

Lucas Cultural Arts Museum



Crissy Field, The Presidio
September 16, 2013

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Shadow Artist (c. 1920)
Norman Rockwell (1894–1978)
Oil on canvas

TRANSMITTAL LETTER

Lucas Cultural Arts Museum

Dear Members of the Presidio Trust:

I am pleased to enclose the detailed proposal for the Lucas Cultural Arts Museum at the Presidio's former Commissary site. Thank you for the opportunity to be included amongst the final round of candidates for consideration.

Exploring the vitality of illustrative art and highlighting innovation in the emergent realm of digital art, the Lucas Cultural Arts Museum will be a community touchstone respectful of the historical importance of the Presidio and its natural environs. Additionally, it will serve as the country's premiere venue for understanding the connections and lineage of visual art.

Blending form and function, the museum would focus on education and community by offering state-of-the-art facilities and unparalleled programming for children, families, schools, scholars and visiting artists. No other museum like it exists. It will be a unique and sustainable beacon of creativity for the Bay Area and beyond.

As the Commissary site has long been identified by the Presidio Trust and the National Park Service as a location for a cultural institution, it is the natural and logical location for this museum—with a keen eye to digital art having originated in the Bay Area. Faithful to the Presidio Trust's ongoing mission, the Lucas Cultural Arts Museum will be a connector between many populations, national and international, young and old. It will not only be a cultural destination of distinction, but also enhance and encourage visits to and respect for the Presidio National Park.

The Lucas Cultural Arts Museum will be governed by its Board of Directors (George W. Lucas, Jr., Melody Hobson, Robert Bradley, Tully Friedman, John Osterweis, John McCarter Jr. and John Lasseter) and operated by the museum president and executive staff. The Lucas Cultural Arts Museum was formed on May 18, 2012 under the California Nonprofit Public Benefit Corporation Law and is a tax-exempt private operating foundation.

I believe the Lucas Cultural Arts Museum recognizes that which makes our city extraordinary and will complement not only the Commissary site and its surroundings, but also the cultural importance and stature of the Presidio for future generations.

Sincerely,



George Lucas

Questions about this proposal should be addressed to:

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Executive Summary

I. ENHANCE THE VISITOR EXPERIENCE AT THE PRESIDIO

The Lucas Cultural Arts Museum proposes to build a museum for the future that showcases art through the lens of innovation and storytelling, and will provide the opportunity to complete the vision for the Presidio and Crissy Field, to create a significant cultural art museum of international distinction with robust education programs that draw the public to the park. The art on exhibition in the museum is art that is accessible to all ages and all peoples. This civic amenity will enhance and compliment the recreational uses that already exist on Crissy Field and in the Presidio and create a rich cultural and educational center for the community and visitors to the park to experience. Art is meant to be enjoyed alongside nature and cultural art museums are an important part of successful urban parks throughout the world.

The goal of the Lucas Cultural Arts Museum is to be the destination for a celebration of American storytelling tradition through visual media: from the Golden Age of Illustration to landmark achievements in filmmaking and cinematic design, to groundbreaking digital work. Storytelling, used as a method of recording history, to entertain and to educate, is as old as humankind. George Lucas believes that “we have to plan for our collective future – and the first steps begin with the social, emotional and intellectual tools we provide our children.”

In addition, the museum will have a café which is open to the public, a gift store, lecture hall and theater which will offer special speaker’s series and films, classroom spaces, travelling exhibitions and extensive programs and classes, always keeping the museum entertaining and engaging.

The Lucas Cultural Arts Museum believes that visitors to the museum will leave with an enhanced understanding and appreciation for American storytelling and walk outside into the park with a greater understanding of this place and its history. The Lucas Cultural Arts Museum will provide a new and very different vitality to Crissy Field.

2. PROVIDE PROGRAMMATIC OFFERINGS THAT ARE FRESH AND VITAL, THAT CONNECT TO BROADER THEMES, AND THAT STIMULATE THE IMAGINATION AND CREATIVITY. OFFER CROSS DISCIPLINARY PROGRAMMING THAT CAN BE EFFECTIVE IN ADVANCING KNOWLEDGE THAT HAS BROAD AND LASTING RELEVANCE.

The Lucas Cultural Arts Museum commitment to having a high-quality cultural institution with solidly based education programs that will stimulate imagination and creativity, and will draw a broad cross-section of the community to an enhanced visitor experience, are the shared values of the Lucas Cultural Arts Museum and the Presidio Trust.

From the cultural legacy of the Pan Pacific International Exposition to the miracle flying machines landing on Crissy Field, the Presidio story reflects the flow of human history in the new world, the west and in America. What better way to honor its spirit than an interactive and collaborative museum that celebrates storytelling, one that brings together past, present and future in a cultural and historic crossroads called the Presidio?

Exhibition and programming content will be diverse and dynamic and will: explore the history of American visual media and related topics and trends; investigate the cultural, creative and social significance of visual media in our world; educate about past and emerging technologies used in visual storytelling mediums; entertain art and film lovers of all ages; and inspire creativity and a greater appreciation for the art of storytelling in our society.

By focusing on visual culture, the Lucas Cultural Arts Museum will serve as a nexus that brings together the most compelling aspects of creativity, scholarship, and state-of-the-art thinking about the role of popular visual arts now and in the future. It will be a museum of objects, but even more it will be a museum of experience and interaction, and of the visual stories that have captured the American imagination for more than three centuries. This groundbreaking initiative will provide the paradigm for museums in the 21st century.

3. BE COMPATIBLE WITH THE NATURAL AND CULTURAL SETTING ALONG THE CRISSY MARSH AND THE SAN FRANCISCO BAY AND CONFORM TO THE MID-CRISSY AREA DESIGN GUIDELINES AND LEED REQUIREMENTS.

The Lucas Cultural Arts Museum site and landscape will respect and enhance its natural surroundings and contribute to the broader environmental health of Crissy Field. A regenerative, green infrastructure approach will encompass habitat regeneration, stormwater management, cultural landscape rehabilitation, heat island reduction, and increased connectivity via pedestrian and bicycle network extensions. Site and landscape performance will contribute significantly to meeting or exceeding the LEED requirements for the project. In addition to LEED criteria, the design team will apply the principles of the Sustainable Sites Initiative.

The Lucas Cultural Arts Museum believes that a museum of international distinction befitting the premier site at the Golden Gate Bridge on Crissy Field deserves a significant new civic structure that evokes the historical importance of the site, while being a cutting edge state-of-the-art facility that will be sustainable for the future.

More specifically, the design complies with the guidelines and the changes that have occurred in the topography due to the Doyle Drive reconstruction and the rising bay waters. The design

- Uses the site for a museum use;
- Maintains the separation between the new building and the clusters of historic buildings;
- Leaves the Ohlone shell mound unobstructed;
- Reinforces the Mason Street edge;
- Retains the relationship of Building 603 to Mason Street;
- Proposes a design that is compatible with the historic district;
- Avoids light pollution, has minimal exterior lighting; and
- Proposes to landscape the area in accordance with best management practices and the VPM and will use an on-site stormwater detention system.

4. COMPLEMENT CURRENT USES AND ACTIVITY IN THE PRESIDIO, AND INTEGRATE WELL WITH PLANS FOR CRISSY FIELD AND THE MAIN POST.

The Lucas Cultural Arts Museum is dedicated to its community and will develop strong relationships with local organizations, schools and other cultural institutions and is currently discussing collaborative outreach and programming with partners in the Presidio, the bay area community, nationally and internationally. It has a robust and long term history collaborating with major organizations and cultural institutions around the world hosting exhibitions that have been seen by over 10 million visitors.

All programs that will be featured at the museum will be developed around strong educational curriculum that aligns to national standards.

Crissy Field is a dynamic hub of outdoor activity and recreational use. The addition of the Lucas Cultural Arts Museum will bring an inventive and engaging art experience in a rich educational environment that will foster creativity and stimulate imagination. Creating a place to learn which will coexist next to a place to play.

It will also provide a facility that will bring life and activity to Crissy Field during the months of winter rains and foggy summer days when the outdoor recreation areas are less accessed. Through robust and engaging educational programs focused on art, history, science, technology and innovation the Lucas Cultural Arts Museum will enhance the environmental offerings of the Crissy Field Center for youth engagement, as well as youth who enjoy the YMCA and families who come to Crissy Field.

In addition, it looks forward to collaborations with the Walt Disney Family Museum, San Francisco Film Centre, The Presidio Heritage Center, the Bay School, or other learning centers located in the Presidio and Bay Area educational institutions.

It is a mutual goal to complement the current activities and uses in the Presidio and create a strong and beautifully landscaped bluff connecting the Main Post to Crissy Field.

5. WELCOME A BROAD CROSS SECTION OF THE COMMUNITY IN A MANNER THAT REFLECTS AND REAFFIRMS THE PUBLIC NATURE OF THE PRESIDIO.

The Lucas Cultural Arts Museum is a museum dedicated in a profoundly democratic way to the human narrative and imagination. In telling the story of how humans from all backgrounds, races, cultures, economic strata and ages tell their own stories of themselves and their world, the Lucas Cultural Arts Museum will create a place of shared meaning and understanding.

The Lucas Cultural Arts Museum will feature an extensive collection of popular art that has shaped our culture and is accessible to audiences of all ages and cultures. We will reach out to the broadest and most diverse audiences locally, nationally and internationally. We have had exhibitions for the past 15 years that have travelled all over the world to 19 countries, 69 cities, 112 venues and been seen by over 10 million visitors. Over time, the various collections will expand beyond the seed collection to become the world's premier museum of storytelling art and cinematic design. As the digital medium matures the Museum will be on the leading edge of a bold new art form.

The Lucas Cultural Arts Museum's targeted audience will include families, school children, seniors, national and international tourists. The Lucas Cultural Arts Museum's diverse audience will be introduced to a totally new, immersive dynamic experience the moment they enter the building with art and a variety of cutting-edge interpretative technologies creating a completely new kind of visitor experience.

6 BE ECONOMICALLY VIABLE

The Lucas Cultural Arts Museum will fully fund the cost to build the museum and landscape the surrounding site which it estimates to be \$300 million. During the Museum's first three years after selection, we expect to earn no revenue. The expenditures associated with construction, land lease, building out the organization's personnel, etc. will be fully funded.

Resources that will be available to sustain the Museum's operations include ongoing support from Mr. Lucas and the George Lucas Family Foundation, admission to the museum and its programs, retail store sales, parking, and restaurant revenues which will help to offset operating costs for the Museum and its facilities. Our intent is to keep our program offerings of the highest quality while keeping admission rates competitive.

PROGRAM AND
VISITOR EXPERIENCE

Part 1

Program and Visitor Experience

The Trust is committed to creating a rich visitor experience at the Presidio that increases access to and appreciation of many of its resources.

DESCRIBE HOW YOUR PROGRAM COMPLEMENTS OTHER PRESIDIO OFFERINGS AND CONTRIBUTES TO HIGH-QUALITY VISITOR EXPERIENCE. IDENTIFY OTHER PUBLIC BENEFITS THAT THE PROJECT WOULD DELIVER.

Northern California has been an epicenter for innovation and creative expression for more than one hundred years, since Eadweard Muybridge's pioneering work in stop-action photography in the nineteenth century, which was the beginning of the motion picture. The tradition continued in 1915 at the Presidio with the celebration of the Pan Pacific International Exposition (PPIE) that awed the millions who came to see the latest in art and science and technology. From the ashes of the Great Earthquake, the PPIE placed San Francisco and the Bay Area on the map as a center for the advancement in creative technologies. Philo Farnsworth in 1928 developed the first all-electronic imaging device (television). Later, maverick production companies such as Lucasfilm, American Zoetrope, Fantasy Films, and Pixar joined in to continue to lead the way with San Francisco produced movies. The explosion in San Francisco independent filmmaking, animation, visual effects, and cutting-edge digital game design and technology innovations of Silicon Valley have solidified the Bay Area's reputation as the country's leading site for contemporary digital innovation in art. The 21st century medium of digital created in San Francisco a milestone in the history of art.

Human storytelling, used as a method of recording history, to entertain and to educate, is as old as humankind. History tells us how stories were told visually through cave paintings, then carvings, followed by frescoes on plaster and eventually masterpieces painted on canvas with oil and watercolors. Now the new technology used to tell stories is the digital medium.

The Lucas Cultural Arts Museum proposes to build a world-class museum for the future that showcases art through the lens of innovation and storytelling and will serve as the country's premiere venue for understanding the role of the visual image in American life. The Lucas Cultural Arts Museum will also provide an opportunity to complete the vision for the Presidio and Crissy Field to create a significant cultural arts museum of international distinction with robust educational programs that draw the public to the park. The Trust's mandate to serve the public was fleshed out with particular specificity in the Presidio Trust Management Plan (PTMP), which includes an express commitment by the Trust to use one-third of all the space in its buildings for public use, "*including educational and cultural tenants such as... museums and arts... organizations.*" PTMP Preface, "The Plan". The Lucas Cultural Arts Museum meets the Trust's clearly articulated vision for the Presidio found in the PTMP:

We envision a place where public, private, and non-profit sectors come together and share their ideas and resources; where educators and students explore the world around them; where artists, scientists and storytellers pursue their passions; where parents and children play; where visitors deepen their understanding of the connections between human and natural history; and perhaps more important, where an individual, alone in or concert with others, can find peace of mind and personal inspiration.

The proposed location for the Lucas Cultural Arts Museum is on Crissy Field, near the Golden Gate Bridge, which serves as a gateway to the nations of the world from the Presidio. In 1915 the Pan Pacific International Exposition celebrated “Pioneers Leaving the East” and “Pioneers Arriving in the West” celebrating human spirit and ingenuity in “the city that knew how.”



*The Golden Gate From The Tower Of Jewels
Site of the Lucas Cultural Arts Museum (“highlighted area”)*



The various structures and exhibitions of the exposition were functional and impressive, while complementing the natural beauty of the San Francisco Bay setting. Beyond these amazing structures, the PPIE brought together art, innovation, and technology highlighting automobiles, airplanes, telephones and motion pictures; as well as some of the major creative minds and companies of that time, including Thomas Edison, Alexander Graham Bell, Henry Ford, General Electric, Singer Sewing Machine and Underwood Typewriter; renowned entertainers John Philip Sousa, Al Jolson, Charlie Chaplin and artists A. Stirling Calder, N.C. Wyeth, Maynard Dixon, Alma Tedema, Jesse Wilcox Smith and many others.



Artists represented in the PPIE, from left to right: Jesse Wilcox Smith's *Mystic Wood*, Maynard Dixon's *Tales of the Sun Land*, and Arthur and Lucia Matthews' *Pioneers Arriving in the West*. All of these artists are in the Lucas Cultural Arts Museum Collection.

From the cultural legacy of the PPIE to the miracle flying machines landing on Crissy Field, the Presidio story reflects the flow of human history in the new world, the west and in America. What better way to honor its spirit than an interactive and collaborative museum that celebrates storytelling, one that brings together past, present and future in a cultural and historic crossroads called the Presidio?

The vision of the Lucas Cultural Arts Museum is to serve as the premier public venue for the celebration of the American storytelling tradition through visual media: from the Golden Age of American illustration, to landmark achievements in animation to groundbreaking digital art.

THE MUSEUM'S MISSION WILL EMBRACE THESE OBJECTIVES:

- To showcase and preserve a diverse range of visual media works as part of the American cultural heritage.
- To present a range of innovative exhibitions of highest quality and of broad public appeal.
- To offer inventive educational programming and collection-based activities for people of all ages and interests, especially school groups.
- To create a technologically advanced innovative and interactive experience that will engage, educate and entertain.
- To deliver a facility with exceptional visitor access, services, comfort and safety.
- To contribute to the culture and economy of the Presidio, the San Francisco Bay area and California as one of the region's leading cultural institutions and tourist destinations.
- To foster creativity, inspire individual artistic expression and an appreciation of American visual media in its varied forms.

This fully-funded museum will be an approximately 95,000 square feet state-of-the-art facility designed with sensitivity to the natural and historic surroundings. The Museum will offer for public access, approximately 45,000–50,000 square feet of gallery space for permanent and changing exhibitions, a 200 person auditorium, a café, a retail area, classroom and meeting spaces, and unparalleled services and amenities including beautifully landscaped outdoor spaces, and public programming. A strong emphasis on educational outreach will permeate the Museum's programming with activities ranging from school-group visits with curriculum-based exhibit tours and activities to public lectures and symposia and workshops ranging in topics from technological literacy to creative expression in digital mediums.

Exhibition and programming content will be diverse and dynamic and will: *explore* the history of American visual media and related topics and trends; *investigate* the cultural, creative and social significance of visual media in our world; *educate* about past and emerging technologies used in visual storytelling mediums; *entertain* art and film lovers of all ages; and *inspire* creativity and a greater appreciation for the art of storytelling in our society.

As a legacy of the PPIE, the Museum represents a unique opportunity within the American cultural landscape. Cartoons, comics, and illustration art are featured in various small museums in the United States and abroad and sometimes form a small part of the collections of major institutions, often as ancillary works that provide context for traditional painting, sculpture, and prints. By focusing on visual culture, the Lucas Cultural Arts Museum will serve as a nexus that brings together the most compelling aspects of creativity, scholarship, and state-of-the-art thinking about the role of popular visual arts now and in the future. It will be a museum of objects, but even more it will be a museum of experience and interaction, and of the visual stories that have captured the American imagination for more than three centuries. This groundbreaking initiative will provide the paradigm for museums in the 21st century.

PROVIDE A GENERAL YET INFORMATIVE DESCRIPTION OF THE PROGRAMS THAT YOU WOULD OFFER AT THE SITE.

Public outreach and educational programming are central to the mission and public service goals of the Lucas Cultural Arts Museum.

THE MUSEUM WILL SPARE NO EFFORT TO:

- Provide comprehensive public access to the Museum's resources toward the advancement of knowledge and enrichment of the diverse community it serves.
- Provide meaningful and lasting learning experiences for a wide range of audiences through its unprecedented combination of technology interfaces.
- Engage the community to contribute their perspectives to museum collections and interpretation thus creating a visitor centric and layered experience.
- Employ a broad range of educational tools to promote learning and the process of individual and group discovery.
- Develop curriculum aligned educational materials and programs that adhere to state and national standards.
- Adhere to industry standards of excellence and best practices in the field.
- Provide training and professional development for staff.
- Demonstrate expertise in content knowledge.
- Foster a spirit of exploration, study, observation, critical thinking, contemplation, and public dialogue.
- Reflectively assess and provide evidence of visitor learning and of the Museum's overall impact.
- Develop strong relationships with community organizations, schools, other cultural institutions, and the general public.
- Serve the academic mandates of school, college, and university standards.
- Disseminate its materials widely through publications and other appropriate media.

EXAMPLES OF THE MUSEUM'S PROPOSED EDUCATIONAL AND PUBLIC PROGRAMMING INCLUDE:

- Presenting a wide range of innovative and educational exhibitions emphasizing easy access points to interpretive artistic content.
- Hosting special traveling exhibitions that support the Museum's mission and educational goals and offer opportunities for new and varied public programming.
- A robust website with online public access to:
 - collection information
 - exhibition content
 - educational materials developed around the Museum's collection and exhibitions to National and CA state curriculum standards (with an emphasis on Visual and Performing Arts and Language Arts requirements)
- Group and special tours by museum staff as well as self-directed tours with provided materials.
- Educators' programs and materials: development classes, curriculum workshops, educator evenings, pre- and post-visit materials for teachers.
- Special access to collections for research and scholarly purposes.
- Public screening series.



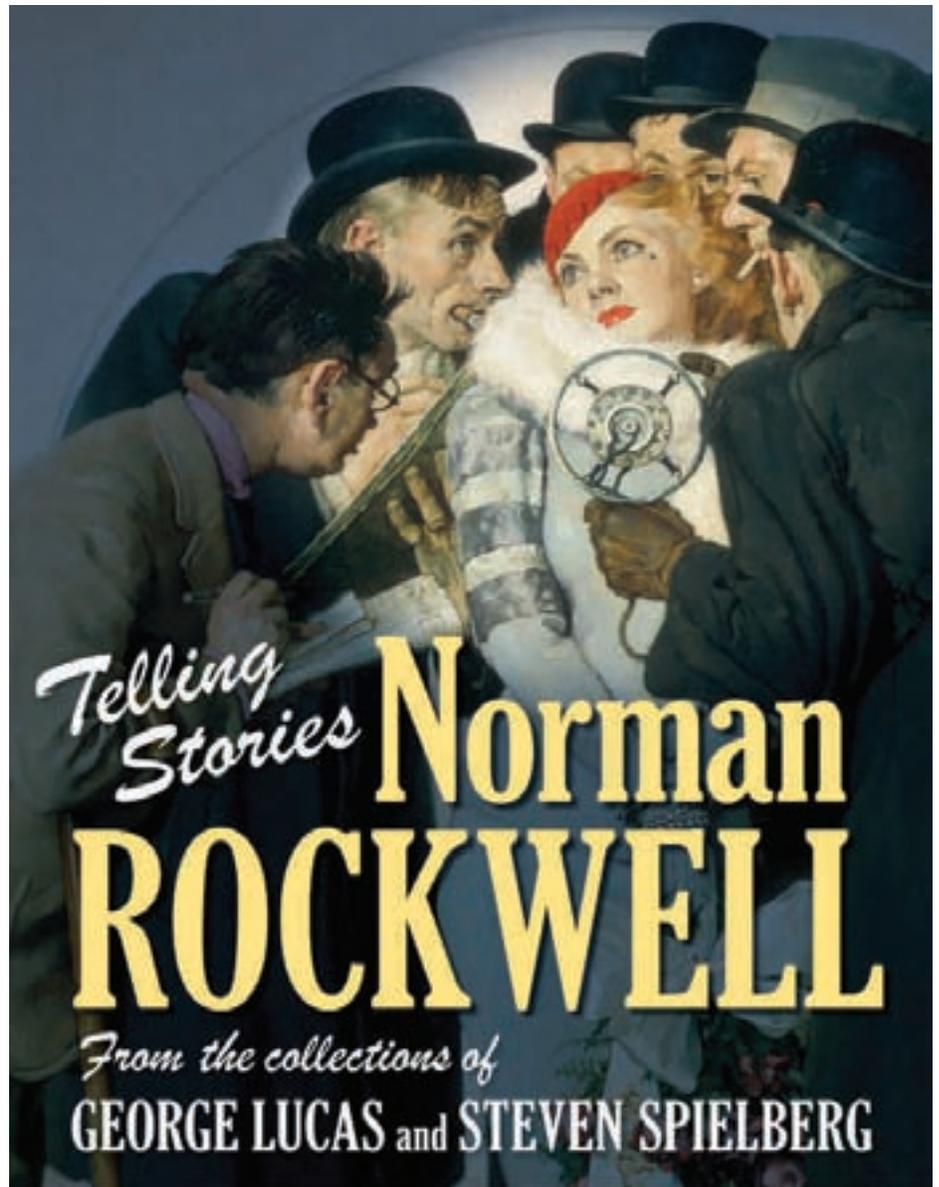


- Public lecture series with visiting scholars, artists, curators, and educators.
- Family days; adult and family evening events.
- Partnerships with schools, universities, and other museums.
- Docent and internship programs.
- Public classes and workshops for adults, young adults, and children ranging in subjects from:
 - hands on instruction in different art techniques, materials, and history (from traditional mediums to digital forms)
 - emerging technologies in the visual arts and technological literacy
 - careers and professional development in the arts
- Visiting artist/new artist program and special community projects.
- In-gallery sketching.
- After-school and summer programs for kids.
- Videoconferencing; distance learning; webinars; podcasts.

INCLUDE AN EXAMPLE OF OUTREACH AND MARKETING THAT WOULD ACCOMPANY A KEY PROGRAM. IDENTIFY DESIRED OUTCOMES.

On July 2, 2010 the Smithsonian American Art Museum (SAAM) opened *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*. The hope is that the Lucas Cultural Arts Museum would reprise this landmark exhibition for the Bay Area at its new museum setting in the Presidio. The following are the highlights of the outreach and marketing that accompanied the exhibit. The Lucas Cultural Arts Museum would follow the same plan and anticipates that the desired outcomes would echo those of the American Art Museum.

This successful exhibition attracted 706,093 visitors over 6 months to SAAM. That marked a 52 percent increase from the same period of the previous year for the Museum. A complement of exhibition print materials, including rack cards and quarterly calendars were sent to museum friends as well as community, business, and tourism organizations. A beautifully illustrated catalog and specially produced film offered new insights into the exhibition from the curator and collectors Lucas and Spielberg.



Teachers, students and their families were energized by the educational resources and creative activities offered as part of the exhibition. Through a comprehensive teacher guide and professional training session, teachers learned how themes found in Rockwell's work can excite, inspire and educate students of today. Children flocked to the exhibition; delighting in the opportunities to create their own Rockwell inspired pictures at the *Rockwell Educational Tables*. More than 9,000 young people toured the exhibition on field trips.

Members of the public embraced the myriad public programs offered in conjunction with the exhibition, including concerts and film series, family days and lectures throughout the exhibition run. Highlights included dynamic musical performances by the US Air Force jazz ensemble, Airmen of Note, a Rockwell-inspired family day complete with poodle skirts and swing dancing, and a symposium on American art and the movies. More than 9,000 people attended these programs, held both during daytime and evening hours.

A comprehensive advertising campaign enabled the museum to expand its reach to millions of households locally and nationally. Ads were placed in major print, digital and broadcast media, and in area transit stations, thus creating a saturation and increased visitation to the exhibition and programming. Many users utilized the exhibition web site and social media pages for greater participation and enrichment of the exhibit content.

A special podcast with George Lucas and Steven Spielberg and a full exhibition slideshow were among the many features offered to the Museum's virtual visitors. More than 200,000 users enjoyed a complete roster of exhibition information, including links to all the public programming, major media coverage, educational resources, and the exhibition store. Visitation to the Museum's social media sites more than doubled during the exhibition, with thousands of new users tracking Rockwell updates on Facebook, Twitter, and Flickr.

More than 200 million people learned of the exhibition through hundreds of feature articles in prominent broadcast, print, and online media. Foreign media interest was particularly high, highlighting the global impact of the exhibition. Museum staff mounted an intensive and broad-based campaign to attract media attention, including outreach to lifestyle, entertainment, news and business outlets. More than 10,000 members of the media were provided with information about the exhibition. SAAM concluded that the excitement generated by Telling Stories would affect them for years to come, with new and diverse audiences engaged by the personal connections they felt with Rockwell's art and the programs and resources they experienced as part of the exhibition.

(Please see Tab 6 for supporting materials on this exhibition including Media Coverage)

DESCRIBE THE ACTIVITIES THAT WILL TAKE PLACE ON A TYPICAL DAY, BOTH PROGRAMMED AND UN-PROGRAMMED, AND THE PRIMARY AUDIENCES SERVED.

Nestled between two of San Francisco's greatest landmarks, the Golden Gate Bridge and the Palace of Fine Arts, the visitor will arrive at the Lucas Cultural Arts Museum, a place that will spark imagination and nurture storytelling through its vast collection of visual arts. The unprecedented collection includes a variety of popular art of the 19th, 20th, and 21st centuries from Masters of the Golden Age of Illustration, to innovators of today's digital arts, from fashion and cinematic design to computer animation. The works in the Museum will offer both a testament to the power of the narrative image and a window into an ever-changing social experience and offer visitors an adventure and new insights based on their interests.

The Lucas Cultural Arts Museum will welcome its many and wide-ranging visitors into a totally advanced and dynamic experience the moment they enter the building. Integrating technology and the arts, the visitor will be immersed in an unprecedented combination of interactive technologies throughout the art galleries creating a transformative experience.

The gift shop will offer a selection of beautifully designed books, educational resources, and travel guides for the Presidio and San Francisco. Unique gifts and crafts will be available to the visitor who wants a souvenir from the collection or for the international tourist seeking gifts for friends and family back home. Visitors can add to their experience with a moment of conversation, reflection or refreshment and will be able to enjoy the Café and its world-class views; overlooking Crissy Field and the Golden Gate. From breakfast, lunch, and afternoon teas to after-work appetizers and dinners, the Café will be a popular destination for tourists and Bay Area residents.



Museum Café

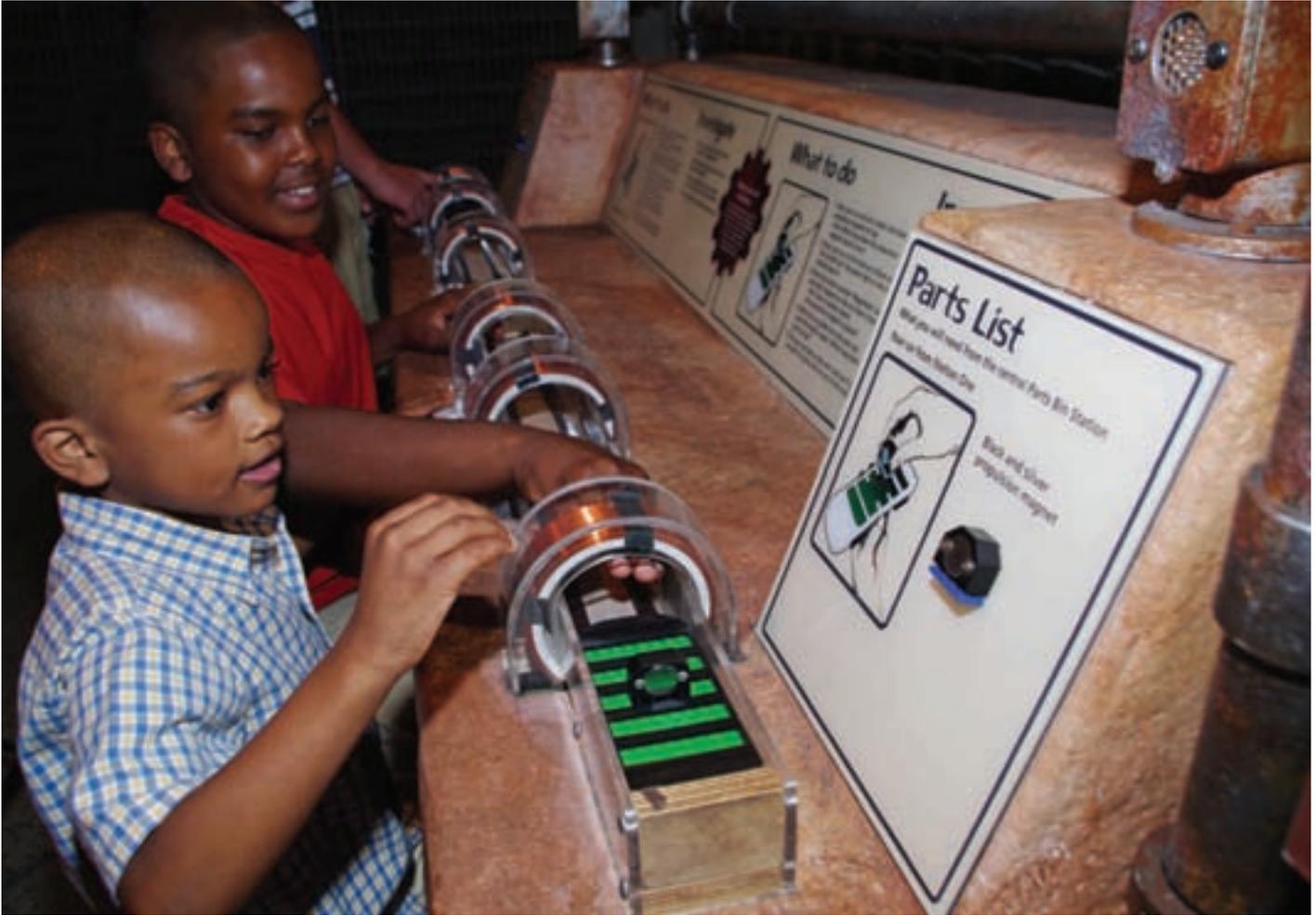
In addition to in-gallery learning opportunities, the Museum will feature lively public programming in its state-of-the-art auditorium/cinema and classrooms. Public workshops, classes and symposia focused on a rich selection of topics will be aimed at a diverse cross-section of visitors.

School tours to the Lucas Cultural Arts Museum will be subsidized. For students of the Bay Area, weekday trips to the Museum will be an exciting adventure to both Crissy Field and the Museum. Working with the Education Department, the school teacher will have already prepared for the field trip with free Teacher Guides which help link the museum gallery programming to State and Federal curriculums — from the arts to science and technology — the students and teachers will experience hands-on learning through immersive and unprecedented combination of technology interfaces throughout the museum. Afterwards, with coordination between the Education department, the Visitor Center and the Heritage Center, students may continue their field trip with additional activities located throughout the Presidio.

A sample of what a visit to the Museum may look like is outlined below:

SCHOOL GROUPS

- Grade School students are scheduled for a field trip at the Lucas Cultural Arts Museum. Their teacher has downloaded an educator's guide for her students' grade level including a lesson plan keyed to the art in the museum that is relevant to their 4th grade class.



Developing teamwork and writing skills are the centerpiece of the lesson plan. Students are asked to do a podcast about the painting *Romance of Adventure* by N.C. Wyeth. They first take a look at the painting, followed by a discussion about what they see depicted in it, and then work as a team to develop a script with a series of questions, which they will ask of other visitors in the gallery and do a podcast of their findings.

- A group of middle school students are enjoying a storytelling workshop using the paintings as inspiration. After taking a guided tour with the Museum Educator through a gallery of Illustration Art, the students adjourn to the classrooms. There they select four paintings they enjoyed and then are challenged to write a short story that knits the four artworks together through a simple narrative. The students assemble their short stories with their selected artwork prints and their text into a finished booklet to take home at the end of the day.
- High school students are attending a Digital Workshop. After taking a guided tour with the Museum Educator through the digital art gallery and digital interactive stations, students return to the Digital Art Lab. In the classroom, working in small groups they will create their own digital art on computers learning digital animation and 3D modeling techniques.
- College students from the California College of the Arts, UC Berkeley, Stanford, San Francisco State, or FIDM may visit the cinematic design exhibitions gallery where they will study the costumes collection and then on interactive screens in the exhibition learn wardrobe design through history.





VISITORS & TOURISTS

- Families may choose to visit the comic art and children's illustrative art collections to learn about children's stories and myth. Through informational interactive screens they can learn more about storytelling and myths and create their own storybooks together.
- A group of seniors, on the other hand, may choose to browse the museum and its galleries with no set curated plan or listen to a lecture.
- Visitors may opt for a tour curated by an artist, scholar, filmmaker or local celebrity.
- Visitors with specific interests may be browsing the galleries on a curated tour adapted to their schedule.
- Another group of adult visitors will be challenged to look closer at art to see what is there but not easily perceived. What is the statement the artist is making, the idea or story he is communicating, the emotion or purpose of the work? The history of Emotional Communication through the Arts may be further explored in an interactive kiosk.
- Visitors may access the latest digital technology to learn media applications using their artistic capabilities.
- Some visitors may choose not to pay for admission and simply browse the public gallery areas, courtyards, gardens and enjoy a meal at the Café with its stunning views of the Golden Gate Bridge.

- In the lecture hall, a noted digital artist from Pixar, Dreamworks Animation, or ILM will be speaking to a group about his company's latest film and how the newest technology was used to create groundbreaking animation or visual effects in the feature film. This will include film clips and a behind-the-scenes video. The lecture is free to first come, first served attendees. A Q&A follows with the artist and audience deepening the conversation.
- A visual effects or animation film may be screened at the theater (seating 200 guests) in the evening with a guest speaker.
- Families may browse the children's illustrative or comic art collection while engaged in an interactive station that encourages a shared learning experience.
- A professional scholar or educator may be using the Lucas Research Library's resources to gather information and further knowledge.
- A visiting artist may be giving a talk in the lecture hall or a classroom.
- A group of teachers may be participating in an educational training seminar.

IDENTIFY DAYS AND HOURS OF OPERATIONS, AND WHETHER OR NOT ADMISSION OTHER COSTS MAY BE CHARGED.

The Lucas Cultural Arts Museum will be open to the public six out of seven days a week, including weekends. Public hours will be in alignment with other Bay Area museums and will be decided by the Board. A scale of admission fees will be charged and in alignment with similar art museums in the Bay Area. General admission has not yet been decided by the Board of Directors.

DISCUSS YOUR GOALS FOR ATTENDANCE, NUMBER OF ANNUAL VISITORS, AND TARGETED AUDIENCES.

The Lucas Cultural Arts Museum will feature an extensive collection of popular art that has shaped our culture and is accessible to audiences of all ages and cultures. We will reach out to the broadest and most diverse audiences locally, nationally and internationally. We have had exhibitions for the past 15 years that have travelled all over the world to 19 countries, 69 cities, 112 venues and been seen by over 10 million visitors. Over time, the various collections will expand beyond the seed collection to become the world's premier museum of storytelling art and cinematic design. As the digital medium matures the Museum will be on the leading edge of a bold new art form.

The Lucas Cultural Arts Museum's targeted audience will include families, school children, seniors, national and international tourists.



In reviewing attendance figures of similar sized museums in the Bay Area and in reviewing our Global traveling exhibits programs attendance figures for the past 15 years, the Lucas Cultural Arts Museum anticipates that its annual attendance will be between 500,000 and 750,000 visitors. The Lucas Cultural Arts Museum will create a true destination at Crissy Field in the Presidio.

PROVIDE A TRAFFIC DEMAND MANAGEMENT AND PARKING PLAN THAT IS CONSISTENT WITH THE PRESIDIO TRUST'S TRAFFIC MANAGEMENT PROGRAM AND THAT ACTIVELY PROMOTES ALTERNATIVES TO VEHICLE USE. INCLUDE PROJECTED VEHICLE TRIPS AND TRANSIT DEMAND (PEAK AND OFF PEAK) AND ANY SPECIAL VEHICLE LOADING REQUIREMENTS INCLUDING, LOCATION, TYPE AND TIMING.

A Preliminary Draft Transportation Demand Management study and parking plan consistent with the Presidio Trust's program has been attached to this document for your review and information. A complete and more detailed study will be done as part of the NEPA process. *(Please see Traffic and Circulation Study in Tab 6.)*

FACILITY DESIGN AND
RELATIONSHIP TO CONTEXT
CRISSY FIELD AND MAIN POST

Part 2

Facility Design and Relationship to Context Crissy Field and Main Post

The former Commissary site is a “new gateway” and an identity-making opportunity for the entire Presidio. It is essential that the new facility relate well to its surroundings, including the areas to the north that are managed by the National Park Service. The Trust has long recognized the importance of maintaining the character and integrity of the district as a whole and developed the Mid Crissy Design Guidelines with that objective.

DESCRIBE HOW THE BUILDING AND SITE DESIGN YOU PROPOSE IS CONSISTENT WITH THE TRUST’S MID-CRISSY DESIGN GUIDELINES.

The Mid-Crissy Design Guidelines, issued by the Presidio Trust in December, 2011, expanded on the Trust’s thinking for the Crissy Field area originally articulated in the PTMP which addressed site planning and building guidelines. The PTMP Planning Guidelines addresses “Spatial Organization and Land Patterns,” “Buildings and Structures” and “Open Space/Vegetation/Views.” We will address the pertinent sections of those Guidelines in that order.

SPATIAL ORGANIZATION AND LAND PATTERNS GUIDELINES

The PTMP established the overarching principles for Crissy Field, set forth below with those portions that apply to the Commissary site in bold:

*Preserve the historic line of buildings along Mason Street at the east and west ends. Reinforce the context of the historic airfield. **Reinforce the southern Mason Street edge, in areas set apart from historic clusters, through modifications or replacements of non-historic buildings or other site improvements.** Protect and restore remnant natural systems (including coastal bluffs) to the greatest extent possible. PTMP, p. 75.*

The Trust expanded on and interpreted those principles in Section 1b of their December, 2011 Guidelines and the Lucas Cultural Arts Museum believes that its design complies with all the more fine-grained suggestions set forth in the 2001 Guidelines. More specifically, the design:

- Uses the site for a museum use;
- Maintains the separation between the new building and the clusters of historic buildings;
- Leaves the Ohlone shell mound unobstructed;
- Reinforces the Mason Street edge;
- Retains the relationship of Building 603 to Mason Street;
- Proposes a design that is compatible with the historic district;
- Avoids light pollution, has minimal exterior lighting; and
- Proposes to landscape the area in accordance with best management practices and the VPM and will use an on-site stormwater detention system.

To expand briefly on the guideline regarding compatibility, the Commissary site presents a singular opportunity within the larger Presidio National Historic Landmark District (NHLD) because the existing building is both non-historic and also is at a visual and physical remove from the clusters of historic buildings at either end of the area. The Commissary is at a unique location in the Presidio, both one that has seen significant changes over time, but also one that does not have a close juxtaposition to any existing historic structures. As such, the design opportunities for new buildings at the site are significantly more liberal than one would find locations within the NHLD. The Lucas Cultural Arts Museum believes that this unique circumstance demands a design that speaks to the history of the Crissy Field area, as well as the new life of the Presidio as a National Park intended to welcome visitors from all over the world. The Lucas Cultural Arts Museum believes that this may be the only place in the Presidio where the opportunity for a significant civic structure that signifies its mission to welcome the public and to herald the Presidio's new life as a park may be achieved. The proposed design achieves those ends by harkening to the democratic impulse and design inspiration of the Pan Pacific International Exposition. The building will evoke a chapter in the history of Crissy Field in a new, cutting-edge, state-of-the-art facility. While the materials and technologies used in the structure will clearly signify that the building is of its time, its design aesthetic will recall one of the most exciting and optimistic passages of the history of Crissy Field and the American West: The Pan Pacific International Exposition. Visitors and experts alike will understand the purpose of this building and its place in the Presidio. It will be understood to be civic, public, open and inspired by respect for our past and hope for our future.

BUILDINGS AND STRUCTURES GUIDELINES

The PTMP established planning guidelines for the Crissy Field area and underscored that at either end of the area were clusters of historic buildings, as illustrated by a diagram showing the 5 clusters in the area, from the Mason Street warehouses in the east to the airplane hangars in the West. This same diagram is shown in the December, 2011 Guidelines and labeled figure 18. As you can see from that diagram, the Commissary site occupies an area at a significant distance from any historic buildings. The PTMP Guidelines for Buildings and Structures set forth five guidelines, two of which apply to historic structures or additions to such structure. Those pertaining to the Commissary site are shown in bold were as follows:

- ***Ensure that new buildings or building additions are compatible with adjacent historic buildings in scale, massing and materials and that their design integrates the historic relationship of indoor and outdoor spaces.***
- ***Site any new buildings or building additions in a manner that respects historic Mason Street and other aspects of the historic context.***
- ***Protect steep bluff slopes. Preserve views to and from the bluffs and Main Post by keeping the height of any new buildings or building additions below the bluff profile (30 to 45 feet).***
- ***In the siting of new buildings and improvements, consider and assess effects on both known and as yet-unknown archeological sites at Crissy Field.*** PTMP p. 76.

Since the PTMP was written, the Doyle Drive reconstruction has commenced, changing the profile of the bluffs and resulting in the construction of a new, very high retaining wall at the mouth of the new tunnel. The Lucas Cultural Arts Museum has taken the changed topography into account in attempting to follow the PTMP's guidance to try to preserve views to and from the bluffs. As our elevations and renderings show, the Lucas Cultural Arts Museum believes it has complied with the PTMP guidance to preserve views of the bluffs (shown in figure 17 of the 2011 Guidelines) in light of the new topography. Similarly, the new building is located in an area at a remove from the clusters of historic buildings and so no adjacent historic structures constrain the site. The building design integrates indoor and outdoor spaces, as shown in the plans.

While the museum design complies with most of the guidelines, the 2011 Guidelines significantly modified and added to the PTMP Guidelines, including proposing a remodel rather than new construction at Building 610 (the Commissary) and appearing to articulate design direction, with a high degree of specificity. For instance, certain sections of the 2011 Guidelines, unlike the PTMP Guidelines, appear to pre-determine many architectural elements of any proposed new design. An example of this rigid approach to the form and architectural vocabulary is seen in the following portions of the 2011 Guidelines:

“Respect the simple architecture and repetition of forms that characterize Crissy Field in new construction and building additions. Rely on massing, use of compatible fenestration patterns and building form, rather than applied decoration to give new buildings or additions a distinct identity...For all buildings, use materials that are visually compatible with the historic Crissy Field buildings (such as stucco and concrete). the color palate should complement the range of colors that predominates at Crissy Field, including Presidio White, terra cotta and trim colors in brown and/or white”.

