balclutha* as a source of income, Karl wanted all-in when David Nelson and the Museum board identified a potential windfall from State tidelands oil revenue. But authorization of a new state park was necessary to provide the vehicle through which to expend the funds, so Karl and Harry Dring, a shipmate from the *Kaiulani* got busy choosing, repairing and collecting emblematic West Coast merchant vessels, while Nelson and others on the Maritime Museum board lobbied the politicians. Steel warships were purposely eschewed as not imbued with a local heritage, even to the extent of turning down the cruiser U.S.S. *Olympia*, of Manila Bay fame, built at San Francisco's historic Union Iron Works.

The following year, the Association released an extensive plan for the whole Aquatic Park with a brochure promoting an Eight Point Program for \$2,000,000 titled *Project X: The First Phase*. Includes acquisition of ships and reconstruction. A key element was the conversion of the pierhead (also called the forepier) of Hyde Street Pier into a pseudo-replica of San Francisco's old Broadway Wharf during the 1850s.⁷¹ This plan received the green light on September 18, 1957, when the State Park Commission approved a "Statement of Purpose" for the new state park unit, and allocated long-promised \$2,000,000 to carry out the work of development.⁷²

"In March of 1956, the State Parks budget, including the \$200,000 for the schooners [*Thayer* and *Wapama*], was passed by the Legislature sent on to the Governor, who signed the appropriation bill in April. The funds were expected to become available in July. The next challenge was to secure the use of the Port-owned Hyde Street Pier. [Museum Association] Hugh Gallagher, flanked by Karl and Dave, appeared before the State Board of Harbor Commissioners on April 11 to request, on behalf of the Association, the use of a portion of the pier. The Board, headed by department store magnate Cyril Magnin, promised their consideration of the proposal, but said that any final decision would have to await an engineering survey and report."⁷³

"Though Joseph Knowland [Chairman of the California State Parks Commission] told his Park Commission 'staff [to] make things happen' for a new pier replicating old Meiggs Wharf, he refused Kortum's request that it also build an early shipyard. Even before the park's completion, its maritime setting and plan won the praise of the trendsetting urban critic Jane Jacobs. Opened in October 1963, San Francisco Maritime State Historic Park encompassed Victorian Park, Hyde Street Pier with its four ships (*Eureka*, *Thayer*, *Wapama* and *Alma*), and Haslett Warehouse. Projected to draw two million sightseers annually, it was, according to state planners 'one of the most ambitious, and certainly the most difficult and different projects [they had ever] undertaken.'⁷⁴

⁷¹ Jenkins, 6.

⁷² Canright, "Draft Admin History", 167.

⁷³ Ibid., 155.

⁷⁴ Lindgren???

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But shoehorning a stubborn, opinionated set of maritime experts and their relics together with a state [later national] park bureaucracy in order to get enough money to rescue and repair [but not maintain] a whole fleet of historic vessels was an awkward marriage that forever plagued the institution going forward.

"In the field of ship preservation, the distinction between restoration and maintenance proved less easy to draw. Certainly, some heavy work, such as the tearing out and replacement of the boat deck cabins of the *Wapama*, were clearly in the area of restoration, and therefore capital outlay work. If, however, after a couple of years an area of rot were to be discovered in those deck cabins, and a portion of the structure had to be replaced, perhaps by the same man, using the same tools and techniques, this is pretty clearly maintenance, and therefore support budget work. The first time a newly acquired vessel is hauled out, and some caulking done, and a couple of worm-eaten planks replaced, the job could be seen as restoration. The next haul-out, some years later, might see more caulking and even more replacement of planking, but would have to be considered to be maintenance. In all, ship preservation over time has to be seen as an ongoing process, with no end point. The condition of any vessel will have peaks and slumps, depending on levels of manpower, leadership, and funding, but at no point can a vessel be considered to be finished. Deterioration begins as soon as a deck plank is spiked down, or immediately after the last coat of paint has dried. This is true to some extent of any structure, but for vessels, existing in a harsh marine environment and originally designed for maintenance by a full crew of seamen and tradesmen, the potential for rapid deterioration is particularly acute."⁷⁵

[It has been argued in the discussion of integrity, that these same principles apply to the pier at which the historic ships are moored.]

"None of this should be taken as a condemnation of Harry Dring or his gang, nor of [associate curator] Roger Olmsted, nor even of Karl Kortum. Even if, as seems to have been the case, they consistently underestimated the long-term challenges of maintaining a fleet of historic vessels, we certainly cannot conclude that the effort should not have been undertaken. It is easy to be wise in hindsight. At the time of this writing we are about to dismantle the *Wapama*, but we have the *Thayer*, and the *Eureka*, and the *Alma*, and it looks entirely possible that we will have the means to hold them for the foreseeable future. For this opportunity, we can only salute the efforts of these elders."⁷⁶

Museum Exhibit Philosophy and its Relationship to the Hyde Street Pier

[A *San Francisco Chronicle* story [Dec. 16, 1966] provided the most detailed exposition of the project as envisioned at that point. Noting that accomplishment of the full vision was dependent on a full commitment of State Tideland Oil money, the presentation outlined the most expansive concept as developed by the Association and the State Park staff. The model showed the Haslett Warehouse, the Ghirardelli Factory, and the Fontana Warehouse developed as museum space. The triangular Transportation Museum building, as

⁷⁵ Canright, "Draft Admin History", 256.

⁷⁶ Ibid., 193.

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drawn by Campbell and Wong, is in place in Block 9, with the rest of the block developed as lawn and walkways. Three small vessels, the sloop *Gjoa*, the junk *Free China*, and the scow schooner *Hermione Blum* are shown on the site of the East Bleachers, with that half of the Aquatic Park bleacher structure removed. The two schooners, *Wapama* and *C.A. Thayer*, are shown at Hyde Street Pier and the *Balclutha* is lying against the curve of Municipal Pier.

"The story noted that among the exhibits envisioned for the red brick museum buildings were the San Francisco history dioramas, then stored under the Central Bleachers, and the 500-foot relief map of California, then exhibited, somewhat dismally, at the Ferry Building. The walking beam steam engine of the ferryboat *Eureka*, removed from the boat, was to serve as a massive museum piece, turned slowly by an electric motor. Karl had begun discussions with Southern Pacific Railroad to acquire the engine once the boat was retired. Kortum and Association President Ets-Hokin were careful to stress that the three brick buildings were to be purchased by the State only with the full agreement of the current owners and tenants. The model did not include the rowing clubs at the Foot of Hyde Street Pier, nor the Sea Scout Base near the Foot of Muni Pier, omissions sure to provoke upset from these not insignificant local constituents. The story noted that a presentation of the project to the City Board of Supervisors was scheduled for later that week."

⁷⁷

It is interesting to note, however, that the model produced for the public roll-out of Project X in December of 1956 showed the ships moored to a new pier to the west of Hyde Street Pier. The Association was not confident enough to publicly assume that Hyde Street would be made available.⁷⁸ Nor, apparently, did it feel that the Hyde Street Pier provided anything to the broader museum complex than a convenient place to moor the historic ships.

