



The Biddy Mason 
Charitable Foundation
Going the distance to make a difference for foster youth

July 19, 2020

Orphans of History

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Biddy Mason was a midwife. She not only delivered babies but she provided herbal medical remedies to many in the community. Her philanthropy is legendary as she fed the homeless cared for the sick founded a school and orphanage. She is most widely remembered for the crucial role she played along with eight other men in the founding of First AME Church Los Angeles in the living room of her home on North Spring Street.

Biddy Mason was an enslaved woman and midwife who was taken from the South with a Mormon slave owning family to Salt Lake City Utah in 1848 and then to San Bernardino in 1851. She and her family were freed in 1856. She continued to practice nursing and became one of the first African- American women to own property in Los Angeles.

I would strongly urge the Land Use Committee to act as a godparent to the history these murals represent. The murals depict the medical history of California of which Biddy Mason in particular played a vital role. These murals should not be destroyed!

Jackie Broxton, Executive Director

An Outreach Ministry of First AME Church of Los Angeles

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E-mail: JBiddymason1@biddymason.com

The Biddy Mason Charitable Foundation is a 501© (3) non -profit foundation

From: adam@volcanopress.com
To: [Major, Erica \(BOS\)](#)
Cc: [Aaron Peskin](#); [Richard Rothman](#); [Mike Buhler](#); [Newman, Brian \(UCSF\)](#)
Subject: Please enter this comment into the record / Zakheim Toland Hall Murals
Date: Monday, July 20, 2020 3:43:20 PM

This message is from outside the City email system. Do not open links or attachments from untrusted sources.

(I never had the chance to speak by phone. It was NOT clear how to indicate my presence.)

Hello, my name is Adam Gottstein and I am the grandson of Bernard Zakheim. Thank you Supervisor Peskin and members of the committee as well as Mr. LaBounty for his detailed explanation of the murals.

His series of Toland Hall frescoes graphically depict historical figures and the evolution of medicine in California.

However, this colossal undertaking may soon be undone.

Alumnus Dr. Robert Sherins asked me to quote him - and reference another alumnus - in reinforcing the importance of California's medical history:

"In 1996, Dr. Robert Schindler spoke on the history of the UCSF and the Toland Hall murals. Schindler was a credentialed medical historian when he entered UCSF medical school at the remarkably young age of 20. His background lends enormous weight to his words and account.

He emphasizes that, until the early 20th century, medical schools were proprietary. This means students were accepted simply for their "interest" in becoming doctors. Dr. Hugh Toland arrived in San Francisco during the gold rush and went on to establish a self-named medical school, he was then convinced to donate it to the newly established University of California. He requested that the medical school retain his name. They denied him that honor, but acquiesced to naming him the first dean -- and later named the lecture hall after him.

UCSF became the first medical school to establish an academic model of only accepting as medical students those who had been previously university trained. It was so successful in promoting "SCIENTIST DOCTORS" that the model was subsequently adopted by other institutions of repute."

From both an artistic and historical perspective, the Toland Hall murals are irreplaceable works of art. As a family we hope to ensure their survival so future generations can appreciate and learn from them.

Dr. Sherins is an alum of the UCSF and is a tremendous resource. I would be happy to put interested parties in direct touch. Please contact me, Adam Gottstein adam@volcanopress.com

My best,
Adam

Adam Gottstein
209 296.7989



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From: [Monte Buchsbaum](#)
To: [Major, Erica \(BOS\)](#)
Subject: Landmark Designation for the Zakheim History of Medicine in California Frescoes 200677
Date: Monday, July 20, 2020 5:14:40 PM

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I strongly urge support of the Landmark Designation for the Zakheim History of Medicine in California Frescoes 200677

I and other alumni of the University of California School of Medicine were inspired by the murals when we attended classes in Toland Hall.

The murals are clearly historically important and deserve Landmark Designation. You must act before the building is demolished.