2011 Guidelines, p.23.

We respectfully submit that the Commissary site permits a wider range of possible architectural expressions than one might otherwise find in the NHLD because it stands at a remove from any historic buildings and has seen significant alteration and change over the course of the NHLD’s history. Nothing about the site demands a narrow approach to design. This is not an addition to an existing historic building, nor is it a new building within a brace or cluster of historic buildings. Instead, it is a site very much of the ever-changing Crissy Field waterfront area. A place used, built and rebuilt time and again for a wide variety of functions with any number of varied structures and designs.

The Lucas Cultural Arts Museum sought clarification regarding aspects of the 2011 Guidelines that seemed quantitative, inflexible or that permitted only utilitarian, background architecture resembling the warehouses to the east or the hangers to the west. The Trust clarified that the “Guidelines” are not regulations or requirements and do not require or demand strict adherence. Consequently, the Lucas Cultural Arts Museum is presenting a design that speaks in an architectural vocabulary different from the unadorned, utilitarian style described by the above sections of the 2011 Guidelines. The Lucas Cultural Arts Museum believes its chosen architectural vocabulary is worthy of the site, its aspirations and the mission of the Presidio National Park to educate and reach the public from all walks of life.

Although the design is not a modest utilitarian structure in form, massing or style, the Lucas Cultural Arts Museum design nonetheless complies with many of the expanded 2011 Guidelines, such as:

- Differentiating new construction from existing historic buildings, yet maintaining compatibility in accordance with the Secretary's Standards;
- Reconfiguring the scale and massing at the site to reduce the footprint by reallocating the permitted 97,000 square feet over two stories;
- Preserving views of the reconstructed bluff (discussed above);
- Establishing a very ordered and defined edge to Mason Street;
- Engaging and enhancing the reconstructed bluff landforms to replace existing parking with even more public park lands and view opportunities;
- Covered parking will also drastically reduce the need for outside lighting that would otherwise adversely impact the adjacent marsh ecology and night sky;
- Sensitively designing the roof and including green roofs in deference to the view of the roof from the Main Post Bluff, the Presidio Promenade and Cemetery Bluff;
- Connecting interior uses and exterior spaces;
- Avoiding impacts to adjacent cultural and natural resources; and
- Planning for and incorporating truly sustainable design protections against projected sea level rise as predicted by scientific sources and confirmed by regional planning agencies in the Bay Area.



SITE AND LANDSCAPE DESIGN PRINCIPLES

The Lucas Cultural Arts Museum site and landscape will respect and enhance its natural surroundings and contribute to the broader environmental health of Crissy Field. A regenerative, *green infrastructure* approach will encompass habitat regeneration, stormwater management, cultural landscape rehabilitation, heat island reduction, and increased connectivity via pedestrian and bicycle network extensions.

Site and landscape performance will contribute significantly to meeting or exceeding the LEED requirements for the project by:

- Re-establishing the presence of the Bluff on the south margin of the site and elevating the building site above the projected sea level rise elevation;
- Regenerating and expanding existing landscape typologies (per LEED SSc5):
 - Coastal Bluff
 - Forest
 - Passive Meadow / Dune Scrub
 - Designed Landscape
 - Stormwater Wetlands
 - Green Roof
- Capturing and cleaning stormwater to contribute to site water quality (LEED SSc6.2);
- Planted Green roofs, using high SRI pavement colors and on-structure landscape areas to reduce heat index and heat island effects (LEED SSc7.2);
- Maximizing the pervious area of the site and reducing the heat island effect through the use of underground parking (LEED SSc7.1);
- Employing a low-flow, weather-responsive irrigation system for water efficiency in the landscape (WEc1); and
- Enhancing community Connectivity through an open space system of interconnected view terraces, accessible pedestrian walkways and trails, and bicycle paths that are well-integrated with the existing and proposed network of human movement through Crissy Field.

In addition to LEED criteria, the design team will apply the principles of the Sustainable Sites Initiative.

DESCRIBE HOW THE BUILDING IS AN EXPRESSION OF THE VALUES OF YOUR ORGANIZATION AND YOUR PROGRAM, AS WELL AS OF THE PRESIDIO.

“There is much truth in the remark that the best museum is that which a person forms for himself... the person who has formed a private collection can most successfully manage one for the use of the public ”

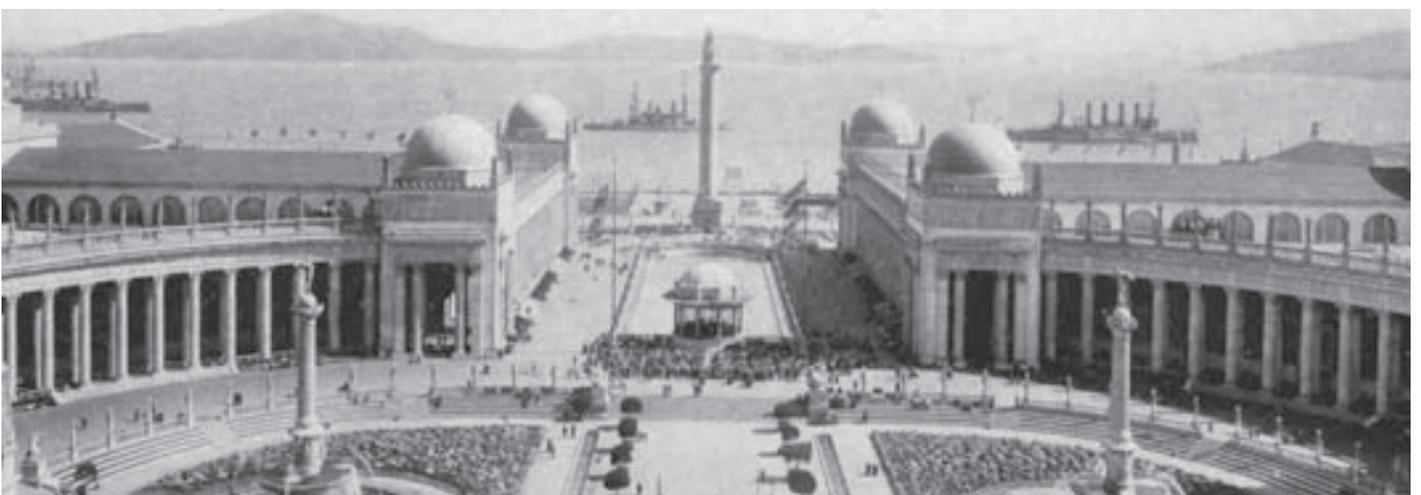
1876 — George Browne Goode, Assistant Secretary of the Smithsonian Institution

Since the first US Museum, the Peale Museum, was created by Charles Peale in 1793, private collectors have built and endowed many important cultural institutions to serve the public need. Single-donor museums have long contributed to this nation’s culture by offering to the public the product of the lifelong passion of private collectors which brings humanity to these institutions that enrich and challenge our understanding of the arts. In addition, more than 90% of art collections held by America’s art museums have been donated by private individuals. Amongst the most well-known, single-donor museums are The Getty, The Frick, Hirschorn, Rubin, Isabella Stewart Gardner, Huntington, Morgan, Terra, Guggenheim, Gulbenkian, Merriweather Post, Pritzker, and Kreeger. These dedicated donors used their keen insight and intuition, and expended an extraordinary expense of time, emotion and capital as they pursued their passion to amass these amazing collections. They then chose to share them with the public and proudly created and endowed museums for the greater good.

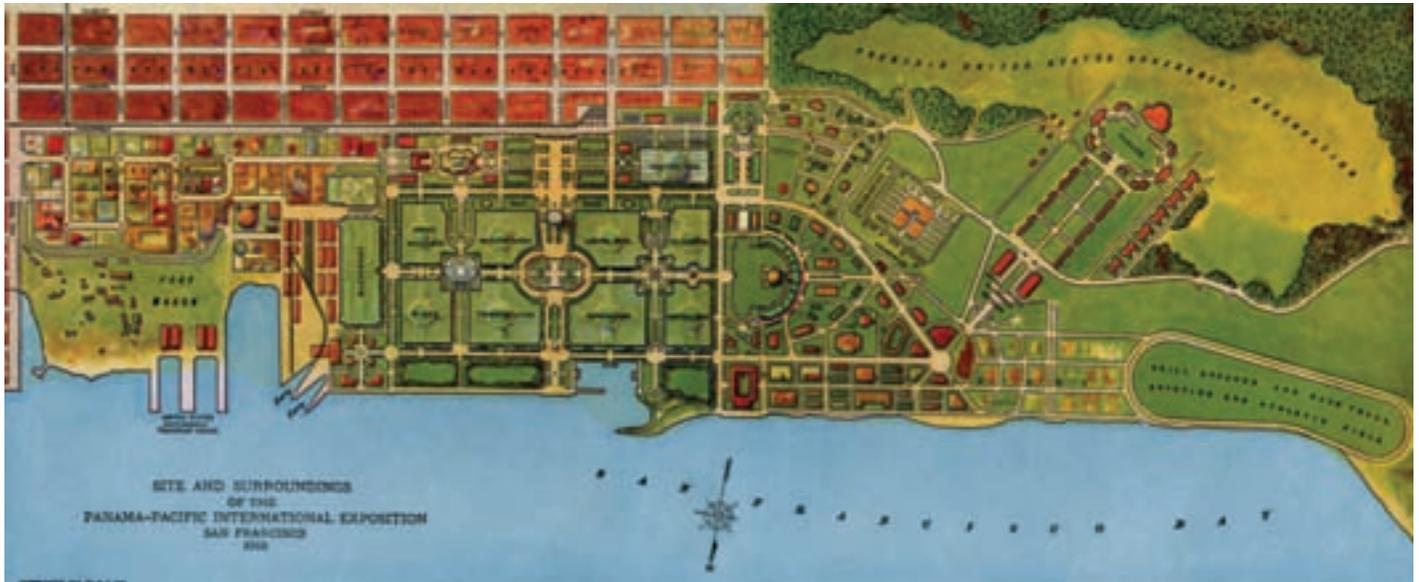
George Lucas believes that good storytelling is based on truths and insights, and a good storyteller is ultimately a teacher – using the arts as a means of making education emotionally meaningful and intellectually engaging to children, so they can retain and apply their knowledge throughout their lives. “We have to plan for our collective future –and the first steps begin with the social, emotional and intellectual tools we provide our children.”

The Lucas Cultural Arts Museum will provide visitors with a transformational experience and be a reflection of all of George Lucas’ values and beliefs in the importance of family, being a good neighbor and contributing to the public good. By giving his wealth to foster and improve education for the next generation and to ensure a healthy future for all generations, he is both inspired and fulfilled. He believes that museums are keystones of their communities, and play a pivotal role in the educational landscape and in bringing people together. Those values are the centerpiece and core of his proposal to give this gift to the Presidio and Bay Area where he has lived and worked most of his life, where his family and the families of his employees have put down roots, and where he can create a unique and lasting San Francisco experience for visitors from around the world.

The Lucas Cultural Arts Museum is a museum dedicated in a profoundly democratic way to the human narrative and imagination. In telling the story of how humans from all backgrounds, races, cultures, economic strata and ages tell their own stories of themselves and their world, the Lucas Cultural Arts Museum will create a place of shared meaning and understanding. The design of the building is intended to reflect both that democratic impulse as well as the particular history of Crissy Field, the varied architecture of the entire Presidio and unique style of the San Francisco waterfront. The Presidio of San Francisco served as a host to the City of San Francisco on a number of important occasions throughout the course of its history. After the earthquake and fire of 1906, many residents of the City, rendered homeless by the disaster, found shelter in the Presidio. The design of the Lucas Cultural Arts Museum draws its inspiration from an important chapter of the history of the Presidio and Crissy Field, in particular the Pan Pacific International Exposition.



Panoramic Scenes At The Exposition



The Crissy Field area played a central role in celebrating the rebirth and new life of San Francisco by hosting the Pan Pacific International Exposition. The PPIE grounds covered much of Crissy Field and extended east to Fort Mason Center and Van Ness Avenue. States and nations built a variety of structures to showcase their cultures, peoples and industries and large venues dedicated to commerce, agriculture, industry and the arts were built around beautiful courts and pavilions. The PPIE embodied a unified architectural style born of the Aesthetic Movement that emphasized harmony and unity. Although a number of buildings represented the indigenous architecture of their particular country, the predominant architectural style of the Exposition reflected the vision of the chief architect, Edward Bennett, who emphasized Mediterranean influences in form and color. The colorist of the PPIE, Jules Guerin, established a color guideline of “warm, but quiet Oriental hues” that were followed by all the architects, artists and sculptors. Above all, the architectural lexicon of the PPIE was intended to be understood by and appeal to persons from every walk of life and every income strata, a true humanist and cross cultural expression of place. As Carlotta Falzone Robinson writes,

The fair’s architectural theme has been difficult for scholars to categorize as the buildings were an eclectic mix of Roman, Greek, Mediterranean and Middle Eastern styles and motifs. However, if one places this architecture within the context of the Aesthetic Movement, the combination of elements echoes the revival of classicism, polychromy and fascination with orientalist themes that influenced interior design as well as domestic structures of the period.

The Lucas Cultural Arts Museum's design takes the PPIE as its inspiration in spirit and aesthetic. In both form and color, it echoes the predominant unifying aesthetic of the buildings, courts and sculptures of the PPIE. Elements of this style are present in other buildings within the Presidio and along the northern waterfront of the city. The dome, the arches, the stone, the colors, the beautiful landscaping, are all in keeping with the unified Aesthetic Movement and its homage to the highest aspirations of grace, unity and beauty.



Service Buildings At The Exposition used as inspiration for the Lucas Cultural Arts Museum

While evoking the history of the site, the PPIE, and the context of the Presidio, the building design for the Lucas Cultural Arts Museum will clearly read as being of its time; the Museum will incorporate state-of-the-art technologies in green construction, climate control, and sustainability. Within the Museum itself the latest technology for interactive display and communication will be seamlessly married with an inviting warm human scale and sense of place. Galleries will accommodate the latest support and security to allow international quality shows to be paired with the changing collection of the Museum. While the green living roof elements of the structure will be an obvious external signifier of modern approaches to resource conservation and sustainability, more subtle and unrevealed technologies will be utilized to make the Museum truly sustainable and energy efficient. The mechanical systems will showcase the most advanced technologies and best management practices, all while dealing with the demands of a world-class museum environment and the microclimate of the site. While invoking the style and sense of place of the PPIE, the Museum will be constructed of materials that are both sustainable and lasting. The infrastructure will be flexible to accommodate changes in programs that may be required to allow the Museum to remain relevant as our future unfolds. The Lucas Cultural Arts Museum will be a building constructed to last 100 years both in function and physical plant.

The commitment of having a high-quality cultural institution with solidly based education programs that will stimulate imagination and creativity, and will draw a broad cross-section of the community to an enhanced visitor experience, are the shared values of the Lucas Cultural Arts Museum and the Presidio Trust. It is a mutual goal to complement the current activities and uses in the Presidio and create a strong and beautifully landscaped bluff connecting the Main Post to Crissy Field.

In keeping with the Presidio Trust and Presidio Historic Association's efforts to recognize and celebrate the history of America's Westward expansion and the Golden Gate Bridge as the gateway to the Pacific Rim, the Museum has chosen to draw its inspiration for design from the historic PPIE. The Lucas Cultural Arts Museum believes that visitors to the museum will leave with an enhanced understanding and appreciation for American storytelling and walk outside into the park with a greater understanding of this place and its history. The Lucas Cultural Arts Museum will provide a new and very different vitality to the Crissy Field.

PROVIDE A CONCEPTUAL DESIGN FOR THE BUILDING AND ASSOCIATED LANDSCAPES, SHOWING ALL USES AND COMMON AREA. INCLUDE AT A MINIMUM A SITE PLAN, FLOOR PLAN(S), BUILDING ELEVATIONS AND PERSPECTIVE RENDERINGS NEEDED TO FULLY ILLUSTRATE THE DESIGN CHARACTER OF THE BUILDING. DEFINE THE TYPE AND SQUARE FOOTAGE OF ALL USES. IDENTIFY WHETHER OR NOT A SUBTENANT IS INCLUDED.

Lucas Cultural Arts Museum

(There will be no subtenant.)

	FUNCTION	AREA (sft)	REMARKS
Above Grade			
	Public Space	12,500	Including Museum Store, Grab'n'Go, Toilets, Ticketing and Main Lobby, Entry Galleries
	Education	10,800	Including 205 seat Theater, 3x 45 seat Lecture Rooms, Prefunction Galleries
	Galleries	33,000	Including 5 Galleries ranging in size from 4,300sft to 8,600sft, 3 on level one & 2 on level two
	Museum Restaurant	6,000	Including Bar, Kitchen, Toilets & Servery on level one, excluding 300sft Roof Deck Seating
	Museum Offices	3,400	Approx. 20 + Staff Including Offices, Conference rooms, Staff Toilets & Lockers
	Circulation	20,800	Including Exiting Stairs & Corridors
	Building Systems & Storage	6,500	General Storage & Building Systems
	Total	93,000	Total above grade
Below grade			
	Parking	350 spaces	Included require handicap spaces

PROVIDE CAD DRAWINGS THAT ILLUSTRATE THE BUILDING'S RELATIONSHIP TO THE MAIN POST AND CRISSY FIELD. DEMONSTRATE HOW THE DESIGN PRESERVES THE IMPORTANT VIEWS, INCLUDING THE VIEW FROM MASON STREET TOWARDS THE MAIN POST; THE VIEW OF THE GOLDEN GATE BRIDGE AND BAY FROM BUILDING 211 AND THE FUTURE MAIN POST BLUFF AND THE VIEW SOUTH FROM THE CRISSY FIELD PROMENADE. PROVIDE NORTH/SOUTH SECTION CUT THROUGH OF THE BUILDING THAT INCLUDES THE BLUFF AND THE NORTHWEST EDGE OF THE MAIN POST. PROVIDE A RENDERED NORTH ELEVATION THAT INCLUDES THE BLUFF MID CRISSY DESIGN GUIDELINES AND BUILDING 106 IN THE BACKGROUND.

(Please see complete set of drawings in Tab 7.)



ZENDARSKI









DESCRIBE THE GREEN DESIGN, CONSTRUCTION AND MAINTENANCE STRATEGIES, THAT WILL BE EMPLOYED IN YOUR PROJECT, AND IDENTIFY HOW YOU WILL MEET THE MINIMUM LEED-GOLD RATING REQUIRED BY THE TRUST.

The Lucas Cultural Arts Museum facility will employ several strategies to construct and operate an environmentally friendly and energy efficient building. At this stage of development, the site related strategies are illustrated in the design. More technical and finite methods of creating a green and sustainable project will be investigated as the project development progresses. Our goals and the potential systems that will be explored are described herein and will be vetted as the project continues — all with the objective of meeting or exceeding the LEED objective of the Trust. The Letterman Digital Arts project achieved a LEED Platinum rating. The team has identified what we believe to be the most successful of those systems utilized there and intend to incorporate them in the Museum.

BUILDING ORIENTATION AND SITE LAYOUT

Building orientation and the details of the site including grading, building and site access, overland flow of stormwater and reuse of resources are part of the basic sustainable elements of the design.

Building orientation described in the Presidio Trust Management Plan Guidelines create natural opportunities for conservation. The large public areas paralleling Mason Street facing north, having the greatest amount of fenestration in the building, will be insulated low-e glazing in a high performance curtain wall. The atrium skylight will incorporate light control devices, tunable louvers and shades to restrict the incoming light and solar heat levels and prevent light pollution at night.

The highly technical galleries and educational facilities do not require natural light. Those spaces are surrounded by articulated but highly insulated exterior walls of durable materials such as stone and stucco. The lower one-storey roofs will be planted with living roof material such as green roofs.

Roof overhangs and external shading devices (arbors and planting) will passively control solar gain and shelter areas from high winds.

STORMWATER MANAGEMENT

The stormwater network around the site is owned and maintained by the Presidio Trust. The stormwater strategy will meet the requirements of the Presidio Trust and all agencies that govern surface water runoff, such as the San Francisco Bay Regional Water Quality Control Board (RWQCB). The project will incorporate Low Impact Design (LID) stormwater management techniques in accordance with LEED requirements to improve water quality and reduce peak surface runoff into the storm drainage system. This will include a combination of infiltration, bio-retention areas, green living roofs, pervious pavers for exterior plazas, and rainwater retention and harvesting systems. Stormwater will be controlled and collected for reuse as non-potable water to be used in irrigation and toilet facilities. Filters and separators will be employed to prevent the introduction of pollutants into the neighboring marsh and bay.

SITE AND LANDSCAPE DESIGN PRINCIPLES

Landscape features will be utilized to create outdoor spaces that provide shelter from the wind, while creating places to rest and access the hiking and biking paths currently being constructed under the Doyle Drive plans. The landscape materials being utilized are in compliance with the Vegetative Master Plan and include indigenous species that require lower levels of maintenance and blend with the landscape of the existing bluffs.

The Lucas Cultural Arts Museum site and landscape will respect and enhance its natural surroundings and contribute to the broader environmental health of Crissy Field. A regenerative, *green infrastructure* approach will encompass habitat regeneration, stormwater management, cultural landscape rehabilitation, heat island reduction, and increased connectivity via pedestrian and bicycle network extensions.

Site and landscape performance will contribute significantly to meeting or exceeding the LEED requirements for the project by:

- Re-establishing the presence of the Bluff on the south margin of the site and elevating the building site above the projected sea level rise elevation;
- Regenerating and expanding existing landscape typologies (per LEED SSc5):
 - Coastal Bluff
 - Forest
 - Passive Meadow / Dune Scrub
 - Designed Landscape
 - Stormwater Wetlands
 - Green Roof

- Capturing and cleaning stormwater to contribute to site water quality (LEED SSc6.2);
- Planted Green roofs, using high SRI pavement colors and on-structure landscape areas to reduce heat index and heat island effects (LEED SSc7.2);
- The landscape design will use recycled content through techniques such as balancing earthworks and utilizing recycled aggregates for concrete and roadway construction where feasible to reduce the need for landfill of waste materials. The project will support the local economy while reducing embodied carbon by enabling materials be sourced or harvested from local manufacturers;
- Maximizing the pervious area of the site and reducing the heat island effect through the use of underground parking (LEED SSc7.1);
- Employing a low-flow, weather-responsive irrigation system for water efficiency in the landscape (WEc1); and
- Enhancing community Connectivity through an open space system of interconnected view terraces, accessible pedestrian walkways and trails, and bicycle paths that are well-integrated with the existing and proposed network of human movement through Crissy Field.

In addition to LEED criteria, the design team will apply the principles of the Sustainable Sites Initiative.

BUILDING SYSTEMS

A museum facility demands ultra clean air under strict temperature and humidity controls. Obtaining these levels of control in the harsh micro climate of the Mid-Crissy area will require the use of a significant and highly technical plant. Utilizing the most efficient systems and techniques will be paramount to meeting our goals. Some of the objectives and tools we anticipate using are:

- Limiting solar gain through highly insulated but non-reflective coated glazing, dense structural mass on exterior walls for heat retention and rejection, earth sheltered parking and maintenance facilities.
- Utilizing a network of underground heat rejection piping, ground source cooling and potentially heat pumps.
- Heat recovery through monitored and filtered return air systems.
- Use of displacement, low velocity, spot cooling to create comfort zones in the galleries and limit the volume of air being treated.
- Back-up systems for life safety and operations.
- Low energy lighting such as color corrected LED and CFL.
- Under floor distribution systems for electrical and data eliminate redundant wiring and piping by introducing flexibility for each exhibit's needs to be met.
- Centralized building operations systems and data center for educational facility's controls.
- Lighting control devices, occupancy sensors, daylight contribution sensors and dimming systems will limit the generated light to areas and times when needed.
- Non-potable water system for toilets and irrigation.
- Rainwater harvesting system

CONSTRUCTION STRATEGIES

A part of sustainable architecture is based in the ability to construct a project utilizing methods that reduce waste, both labor and materials, and recycle materials - lean construction. Our team will utilize the latest techniques of virtual design and coordination to facilitate the construction of the Lucas Cultural Arts Museum. VDC has proven to reduce costs, increase productivity and drastically reduce waste. The team started using these techniques during the construction of the Letterman Digital Arts Center and refined them in building 200 million dollars of educational facilities. All details of the building process from haul routes to final structural connections are detailed in a virtual environment and vetted for efficiency, code compliance and construction technique. *(See Tab 7 for additional detail on the Construction Management Plan.)*

Final material choices will be made with an eye to future reusability and deconstruction. The design will also facilitate ongoing waste reduction via designated recycling areas. Within this strategy in particular is the intent to build a “Furniture” strategy to accommodate various uses for movable elements throughout the museum lifetime. Beyond this, other ways will be sought to reuse materials with minimal down-cycling, reclaim post-industrial waste, and employ renewable materials. Green and low-waste purchasing programs are also recommended.

The Lucas Cultural Arts Museum will both employ efficient use of material and select greener materials to minimize their inherent environmental impact. Design and specification will incorporate high-strength materials to reduce member sizes. Post-industrial and post-consumer recycled products will be selected where appropriate. Exposing the structure as finish in select areas eliminates the use of finishes, sealers, curing compounds, etc., reducing building toxicity. Engaging with manufacturers to create pre-cast and modular elements will also be explored as a means to help reduce waste and enhance quality due to a more controlled environment.

Post-industrial supplementary cementitious materials such as fly-ash and slag will be specified, not only to reduce the impact of manufacturing new products, but also to increase concrete durability. By default, specification will aim for the maximum recycled content and best practice responsible sourcing schemes appropriate for the specific project requirements, with consideration for local availability of materials. Local sourcing is an important strategy for all three prongs of the sustainability strategy: environmental (reduced transportation energy and carbon emissions) as well as social and economic (local jobs). Low-VOC materials are important for indoor air quality, and also contribute to the LEED target.

OPERATIONS AND MAINTENANCE

The choice of materials for public spaces will include factors relating to their ability to withstand the constant use by an energetic public. Hard surfaces of natural stone, locally sourced woods and durable, flexible, acoustically favorable fabrics and carpets will be chosen ensuring clean sustainable manufacture, ease of maintenance and long life. As has been demonstrated over the past decade at the Letterman Digital Arts Center, the Lucas Cultural Arts Museum will design and operate the Museum efficiently and use resources wisely. Sustainable practices are the foundation of our operations, particularly in the areas of compost and regeneration, waste reduction, integrated pest management, and transportation management — consistent with the goals of the Presidio Trust.

The Lucas Cultural Arts Museum will prepare and implement a comprehensive and detailed long-term operation, monitoring, and maintenance plan; committing resources to fund these activities.

COMPLIANCE

The project will be designed and constructed in compliance with the current California Energy Code, Title 24, the California Green Code, International Building codes, and applicable portions of the NFPA.

ORGANIZATIONAL CAPACITY AND IMPLEMENTATION STRATEGY

Part 3

Organizational Capacity and Implementation Strategy

Although the Trust has not identified the kind of the collaboration it might have with the proposing organization, given the prominence of the site, the Trust expects significant engagement and involvement.

The Trust is not, however, in a position to contribute substantial financial resources either to the development or to the ongoing operation and maintenance of the project, and therefore looks to proponents to demonstrate their capacity for taking on the primary financial commitment.

IDENTIFY THE PRINCIPALS OF THE PROPOSING ORGANIZATION INCLUDING NAMES, ADDRESSES, AND TITLES OR POSITIONS. DISCUSS PRIOR WORKING RELATIONSHIPS AND RELEVANT EXPERIENCE. IN PARTICULAR, HIGHLIGHT YOUR EXPERIENCE WITH THE DEVELOPMENT AND OPERATION OF MUSEUMS OR CULTURAL INSTITUTIONS.

As described in our transmittal letter, Lucas Cultural Arts Museum is a Section 501(c)(3) charitable foundation. Its structure consists of a Board of Directors governed by its bylaws.

The Board of Directors currently consists of seven (7) members:

George W. Lucas, Jr.

Melody Hobson

Robert Bradley

John Osterweis

John Lasseter

John McCarter, Jr.

Tully Friedman

The corporate officers of LCAM are as follows:

George W. Lucas, Jr.: President

Angelo Garcia: Vice-President

Robert Bradley: Vice-President

Natalie Talbott: Secretary

Michael Rider: Treasurer

The address for correspondence to the above listed individuals is:

Lucas Cultural Arts Museum
P.O. Box 29137
San Francisco, CA 94129-0137

The Board of Directors of the Museum is made up of professionals from the world of finance, education, and entertainment. They have served on boards of art museums and other arts and education related organizations and bring a high level of expertise to ensure the financial viability of the Lucas Cultural Arts Museum as well as ensuring that the most top-level experts in the world of museum development, technology and educational programming are hired on staff to operate the Museum and develop its programs. *(Brief qualifications for the museum's board follow and complete biographies are available in Tab 8.)*

- John McCarter, President Emeritus of the Field Museum of Natural History, and Vice Chairman of the Board of Regents of the Smithsonian Institution.
- Melody Hobson, expert on finance and financial literacy and investor education for minorities; sits on many Boards of education based organizations.
- John Osterweis — leader in the field of finance and investments.
- Tully Friedman — leader in the field of finance and investment banking.
- Robert Bradley — Board member of the George Lucas Education Foundation and an expert in financial matters.
- John Lasseter a pioneer of cutting edge modern animation technology and Chief Creative Officer at Pixar Studios and Walt Disney Animation.
- George Lucas' founder of the George Lucas Education Foundation, innovator, filmmaker and entrepreneur with a 15 year history of developing exhibitions with strong education-based programming.

In addition, Mr. Lucas and Mr. Lasseter have created many of the world's most iconic family films over the last 40 years earning critical accolades and film industry honors, while at the same time driving technology and innovation and creating the digital art form.

DEMONSTRATE YOUR ORGANIZATIONAL CAPACITY TO EXECUTE THIS PROJECT. DESCRIBE THE ATTRIBUTES AND CAPABILITIES OF EACH OF THE ORGANIZATION(S) THAT WOULD BE INVOLVED IN DEVELOPING THE PROJECT AND IN MANAGING ITS OPERATION AND PROGRAMS OVER TIME. IDENTIFY POTENTIAL PARTNERS AND WHAT ROLE (S) THEY MIGHT PLAY.

Once selected, one of the Museum board's first and most important tasks will be to recruit a world class Executive Director to lead the organization's day to day operations.

The Lucas Cultural Arts Museum will bring together the most creative and technologically advanced partners to create a sustainable museum for the future founded on the principles of being more dynamic, responsive and relevant to our increasingly diverse communities. The Museum will be forward looking, technologically advanced, known for unique offerings, and will employ storytelling to capture curiosity, and immerse visitors in all that it has to offer. Its resources and well-known trusted brands will contribute to our ability to execute this project.

The Lucas Cultural Arts Museum's capacity to execute this project is illuminated in its attributes:

- A clear and compelling mission and vision for the organization.
- Realistic goals and the resources and expertise to execute on those goals with a coherent long-term strategy for success.
- A committed Board of Directors combining a broad range of expertise and proven track records in their fields to provide strong and intelligent leadership.
- Leadership includes a top level financial management and investment team.
- Knowledge and ability to hire an effective and top level museum staff with diverse backgrounds and skills.
- Experience in innovation and technology to ensure the broadest audience for the exhibitions and education programs as well as the most technologically advanced visitor experience.
- Commitment to education and desire to serve the public good as the centerpiece of its programs, creating a powerful lens for learning.
- Experience in developing exhibitions that have travelled all over the world and been seen by diverse audiences in many countries ensuring that programs are well developed, clearly linked and that synergies across programs are captured.
- A comprehensive understanding of consumers and their ever changing desires, keeping the museum progressive in its programs and always forward thinking
- A world renowned library of art that will serve as the museum's seed collection, and be accessible to a broad ranging audience and age group.
- Financial resources to expand the core collection, attract new works, produce special exhibitions and host other visiting collections of note.
- Resources to build the museum as well as to sustain it for the future.
- Ability to develop strong, high-impact partnerships and alliances with organizations in the arts, science and education; companies in the fields of innovation and technology; entertainment and film, and marketing and branding.
- The Founder, who is actively engaged with a larger community and well known around the world and seen as a creative and innovative individual.
- Expertise in large scale construction and operations management.

CONSTRUCTION AND REAL ESTATE OPERATIONS MANAGEMENT – ANGELO GARCIA

A seasoned executive with 30 years of general management experience, Angelo came to the Lucas organization in 2004 from Certainty Solutions Inc. of Redwood City, California where he was the Sr. Vice President of Global Operations. In addition, he has served at the executive level in two of America's leading high technology firms, Oracle Corporation and Adobe Systems Incorporated. Prior to these two engagements, Angelo spent nine years working for two International Conglomerates (Euroc, AB and Hoechst, AG) in a variety of Managing Director and GM positions, responsible for managing all aspects of divisional business.

Angelo is regarded as a leading global expert in International Real Estate Operations and large-scale, complex project management. He is a frequent keynote speaker and panel member for professional organizations in this field, including the International Development Research Council and the Urban Land Institute. He also was commissioned by the Portuguese Government as an advisor to the Minister of Economy and Finance in the Internationalization of the Portuguese economy.

He will oversee the construction of the museum and oversee its property management.

A Legacy of Sensitized Building Projects

- Big Rock, Skywalker Ranch, Letterman Digital Arts Center: unobtrusive, environmentally friendly campuses
 - Good neighbors to the community
 - Acres of landscaped public gardens
 - Understated architecture consistent with the surrounding buildings
 - Energy efficiency with minimal adverse effects on the environment
 - Gold LEED certification
 - Landscaping irrigated primarily with reclaimed water
- Approx 2500 acres permanently preserved through a deed easement to the Marin Agricultural Land Trust (MALT)
 - One of the first large employers to certified as a Marin County "Green Business"
- Award of Excellence Recipient–Business of the Year & "High Value Job Creation" Marin Economic Commission, 1999



ARCHIVES & EXHIBITS DEPARTMENT

Laela French: Exhibition and Collections Manager

Joanee Honour: Costume Registrar

Kathy Smeaton: Registrar

The Archives & Exhibit department has been in existence for over 25 years maintaining the extensive collection as well as producing and touring major exhibitions worldwide. Currently located at storage facilities in Marin and Napa Counties, the collection does not yet have a public space for presentation of its extensive holdings. Estimated at over 1 million objects, the Archives collection is comprised of works on paper, fine art and paintings, comic art, digital art, sculpture, cinematic props, costumes and fashion, vehicles, and ephemeral materials related to the digital and cinematic arts. The Archives department currently oversees all registration, accession, collections management, conservation, and preservation of the Collections. In addition to caring for this extensive collection, the Archives also oversees the development, production, and tour management of our exhibition program. The Archives department is a leader in the field of traveling exhibition development and management. To date, it has successfully toured 45 exhibitions. In the past 15 years, our exhibitions have been seen by 10 million visitors worldwide. All of our exhibitions are developed around educational curriculum that aligns to national standards. We have been successful to have our educational content not only align to national standards but also to align with a variety of international educational standards, including Australia, Canada, France, England, and Japan.

We currently have on tour three exhibitions: *Star Wars: Where Science Meets Imagination*, *Indiana Jones and the Adventure of Archaeology*, and *Star Wars: Identities*. We are in production on a fourth exhibition in partnership with the Smithsonian Institution. This new exhibition will focus on the creative process and costumes and fashion design. It is slated to premiere in the fall of 2014 and tour nationally and internationally for 8 years.

The Museum's collection provides unlimited possibilities for thematic and historical exhibitions as a means to teach about traditional and emerging technologies and the visual arts. As such, the Lucas Cultural Arts Museum will continue to partner with leading museums both nationally and internationally in developing these exhibitions. Partnerships from our past touring exhibits have included: National Air and Space Museum, Yerba Buena Center for the Arts, Smithsonian American Art Museum, Museum of Science-Boston, Johnson Space Center /NASA, The Barbican Centre in London, the Victoria and Albert Museum (V&A), The Fashion Institute Museum-Los Angeles, The Kyoto National Museum, Montreal Science Centre, and The Smithsonian Institution Traveling Exhibits. The Lucas Cultural Arts Museum anticipates that it will continue and grow its connections and partnerships within the global museum community in pursuit of generating groundbreaking exhibits.

RESEARCH CENTER & LIBRARY

For more than three decades the Lucas Research Library has provided research for film, television and theater productions. The Library's unique collection of books, periodicals and picture files will constitute an invaluable resource to the Lucas Cultural Arts Museum staff in their creation of exhibits and educational programs and be a resource for scholars and educators locally, nationally and from around the world.



HISTORY OF THE LUCAS RESEARCH LIBRARY COLLECTIONS

The Lucas Research Library was established in 1978 by George Lucas. Since that time, he has added two unique historical collections to the Library's resources by acquiring the long-dormant Paramount Studios and Universal Studios research libraries. Both of these libraries were established in the early 1900s, and operated during the heyday of the Hollywood studios.

OVERVIEW OF COLLECTIONS

- Books: 35,000 titles dating from the 1800s to the present day with an emphasis on art, architecture, fashion, photography and film updated continuously.
- Periodicals: Current subscriptions to more than 60 magazines as well as over 300 archived titles, some dating back to the 1800s.
- Picture and Location Files: Over 700 file drawers containing rare photographs, magazine and newspaper clippings, brochures, postcards, location photographs, maps and other paper ephemera, dating from the 1800s to the present day.
- Multi-media: 3,800 DVDs including feature films and documentaries; LPs and audio CDs

ALPHABETICAL LIST OF ALL CURRENT AND PROPOSED PARTNERS (*PARTIAL LISTINGS*):

- 826 National and 826 Valencia
- Apple
- Autodesk
- Adobe
- Cite des Sciences
- Crissy Field Center
- Deutsches Kinematek
- Dreamworks
- FIDM
- George Lucas Education Foundation
- Industrial Light & Magic
- Intel
- Kyoto National Museum – Japan
- Library of Congress
- London Film Museum — London
- Lucasfilm
- Microsoft
- Montreal Science Center — Montreal
- Museum of Science — Boston
- Museum of Science Center
- NASA and Johnson Space Center
- National Air and Space Museum
- National Science Foundation
- National Geographic
- Norman Rockwell Museum
- NYU Film School Library
- Oblong
- Pixar
- Presidio Archaeology Lab
- San Francisco Film Centre
- Smithsonian American Art Museum
- Smithsonian Institution
- The Barbican Centre in London
- The Bay School
- The California Museum
- The Fashion Institute Museum, Los Angeles
- The Kyoto National Museum
- The Presition Heritage Program
- The Smithsonian American Art Museum
- The Walt Disney Company
- University of Southern California
- USC School of the Cinematic Arts
- Victoria and Albert Museum — London
- Walt Disney Family Museum
- Yerba Buena Center for the Arts
- YMCA

PROPOSED PARTNERS

The Lucas Cultural Arts Museum is dedicated to its community and will develop strong relationships with local organizations, schools and other cultural institutions. Below is a partial list of current and potential partners with whom the museum is currently discussing collaborative outreach and programming.

826 NATIONAL AND 826 VALENCIA

826 National is a nonprofit organization that provides strategic leadership, administration, and other resources to ensure the success of its network of eight writing and tutoring centers. 826 centers offer a variety of inventive programs that provide under-resourced students, ages 6-18, with opportunities to explore their creativity and improve their writing skills. They also aim to help teachers get their classes excited about writing. Their mission is based on the understanding that great leaps in learning can happen with one-on-one attention, and that strong writing skills are fundamental to future success. Last year their centers — which are located in San Francisco, New York City, Los Angeles, Chicago, Boston, Ann Arbor/Detroit, Seattle, and Washington, DC — served over 31,000 students.

The Educational Significance of a Lucas Cultural Arts Museum

Through 826 National's acclaimed Storytelling & Bookmaking Field Trips and other project-based education programs, we have found that children have a stronger connection to reading and writing when given an opportunity to tell their own stories. There is a diverse, growing body of research substantiating the wide-ranging impact that programs like these have on the lives of young people, and the new Common Core State Standards identify school wide literacy as a top educational priority. 826 National wholeheartedly supports the Lucas Museum's vision for a dynamic, interactive, world-class destination, filled with inspiring educational activities for the next generation of storytellers.

Lucas Museum Education Programs (Conceptual)

In collaboration with the Lucas Museum, 826 National would develop an onsite education program that focuses on visual storytelling, marrying the Museum's collection and technological resources with our expertise teaching K-12 students. At this time, we have three specific concepts that would enrich the museum-going experience. 1) Building off 826 National's success with visual arts workshops, the Lucas Museum could present a Storyboard class resulting in either a printed or digital book. 2) For school field trips and other groups of children/families, an 826-style Storytelling & Bookmaking session might use artwork from the Lucas Museum as starting points for original stories (also resulting in a book). 3) Students, and possibly adult visitors, could be asked to write about specific pieces of art in the permanent collection and are recorded telling these stories, with resulting clips used as part of audio tour productions.

PROPOSED PARTNERS WITHIN THE PRESIDIO

THE PRESIDIO HERITAGE PROGRAM

The new Heritage Center's (slated for a 2014 opening) mission is to reveal and elevate the Presidio, encouraging people to connect more deeply with our shared heritage. This will be accomplished by in part by connecting the Presidio to the larger American Experience and to build relationships with new and diverse communities. Lucas Cultural Arts Museum shares the same goal of connecting its extensive collection and the visitors who engage with the collection to the larger American Experience. We envision that there will be many opportunities when Lucas Cultural Arts Museum and the Heritage Center will overlap in its programmatic offerings. In keeping a dialogue between the two neighboring institutions, we hope to create shared links, shared programs and shared visitor experiences when thematically appropriate.

WALT DISNEY FAMILY MUSEUM

The Walt Disney Family Museum's mission is to share Walt Disney's legacy — from Mickey Mouse to Snow White, from Mary Poppins to Disneyland — whose artistry and imagination helped define 20th-century America. The Walt Disney Family Museum brings his legacy to life and invites viewers to find their own creative inspiration in his story. There is a built in connection between the Walt Disney Family Museum and Lucas Cultural Arts Museum's mission and collection — *the art of visual storytelling in America*. We envision that there will be many opportunities when the Lucas Cultural Arts Museum and the Walt Disney Family Museum will collaborate and complement each other in its programmatic offerings. In keeping a dialogue between the two neighboring institutions, we hope to create shared links, shared programs and shared visitor experiences when thematically appropriate.

SF FILM CENTRE

The San Francisco Film Centre is home to a wide ranging group of tenants in a variety of filmmaking and media occupations. The Lucas Cultural Arts Museum might assist with providing opportunities for emerging and established filmmakers' development and residency programs. Filmmakers may attend advanced classes in digital filmmaking techniques, or use the museums research and library tools. Visual storytelling is the core of every film ever made and it all starts with the ability to tell a story well. Classes in cinematic design with expert artists might be part of a lecture series. Specially curated tours of the museum by expert designers may help to inspire the creative process for filmmakers. Design workshops may be part of the offerings in the lecture hall. A film series that focuses on a special topic, or time in history, or culture, or other theme might be co-presented with a Q & A following between the filmmaker and the audience.

THE BAY SCHOOL:

Students may curate a tour of the Lucas Cultural Arts Museum for other student groups. Classes may be held in digital filmmaking and curriculums developed that can be used in the classroom and the museum jointly. Students may create digital artworks that then may be exhibited in one of the temporary museum galleries or one of the public spaces. Students may attend a lecture on 3-D animation and game development and be asked to create an idea for a game and then actually build it.

OUTLINE A STRATEGY FOR FUNDING THE CAPITAL COST OF THE PROPOSED PROJECT, INCLUDING ANY FINANCIAL COMMITMENTS ALREADY SECURED FOR THIS PROJECT. PROVIDE A COST ESTIMATE, INCLUDING ALL BUILDING LANDSCAPE AND TENANT IMPROVEMENTS. (SEE BELOW)

PROVIDE AN OPERATIONS PLAN (REVENUE AND EXPENSES) FOR THE FIRST FIVE YEARS OF YOUR FACILITY. DESCRIBE ANTICIPATED SOURCES OF REVENUE THAT WILL SUSTAIN ITS PROGRAMS AND OPERATIONS.

The Lucas Cultural Arts Museum will fully fund the cost to build the museum and landscape the surrounding site which it estimates to be \$300 million. Once selected by the Presidio Trust, the lease negotiations and review of the proposed design and environmental review will commence. We then anticipate construction will take approximately 24 months to complete. Accordingly, during the Museum's first three years after selection, we expect to earn no revenue. The expenditures associated with construction, land lease, building out the organization's personnel, etc. will be fully funded.