The State Park Commission, meeting at San Bernardino on September 18, 1957, approved a "Statement of Purpose" for a new unit of the to be known as the San Francisco Maritime State Historical Monument, and allocated the long-promised \$2,000,000 to carry out the work of development.

"As reported by the *Call-Bulletin* on the 16th, the Statement reads as follows: 'The purpose of the San Francisco Maritime State Historical Monument will be to give a picture of San Francisco's past as it relates to the early history and development of California. It will do this primarily through exhibits related to shipping, transportation and communications at Aquatic Park...' The Statement continues, with some obvious confusion either in the formulation or the reporting: 'The Maritime Museum and the restored schooner *Balclutha*... together with the restored *C.A. Thayer* — the cross rig sailing craft already in San Francisco — and the *Tongass* [aka *Wapama*] steam schooner — whose purchase and restoration have already been provided for by the Legislature — already form an important nucleus of the projected historical monument...' The muddle of the latter part of this statement, whatever the source, did not bode well for the clarity of direction with which the project would be undertaken."

⁷⁷ Ibid., 164.

⁷⁸ Ibid., 204.

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In this 1963 photo, Karl Kortum is pointing to a model produced for the rollout of Project X in 1956. It shows Thayer, Wapama and Eureka moored to a completely new pier at Hyde Street. (SFPL MOR-0809)

"Although, as the *Chronicle* noted in its reporting of the San Bernardino meeting, an agreement remained to be finalized with the State Board of Harbor Commissioners for a lease on Hyde Street Pier, the deal was essentially done. The Association's well-tuned machine seemed at last to have achieved the end of its 'Grand Promotion,' and could now turn its skills to the satisfying task of actually building the Park. The day following the Park Commission meeting, Karl Kortum flew north to Seattle to join the crew of the schooner *C.A. Thayer* for a passage under sail to San Francisco."⁷⁹

Following a survey of the Pier, the Port's engineering staff recommended that the entire pier should be rebuilt, at the tenant's expense, at a cost of

⁷⁹ Ibid., 169.

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\$392,000. This was almost twice the total State appropriation for the schooner project. The Association felt that this level of work was not required for the relatively light visitor foot traffic it anticipated. It arranged with Healy-Tibbits, the waterfront construction contractor that had originally built the pier in 1922, to donate their services to survey the pier and to develop recommendations. Healy-Tibbits came back with specifications and drawings for limited repairs to the pier and a system of dolphin pilings to moor the vessels, all costing in the area of \$18,000. This expenditure would be feasible within the project budget. ...

Pier was in deplorable physical condition, and the cost of its rehabilitation would approach that of the restoration work on the fleet of vessels.

"The lease document was finally signed on April 6, 1961, after more than five years of negotiation. As an agreement between two State agencies, this was technically a transfer of control or possession of real property from one agency to another, made under the provisions of Government Code Section 13110. For all practical purposes, however, as the document itself notes, it was a lease. Its provisions were largely a rehash of the terms that had been developed through interminable meetings over the last years. The lease area was in two sections, Area I, the bulk of the property, included most of the Pier and the waters to the west. It would be for a period of forty years. Area II, the east side of the Pier, would be initially leased for a three year period, to be renewed on a yearly basis thereafter. The Parks would have to withdraw from the Pier for a period of up to two years, if the Port required the space for the building of a breakwater and additional piers. The basic rent would be \$15,000 per year for the first three years, and then 10% of revenues annually if this were greater than \$15,000. The rent was to be reduced to \$13,450 if the Parks paid expenses relating to the relocation of the Oswald Machine Shop, then located within the lease area. The Parks would in fact do so. The Parks would moor ships at the site. No provision for vehicle parking was guaranteed. The Parks would collect rentals from any tenants remaining within the lease area, and if it required them to relocate, would be responsible for all costs involved. The Parks would be responsible for reconstruction of the Pier, with all plans subject to approval by the Port, and any contractors naming the Port as an additional insured party. The Park would provide railings and other provisions for the protection of the public"⁸⁰

A master contract for the bulk of the pier work was let on October 19 [1962] to the Duncanson-Harrelson Company of Richmond for a total of \$340,765. "The renovation work involved replacement of a certain number of deteriorated pilings, and of the structural timbers or 'bents' supporting the pier surface. The planking of the pier surface was replaced as needed and covered with blacktop. Fender pilings along the perimeter of the pier were largely replaced, and new tire guards around the perimeter installed. A wooden railing system was installed throughout the public portions of the pier. The existing ferry gantry for the slip intended for the *Eureka* was carefully dismantled and replaced in-kind with new material. Piling clusters or "dolphins" were installed to resist the motion of the big ferryboat, and a below-pier-grade platform was built to allow access to the *Thayer*. Bollards were installed for mooring lines for all of the vessels. The basic elements

⁸⁰ Ibid., 209.

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of renewed electrical and sewage systems were included in this initial contract.

"The preparation work also involved the relocation of three existing buildings on the Pier; the Gateway Building, which had been a woodworking shop, and the Oswald Building, which was in active use as an engine repair shop, and a two-story building used by the U.S. Department of Public Health, that had been a feature of the pier since the ferry days."⁸¹ A separate, small contract, provided for emergency repairs to the eastern portion of the pier that was used as a parking area. [Association President R. Stanley] Dollar reported that the State was now planning to completely rebuild the pier and to convert it into a replica of the old Broadway Wharf, complete with period type buildings to house ship chandleries, sailor's boarding houses, and other recreations of the old waterfront scene.⁸²

The first, and for a number of years, the only historic structure placed on the pier in conformance with plans for a row of structures recalling the historic Broadway Wharf, was the Tubbs Cordage Co. Building, which had first come to the attention of Karl Kortum and the Museum Association in July of 1962.

Kortum's initial idea was for the Museum Association to take in the rope-making machinery, some of it bought used in England in the 1850s, with the goal of finally setting up a demonstration ropewalk at Hyde Street Pier. He was immediately enthusiastic about the State taking on the little office building at the Tubbs site for use on the Pier. Kortum noted that one of the weak points of the plan to that point was the idea of building replica historic commercial buildings for use at the Pier. Here, on the other hand, was an actual historic building, available for the cost of transport, and of a scale perfectly in keeping with the row of building that had been envisioned for the Pier. ...By the end of February [1963], the Parks had decided to take on the building, and it would be included in the items to be financed through a "Catch-all" appropriation request for finished work on the Pier.

A last version of the "Catch-all" list, dated May 10, includes \$5,100 for restoration, re-roofing, and painting of the Tubbs Building, to be accomplished by day labor. The work done by Park crews had been sufficient to allow a commercial mover to undertake the moving job. The list included an additional \$400 to connect the building to the sewer line. Overall this list, including all plumbing and electrical work on the Pier, roofing and flooring aboard the *Eureka*, building of an entry station, fences, and storage building at the Pier, and the towing of the vessels to their new berths, was pegged at \$57,720. ...⁸³

The work on the Pier, including the entry kiosk, the fencing, additional lighting, and the metal storage building, was awarded to the Balliet Brothers Construction Company, sometime after June 27, for a total cost of \$22,859. This took care of the essential physical work required prior to the Pier opening, and the contract was largely accomplished in good order.