According to the University, no date for demolition has been established and no architect selected.

Thus this is the moment to preserve the murals and Toland Hall and plan for its incorporation into any new structures.

I am working with others to save the murals in Toland Hall in San Francisco from destruction as part of the plan to replace the building with a new building. I believe the entire Toland Hall could remain in place as a historical site and place for teaching and education. European medical centers retain their old lecture halls for teaching and international scientific meetings. Preservation as part of a new structure is common in many new European buildings...as in Italy where Roman structures are incorporated. I believe the architects could win awards for the graceful preservation of the murals and even the lecture hall.

Please let me know who to write to support the preservation of the murals.

Monte S. Buchsbaum, M.D. 1965 MD UCSF
Distinguished Professor of Psychiatry and Radiology, Emeritus, UC San Diego
Professor of Psychiatry Emeritus UC Irvine.

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July 20, 2020

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The Honorable Aaron Peskin
Chair, Land Use Committee
San Francisco Board of Supervisors
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94133

Re: Landmark Status for UCSF's Toland Hall Murals

Dear Supervisor Peskin,

On behalf of the University of California, San Francisco (UCSF), I am writing in response to your resolution proposing historic landmark status to the Zakheim murals inside of the UC Hall at our Parnassus Heights campus. While we strongly share your commitment to historic preservation, and are working closely with historic preservationists and other stakeholders to explore options for preserving the murals, we remain neutral on your resolution.

UC Hall, which was constructed in 1917 and is the oldest building on our Parnassus Heights campus, is seismically deficient and must be replaced by a new facility that meets California's seismic codes. Beginning in 2022, we plan to remove UC Hall and construct a state-of-the-art Research and Administration Building in its place that will better serve our core missions of education, patient care, and biomedical research.

Given the need to replace UC Hall, UCSF commissioned two well-respected San Francisco-based historical preservation firms, Page & Turnbull and the Architectural Resources Group, to produce detailed technical assessments of several approaches to physically preserving and relocating the murals, which consist of 10 large panels surrounding the Toland Hall auditorium in UC Hall. The firms independently concluded that an attempt to relocate the murals would be unlikely to succeed in preserving the entirety of the work: even in an optimistic scenario, 20-30 percent of the mural would be irreparably damaged. Based on the firms' assessments, the cost of attempting to remove and relocate the murals would be \$8 million or more.

Factors cited in the firms' assessments include:

- **The murals are extremely fragile.** They were created frescoes painted on wet plaster, and so are physically part of the walls. They are made more vulnerable to cracking due to their age and to significant water damage sustained over the years.



- **Most of the murals are curved.** They follow the shape of the round Toland Hall auditorium.
- **The murals are very large and heavy.** Each weigh approximately 2,500 pounds.

As is the legal requirement for such documents, UCSF's recently released draft environmental impact report describes the potential worst-case scenario based on the expert assessments we commissioned: that the murals may be damaged or destroyed. Nonetheless UCSF will continue to work in good faith with all parties to determine if a plan to save the murals is possible.

Given their fragile state and historic significance, UCSF is taking immediate steps to preserve the murals digitally. To allow the public and scholars to explore the murals up close and learn more about their history, we are developing an online exhibit as well as a virtual reality interpretive exhibit to be hosted on campus by the UCSF Library and Archives alongside related historical materials.

UCSF has also reached out to Bernard Zakheim's family, including Nathan Zakheim who works in art preservation, to solicit their input and determine whether they would like to make arrangements to attempt to remove and take possession of the murals. The University has also reached out to other stakeholders including historic preservationists, conservation groups, and the U.S. General Services Administration (GSA) — which is responsible for stewardship of artworks created under the New Deal art programs of the 1930s and '40s. The GSA has informed the University that it considers the murals to be the property of the federal government on loan to the University, and the University is in conversation with them about their potential involvement in the preservation of the murals.