The Lucas Cultural Arts Museum Board will immediately endeavor to identify and engage the senior management team for the museum, including an Executive Director, Curator, Collections Manager, Facilities Manager, Education Programming Manager, Development & Membership Manager, Visitor Services and Community Outreach, and Marketing and Public Relations.

With a solid infrastructure already in place, it is expected that the operations and management team, once hired, will immediately undertake the development of a strategic plan for the Museum which will outline the Museum's goals, an implementation plan to achieve those goals, assignment of tasks, a timeline for implementation and the resources needed to execute.

Resources that will be available to sustain the Museum's operations include ongoing support from Mr. Lucas and the George Lucas Family Foundation, admission to the museum and its programs, retail store sales, parking, and restaurant revenues which will help to offset operating costs for the Museum and its facilities. Our intent is to keep our program offerings of the highest quality while keeping admission rates competitive.

PROVIDE A TIMELINE IDENTIFYING SIGNIFICANT MILESTONES FROM SELECTION TO OPENING.

Upon selection, the Lucas Cultural Arts Museum will immediately commence working with the Trust to comply with all applicable federal laws and regulations governing the Trust's execution of final documents for a transaction and approval of permits to commence construction of the museum. More specifically, the Lucas Cultural Arts Museum proposes to simultaneously negotiate a Lease Disposition and Development Agreement (LDDA) and a ground lease (as well as any other related documents), to advance review of the proposed design of the project through the consultation process mandated by the National Historic Preservation Act (NHPA) and the Trust's Programmatic Agreement (PA) and to process the environmental review for the proposed project under the National Environmental Policy Act (NEPA). The Lucas Cultural Arts Museum understands that the timeframe for completing the requisite environmental review and consultation process depends in part on an analysis of potential impacts or effects of the proposal and it would be premature at this juncture to estimate the time that such analysis and consultation may require. However, the Lucas Cultural Arts Museum also is prepared to accelerate the preparation of construction drawings and could advance engineered drawings earlier in the process than would typically occur, so we would expect to be in a position to procure permits and commence construction shortly after completion of the NEPA and NHPA process and execution of the transaction documents. Construction of the museum is currently projected to take approximately 24 months. Once completed, the Museum would require a period of preparation for commencement of programming and operations of approximately 6 months and would then open to the public.

WHAT FORM OF OCCUPANCY (LEASE, CONCESSION AGREEMENT, LICENSE AGREEMENT, OR OTHER) DO YOU PROPOSE? WHAT TERMS AND CONDITIONS DO YOU PROPOSE FOR THAT OCCUPANCY STRUCTURE?

As stated in 3e above, the Lucas Cultural Arts Museum proposes a long-term ground lease structure for the museum. We would expect the terms and conditions of the ground lease to be commensurate with other long term ground leases, with conventional market based provisions governing the lease. For example, the Lucas Cultural Arts Museum would expect to be solely responsible for the repair and maintenance of the facilities for the entire term of the lease, would be obligated to carry appropriate amounts and types of insurance, would address responsibility for restoration in the event of a casualty, and other similar provisions found in long term ground leases. The Museum also expects the lease to contain covenants pertaining to the use and operation of the museum discussed in greater detail in 3g below. In addition, the Museum proposes to pay rent to the Trust for the lease and is prepared to structure those rental payments in a manner that fits the Trust's needs, including, if so desired by the Trust, prepayment of a significant portion of the ground rent.

DESCRIBE WHAT ROLE(S) YOU ENVISION THE TRUST PLAYING IN THE GOVERNANCE, PROGRAM DELIVERY, OR ANY OTHER ASPECT OF THE PROJECT.

The Lucas Cultural Art Museum expects to work cooperatively with the Trust as its landlord to engage in outreach to its Presidio neighbors and other tenants, to facilitate transportation management and other park programs, to cooperate in event related planning for the park and other activities that attend the Presidio's unique role as a national park. With respect to the museum's programming, the Lucas Cultural Arts Museum anticipates that the Trust will request certain operating and use covenants in the ground lease, and expects to negotiate those provisions as part of the lease itself or a related transactional agreement. The governance of the Lucas Cultural Arts Museum is expected to mirror that of most museums, with the Board of the museum directing its operations as fiduciaries of the institution.

EXECUTIVE SUMMARY

Executive Summary

I. ENHANCE THE VISITOR EXPERIENCE AT THE PRESIDIO

The Lucas Cultural Arts Museum proposes to build a museum for the future that showcases art through the lens of innovation and storytelling, and will provide the opportunity to complete the vision for the Presidio and Crissy Field, to create a significant cultural art museum of international distinction with robust education programs that draw the public to the park. The art on exhibition in the museum is art that is accessible to all ages and all peoples. This civic amenity will enhance and compliment the recreational uses that already exist on Crissy Field and in the Presidio and create a rich cultural and educational center for the community and visitors to the park to experience. Art is meant to be enjoyed alongside nature and cultural art museums are an important part of successful urban parks throughout the world.

The goal of the Lucas Cultural Arts Museum is to be the destination for a celebration of American storytelling tradition through visual media: from the Golden Age of Illustration to landmark achievements in filmmaking and cinematic design, to groundbreaking digital work. Storytelling, used as a method of recording history, to entertain and to educate, is as old as humankind. George Lucas believes that “we have to plan for our collective future – and the first steps begin with the social, emotional and intellectual tools we provide our children.”

In addition, the museum will have a café which is open to the public, a gift store, lecture hall and theater which will offer special speaker’s series and films, classroom spaces, travelling exhibitions and extensive programs and classes, always keeping the museum entertaining and engaging.

The Lucas Cultural Arts Museum believes that visitors to the museum will leave with an enhanced understanding and appreciation for American storytelling and walk outside into the park with a greater understanding of this place and its history. The Lucas Cultural Arts Museum will provide a new and very different vitality to Crissy Field.

2. PROVIDE PROGRAMMATIC OFFERINGS THAT ARE FRESH AND VITAL, THAT CONNECT TO BROADER THEMES, AND THAT STIMULATE THE IMAGINATION AND CREATIVITY. OFFER CROSS DISCIPLINARY PROGRAMMING THAT CAN BE EFFECTIVE IN ADVANCING KNOWLEDGE THAT HAS BROAD AND LASTING RELEVANCE.

The Lucas Cultural Arts Museum commitment to having a high-quality cultural institution with solidly based education programs that will stimulate imagination and creativity, and will draw a broad cross-section of the community to an enhanced visitor experience, are the shared values of the Lucas Cultural Arts Museum and the Presidio Trust.

From the cultural legacy of the Pan Pacific International Exposition to the miracle flying machines landing on Crissy Field, the Presidio story reflects the flow of human history in the new world, the west and in America. What better way to honor its spirit than an interactive and collaborative museum that celebrates storytelling, one that brings together past, present and future in a cultural and historic crossroads called the Presidio?

Exhibition and programming content will be diverse and dynamic and will: explore the history of American visual media and related topics and trends; investigate the cultural, creative and social significance of visual media in our world; educate about past and emerging technologies used in visual storytelling mediums; entertain art and film lovers of all ages; and inspire creativity and a greater appreciation for the art of storytelling in our society.

By focusing on visual culture, the Lucas Cultural Arts Museum will serve as a nexus that brings together the most compelling aspects of creativity, scholarship, and state-of-the-art thinking about the role of popular visual arts now and in the future. It will be a museum of objects, but even more it will be a museum of experience and interaction, and of the visual stories that have captured the American imagination for more than three centuries. This groundbreaking initiative will provide the paradigm for museums in the 21st century.

3. BE COMPATIBLE WITH THE NATURAL AND CULTURAL SETTING ALONG THE CRISSY MARSH AND THE SAN FRANCISCO BAY AND CONFORM TO THE MID-CRISSY AREA DESIGN GUIDELINES AND LEED REQUIREMENTS.

The Lucas Cultural Arts Museum site and landscape will respect and enhance its natural surroundings and contribute to the broader environmental health of Crissy Field. A regenerative, green infrastructure approach will encompass habitat regeneration, stormwater management, cultural landscape rehabilitation, heat island reduction, and increased connectivity via pedestrian and bicycle network extensions. Site and landscape performance will contribute significantly to meeting or exceeding the LEED requirements for the project. In addition to LEED criteria, the design team will apply the principles of the Sustainable Sites Initiative.

The Lucas Cultural Arts Museum believes that a museum of international distinction befitting the premier site at the Golden Gate Bridge on Crissy Field deserves a significant new civic structure that evokes the historical importance of the site, while being a cutting edge state-of-the-art facility that will be sustainable for the future.

More specifically, the design complies with the guidelines and the changes that have occurred in the topography due to the Doyle Drive reconstruction and the rising bay waters. The design

- Uses the site for a museum use;
- Maintains the separation between the new building and the clusters of historic buildings;
- Leaves the Ohlone shell mound unobstructed;
- Reinforces the Mason Street edge;
- Retains the relationship of Building 603 to Mason Street;
- Proposes a design that is compatible with the historic district;
- Avoids light pollution, has minimal exterior lighting; and
- Proposes to landscape the area in accordance with best management practices and the VPM and will use an on-site stormwater detention system.

4. COMPLEMENT CURRENT USES AND ACTIVITY IN THE PRESIDIO, AND INTEGRATE WELL WITH PLANS FOR CRISSY FIELD AND THE MAIN POST.

The Lucas Cultural Arts Museum is dedicated to its community and will develop strong relationships with local organizations, schools and other cultural institutions and is currently discussing collaborative outreach and programming with partners in the Presidio, the bay area community, nationally and internationally. It has a robust and long term history collaborating with major organizations and cultural institutions around the world hosting exhibitions that have been seen by over 10 million visitors.

All programs that will be featured at the museum will be developed around strong educational curriculum that aligns to national standards.

Crissy Field is a dynamic hub of outdoor activity and recreational use. The addition of the Lucas Cultural Arts Museum will bring an inventive and engaging art experience in a rich educational environment that will foster creativity and stimulate imagination. Creating a place to learn which will coexist next to a place to play.

It will also provide a facility that will bring life and activity to Crissy Field during the months of winter rains and foggy summer days when the outdoor recreation areas are less accessed. Through robust and engaging educational programs focused on art, history, science, technology and innovation the Lucas Cultural Arts Museum will enhance the environmental offerings of the Crissy Field Center for youth engagement, as well as youth who enjoy the YMCA and families who come to Crissy Field.

In addition, it looks forward to collaborations with the Walt Disney Family Museum, San Francisco Film Centre, The Presidio Heritage Center, the Bay School, or other learning centers located in the Presidio and Bay Area educational institutions.

It is a mutual goal to complement the current activities and uses in the Presidio and create a strong and beautifully landscaped bluff connecting the Main Post to Crissy Field.

5. WELCOME A BROAD CROSS SECTION OF THE COMMUNITY IN A MANNER THAT REFLECTS AND REAFFIRMS THE PUBLIC NATURE OF THE PRESIDIO.

The Lucas Cultural Arts Museum is a museum dedicated in a profoundly democratic way to the human narrative and imagination. In telling the story of how humans from all backgrounds, races, cultures, economic strata and ages tell their own stories of themselves and their world, the Lucas Cultural Arts Museum will create a place of shared meaning and understanding.

The Lucas Cultural Arts Museum will feature an extensive collection of popular art that has shaped our culture and is accessible to audiences of all ages and cultures. We will reach out to the broadest and most diverse audiences locally, nationally and internationally. We have had exhibitions for the past 15 years that have travelled all over the world to 19 countries, 69 cities, 112 venues and been seen by over 10 million visitors. Over time, the various collections will expand beyond the seed collection to become the world's premier museum of storytelling art and cinematic design. As the digital medium matures the Museum will be on the leading edge of a bold new art form.

The Lucas Cultural Arts Museum's targeted audience will include families, school children, seniors, national and international tourists. The Lucas Cultural Arts Museum's diverse audience will be introduced to a totally new, immersive dynamic experience the moment they enter the building with art and a variety of cutting-edge interpretative technologies creating a completely new kind of visitor experience.

6 BE ECONOMICALLY VIABLE

The Lucas Cultural Arts Museum will fully fund the cost to build the museum and landscape the surrounding site which it estimates to be \$300 million. During the Museum's first three years after selection, we expect to earn no revenue. The expenditures associated with construction, land lease, building out the organization's personnel, etc. will be fully funded.

Resources that will be available to sustain the Museum's operations include ongoing support from Mr. Lucas and the George Lucas Family Foundation, admission to the museum and its programs, retail store sales, parking, and restaurant revenues which will help to offset operating costs for the Museum and its facilities. Our intent is to keep our program offerings of the highest quality while keeping admission rates competitive.

ATTACHMENTS—
PROGRAM AND
VISITOR EXPERIENCE

Addendums

Part 6

Programs & Visitor Experience

- BIBLIOGRAPHY OF EXHIBIT CATALOGUES FROM TOURING EXHIBITS
- LIST OF LUCASFILM EXHIBITIONS FROM 1984 – 2013

EXHIBIT: NORMAN ROCKWELL; TELLING STORIES FROM THE COLLECTIONS OF GEORGE LUCAS AND STEVEN SPIELBERG

- EXHIBITION SYNOPSIS
- EDUCATION
- PUBLIC PROGRAMS
- VISITOR ACCOLADES
- MEDIA

- TRAFFIC AND CIRCULATION STUDY

Lucas Cultural Arts Museum

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Lucas Cultural Arts Museum

Traveling Exhibitions — 1984-2013

STAR WARS: IDENTITIES TOURING

X₃ PRODUCTIONS

Montreal Science Centre, Montreal, Canada	April 18 – November 13, 2012
Edmonton Science Centre, Edmonton, Canada	October 27, 2012 – April 1, 2013
Canada Aviation and Space Museum, Ottawa, Canada	April 10, 2013 – October 14, 2013

INDIANA JONES AND THE ADVENTURE OF ARCHAEOLOGY— TOURING

X₃ PRODUCTIONS

Montreal Science Centre, Montreal, Canada	April 28 – November 13, 2010
La Ciudad de las Artes y de las Ciencias de Valencia, Spain	Dec 18, 2011 – Sept 16, 2012
Discovery Science Center, Santa Ana, California	October 12, 2012 – April 21, 2013

STAR WARS: WHERE SCIENCE MEETS IMAGINATION — TOURING

MUSEUM OF SCIENCE BOSTON

Museum of Science, Boston	October 27, 2005 – April 30, 2006
Center of Science & Industry, Columbus	June 2006 – August 2006
Oregon Museum of Science & Industry, Portland	October 2006 – December 2006
California Science Center, Los Angeles	February 2007 – April 2007
Ft. Worth Museum of Science & History	June 2007 – August 2007
Chicago Museum of Science & Industry	October 2007 – December 2007
The Franklin Institute, Philadelphia	February 2008 – April 2008
Science Museum of Minnesota, St. Paul	June 2008 – August 2008
The Powerhouse, Sydney, Australia	April 27, 2009 – May 2, 2009
Scienceworks, Melbourne, Australia	May 24, 2009 – November 4, 2009
Anchorage Museum, Alaska	February 9 – April 25, 2010
U.S. Space & Rocket Center, Huntsville, Alabama	June 24, 2010 – September 26, 2010
Lafayette Natural History Museum, Louisiana	October 20, 2010 – January 17, 2011
Pacific Science Center, Seattle, Washington	March 4, 2011 – May 8, 2011
The Health Museum, Houston, Texas	June 22, 2011 – September 18, 2011
Discovery Science Center, Santa Ana, California	November 2, 2011 – April 1, 2012
Exploration Place, Wichita, Kansas	May 13, 2012 – August 12, 2012
Orlando Science Center, Orlando, Florida	September 22, 2012 – March 17, 2013

A CENTURY OF HOLLYWOOD COSTUME & DESIGN — TOURING

Victoria & Albert Museum, London, England

October 20, 2012 – January 15, 2013

TELLING STORIES: NORMAN ROCKWELL

FROM THE COLLECTIONS OF GEORGE LUCAS AND STEVEN SPIELBERG

Smithsonian American Art Museum, Washington D.C.

July 20, 2010 – January 2, 2011

BETWEEN FILM AND ART: STORYBOARDS FROM HITCHCOCK TO SPIELBERG

Museum für Film, Kunsthalle, Emden, Germany

April 16, 2011 – July 17, 2011

Deutsches Kinematek, Berlin, Germany

August 31, 2011 – May 31, 2012

Versicherungskammer Bayern, Munich, Germany

July 3 – September 16, 2012

THE CLONE WARS

The Children's Museum, Indianapolis, Indiana

March 13, 2010 – September 13, 2010

WALTER TANDY MURCH: THE SPIRIT OF THINGS

ROBERT McLAUGHLIN GALLERY, CANADA

The Robert McLaughlin Gallery, Ontario, Canada

July 4 – August 30, 2009

Confederation Centre Art Gallery, Charlottetown, Canada

November 15, 2009 – January 18, 2010

Owens Art Gallery, Sackville, New Brunswick, Canada

February 26 – April 18, 2010

Simon Fraser University Art Gallery, British Columbia, Canada

September 11 – October 30, 2010

THE CINEMA OF GEORGE LUCAS

Johnson Space Center, NASA, Houston, Texas

May 23 – September 7, 2009

STAR WARS: THE EXHIBITION — SOUTH AMERICA

Pavilhão da Brasil, Sao Paolo, Brazil

March 5, 2008 – July 20, 2008

Santiago, Chile

March 3, 2009 – June 30, 2009

Buenos Aires, Argentina

July 1, 2009 – September 15, 2009

STAR WARS: THE EXHIBITION — EUROPE TOUR

Museu Electricidad, Lisbon	November 1, 2006 – January 14, 2007
Feira Internacional do Porto, Porto	February 2, 2007 – April 15, 2007
The County Hall, London	May 4, 2007 - January 19, 2008
Tour & Taxis, Brussels	February 16, 2008 – June 2, 2008
Örnsköldsviks Museum, Sweden	June 28, 2008 – Sept 30, 2008
Canal de Isabel, Madrid, Spain	November 2008 – March 2009

ART & SCIENCE OF STAR WARS EUROPE — TRIENNALE & CITÉ DES SCIENCES

La Triennale di Milano, Milan, Italy	May 13, 2005 – August 28, 2005
Cité des Sciences/L'Industrie, Paris, France	October 18, 2005 – August 27, 2006

THE ART OF STAR WARS — JAPAN / ASIA

Museum of Sasashima, Nagoya Expo	March 18, 2005 – June 26, 2005
Meguro Museum of Art, Tokyo	July 8, 2005 – September 4, 2005
Tokyo International Forum	July 8, 2005 – August 21, 2005
Hokkaido Museum of Modern Art	September 9, 2005 – October 22, 2005
Singapore Science Center	November 19, 2005 – April 3, 2006
Bexco Exhibition Hall, Busan, Korea	July 1, 2006 – October 22, 2006
Coex Exhibition Hall, Seoul, Korea	December 9, 2006 – March 2, 2007

ACTION! ADVENTURE IN MOVIE MAKING MUSEUM OF SCIENCE AND INDUSTRY, CHICAGO

Liberty Science Center, Jersey City	May 27, 2005 – September 5, 2005
Carnegie Science Center, Pittsburgh	October 1, 2005 – May 1, 2006
The Discovery Place, Charlotte	June 24, 2006 – January 2, 2007

DRESSING A GALAXY — FIDM, LOS ANGELES

FIDM Museum & Galleries	September 12, 2005 – December 10, 2005
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HOLLYWOOD: LEGEND AND REALITY (SITES)— USA

National Museum of American History, Washington DC
Cooper-Hewitt Museum, New York, NY
The center for fine arts in Miami, FL
Denver Art Museum, CO
National History Museum of Los Angeles, CA

March 24, 1986 – June 10, 1986
August 5th, 1986 – October 12, 1986
November 29, 1986 – February 15, 1987
August 19, 1987 -October 25, 1987
December 5 1987 – February 22, 1988

TENTH ANNIVERSARY OF STAR WARS STARLOG SCIENCE FICTION CONVENTION — LOS ANGELES, CALIFORNIA

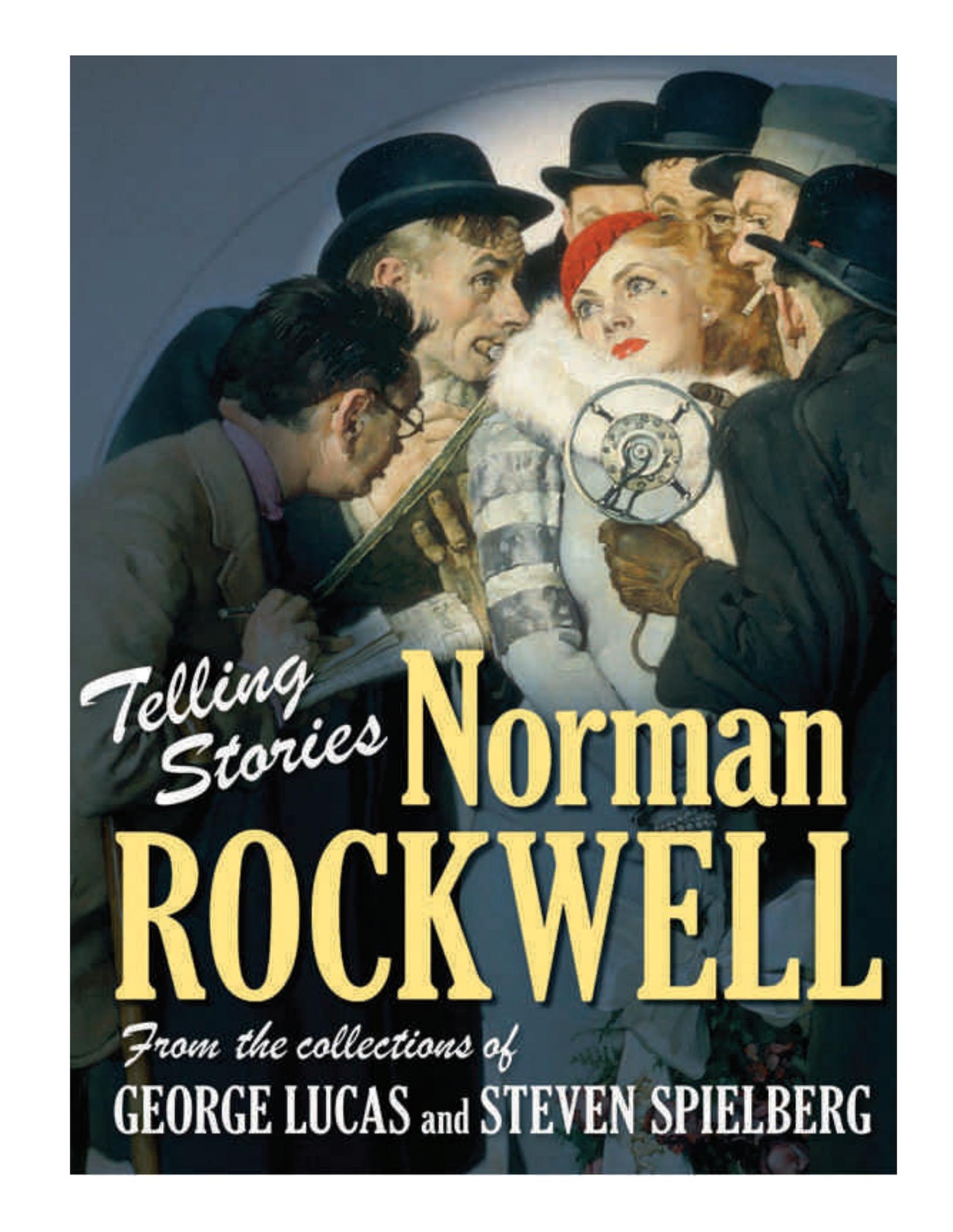
Stouffer Concourse Hotel, Los Angeles, CA

May 23, 1987 – May 25, 1987

CELEBRATE SUCCESS: THE ART OF PHIL TIPPETT — SAN MARCOS, CALIFORNIA

Boehm Gallery, Palomar Community College

November 1-December 13, 1985

A Norman Rockwell painting depicting a scene where a man in a suit and glasses is looking at a woman in a red hat and white fur coat. The woman is holding a camera and looking towards the man. Other people in hats are visible in the background. The scene is set in a circular frame.

*Telling
Stories*

**Norman
ROCKWELL**

From the collections of
GEORGE LUCAS and STEVEN SPIELBERG



Exhibition

Telling Stories was the first major exhibition to explore in depth the connections between Norman Rockwell's iconic images of American life and the movies. Two of America's best-known contemporary filmmakers—George Lucas and Steven Spielberg—recognized a kindred spirit in Rockwell and each formed a significant collection of his work. Rockwell's paintings and the films of Lucas and Spielberg portray the heroism found in the everyday acts of families and neighbors, a love of country rooted in small towns and tight-knit communities, and imagined worlds rich in detail and emotion.

Senior Curator Virginia Mecklenburg's collaboration with both filmmakers began as she chose the works from their extensive collections for the exhibition, and continued through the writing and production of the catalog and the interviews for the film and podcast. The cooperation between curator and collectors ensured that the exhibition, catalog, and film reflected their deep personal and professional appreciation for Rockwell and his art.

The Smithsonian American Art Museum was the only venue for this exhibition. Visitors embraced everything Rockwell, with record crowds filling the galleries and more than 14,000 people buying the catalog and poster.

Attendance

A total of 706,093 people visited *Telling Stories* during the 184 days the exhibition was open to the public, a fifty-two percent increase over the same period the previous year. The museum offered extended hours from November 26 through November 28, and from December 26 through January 2. On these days, the museum opened at 10 a.m., 90 minutes earlier than its usual opening time of 11:30 a.m. Approximately 90,000 people visited the museum during these holiday periods, more than double the number that visited during the same timeframe the previous year. On December 31, the museum had its highest single-day attendance (14,233) since its re-opening celebration in 2006.

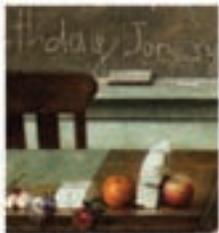
Film

A lively twelve-minute film, coordinated by Senior Curator Virginia Mecklenburg and co-produced by the museum and filmmaker Laurent Bouzereau, was shown continuously in the exhibition gallery. The film featured interviews with Lucas and Spielberg that revealed their insights into Rockwell's art and why certain works appealed to them. Crowds of visitors gathered daily to watch the film, often forming lines outside the gallery where it was shown.



Education

“The best thing I ever received from a museum,” said a fourth grade teacher about the Norman Rockwell Teacher Guide, a dynamic resource designed to help educators find innovative ways to excite and inspire their students about Rockwell. “I’ll be using these activities in both my schools right away. I could hardly believe there was a thumb-drive with the kit—it just blew me away.” Hundreds of teachers, as well as thousands of children and their families were equally “wowed” by the array of thoughtful and creative activities offered in conjunction with *Telling Stories*. Whether they were staging their own Rockwell scenes at a hands-on activity cart or writing postcards directly to Rockwell, kids identified with the artist’s compassionate portrayals of children as they grow and mature.



Materials

Norman Rockwell Teacher Guide

This rich and elegantly designed guide for teachers of grades K–12 included background information on the exhibition, lesson plans, worksheets, educational resources, logistical information, and selected exhibition images; electronic versions of images and materials were included on a thumb drive enclosed in each kit. The guide was provided to teachers who attended Rockwell professional development programs or who scheduled field trips to the exhibition. Five hundred guides were distributed, and an online version was also available on the museum’s web site. A total of 5,444 individuals downloaded the guide.

Norman Rockwell “Activities for Kids” Booklet

This colorful guide, designed for families with children aged 6–12, focused on visual literacy and storytelling in Rockwell’s artworks. Using characters, symbols, and other elements, the guide explored how Rockwell told stories in a single frame. A take-home activity let children create their own postcards addressed to Rockwell. The guide was distributed at the Rockwell Activity Cart, at museum family days, at school group tours, and as part of the Teacher Guide packet.



Public Programs

From concerts to lectures to films, visitors embraced a wide variety of Rockwell-inspired programming throughout the run of the exhibition. The courtyard concerts were especially popular, one featuring the music of the 1940s and '50s and another featuring music by John Williams from great Lucas and Spielberg films. Huge crowds gathered to enjoy the programs and then flowed through the Rockwell galleries after every concert. The family days attracted a diverse group of ages and ethnicities, with more than 2,500 visitors enjoying the music, craft activities, and campfire storytelling with their families.

Family Programs



Scouting Family Day

Saturday, July 24, 11:30 a.m.–5 p.m.

Norman Rockwell evoked courage, adventure, service, and patriotism in his famous cover illustrations for *Boys' Life* magazine. The museum celebrated the Boy and Girl Scouts of America and the Boy Scouts of America's 100th Anniversary with a family day full of activities inspired by the core values of scouting. Children used maps to guide their families through the museum and took part in games, scavenger hunts, and campfire storytelling.

Rockwell Family Day

Saturday, October 23, 11:30 a.m.–5 p.m.

Poodle skirts, soda fountains, and swing dancing set the mood for an exciting family day celebrating Rockwell's era. More than 1,000 children and their families participated in craft activities, games, and music inspired by artworks from the exhibition.

Saturday Evening Post's Christmas Stories

Saturday, December 18, 2 p.m.

Rockwell images grace the pages of several of *The Saturday Evening Post's Christmas Books*, illustrating stories of the holiday season. The museum offered dramatic readings of cherished stories, including Charles Dickens's *A Christmas Carol*, and Francis P. Church's *Yes, Virginia, There is a Santa Claus*.



Public Programs

Concerts

Airmen of Note

Saturday, July 3, and

Sunday, July 4, 1–3 p.m.

Thursday, September 16, 5–7 p.m.

The museum celebrated the opening of *Telling Stories* with the Airmen of Note performing American big-band classics from the Norman Rockwell era, including favorites by Glenn Miller, Benny Goodman, and more. The two opening performances by this premier jazz ensemble of the U.S. Air Force attracted more than 1,100 people. The ensemble performed again in September for an audience of 450.

Washington Symphonic Brass Performs John Williams and More

Sunday, July 18, 4 p.m.

This special concert with the Washington Symphonic Brass featured music composed by John Williams for films by Lucas and Spielberg, including the *Indiana Jones* series, *Jaws*, *E.T.: The Extra-Terrestrial*, and the *Star Wars Trilogy*. The performance also included music from Rockwell's lifetime by Aaron Copland, George Gershwin, Cole Porter, and Irving Berlin.

Take 5!

This popular free monthly jazz program presented a roster of swing and jazz music inspired by the artwork of Norman Rockwell.

The Tim Green Quartet

Thursday, July 15, 5–8 p.m.

The Brad Linde Ensemble

Thursday, August 19, 5–8 p.m.

Doc Scantlin and the Imperial Palm Orchestra

Thursday, October 28, 5–7 p.m.

Blue Sky 5

Thursday, November 18, 5–7 p.m.



Public Programs

Film Series

Norman Rockwell Film Program

This series of classic films reflected the values of community, family, and patriotism found in the artworks of Rockwell and the movies of Lucas and Spielberg.

Mr. Deeds Goes to Town, 1935, by Frank Capra, July 8; *Saving Private Ryan*, 1998, by Steven Spielberg, July 22; *State of the Union*, 1948, by Frank Capra, August 12; *Empire of the Sun*, 1987, by Steven Spielberg, September 16; *American Graffiti*, 1974, by George Lucas, September 30; *Mr. Smith Goes to Washington*, 1939, by Frank Capra, October 7; *Raiders of the Lost Ark*, 1981, by George Lucas and Steven Spielberg, December 9.

Lectures

Norman Rockwell: Behind the Camera Book Talk and Signing **Thursday, August 5, 6:30 pm**

Author Ron Schick discussed how Rockwell acted as a director—carefully orchestrating models, selecting props, and choosing locations for the photographs that served as the basis of his iconic images.

Norman Rockwell, American Art, and the Movies **Friday, September 24, 3 p.m.**

Professors Katherine Manthorne, City University of NY, and Erika Doss, University of Notre Dame, joined Curator James Deutsch, Center for Folklife of the Smithsonian, and Senior Curator Virginia Mecklenburg to discuss the reciprocal influences between art and film from the pioneering days of silent movies to the patriotic epics of the 1940s.

Norman Rockwell and the Movies **Tuesday, December 7, 7 p.m.**

Exhibition curator Virginia Mecklenburg discussed the results of her research into Rockwell, his work, and the relationship between the artist and the movies, specifically his use of cinematic strategies that later influenced and inspired Lucas and Spielberg. Dr. Mecklenburg also presented this material in New York, Cleveland, and Kansas.



Visitor Accolades

"It put a smile on my face—every last painting."

Telling Stories touched the lives of thousands of people from around the globe. Feedback from visitors was overwhelming, with more than 10,000 comments left on the museum's website, Facebook page, Twitter account, in gallery comment books, and with museum staff. Responses included special thanks to George Lucas and Steven Spielberg for sharing their artworks and to Booz Allen Hamilton for sponsoring the exhibition. Visitors wrote prolifically in gallery comment books, filling up more than fifteen books by the end of the exhibition. This was twice the number of books normally filled for a museum exhibition.



Visitors came from all fifty states, twenty-three countries, and ranged in age from five to ninety-five. Many returned to the exhibition several times, bringing along family and friends. Of particular note were visits by individuals who had served as models for Rockwell many years ago.

A sample of visitor comments follows:

Heartfelt Thanks!

"Thank you Mr. Spielberg, Mr. Lucas, and Booz Allen Hamilton for letting us see these amazing paintings that captured America in such a wonderful way."

"George and Steven—Thank you for sharing these remarkable memories. I walked into the museum exhausted with tired feet. The moment I saw these paintings I felt exhilarated."

"Beautiful and awesome, thank you Steve and George for sharing your collection and to Booz Allen Hamilton for the support."

"Dear Booz Allen Hamilton, Thank you for bringing to the public a free-admission showing of these iconic Rockwell paintings, which comprise an American treasure. Your corporate philanthropy is greatly appreciated."

"How grateful I am to Booz Allen Hamilton and the American Art Museum to give us the opportunity to see this incredible collection of a man who gave us through his paintings a 'peek' into what America is."

"I have waited, waited, waited, to see Norman Rockwell at the Smithsonian for years! Thanks to you and Booz Allen Hamilton for bringing it here."

"I didn't realize I liked Rockwell until I visited the exhibit. Thank you for sharing your collection and for your insightful narrative by video. P.S. Many thanks also to Booz Allen Hamilton—as sponsor—and the Smithsonian."



Visitor Accolades

The Spirit of Rockwell

"I can only hope that his paintings will influence those viewers of today who will also make a positive difference in the lives of others—no matter how small..."

"Been to this exhibit now for the fourth time—can't get enough of those heartwarming images!"

"I need a dose of N.R.—with my husband out of work now for fourteen months, these paintings are reminding me of the simple joys of life that encourage us to press on, lift our chin and love our fellow man."

"In this time of so many trials and unrest & indecision, thank you for a short time of peace and a sense that all will realign with the world! What a joy to see!"

"On this day, a special day of remembrance (nine years after September 11), this collection reminds us of the joy there is in innocent love, simplicity, and a sense of adventure. With appreciation and best wishes for your continued good health and productive joy!"

"I've never been to an art museum where everyone is smiling...until now."

"I am only ten, but, I have a favorite artist. His name is Norman Rockwell. He is able to take those pure moments that all of us have, and turn them into art."

"If you had told me that you could change my perspective on art with one gallery, I wouldn't have believed you. But this gallery has. Thank you for the opportunity to appreciate this master."

"As always his work enlarges spaces of emotion in my heart that I often forget are there."

"I have more of a sense of American history and American spirit after seeing these pictures than after all the monuments combined."



Visitor Accolades

Across the Globe

"Norman Rockwell is timeless. I use his pictures as writing inspiration for English-as-a second language students on Guam. He also transcends cultural barriers."

"I was born in Colombia, South America and learned about the USA reading the *Saturday Evening Post*, which my dad received after living in NYC from 1919 till 1927. My dream was to move to the USA! I made that dream a reality when I came in 1966. . . . Norman Rockwell showed to me the beauty and wisdom of this privileged land of opportunity. My three sons and eight grandchildren owe a great deal to *The Saturday Evening Post* and Norman Rockwell."

"I wish all people (around the world) be given an opportunity to see these artworks. It will change them forever. I am from India and there are millions of kids waiting for NR."

"Migrated from Hong Kong in 1971. Norman Rockwell paintings have inspired me to chase the American life and dream for almost forty years. Thank you."

Rockwell and Film

"Splendid display and comments of how one iconic image maker influenced one generation of iconic image makers who have influenced the next..."

"Fabulous exhibit. I had no idea Lucas and Spielberg were collectors and never thought about Rockwell's images in relation to film. Fascinating."

"I grew up with *Saturday Evening Post* covers. My son grew up with *Star Wars*. Showing him these covers helps connect us further. Thanks for the memories."

From the Military

"Thank you so much for sharing your collection with us. As a mom of a Marine, I am especially touched by the WW II paintings. They still have much meaning for us today. With much appreciation for your generosity."

"I served in Iraq and will soon go to Afghanistan. If other nations had their own Rockwell we would have more friends in the world and fewer enemies and wars."



Visitor Accolades

Community and Family

"Three generations of our family are here together and each of us found joy in seeing this collection. Thank you for sharing!"

"Rarely have I ever been to an exhibit where there was so much interaction among the viewers—people making comments to strangers, laughing, smiling at one another. That is what makes Rockwell such an important artist."

"Seeing the pictures on display makes me remember times when people cared about little things, when people were more inclined to be kind and thoughtful and had time for one another. I would like to return to that era."

"Seeing the reaction of families, two to three generations looking at Rockwell's works, looks just like a modern day Rockwell painting."

"My parents immigrated to America in the early '60s. Norman Rockwell represents the idealized visions and dreams not just of his generation but of many before and many to come."

Personal Connections

"It is thrilling for me to visit this exhibit. In fact, I am, or was, the model for the Boy Scout sketch for *Can't Wait* which NR started over forty years ago. I was so pleased to find George Lucas had become the owner. The picture had been hanging in my childhood home for all this time and gave myself and my family such enjoyment. Thank you."

"Norman Rockwell paintings have always given me a nostalgic and wonderful feeling. Since I was a child I've felt a personal connection to his work. *Marble Champion*—the painting of two boys and a young girl playing marbles on the sidewalk—does in fact have a personal connection to my family and our history. My grandfather is featured in this painting. He is the dark haired boy with the striped shirt, bent over with the puzzled look on his face as the young girl and apparent "marble champion" teach him and his friend a lesson in playing the game. He was a child model and helped his family through financial hardships during the Great Depression with the money he earned posing for ads and paintings by various artists of his time. I am told by my grandmother that he was depicted in two Norman Rockwell paintings—this one, featured in *The Saturday Evening Post* in 1939 and another that did not make the *Post* that I've never seen. Throughout the years I've seen prints of this oil painting on everything from calendars to coffee mugs, in stores and at friend's homes Most times when I've said, "hey, that's my grandfather," the reaction is, "Yeah right Sure it is." But it is in fact him, and I'm proud to know that, as I type this, he's hanging on the walls of the Smithsonian!"



Media

Telling Stories got rave reviews, capturing the attention of broadcast, print, and online media across the country and around the world. More than 100 major articles were written on the exhibition, as well as hundreds of blog posts, travel stories, event listings and brief highlights in a variety of publications. Combined, all news coverage reached more than **two hundred million readers, listeners, and viewers.**

Media Outreach



Media Preview for *Telling Stories*

Tuesday, June 29, 9:30–11:30 a.m.

Thirty-two members of the press got a preview of *Telling Stories* and the exhibition film, along with an exhibition overview given by Museum Director Elizabeth Broun and Exhibition Curator Virginia Mecklenburg. All attendees received the press kit, which contained press releases on the exhibition, educational initiatives, and the exhibition catalog, a complete list of exhibition works and selected exhibition images, media quotes from Lucas and Spielberg, and the Booz Allen Hamilton corporate statement. Several major news outlets were given special access to the exhibition in the week leading up to the public opening. In total, 1,447 members of the press received an invitation to the preview.

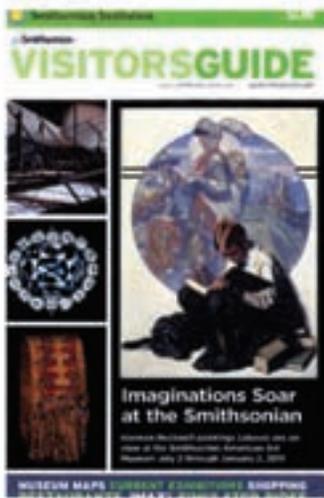
Media Campaign and Kit

Recognizing the broad appeal of *Telling Stories*, museum staff developed an outreach plan to engage a wide spectrum of media outlets. Targeted media included major daily newspapers, national news and business magazines, national television and radio news and feature programs, travel, tourism, and in-flight publications, lifestyle and entertainment magazines, fine-arts publications, international English-language newspapers, regional interest publications, and arts and culture blogs. Staff also made a media trip to New York City to discuss the exhibition with New York–based journalists.

In total, the museum's public affairs office contacted approximately 9,500 members of the media with information about the exhibition. All contacts included a link to the complete online press kit, which was available for download on the museum's website.

Tourism Outreach

Telling Stories was featured on the cover of Smithsonian's biannual visitors guide, *goSmithsonian*, and given prominent positioning in the guide's online edition. It was also featured on the cover of Washington DC's *Official Visitors Guide*, circulated to major tourist destinations throughout the metropolitan area. **Media impressions for this coverage totaled 1,500,000.**



goSmithsonian Visitors Guide
Fall/Winter 2010-2011



Variety, June 28-July 11, 2010



The Washington Post, July 4, 2010



Washingtonian, July, 2010



We Love DC, July 9, 2010



Where Magazine, July, 2010



The Wall Street Journal, December 4, 2010



The Washington Post, July 4, 2010



Diario ABC, August, 2010



Media

Media Coverage

A diverse array of media outlets, including large numbers of foreign press, covered *Telling Stories*. **Media impressions for all editorial coverage totaled 210,464,553.**

Highlights of media coverage included:

National press

The Washington Post, Style, feature article by Jacqueline Trescott, Oct. 1, 2009

The Los Angeles Times, feature article by Jori Finkel, June 27, 2010

Variety, feature article by Ted Johnson, June 28, 2010

The Washington Post, Style, feature article by Jacqueline Trescott, July 3, 2010

The New York Times, Arts & Leisure, cover, feature article by Deborah Solomon, July 4, 2010

The Washington Post, Style & Arts, review by Blake Gopnik, July 4, 2010

CBS Sunday Morning, feature by correspondent Rita Braver, July 4, 2010

NPR, feature by correspondent Susan Stamberg, July 9, 2010 during Morning Edition

BBC World News America (TV), feature by correspondent Jane O'Brien, July 9, 2010

Voice of America, radio and video pieces by Susan Logue Koster, August 9, 2010

The Bob Edwards Show, Sirius XM Satellite Radio, Mecklenburg interview, July 19, 2010

Smithsonian magazine (online), article by Owen Edwards, July 7, 2010

Roll Call, article by Jessica Estepa, July 1, 2010

Scouting magazine, November/December, 2010, feature in Trailhead

American History magazine, December, 2010, feature article by Claudia Glenn Dowling

AARP Bulletin (online), article by Craigh Barboza, August 27, 2010

Artforum magazine, December, 2010, review by Jim Hoberman

International press

The Art Newspaper, article by Megan Empey, July–August, 2010

Vernissage, supplement for *Il Giornale dell'Arte*, article by Viviana Bucarelli, July–August, 2010

DOMUS, (monthly Russian magazine), brief in September, 2010

Der Tagesspiegel (German daily newspaper), article by Nora Sobich, July 25, 2010

Monopol (monthly German magazine), article by Florentine Barckhausen, July, 2010

Voice of America radio, Korean bureau, feature by correspondent Joan Boo, aired July 23, 2010

Geijutsu Shincho (Japanese monthly art magazine), article by Seiichi Maeda, September, 2010

Diario ABC-Spain, feature by correspondent Pedro Rodriguez, August 13, 2010

Neue Zürcher Zeitung (Swiss daily newspaper), Ronald Gerste, November 4, 2010

Le Monde, "Délit d'initié" blog post by Isabelle Spicer, January 1, 2011

America, Illustrated

Collectors and Museumgoers Embrace Norman Rockwell:
Harmony and Freckles for Tough Times

By DEBORAH SOLOMON

IN an age when Democrats and Republicans are barely on speaking terms, you might not think that decades-old paintings of freckled schoolboys and their loyal mutts could help revive the conversation about what we value as a nation. Yet Norman Rockwell's cheerful America has lately acquired a startling relevance both inside and outside the art world, in part because it symbolizes an era when connectivity did not require a USB cable.