⁸¹ Ibid., 264.

⁸² Ibid., 204.

⁸³ Ibid., 268.

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On August 6, a meeting was held at the Museum offices to talk about signage for the Pier and the Monument overall. ...Three signs, in dark green and gold would identify the Monument within Victorian Park and at the street entrance to the Pier. A large entrance sign, with a 30-foot wide arch reading Hyde Street Pier, was proposed by the Museum. ...

The large arched entry sign was to be built to a design by Harlan Soeten of the Museum Association, which had been given preliminary approval at a meeting on August 8, with a work order to the Association following on September 1. The design was based on a similar sign used at Central Wharf in the 1850s, when that wharf served as a depot for River and Bay passenger steamers.

Karl Kortum, meanwhile, was working on various other fronts for the State. He was in discussion with Cy Lee, Manager of the C.J. Hendry ship chandlery, located immediately east of the Pier entrance, to have them redo the façade of their building to reflect a Victorian style motif. Lee, and his boss, Mr. Adams, were favorable to the idea. Kortum wrote to Lee on August 30, suggesting the names of a couple of architects who might be able to help with the project. The façade work was in fact accomplished, bringing the chandlery building into better harmony with the style of the Pier. Cy Lee, a sailor and the holder of a 100-ton master's license, was the son of a coastal schooner master, and was to become a particularly valuable friend of the project in the years to come.

The long-planned ceremony to welcome the ships to Hyde Street was held on the morning of October 2. We have a copy of Governor Edmond G. Brown's remarks, as released to the press that day. Brown noted that the project was a product of the cooperation between the State Parks, the Maritime Museum Association, and others, including Bill Roth. He noted that "... it is inspiring to see private and state groups working together in harmony and with so much success." He stressed that the finished Monument was to include the collection of historic locomotives and rolling stock to be exhibited in the Haslett warehouse building, and suggested that until that building was ready, the rail collection might be housed at Pier 3, Fort Mason, then under control of the Federal General Services Administration. Congressman Jack Shelley was working on arranging for this. Finally, he noted, "This project -- the historic ships, the maritime museum, the railroad museum and the waterfront restoration with a park to match -- show that San Francisco does pride itself on its past."⁸⁴

"Margot Patterson Doss as part of her regular 'San Francisco at Your Feet' feature, dealing with walking tours around the city. Doss was an old friend of Karl Kortum's, who would be pulled in on a number of campaigns over the years. The article is notable in using Kortum's preferred names of "Gold Rush Square" for Victorian Park, and "Bonanza Bay" for the development as a whole, replacing, in his mind, the earlier 'Project X.' Both of these names would sink without a ripple. Doss somewhat grudgingly acknowledged that the new facility was properly part of the San Francisco Maritime Historical Monument."⁸⁵

⁸⁴ Ibid., 287.

⁸⁵ Ibid., 288.

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However, a key part of Project X was left unfulfilled: converting the forepier into a replica of Broadway Wharf with historic buildings and storefronts lining the pier, filled with exhibits and craftsmen plying period trades. However, no formal design or funding request ever put forward, and only one building was relocated to the Pier, the Tubbs Building, a former administration building at the Tubbs Cordage Company near Potrero Point, relocated to a position across from the gantry to the Eureka. The only other structure originally located on the pier was a glass sided, gingerbread trimmed ticket booth across from the Tubbs Building. The rest of the forepier, all the way to Jefferson Street, remained empty.⁸⁶ As one writer later summarized though, "The park was incomplete when it opened; the [Haslett] warehouse was empty, the pierhead bare, and the ships somewhat obscured from view by three rowing club buildings immediately to the west of the pierhead."⁸⁷



Artist Hugh Buell's concept of a recreated Broadway Wharf on Hyde Street Pier. (SAFR)

It was not long before Kortum began "decrying the 'wasteland' which separated Jefferson Street from the historic ships moored against the outer pier. One

⁸⁶ Drawing, "San Francisco Maritime State Historical Monument, Division of Beaches & Parks," Drawing #11, File 434, 6-1-1960.

⁸⁷ Jenkins, 11.

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essential solution would be to pave the area with cobblestones, with granite slabs inset in heavily traveled areas. The stones would set the historic tone. Fears of slipping hazards were unfounded. The sidewalks on either side should be of wood plank. One either side of the walkway out to the ships, there should be buildings. These should be actual historic buildings moved to the site, or at least real historic facades. Buildings to the west side of the pier would serve as windbreaks, and might include an 'ark' houseboat which had been offered for donation. Buildings not required for Park purposes should be rented to paying tenants. The scene should be enlivened with items of ship's gear like anchors and boats, and with wagons, including a popcorn wagon. The building tenants should be maritime related when possible, and in any event would add life to the place. The buildings should be not only historic, but should be carefully chosen and arranged so as to be attractive. It would be good to move Klockar's Blacksmith Shop to the site. Benny's Bar should be included⁸⁸

"A 1964 'Report on Historical Buildings on the Hyde Street Pier' is notable as the last significant piece of planning accomplished by the Museum Association for the Maritime Historical Park. ...

"The report is hardly notable for the scope of its vision, but is a workmanlike presentation of a proposed layout for some dozen buildings to be erected on the Pier, including both real historic structures, and period type buildings intended for practical use by the Pier workforce. The report was no doubt originally accompanied by a sketch plan, which is no longer attached. The practical buildings would include a combination shipwright shop and rigging loft, a metal-working or shipsmith shop, a paint shop, and a Park office, housed in the Tubbs Building. An alleyway, to be named Bartlett Alley, would lead east from the main pier, past a fenced storage yard, and would serve as an alternate entrance to the Pier. (Kortum was apparently unaware that there was already an existing Bartlett Alley, located in the Mission flatlands, off 24th Street.) The main row of building would begin with a stylish corner building, possibly an existing building then for sale, which would house a concession-operated store on the ground floor and a living space above. The Tubbs Building might be located on the west side of the Pier, freeing space for another interesting structure in the row on the east side. The *Petaluma* paddle-wheel was to be located to the south of the alleyway and the row of buildings, alongside the C.J. Hendry chandlery building."⁸⁹

Over the years, the forepier would become the location of a growing, albeit unplanned, collection of historic maritime artifacts from the Maritime Museum's collections. One of the earliest of these was the towering stern wheel from the riverboat *Petaluma*. Various anchors, buoys, small boats, propellers, and other ship fittings shortly appeared. In the mid-1960s, the scow schooner *Alma* was lifted onto the pier and set on blocks while she underwent a years-long restoration. In 1968, the "Lewis Ark" houseboat was

⁸⁸ Canright, "Draft Admin History", 323. Kortum was in contact, as early as May 17, 1963, with Oakland developers on a plan to salvage the facade and other elements of "Benny's Bar," a 19th century saloon at 907-7th Street in Oakland, scheduled for demolition. The building had a marble facade with stained glass windows and swinging doors. Klockar's Blacksmith Shop is still at 443 Folsom Street, and is now a San Francisco City Landmark.