Rockwell's paintings are easy to recognize. In the years surrounding World War II his covers for *The Saturday Evening Post* depicted America as a small-town utopia where people are consistently decent and possess great reserves of fellow-feeling. Doctors spend time with patients whether or not they have health insurance. Students cherish their teachers and remember their birthdays. Citizens at town hall meetings stand up and speak their mind without getting booed or shouted down by gun-toting ragshebbers.

This is America before the fall, or at least before searing divisions in our government and general population shattered any semblance of national solidarity. Rockwell's scenes of the small and the local speak to us in the age of the global because they offer a fantasy of civic togetherness that today seems increasingly remote. "To me the most important part of Rockwell's work is that it illustrates compassion and caring about other people," the filmmaker George Lucas, who lives in Marin County, Calif., said recently. "You could almost say he was a Buddhaist painter."

Steven Spielberg, speaking from Los Angeles, had similar praise. "Anything for Norman," he said, when asked to discuss his work. "He was always on my mind because I had a great deal of respect for how he could tell stories in a single frozen image. Entire stories."

Mr. Spielberg and Mr. Lucas
Continued on Page B7



BOY & BULLDOG: PHOTOGRAPH BY AMELIA ILLUSTRATING GALLERY



Rockwell's America, Illustrated

From Page 1

may be best known for vaulting E.T. and Luke Skywalker into the reaches of outer space, but they happen to be serious collectors of Rockwell's scenes of earthlings set in a galaxy close to home. Now they have passed their art holdings and created a lively summer hit in a medium other than film. "Telling Stories: Norman Rockwell From the Collections of George Lucas and Steven Spielberg" opened Friday at the Smithsonian American Art Museum in Washington, where it remains on view until early next year.

Asked what led him to undertake the show, Mr. Lucas said in a halting voice: "I did this really because Steven wanted to do it. It was Steven's idea. I don't normally do that kind of stuff."

Told of that comment, Mr. Spielberg said, "Well, thank you, George, it's nice to know that." It is probably relevant that the filmmakers have at times been criticized for declining to lend to major Rockwell exhibitions. As Mr. Spielberg said, "George and I felt it was time that we released the Norman Rockwell collections in a way that the public can appreciate."

Rockwell, who was born on the Upper West Side of Manhattan in 1894 and died in 1978, in Stockbridge, Mass., never met either filmmaker. But like them he viewed his work as a series of visual storytelling. He was obsessed with facts and the human figure, and it would never have occurred to him, even as he sat in his studio surrounded by the majestic Berkshire, to paint a scene of mountains. Instead, in bag, often night-catchers evenings spent at his kitchen table with a pencil and sketch pad, trying to generate ideas, he composed lessons about everyday life.

If his subjects were purely imaginary, he rendered them with an uncommon amount of descriptive reality, staging scenes in his studio and going to nearby unobtainable heights to assemble models and props. He once borrowed, for instance, an actual train seat from the AirTrain, Topiko and Santa Fe Railway System and then mailed it back when he was done with it. He refused to sketch so much as an old wood cask without having the real version in front of him, humbly claiming that he could not draw from his imagination.

His heyday was the 1940s and early '50s, when the accumulated sorrows of the Depression and two World Wars imbued Americans with a sense of solidarity and



In literally a pin-on.

Mr. Lucas's loans to the exhibition are distinguished by a cache of large-scale drawings, many of them as handsome and expressive as the paintings for which they served as studies. Asked why Mr. Spielberg wound up with more major paintings, Mr. Lucas replied bluntly, "He paid more."

He continued: "Back when we started this in the '90s, I wasn't as rich as people think I was. I was spending all my money making movies." (His company, Lucasfilm Ltd., produced the Indiana Jones movies for which Mr. Spielberg was the director.)

"Steven worked for him," he continued.

"When he made money, it all came to him." Later, when Mr. Spielberg was told about that comment, he sounded surprised to hear himself described as a cash cow. "Well, isn't that wonderful," he said, "that I never understood my own film company?"

Surely the most arresting image in the current exhibition is "The Concessionaire," which graced the cover of *The Saturday Evening Post* in 1963. It takes us inside a museum, where a proper-looking gentleman who appears to be around 70 is shown from the back as he holds his ledger and contemplates a large-scale drip painting by Jackson Pollock. His gray hair, gray suit and general air of quietude offer a sharp contrast with the crackling intensity of the Pollock.



Top, from left, "Merry Christmas, Greenwood... We Came in Our New Plymouth" (1950), "Gary Cooper as 'The Texan'" (1930) and "The Flats" (1941). Center, "— And Daniel Boone Comes to Life on the Underwood Portable" (1923). Above right, Norman Rockwell in 1921. Above, "Peach Crop" (1935). Right, "First Trip to a Beauty Shop" (1972).

common purpose. "There was a strong sense of loss," Mr. Spielberg said. "Because not since World War I had America's mothers lost so many sons. It was an open wound, and Rockwell was part of the healing process."

As beloved as he was by the public, he suffered the stings of critical derision, especially in the '60s. The dominant art movements of that era — Abstract Expressionism, Beat poetry and hard hip jazz — devalued craftsmanship in favor of improvisation and the raw, unmediated gesture. Against this backdrop Rockwell was accused of parrying an artificial and squeaky-clean view of America, which remains a criticism of him today.

It is true that his work does not acknowledge social hardships or injustice. It does not offer a sustained meditation on heartbreak or death. Yet why should it? Idealization has been a reputable tradition in art at least since the days when the Greeks put up the Parthenon, and Rockwell's work is no more unrealistic than that of countless art-history legends, like Mondrian, whose geometric compositions essentially an ideal of harmony and calm, or Watteau, who invented the genre of the blue blouse. Rockwell perfected a style of painting that might be called the American ideal. Instead of taking place in both Euro-



pean gardens, his playful gatherings are in a diner on Main Street.

It took the pious-looking ways of post-modernism to open the gates of Rockwell appreciation in the art world. Virginia M. Macklinberg, the curator of the current exhibition at the Smithsonian, said recently that she traces that moment to 1987, when the art historian Karl Aro Marling published an admiring monograph on Rockwell for the Harry N. Abrams Library of American Art series. The book laid the groundwork for a full-scale Rockwell reconsideration that preceded in short order. Critics aside to the draftsmanship process of his work, museums like the Johnson H. Cleggman confidently exhibited it and prices for his paintings rose exponentially. The auction record for a Rockwell was set in 2008, when "Breaking Home Ties" — a symbol of empty-nest despair that shows an aging rancher and his son waiting for the train that will take the boy to college — was sold for \$25.1 million.

Mr. Lucas and Mr. Spielberg trace their Rockwell love to their childhoods, when they pored over the covers of *The Satur-*

Descriptive realism and visual storytelling have attracted the art-collecting filmmakers George Lucas and Steven Spielberg.

day Evening Post, a weekly magazine (and misnomer) that arrived in mailboxes on Thursdays. They started collecting his work before it was validated by the art world. According to his records Mr. Lucas bought his first Rockwell, a colorful illustration, on May 18, 1968. A year and a half later Mr. Spielberg bought his first Rockwell, a glowing painting that was commissioned in 1925 as an advertisement for Underwood typewriters. It shows a young writer hunched at his cluttered desk as Daniel Boone floats above in jolly clouds, a figure of gleaming vitality who provides the boy with both a subject for his literary efforts and a painful reminder of his limitations.

"I hung the painting over my desk," Mr. Spielberg recalled. "It was my deskback. Whenever I hit a wall or couldn't figure out where a story was going, I just looked up at the painting."

Mr. Lucas, who once owned an illustration gallery in New York called Super Snipses, nowadays owns one of the pre-eminent collections of magazine illustration in this country. Asked how many Rockwells he has, Mr. Lucas said: "I have quite a few more Rockwells than Steven has. I have around 38. I think Steven is in the 20s."

Even so, judging from the current exhibition in Washington, which brings together 57 works, Mr. Spielberg has the stronger paintings. They include "The Commotus," an oil study for "Freedom of Speech," and "Gary Cooper as 'The Texan,'" of 1930, a brilliant deconstruction of the frontier myth that shows Cooper, the quintessential cowboy, exposed as a man who wears spurs and whose masculinity

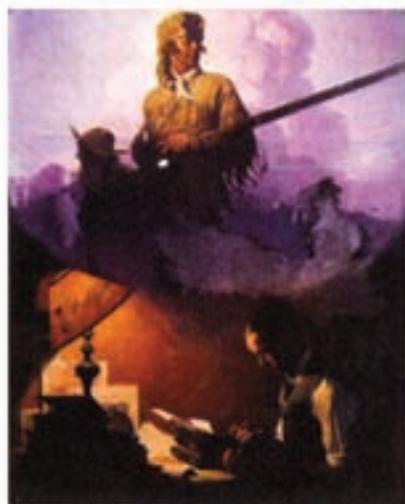
Unlike most of Rockwell's other magazine covers, "The Commotus" isn't humorous, and its meaning is elusive. The man gazing at the Pollack is a mystery man whose face remains hidden, and whose thoughts are not available to us. Perhaps he is a stand-in for Rockwell, contemplating not only an abstract painting, but also his own artistic existence. In an interview in 1962 with *The Los Angeles Examiner*, Rockwell expressed his respect for abstract painting when he said, "If I were young and starting out again, I would try to be an abstract artist."

At the time he made the comment he could not have imagined that his work would one day be collected by some of the same museums and individuals who also collect Abstract Expressionism. In hindsight it is possible to see Rockwell and Pollack on opposite sides of the same coin: Rockwell exemplifies the American desire for safety and order, as much as Pollack exemplifies the opposing need for flight and rebellion.

The current exhibition offers us the chance to step out of the vast marble-white spaces of Washington and into a world where Americans converse in old-fashioned drugstores and barber shops, conducting themselves with a sense of integrity and fair play, with gunsies and whiskeys. These are qualities one wants to retain as a society, and it is a credit to Rockwell's subtle, story-winning imagination that he captured the values we celebrate on Independence Day without ever having done a painting of American flags waving from porches or July skies bursting with fireworks.

ONLINE: ROCKWELL

More photos from the exhibition in Washington, and past coverage of the artist: nytimes.com/design



Norman Rockwell

SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, DC

J. Hoberman

THE ILLUSTRATOR Norman Rockwell's rehabilitation as a painter can be dated to the fin de siècle retrospective that originated at Atlanta's High Museum of Art in November 1999 and toured the US (Chicago; Washington, DC; San Diego; Phoenix; and the Norman Rockwell Museum in Stockbridge, Massachusetts) for two years before triumphantly occupying the grand ramp of the Solomon R. Guggenheim Museum in New York only weeks after the trauma of September 11, 2001.

Never had cultural comfort food been more welcome. The market responded accordingly (as did the *New York Times*, which tied its own coverage of 9/11 to the Guggenheim show by running a series of reconfigured Rockwell images advertising the newspaper itself). When the exhibition opened in Atlanta, the record price for one of Rockwell's oil paintings—virtually all of which were created for reproduction as magazine covers, illustrations, or advertisements (and were, in some cases, discarded by their corporate patrons)—was under a million dollars; in 2006, Rockwell's *Breaking Home Ties*, 1954, was purchased at auction for \$15.4 million. Its illustration of this reversal of fortune, the Smithsonian's current blockbuster, titled "Telling Stories," is not solely about Rockwell as artist but about Rockwell as collectible:

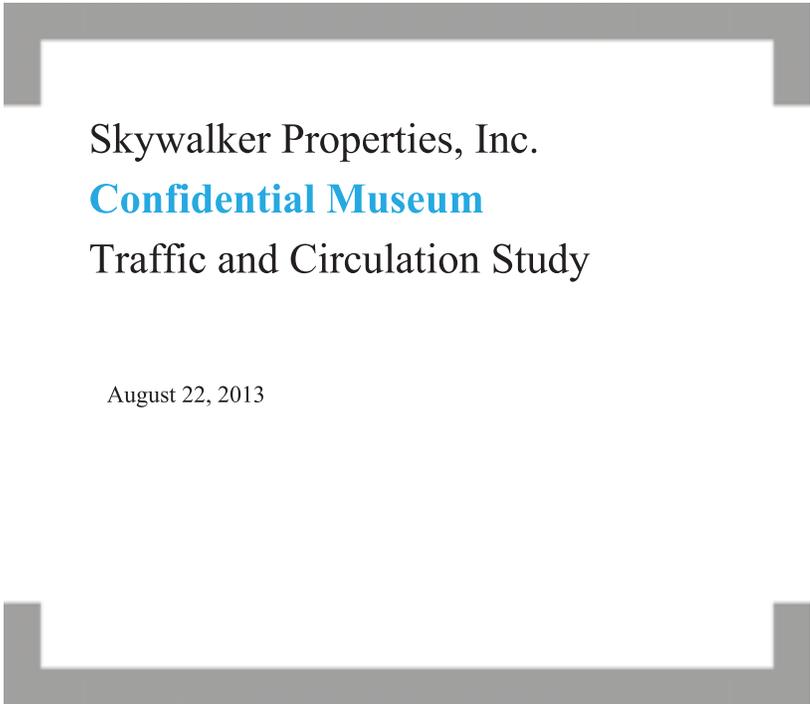
Every one of the forty-three oil paintings and fourteen (mainly charcoal) sketches on view is owned by either George Lucas or Steven Spielberg.

Texas billionaire and presidential also-ran H. Ross Perot of course collects Rockwell, but it should be no less surprising that the artist would have a special appeal to American moviemakers. Given his involvement in mechanical reproduction and the mass audience, not to mention his wholesome, wholehearted celebration of perceived American values, Rockwell has at least as much in common with those moguls of make-believe Frank Capra and Walt Disney as with representational painters like Andrew Wyeth and Edward Hopper. It's hardly coincidental that Rockwell has been most assiduously collected by the two men most associated with the American movie industry's post-'60s resurrection and—as the creators of *American Graffiti* (1973), *Jaws* (1975), *Star Wars* (1977) and its sequels, *Raiders of the Lost Ark* (1981) and its sequels, *E.T.* (1982), et al.—the most successful Hollywood filmmakers of the late twentieth century. Whereas the ambitious directors of the late '60s and early '70s aspired to difficult, downbeat, even "modernist" movies, Lucas's and Spielberg's blockbusters were feel-good entertainments as immediately and universally accessible (not to mention as all-American and blatantly innocent) as . . . a picture by Norman Rockwell.

The Lucas and Spielberg collections predate Rockwell's Guggenheim apotheosis by nearly twenty years; it was during the collaborative production of *Raiders of the Lost Ark* that director Spielberg followed producer Lucas's lead and purchased his first Rockwell canvas, a 1923 typewriter advertisement titled —*And Daniel Boone Comes to Life on the Underwood Portable*, an image of a studious young fellow (sleeves rolled, tie knotted) focusing on his Underwood as, in a vaporously pink and purple Valhalla above his head, the craggy frontiersman cradles his long rifle and gazes off toward

eternity. ("I hung the painting over my desk," Spielberg told *New York Times* critic Deborah Solomon. "It was my deblocker. Whenever I hit a wall or couldn't figure out where a story was going, I just looked up at that painting.") Lucas owns a related canvas, the 1923 *Saturday Evening Post* illustration *Boy Reading Adventure Story*, in which a young, bespectacled version of the Underwood writer buries his nose in an outside tome, the circular image of a mounted knight in armor we see behind him presumably his visualization of the story he is reading.

Unlike the Underwood ad, *Boy Reading Adventure Story* has a joke: The knight's visor is raised to reveal the boy's face. (From a contemporary perspective, it's a double joke, in that Rockwell has anticipated Lucas's insertion of the teenage Luke Skywalker into the heroic universe of *Star Wars*.) To judge from "Telling Stories," however, it's the Spielberg-owned Rockwells that skew comic. Lucas, who has the larger collection, prefers the funnier, N. C. Wyeth-influenced illustrations of Rockwell's 1920s, child-oriented period. Lucas's pieces evince a particular interest in children's games and sports-related themes; his ownership of the 1920 *Literary Digest* illustration *The Toy Maker* and the 1922 *Saturday Evening Post* cover *Christmas: Santa with Elves* underscores Pauline Kael's *Raiders of the Lost Ark* review, which ended with the tart observation that "essentially, George Lucas is in the toy business." Spielberg's works, on the other hand, are punchier and more significant in the context of the Rockwell oeuvre, including preparatory illustrations for the artist's two self-reflexive *Saturday Evening Post* covers, *Triple Self-Portrait*, 1960, and *The Connoisseur*, 1962. Both are given pride of place at the Smithsonian. *The Connoisseur*, which represents a mock Jackson Pollock drip canvas (and which Spielberg declined to lend to the 1999 exhibit), has a wall to itself. A charcoal sketch of *Triple Self-Portrait* fronts the gallery in which an accompanying twelve-minute film is shown.



Skywalker Properties, Inc.

Confidential Museum

Traffic and Circulation Study

August 22, 2013

This report takes into account the particular instructions and requirements of our client.

It is not intended for and should not be relied upon by any third party and no responsibility is undertaken to any third party.

Job number 225671-00

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1 Summary of project site plan and circulation strategy

This section will elaborate on the traffic and circulation goals for the Lucas Cultural Arts Museum (the Museum), including:

Prioritize bike, pedestrian, transit access to the Museum

Encourage “parking once” to enable visitors to park their car once and visit surrounding attractions on foot, by bike or by transit

Improve Presidio Transit Station and Muni connections

1.1 Parking Access

The width and extents of the access to the underground parking area is minimized to protect the visual goals of the Mid-Crissy area. The underground parking access will require left turn vehicle movements from the westbound direction on Mason Street. Given the current level of automobile traffic, this could cause congestion on Mason Street. To reduce this impact, a left turn pocket should be considered.

Automated ticketing and gates are proposed to minimize the need for manned booths. The Museum parking will be integrated into the Trust’s parking management strategy for the Crissy Field area by requiring pay stations for pay-and-display type ticketing. Paid parking creates a disincentive for driving and helps to reduce automobile trips and encourage other travel modes such as walking, biking and taking transit.

1.2 Emergency and Service Access

Mason Street is the main route for emergency access since access from the Northbound Presidio Parkway will be impractical. Emergency vehicles will have access to the southern part of the building through a fire road just north of the service vehicle access road. Emergency response vehicles will have access to the building and space to turn around as indicated in Figure 1.

Service access to the Museum is similar to the emergency access route. The sally port area is currently undergoing design modifications to accommodate the turning movements of the delivery trucks. Currently, the design does not accommodate the turning movements of the largest delivery vehicles, meaning that the trucks must access the sally port by backing in from the turn around area.

Legend

- Bicycle Route
- Pedestrian Route
- Service
- Emergency
- Tour Bus and Transit
- Proposed Presidio Pkwy
- Pedestrian Crossing
- PresidiGo Shuttle Stop

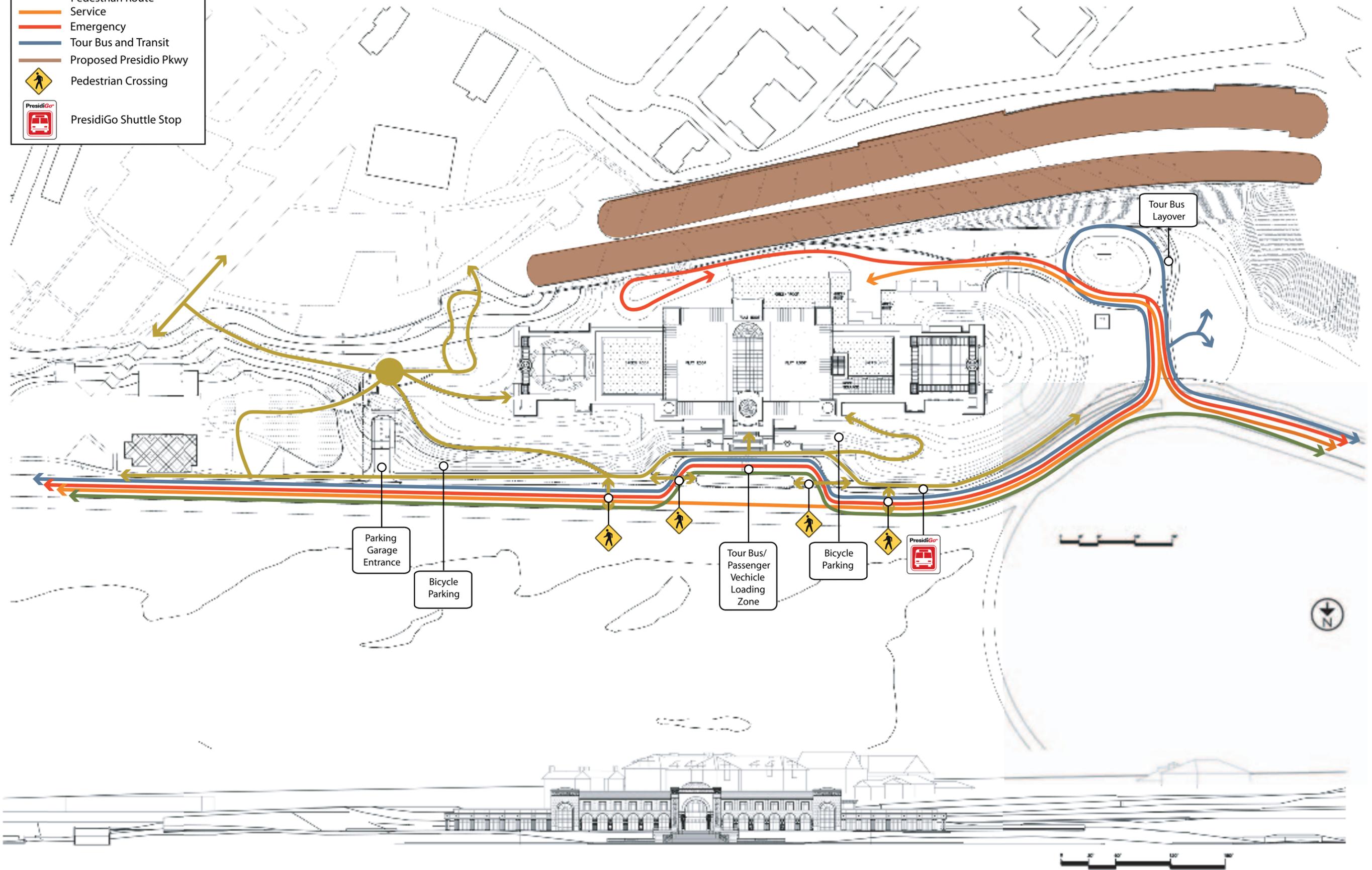


FIGURE 1: PROPOSED
SITE CIRCULATION
September 16, 2013

1.3 Pedestrian Circulation

The pedestrian and bike pathway on the south side of Mason Street is heavily used and will likely serve as a main route for pedestrians and bicyclists accessing the Museum. Improved crossings are proposed for the design with two marked crosswalks on Mason Street on either side of the building entrance. Crosswalks will be added to the north side of Mason Street and connect with other planned pedestrian routes in the Presidio.

1.4 Drop-Off

Most drop-off and pick-up is intended to take place at the front entrance of the Museum on Mason Street. The size of the drop-off area is designed to handle turning movements of shuttles and buses from an eastbound-only approach; however, the surface lot area is the preferred drop-off and staging area for tour and school buses. The current design can accommodate up to 3 buses in the layover space on the eastern staging area, although a design that will accommodate 6 buses is being analyzed. A left turn lane will be required at the entrance to the surface lot area to minimize impact to traffic and facilitate turning movements for tour buses.

1.5 Transit and Shuttle Access

The proposed design allows for direct access to and from the PresidiGo shuttle to the Museum. The current shuttle operates only in the eastbound direction and includes a shuttle stop directly in front of the Museum site. An improved shuttle stop with visible signage is proposed to facilitate transit ridership to and from the Museum. After the stop, the shuttle will turn right into the drop-off and then recirculate eastward.

1.6 Bicycle Circulation and Parking

Bicycles will access the site via the bicycle lanes in both directions on Mason Street or via the bicycle path on the Northside of Mason Street. Two crosswalks are located in the vicinity of the Museum entrance to facilitate safe and convenient access to the heavily used pedestrian and bike path on the north side of Mason Street. Bicycle parking will be located near the entrance to the Museum and at the entrance to the parking garage as indicated (see Figure 1) in a way that minimizes conflict with pedestrian and motorized vehicle movements. Given the current mode share for the area, bicycle traffic and tourist visitation by bicycle is expected to be very high for the Museum.

2 Review of Existing Access and Circulation

2.1 General Description

Mason Street is a two lane road with striped bicycle lanes in either direction. There is a bicycle and pedestrian path on the north side of the street that is striped to accommodate bicycles in either direction, with a separately designated path for pedestrians. Bicycles use both the on-street bicycle lane and the off-street multi-use path. There is a marked crosswalk that crosses Mason Street connecting the Sports Basement to the Crissy Field Marsh. There is no sidewalk on the south side of Mason St. in front of the Sports Basement, but there are some non-continuous sidewalk segments along Mason St. towards the Palace of Fine Arts.

Figure 2. Mason St. at Sports Basement Facing West (top) and East (bottom)



2.2 Automobiles and Parking

The site for the proposed Museum is served by automobile access routes and the PresidiGo *Around the Park* Shuttle route, shown in Figure 3. The PresidiGo *Around the Park* shuttle also connects to the PresidiGo Downtown shuttle and Muni routes 28, 29 and 43 as well as Golden Gate Transit and Muni route 76. Main automobile access is along Mason Street from Marina Boulevard and SR 1/US 101.

Figure 3. Existing Vehicle Circulation



During the peak hour from 5:00-6:00pm on Thursday, August 1, 2013, a total of 14 vehicles were observed traveling in the eastbound direction and 29 vehicles in the westbound direction along Mason Street during a 5 minute period. Saturday observations were much higher. During the peak hour from 1:00-2:00pm on Saturday, August 3, 2013 a total of 31 vehicles were observed traveling in the eastbound direction and 40 vehicles in the westbound direction along Mason

Street during a 5 minute period. About $\frac{1}{4}$ of the vehicles were going to the Sports Basement. Queues often developed behind vehicles turning left into the Sports Basement parking lot or when vehicles waited for pedestrians at the crosswalk.

Access to and from the Sports Basement parking lot is often congested during peak traffic conditions due to pedestrian activity via the crosswalk. This condition can be ameliorated in the proposed design by placing the crosswalks further from the entrance to the parking garage entrance.

Figure 4. Parking lot congestion



2.3 Service Vehicles and Tour Bus Restrictions

Service vehicles currently access the Sports Basement loading dock at the west side of the building via Mason Street. There is a tour bus and van restriction along Marina Boulevard. The restriction applies to tour buses and vans carrying 8 or more passengers. The restriction begins at the intersection of Marina Boulevard and Barker Street.

2.4 Transit

The Crissy Field Marsh is served by Muni Transit Route 29 and by the free PresidiGo shuttle seven days a week. The PresidiGo shuttle stop #3 is located at the entrance to the Sports Basement parking lot and is denoted by a bench and small sign bolted to the building. It would not be obvious to a passerby that this is a designated transit stop. During the peak hour from 5:00-6:00pm on Thursday, August 1, 2013, 5 people were observed using the shuttle.

Figure 5. Existing PresidiGo Transit Stop Amenities and Signage



During the peak hour on Thursday when the PresidiGo shuttle arrived at the transit stop, a queue of 5-10 vehicles formed while passengers alighted the vehicle. To avoid this congestion, the proposed PresidiGo transit stop could include a bus bay.

Figure 6. Shuttle Stop with Queue

The Sports Basement is located about 1,000 feet or about a 3-5 minute walk from the Presidio Transit Center. For planning purposes, $\frac{1}{4}$ mile is generally considered the distance that someone is willing to walk to access transit. In other words, the straight distance between the Sports Basement and the Presidio Transit Center is within an easy walking distance for all individuals. Currently, there is no direct access from the Transit Center to the Sports Basement. To walk from the Transit Center (or anywhere else on the south side of Doyle Drive) to the Sports Basement, a person would have to walk a distance of 1.4 miles, or about a 28 minutes, which is much farther than the typical person is expected to walk to transit. Taking the shuttle from the Sports Basement to the Transit Center is about a 10 minute ride.

Considering the slope from the Sports Basement to the Presidio Transit Center, a pedestrian walkway that is graded to accommodate pedestrians would allow for walking times of about 5-10 minutes.

2.5 Pedestrians and Bicycles

During the period observed during the weekday conditions, there were approximately as many bicycles and pedestrians as there were vehicle. During a five minute period, 14 bicycle and 10 pedestrians were observed in the eastbound direction and 27 bicycles and 10 pedestrians were observed in the westbound direction. During the weekend, there were more bicycles and pedestrians than there were vehicles. During a 5 minute period, 25 bicycles and 13 pedestrians were observed in the eastbound direction and 43 bicycles and 23 pedestrians were observed in the westbound direction.

The pedestrian and bicycle path north of the Sports Basement is heavily used. Faster moving bicycle traffic utilize the bicycle lanes on either side of the roadway. Despite the lack of a sidewalk on the south side of the roadway, pedestrians often walked on that side of the street possibly to avoid the high volumes of bicycles that use the bicycle path. The proposed site plan includes sidewalks on the south side of the roadway to alleviate this issue.

Figure 7. Saturday Condition Bicycle and Pedestrian Traffic



Figure 8. Existing Pedestrian and Bicycle Circulation



3 Future Visitor Attendance

The Lucas Cultural Arts Museum is anticipated to attract between 500,000 to 750,000 visitors annually. To provide a more comprehensive breakdown of visitor attendance during the year, visitor attendance information from the former Exploratorium at the Palace of Fine Arts and the California Academy of Sciences (the Academy) was used to provide a representative sample of visitor seasonal variation over the course of the year. In 2008, 578,000 visitors attended the Exploratorium. The Academy of Sciences opened in 2008 with an expected annual attendance of 1,600,000.

During 2008, the Exploratorium was open 6 days a week (closed on Mondays, excluding public holidays). The museum also was closed on Thanksgiving and Christmas Day. The museum also participated in the Free Museum Day, when the museum provided free entry on the 1st Wednesday of each month.

The Academy is open 7 days a week and is closed two days a year on Thanksgiving and Christmas Day. The Academy is open free to the public the first Wednesday of the month and offers neighborhood free days for specified weekends throughout the year.

The Lucas Cultural Arts Museum is proposed to operate from Tuesday through Sunday 10:00 am to 5:00 pm during a typical day. The Museum will operate on free days, openings and seasonal weekends from 10:00 am to 6:30 pm. Special events will occur in the evenings after 6:00 pm. The average number of employees will fluctuate based on demand and events. It is anticipated that approximately 40 employees will be working at any given time.

Unlike the Exploratorium, the Lucas Cultural Arts Museum will provide visitors with multiple easy to use transportation options. The Museum will have access to the PresidiGo shuttle, which has a shuttle stop at the entrance to the Museum that easily connects to other citywide transit options. The museum is also located in close proximity to a network of bicycle and walking paths and will include 356 parking spaces.

Visitors taking transit to the Lucas Cultural Arts Museum is much more convenient compared to that of the Exploratorium. The shuttle stop for the Lucas Cultural Arts Museum is located approximately 75 feet from the proposed entrance to the museum, which makes using transit an easy and convenient option for visitors. Since the shuttle is free and the cost of connecting citywide transit is low, using the shuttle is also the more economical option compared to the cost of driving and parking. The extensive network of walking and biking paths make it possible for visitors to enjoy the museum experience and the surrounding Presidio destinations without a car.

Unlike the parking conditions at the Exploratorium, which mainly relied on shared parking, the proposed parking for the Lucas Cultural Arts Museum is conveniently located on site in an underground garage. Providing on-site parking will help ease traffic congestion and impacts to neighborhoods surrounding the Presidio. Since the proposed garage is underground, it will not detract from the aesthetics of the area.

3.1 Monthly Variation of Visitor Attendance

The busiest month for visitor attendance at the Exploratorium is July with 72,900 visitors attending the museum during the month and represents approximately 12.6% of the total annual visitors. This peak visitor attendance coincides with the major vacation period within San Francisco and also a time when schools are closed, all leading to increased visitor attendance. As with July, August is the second busiest month throughout the year with 66,000 visitors attending the Exploratorium during the month, approximately 11.4% of the annual visitors. September is the month with the lowest visitor attendance throughout the year and coincides with the end of the summer vacation season and the beginning of the new school term. Visitor attendance at the Exploratorium in September was 21,500 visitors, approximately 4.3% of the annual visitors.

Based upon a similar visitor profile of attendance for the Lucas Cultural Arts Museum, together with a projected visitor attendance range between 500,000 to 750,000 annual visitors, the busiest month could likely see between 63,000 – 95,000 visitors per month. The lowest month would likely have between 21,500 to 32,250 visitors during the month. Table 1 below provides a summary of Exploratorium visitors by month and the anticipated number of visitors per month based upon the forecast annual visitors to the Museum.

Table 1: Breakdown of Annual Visitors by Month for Exploratorium and the Lucas Cultural Arts Museum

Month	Exploratorium		Lucas Arts Cultural Museum	
	578,000 Annual Visitors	% of Annual Visitors	500,000 Annual Visitors	750,000 Annual Visitors
January	54,534	9.4%	47,170	70,755
February	48,252	8.3%	41,736	62,604
March	61,022	10.6%	52,782	79,172
April	43,832	7.6%	37,913	56,869
May	54,907	9.5%	47,492	71,239
June	48,440	8.4%	41,899	62,848
July	72,870	12.6%	63,030	94,545
August	65,977	11.4%	57,068	85,601
September	24,856	4.3%	21,499	32,249
October	28,232	4.9%	24,420	36,629
November	37,620	6.5%	32,540	48,810
December	37,519	6.5%	32,452	48,679
Total	578,061	100.0%	500,000	750,000

3.2 Weekday and Weekend Variation of Visitor Attendance

For each weekday (Monday to Friday) that the Exploratorium was open, the average number of visitors on a weekday for each month has been calculated. As would be expected based upon the monthly visitor attendance, the highest average weekday attendance occurred during July and the lowest was in September.

Based upon the projected annual number of visitors to the Lucas Cultural Arts Museum, average weekday attendance during July would be in the range of 2,250 to 3,400 per day. In September, the average weekday attendance would be in the range of 500 to 800 visitors per day.

Table 2 presents a summary of the average weekday attendance at the Exploratorium together with an anticipated number of visitors expected on an average weekday for each month for the Museum.

Table 2: Average Weekday Attendance by Month

Month		Exploratorium		Lucas Cultural Arts Museum	
		Weekday		Weekday	
		Visitors	% of Annual	500,000 Annual Visitors	750,000 Annual Visitors
January	Average (includes free entry days)	1,666	0.29%	1,441	2,162
	Average (excludes free entry days)	1,450	0.25%	1,254	1,881
February	Average (includes free entry days)	1,438	0.25%	1,244	1,866
	Average (excludes free entry days)	1,538	0.27%	1,330	1,996
March	Average (includes free entry days)	2,451	0.42%	2,120	3,180
	Average (excludes free entry days)	2,378	0.41%	2,057	3,085
April	Average (includes free entry days)	1,625	0.28%	1,406	2,109
	Average (excludes free entry days)	1,514	0.26%	1,309	1,964
May	Average (includes free entry days)	1,985	0.34%	1,717	2,575
	Average (excludes free entry days)	1,892	0.33%	1,637	2,455
June	Average (includes free entry days)	1,946	0.34%	1,684	2,525
	Average (excludes free entry days)	1,804	0.31%	1,561	2,341
July	Average (includes free entry days)	2,619	0.45%	2,265	3,398
	Average (excludes free entry days)	2,355	0.41%	2,037	3,056
August	Average (includes free entry days)	2,388	0.41%	2,065	3,098
	Average (excludes free entry days)	2,091	0.36%	1,809	2,713
September	Average (includes free entry days)	631	0.11%	545	818
	Average (excludes free entry days)	546	0.09%	472	709
October	Average (includes free entry days)	940	0.16%	813	1,219
	Average (excludes free entry days)	860	0.15%	744	1,116
November	Average (includes free entry days)	1,481	0.26%	1,281	1,922
	Average (excludes free entry days)	1,435	0.25%	1,241	1,861
December	Average (includes free entry days)	1,450	0.25%	1,254	1,881
	Average (excludes free entry days)	1,410	0.24%	1,219	1,829

For each weekend day (Saturday and Sunday), the average visitor attendance using the Exploratorium has been calculated. Saturdays are generally slightly higher than Sunday attendance for most months. The highest Saturday attendances occur during July with an average Saturday attendance of 3,150 visitors. The lowest Saturday attendance occurs during October with an average of 1,400 visitors. Sunday attendance for most months is generally lower than Saturday attendance. The highest average Sunday attendance occurs in January with an average Sunday attendance of 3,000 visitors. The lowest Sunday attendance average occurs during October with an average Sunday attendance of 1,200 visitors.

Based upon the anticipated visitor projections for the Lucas Cultural Arts Museum, the peak average Saturday attendance would be in the range of 2,700 to 4,000 visitors, the lowest average Saturday attendance would be in the range of

1,200 to 1,825 visitors. For Sundays, the highest Sunday attendance for the Museum would be in the range of 2,600 to 3,900 visitors. The lowest Sunday attendance would be in the range of 1,025 to 1,550 visitors. Table 3 presents a summary of the average Saturday and Sunday attendances for the Exploratorium and the anticipated range of attendances at the Museum.

Table 3: Average Saturday and Sunday Attendances by Month

Month		Exploratorium		Lucas Cultural Arts Museum	
		Weekend		Weekend	
		Visitors	% of Annual	500,000 Annual Visitors	750,000 Annual Visitors
January	Average Saturday Attendance	2,313	0.40%	2,000	3,000
	Average Sunday Attendance	2,990	0.52%	2,586	3,879
February	Average Saturday Attendance	2,778	0.48%	2,402	3,604
	Average Sunday Attendance	2,364	0.41%	2,045	3,067
March	Average Saturday Attendance	2,580	0.45%	2,231	3,347
	Average Sunday Attendance	1,781	0.31%	1,541	2,311
April	Average Saturday Attendance	1,901	0.33%	1,644	2,466
	Average Sunday Attendance	1,744	0.30%	1,508	2,262
May	Average Saturday Attendance	2,109	0.36%	1,825	2,737
	Average Sunday Attendance	1,662	0.29%	1,437	2,156
June	Average Saturday Attendance	2,024	0.35%	1,750	2,626
	Average Sunday Attendance	1,841	0.32%	1,592	2,388
July	Average Saturday Attendance	3,146	0.54%	2,721	4,081
	Average Sunday Attendance	2,618	0.45%	2,264	3,396
August	Average Saturday Attendance	2,641	0.46%	2,284	3,427
	Average Sunday Attendance	2,435	0.42%	2,107	3,160
September	Average Saturday Attendance	2,000	0.35%	1,729	2,594
	Average Sunday Attendance	1,377	0.24%	1,191	1,787
October	Average Saturday Attendance	1,406	0.24%	1,216	1,825
	Average Sunday Attendance	1,188	0.21%	1,028	1,541
November	Average Saturday Attendance	2,057	0.36%	1,779	2,668
	Average Sunday Attendance	1,476	0.26%	1,277	1,915
December	Average Saturday Attendance	1,735	0.30%	1,500	2,250
	Average Sunday Attendance	1,944	0.34%	1,681	2,522

3.3 Summary of Future Visitor Activity

The Lucas Cultural Arts Museum is anticipated to attract between 500,000 to 750,000 visitors annually. Using information based upon visitor attendances at the Exploratorium when it was located at the Palace of Fine Arts, a breakdown of visitor attendances has been provided. Using this information from 2008, the anticipated annual visitors to the

Lucas Cultural Arts Museum has been estimated and below is a summary of the key findings.

July is anticipated to have the highest monthly attendance with a range of 63,000 to 94,500 visitors attending the museum during the month.

The peak average weekday attendance (Monday through Friday) is expected to be in the range 2,250 to 3,400 visitors per day.

The peak average Saturday attendance is expected to be in the range of 2,700 to 4,100 visitors.

The peak average Sunday attendance is expected to be in the range of 2,600 to 3,900 visitors.

4 Travel Demand Management (TDM) strategies

Travel Demand Management (TDM) strategies encourage access to the site by pedestrians; bike or transit trips and disincentives using a single-occupancy vehicle for travel. The following strategies outline a plan for encouraging the use of alternative modes of transportation for both employees and visitors.

ATTACHMENTS—
FACILITY DESIGN AND
RELATIONSHIP TO CONTEXT
CRISSY FIELD AND MAIN POST

Addendums

Part 7

Facility Design

- MUSEUM RENDERINGS
- ARCHITECTURAL DRAWINGS
- CONSTRUCTION MANAGEMENT PLAN



FROM MAIN POST @ BUILDING 211, VISITORS CENTER



CRISSY MARSH FROM THE PROMENADE



GOLDEN GATE BRIDGE BLUFF TO SITE



MAIN ENTRY - MASON ST.

RENDERING VIEW:
MAIN ENTRY
September 16, 2013

LUCAS CULTURAL ARTS MUSEUM
THE PRESIDIO, SAN FRANCISCO, CALIFORNIA

U|D|G
O|C|B



RESTAURANT'S OUTDOOR SEATING TERRACE - SECOND FLOOR



SITE PLAN



SITE ELEVATION - NORTH

PARKING ENTRY & EXIT

EAST PLAZA

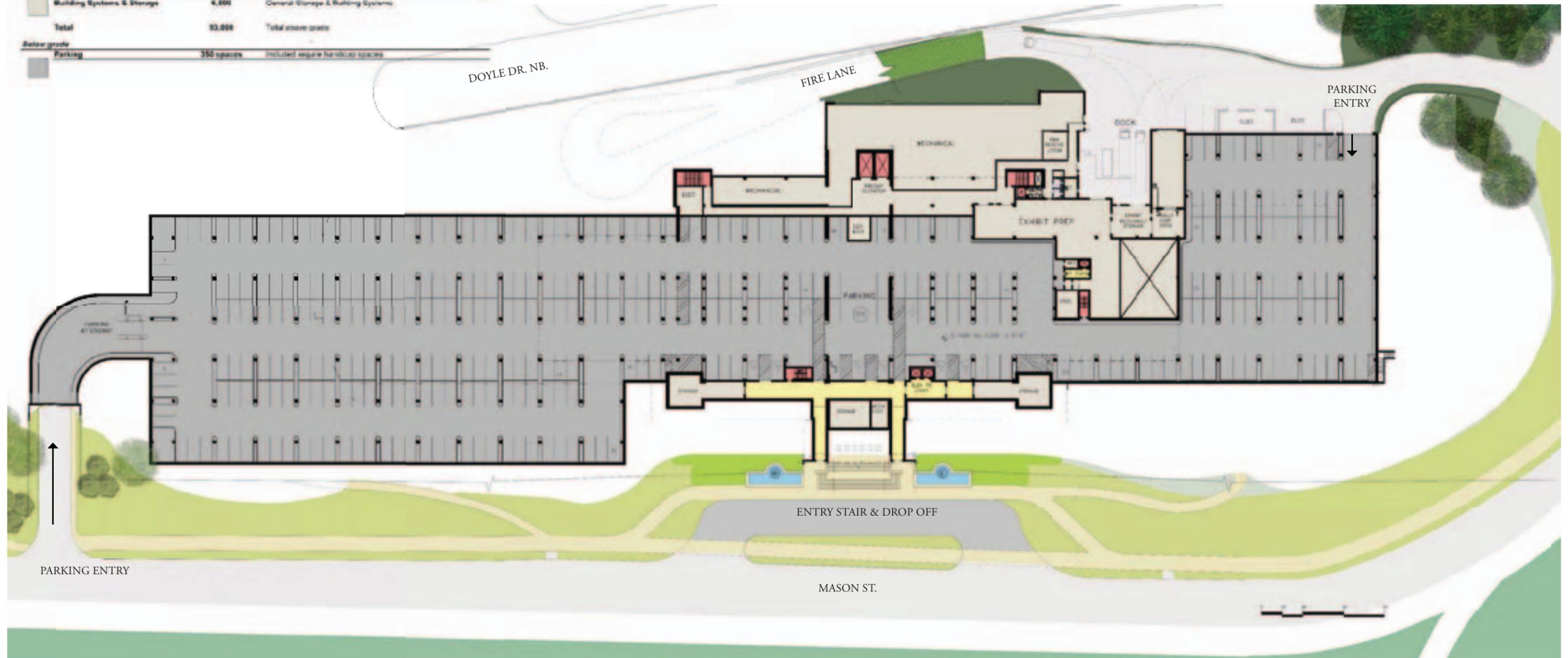
MASON STREET

WEST PLAZA

SERVICE ENTRY

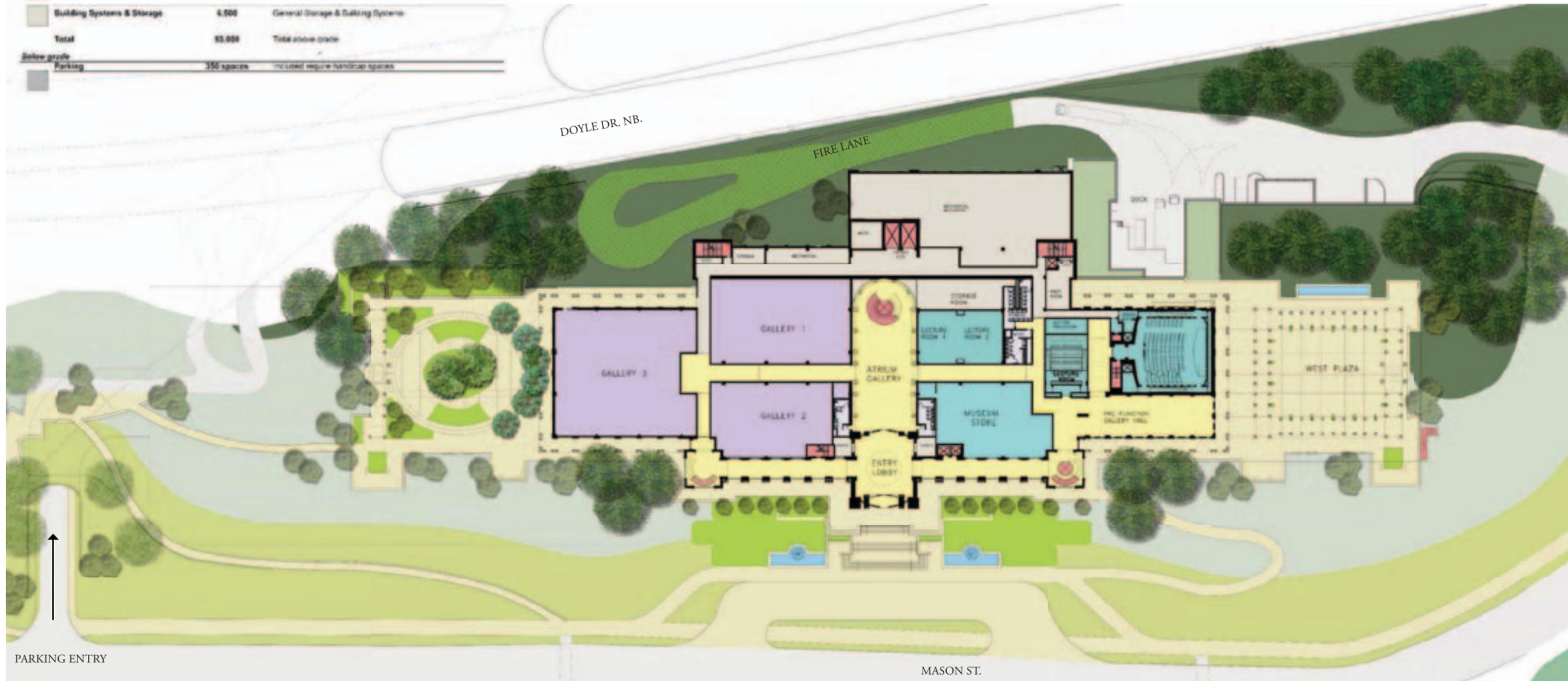


FUNCTION	AREA (sqft)	REMARKS
Above Grade		
Public Space	12,500	Including Museum Store, Gift Shop, Toilets, Ticketing and Main Lobby, Entry Galleries
Education	10,000	Including 200 seat Theater, 3x 40 seat Lecture Rooms, Proficiency Galleries
Galleries	33,000	Including 5 Galleries ranging in size from 4,300sqft to 8,600sqft, 3 on level one & 2 on level two
Museum Restaurant	4,800	Including Bar, Kitchen, Toilets & Severy on level one, excluding 300sqft Roof Deck Seating
Museum Offices	3,400	Approx 20 + Staff including Offices, Conference rooms, Staff Toilets & Lockers
Circulation	20,000	Including Existing Stairs & Corridors
Building Systems & Storage	4,800	General Storage & Building Systems
Total	83,000	Total above grade
Below grade		
Parking	350 spaces	Included square historical spaces



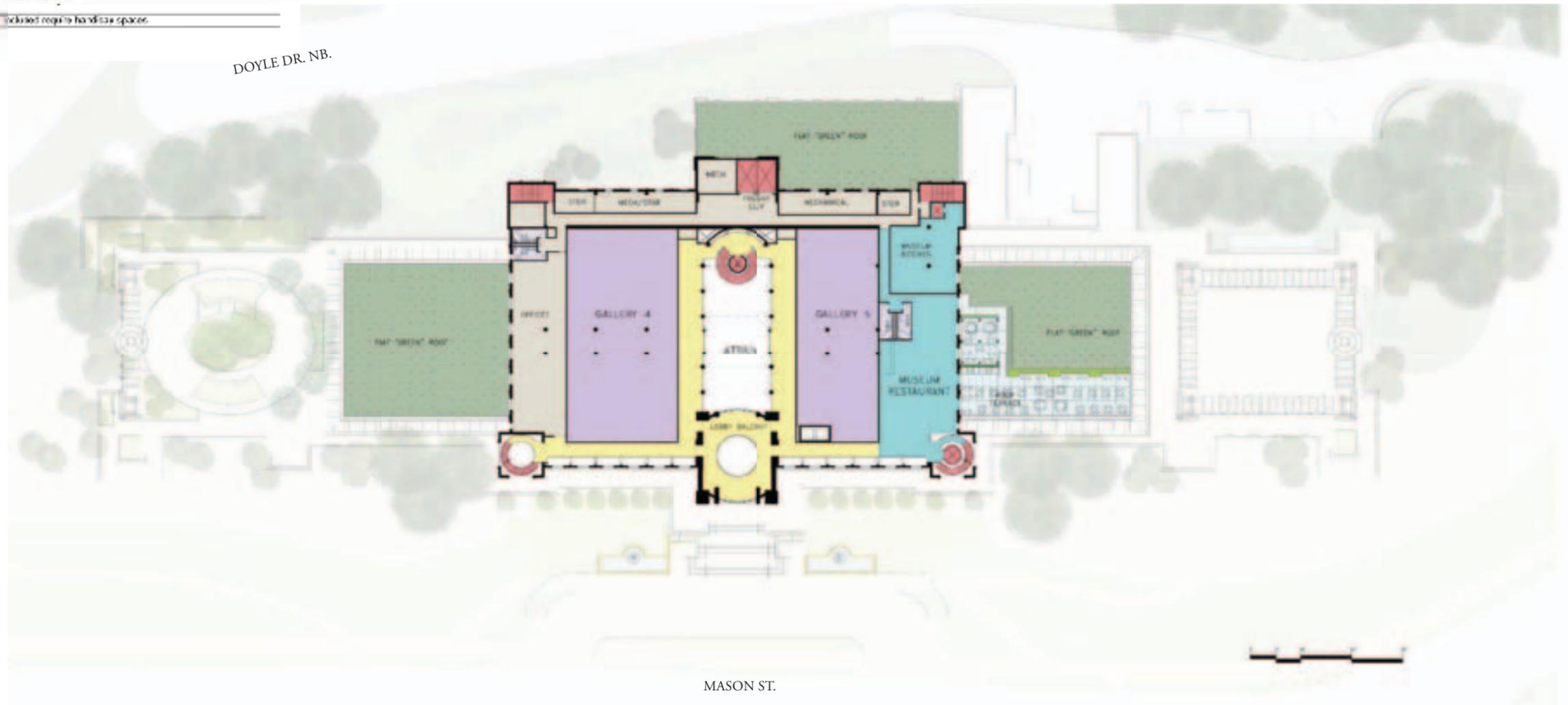
PARKING LEVEL

FUNCTION	AREA (sqft)	REMARKS
Above Grade		
Public Space	12,500	Including Museum Store, Gift-Go Toilets, Traveling and Main Lobby, Entry Galleries
Education	10,800	Including 200 seat Theater, 2x 40 seat Lecture Rooms, Professional Galleries
Galleries	33,000	Including 3 Galleries ranging in size from 4,300sqft to 8,600sqft, 3 on level one & 2 on level two
Museum Restaurant	6,600	Including Bar, Kitchen, Toilets & Service on level one, excluding 300sqft Roof Deck Seating
Museum Offices	3,400	Approx 20 + Staff including Offices, Conference rooms, Staff Toilets & Lockers
Circulation	20,800	Including Existing Stairs & Corridors
Building Systems & Storage	4,500	General Storage & Building Systems
Total	85,000	Total above grade
Below grade		
Parking	350 spaces	Included require handicap spaces



FIRST LEVEL

FUNCTION	AREA (s/r)	REMARKS
Above Grade		
Public Space	12,000	Including Museum Store, Gift/Go Tickets, Ticketing and Main Lobby, Entry Galleries
Education	10,000	Including 200 seat Theater, 2x 40 seat Lecture Rooms, Prefecture Galleries
Galleries	23,000	Including 5 Galleries ranging in size from 4,000sf to 8,000sf, 3 on level one & 2 on level two
Museum Restaurant	6,000	Including Bar, Kitchen, Toilets & Service on level one, excluding 300sf Roof Deck Seating
Museum Offices	3,400	Approx 20 + Staff including Offices, Conference rooms, Staff Toilets & Lockers
Circulation	20,000	Including Existing Stairs & Corridors
Building Systems & Storage	6,500	General Storage & Building Systems
Total	93,000	Total above grade
Below grade		
Parking	350 spaces	Included require handicap spaces



SECOND LEVEL



NORTH ELEVATION



EAST ELEVATION



DOYLE DR. NB
DOYLE DR. SB

SOUTH ELEVATION

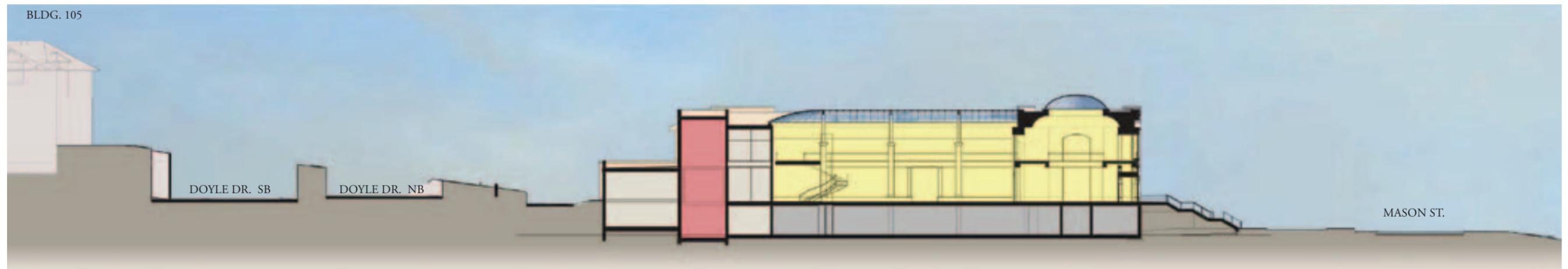


MASON ST.

WEST ELEVATION



SECTION @ EAST PLAZA

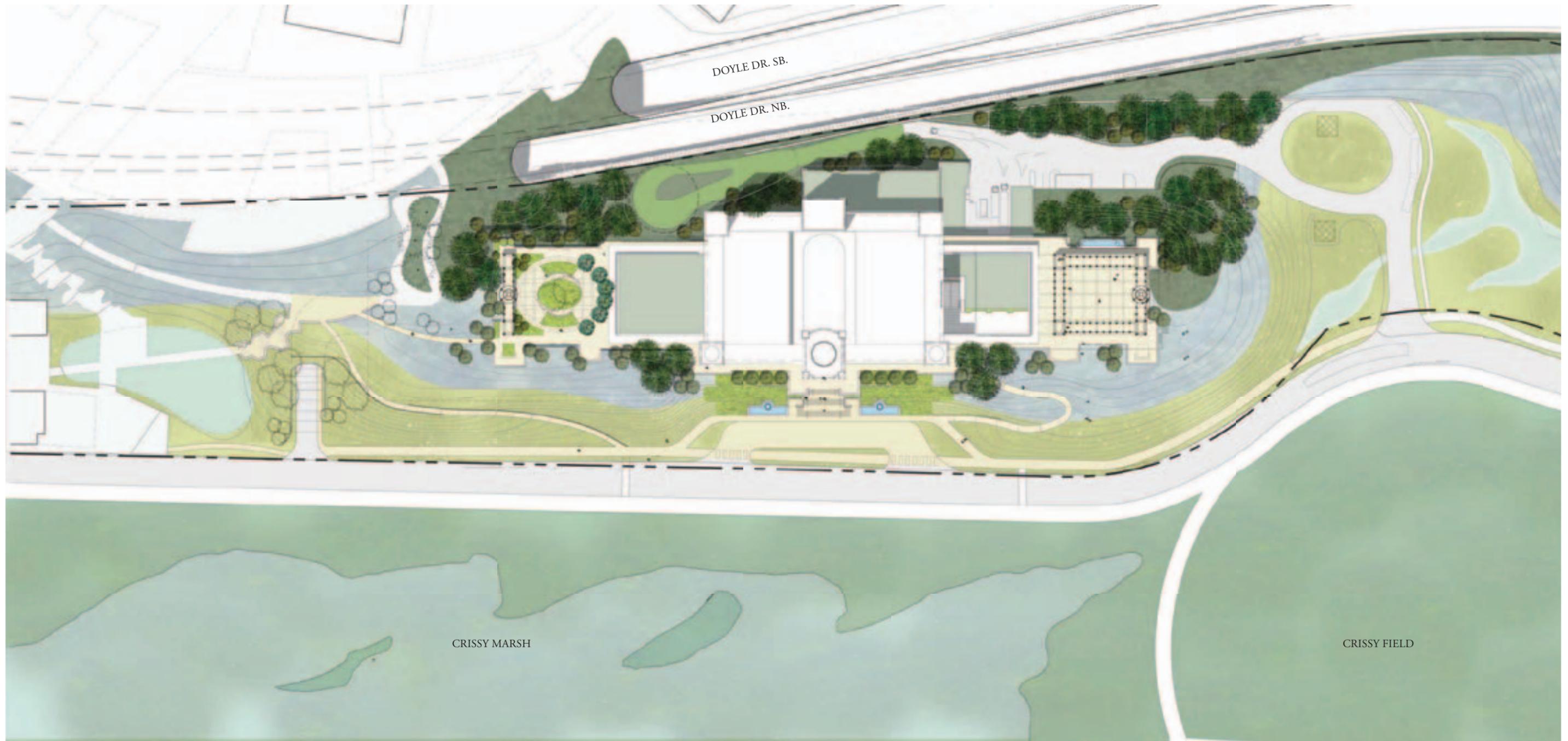


SECTION @ MAIN ENTRY & ATRIUM HALL



SECTION @ WEST PLAZA & DOCK





SITE PLAN - PLANTING TYPOLOGIES



LEGEND

- Coastal Bluff
- Designed Landscape
- A: *Cistus sp.*, Rockrose
- B: *Ceanothus sp.*, Wild Lilac
- C: *Rosa rugosa*, Salt spray Rose

- Forest
- Storm water Wetlands
- Passive Meadow
- Green roof
- Grasscrete



WEST PLAZA SECTION | E-W



WEST PLAZA SECTION | N-S





EAST PLAZA SECTION | E-W



EAST PLAZA SECTION | N-S





COASTAL BLUFF

TREES



Hymenosporum flavum Sweetshade



Garrya elliptica Coast silk tassel

SHRUBS



Achillea millefolium Common Yarrow



Artemisia californica California Sagebrush



Eriogonum latifolium Coast Buckwheat



FOREST

TREES



Cupressus macrocarpa Monterey Cypress



Pinus radiata Monterey Pine

GROUNDCOVER



Clinopodium douglasii Yerba buena



Grasscrete



PASSIVE MEADOW / DUNE SCRUB



Artemisia californica California Sagebrush



Leymus mollis American dune grass



Lupinus chamissonis Chamisso bush lupine



STORMWATER WETLANDS

TREES



Salix lasiolepis Arroyo willow

GRASSES



Nassella pulchra Purple Needle Grass



Juncus effusus Soft rush



GREEN ROOF



Sedum 'Weihenstephaner Gold' Stonecrop



Sedum ellacombianum Stonecrop



Sedum middendorffianum var. diffusum Middendorf Stonecrop



DESIGNED LANDSCAPE

TREES



Arbutus unedo Strawberry tree



Hymenosporum flavum Sweetshade



Leptospermum laevigatum Tea tree



Olea europaea Olive

SHRUBS



Arctostaphylos sp. Manzanita



Ceanothus sp. Wild Lilac



Cistus sp. Rockrose



Hebe sp. Hebe



Pittosporum crassifolium 'Compactum' Dwarf Karo



Rosa rugosa Saltspray Rose



Rosmarinus sp. Rosemary

VINES



Campsis radicans Trumpet vine



Distictis buccinatoria Scarlet Trumpet Vine



ZENDARSKI











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CONSTRUCTION MANAGEMENT PLAN

LUCAS CULTURAL ARTS MUSEUM

SEPTEMBER 16, 2013

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LCAM – CM Plan
August 22nd, 2013

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10.1 EMISSIONS

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APPENDICES

A – Site Logistics Site Plan

1.0 GENERAL

1.1 INTRODUCTION

This Construction Management Plan is intended to provide a consistent framework and set of guidelines under which certain physical aspects of construction management will be implemented. The elements contained in this document are related to the process of development. It is intended that they apply to the work associated within the proposed Lucas Cultural Arts Museum project.

This Plan cannot anticipate all situations. It is intended to assist, but not to substitute for competent work by design and construction professionals. This Plan does not intend to limit any innovative or creative efforts that could result in better construction or management quality, greater cost savings or schedule efficiencies. Any proposed departure from the Plan will be compared to the expectation that such variance will produce a comparable result, adequate for the Owner and Presidio Trust over the duration of the project.

1.2 APPLICABILITY

This Plan shall pertain to the construction and development of Lucas Cultural Arts Museum. These guidelines shall apply to all areas of development which require demolition, improvement, or renovation within the property.

1.3 DEFINITIONS AND TERMS

Construction Management Plan – A Construction Management Plan is a combination of diagrams, documents, drawings, and specifications that clearly define the steps that will be taken to demonstrate how the impacts to the community will be minimized and how the impacts associated with any construction project will be managed.

Owners Construction Manager – An appointed employee or consultant of Lucas Cultural Arts Museum whose charge is to ensure that all aspects of the Construction Management Plan are followed, and to further ensure that the impacts associated with construction activities within the project are effectively managed and are the least necessary to accomplish the project.

Construction Area – As shown on Site Logistics Site Plan. See Appendix A.

Best Management Practices – Schedules of activities, prohibition of practices, maintenance procedures and other management practices intended to prevent or reduce the pollution of waters, reduce the environmental and wildlife impacts and

practices to control site runoff, spillage and leaks, waste disposal and drainage from materials storage.

2.0 PROJECT INTRODUCTION

2.1 LOCATION AND DEVELOPMENT AREA

A project vicinity map is included on Site Logistics Site Plan. The map accurately depicts the general project location and also delineates the project extents. Construction staging and phasing shall occur, where applicable. Construction staging may occur out-with the defined Development Area; refer to Appendix A – Site Logistics Site Plan.

2.2 DESCRIPTION

This Lucas Cultural Arts Museum includes landscape, planting, construction of a main museum building, entry roadways, car parking and other related improvements.

3.0 PROJECT DOCUMENTATION

3.1 PERMITS / OTHER DOCUMENTS

The contractor shall maintain all applicable licenses and permits including any public utility and improvement agreements or related ordinances.

4.0 PROJECT IMPLEMENTATION

4.1 DATES OF CONSTRUCTION

Preliminary assumptions of dates for construction are Development Approval by the end of 2014, concurrent with the Construction Documents submission. We are anticipating a 2 month approval period with construction following, anticipated having 30 month duration. It should be noted that the anticipated construction schedule is conditional on receipt of required approvals and subsequent completion of design documentation and therefore the start/completion dates and allowable sequence of events within the construction schedule may vary.

4.2 HOURS OF CONSTRUCTION

Construction hours shall be limited to 7am to 7pm Monday through Friday and 9am to 6am on Saturday. Occasional Sunday or additional hours may be requested as needed and approved.

4.3 SEQUENCE (PHASING) OF CONSTRUCTION

The sequence of construction is anticipated as being – site and grading, foundations, core and shell of the main building followed by interior construction and exhibit installations, all work overlapping and sequential.

4.4 PUBLIC HEALTH AND WELFARE

All construction companies and operatives working on the Lucas Cultural Arts Museum will be required to uphold utmost respect to public health and welfare.

4.5 NATURAL ENVIRONMENT

Project construction shall be oriented to minimize harm to all aspects of the current natural environment. All tree and natural resource protection measures will be identified and in place prior to the commencement of any construction or demolition activities.

4.6 ARCHAEOLOGY

An Archaeological Monitoring Plan will be prepared to safeguard legally protected cultural resources, prehistoric or historic that may exist on the identified Project Area and which may be adversely affected by the proposed project.

5.0 SITE LOGISTICS

5.1 CONSTRUCTION PARKING

A Site Logistics Site Plan is shown in appendix A attached to this Plan. The site plan indicates the anticipated location of access routes, construction trailers and facilities, material storage areas and temporary construction parking. All site personal and visitors will be restricted to parking in the designated areas.

Peak personnel loads are expected to occur after the main building structure has been completed and interior work is in progress. At this time parking for personnel will be allowed in the building basement.

On-site parking permits will be issued to subcontractors for distribution to employees. Car pooling may be required to reduce the parking loads.

5.2 VEHICLE ACCESS

Site access is shown on the Site Logistics Site Plan initially a full time flagman will be provided to ensure that vehicles enter and exit the site in a safe manner.

The site entrance will be monitored for the duration of the project. During sitework, grading and early construction works a truck wash and load check area will be established for outbound trucks.

The site entrance will be clearly marked and temporary signage will be installed to warn oncoming traffic of the construction site entrance. Construction warning and speed restriction signs will be erected prior to the end of the site in each direction.

Secondary site entrances will be used during the course of construction for access to the below grade parking garage and for specific material loading. Flagmen will be provided when secondary entrances / exits are in use.

The contractor shall maintain continuous emergency vehicle access, on and around site, including but not limited to police, fire, and ambulance services.

5.3 STAGING AREAS AND MATERIAL HANDLING

The Site Logistics Site Plan shows temporary material lay down areas adjacent to the new building as well as temporary storage areas to be at the required time.

All trucks arriving at the site shall be stacked within the site area. No vehicles will be permitted to idle on public roads while waiting to access the site. During periods of high delivery activity that exceed the site capacity, a safe area can be established for offsite staging.

The project will utilize cranes and concrete pumps for material handling during the heavy structural operations. Interior construction and finishes material will be handled with forklifts.

Material deliveries will be scheduled to mitigate the impact on area and avoid conflicts with construction personnel traffic.

The equipment placement and material stockpiles on site shall be reviewed and approved by the geotechnical engineer.

5.4 CONSTRUCTION TRAILERS AND MATERIALS STORAGE

Construction trailer, job materials storage, portable restrooms, waste management and recycling container locations are clearly designated on the project site plan. Loose job material storage will not be permitted to block construction site roads.

Areas have been identified for subcontractor's storage yards and containers. Onsite storage of fuel will be restricted to a secondary containment area within this area.

Areas closer to the building have been designated for short term material transfer or lay down.

All job trailers, waste management containers, and portable restrooms shall be located within the site boundary and shall not impede on setbacks or adjoining property.

Portable restrooms shall be located adjacent to the jobsite trailers and on the perimeter of the main building, with access for maintenance trucks. A toilet trailer will be included as part of the main site compound set up.

5.5 CONSTRUCTION WASTE MANAGEMENT

The Construction waste management Plan will comply with The Presidio Trust construction and demolition waste recovery requirements.

A more detailed waste management Plan ("WMP") will be submitted for approval at a later date.

In general construction waste will be collected and sorted in the following categories for recycling:

Paper products	Asphalt
Cardboard	Metals
Glass	Untreated Wood Waste
Metal Cans	Treated Wood Waste
Aluminum	Soil
Empty containers	Vegetation
Concrete	

The construction waste reduction plan shall be implemented and executed in the following order:

- A – Material reused on site.
- B – Material reused off site.
- C – Material Recycled at local recycling center (*see below).
- D – Material transported to approved landfill

Waste material reception areas will be evaluated prior to the construction commencement date.

The off-haul of soil and excavated material, if required, will be to the nearest location most economically feasible at time of construction.

- Dumpsters will be clearly labeled for respective materials.
- Lists of acceptable/unacceptable material will be posted throughout the site.
- All containers will be checked for compliance prior to collection.
- Hazardous waste will be handled by a licensed hazardous waste vendor.

All recycling containers will be accommodated onsite. Recycling requirements included in this section do not supersede project specific efficient building program requirements.

Contractors shall not permit accumulated debris, litter, or trash on the construction site to blow or scatter onto adjoining properties.

An onsite hazardous material spill cleanup kit will be required by the contractor

6.0 TRAFFIC CONTROL

6.1 GENERAL

All traffic control operations shall be managed by the designated certified traffic control supervisor. It is anticipated that fulltime flagmen will be employed at all road access points during initial construction hours to manage access to and from site, until the planned final site access amendments are completed. Other traffic control methods will include barricades, barriers, signs and temporary traffic lights.

6.2 HAUL ROUTES

The designated haul route to and from the site is Eastbound on Mason to New Marina Boulevard to West bound Presidio Parkway and Highway 1 Park Presidio/Golden Gate bridge, additional routes necessary to complete hauling operations will be specified by the Contractor as soon as they are established. Project haul routes have been oriented to minimize traffic congestion and maximize pedestrian safety.

Heavy Haul loads and oversized truck trips will be limited to weekday off-peak hours or weekend deliveries. Pilot cars will be provided as necessary for any oversized loads.

Heavy haul and oversized loads constitute only a small percentage of all project construction traffic.

6.3 ONSITE VEHICLE LIMITATIONS

Construction activity will be spread out over an approximate 30 month construction period with varying levels of manpower, construction delivery and equipment use. The majority of project construction activities are anticipated to occur during normal daytime work hours.

6.4 DELIVERY REQUIREMENTS

Traffic control required for deliveries must be fully coordinated. Roads will not be closed under any circumstances, unless granted permission from the Presidio Trust. The maximum number of delivery vehicles on-site will be specified, along with the hours the deliveries will occur and any exceptions to this schedule. Delivery and heavy duty vehicles will have a visible sign on the vehicle that specifies the project contractors name and phone number.

Delivery vehicles and all other onsite vehicles are not allowed to idle for more than five (5) minutes, with the exception of generators or unless carrying out construction operations.

6.5 TRAFFIC CONTROL PLAN

A detailed Construction Traffic Control Plan (TCP) shall be submitted as a supplement to this Construction Management Plan prior to commencement of construction by the General Contractor. The TCP shall be completed by a Certified Traffic Control Supervisor.

The traffic control plan will be implemented and enforced throughout the construction process by several means:

1. Safety Meetings detailing the restrictions and the primary truck route.
2. Subcontractor Coordination Meetings, which are held weekly, will acquaint personnel and subcontractors with safety requirements, project specific rules and procedures, will include specific instructions on allowed and recommended routes for deliveries and employees.
3. Car pooling and use of public transportation will be encouraged.
4. Traffic routes will be discussed as a standing agenda item in regular site supervision meetings.

7.0 PEDESTRIAN PROTECTION

7.1 GENERAL

All necessary pedestrian protection will be implemented by the contractor at any areas of pedestrian travel on or near the site for the purpose of protecting the public and workforce as they travel around or adjacent to the site. Protection measures shall include temporary barriers, walkways, covered walkways, railings, fencing and signage. These measures will be implemented prior to any construction operations being commenced in those areas affecting pedestrian travel. These protective measures will be maintained for the duration of the construction activity in those areas.

8.0 SEDIMENT AND EROSION CONTROL

8.1 REQUIREMENTS

A Storm Water Pollution Prevention Plan shall be completed as part of the construction documents.

The main objective of the storm water management plan shall be to identify Best Management Practices, which will minimize erosion and sediment transport.

In addition the following requirements will apply:

1. Stock piles must be protected with erosion control devices.
2. Mud tracking ramps (rock construction entrances) are required to be implemented per the most current version of the California Department of Transportation construction standards.
3. Onsite concrete and tire washout stations will be required. The proposed location as shown on the Site Logistics Site Plan.
4. Drainage inlets, gutters, swales and irrigation ditches shall be protected with erosion control devices and such protection maintained for the duration of the project.
5. A description of procedures used to protect and maintain in good and effective operating condition the erosion/sediment control measures until final

stabilization is required to be provided by the contractor prior to work proceeding. Onsite sediment and erosion control operations shall be managed by the General Contractors site supervisor.

6. Soil protection shall be implemented and maintained as necessary.

9.0 DUST CONTROL

9.1 DUST CONTROL PLAN

Dust control and prevention will be attained by implementing a multi layered prevention and control process including timing and scheduling of dust initiating construction operations, continuous clean up on and around the site, continuous watering of open graded areas and access roads and landscaping including temporary landscaping of certain areas of site including irrigation.

The owner and contractor will implement whatever other additional measures may be required to properly prevent and control dust.

9.2 REQUIREMENTS

This plan is intended to demonstrate that the discharge of dust from the construction site will not occur, or can be controlled to a minimum level depending on the particular site conditions and circumstances by use of the following:

1. Site conditions during construction operations will be assessed prior to starting the particular operation and consideration given to the dust control methods that should be employed both before and during the particular operation. This assessment will continue to be made throughout the operation and action taken by the site dust control team to mitigate and prevent dust. The timing of the operation along with weather conditions will also be considered for the purposes of preventing and controlling dust. A daily inspection of the site will occur at the end of normal working hours and temporary measures including netting, covers, watering implemented in order to prevent dust occurring after normal hours.
2. The contractor will provide the name and the 24 hour phone number of the site and safety supervisor who will be responsible for dust control and prevention.
3. During the importing or exporting of dirt, the contractor shall implement procedures necessary to keep the public streets and private properties along the

haul route free of dirt, dust, and other debris, including the use of road sweeping and cleaning vehicles.

4. After grading work is completed and subsequent construction on the site is to be completed in stages, the portion of the site not under construction shall be treated with dust preventive substance or plant materials and an irrigation system.

5. While staging the project it shall be required, as much as possible, that dust will not be generated from future phased areas.

6. For all construction within the site, the contractor shall have water trucks available for the purposes of dust control. Wetting shall be completed at least three times a day under dry conditions or as directed by the Owners Construction Manager. Vehicle speeds shall not exceed 10mph on construction access roads and on any part of the construction site.

10.0 EMISSIONS & NOISE SUPPRESSION

10.1 EMISSIONS

All vehicles and equipment used on site will be properly maintained such that the engines will function within manufacturer's standards or parameters.

10.2 CONSTRUCTION NOISE EMISSIONS

Construction of the project will generate noise on the site and at adjacent residential and other noise sensitive areas. Construction activities at the project site will include ground clearing, excavation and grading, fill grading and compaction, and building construction. The highest noise levels during the construction of the project would be generated during earthmoving activities with lower noise levels occurring during building construction and finishing.

Noise from construction activities at surrounding noise sensitive uses depends on the noise generated by various pieces of construction equipment, the timing and duration of noise generating activities, and the distance between construction noise sources and noise sensitive receptors.

10.3 CONSTRUCTION NOISE SUPPRESSION

The methods and techniques that will be adopted to mitigate construction noise at adjacent properties will include as follows:

1. General construction activities will be limited to construction hours stated above.

2. All construction equipment powered by internal combustion engines will be properly muffled and maintained
3. The unnecessary idling of internal combustion engines will be prohibited
All stationary noise-generating construction equipment, such as air compressors, will be located as far as practical from existing noise-sensitive land uses. Acoustical shielding may be employed, if necessary, for such equipment.
4. Quiet construction equipment, particularly air compressors, will be selected whenever possible and all motorized equipment will be fitted with proper mufflers in good working order.

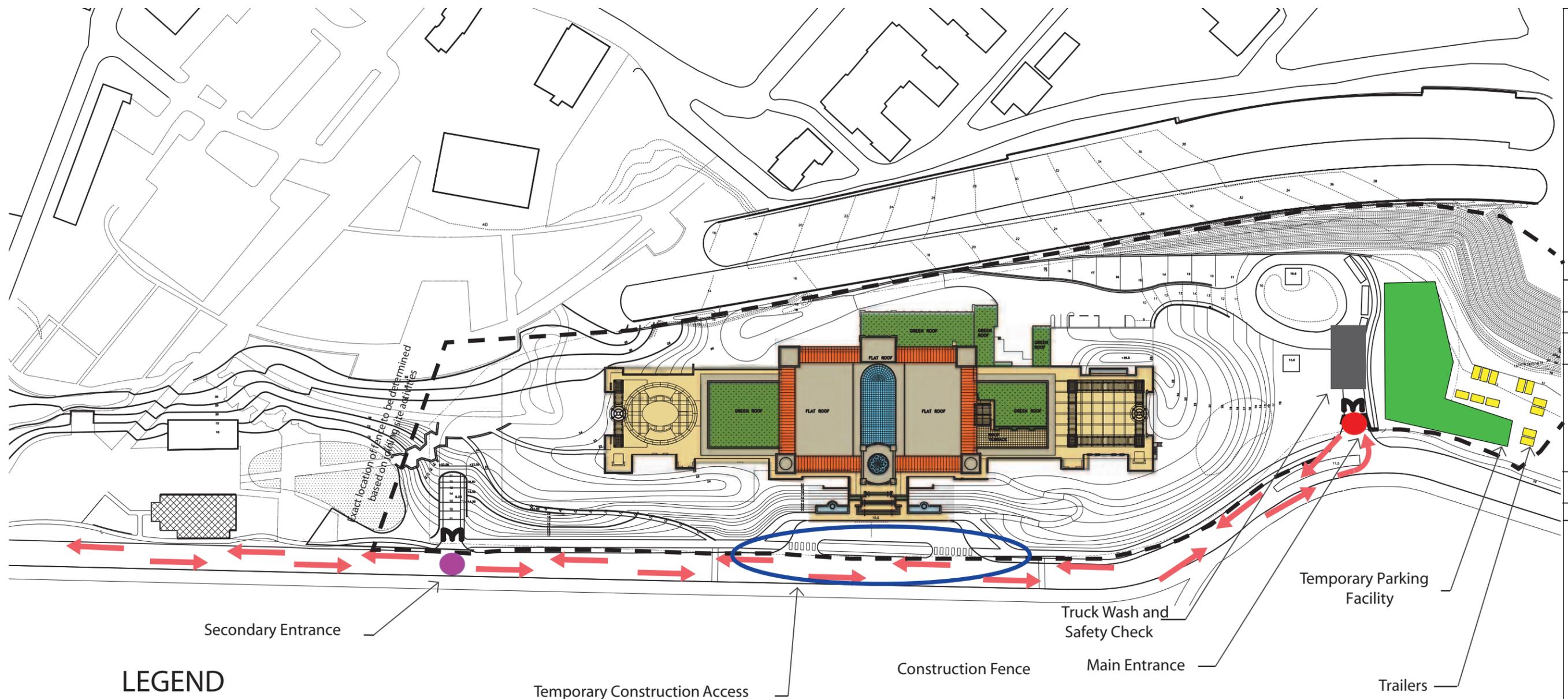
The Implementation of these mitigation measures will allow compliance with the Presidio Trust noise standards relevant to noise control for construction activities at the project site.



LCAM – CM Plan
August 22nd, 2013

APPENDIX A – SITE LOGISTICS SITE PLAN

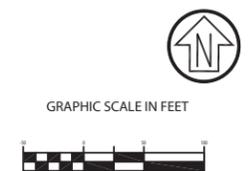
See attached Site logistics Site Plan



LEGEND

- M** ENTRANCE EXIT
- HIGH CONSTRUCTION FENCE
- MAIN SITE ENTRANCE
- SECONDARY SITE ENTRANCE
- TRUCK WASH & SAFETY CHECK
- TEMP PARKING AND ROADS
- TRAILERS & SECURE STORAGE
- TEMPORARY CONSTRUCTION ACCESS

APPENDIX A



LUCAS CULTURAL ARTS MUSEUM

SITE LOGISTICS PLAN

Presidio of San Francisco

State of California

prepared under the direction of

tbd consultants

Scale: SEE GRAPHIC SCALE

Date: AUGUST 8, 2013

ATTACHMENTS—
Organizational Capacity AND
IMPLEMENTATION STRATEGY

Addendums

Part 8

Organizational Capacity

- BOARD OF DIRECTORS
- ORGANIZATIONAL CHART
- ARCHIVE AND EXHIBITIONS DEPARTMENT

Project Team

- URBAN DESIGN GROUP
- OFFICE OF CHERYL BARTON
- GREG P. LUTH & ASSOCIATES
- TBD CONSULTANTS
- ARUP

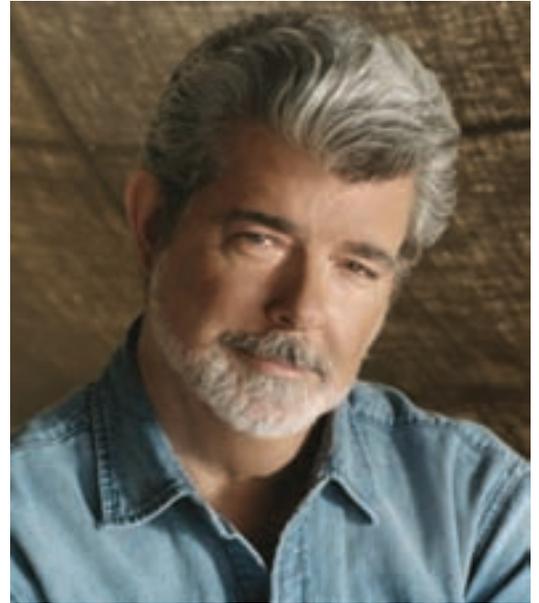
Lucas Cultural Arts Museum

Board of Directors

GEORGE LUCAS

SAN FRANCISCO WRITER-DIRECTOR

Lucas has been the storywriter and executive producer, and/or director of a series of box-office hits beginning with beginning with *American Graffiti* (1973) and continuing with the *Star Wars Saga*: *A New Hope* in 1977, *The Empire Strikes Back* in 1980 and *Return of the Jedi* in 1983. In 1981, he created the classic adventurer Indiana Jones, and executive-produced the successful series consisting of *Raiders of the Lost Ark* (1981), *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989) and *Indiana Jones and the Kingdom of the Crystal Skull* (2008), a franchise that has won eight Academy Awards. Later, a television series, *The Young Indiana Jones Chronicles*, was honored with 12 Emmy Awards.



Lucas has also served as executive producer on such widely varied films as *Willow*, which was based on his original story and directed by Ron Howard; and *Tucker: The Man And His Dream*, directed by Francis Ford Coppola. As executive producer, Lucas's films also include Akira Kurosawa's *Kagemusha* (1980) and *Labyrinth* (1986) among others. Lucas released and served as executive producer on *Red Tails* (2012), a fictional story inspired by the historic and heroic exploits of America's first all black aerial combat unit. In addition, he executive produced *Star Wars: The Clone Wars*, the inaugural project from Lucasfilm Animation.

Lucas pioneered the development of digital cinema in multiple areas: editing, sound, scanning, projection and camera technology. He returned to directing in 1999 with *Star Wars Saga: Star Wars: Episode I The Phantom Menace*, the year's biggest box-office hit, which was also the first major live-action film to be projected digitally. Three years later, *Star Wars: Episode II Attack of the Clones* broke new ground as the first major movie shot using entirely digital media. In 2005, *Star Wars: Episode III Revenge of the Sith* was the top-grossing film that year worldwide.

Over the years, Lucas has received some of the entertainment industry's highest honors, including the Irving G. Thalberg Memorial Award from the Academy of Motion Picture Arts and Sciences; the American Film Institute's Lifetime Achievement Award and the Lifetime Achievement Award from the Visual Effects Society.

He has also received an honorary doctorate in fine arts from the USC School of Cinematic Arts as well as the NAACP Vanguard Award, given to the person whose groundbreaking work increases understanding and awareness of racial and social issues. In 1997 Lucas received the James Smithson Bicentennial Medal from The Smithsonian Institution for distinguished contributions to the advancement of areas of interest to the Smithsonian. Lucas was honored with the nation's highest award for technological achievement, the National Medal of Technology, presented by President George Bush for 30 years of innovation at Industrial Light & Magic. Most recently, in 2013 he was awarded the National Medal of Arts, the highest award presented to artists and patrons of the arts by the United States Government, bestowed upon him by President Barack Obama in recognition of lifetime achievement in the creation and production of the arts in the United States.

In 1991, he founded the George Lucas Educational Foundation and *Edutopia* to pursue and promote best practices in education — highlighting proven strategies, tools and resources for creating lifelong learners. He also serves on the board of The Film Foundation, is a member of the USC School of Cinematic Arts Advisory Board and a member of the American Academy of Arts and Sciences.

MELLODY HOBSON

Melody Hobson is president of Ariel Investments. Headquartered in Chicago, the firm offers six no-load mutual funds for individual investors and defined contribution plans as well as separately managed accounts for institutions and high net worth individuals. As president, Melody is responsible for firm-wide management and strategic planning, overseeing all operations outside of research and portfolio management. Additionally, she serves as chairman of the board of trustees for Ariel Investment Trust.

Beyond her work at Ariel, Melody has become a nationally recognized voice on financial literacy and investor education. She is a regular contributor and analyst on finance, the markets and economic trends for CBS News. She also contributes weekly money tips on the [Tom Joyner Morning Show](#) and pens a regular column for [Black Enterprise](#) magazine. As a passionate advocate for investor education, she is a spokesperson for the Ariel/Hewitt Study: [401\(k\) Plans in Living Color](#) and the Ariel Black Investor Survey, both of which examine investing patterns among minorities.

Melody is chairman of the board for DreamWorks Animation SKG, Inc. as well as a director of The Estée Lauder Companies Inc., Groupon, Inc., and Starbucks Corporation. Her community outreach includes serving as chairman of After School Matters, a non-profit that provides Chicago teens with high quality, out-of-school time programs. Furthermore, she is a board member of the Chicago Public Education Fund, The Sundance Institute and is on the board of governors of the Investment Company Institute.

Melody earned her AB degree from Princeton's Woodrow Wilson School of International Relations and Public Policy. She also received honorary doctorate degrees in humanities from both Howard University and St. Mary's College.



ROBERT S. BRADLEY

COO, SKYWALKER PROPERTIES LTD LLC

Robert Bradley is Chief Operating Officer of Skywalker Properties Ltd LLC, based in San Francisco, California. Also a partner at Howson & Simon LLP of Walnut Creek, CA, Robert has over 20 years of professional experience handling tax, investment and financial matters for a small group of families in the Northern California region.

Robert began his career as a CPA in the tax practice at Price Waterhouse. He serves as a board member of The George Lucas Educational Foundation, the Lucas Cultural Arts Museum, the George Lucas Family Foundation and three private start-ups. Robert earned a BA in political science from University of California, Irvine and his MBA from University of California, Davis.



JOHN LASSETER

CHIEF CREATIVE OFFICER, WALT DISNEY AND PIXAR ANIMATION STUDIOS, PRINCIPAL CREATIVE ADVISOR, WALT DISNEY IMAGINEERING

John Lasseter is a two-time Academy Award®-winning director and creatively oversees all films and associated projects from Walt Disney and Pixar Animation Studios. Lasseter made his feature directorial debut in 1995 with “Toy Story,” the first-ever feature-length computer-animated film and, since then, has gone on to direct “A Bug’s Life,” “Toy Story 2” and “Cars.”