⁸⁹ Ibid., 318.

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set up on the forepier north of the C.J. Hendry building, on the right side of the pier as visitors entered.

With the exception of the Tubbs Building, no historic structures or building facades would in fact ever be put up on Hyde Street Pier. The shipwright/rigging building on the Pier was never financed by the State, and was finally functionally superseded by shop facilities in the ground floor of the Haslett Building. There would finally be such a building erected on the Pier, many years later, in 1995, during the NPS period.⁹⁰ Although not possessing any faux-historical design attributes, it does provide a point of educational interest for the visitors as it fulfills its core restoration and maintenance function. An enlarged ticket booth was constructed halfway down the forepier for the dual purposes of collecting fees and handling the portable "wands" associated with a recorded tour of the ships.⁹¹ Although the little structure had a vaguely 19th-century design to it, including a bay window and cupola copied from an 1877 photograph, "This is still a far cry from the reconstruction of the Broadway Wharf proposed by the Maritime Museum."⁹²

In 1984, under National Park Service aegis, the Golden Gate National Parks Association erected a new bookstore at the entrance to the pier, and incorporated the State Park era ticket booth into the structure. It was soon moved to the west corner of the forepier in order to be more visible to the foot traffic that passed by on Jefferson Street. The building remains there to this day, although the bookstore eventually proved uneconomical and has been closed.

1995 saw the construction of a small boat workshop on the forepier, located between the Tubbs Building and the new toilet structure. In 19XX, a two-story building housing a shipwright shop on the ground floor and park administrative offices on the second was constructed between the toilet building and the Ark. The line of buildings on the east side of the forepier now consisted of the historic Tubbs Building, modern and functional small boat shop, public toilet, and "multi-purpose" building, and the historic Ark houseboat.

The lease on Hyde St. Pier, however, would become a major point of controversy between the Port of San Francisco and the Park Service. Until a long-term lease could be worked out, GGNRA agreed to pay the Port on a month-to-month basis at \$2,000 per month. The NPS agreed to be responsible for maintenance and for police services under this lease arrangement.⁹³ "This proposal, quite informal by normal bureaucratic standards, was acceptable to port director Soules, who signed the letter, indicating his concurrence, on April 13. The NPS tenancy of the Pier has remained on a month-to-month basis, essentially on the strength of this informal exchange, since that date."⁹⁴

As of this writing, the views to the pier and the historic ships moored there have been constrained not only by the vacant bookstore, but also by an

⁹⁰ Ibid., 324.

⁹¹ Email, Sue Garfield, NPS (ret.), to John A. Martini. March 15, 2020.

⁹² Jenkins, 13.

⁹³ Letter, Bill Whalen, General Superintendent GGNRA, to Tom Soules, Director of the Port of SF, 12 April 1977. Letter co-signed by Soules, 13 April 1977.

⁹⁴ Canright, "Draft Admin History", 615.

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addition to the South End Rowing Club bordering the west of the pier. One authentic addition is a shed containing the immense triple-expansion steam engine, salvaged from *Wapama* after she was broken up. The prominent arched wooden entrance sign that once proclaimed "Historic Ships" is gone. The ship chandlery business that once bordered the entrance on its east side has been replaced by a souvenir shop with a wooden statue of a pirate outside. ("Y'arrgh, Matey! There be old ships here somewhere.") As the park receded into Fisherman's Wharf glitz, a guide sighed, "A lot of folks don't realize we're even here."⁹⁵ Yet, as always intended, the focus of the facility is its collection of national landmark historic vessels. There is a modicum of programming on the pier, but none about the pier.

⁹⁵ Lindgren, 205

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Map, "Southern Pacific Golden Gate Ferries Ltd, Auto Ferry Slip, Hyde St." July 1933. San Francisco Maritime NHP Collection"

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San

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.11 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to decimal places)

- | | |
|-------------------------------|------------------------------|
| 1. Latitude: 37deg.48'27.69"N | Longitude: 122deg.25'18.56"W |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries consist of the pier itself, including the forepier, and the water and subsurface bay bottom occupied by the pier itself.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries conform with full extent of the structure.

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11. Form Prepared By

name/title: Stephen A. Haller and John A. Martini, with substantial contributions from Paul W. Chattey, James P. Delgado, PhD, Anna Gibson Holloway, PhD, Stephen J. Canright, and Deborah E. Marx.

organization: Stephen A. Haller, Historian and John A. Martini, Historical Consultant

street & number: 1048 Masonic Avenue

city or town: Albany state: CA zip code: 94706

e-mail: olsidewinder@gmail.com

telephone: (510) 914-0614

date: 2020

Additional Documentation

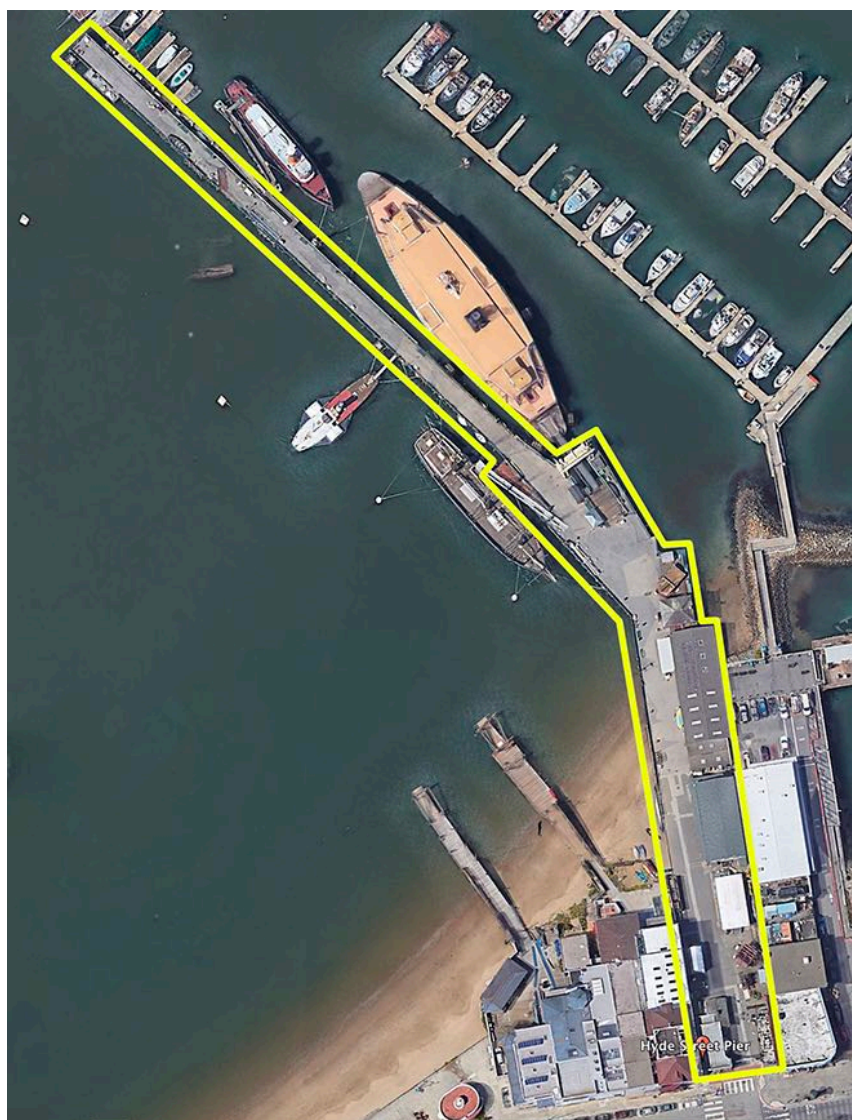
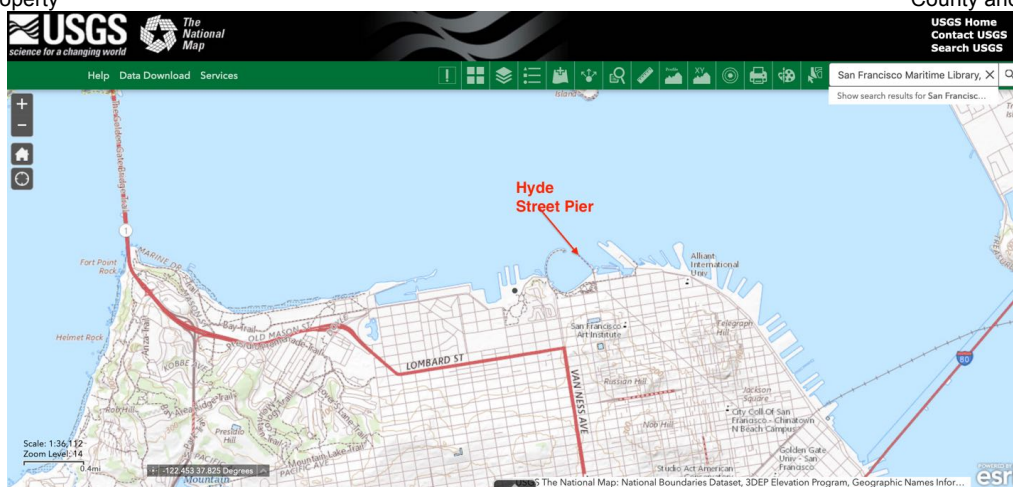
Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Hyde Street Pier