His executive-producing credits include “Monsters, Inc.,” “Finding Nemo,” “The Incredibles,” “Ratatouille,” “WALL•E,” “Bolt” and 2009’s critically acclaimed “Up,” the first animated film ever to open the Cannes Film Festival and the recipient of two Academy Awards® for Best Animated Feature and Best Original Score. Lasseter also served as executive producer for Disney’s Oscar®-nominated films “The Princess and the Frog,” “Tangled” and “Wreck-It Ralph” as well as Pixar’s Academy Award® winners for Best Animated Feature “Toy Story 3” and “Brave.” Most recently, Lasseter was credited as executive producer for Pixar’s “Monsters University.”

Under Lasseter’s supervision, Pixar’s animated feature and short films have earned a multitude of critical accolades and film-industry honors. Lasseter himself received a Special Achievement Oscar® in 1995 for his inspired leadership of the “Toy Story” team. He and the rest of the screenwriting team of “Toy Story” also earned an Academy Award® nomination for Best Original Screenplay, the first time an animated feature had ever been recognized in that category.

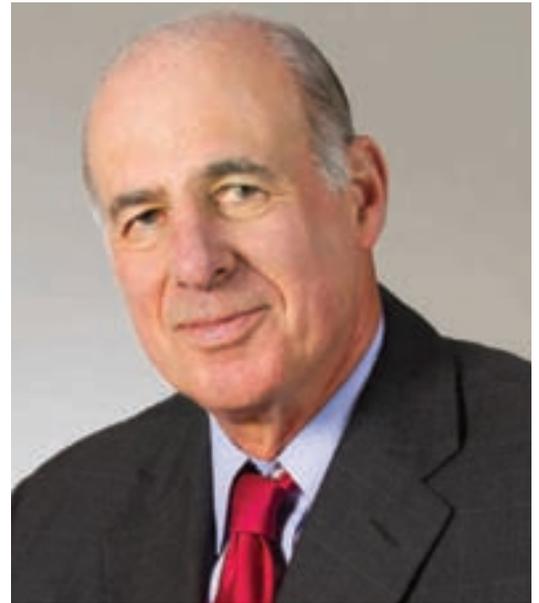
In 2009, Lasseter was honored at the 66th Venice International Film Festival with the Golden Lion for Lifetime Achievement. The following year, he became the first producer of animated films to receive the Producers Guild of America’s David O. Selznick Achievement Award in Motion Pictures. Lasseter’s other recognitions include the 2004 Outstanding Contribution to Cinematic Imagery award from the Art Directors Guild, an honorary degree from the American Film Institute, and the 2008 Winsor McCay Award from ASIFA-Hollywood for career achievement and contribution to the art of animation.

Lasseter was part of the inaugural class of the Character Animation program at California Institute of the Arts and received his B.F.A. in film in 1979. He is the only two-time winner of the Student Academy Award for Animation, for his CalArts student films “Lady and the Lamp” (1979) and “Nitemare” (1980). His very first award came at the age of 5, when he won \$15 from the Model Grocery Market in Whittier, Calif., for a crayon drawing of the Headless Horseman.

JOHN S. OSTERWELS

John Osterweis graduated from Bowdoin College (B.A. in Philosophy, cum laude), and Stanford Graduate School of Business (M.B.A. with top honors in Finance).

Since graduating from business school, he served as a Senior Analyst concentrating on the forest products and paper industry for several regional brokerage firms and later for E.F. Hutton & Company, Inc. In addition to his activities as an analyst, Mr. Osterweis served as Director of Research for two firms and managed equity portfolios for over ten years.



In late 1982, Mr. Osterweis decided to devote full time to his portfolio management activities, and in April of 1983 launched Osterweis Capital Management.

For a number of years Mr. Osterweis served as a Director on the Stanford Alumni Association Executive Board, Trustee of Bowdoin College, Director and Vice Chairman of Mt. Zion Hospital and Medical Center, and President of the Board of Directors for Summer Search Foundation. He currently serves as Chairman of the San Francisco Ballet Association, Director of the San Francisco Free Clinic and Trustee Emeritus of Summer Search Foundation and of Bowdoin College.

JOHN W. McCARTER, JR.

President Emeritus of Field Museum of Natural History, Chicago, where he served as President and CEO for 16 years. Vice Chairman Board of Regents, Smithsonian Institution.

Board Member: W. W. Grainger, Inc., Argonne National Laboratory; Lucas Cultural Arts Museum, National Recreation Foundation; Chicago Humanities Festival, Prize to End Blindness by 2020.

Emeritus Trustee of the University of Chicago; former Trustee of Princeton University; Emeritus Trustee and former Chairman of Chicago's Public Television Station, WTTW. He is a Fellow of the American Academy of Arts and Sciences.

A native Chicagoan, he was formerly: Senior Vice President of Booz-Allen & Hamilton, Inc., President of DeKalb Corporation, Budget Director of the State of Illinois under Governor Richard B. Ogilvie, White House Fellow during the Administration of Lyndon B. Johnson. Graduated from Princeton University (AB) and Harvard Business School (MBA), and attended the London School of Economics.



TULLY M. FRIEDMAN

FFL, SAN FRANCISCO, CALIFORNIA

Tully Friedman has over thirty five years of experience in finance and twenty-five years as a private equity investor. Prior to forming FFL, he co-founded and served as one of two managing general partners of Hellman & Friedman. From 1984 through early 1997, Hellman & Friedman established private equity partnerships representing more than \$2.5 billion and made substantial investments in 40 companies, including Levi Strauss, Mattel, Young & Rubicam, and Franklin Resources. Previously, he was a Managing Director of Salomon Brothers Inc, where he founded the firm's West Coast Corporate Finance Department and served on the firm's national Corporate Finance Administrative Committee.

He is currently on the Board of Directors of The Clorox Company, NCDR LLC, and Church's Holding Corporation. He previously served as a Director of several public corporations including CapitalSource, Levi Strauss, Mattel Inc, and McKesson Corp.

He is Chairman of the American Enterprise Institute, and a Trustee of the Telluride Foundation. Formerly, he was President of the San Francisco Opera Association and Chairman of Mount Zion Hospital and Medical Center. He graduated with an A.B., with great distinction, from Stanford University and received a J.D. from Harvard Law School.



Lucas Cultural Arts Museum Organizational Chart



LAELA FRENCH

Archive Collections Manager and Acting Exhibitions Manager for the Lucas Cultural Arts Museum, has been overseeing the Star Wars collections since June 2001. In the past twelve years, she has worked closely with Star Wars production teams to collect and preserve the costumes, props, models and artworks used in the making of the Star Wars prequel films. She manages a collection that is over 500,000 objects and is housed in over 100,000 SF of storage space. In addition, Laela has both curated and managed over 60 Star Wars exhibitions for Lucasfilm in the United States and worldwide at the world's finest art and science museums.



Laela is the curator of the archives working closely with museums around the world to ensure that each exhibition tells a compelling story in addition to creating exciting and compelling educational content through the lens of the films. Highlighting the mythology of Star Wars, or as bridge from the fantasy science found in the films to real world science, creating a museum exhibit that excites, stretches a visitors imagination, and educates is always the highest goal.

Prior to joining Lucasfilm, Laela was the Collections Manager for Loans and Exhibitions at the Autry Museum of Western Heritage. She was also the Chief Registrar for the Long Beach Museum of Art in Long Beach, California.

Previously, Laela worked for many years as a regional archivist in Los Angeles for the Smithsonian Institution's Archives of American Art. Laela has been a guest lecturer at many museums including the Museum of Contemporary Art in Los Angeles, NASA Space Center, and the Institute of Contemporary Art, Amsterdam, in the Netherlands.

Publications authored include *Particles and Waves: Bettina Brendel, 1957-1997*; *Wallace Berman: Towards a Catalogue Raisonné*; and "Introduction to Archival Sources for Asian American Art History," *They Painted From Their Hearts: Pioneer Asian American Artists*, Wing Luke Asian Museum, Seattle, Washington.

Laela received her B.A. in Art History from Loyola Marymount University and the Université de la Sorbonne and her M.A. in Art History from the California State University at Long Beach.

JOANEE ALINA HONOUR

JOANEE.HONOUR@SKYWALKERRANCH.COM

EXPERIENCE

Costume Registrar

Lucas Cultural Arts Museum — San Rafael, California: January 2013 – Present

Archive Registrar

Lucasfilm Archives — San Rafael, California: February 2007 – December 2012

Museum Registrar

The Fashion Institute of Design and Merchandising Museum — FIDM —
Los Angeles, California: September 2002 – December 2006

Archive Photographer/Costume Stylist/Consultant

Metropolitan Opera House Costume Archive — New York, New York:
July – September 2000 & May – June 2001

Museum Costume Photographer/Exhibition Stylist

The Museum at FIT — New York, New York: January 1996 – August 2001

Conservation Assistant

Textile Arts Conservation Services — Huntington Beach, California:
December 2006 – February 2007

Caring for Textiles — Culver City, California: December 2006 – February 2007

Museum Stylist/Dresser

MOCA — Skin + Bones: Parallel Practices in Fashion and Architecture Exhibition
Los Angeles, California : October-November 2005

Rock Style Costume Exhibition

The Metropolitan Museum of Art — New York, New York: November/December 1999

The Rock and Roll Hall of Fame Museum — Cleveland, Ohio: April 2000

Seminar Instructor

Costume Society of America Symposium — Houston, TX: May 2004

EDUCATION

Associates in Applied Science — Fashion Design – 1992

The Fashion Institute of Technology, New York, New York

Certificate in Leather Apparel Design – 1998

The Fashion Institute of Technology, New York, New York

KATHY L. SMEATON

KATHY.SMEATON@SKYWALKERRANCH.COM

Over the past 6 years, I have worked in museums and art galleries and have acquired a wide range of skills, from cataloging and registration, to framing, gallery preparation and exhibit installation.

I was driven to this career through my passion for art and museums, and with my degree in Museum Studies, I make sure to practice proper museum standards and methodology in my work daily.

EXPERIENCE

Registrar

Lucas Cultural Arts Museum — January 2013 - Current

Project Registrar

Lucasfilm Ltd. Archive — November 2011 – December 2012

Exhibit & Collections Assistant

Charles M. Schulz Museum — June 2008 – November 2011

Curator for “Portraits of Schulz” Exhibit

Thesis: Charles M. Schulz Museum — August 2010 – October 2010

Intern

San Francisco Museum of Modern Art — June – August 2010

Art Handler & Installer for Art Auctions

Intern & Volunteer (2007-2008)

di Rosa Preserve — 2007 – 2010

Owner’s Assistant

Barry Singer Gallery: Fine Arts Photography — June 2007 – January 2008

Intern

Sonoma State Art Gallery — 2006 -2007

SKILLS

Embark, PastPerfect, Artbase, FileMaker Pro, Photoshop, HP Scanner Pro, Outlook, Microsoft office, Excel, PowerPoint, PC and MAC, Painting, Basic Carpentry

EDUCATION

San Francisco State University

- Master of Arts in Museum Studies — December, 2010

Sonoma State University

- Bachelor of Arts in Art History — May, 2009
- Bachelor of Science in Business Management — May, 2009

URBAN DESIGN GROUP

|| FIRM BACKGROUND ||

Urban Design Group offers architectural, interior design and urban master planning services to its worldwide clientele from studios in Atlanta, GA, and Dallas, TX. At Urban Design Group, we deliver our client's vision. We do this through beautiful design and architectural solutions that are relevant and appropriate. When it is hard to imagine or even "undoable," we excel. Urban Design Group works with long-term clients who need solutions ranging from private homes to \$500 million resort developments throughout the U.S. and around the world.

In our 38 years of business, we have consistently delivered building projects that are considered among the best of their genre, many receiving levels of high critical acclaim. We have developed a solid group of design professionals whose talent and project experience continue to make UDG a highly respected firm.

Urban Design Group, Inc. has

- Designed projects in 38 states and 13 countries;
- Received more than 80 design excellence awards and honors, and 15 design competition awards; and has been recognized in hundreds of magazine articles, newspaper pieces, and various design resource books, including significant coverage by international publications.

UDG was formed within the context of place-making. We approach projects holistically, blending marketplace needs and construction realities with possibilities presented by the project's site. Through our master planning process, we ensure our client's voice is heard, explore building and site analysis, and navigate local regulatory approval processes. From developing new and unforgettable places in the urban core to revitalizing inner city buildings to developing cultural centers, our projects make their environments unforgettable. Our urban planners, architects and interior designers understand the needs and requirements of specific institutional projects and we know how to help our clients increase profitability, balancing marketability with quality design.

UDG's staff works on a wide range of projects from hospitality, resort museums, corporate, university facilities and urban mixed-use developments. UDG's vast experience in Cultural Institutions planning and design have built a wealth of knowledge about the needs and specific requirements of both historical and modern cultural centers, museums, and more.

RAYMOND R. KAHL, AIA

Principal



Professional Registrations:

Architectural:

Texas No. 16082
Licensed in 17 additional states
(available upon request)
NCARB No. F-27015/C-23501

Education:

Bachelor of Architecture, 1974
Illinois Institute of Technology
Chicago, Illinois

Professional Activities:

- American Institute of Architects
- NCARB
- Society for College and University Planning

Community Activities:

- Committee Chair
Assistant Scoutmaster and
Merit Badge Counselor for Boy
Scouts of America Troop 219,
Plano, Texas

Previous Professional Experience:

With Holabird Root, Architects,
Chicago, IL

- Great Lakes Naval Training
Center,
Great Lakes Naval Station
- Chicago Cultural Center
Historic City Library
Restoration

Joining the team in 1978, Ray has been contributing to the success of UDG for nearly 40 years. Throughout his tenure with the firm, he has taken on the roles of designer, project architect, and senior project manager. Now, as a Principal for the firm, Ray is responsible for the overall quality of all work performed and business operations. By instituting the Total Quality Management Program, Ray has doubled the performance and accuracy of firm production.

With a resume encompassing a wide range of project types, Ray has taken a leading role in many of our most significant works. Award-winning projects such as the USC School of Cinematic Arts, Cameron Sciences Center, Tulsa Community College West Campus, Philbrook Museum of Art, the Lucas Cultural Arts Museum and the San Antonio Rivercenter are representative of the care and attention that Ray pours into every project.

A leader both in and out of the office, Ray dedicates his time to The Boy Scouts of America as well as the Society for College and University Planning (SCUP).

REPRESENTATIVE PROJECTS

INSTITUTIONAL:

Philbrook Museum of Art
TULSA, OKLAHOMA

Private Collection Art Museum
CALIFORNIA

Denver Central Library
DENVER, COLORADO

University of Southern California
School of Cinematic Arts
Phase 1, Phase 2, Phase 3
LOS ANGELES, CALIFORNIA

Creekwood United Methodist Church
FAIRVIEW, TEXAS

Cameron University: 2020 Master Plan
LAWTON, OKLAHOMA

Oklahoma State University: Cordell Hall
STILLWATER, OKLAHOMA

Tulsa Community College: West Campus
TULSA, OKLAHOMA

University of Texas at Tyler
Master Plan Update
TYLER, TEXAS

RECREATIONAL:

Fallen Oak Golf Clubhouse
BILOXI, MISSISSIPPI

Great Texas Trails Monument
TEXAS

OFFICE:

Digital Production Facility
CALIFORNIA

MGM MIRAGE Design Center
LAS VEGAS, NEVADA

HOTEL AND RESORT:

Gulfport Resort Hotel
GULFPORT, MISSISSIPPI

Quartz Mountain Arts and Conference
Center
LONE WOLF, OKLAHOMA

Silver Legacy
RENO, NEVADA

The Westin at Tabor Center
DENVER, COLORADO

RETAIL AND MIXED-USE:

Dallas Main Center
DALLAS, TEXAS

Grand Avenue Mall
MILWAUKEE, WISCONSIN

Rivercenter
SAN ANTONIO, TEXAS

Silverthorne Rivercenter
SILVERTHORNE, COLORADO

Tabor Center
DENVER, COLORADO

The Bend at Onion Creek
BUDA, TEXAS

SAMANTHA M. HUNT-GARBARINO, RIBA

Senior Associate



A resident of the United States since 1998, Samantha began her architectural career in the United Kingdom. While in England, Samantha focused mainly on the conversion and conservation of historical buildings, as well as design and master planning. Since then she has expanded her skills and experience in rendering, AutoCAD, construction documents, systems management and construction administration.

Since becoming a Senior Associate with the firm in 2005, Samantha has been responsible for overseeing architectural design from concept to completion. Samantha understands it is paramount to maintain the fundamental vision of a project throughout the process and design. She ensures that every piece, from the overall aura to the ultimate function of the structure, works together in harmony.

Samantha's creative interests go beyond architecture, as she enjoys developing illustrations for books and magazines, crafting commissioned 2D & 3D art, and designing logos. Samantha is an accomplished equestrian and is active in several competition riders associations.

Professional Registrations:

Architectural:
U.K. Architects Registration Board
No. 059342G, 1993
RIBA No. 12278357

Education:

B.A. Architecture (honors), 1988
Diploma in Architecture, 1991
Portsmouth University,
United Kingdom

Community Activities:

- Dallas Dressage Club
- North Texas Eventing Association
- United States Eventing Association
- United States Dressage Federation
- United States Equestrian Federation
- American Quarterhorse Association
- British Eventing

REPRESENTATIVE PROJECTS

INSTITUTIONAL:

University of Southern California: School of Cinematic Arts, Phase I
LOS ANGELES, CALIFORNIA

University of Southern California: School of Cinematic Arts, Phase II
LOS ANGELES, CALIFORNIA

University of Southern California: School of Cinematic Arts, Phases III
LOS ANGELES, CALIFORNIA

Private Collection Art Museum
CALIFORNIA

Creekwood United Methodist Church
FAIRVIEW, TEXAS

Fellowship of San Antonio
SAN ANTONIO, TEXAS

RETAIL AND MIXED-USE:

El Paso Old West Tourism Attraction
EL PASO, TEXAS

Rivercenter Renovation
SAN ANTONIO, TEXAS

Silverthorne Rivercenter
SILVERTHORNE, COLORADO

The Bend at Onion Creek
BUDA, TEXAS

INTERIOR:

Fleischmann's Yeast Plant Reconfigure
GREENVILLE, TEXAS

OFFICE:

Digital Production Facility
CALIFORNIA

RESIDENTIAL:

North Silver Lake Lodge Resort
DEER VALLEY, UTAH

The Residences at Bayview
SAN DIEGO, CALIFORNIA

The Resort at Queensridge
LAS VEGAS, NEVADA

Garden Valley Golf Community: Master Plan
TYLER, TEXAS

RECREATIONAL:

Cataloochee Mixed-Use Resort: Equine Center
SMOKY MOUNTAINS, NORTH CAROLINA

PREVIOUS PROFESSIONAL EXPERIENCE:

With Rymills & Partners, U.K.:

RESIDENTIAL/HISTORICAL:

Beech Gate
OXFORDSHIRE, UNITED KINGDOM

Manor House Farm
OXFORDSHIRE, UNITED KINGDOM

RETAIL/HOSPITALITY:

Middle Field Farm
OXFORDSHIRE, UNITED KINGDOM

Hofkins Bakery
OXFORDSHIRE, UNITED KINGDOM

FIRM PROFILE



Office of Cheryl Barton
146 Eleventh Street
San Francisco, CA
(t) 415.551.0090
(w) www.toocb.com

Office of Cheryl Barton (O|CB) is a nationally recognized design leader in the **shift toward a more sustainable future** through landscape architecture and green urbanism. Since the firm's inception in 1994, we have been committed to the creation of healthy cities, robust ecologies, and beautiful, habitable spaces, integrating a strong design ethic with the principles of regenerative thinking.

For the past 19 years, O|CB has provided landscape architectural services for both public and private sector clients. Our project scales range from dynamic landscapes on campuses and in cities; green infrastructure on urban brownfield sites; the cultural landscapes of national parks and World Heritage properties; intimate, artistic and evocative spaces. Our clients are universities, non-profit institutions, cultural facilities, municipalities, public agencies, developers, and corporations, all of whom are interested in deepening their relationship with the natural world and in building community connectivity.

The O|CB studio is an integrated team of individuals with diverse backgrounds in architecture, fine arts, ecological planning, urban design, graphic design and plant science. Our practice is personal and intensive, allowing close collaboration with each other, clients, integrated design teams, and communities. Our firm is well-versed in the challenges and technical strategies inherent in a sustainable design approach. Our creative process is cross-disciplinary, collaborative, idea-driven, economically efficient and site specific; it is reflected in the quality of our work. We share a strong commitment to design excellence and critical dialogue as well as an ambition and passion for the creation of enduring and vital places that give thoughtful form to community, environment and culture.

O|CB is a certified WBE/LBE with the City and County of San Francisco (SF Human Rights Commission) and a certified DBE with the County Transportation Authority under the California Unified Certification Program.

SERVICES

- Site Programming
- Landscape Architecture
- Green Infrastructure
- Master Planning
- Urban Design
- Environmental Planning
- Sustainable Site Design and Assessment



CHERYL BARTON, RLA, FASLA, FAAR, LEED AP
Design Principal, Office of Cheryl Barton

Cheryl Barton is a landscape architect, green urbanist and the creative director of the O|CB studio in San Francisco, which she founded in 1994. She has established a national reputation for the seamless integration of design excellence and environmental intelligence in her work. Her approach is collaborative and idea-driven—based on the belief that landscape is a powerful medium that can transform human values as well as create inspiring physical settings.

Professional Experience

Office of Cheryl Barton,
San Francisco, CA, 1994–
Present

Principal and Design Studio
Director, EDAW, Inc., San
Francisco, CA, 1986–1993

Director of Landscape
Architecture, Gresham
Smith & Partners,
Nashville, TN, 1980–1985

Landscape Designer,
Dan Kiley and Partners,
Charlotte, VT

Select Project Experience

Bay View Campus Regenerative Wetland Vision Plan, *Mountain View, CA*

Stanford University—McMurtry Art and Art History Complex, *Stanford, CA*

Stanford University—The Anderson Collection Gallery, *Stanford, CA*

Rincon Park and Embarcadero Streetscape, *San Francisco, CA*

University of California, Davis—Jan Shrem and Maria Manetti Shrem Museum of Art,
Davis, CA

The Huntington Library, Art Collections and Botanical Gardens—Education and
Visitor Center, *San Marino, CA*

Cavallo Point—The Retreat at the Golden Gate, *Sausalito, CA*

The Fields Park, *Portland, OR*

Main Parade Master Plan, *The Presidio, San Francisco, CA*



ANDREW SULLIVAN, RLA, ASLA
Associate Principal, Office of Cheryl Barton

Andrew Sullivan is an Associate Principal at Office of Cheryl Barton and has been with the firm since early 2006. Prior to joining the Office of Cheryl Barton he was a Senior Associate with the Office of Lawrence Halprin. His project experience ranges from residential design and construction to the management of large-scale, complex civic projects. Mr. Sullivan has consistently created transformative and engaging environments that connect users to place through a sustainable design approach.

Professional Experience

Office of Cheryl Barton, San
Francisco, CA,
2006–Present

Design Associate, The
Office of Lawrence Halprin,
San Francisco, CA, 2000–
2006

Senior Landscape Designer,
Christy Webber and
Company, Chicago, IL,
1998–2000

Design Associate, Wolff
Clements and Associates,
Chicago, IL, 1995–1998

Select Project Experience

UCSF—Mission Bay Block 19 Courtyard and Pedestrian Ways, *San Francisco, CA*

University of Virginia – South Lawn, *Charlottesville, VA*

The Governor's Acadmey Campus Framework Plan, *Byfield, MA*

The Fields Park, *Portland, OR*

The Huntington Library, Art Collections and Botanical Gardens—Education and
Visitor Center, *San Marino, CA*

De Anza Community College—Media and Learning Center, *Cupertino, CA*

Letterman Digital Arts Center, *San Francisco CA*

Discovery Meadow, *San Jose, CA*

California Shakespeare Theatre, *Orinda, CA*

Stern Grove Concert Facility Improvements, *San Francisco CA*

Cavallo Point—The Retreat at the Golden Gate, *Sausalito, CA*

Palo Alto Medical Foundation—San Carlos Medical Center Campus, *San Carlos, CA*



Firm Profile

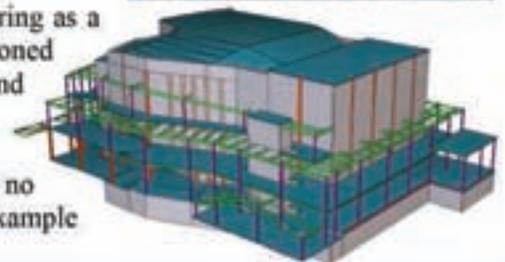
Gregory P. Luth & Associates, Inc. (GPLA) is a DVBE/SDVOSB/VOSB/SBE company based in Santa Clara, California. GPLA was incorporated in 1995. We have affiliated companies in Denver, CO and Charlotte, NC. Our staff combines the talents of licensed engineers (P.E.s and S.E.s), detailing managers, and Ph.D.s.

The firm has amassed a large and eclectic body of work over the past 30 years, including projects of virtually every type, size and material ranging from major bridges and skyscrapers to small residential projects. We are licensed in 50 states, D.C. and Guam, and have had projects in nearly every region of the U.S., and have worked with various federal, state, and local government agencies.

Our diverse experience equips us to take a proactive role in anticipating, identifying, and solving challenges in a multi-disciplinary team environment. GPLA is an industry leader in designing Performance Based Earthquake Engineering (PBEE) and has designed a number of innovative lateral systems that not only exceed design code expectations but also preserve buildings' operational capacities by significantly limiting the amount of damage endured during a seismic event. We excel at tailoring structures to the skills of construction teams and the geographic and environmental constraints of each project. Our forte is developing the enabling concepts and details that make project design and delivery feasible, efficient and economical. We utilize the latest technology to achieve these goals, including our use of High Definition BIM technology and integrated project delivery (IPD) process. Our Tekla 3D models are linked to our company website so all members of a project team can view and discuss them. The models are constructed by our engineers as part of the virtual design and construction (VDC) process. One 3D structural model is carried from conceptual design through detailing, fabrication, construction and even into facility management. Understanding and incorporating budget, schedule, value and construction means & methods into design has been part of the company design culture. The holistic project approach makes GPLA a valuable team member in design, construction and project management- especially in the time sensitive environment of design-build project delivery.

The firm's work is characterized by a dedication to the practice of engineering as a combination of art, craftsmanship, science, and service. We have old-fashioned values that are complemented by a leadership role in the development and adaptation of advanced technologies to the design and construction of buildings. The technical staff hones its problem solving skills by focusing their attention on the essence of the engineering and construction. There are no drafters at GPLA – only renaissance engineers. The following are example projects that we have utilized High Definition BIM:

- USC School of Cinematic Arts Phase I, II & III, Los Angeles, CA
- Temporary Lodging Facility, Camp Pendleton, CA (NAVFAC)
- MARSOC (7 different buildings), Camp Pendleton, CA (NAVFAC)
- Seabee Museum, Port Hueneme, CA (NAVFAC)
- Livermore Performing Arts Center, Livermore, CA





Gregory P. Luth & Associates

Structural Engineers and Builders



Gregory P. Luth, Ph.D., S.E. *President & Chief Engineer*

PERSONAL: Born in 1950 in St. Louis, Missouri, service-disabled Vietnam veteran

TECHNICAL SPECIALTIES

Areas of expertise are conceptual design, lateral load analysis, and production of working drawings for building structures using all conventional building materials; renovation of historic structures; seismic design and retrofit of building structural systems, piping systems, and mechanical systems; integrated design/construction on large or complex design projects; and the application of emerging technologies such as BIM technology (Tekla) to the problem of integrating the interdisciplinary design tasks and incorporating facility management considerations during the conceptual design phase. Dr. Luth is a pioneer and industry leader in the development and application of the 21st century technologies and processes including HD BIM and Performance Based Design in an integrated delivery process.

EDUCATION

Bachelor of Science, Civil Engineering, Magna Cum Laude - University of Alaska, June 1974

Master of Science, Civil Engineering (Structures) - Stanford University, June 1975

Degree of Engineer, Civil Engineering (Structures) - Stanford University, January 1979

Doctor of Philosophy, Civil Engineering (Structures) - Stanford University, June 1991

LICENSES

Licensed in all 50 states, Washington D.C., Guam, & Puerto Rico

SE in Arizona, California, Delaware, Hawaii, Idaho, Illinois, Massachusetts, Nebraska, Nevada, Oregon, Utah, Vermont, Washington, Wyoming & Guam

OTHER PROFESSIONAL QUALIFICATIONS (PUBLICATIONS, ORGANIZATIONS, TRAINING, AWARDS, ETC.)

Member of SEAONC, ASCE, AISC, ACI, DFL, PCI, ICC

PROFESSIONAL HISTORY

August, 1995-Present

March, 2004-Present

January, 1998 - April, 2003

January, 1995 - January, 1998

January, 1990 - December, 1994

January, 1991 - May, 1994

January, 1987 - December, 1987

January, 1986 - December, 1986

January, 1982 - February, 1985

January, 1981 - December, 1981

October, 1976 - December, 1980

Founder, President, Gregory P. Luth & Associates, Inc., Santa Clara, California

Co-founder, Martino & Luth, Inc., Denver, Colorado

Co-founder, President and CEO, KL&A, Inc., Loveland, Colorado

Co-founder, President, Krawinkler Luth & Associates, Menlo Park, California

Founder, President, TSDC of Colorado, Littleton, Colorado

Managing Engineer, Failure Analysis Associates, Menlo Park, California

Senior Vice-President, Walter P. Moore & Associates, Tampa, Florida

Founder, President, KLMA, Inc., Denver, Colorado

Vice President, Tabor Engineers, Denver, Colorado

Associate, GCE, St. Louis, Missouri

Design Engineer, Jack D. Gillum & Associates, St. Louis, Missouri

TBD Consultants is a corporation dedicated to the provision of excellence in Project Management and Construction Cost Management Services.

TBD Consultants has worked with government agencies, private owners, development companies, design teams, general contractors and fellow consultants involved in the development and construction of diverse range of project types.

Our staff members are leaders and innovators in their fields. In addition to traditional project delivery methods TBD Consultants' staff members also have significant experience in BIM (Building Integrated Management), IPD (Integrated Project Delivery), and Sustainable Design methodologies.

Niall Durkin



Niall Durkin is a Principal of TBD Consultants. Prior to TBD Consultants, he was the Principal of Newcourt Consulting, a cost estimating and construction consulting firm. He also worked as a Senior Estimator and Project Manager in the San Francisco office of Hanscomb Faithful & Gould.

Niall has experience in a variety of museum, university, healthcare, justice facility, library, schools, and hotels, commercial, residential and refurbishment projects.

Brian Tolland



Brian Tolland is President of TBD Consultants and has responsibility for corporate operations and the provision of Cost Management and Project Management services. Prior to the formation of TBD, he was a Senior Project Manager and Estimator in the San Francisco office of Faithful & Gould and earlier Hanscomb Inc.

Brian has experience managing complex and large projects within various industry sectors, including hi-tech and bio-tech laboratories, hospitals, universities, schools, theaters, libraries, residential and commercial buildings.

Relevant Experience

- Letterman Digital Arts Complex, The Presidio of San Francisco
- California Academy of Sciences, Golden Gate Park
- School of Cinematic Arts, University of Southern California
- SFMOMA Expansion Project, San Francisco, California

Arup | San Francisco



Presidio Parkway, San Francisco, CA



© C. O'Neil Architects

California Academy of Sciences, San Francisco, CA



© C. O'Neil Architects

De Young Museum, San Francisco, CA

Selected projects

- San Francisco Public Utilities Commission Building, San Francisco, CA
- California Academy of Sciences, San Francisco, CA
- UCSF Mission Bay Hospital, San Francisco, CA
- De Young Museum, San Francisco, CA
- Presidio Parkway, San Francisco, CA
- Concord Community Reuse, Concord, CA
- Stanford Graduate School of Business, Stanford CA
- Robert I. Schroder Overcrossing Bridge, Walnut Creek, CA
- DeAnza College - Kirsch Center, Cupertino, CA

Arup's local San Francisco experts tap into the expertise of over 11,000 staff working across a wide range of disciplines around the world.

Arup is the creative force behind many of the world's most innovative and sustainable projects. Since first gaining recognition for the structural design of the Sydney Opera House, the company has built a global reputation for innovation, design excellence and social engagement while diversifying its practices to include a broad range of design and business consulting services.

Arup's first office in the Americas, the San Francisco practice has combined local knowledge with global expertise since 1985. With over 250 current employees, the office's senior leadership averages two decades with Arup, connecting the group closely to an internal network of over 11,000 staff working in 90 offices in 38 countries. With the support of our local, national and international network, we bring knowledge and experience of global best practices to our work in California.



Alisdair McGregor is Arup's project director and has over 30 years of experience in the design of buildings for low energy performance. He has led design teams for a wide variety of Arup projects including museums, civic facilities, corporate offices, research labs, and hospitals and has particular interest in the integration of sustainable design principles. Alisdair has extensive experience in the use of natural ventilation, day lighting and water conservation as well as examining the energy performance of buildings.

Alisdair was the Design Director for the multi-disciplinary Arup teams for the new building for the California Academy of Sciences and for the three-story, 300,000ft² replacement DeYoung Museum. As a leader in the field of sustainable design, he is very proactive in searching for environmentally sound solutions that help design intelligent buildings that make as small a demand as possible on the environment and its resources. He lectures frequently at conferences, events and educational forums on the subject of sustainable design.



Paul Switenki is Arup's project manager, overseeing the firm's multi-disciplinary Building System, Civil and Transportation engineering and consulting services. He has applied his background in architectural and mechanical engineering to design low-energy HVAC systems and to coordinate services for many building types, including several Arts & Culture projects.

He managed the late construction phase of the California Academy of Sciences and is currently project manager for the San Francisco Public Safety Building. He was project engineer for UCSF's Mission Bay Medical Center, UC Davis's Mondavi Center for the Performing Arts, and Sonoma State University's Green Music Center. He wrote his architectural engineering undergraduate thesis in on the National Holocaust Memorial Museum in Washington, DC.



Duanne Gilmore is a Senior Civil Engineer whose experience includes highway interchange design, site development and grading, masterplanning, stormwater schemes, flooding analysis and the design of sanitary sewer, potable water and various dry utilities.

Arup was selected to lead a joint venture for detailed design and contract preparation for the \$1b replacement of Doyle Drive. Duanne was deputy Project Manager, responsible for managing and delivering detailed design and construction procurement documents the 1.6mi-long six-lane highway connecting San Francisco city streets through the Presidio of San Francisco National Park to the Golden Gate Bridge.



Will Baumgardner leads Arup's Transportation Consulting practice in San Francisco. An engineer by training, he has a broad range of experience and typically leads challenging projects requiring both planning and engineering skills. He has successfully worked with public transit agencies to complete corridor and strategic planning efforts. He has experience planning for virtually all modes of public transport and planning and design of intermodal passenger terminals. He has developed innovative solutions ranging from modest park-and-rides to several of

the busiest passenger stations and airports in North America.

Will was the transportation planner responsible for coordinating and implementing mitigation measures and providing oversight and review for Doyle Drive's transportation management plan. The design team focused on preserving the natural beauty of a national park and its numerous historic landmarks, while catering for high traffic flows.

THE COLLECTION

Children's Illustration

Reading for children and young adults opens up a new world of information, fantasy and imagination and leaves them with indelible images. What a wonderful shared experience for parents or grandparents to read to a child and watch the delight on their faces as the story unfolds. It is both the word on the page and the image which make the story complete for the child.

The relationship between the verbal storyteller and the visual one is crucial to the success of the book. The artist needs to understand the message the writer is imparting and create the pictures that support the story. The visual images help to stimulate the child's eye and imagination. Early on, a child may recognize or respond to an image before knowing the right word. When reading children's books one sees the art before reading the words, these first impressions are powerful. Characters and the images we see in our childhood, such as Alice in Wonderland, Little Red Riding Hood, Robinson Crusoe, or Winnie the Pooh are long remembered and often shared with our children and grandchildren.

As children read the stories and see the images they fantasize about becoming a conquering hero, a princess, a pirate or a knight and their imaginations are piqued to see a world beyond. These early impressions encourage creativity and spark imagination. Classic children's books provide a welcome introduction to art and museums and encourage a multi-generational experience.



Little Red Riding Hood (c.1911)
Jessie Willcox Smith (1863–1935)
Mixed media on illustration board

Comic Art

Satire and humor have long been used to examine, spark dialogue about, and push change on social and political issues. John Tenniel was the Victorian era's chief political cartoonist, using his magazine *Punch* as a bully pulpit from which he leveraged great power. Comic strips appeared in newspapers starting in the late 1800's, some featured extended narratives. In 1933 the first comic books were printed to be given away by retailers and a year later they appeared on newsstands and sold for a dime apiece.

Heroic fantasy costumed characters such as Superman, Wonder Woman, Captain America, The Phantom and Buck Rogers came to life in Action Comics. They were superhuman or had well developed specialized skills. And in the next few years they were joined by the Walt Disney Comics and Stories, Archie, Roy Rogers and Gene Autry. Comic books were spurred by American ingenuity, imagination and capitalism. They took root and flourished, an estimated 95% of all 8 to 14 and 65% of 15 to 18 year olds read comic books.

Academia had taken notice and while there was a healthy debate about its value it was agreed that comics should be harnessed for education and through the years comic art has found its way into undergraduate and graduate programs of study as well as a place in K-12 classrooms across the country. Many of today's teachers are using the medium to encourage students to read and use their imaginations. The comic book is actually a valuable historical text that comments on how young people and adults alike identify with cultural and political issues. Comic arts has been a vital part of American popular culture for the last century.



Money Bin Memories (c.1972)
Carl Barks (1901–2000)
Oil on canvas

Cinematic Art and Design

Production designers create worlds for us to see on the screen, they are magicians who create an illusion or a mood bringing past, present, future or non existing images to life on the screen. It is a highly collaborative medium that includes locations, costumes, construction crews, cameramen and visual effects to create the directors vision. Cinematic designers are called “architects of dreams” as they use their informed and passionate talents to set the stage for the film.

From the white on white high gloss interiors where Fred Astaire danced in Top Hat; to W.C. Menzies mastery of precision and visual detail in capturing the spirit of the romantic old South in Gone with the Wind; or the science fiction marvels which challenged the viewer of 2001: A Space Odyssey; the spectacularly simple and vast natural desert settings of Lawrence of Arabia; the napalm bombed, war torn sets of Apocalypse Now; the dinosaur prehistoric world of Jurassic Park; to the 3D computer animated and special effects technologies of Batman or Avatar, we are transported to other worlds and times through cinematic art and design. After the scenes are designed then the beautiful, grotesque or unusual costumes are added to reinforce the mood and style of the production. They may change an actor’s appearance or age, re-create a period in history, they set a tone, style and place in time.

These pieces of cinematic design range from models of characters, space ships or creatures, to visual effects compositions, to costumes. As design has changed from sets created in front of painted backdrops to visual effects that transport us the world over and into outer space technology continues to move the field of production forward. This ever changing and ever growing collection will inspire and educate all who take the journey.



Palace of Theed on Naboo

Scott Squires, Doug Chiang, Steve Gawley
Visual effects composition

The Phantom Menace TM & © 1999 Lucasfilm Ltd.

Digital Art, Animation and Visual Effects

The bay area is the innovative home of digital media and visual effects and has created a new world in which we live. Digital media brings together the mediums of art, science, technology and math and the artist who creates that art must be able to navigate each of those disciplines to succeed. While the art is computer generated it involves the imagination of the artist and allows artist's to create something that was never before possible. Art is changing and computers have invaded how every art form is being created. We are constantly looking at a computer screen, smartphone, laptop, tablet or TV during the majority of our waking hours, all of which creates a greater platform on which the digital artist can display their work and then impact a greater audience.

Art is expected to challenge and push boundaries and digital art technology is doing that and artists are driving the technology further. The computer is a versatile and powerful tool and computer graphics tools can help the artists create new art forms. In a media saturated world it is important that the next generation of young people understand the tools that are available to them and that their creativity and artistry are encouraged.

An art museum is not just a building, but a center of education and opportunity to further one's knowledgeable and improve access to all art forms and to date there are few places that digital artists have the opportunity to display their works and share their knowledge with others. The constantly evolving world created by all forms of digital media should have a home in the bay area where all those who helped to create the art form can experience it and teach others.



Moon Palace (2012)
Te Hu (b. 1996)
Digital painting

Illustration

The stage for this golden age was set by the opening of the American west. As pioneers wended their way west, a national railway system was being built, millions of immigrants poured into the country and business exploded. The west had a vast amount of natural resources and people were becoming wealthy and everyone wanted to know what was happening and publishers jumped on the opportunity to tell them.

With the advent of an efficient printing press the publishing industry emerged as the chief employer of artists, who had previously been employed by only the wealthy and powerful. Publications of newspapers and magazines gave illustrators a platform to showcase their works and impact public perception. America's demand for reading material was in part due to the widespread introduction of public education throughout the nation which had greatly increased literacy. It was a time of dynamic economic and social development.

Norman Rockwell commented "illustration was an ennobling profession...with a great tradition, a profession I could be proud of. As a result illustrators were among the celebrities of the day." With the improvements made in pictorial reproduction the development of illustration as popular art emerged, and thus rose "The Golden Age of Illustration." Illustrators through the print publications impacted taste, humor, morals and buying habits of the public. At magazines there were more opportunities than artists and the artists were billed as heroes and idolized by the public.

The public wanted to be entertained by romantic tales of adventure and valor and so historical illustrators such as Howard Pyle, N.C. Wyeth and Remington were in demand. Society and urban activity were of great interest and so the social illustrators of Charles D. Gibson, James M. Flagg and Howard C. Christy were desired. Business men wanted the strong decorative images of Maxfield Parrish and J.C. Leyendecker to sell their products and Americans wanted images of good natured, loving families created by Rockwell in their home publications. The Saturday Evening Post became America's most successful magazine and featured Norman Rockwell's visual reflections of everyday life and the American dream. Many of these illustrators designed the logos that have become a part of our American heritage.

Howard Pyle dedicated himself to building a group of "American picture makers," he believed illustration to be another form of fine art that was also associated with the finest writing. Rockwell observed that "a fine arts painter has to only satisfy himself. No outside restrictions are imposed upon his work. The situation is very different in commercial art. The illustrator must satisfy his client as well as himself. He must express a specific idea so that a large number of people will understand it; and there must be no mistake in what he is trying to convey."

Many of the illustrators believed in visual truth and worked from direct observation not from imagination, careful to capture every detail and accuracy. Today, illustrators are having a resurgence as they create the foundation on which the world of animation, visual effects, video gaming and other digital arts are formed as they carry their vision into the 21st century.



Daybreak (c.1922)
Maxfield Parrish (1870–1966)
Oil on panel



God's Light! I'll Question Him (c.1928)
N.C. Wyeth (1882–1945)
Oil on canvas laid down on masonite

LETTERS OF SUPPORT



Smithsonian Institution Traveling Exhibition Service

August 15, 2013

The Presidio Trust
Attn: Commissary Project
103 Montgomery Street, P.O. Box 29052
San Francisco, CA 94129

Dear Members of the Presidio Trust:

It gives me great pleasure to express my excitement for the Lucas Cultural Arts Museum proposed for the Commissary site at Crissy Field. I know the site well from a much earlier time when, in working with the late Smithsonian Secretary I. Michael Hayman, I had many engaging conversations about the uniqueness of the Presidio property as a national treasure. Today, still with the Smithsonian as its director of traveling exhibitions, I write with special enthusiasm for the plans in development for LCAM.

While I'm hardly alone in directing an operation that has collaborated with George Lucas and his team on exhibitions and other large-scale museum projects, I take pride in having led Smithsonian initiatives in three major traveling exhibitions showcasing the art, history, and science central to the Lucasfilm oeuvre. Beginning in 1995, the Smithsonian Institution Traveling Exhibition Service (SITES) developed and circulated across the country and internationally *Star Wars: The Magic of Myth*, an exhibition of iconic *Star Wars* characters that combined classical mythology, Jungian archetypes and the scholarly work of Joseph Campbell to explore the elements of storytelling and artistry of filmmaking. To this day, *The Magic of Myth* remains one of the Smithsonian's most visited exhibitions of all time. When it closed in 2001 it was followed by another high-visibility exhibition, *Art of the Starfighter*. That project looked at science, engineering, innovation, and the industrial drawings and illustrations with which George Lucas' renowned Industrial Light & Magic pioneered special effect technologies. It too carried the enormous popular appeal of *The Magic of Myth*. But equally important, it drew young audiences eager for museum presentations that highlighted both technological innovation and iconic artifacts.

SITES
Deliveries 470 L'Enfant Plaza East SW
Suite 7103
Washington DC 20024
Mail MRC 941 PO Box 37012
Washington DC 20013-7012
202.633.3168 Telephone
202.633.5347 Fax

Today SITES is at work on one of the most ambitious traveling exhibitions in its 60 year history. Slated to open in November 2014 and entitled *Rebel, Jedi, Princess, Queen: Star Wars and the Power of Costume*, this exhibition engages visitor imagination in the interplay between Mr. Lucas' creativity and visual manifestation of characters that have shaped *the Star Wars* experience. Through 61 iconic costumes, drawings, interactive learning stations, and three dimensional settings, Smithsonian curators explicate the diversity of costume and character, addressing mask and other world culture traditions; jewels and gems; tribal dress; military history; and emblems and insignia. In a consideration of the breadth and depth of imagery, detail, and knowledge used in the costume design process *Rebel, Jedi, Princess, Queen* takes visitors beyond the chronological, literary, and filmic order so often used to discuss *Star Wars*. In the nuanced dynamism of these three Smithsonian projects is a preview of the enrichment that the Lucas Cultural Arts Museum is prepared to bring to the Presidio Trust.

The three large scale projects in which SITES has been engaged up until now may have involved *Star Wars* but my enthusiasm for LCAM is by no means rooted in the *Star Wars* experience alone. Rather, my interest in LCAM at Crissy Field is based on the unique combination of creativity, imagination, innovation, artistry, and transcendent appeal to people of all ages and backgrounds that are the hallmarks of the Lucas vision. I have no doubt that a Lucas Cultural Arts Museum would enrich beyond measure the Presidio Trust and San Francisco's dynamic cultural identity and I look forward to counting myself as one of its repeat visitors.

With best regards,



Anna R. Cohn
Director



May 8, 2013

Jeffrey Katzenberg
Chief Executive Officer

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board:

It is my pleasure to express my support for the Lucas Cultural Arts Museum's proposal to be built in The Presidio.

Digital arts have dramatically expanded the world's artistic palette. At one end of the spectrum, it has made it possible for live-action films to convincingly portray literally anything that can be imagined, while also enabling the creation of a completely new style of animation, and all of this can be shown compellingly in realistic 3D. At the other end of the spectrum, digital has almost eliminated cost barriers, allowing virtually anyone to be a filmmaker or musician or visual artist or composer. Furthermore, thanks to digital technology, the work of these laptop artists can then be distributed to anyone around the world through the Internet. This is a revolution and we are only at the very beginning. Amazing artistic possibilities still lie before us.

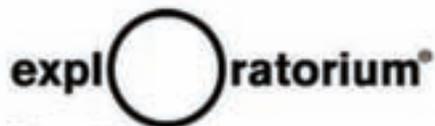
I firmly believe in the power of digital art and its ability to connect generations via storytelling. This museum would be a cultural experience like none other and I can't imagine a better place for it to be presented. Where creativity, inspiration and innovation has, and will continue to meet...The Presidio.

If you'd like to discuss this further, I will gladly make myself available. Thank you very much for your time and consideration.

Best,

Jeffrey Katzenberg

/mr



Piers 15/17
San Francisco, CA 94111

April 3, 2013

Mr. George Lucas
P.O. Box 2009
San Rafael, CA 94912-2009

Dear George,

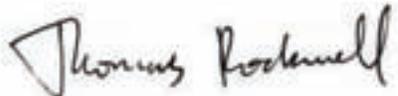
What a pleasure to read over your proposal for the Lucas Cultural Arts Museum and find so many reasons to support it. I write this wearing at least three hats: as Director of Exhibits at the Exploratorium, as someone who worked in the Presidio for 8 years, and more personally, as the grandson of Norman Rockwell, whose work is so well represented in your collection.

As a museum professional, I am intrigued by the vision for a cultural institution that celebrates the art, culture, and craft of popular visual storytelling. What could be more basic to human experience than telling stories with pictures? With the arrival of the mass reproduction of images, America's visual culture was transformed, first through illustrations and photography and then through moving pictures. What a great addition to the Bay Area to have a museum dedicated to the leading exemplars of these popular visual narratives. At the Exploratorium, we make exhibits about human perception, ranging from visual depth perception, to the emotional responses sparked by different facial expressions. These same elements are at play in the faces and landscapes that make the work in your collection so meaningful to generations of Americans. Not only do I support the vision for the Lucas Cultural Arts Museum, but I would also welcome the opportunity for the Exploratorium to partner with such a museum to reveal the perceptual, emotional, cultural and technological aspects of seeing and making visual stories.

Until recently, I worked in the Presidio. The Exploratorium's public museum was in the Palace of Fine Arts, but many of our offices were in Presidio Buildings. Not only did I take the "PresidiGo" shuttle to work every day and walk down through the Letterman Center campus, I would also take daily walks down Crissy Field and enjoy the mix of people and nature that make it such a remarkable location. I imagine that the Lucas Cultural Arts Museum would draw a rich mix of different visitors to the area: people of all ages and from all over the country, who could revisit popular images that shaped their childhood. In general, museums help enhance the public vitality of any neighborhood. But your collection's mix of both popular and diverse appeal makes it a particularly fortuitous choice for this site.

Last but not least, I would welcome the opportunity to see some of the finest paintings by my grandfather, Norman Rockwell, on permanent display here in the Bay Area. This certainly would be gratifying on a personal level but it is also because I know first-hand how touching his work is for so many people. His popularity peaked before television, when the covers of the Saturday Evening Post that he illustrated were some of the most widely disseminated images in the country. My first museum job was at the Norman Rockwell Museum in Stockbridge MA, when I was 16 years old. I also served on this museum's board in the nineties. There I witnessed the enduring emotional connection that people all over the world have with his work. His profoundly humanistic and optimistic vision still resonates today with people across political and cultural divides. How fitting to put that vision on display, along with others who came before and after, on the grounds of a national park.

I wish you the best of luck with your project.

A handwritten signature in black ink that reads "Thomas Rockwell". The signature is written in a cursive, slightly slanted style.

Thomas Rockwell
Director of Exhibits and Associate Director for Program
Exploratorium



Board of Trustees

**Fine Arts
Museums of
San Francisco
de Young
Legion of Honor**

August 22, 2013

Mrs. Nancy Bechtle, Chair
Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Nancy,

George Lucas is the master storyteller of his generation. His vision has revolutionized film-making. Now, he seeks to revolutionize museum going. A first-of-its kind institution, The Lucas Cultural Arts Museum is designed to serve as the country's premiere venue for understanding the connections and lineage of illustrative and visual art. From the cave drawings of Altamira to the digital artistry of Industrial Light and Magic, from the Renaissance masters to Norman Rockwell, the Museum is an unprecedented leap forward in the concept of museums.

Conceived by George Lucas, the Museum is based in the filmmaker's passion for education and the role art can play in inspiring young people. The Museum will offer state-of-the-art facilities and unparalleled programming for children, families, schools, scholars, and visiting artists. The Museum's extensive collection includes artists like N.C. Wyeth, Maxfield Parrish, and Norman Rockwell, on through the innovative works of ILM and other San Francisco Bay Area digital companies. The collection ranges from fine art to animation, from fashion to cinematic design and it encompasses works of the great masters of the golden age of illustration through today's digital artists, showing the ways culture is reflected in the popular art of any given time. In addition to George Lucas's personal art collection, the Museum will feature works and traveling exhibits from other collections and institutions. As George has said, "Anthropologically, this is a mythology museum: the mythology of our shared cultural experience as a society."

George has a passionate commitment to the unique national treasure in which he wants to build the Museum: The Presidio of San Francisco. Due in part to his successful development of the Letterman Digital Arts Center, the Presidio is now singular among our National Parks in that it has become a destination for new enterprise and, consequently, is now entirely self-supporting.

Building the Lucas Cultural Arts Museum here will play a substantial role in ensuring the sustainability and viability of the Presidio for the future. The Museum will be entirely self-funded: built and endowed with George's own money. No public or tax funds will be used, and there will be no fund raising to interfere with the efforts of the Symphony, Fine Arts Museums, Opera, or Ballet.

de Young

Golden Gate Park
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118-4501

Tel 415.750.3669
Fax 415.750.7886

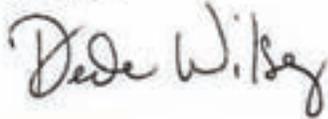
www.thinker.org

Nancy Bechtle

Page two

When the Presidio Trust invited submissions for the development of a cultural institution here, George leapt at the opportunity. George was born and raised here. He made his films here. He has built several successful businesses here. Now, he wants to leave a legacy for future generations here. The Presidio is the natural choice for the Museum's home. I enthusiastically support the building of the Lucas Cultural Arts Museums in the Presidio. I know Mr. Lucas will be sensitive to the concerns of the myriads of people who offer opinions, warranted or not. I hope the Trust will not lose this golden opportunity to enrich the cultural life of San Francisco and will accept this very generous gift from this talented, philanthropic person.

Sincerely,

A handwritten signature in cursive script that reads "Diane Wilsey". The signature is written in black ink and is positioned above the typed name.

Diane B. Wilsey
President
Board of Trustees

CHARLES R. SCHWAB
POST OFFICE BOX 192861
SAN FRANCISCO, CALIFORNIA 94119-2861

April 24, 2013

Mr. George W. Lucas
Lucasfilm, Ltd.
P.O. Box 2009
San Rafael, CA 94912-2009

Dear George,

I really appreciated our time together at the Lucas Letterman Digital Arts Center. The lunch was terrific and our conversation about your museum was enlightening. I thoroughly enjoyed the sharing of your vision about the property, the Lucas Cultural Arts Museum and how you propose to function it over time with a great interest in serving the general public. I think the Presidio Trust would be a great beneficiary as well as the thousands of visitors.

You showed me a small portion of your collection that you hope to the Museum will contain. I think it will be of interest to the general public and their children. There are whole generations of us who have loved your creative productions and would love to see parts or the entirety of them maintained as part of our cultural history. We in the Bay Area are particularly proud of the work of the Lucas organization and of you as a "favorite son".

I think the addition of the Lucas Cultural Arts Museum will be a great addition to the other museums in our community. There is no question in my mind that it will be a great attractor to San Francisco not only from the Bay Area, but from around the world.

I wish you all the best in completing the project.

Best regards,





SAN FRANCISCO
CHAMBER OF COMMERCE

June 14, 2013

Ms. Nancy Hellman Bechtle, Chair
Presidio Trust Board of Directors
103 Montgomery Street
P.O. Box 29052
San Francisco, CA 94129

Re: Lucas Cultural Arts Museum (Support)

Dear Chair Bechtle,

The San Francisco Chamber of Commerce, representing over 1500 local businesses, is delighted to support the Lucas Cultural Arts Museum for the Commissary building at Crissy Field in the Presidio.

The Presidio Trust is fortunate to have three strong finalists in response to your RFP for this site. Each offers unique programming that will serve visitors to the Presidio in new and diverse ways. Each will enhance the Commissary site and be an additional draw to Crissy Field. Only one, however, has the capacity to be a world-class cultural institution with both the programmatic draw and financial backing to be a sustainable attraction in the long-term.

The Lucas Cultural Arts Museum, showcasing George Lucas's vast collection of 20th century illustrative, cinematic and digital artworks, will be a one-of-its-kind, only in San Francisco institution. It will draw residents of the City and the entire Bay region, as well as visitors from around the world. There will be permanent and rotating exhibitions and educational programs provided by Edutopia, the educational foundation Mr. Lucas started in 1991 to improve K-12 learning. The design of the museum and the materials used for its construction will reflect and be integrated with its Crissy Field location. Programs will be offered to the public to explore connections between art and culture with the history and natural elements of the Presidio and the incomparable Crissy Field waterfront.

Mr. Lucas has pledged to endow the museum in perpetuity. Considering the challenges cultural institutions face in raising sufficient funds to keep their doors open, the promise of funding to keep the Lucas Cultural Arts Museum open for generations of visitors is clearly a strong point in its favor.

The San Francisco Chamber of Commerce appreciates the process the Presidio Trust has undertaken to choose the future tenant of the Commissary and we thank you for giving us the opportunity to participate.

Sincerely,

A handwritten signature in black ink, appearing to read "Jim Lazarus", with a long horizontal flourish extending to the right.

Jim Lazarus
Senior Vice President for Public Policy

John D. Murphy
2520 Pacific Avenue
San Francisco, California 94115

415 928-0992
jdmilesm@comcast.net

May 28, 2013

Nancy Helman Bechtle
Chair
Presidio Trust
103 Montgomery Street
P.O. Box 29052
San Francisco, CA 94129

RE: Lucas Cultural Arts Center

Dear Mrs. Bechtle:

My personal attachment to the Presidio of San Francisco began in World War II when my father was stationed at Fort Scott and during the 1960s when my uncle performed a surgical residency at Letterman Hospital. I moved back from the South Bay in 1980s into Pacific Heights and the Presidio became the centerpiece of my San Francisco outdoor experience.

A devotee of the Presidio's undeveloped trails, I witnessed its transformation into groomed trails and stairways, and awe-inspiring miradors through the artful winnowing of stands of non-native trees and thickets of brush to reveal in even more dramatic relief, the incomparable beauty of the bay, the Golden Gate Bridge, Sausalito, and the Marin Headlands.

The Presidio Trust even managed to outdo itself when meeting the challenge of being financially self-sustaining. During a time of record federal deficits and cratering of the economy, the trust managed to successfully find revenue sources through the placement of companies and NGOs into meticulously restored buildings, the improvement and maintenance of residential housing that resulted in a full or nearly full occupancy rate, and the attraction of two of the world's most renowned cinematic icons, Lucas Film and the Disney Family Museum.

The Board of the Presidio Trust will now decide whether to make room for a visual arts museum offered by one of the trust's most generous and loyal supporters, Mr. George Lucas. Mr. Lucas's offer to donate a soon to be renown visual arts collection, to underwrite the cost of a facility to house it, and provide ongoing financial support is something virtually no other public trust will have the opportunity to fantasize, much less accept or reject.

It's an only in San Francisco opportunity.

The location and strapping physicality of the Presidio will continue to attract global visitors, but the acceptance the Lucas Cultural Arts Museum will generate interest well in excess of its geographic and architectural seductiveness. Nowhere in the world will anyone be able to experience the evolution of one hundred and fifty years of visual arts in such an immediate, personal, and interactive manner in one of the world's most beautiful cities.

Even with the trust's extraordinary success in becoming financially self-sustaining, it does not possess the capital either to purchase such a collection or underwrite the cost of the facility necessary to house it and ensure its state of the art interactive quality. To characterize George Lucas's offer as the opportunity of a lifetime does it little justice.

Despite its extraordinary successes, the Presidio Trust is not an island.

The United States faces uncommon systemic challenges: 78 million baby boomers in retirement by 2030, the cost of health care and higher education relentlessly rising annually at multiples of the inflation rate, underfunded and unfunded civil service pension debt of \$2-3 trillion, and the absolute need to invest an estimated \$3-4 trillion in America's infrastructure. What might seem safe, comfortable, and manageable today can become a desperate economic challenge in the not too distant future.

The addition of a world-class collection of the visual arts will also go a very long way in addressing the absence of art education in our schools. Art is commonly the first thing on the chopping block in time of budget deficits, and all the arts— theater, symphony, museums, and ballet and dance companies—continue to suffer the profound absence of young attendees.

Knowledge of and participation in the arts through personal experience is the foundation for passionate involvement and financial support in the future.

The Trust's decision clearly transcends geographical boundaries or transient political atmospherics. The Lucas Cultural Arts Museum will not only benefit the Presidio Trust now, but will continue to do so for decades to come.

Every communication to the Presidio Trust deserves heartfelt thanks for the visionary and hands-on stewardship in the development of what has indisputably evolved into one of the most beautiful and inspirational national recreation areas in not only the nation, but also the world.

Keep up the good work with the approval of the Lucas Cultural Arts Museum.

Sincerely,

John D. Murphy



June 17, 2013

Ms. Nancy Bechtle
Chair, The Presidio Trust
103 Montgomery Street
PO Box 29052
San Francisco, CA 94129

Dear Chair Bechtle:

As San Francisco leaders in government, education and the arts, we write to voice our enthusiastic support and strong endorsement for locating the Lucas Cultural Arts Museum in the Presidio.

The Lucas Cultural Arts Museum proposal offers a unique opportunity to secure the Presidio's future as a place for educating, enlightening and inspiring generations of our young people. We believe this museum and its unparalleled collection will anchor the Presidio as a world-class education, arts and cultural destination, enhancing the historic buildings, outdoor activities and shoreline access the Presidio already provides.

Importantly, the Museum proposal is fully funded up front, with no need for public monies or fundraising that would compete with other nonprofits or cultural organizations for support. Indeed, the Museum will be further endowed for its future and be comprised, to start, with a spectacular collection that appeals to people of all ages and from around the world.

George Lucas has given his creative life to San Francisco and the Bay Area. He has a deep affection for the region and for the Presidio, helping to secure the current financial stability of the Presidio Trust through the Letterman Digital Arts Center there.

Now, in his latter years, he seeks to give a great gift to the City he loves and to the Presidio he cherishes and has worked to protect, preserve, and improve. We know he is committed to working with the Presidio Trust and the community to build a new, internationally renowned cultural arts museum in harmony with the historic buildings and natural setting of the Presidio that welcomes all, and is a good neighbor to the community and residents around it.

On behalf of our City and generations of young people, we urge you to accept this extraordinary gift and select the Lucas Cultural Arts Museum proposal for the Presidio this year.

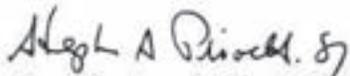
Sincerely,



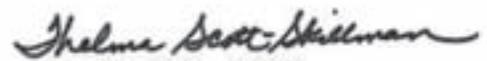
Edwin M. Lee
Mayor



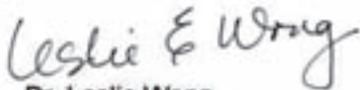
Richard Carranza
Superintendent of Schools
SF Unified School District



Rev. Stephen A. Privett, S.J.
President
University of San Francisco



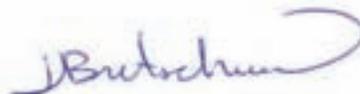
Dr. Thelma Scott-Skillman
Chancellor
City College of San Francisco



Dr. Leslie Wong
President
San Francisco State University



Tom DeCaigny
Director of Cultural Affairs
SF Arts Commission



Judy Bretschneider
Executive Director
Presidio Performing Arts Foundation



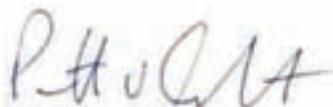
Greg Chew
Commissioner
SF Arts Commission



Brad Erickson
Executive Director
Theatre Bay Area



Ted Hope
Executive Director
San Francisco Film Society



Patrick W. Johnston
President, SF Arts Commission
Member, SF Film Commission

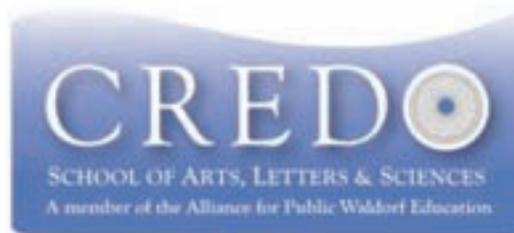


Lex Leifheit
Director
SOMArts



Sherene Melania
Vice President, SFAC
Artistic Director, Presidio Dance Theatre

cc: The Board of the Presidio Trust



June 3, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members,

I am writing to express my support for the Lucas Cultural Arts Museum. By locating this collection in the Presidio, you have the opportunity to make a unique private treasure available to the public in a central Bay Area location that is already a magnetic destination for locals and visitors. I believe the museum will further enrich and inspire our community, especially our children—particularly with its emphasis on storytelling.

I am a longtime educator and founder of two public Waldorf schools in the North Bay—Woodland Star Charter School in Sonoma, and Credo High School, in Rohnert Park, where I currently serve as Director. I am also a founding director of the Alliance for Public Waldorf Education, an organization that supports over 50 public Waldorf schools across the country. The Bay Area has become the national center of this fast-growing educational movement, with nine relatively new public Waldorf schools, all among the highest achieving and most successful schools in their districts.

Our curriculum is infused with the arts and is rich in storytelling and the study of cultural myths, inspiring the imaginations of students with the same timeless stories that inspired George Lucas, his mentor, Joseph Campbell, and the many artists in Lucas' collection. Waldorf educators believe that children learn best through the inspiration of story, from fairy tales, to creation stories from all cultures, to Norse, Persian, Egyptian, Greek and Roman myths, to biographies of more contemporary historical figures. I have for many years witnessed students becoming deeply engaged in learning through story, and I see a museum dedicated to storytelling as a spectacular opportunity for inspiring the imaginations of Bay Area children of all ages.

Waldorf elementary schools have a reputation for being low-tech and anti-media, discouraging screen use of all kinds in favor of physical activity and learning through creative, hands-on tasks. So why am I advocating for a museum celebrating the collection of George Lucas, one of the leading media figures of all time?

- Because I'm a practical realist—the great majority of children, Waldorf educated or not, have been raised on, and inspired by, the epic stories of *Star Wars*.
- Because Lucas has brought a love of myth and story, of the hero's journey, to millions of children worldwide.
- Because children need heroes—mythic heroes Luke Skywalker and contemporary artistic heroes like George Lucas and the illustrators in his collection, among them Noah Wyeth, Norman Rockwell and Maxfield Parrish.
- Because a huge amount of children's learning happens outside of the classroom, and a museum with easy cultural access will deepen interest, enthusiasm and momentum for learning.
- Because the Bay Area is a leader in innovation and an epicenter for the arts, and the Lucas Cultural Arts Museum, located in the Presidio, is a unique opportunity to make a private treasure into an accessible public resource.

I believe education must be living, flexible, adaptive; that we must embrace opportunities to learn from our recent past as well as continuing the study of our ancient and mythic past. As an educator and an artist, I believe the Lucas Cultural Arts Museum will awaken, engage and inspire the imaginations of generations of Bay Area youth of all ages, helping to ensure and affirm our position as a center of cultural innovation and new impulses of all kinds.

Thank you for your consideration. I am happy to address the board about this if you would find it helpful in your decision making.

Sincerely,



Chip Romer
Director
Credo High School



James Cuno
President and Chief
Executive Officer

December 12, 2012

THE GETTY
The J. Paul Getty Museum
Research Institute
Conservation Institute
Foundation

Mr. George Lucas
P.O. Box 2009
San Rafael, California 94912-2009

Dear George,

I read with great interest about your plans for a Lucas Museum. The breadth and depth of your superb collection could translate well into a wonderful institution devoted to illustration art.

Such an institution could demonstrate the importance of illustration as an integral part of art history. It would take its place among well-established museums with similar missions, including the National Museum of American Illustration in Rhode Island and the Museum of American Illustration in New York City. The success of these institutions, as well as important art museums with more focused illustration collections, such as the Norman Rockwell Museum in Massachusetts, or the Wyeth collections at the Brandywine River Museum in Pennsylvania and the Farnsworth Art Museum in Maine, show not only the tremendous range of illustration art, but also illustration's powerful ability to attract an interested public.

Indeed, recent years have seen a growing scholarly and programmatic interest in illustration on the part of major art museums in the United States and elsewhere: the National Gallery of Art's Escher exhibition and the Museum of Modern Art's Stenberg Brother's exhibition, for example, along with the recent and enormously popular Tim Burton exhibition at MoMA and the Los Angeles County Museum of Art, much of which was illustration.

A Lucas Museum would be an exciting and popular destination, making available to the public a great body of work and opening fresh opportunities for scholarship.

I wish you every success in making this great possibility a reality.

Sincerely

James Cuno

flying moose

P I C T U R E S



August 4, 2013

**Letter of Endorsement for the
Lucas Cultural Arts Museum**

Hi David,

The Lucas Cultural Arts Museum is a fabulous idea!

When I worked for Industrial Light and Magic, I had many opportunities to view George Lucas' art collection at the ranch. My favorite piece was the Maxfield Parrish in the library. It inspired me to study Parrish and other illustrative artists as part of my education as a computer animator.

Lucas has shown, through his construction in Marin and in the Presidio, that he is willing to go to extreme lengths to satisfy the needs of the community. He has a track record of the highest quality architectural design and construction with careful evaluation of the impact of his projects. And the project itself, a museum spanning illustration, animation, and digital art? This seems exactly right for the Bay Area, where so much art and filmmaking has evolved.

I hope the project is accepted and we get this fabulous addition to the cultural landscape.

Jonathan Luskin

Co-Founder
Flying Moose Pictures



OFFICE OF THE GOVERNOR

April 24, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members:

I am writing to express my support for the proposed Lucas Cultural Arts Museum at the former Commissary site near Crissy Field. I understand that you have received a number of proposals for this site, all of them worthy in their own ways. However, there are several aspects of Mr. Lucas' proposal that make it stand out as the best possible use of this space for San Francisco, the Bay Area and California.

George Lucas is one of the world's best-known storytellers and one of the great Golden State icons of my generation. His name alone will draw a large number of tourists to the site.

Furthermore, the proposed location is most appropriate to the museum's theme, which relates visual and narrative storytelling to the development of technology. As a leader in the digital arts and the home of a renowned arts community and the hub of worldwide technological innovation, San Francisco is unsurpassed as a place to build the proposed Cultural Arts Museum.

Lastly, Mr. Lucas has committed nearly one billion dollars of his personal wealth to this project, including \$300 million for construction and a \$400 million endowment for future operating costs. For the region and state, this means substantial job creation both in the immediate and long-term, at no cost to the taxpayer.

In short, the Lucas Cultural Arts Museum will be a cultural jewel and a tremendous economic boon to the city, state and region. For these reasons I offer my wholehearted support of this proposal.

Sincerely,

A handwritten signature in black ink that reads "Edmund G. Brown Jr." in a cursive style.

Edmund G. Brown Jr.

cc: George Lucas
Angelo Garcia, Lucas Cultural Arts Museum



FROM THE DESK OF
BRAD BIRD

May 20, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members,

I'm writing to you in support of The Lucas Cultural Arts Museum, proposed for the former Commissary Site at Chrissy Field in San Francisco. I believe that this museum would be a fantastic thing to add to the City, and serve to remind visitors of the deep, long connection between the Bay Area and the dreamers who-- like me-- have long been drawn to it.

The very first drawings I did-- at the age of three-- were sequential; meant to be viewed together and in a certain order. So, right off the bat I was attempting to do what now is my full-time job, telling stories visually. My desire to combine the physical beauty of the Pacific Northwest (where I was born and raised) with the entertainment arts that I loved led me to the Bay Area, and Pixar, where I wrote and directed both "THE INCREDIBLES" and "RATATOUILLE", both of which were awarded Oscars from the Academy of Motion Picture Arts & Sciences.

It should come as no surprise then, that I strongly believe in the importance of storytelling and the visual arts, as they speak to universal truths about living, about living together, and about confronting challenges both practical and spiritual.

A museum that cultivates and reinvigorates the connection between storytelling and the visual arts in the public's mind is an invaluable resource. Locating that museum on such a beautiful site, right here in San Francisco is just the sort of breathtaking dream that created the Bay Area, and will enhance San Francisco's reputation as one of the finest cities in the world.

I strongly urge you to support it.

Sincerely yours,



Brad Bird

Film Director; "The Incredibles", "Ratatouille", "Mission Impossible: Ghost Protocol", "The Iron Giant" and the upcoming "Tomorrowland".

GEORGE MILLER

11TH DISTRICT, CALIFORNIA

georgemiller.house.gov

2205 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515-0511
(202) 225-2099

DANIEL WEISS
CHIEF OF STAFF

COMMITTEE ON EDUCATION
AND THE WORKFORCE
SENIOR DEMOCRAT

Congress of the United States
House of Representatives
Washington, DC 20515-0511

BARBARA JOHNSON
DISTRICT DIRECTOR

1333 WILLOW PASS ROAD
SUITE 203

CONCORD, CA 94520
(925) 602-1880

3220 BLUME DRIVE
SUITE 160
RICHMOND, CA 94806
(510) 262-6500

June 6, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members,

I am writing in support of the proposal for the establishment of the Lucas Cultural Arts Museum at the Presidio. The Museum would be established to house exhibits and support public programs that integrate extensive collections of illustration, cinematic art and design, and digital art.

I strongly support this proposal.

The Lucas Cultural Arts Museum presents the Presidio and the San Francisco Bay Area a remarkable opportunity for a unique and world-class educational platform to bring together the cultural history and economic dynamics of the illustration, cinematic and digital arts that will benefit students of all ages and backgrounds in our area.

During my almost 40 years in Congress, I have been deeply involved in trying to improve educational opportunity and quality for both teachers and students in our K-12 schools. Starting as early as the 1980s, I have had many opportunities to discuss the education of our children with George Lucas, including while serving on the Advisory Board of the George Lucas Education Foundation between 2002 and 2006.

I strongly believe that one of the many reasons this new museum will make a meaningful contribution to the Bay Area's already top-rated cultural offerings is because it will provide a highly innovative educational platform for area students and their families.

George Lucas may be an award winning filmmaker but he is also a serious thinker when it comes to educating children from a variety of learning backgrounds.

He has stimulated early thinking on collaborative learning, project based learning, and peer to peer learning for both students and teachers. He has led the way in using technology, digital devices, and resources to push the educational opportunities beyond the classroom, while also helping to bring the world wide resources of institutions and scholars to the classroom. This course of learning is now transforming the education experience for many students, teachers, families and our communities.

Board of Directors
The Presidio Trust
June 6, 2013
Page 2

The exciting possibility that the establishment of the Lucas Cultural Arts Museum at the Presidio presents for the integration of this collection and the prestige of the museum as a platform for education in the Bay Area cannot be overstated.

All across America, great museums are establishing and building the new backbone for new educational opportunities, curriculum and delivery systems to enrich both teaching and learning.

The Lucas Cultural Arts Museum at the Presidio will be a recognized educational platform for illustration, cinematic and digital arts that will speak across all disciplines and generations. We should not miss this opportunity for the San Francisco Bay Area.

I encourage your strong consideration of this proposal.

Sincerely,

A handwritten signature in blue ink that reads "George Miller". The signature is fluid and cursive, with a large initial "G" and a distinct "M".

GEORGE MILLER

Member of Congress, 11th District

Marshall C. Turner

Board of Directors
The Presidio Trust
103 Montgomery Street, PO Box 29052
San Francisco, CA 94129

Dear Board Members,

Thank you for the opportunity to endorse, very enthusiastically, the proposed Lucas Cultural Arts Museum in the Presidio. As a member of the board of directors of the American Alliance of Museums, and of the Smithsonian's National Museum of Natural History, I know the extraordinary contribution this museum can make to the educational and cultural "critical mass" of the Bay Area – and beyond. As a member of the board of directors of the George Lucas Educational Foundation for twenty-one years, I have seen the strength, consistent close engagement and deep pedagogical knowledge that marks George's commitment to improving American K-12 education.

One of the key themes of the George Lucas Educational Foundation has been the encouragement and development of the best techniques for Project-Based Learning. George and Edutopia will bring years of experience and PBL skill development to the museum, assuring that it will realize its' educational potential.

At their core, good museums are educational institutions. The best museums actively teach, inspire, and invite inquiry and exploration. Some museums are learning how to extend their educational reach, and to leverage the scarce time of their curators effectively to become excellent resources for Project-Based Learning in K-12 schools – both locally and remotely through digital communication. Building on Edutopia's Project Based Learning work, I believe the Lucas Cultural Arts Museum will quickly become a leading source of best practices for such museums, and certainly enhance visual education in the Bay Area.

The museum's impact will be particularly strong on the teaching of visual language, an important aspect of education that has faded from many schools' curricula under funding pressures.

The linkage of museums to education has a strong history, and a heritage that at its best is far from a passive, exhibit-visiting relationship. Museums have often been built as

central components of universities. A student's opportunity to study real documents and real objects in the company of knowledgeable curators was assumed to be an essential component of an effective teaching/learning system. (Stanford for example, following a strategy pioneered by the University of Pennsylvania, had two original quadrangles – one around its museum, and the other around its church and classrooms; the museum quadrangle was largely destroyed in the 1906 earthquake).

Using new technologies and techniques to create the opportunity for large numbers of K-12 students to have personal interactions with great collections and curators is, to me, the most exciting and interesting challenge facing museums today. I have no doubt that the Lucas Cultural Arts Museum will be a museum-based learning leader, quickly becoming an outstanding platform for self-directed learning.

Some of my own most interesting learning experiences have been from participating with George, the Edutopia staff and a wide variety of K-12 educators and researchers in creative discussions focused on specific ways to improve teaching and enhance learning. His pedagogical knowledge is deep, from many years of extensive work on education. It has been my experience that in education, many discuss but few act. George's active, enthusiastic intellectual leadership of Edutopia's growth has been intense, focused and a key reason for its success. His has been an extraordinary personal commitment to education, during a career of work and accomplishment in his own Lucasfilm story-telling businesses.

San Francisco has always been proud of its rich heritage of illustrative art. Distinguished visual story-telling artists have been important figures here since the late 19th Century. Some of our most beloved cultural icons are our early 20th Century public murals, and work by WPA artists. This is a very logical place to establish a museum dedicated to the storytelling arts.

On one of the best days of my life, I was able to visit and engage with most of this wonderful collection. Everyone should have such a day -- often. I hope it remains near us, available to all, and urge you to add this outstanding educational resource and unique collection to The Presidio, and to San Francisco.

Sincerely yours,

A handwritten signature in blue ink that reads "Marshall Turner". The signature is fluid and cursive, with a long horizontal stroke at the end.

Marshall Turner

Marshall Turner has chaired the boards of KQED, Inc., the Corporation for Public Broadcasting, the Smithsonian National Museum of Natural History, and the Reed Union School District. In addition to the George Lucas Educational Foundation, he serves on the boards of the American Alliance of Museums, the Smithsonian National Museum of Natural History, and on the NOVA Science Visiting Council. Former board service includes PBS, and the Museum of Television and Radio.

NATIONAL ENDOWMENT FOR THE HUMANITIES
1100 PENNSYLVANIA AVENUE, N.W.
WASHINGTON, D.C. 20506



THE CHAIRMAN

November 6, 2012

Mr. George Lucas
P.O. Box 2009
San Rafael, California 94912-2009

Dear George,

I am extremely impressed with your vision of creating a museum dedicated to the art of telling stories. Art making has many elements; art criticism is every individual's right and domain. In popular culture a division between realism and abstraction is generally recognized but, as you know, nuances in medium and approach are manifold. Indeed over the last century, partly because of technology, but mainly because of imagination, new art forms have flourished.

My wife and I, for example, have a framed cover of a book called "Isms of Art" edited and laid out almost nine decades ago by the Russian and Alsatian abstract artists, El Lissitzky and Hans (Jean) Arp. The illustrative cover graphically lists the modernist art movements highlighted in the decade 1914 to 1924, including everything from cubism to constructivism, verism, prounism, compressionism, merzism, neoplasticism, purism, Dadaism, simultanism, suprematism, metaphysicism, abstractionism, futurism, expressionism, and filmism. I mention the variety of these abstract art movements that preceded the surrealism of Salvador Dali and Max Ernst, the abstract expressionism of New York School painters like Jackson Pollock, Willem de Kooning, and Helen Frankenthaler, and the minimalism of Donald Judd and Frank Stella to underscore that just as there are many varieties and mediums for abstract art there is also an ever expanding genre of narrative art that may fall disproportionately in a realist category but which may also have abstract dimensions.

The collection you have thoughtfully assembled of works by Norman Rockwell, Maxfield Parrish, N.C. Wyeth, Howard Chandler Christy, Arthur Rackham and others, including a variety of digital artists, is of high quality and the categories of cultural exhibits you have pointed to appear to be presciently considered. But what jumps out to me is what I am confident would happen if a museum were created with your collection as the foundation. It would almost immediately lead to culturally rich and vibrant exhibitions of works by artists of which you have a sampling but also of others working in both similar and dissimilar genres – for example, exhibitions that would exemplify uplifting artistic value and at the same time reflect the narrative power we see in book illustrations, magazines, cartoons (political and otherwise), movie posters (story telling about a story to be told in another medium), and history paintings from Grant Wood's rendition of Paul Revere's ride to Western masterpieces by Remington and Russell.

Perhaps most consequentially, the creation of a seminal museum dedicated to art as storytelling and storytelling as art would almost certainly cause people around the country to consider donating works they have collected to such an enterprise. The only advice I thus have to offer is that no site or architectural plan be developed that does not envision extraordinary and continuous expansion to cover anticipated interest of the public, unanticipated art making, and the potential generosity of future donors.

Finally, as head of an institution dedicated to supporting humanities disciplines like history, literature and philosophy, I strongly believe that art appreciation is central to cultural understanding and that storytelling art has a fundamental education component. History can often be better understood by visualizing peoples and acts; literature by seeing a scene illustrated while reading a book; philosophy by providing visual perspective to challenges facing the human condition. Through the creative perspective of the artist, storytelling that is visual stamps in the mind an appreciation of the experience of others, past and present. In a world hallmarked by accelerating change, it also allows individuals to stretch their imaginations to foresee and be better positioned to prepare and adapt to challenges of the future.

Thus, as compelling as the case for building a museum dedicated to the art of storytelling may be from an art appreciation perspective, its collateral education benefits may be more important for society.

I would be surprised if such a museum dedicated to the art of storytelling did not become one of the most popular cultural destinations in the country. I would also be surprised if the museum were not continually challenged to develop educational material to accompany exhibitions that could be used in class rooms across the land.

I wish you well.

Respectfully,

A handwritten signature in black ink that reads "Jim Leach". The signature is written in a cursive, slightly slanted style.

Jim Leach



May 16, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members,

I hold the distinction of being a member of the very first board tasked with deciding some purpose for the Presidio land that had been recently turned over from the U.S. Army. I think there were about 30 members, coming from many different areas of interest. My one modest contribution was to ask that there be representation from some younger citizens (in that youth had no representation at all). I remember that this suggestion was met with derision from some of the others; 'Francis wants to turn over the Presidio to a bunch of kids.' I responded, 'Who do you think are buried in those rows of graves at the Presidio?' and I realized that the decisions were going to be made along the lines of the interests represented: Native Americans and different ethnic groups, real estate interests, and dozens of others. Now once again the board is being asked to consider the viability on the Lucas Cultural Center -- and no doubt, new interests of the day have taken the spotlight -- 'green' issues, sustainability, and others.

As I understand it, a Cultural Foundation of Digital and illustrative Art doesn't immediately seem to click with any of the day's current 'relevant' issues. There's the doubt that 'Digital Art' perhaps does not deserve its own museum even though its origins were in San Francisco. I remember in my own lifetime that photographic prints were not considered 'art' enough to warrant a museum, galleries or even sales. Yet photographic art today has taken its place alongside painting and sculpture, as the panels of storytelling art that will be featured in the Lucas Cultural Center will do in the near future.

The ultimate 'renewable resource' is without a doubt the imagination and creativity of young people. In those minds will flow the ideas, visions and stories of the future of the human race. And that is precisely what the Lucas Cultural Center is aimed at achieving. In his lifelong quest for creativity, storytelling, and education, George Lucas is truly a San Franciscan to be proud of. He is a national treasure, and he is offering a bequest to the city he loves that will be a source of joy, of fascination, and of celebration for time untold. The museum he is offering focuses on visual storytelling and is divided among historical as well as contemporary modes: the collection includes illustrative art work of Fredrick Brunner, Howard Christy, Frank Schoonover, Howard Pyle, Maxfield Parrish, N.C. Wyeth, Joseph Leyendecker and Norman

Rockwell. Time spent with these masters teaches the extraordinary ability of a single image to tell a story. There are collections of children's illustrations and comic art; in which panels were used for the first time, pre-dating cinema, and took readers through a developed narrative (I had already learned to read before I ever attended kindergarten, due to the time I spent with my older brother's comic books). In the contemporary division there are extensive exhibits demonstrating cinematic art and design: the boundless work of the production designers and art directors who imagine, plan, and execute a myriad of specific areas necessary to produce a modern motion picture. And finally, there are exhibits on the recent emergence of digital art and digital animation.

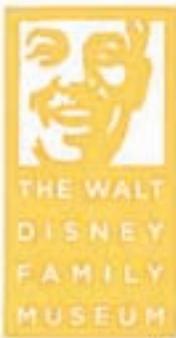
George Lucas has already demonstrated in his past large architectural projects that stand today, and his dedication to park-like nature, sustainability, and concern for environment. The almost mythical educational gardens and schools he has created and supported are there to tour and behold. Just a drive-by of the parking lots filled by his employees' automobiles makes clear his boundless generosity and respect of colleagues.

It would be beyond my ability to imagine how any independent board could refuse to confirm and allow to be installed such a marvelous and relevant cultural center; an attraction that can only serve as yet another reason for people throughout the world to visit and enjoy San Francisco.

Sincerely,

A handwritten signature in brown ink, appearing to read 'Francis Coppola', with a long horizontal flourish extending to the right.

p.s. If I can be of any assistance, or speak to the board in person, I will be happy to make myself available.



June 10, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Presidio Trust Board Members,

On behalf of The Walt Disney Family Museum, I would like to offer my wholehearted and enthusiastic support of the proposed Lucas Cultural Arts Museum in The Presidio of San Francisco.

The San Francisco Bay Area is an innovative hub for animation, home to major studios including Pixar Animation Studios, Dreamworks, Industrial Light & Magic, LucasArts, and Lucasfilm, along with smaller, independent studios such as Cinderbiter, Tippett Studios, and Wildbrain Entertainment. The Presidio itself is becoming known for film and animation, with resident organizations Lucasfilm, the San Francisco Film Society, and The Walt Disney Family Museum.

The Bay Area also hosts ASIFA (Association International du Film d'Animation) and the San Francisco International Animation Festival, and our region is home to many art schools and universities with animation programs, including Academy of Art University, California College of the Arts, the Art Institute of California, San Francisco State University, the San Francisco Art Institute, San Jose State University, and Ex'pression College for Digital Arts.

With so many local students, practitioners, and historians, the animation community is thriving in the Bay Area, and furthermore represents invaluable primary source information about the history of American animated film production. Welcoming the Lucas Cultural Arts Museum to The Presidio will further bolster the Bay Area as a destination for film and animation, and allow us to further engage and enthrall visitors with the art form our region has fostered.

Locating the proposed museum in close proximity to ours will enable us to develop rich partnerships for exhibitions and programs, creating an even more compelling and engaging experience for visitors to The Presidio and the Bay Area. Augmenting our community with such a museum will strengthen San Francisco's commitment to the film arts and boldly underscore the spirit of creativity, innovation, and imagination that courses through both our own museum and the city.

Let's welcome the Lucas Cultural Arts Museum and make The Presidio a true destination for film and animation.

Sincerely,

Diane Disney Miller
Co-founder, The Walt Disney Family Museum

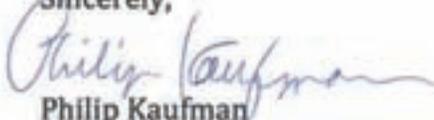
Dear Presidio Trustees,

As a filmmaker who has made a number of films in San Francisco and who is deeply involved in making the Bay Area a mecca for films, I know first-hand about George Lucas' extraordinary commitment to building world-class, state-of-the-art facilities like Skywalker Ranch and the Letterman Digital Arts Center in the Presidio. I have seen his plans and brilliant vision for the Lucas Cultural Arts Museum, and I am writing this letter of support for it. The Lucas Cultural Arts Museum will not only be a focal point for people living in the Bay Area, but it will also attract people from around the world who are interested in the art of story-telling.

Because the Bay Area is the birthplace of digital cinema, this unique museum will be the perfect place for people of all ages interested in the art of filmmaking to be inspired by George's wonderful collection. This first-of-its-kind museum will serve the community with a broad range of educational platforms and will stimulate young people in the art of filmmaking through the illustrative, animated, digital cinematic design and fashion arts and will foster a spirit of group and individual exploration and discovery.

The Lucas Cultural Arts Museum deserves to be—and should be!-- in its natural home in the Presidio.