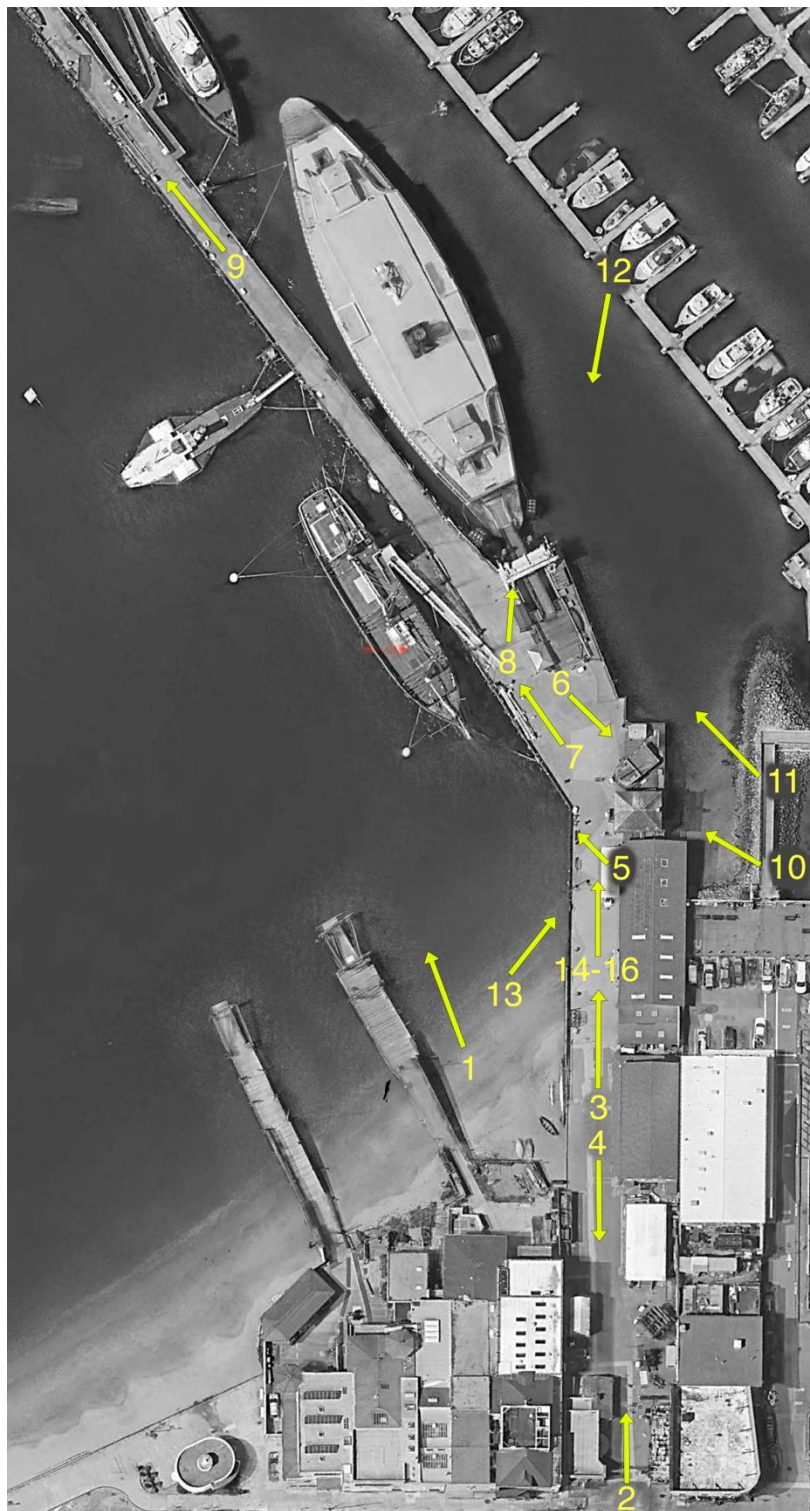
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"Sketch Map" Aerial Photo Key to Contemporary Photographs



Hyde Street Pier

Name of Park:

**San Francisco Maritime
National
Historical Park**

Region:

Pacific

County:

San Francisco

State:

California

Hyde Street Pier San Francisco
Name of Property

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Hyde Street Pier

City or Vicinity: San Francisco

County: San Francisco State: California

Photographer: John A. Martini

Date Photographed: February 8, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

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Photo 1 of 16 Historic ships moored at Hyde Street Pier, looking north from shore.



Photo 2 of 16 Entrance to pier from corner of Jefferson Street and Hyde Street. View north. Note the pirate statue at right, referred to in Section 8, page 65.

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Photo 3 of 16 Forepier, looking north. Multi-purpose building at right.



Photo 4 of 16 Forepier, looking south. Multi-purpose building at left.

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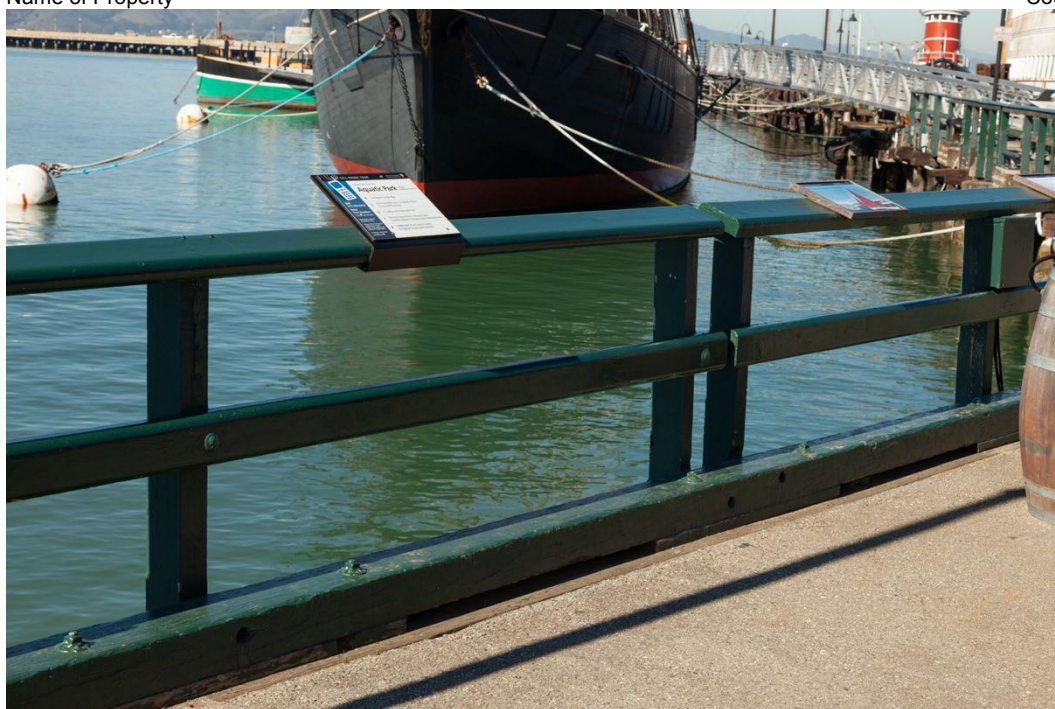


Photo 5 of 16 Pier railing and interpretive panels.

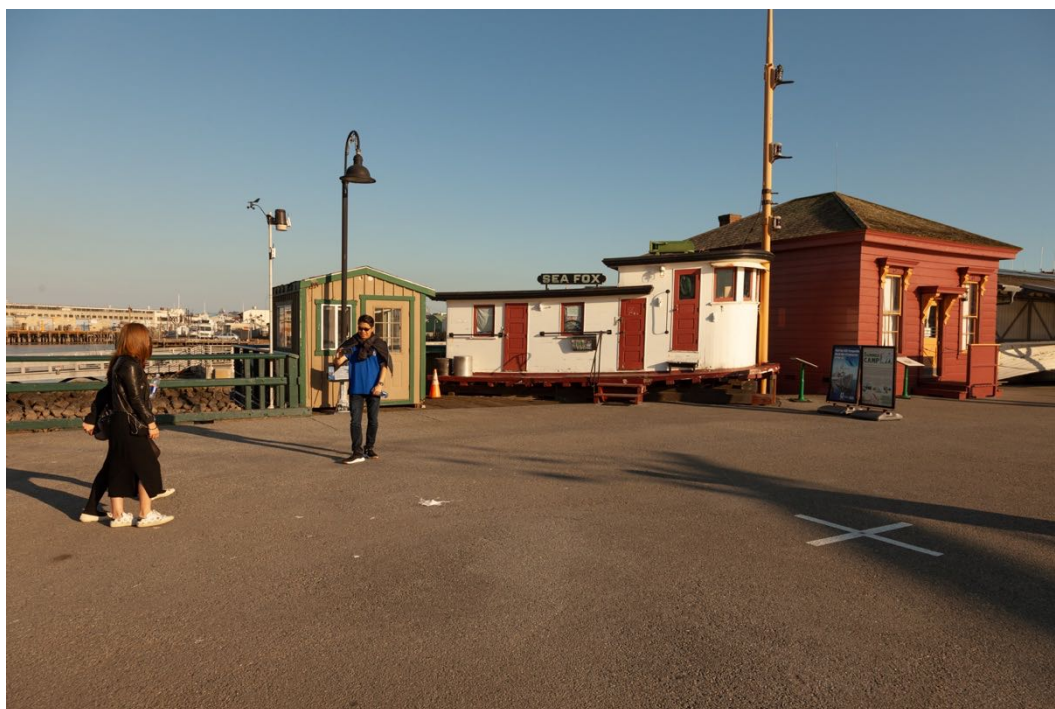


Photo 6 of 16 Utility building, *Sea Fox* wheelhouse, Tubbs Building.

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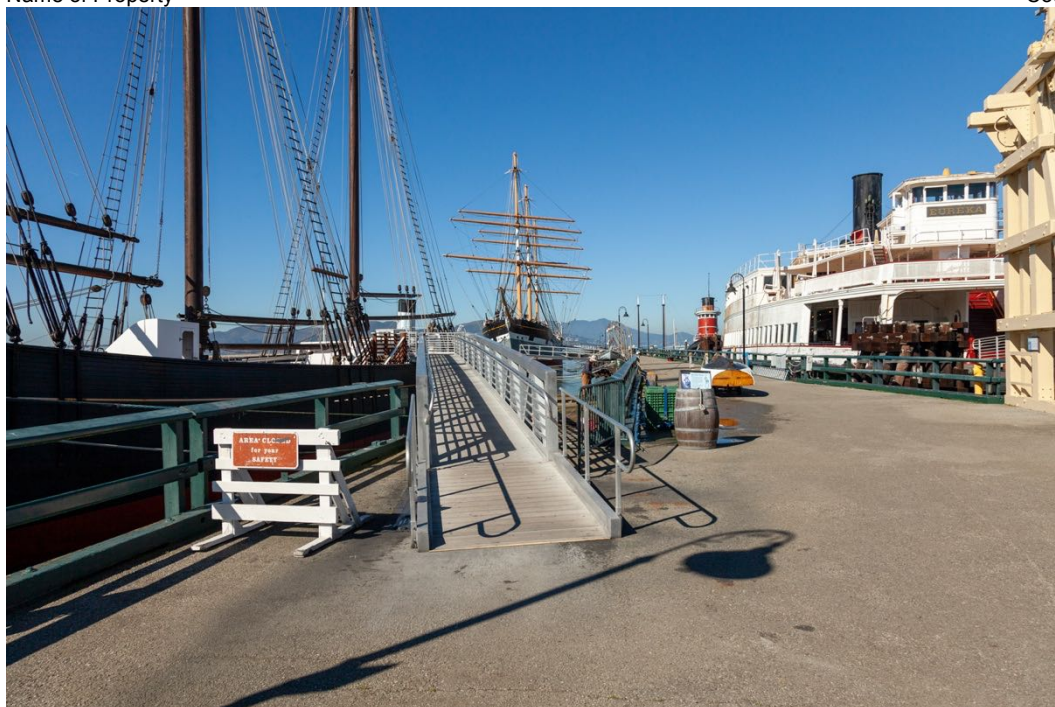


Photo 7 of 16 Boarding ramp from pier to schooner *C.A. Thayer*.