Sincerely,


Philip Kaufman
2421 Green Street
San Francisco, CA 94123

MARTIN SCORSESE

May 28, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members,

I'm writing to let you know of my whole-hearted support for the Lucas Cultural Arts Museum. I believe the museum would be a dynamic addition to the cultural landscape and as the first of its kind, it would pave the way towards a greater understanding of the visual arts in the 21st century.

I'm excited by the concept of a museum that celebrates digital art and its connection to storytelling and explores our shared cultural mythology through cinematic design, animation, and the digital arts. This museum will be a vital resource particularly for young people as they engage with their world increasingly through a visual language.

Over the years, George Lucas and I have discussed the new tools that the digital revolution has brought us. I love the idea of a museum that would allow the public to experience the many advances that digital art has brought to production design and special effects. It is necessary to understand it as the natural outgrowth of what began at the dawn of cinema with the films of Georges Méliès, and then continued with artists such as Ray Harryhausen and William Cameron Menzies. One exciting exhibition could be devoted to each of these artists.

Just imagine it: one room containing Harryhausen's fantastic creatures from *Jason and the Argonauts* and *The 7th Voyage of Sinbad* next to another room with Menzies' models for the sets of *The Thief of Bagdad* and *Gone with the Wind*, leading to Boris Leven, Ken Adam, Stan Winston, Rick Baker, Doug Trumbull, John Barry, Tim Burton and beyond.

I'm looking forward to hearing more as plans progress. Once again, I want to express my great support and enthusiasm for this wonderful project. It's a museum I look forward to exploring one day soon.

Sincerely,

A handwritten signature in cursive script, appearing to read "Mark Johnson". The signature is written in dark ink and is positioned below the word "Sincerely,".



June, 2013

Nancy Bechtel, Chair
Presidio Trust Board of Directors
103 Montgomery Street
San Francisco, CA 94129

Dear Ms. Bechtel and Members of the Board,

I write to support the proposal for the Lucas Cultural Arts Museum at the Commissary Site on Crissy Field.

I also want to recognize the contributions of the Golden Gate National Parks Conservancy. We're pleased to have them as a Park partner and appreciate all they have done to enhance our outdoor spaces for families and park visitors.

When Futures Without Violence chose to move to the Presidio and establish its international headquarters and training center on the Main Post, it did so to become part of a vibrant and engaged community in a national public park. Upon hearing the detailed plans that Mr. Lucas has for the Lucas Cultural Arts Museum, we believe that his innovation and creativity will play a major role in the design and implementation of the museum. As a national nonprofit that develops educational programs and public action campaigns, we welcome a museum with compelling programs and state-of-the-art technology that will inspire and educate young people as well as their families.

Most importantly, we believe that the Lucas Cultural Arts Museum will provide opportunities for collaborative partnerships and experiences that can be shared by our organization and many other Presidio neighbors who want to engage the public. The international renown and reputation for creativity that George Lucas and his team have earned can only enhance our community at the Presidio and help to make it an even more vibrant and active place.

George Lucas has been successful in his life's work and now he wants to create a world class museum, at no cost to the Presidio Trust or taxpayers. I encourage the Presidio Trust Board to seize this opportunity and move forward to make this a reality for us all to experience and enjoy.

Very truly yours,

Esta Soler



SOCIETY *of* ILLUSTRATORS

FOUNDED 1901

May 22, 2013

Angelo Garcia
Lucas Cultural Arts Museum
P.O. Box 29137
One Letterman Drive, Suite A3700
San Francisco, California 94129-0137

Dear Mr. Garcia,

As the Executive Director of the Society of Illustrators, it is with great pleasure that I have this opportunity to endorse the establishment of the Lucas Cultural Arts Museum in San Francisco's Presidio.

Founded in 1901, the Society has had a distinguished yet lively history as an active participant in the ever-changing field of illustration. Our mission is to promote the art of illustration, to appreciate its history and evolving nature through exhibitions, lectures and education, and to contribute the service of its members to the welfare of the community at large.

The Permanent Collection of the Museum of American Illustration at the Society of Illustrators is one of the most comprehensive collections of this genre in the world. Comprised of over 2,200 works by many of the greatest names in American illustration, this celebrated collection is ever expanding. These works are fully cataloged with portions of the collection constantly on rotating display.

As part of the Society's educational mission, works travel to important art colleges and universities throughout the United States. In addition, the Museum loans work to major exhibitions at such prestigious venues as the Brooklyn Museum, the Delaware Art Museum, and the Norman Rockwell Museum.

There is no doubt that with the passion and support that George Lucas has exhibited for both art and education, this cultural institution that he will create will significantly add to the sustainability and viability of the Presidio for the future.

Sincerely,



Anelle Miller
Executive Director



United States Senate

WASHINGTON, DC 20510-0504

<http://feinstein.senate.gov>

June 4, 2013

Mrs. Nancy Bechtle
Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Nancy:

I am writing to express my strong support for the proposed Lucas Cultural Arts Center at the former Commissary site near Crissy Field. I know you are in receipt of a number of proposals. In particular, I would like to acknowledge the proposed "Presidio Exchange" from the Golden Gate National Parks Conservancy as a meritorious project. However, I believe the proposed Lucas Cultural Arts Center is a once-in-a-lifetime opportunity for the Presidio and the San Francisco Bay Area region that should not be passed up.

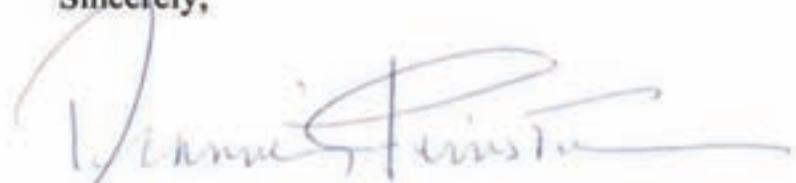
The former Commissary site affords the Presidio Trust an amazing opportunity as it sits alone along Crissy Field, removed from any of the Presidio's historic buildings. Therefore, there is no basis in law, nor in public policy, preventing you and the Presidio Trust from taking advantage of this wide berth and exploring unique proposals that completely re-imagine the site.

I believe the concerns raised about the proposed heights of the Lucas Cultural Arts Center are mitigated because of the revamped topography of the area generated by the Doyle Drive project. Views from the bluffs above Crissy Field down to the water and views from the water back up to those same bluffs will not be anymore significantly impacted by a 45 foot building at the site than by a 65 foot building at the site due to the new Doyle Drive retaining walls. Moreover, the necessity of a taller building should be considered in light of the demands of sea level rise – a reality for which we should all be preparing.

The Lucas Cultural Arts Center will be an attraction for the young and old alike. Bay Area residents and visitors from all over the world will be given a tremendous opportunity to be inspired and enriched by Mr. Lucas' breathtaking collections. Finally, I think it is imperative that the Presidio Trust also recognize and take advantage of Mr. Lucas' offer to fully endow the operations of the Lucas Cultural Arts Center so that the taxpayers will not bear a penny of the burden of this project.

I urge you to support the proposed Lucas Cultural Arts Center. Please feel free to contact my office at (415) 393-0707 if you have questions.

Sincerely,

A handwritten signature in blue ink, appearing to read "Dianne Feinstein". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Dianne Feinstein
United States Senator

transmedia**sf**

Dear Presidio Trust Officers,

I'm writing to express my support, and the support of the community I co-founded, Transmedia SF, for the proposal submitted by George Lucas for the Lucas Cultural Arts Museum. I and my colleagues at Transmedia SF feel that the Lucas proposal best reflects the strengths, creativity and innovative nature of San Francisco and the Bay Area. The Lucas Cultural Arts Museum and the programs it would provide would be an asset to The Presidio and The City and would also serve as a world wide attraction and inspiration for visitors.

When my team and I were approached to submit a proposal ourselves for this auspicious opportunity, we approached this from our perspective as media technology creatives and entrepreneurs. In writing our proposal, we knew the importance of the media and technology industries on our community and we sought to foster and nurture the development of ongoing entrepreneurial developments in media arts and technologies. We explored how the media and communications industries were largely built in San Francisco - from the communications and banking systems of the Wells Fargo Stage Coaches, to Philo Farnsworth's invention of the television - our area has long given birth to media and technology movements that have changed the world.

We cited the presence of such media tech giants as Adobe, Twitter, Facebook, Google, Zynga - and LucasArts - as primary reasons why the economy and environment in San Francisco Bay Area were so strong in the face of worldwide recession. We urged the celebration and cultivation of this creative industry so that we might continue to build clean, sustainable, well paying jobs and businesses. We proposed educational and entrepreneurial programs that might put transmedia tools to use in solving some of the other issues our world faces today. Some may doubt that the creativity and innovation found in media technology companies can solve the intractable problems the world faces. To that I reply: Only when economies are healthy can the environment thrive; Only with communications tools can people be organized and moved to action; Only with new and different approaches to the same problems we've faced for ages, can progress be made.

The George Lucas Cultural Arts Museum would support the development of the media technology economy in San Francisco; It would foster the use and development of new communications tools; It would develop new and

innovative means of approaching the world. This museum could reflect our rich history, our current strengths and our future promise.

The Presidio was originally established to protect the San Francisco Bay Area and to keep it safe and secure. In today's age of multinational competition, high unemployment and economic stresses, I can imagine no better way of protecting the city and the area we live in and love than by celebrating innovation, creativity, and the entrepreneurial spirit that ruled the life of George Lucas and would be reflected in the George Lucas Cultural Arts Museum.

Sincerely,

Beth Rogozinski
SF Resident since 1983
CEO, Match Factor
Co-Founder Transmedia SF

39 Mesa Street Suite 110
The Presidio
San Francisco CA 94129
Phone 415-561-5000
Fax 415-440-1760
sffs.org

SAN FRANCISCO **FILMSOCIETY**.

June 14, 2013

Nancy Bechtle, Chair
Presidio Trust, Board of Directors
103 Montgomery Street,
The Presidio
San Francisco, CA 94129

Dear Ms. Bechtle and Presidio Trust Board Members:

On behalf of the San Francisco Film Society, I write to offer strong support for the Lucas Cultural Arts Museum proposal for the Crissy Field Commissary site. As tenants of the park, we believe inclusion of the Museum in the Presidio provides an exceptional compliment to the Presidio Trust's mission to provide memorable and meaningful experiences for the Bay Area community and visitors to the area.

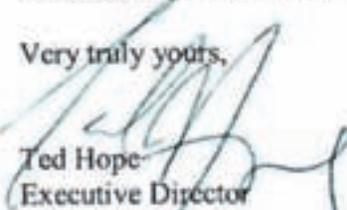
The Lucas Cultural Arts Museum offers something completely new and unique for the Presidio. As a filmmaker, cultural arts leader, and cineaste, I know that George Lucas is a genius of innovation and creativity. He has revolutionized the world of filmmaking with Lucasfilm pushing artistic boundaries for more than four decades. Through his pioneering leadership in digital cinema, Mr. Lucas has become an inspiration to countless young people by stimulating imaginations, fostering engagement, and creating new platforms to expand the realms of storytelling in cinema and media. The companies he founded are all leaders in their fields: Industrial Light and Magic, Skywalker Sound, THX, LucasArts, Lucas Education, and The Graphics Group, which he sold to Steve Jobs to become Pixar Animation Studios.

Mr. Lucas' lifelong commitment to arts and entertainment will be the cornerstone of the Lucas Cultural Arts Museum. We at the San Francisco Film Society wholeheartedly believe that the Museum will be a major, internationally recognized cultural institution and will attract visitors from around the world. The Museum will enhance and expand the world-class roster of Bay Area museums. Additionally, Mr. Lucas has always had a strong commitment to education, having established the George Lucas Education Foundation to enhance innovative uses of technology in the classroom.

Mr. Lucas' collection of illustrative art is impressive, extensive, unrivaled, and important. We admire his exhaustive efforts to make this collection available to the public at large, which would benefit tremendously from experiencing it firsthand. The Museum will provide an invaluable look back into the history of art in cinema, and an exciting, inspiring glimpse into what storytelling will become.

The Presidio needs an institution of this caliber, and we strongly and without reservation encourage the Board of Directors to approve this proposal. With the Lucas Cultural Arts Museum in the Presidio, it will be a National Park with international appeal.

Very truly yours,



Ted Hope
Executive Director
The San Francisco Film Society
ted@sffs.org || 415.561.5039

IMAGINE

ENTERTAINMENT

Ron Howard
1344341

May 16, 2013

Board of Directors
The Presidio Trust
103 Montgomery Street
San Francisco, CA 94129

Dear Board Members:

I am writing in support of what strikes me as an exciting and progressive new project that is under your consideration, the Lucas Cultural Arts Museum on the Presidio.

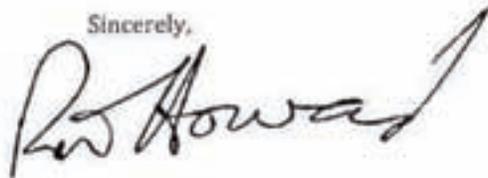
With it's inclusion of so many contemporary creative disciplines, Lucas Cultural Arts Museum promises to deepen our understanding of the significance of populist art in our lives as we experience them every day.

This project would also offer important insight into the cross pollination between art and technology which the Bay Area has been uniquely at the center of. Digital arts and digital artists have forever changed the creative landscape in ways that are both readily apparent and surprising. In each case, it is an important idea to define and celebrate achievements made in the universe of Digital Arts, and San Francisco is the place to showcase those achievements for the world.

Finally, a word about my friend George Lucas. I have had the privilege of being involved with or witnessing from the wings many of his accomplishments from directing a stylistically ground breaking low budget movie, American Graffiti, to the realization of Star Wars, the establishment of visual effects leader, Industrial Light and Magic, the development of his work space properties and his almost single handed leadership in terms of the development and application of digital technology in the arts. George never aims low, and never settles. If he has determined to put his energy, imagination and resources into the establishment of a new Cultural Arts Museum, rest assured it will inevitably become a stunning, attractive, and extremely constructive addition to the community.

If I can be of service in this matter, even though I don't live in the Bay Area, please feel free to call. I'm a believer.

Sincerely,



Ron Howard



August 28, 2013

Ms. Nancy Hellman Bechtle, Chair
Presidio Trust Board of Directors
103 Montgomery Street
P.O. Box 29052
San Francisco, CA 94129

Re: Support for Lucas Cultural Arts Museum

Dear Chair Bechtle:

The San Francisco Travel Association (San Francisco Travel), is pleased to support the proposed Lucas Cultural Arts Center at the former Presidio Commissary site near Crissy Field. As the official tourism marketing organization for the City and County of San Francisco, San Francisco Travel represents more than 1500 travel and tourism partners located throughout the San Francisco Bay Area and Northern California.

The Presidio Trust is fortunate to have three strong finalists in response to your RFP for this site. In particular, we would like to acknowledge the Golden Gate National Parks Conservancy's proposed "Presidio Exchange" as a meritorious project. Their long history of protection and successful stewardship of the parks is extraordinary.

From the travel and tourism perspective, we believe the Lucas Cultural Arts Museum proposal is best equipped to deliver a world-class cultural attraction that will draw visitors from throughout the world and enhance the economic benefits derived through tourism.

In 2012, San Francisco welcomed 16.5 million visitors. These visitors contributed almost \$9 billion dollars to the local economy, supported more than 74,000 jobs and delivered \$564 million to San Francisco's General Fund to support vital public services. The "arts and culture" visitor is a significant segment of our travelers – and they are responsible for a good deal of economic activity.

In fact, this segment of our visitors is responsible for:

- generating more than \$1.03 billion dollars in local economic activity
- supporting more than 27,800 jobs
- delivering almost \$100 million in local and state revenues

We also know that 78% of San Francisco residents believe tourism makes San Francisco a better place to live because of the restaurants, attractions and cultural facilities tourist help support – including our diverse selection of museums.

The Lucas Cultural Arts Museum would be a beneficial addition to the range of arts and cultural facilities we enjoy in our City because of the following:

- It would have a different focus from existing museums in the City
- It will have broad appeal to a large spectrum of visitors and residents
- It will help spread the value of tourism to another part of the City

We understand Mr. Lucas has pledged to endow the museum in perpetuity. Considering the challenges cultural facilities face in raising the level of funds needed to sustain their operations, the commitment of funding to keep the Lucas Cultural Arts Museum open for generation of visitors is a strong point worth considering.

For these reasons, we offer our support for the Lucas Cultural Arts Museum proposal.

Sincerely,


Joe D'Alessandro
President and CEO

Comments from the Presidio Website about the proposed Lucas Cultural Arts Museum

I'm strongly in favor of the Lucas Cultural Arts Museum proposal for the following reasons: Fourteen years ago, the Presidio Trust took the bold and risky step of replacing the old, empty and outdated Letterman Army Medical Center with a new campus more compatible with the Presidio historic architecture and mission. After a lengthy competitive process, the Trust partnered with George Lucas to bring about a new and exciting vision for the 23-acre site: The Letterman Digital Arts Center (LDAC). Today, 8 years after its completion, the LDAC site is visually, aesthetically and functionally, a resounding success. The additional acres of landscaping alone are extraordinary. In my view the LDAC project has turned out to be a model of how the often differing priorities and perspectives of preservationists and commercial interests can find common ground. In a very real sense, the public trust vested in the Presidio Trust and its board was incredibly well served by the LDAC project.

I have every confidence that the proposed Lucas Cultural Arts Museum will turn out to be as successful as the LDAC. It is visionary and entirely in harmony with the proposed site and the Presidio as a whole. Further, in myriad ways, George Lucas has demonstrated beyond any shadow of a doubt that not only is he a visionary genius, he is also a public figure of great integrity and philanthropic generosity.

As I understand it, the proposed LDAC will be fully funded – and just as importantly, endowed - by Lucas. Unless I'm missing something, none of the other proposals are accompanied by anywhere near such concrete financial commitments. That fact alone I find powerfully persuasive in favor of the Lucas Cultural Arts Museum proposal.

Anthony Turney
Past Deputy Chairman
National Endowment for the Arts

To whom it may concern:

Thank you for the chance to comment about the future of our park. After looking over these proposals - some in great detail, some without a lot of scrutiny, I would favor the George Lucas proposal.

I do this for many reasons, none of which is that Mr. Lucas will fund it. Funding has nothing to do with doing what is right. We learn from our past, but most of us, especially children, learn through new and innovative ways. Think of teaching a young person a computer programming language the way I learned it - through a book. In today's world that might not work. Today's student will be at a keyboard.

This is what I see with Mr. Lucas' proposal. Learning from history, teaching with new technology. An appreciation for the arts. MAD to Michelangelo. Beauty around the world. And showing that it can come in many forms, be it the aforementioned ceiling of the Sistine Chapel to the digital realm of Pixar.

Thank you again,
Marc Stevenson

After reading the various proposals submitted, I really believe the George Lucas Proposal to be the best fit for the Presidio and the city and people of San Francisco. It will be such an asset for everyone to be a part of and enjoy for many years with no cost to the city.

Sincerely,
patricia ketchur

Gentlemen, I can only try to calm down. I just read all the inventive proposals for the old commissary at the Presidio but I can't even imagine NOT having George's Lucas' Museum as the final choice. I have, as a college student who took several classes about illustrations (especially children's books), as the mother of twins and now as a grandmother of two, been absolutely nuts for children's books long past my childhood. They are an ongoing peek into "never never land" for those of us who never grew up. Mr. Lucas' proposal is so brilliant and exciting and with such included substance in his collections I can only pray you will be as impressed and impassioned as all of us who have seen it are.

Please choose this quite stunning proposal and add it to the more than dazzling array of San Francisco treasures.

Thank you, Sue Hood

To Whom It May Concern:

I feel that the Lucas Cultural Arts Museum is the best of the proposals for the Crissy Field Commissary site. Of all the proposed projects, it seems to have the broadest public appeal and is most likely to generate return visitors. The endowment that will come from Mr. Lucas for the museum also seems to give it a leg up over the other projects when it comes to an ability to cover operating expenses. Please consider these opinions when you deliberate the future use of the site.

Thank you,
Douglass Abramson

Vote Go Lucas -- His vision of the museum on the Presidio is the one I like best.

Dear Presidio Trust,

After reading each of the 16 proposals, I firmly believe that the one that would enhance and preserve the historic site the most, add great cultural value to the city, attract more visitors and of course from a sheer economic development point of view be self funded with no financial burden on the Presidio Trust or city is The Lucas Cultural Arts Museum. Mr. Lucas already has world recognition in his name which will attract visitors and has immensely added to the artistic and cultural heritage of the U.S. with his outstanding films. He also of course has LucasArts located in the site. My only hope and desire is that besides focusing on the wonderful artists such as NC and Andrew Wyeth, Maxfield Parish, Pyle (all personal favorites) and other artists in both the digital and animation world that he do the following:

- 1) Make efforts to make it a global center. This will greatly help to enhance the global image and brand equity of both the Center and San Francisco and increase economic development.
- 2) Focus on other artists from not just the US but around the world who have helped to change and improve society with their imagination
- 3) Include a 3-6 month Artist in Residency program for artists from around the world from top schools who show incredible promise. The era of the Church and the Medici's supporting artists is over and Corporate America has not done enough to step in to help promising artists who most definitely change the world for the better with their incredible talent and imagination
- 4) Include a top restaurant to focus on California cuisine and wine and to help upcoming promising chefs. This can be done in conjunction with The California Wine Institute and the Culinary Institute of America in St. Helena.
- 5) Lastly, hire my old friend and graduate school colleague to run the facility, the former President of Lucas Arts and who is now the President of the Phoenix Symphony, Jim Ward. He already has an amazing track record and of course Mr. Lucas knows him personally.

On one final note, while many of the proposals were good, I also most definitely thought that Mycotoo was very promising and interesting. Perhaps they can be involved as well.

Good Luck with an amazing project.

Sincerely,
Peter R. Gower

We read in Santa Rosa's Press Democrat this morning (Thursday, March 7, 2013) of the proposed museum to "Story Telling" proposed by George Lucas at the Presidio. This lead us to read the "Lucas Cultural Arts Museum" pdf on the [PresidioTrust.gov](http://www.PresidioTrust.gov) website.
<http://www.pressdemocrat.com/article/20130308/WIRE/130309749/0/search>
http://www.presidio.gov/about/Documents/11_George%20Lucas.pdf

We are a north coast art gallery celebrating historic paintings of California. Our gallery welcomes visitors from all over the country, and some from Europe, Asia and Central and South America, many of whom are headed to San Francisco. To date, we've guided them to the Walt Disney Family Museum as well as the Legion of Honor and the de Young Museum. They are quite pleased to learn of the Walt Disney Family Museum and the story of how it came to be located at the beautiful Presidio, and often add it to their "must do" list.

Of all the worthy proposals before you for the Presidio's Commissary location, we wish to express our strong support for the George Lucas and his proposed "Lucas Cultural Arts Museum." We believe it would be most appealing our gallery visitors soon heading to San Francisco. Along with the Disney Family Museum and a picnic lunch taking in the Presidio's natural beauty and views will make a full day of San Francisco memories. Together, this pairing of superbly presented museums will be a world class attraction.

We publish a monthly newsletter for our clients across the country, and we will be writing of this proposed museum. In our past issues (http://bbhgallery.com/BBHGallery_Archives.htm), we have often written articles of related persons and subjects which are proposed for presentation at this museum; Norman Rockwell, Maurice Sendak, Joseph Christian Leyendecker and his work in Stockton's Haggin Museum, film Pioneer Georges Melies in Martin Scorsese's "Hugo," Walt Disney and his many talented animators and artists, and of Pixar Studios and their 2010 exhibition at the Oakland Museum. We can attest there is a huge public interest in the art of story telling.

Linda Sorensen & Daniel Rohlfing
Bodega Bay Heritage Gallery

Dear Board,

I am just a visitor to your beautiful city, taking in the museums whenever time allows. Many of these proposals look very interesting, and I know it will be a difficult choice, but I believe the museum proposal from George Lucas would best benefit the area.

I have been to Skywalker Ranch and seen what Mr Lucas has done with that property and know that he would build a museum that would only enhance the surrounding areas and encourage visitors to San Francisco to come into his museum. His architectural exploits, as seen at Skywalker Ranch, keep true to the surrounding area blending in and enhancing the local beauty.

I have been fortunate enough to have seen a number of works of art in his collection on the walls of the Ranch house, the costume and prop collections and visited a couple of very interesting hands-on science-based exhibitions. His ideas and creativity will keep museum visitors interested while they learn to use their imaginations or just enjoy his beautiful art collection.

Mr. Lucas has been a huge supporter of the San Francisco area from Marin County to the Presidio and beyond. His name is synonymous with exploration of art in all its mediums, adventure and learning. He has so many fans throughout the world that I believe his museum would bring in a first class tourist attraction of learning possibilities and enjoyment.

Sincerely,
Cyndee Batzier

Please give the highest consideration to George Lucas proposal to build a museum at this location. What better place for a cultural museum in Northern California than on this historical landmark! And, it costs the taxpayers nothing! We should be proud of our Northern California

J. Paul Getty
Jerome A. Robson

Dear Ms. Bechtie and Mr. Mehran,

Just now reading that George Lucas would like to create a 'visual story/museum/gallery in The Presidio...I hope so. Almost 30 years ago, I designed a "FORMAT" for what then was called "MULTI-MEDIA" an early form of "WIKIPEDIA"

I titled it CALIFORNIA STAR the idea being that SAN FRANCISCO's earliest newspaper which heralded the GOLD RUSH could be used as the 'basis' for the HISTORY of CALIFORNIA and of course primarily from the SAN FRANCISCO point of view...there being here- the earliest and most diverse population with culturally significant aspects from entire Pacific Rim- in fact stragglers and adventurers from the world over made there way here seeking fortune.

The idea a 1--page web-page with "LINKS" and it is MULTI-LINGUAL and LITERARY with ART & FILM! (FOOD, too!) The HOOK or GIMMICK is that we have FIVE GIRLS...JANE, JEANE, JEMIMA, JOAN, & JUNE, (AEIOU) who 'narrate' thereby getting to switch back & forth between languages & cultures as we find them here in San Francisco. The story begins in 1579 with Francis Drake landing in Marin. (TREASURE ISLAND) ...or we have 1776 SPANISH SLEEP OUT AT MOUNTAIN LAKE...or 1878 Kate Douglas Wiggin donate proceeds of her novel REBECCA OF SUNNYBROOK FARM to found first free kindergarten etc.

And there is beside this the original tale of Coyote from the native Americans as part of the scholastic launch. Kids learn math & science in the new way...PHONE APPS but also in a manner in which the old CHALKBOARD is accessed.

I'd like to send a copy of the 1987 Edition via e-mail. I explain this because Mr. Lucas & the Disney Family are very much those whose technology would most benefit by this simple yet significant design innovation. And right here!

Thank you for your time
Casey Farrell, Author "California Star"

I read the various items submitted and believe that the submission by George Lucas is the best suited for the site.

Ann Dolyniuk

I very much like the idea of the Lucas Cultural Arts Museum as we know we can depend on George Lucas to develop a beautiful place as he is a proven entity in the Presidio. It should interesting as well and will add to the cultural diversity of the arts scene in SF.

Thanks for posting the responses on the redevelopment of the former Commissary site. Collectively, I found the group of proposals to be largely uninspiring. The current use of the building is a hub of outdoor activity in the Presidio and I find it highly unlikely that most of the proposals would generate near the level of community use that the building has today.

The Lucas Museum idea was by far the best proposal and I think a great future use of the site. The Presidio Exchange, History Center of the Golden Gate, and New Deal Museum were also interesting and worthy of consideration. The rest of the proposals should go into the circular file :)

Cheers,
Matt Oberhardt

There are some great proposals. I think the winner should be the proposal that will benefit the greatest number of people over the longest tenure. Obviously there are traffic issues to consider as well considering the limited access of the area. It would be nice to have a tenant that would generate repeat visitors. This is a disadvantage to the 'one and done' museum proposals.

Of the museum proposals I like the one from Lucas.

Overall, the trust has done a superb job of retaining the integrity of the Presidio's military past along with integrating changes that benefit everyone in the city and bay area. Keep it up! Thanks for the opportunity to share input.

Jon Gustorf

I vote for the Lucas Cultural Arts Museum!! This is a "no-brainer"!! George Lucas and Star Wars are such American cultural icons at this point and, I think, will make the Presidio a real destination! How wonderful to have such a collection of digital art in San Francisco! Jill Tager The site is close to the best public recreation in the city, and far from public transit. I love to jog or bike there, but I prefer to attend an exhibition or lecture elsewhere. Therefore, the site better serves the public by connecting with the recreation experience.

Coincidentally, Sports Basement met that need.

Because unhealthy lifestyles has become a large public health problem, the site is in an ideal position to connect recreation with health promotion.

Therefore, the proposals the most compelling proposal is PlayLabs. The Crissy Field Cultural Center proposal includes healthy food activities, which are connected. I encourage more emphasis on health and recreation be placed on the final direction.

Regards,
Lawrence Li

Dear Presidio Trust Board Members,

Thank you for enabling sixteen (16) new ideas to redevelop the former commissary at Crissy Field. The Presidio is a national treasure and a world class location that visitors and residents alike enjoy.

I have reviewed the proposals listed on the website and the Lucas Cultural Museum stands out as the most promising proposal for the following reasons:

Mr. Lucas has a long and successful track record in culture and business. The proposal ☐ reflects well-reasoned scenarios to ensure the integrity of facility design, diversity of audience, and long-term funding.

George Lucas is a world-renown brand. People from across the globe are familiar with ☐ the name so the development has a high probability of success. The museum will enjoy built-in marketing and branding that will attract visitors, facilitate other Presidio projects and complement other Crissy Field attractions.

Mr. Lucas is a generous benefactor for Bay Area causes. He has consistently ☐ demonstrated his commitment to community through his philanthropy. The Lucas Cultural Museum is an extension of this generosity and commitment to the San Francisco Bay Area. The museum plan includes creative ways to engage the community, especially youth and the under-served.

Lucas Cultural Museum belongs in San Francisco and at the Presidio. The Lucas Film ☐ Letterman Digital Arts Center has helped invigorate the Presidio. The Lucas Cultural Museum will provide similar benefits at the former commissary site.

In closing, it is important the Trust balance highest and best uses with fiscal and financial responsibility. The Lucas proposal is one that is funded and endowed. It has an experienced board composed of people with the "know how" to get this project built and properly managed. I strongly encourage the Presidio Trust to shortlist this proposal for final consideration.

Sincerely,

Kim Winston

As a teacher and an artist, I am inspired by George Lucas's vision of providing a grand space for art and for bringing something very special to inspire the minds and hearts of youth, parent's, grand parents, artists, art lovers & more.

I often think if I had money, what would I do with it? George Lucas has answered this question, and I am grateful for his knowing of what is needed in this world and thankful he can provide this Cultural Arts Museum for all to be inspired towards greatness. I agree one hundred percent with the plans and vision Mr. Lucas has for the Lucas Cultural Arts Museum.

I teach a youth program called The Peace School, lessons for youth and their parents, a program and book I've developed from twenty years of teaching value education in spiritual centers, woman shelters, summer camps, yoga studios and preschools. I've learned nothing is more important than being inspired to be greater than you already are.

I admire the works of artists Winslow Homer, Wyeth, and other masters of their craft and plan on visiting the museum often. I say a big YES to this project. Only YES.

I know Lucas Cultural Arts Museum is to become a most valuable place for youth and all people who visit in the years to come. I am grateful. I say thank you George Lucas for a new place that brings beauty, nature, art, and fellowship for all.

Linda Rose Teacher/artist

I am not surprised that the proposal by George Lucas is controversial. The land he proposes to use is one of the world's most beautiful within the city limits of one of the world's most beautiful and vibrant cities. However being close as it is to the population of the Bay Area, it will need to have public access. That is right and reasonable.

I believe one of the most important achievements of the present day world is what Mr. Lucas has always been interested in and has made historic advancements towards and that is: communication. The amazing accomplishments of digital technology and its emphasis towards better communication had its beginning right here in San Francisco and the Bay Area. Let's take pride in that and hope that his proposal will be granted permission and encouragement to stay at its birth place. Thanks, Mr. Lucas

Gene Ramey

What an optimistic thought: a fully funded cultural arts museum as the gateway into the Presidio.

The Lucas Cultural Arts Museum looks to be not only the best alternative, but also the most likely to be successful.

Thanks, again, to George Lucas!
Regards,
Jack E. Doty

George Lucas's proposed Cultural Arts Museum is in harmony with the stated mission of the Presidio Trust to be "an urban national park that celebrates history, environment, and community, and that honors the Presidio's legacy of service."

Lucas' proposal to both fund and endow the Cultural Arts Museum reflects a spirit of civic service that is emblematic of San Francisco and supports Presidio Trust's intention to bring together "funding and expertise from government, the private and non-profit sectors, and the philanthropic community."

The Cultural Arts Museum is a good fit for the Presidio National Park and is clearly a win-win situation for all San Franciscans who have regular access to the Presidio and for the thousands of visitors who come to San Francisco expecting it to be a transformative experience.

Felipe Sanchez Paris, Professor (Retired), Public Policy Administration
The Right Reverend Otis Charles, Episcopal Bishop (Retired)

Members of the Presidio Trust,

I am writing to endorse the proposed Lucas Cultural Arts Museum at your site in San Francisco by sharing my enthusiasm and excitement for it. I am the Exhibit Designer for the Rock and Roll Hall of Fame and Museum, in Cleveland, Ohio with a class of 2003 BFA in Illustration from the Cleveland Institute of Art.

As a museum professional for more than a decade, and a freelance illustrator for half of my life, the proposed museum from Mr. Lucas and his team is nothing short of dream melding of history, education, and first-hand interaction with what might be some of the most important creative work of the modern era. And to have such a wealth of material accessible to the public under one roof will be quite an accomplishment no matter where it is housed. With Adobe, Pixar, Google etc. all right there – it will literally be where the art of the past meets the art of the future!

I trust from the many high-profile endorsements that you have gotten so far, that there is a lot of positive endorsement for the Lucas Cultural Arts Museum, but I wish to add that this is being felt nation-wide by artists big and small. I look forward to your decision, and look forward to planning my pilgrimage to visit once the whole project is a reality!

Thanks So Much for Your Time.

John Sloboda
Exhibit Designer
Rock and Roll Hall of Fame and Museum

I live 6 blocks from the Presidio and spend many hours a week there. I spend many happy walks with my dogs at Letterman Park. I forget that it is in the middle of offices buildings. I am constantly telling visitors and anyone I see about how wonderful your whole facility there is and what a wonderful addition to our National Park.

I have viewed the 3 presentations of the finalists over the last 3 days. While the other two have interesting ideas they are so conceptual as to appear to be unfeasible. They seem too much like "if we build it they will come" which might be true but I could not visualize going there more than once. Outdoor parking also results in big buildings crunched in a small space and I believe the designs have no visual connection to the Presidio or its history.

This presentation however, blew me away. It and the details on the website show all of the careful thought and planning I would expect of George Lucas. The endorsements tell it all and they do not come from organizations that would be impressed by someone's money or name. All anyone has to do is to look at Letterman to see how Mr. Lucas cares about the environment in which he operates.

The siting of the museum is perfect on the property and leaves it open to creating a large landscape that will be an extension of the landscapes that are contained in the Presidio.

The idea of using cultural icons that nearly everyone relates to as learning tools is innovative and sounds like such fun. I would just have to figure out how to get there before the kids. This museum will bring people into the national park again and again and provide an opportunity for exploration of the present and past in the Presidio.

How do I get to be a charter member of the museum? Sign me up. Oh, by the way I am 60 and can't wait to explore and truly can't wait for the art collection.

Christa Grenawalt

Dear Presidio Trust,

We are writing in support of the Lucas Cultural Arts Museum to be located at Crissy Field. As new parents and residents of Sausalito, we look forward to having this inspirational and educational resource for our family.

We already associate what Mr. Lucas has done in the Presidio as being executed with a true respect for both the natural environment and the already embedded personality of the Presidio complex. We see the proposed Lucas Cultural Arts Museum plan as continuing this tradition with including improvements such as an underground parking facility to allow for more green space and a brilliant design to accentuate the park around the museum.

The proposed integration of this world-class museum at Crissy Field complements San Francisco's tradition of respectfully situating museums in our parks such as the California Academy of Science, the De Young and Palace of Legion of Honor museums, providing a legacy of culture and community enrichment that enhances the lives of all who live in the Bay Area.

Further, the museum will bring the most cutting edge educational facility for digital arts in the world along with a visionary art collection to inspire people of all ages. The museum will provide the historical background along with the experiential understanding of how we can now create through technology to become the story-tellers of the present and future. Situated amongst the visionaries of our time here in the Bay Area, this museum will break new ground with what is experientially possible in a museum setting.

We feel it is extremely important to welcome this generous gift for our children and for the generations to come. We agree with what Melissa Li notes the comments here that we don't understand why this is even up for discussion.

Best regards,

Alex Gurevich

The Lucas Cultural Arts Museum is a no brainer! It looks amazing and for people of all ages. I can't believe this is even up for discussion. The other two proposals are boring, and are a trip I'd take my family once, and then head off to the East Beach. The museum is exactly what the Presidio needs to keep funding coming!!!

Melissa Li

The Lucas Cultural Arts Center would be the best choice by far. The Bay Area has been a long time leader in the high tech, digital arts, and biomedical research areas. We have led the world with new discoveries and innovations that have shaped our everyday lives. What better way to engage young and old, rich and poor, American and foreign-born, and the local or international visitor in a future-oriented educational experience than through a museum that would tell a story and make it fun for everyone who visited? How better to engage the interest of our youth in technology and enhance their desire to learn more about science, math, engineering, and the other computer and internet-based disciplines than through such the experience they would receive at this proposed Lucas Museum? Technology is our future. Let's embrace this (fully-funded and generous) option and add one more big reason to make San Francisco the envy of the world.

The George Lucas Cultural Arts Museum would be a tremendous addition to the Presidio bringing the arts to more people and inspiration to children. It would bring a beautiful structure to the newly developing Crissy Field area. I have seen the Presidio develop over the years and the addition of this museum would make the Presidio just that more fabulous to visit and enrich the City of San Francisco.'

Janice Lorraine Jackovic

To the Presidio Trust,

On behalf of the Cartoon Art Museum of San Francisco, I am writing in support of the Lucas Cultural Arts Museum. Although there are pros and cons to the addition of this museum to the Presidio, one needs look no farther than the current LucasFilm offices in the Presidio to realize that Lucas understands the history and cultural heritage of the Presidio, and the importance of tradition and maintaining the beauty of the Presidio.

Those who feel this is a self-interested vanity project could not be farther from the truth. Lucas has much to offer, having one of the most significant collections of original illustration art among many other objects in his collection. He also has the educational and technical resources to bring his knowledge to audiences for decades to come, and will enrich visitors as they partake in his collection. I hope you will take this seriously, as this is a very significant offer for the city of San Francisco, for the Presidio, and visitors for generations to come.

I realize that there are other very worthwhile proposals, but feel that this is a rare and welcome opportunity for the Presidio and the City of San Francisco. As a small non-profit museum in the city for nearly three decades, sustainability and impact are valuable assets.

We at the Cartoon Art Museum hope to have his legacy to share, partner, educate and inspire, and we hope that you will, as well.

Best regards,

Summerlea Kashar, Executive Director

As a San Franciscan and regular visitor to the Presidio, I would most like to see the Lucas Cultural Arts Museum approved for this location. The other two proposals expand on aspects that are already fully developed in the park. I welcome more of a balance between cultural and environmental opportunities by adding to the arts and museum choices available at the park and historical Presidio with the Lucas proposal.

Jacque Proctor

I have been following the George Lucas Foundation's website showcasing innovative educational approaches. I feel this museum is yet another way to aid in capturing student's attention and imagination. I am in favor of this project.

Marla Erwin, Bay Area parent

If the Presidio Trust holds a belief system which fosters creativity, honors innovators and bridges stories of meaning and magnitude across all generations then there is only one clear choice...The Lucas Cultural Arts Museum!

Cheryl Savala

The George Lucas Cultural Arts Museum would support the development of the media technology economy in San Francisco; it would foster the use and development of new communications tools; it would develop new and innovative means of approaching the world. This museum could reflect our rich history, our current strengths and our future promise.

The Presidio was originally established to protect the San Francisco Bay Area and to keep it safe and secure. In today's age of multinational competition, high unemployment and economic stresses, I can imagine no better way of protecting the city and the area we live in and love than by celebrating innovation, creativity, and the entrepreneurial spirit that ruled the life of George Lucas and would be reflected in the George Lucas Cultural Arts Museum.

Bro Goz

I would LOVE to visit the Lucas Cultural Arts Museum at the Presidio! What a wonderful location.

Without a doubt. This is essential. No man has had a greater impact on current cinema than George Lucas. He invented the modern blockbuster and pioneered the use of digital. His influence will last for generations. I was fortunate enough to work with him on Red Tails. Despite not being his best work by far to have had the experience was a privilege.

This project should happen without any question.

Philip Bloom

As a Computer Multimedia Professor I can't begin to tell you how important creating a visual storytelling museum is. Having the rare opportunity to have someone like Mr. Lucas be the visionary in the endeavor is amazing. The true importance here is the ability to inspire creativity, serve a huge edu purpose and provide children an opportunity to learn new ways of thinking and be inspired. Wow, what a unique opportunity for the Presidio to be picked to be a part of this vision. The "Arts" tend not to be appreciated enough in today's society and it would be so cool to have this be a part of San Francisco and the Presidio.

Adam

I support the Lucas Cultural Arts Museum as George Lucas has created a legacy that is world renowned and as others have said it will attract seekers from around the globe. I also believe that there is an excellent synergy between the Lucas Cultural Arts Museum and the Walt Disney Family Museum and that they would benefit by being neighbors.

Paul Burditch

Lucas Cultural Arts Museum would be an inspiration for future generations and inspire young artists as well as future filmmakers to pursue their dreams.

Rc Betz

Lucas Cultural Arts Museum! GOOOO!

Pietro Grandi

Lucas Cultural Arts Museum ;)

Jennifer Hills

Lucas Cultural Arts Museum is needed and would become a destination of world travelers and yet another cultural icon of the Bay Area.

Gregory Lutz

Lucas Cultural Arts Museum

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"Bringing together art, science, and technological innovation, the Lucas Cultural Arts Museum will be a tremendous educational resource for people of all ages. Through our collaboration with Lucasfilm Ltd. on the *STAR WARS: Where Science Meets Imagination* exhibit, so far more than 2.7 million visitors across the United States and Australia -- including 338,000 visitors at the Museum in Boston -- have discovered the excitement of engineering, creativity, and inquiry-based learning. We continue to get visitor feedback about how educational the exhibit is. Building on people's fascination with the Star Wars story, its fantasy technologies, and the potential of future real-life inventions, our exhibit collaboration has been both successful and rewarding. Combining popular culture and compelling learning opportunities is a powerful way to attract, inspire, and educate new visitors."

— *Dr. Ioannis Miaoulis, President and Director, Museum of Science, Boston*

* * *

"The Lucas Cultural Arts Museum will be a unique and significant addition to the small number of truly multi-generational family learning cultural institutions in the world. George Lucas' story, perspective and ability to engage us all in visual story telling with purpose and meaning will be a wonderful way to engage and transform the lives of children and their families."

— *Dr. Jeffrey H. Patchen, President and CEO, The Children's Museum of Indianapolis*

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"Informal science learning from major exhibitions based on popular culture have a significant impact on our ability to attract non-traditional audiences to our science centre and of course, if we can't attract them we can never engage them in voyages of life-long discovery. The *STAR WARS Identities* blockbuster exhibition has had this impact for our museum."

— *George Smith, President and CEO, Edmonton Space & Science Foundation / TELUS World of Science, Edmonton*

* * *

"We are a north coast art gallery celebrating historic paintings of California. We wish to express our strong support for George Lucas and his proposed Lucas Cultural Arts Museum. We believe it would be most appealing to our gallery visitors soon heading to San Francisco. Along with the Disney Family Museum and a picnic lunch taking in the Presidio's natural beauty and views, the Lucas Cultural Arts Museum will make a full day of San Francisco memories. Together, this pairing of superbly presented museums will be a world-class attraction. We have often written articles of related persons and subjects which are proposed for presentation at this museum: Norman Rockwell, Maurice Sendak, Joseph Christian Leyendecker and his work in Stockton's Haggin Museum, film Pioneer Georges Melies in Martin Scorsese's "Hugo," Walt Disney and his many talented animators and artists, and Pixar Studios. We can attest there is a huge public interest in the art of story telling."

—*Linda Sorensen and Daniel Rohlfing, Bodega Bay Heritage Gallery*