Photo 8 of 16
Replica gantry at ferry slip
for *Eureka*.

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Photo 9 of 16
View northwest along main
pier showing streetlights.



Photo 10 of 16 East side of pier at low tide, showing back of Tubbs Bldg. and stump ends of removed piles.

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Photo 11 of 16 East side of pier looking towards gantry and ferryboat *Eureka*.

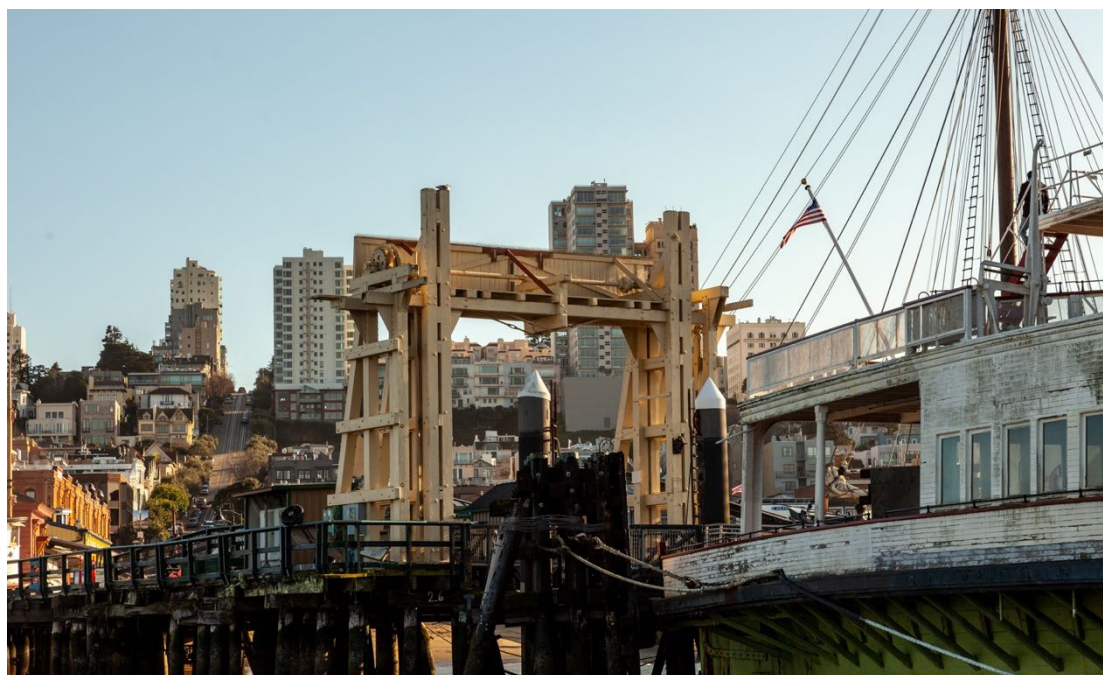


Photo 12 of 16 East side of pier and offshore view of gantry, dolphin and ferry *Eureka*.

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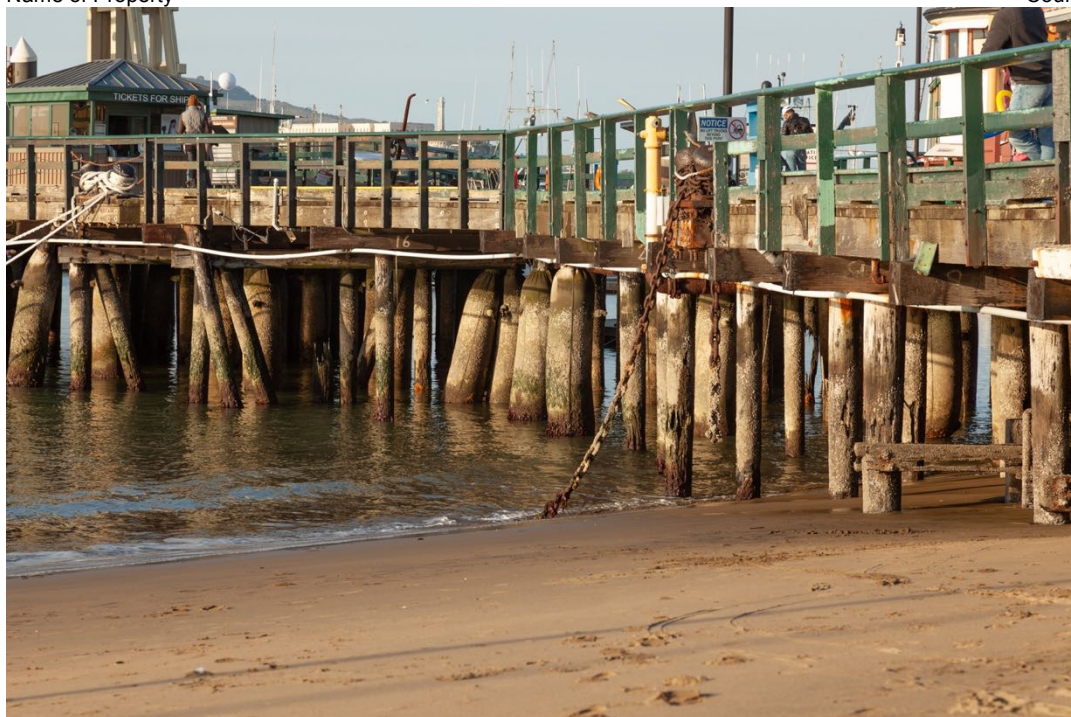


Photo 13 of 16 West side of pier showing railings and pilings beneath decking.

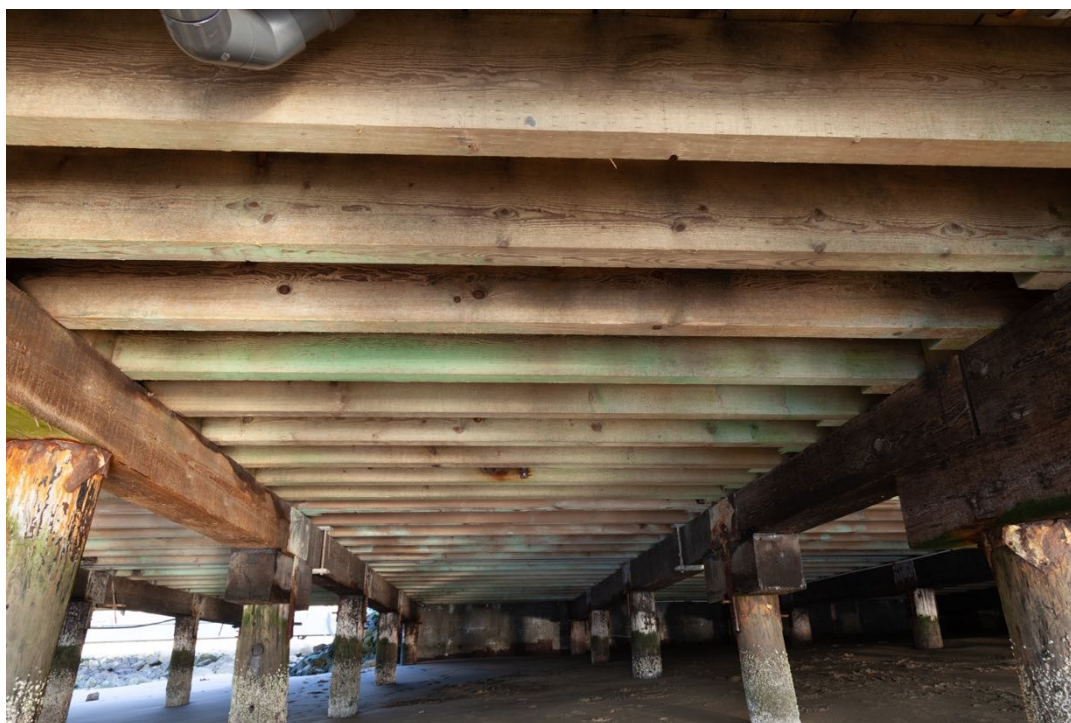


Photo 14 of 16 Underside of pier showing piles, caps and stringers. Note pressure treated wood.

Hyde Street Pier
Name of Property

San Francisco

California
County and State

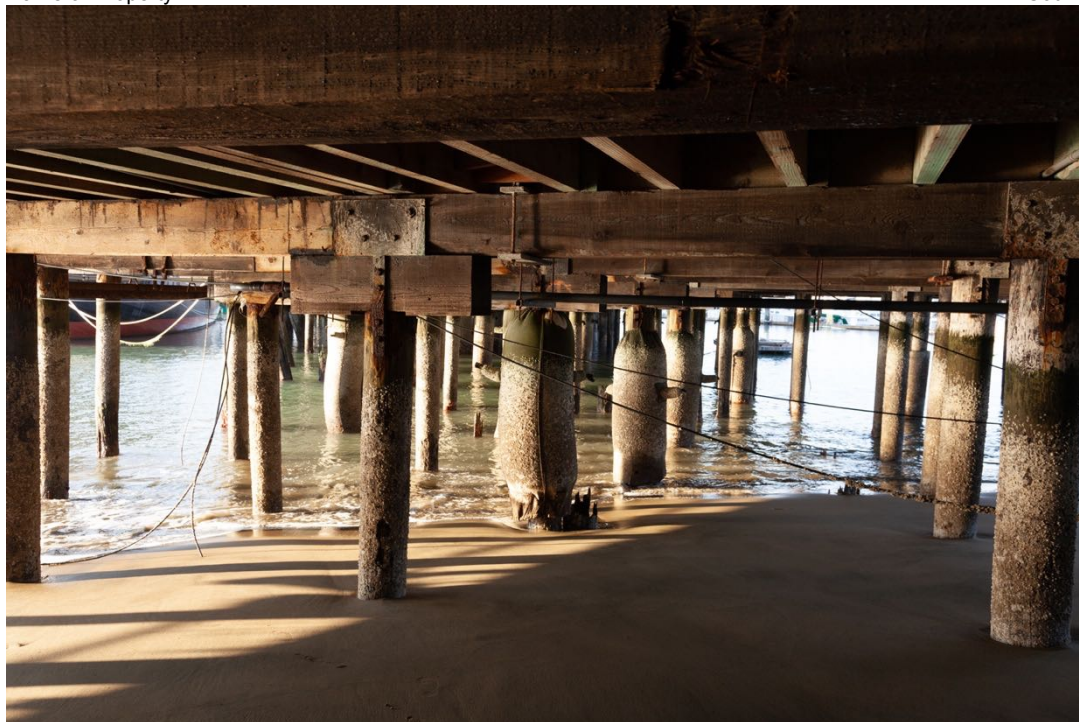


Photo 15 of 16 Underside of pier looking north, showing concrete-filled reinforcing bags on some piles.

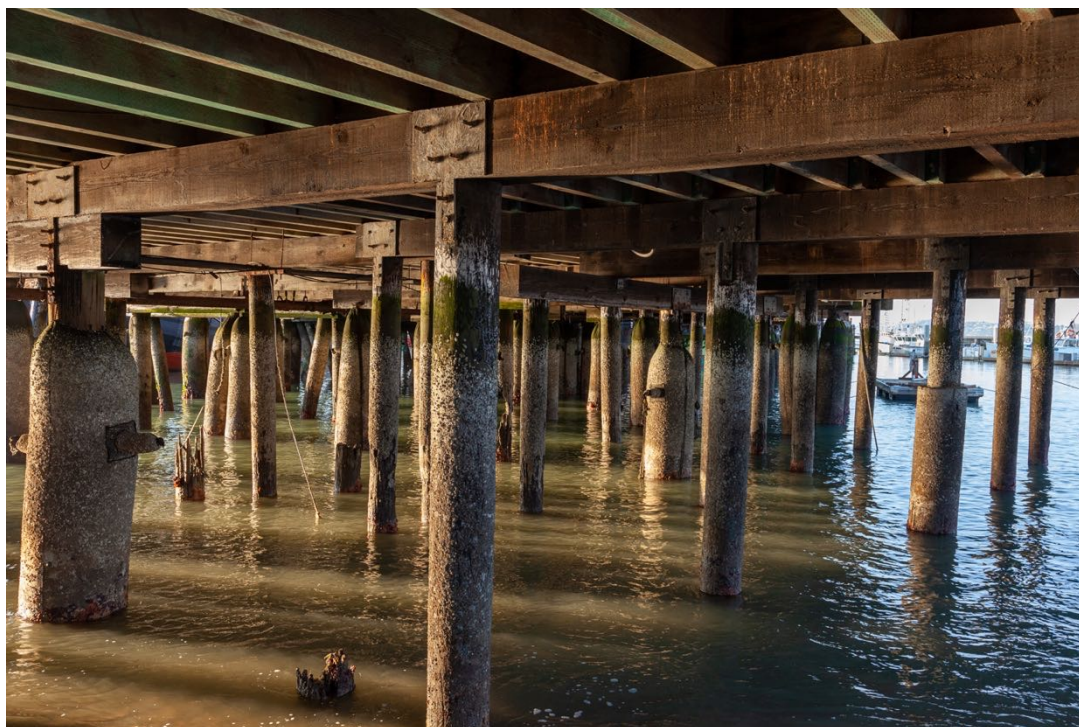


Photo 16 of 16 Underside of pier looking northeast. Stumps of old piles visible at left.

Hyde Street Pier
Name of Property

San Francisco

California
County and State

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.