Most recently, UCSF has been in touch with the Bidley Mason Charitable Foundation. The Foundation informed us that the murals contain a portrayal of Bridget "Bidley" Mason, a former slave who rose to become a pioneering midwife, entrepreneur, and philanthropist, and who is shown in Zakheim's mural on equal footing as a medical authority with white male physicians, officials, and patients. At the Foundation's request, we are happily working to transfer a digitally preserved high-resolution image of the panel featuring Bidley Mason onto canvas so that they may display the artwork, and are in discussions with them about the options we are exploring to preserve the murals.


Even if efforts to relocate the murals are successful, UCSF does not have the expertise in historic art preservation to permanently maintain the already fragile murals on our campus. One option we are exploring is to attempt to relocate the murals to a museum or other institution where they can be properly maintained by experts and made available to scholars and the public, alongside historical context about the murals' creation and the history they depict.

While UCSF appreciates the good intentions behind the proposal to grant landmark status to the Toland Hall murals, such designation does not create any new options for the murals' successful preservation or opportunities for public access — the murals are currently located in an unused auditorium in a seismically deficient building and have been unavailable for public viewing for years.

Additionally, since the University is a constitutionally created state entity, it is exempt from local land use ordinances and resolutions.

UCSF shares your concern for finding the best option to preserve this historic art, as well as to improve public access to it. We very much welcome discussion of any constructive ideas that we have not yet considered for both preserving and funding the preservation of this art.

Sincerely,

DocuSigned by:

E0A3EC821DCC4E5...
Brian Newman

Senior Associate Vice Chancellor of Real Estate, UCSF

Attachments: Page & Turnbull Analysis
Architectural Resources Group Analysis
UCSF Statement and FAQ on the Toland Hall Murals
UCSF May 22, 2020 Letter to the U.S. General Services Administration on the Toland Hall Murals

CC: Supervisor Ahsha Safai
Supervisor Dean Preston
Supervisor Norman Yee
Rich Hillis, Planning Director, San Francisco Planning Department
San Francisco Historic Preservation Commission

MEMORANDUM

DATE March 13, 2020 PROJECT NO. I935I.I
TO Michael Coucaud PROJECT UC Hall Mural Relocation
UCSF Real Estate Assessment Update
Campus Design & Construction
OF 654 Minnesota Street FROM Greg Yanito
San Francisco, CA 94143 Ruth Todd

CC Anne Rosenthal,
rosendarte@aol.com
Scott Atthowe,
Scott@atthowe.com VIA email
David Martin,
David@atthowe.com

REGARDING: UCSF UC Hall Mural Relocation Validation Study

This memorandum has been prepared to document the findings of the Page & Turnbull exploratory team who were on site at Toland Hall on February 11-12, 2020 and also on February 27, 2020 and to provide a preliminary approach to relocation to inform a rough order of magnitude cost estimate prepared by tbd Consultants (attached). The purpose of these site visits was three-fold: 1) to evaluate the current condition of the Zakheim "History of Medicine" frescoes against conditions that were documented by Anne Rosenthal in 2011, noting further deterioration or changes; 2) to investigate and determine the original installation and construction techniques of the artwork in order to prepare a forthcoming recommended approach for extraction and relocation; and 3) identify initial preparation for relocation. The findings are summarized below as noted by experts in the field of fine art conservation and moving:

- Anne Rosenthal, Art Conservator
- Atthowe Fine Art Services

This memorandum summarizes the findings as follows:

1. Current condition of the frescoes
2. Original construction and installation of frescoes
3. Fresco treatment prior to move
4. Preliminary approach to relocation

A copy of Anne Rosenthal's onsite investigation is included as an attachment to this memo, and is followed by tbd Consultants cost report.

CURRENT CONDITION OF THE FRESCOES

The Zakheim frescoes were restored in 1977-78 and in 2011 were found to be in stable condition, with the exception of several areas of water leakage at the top of the curved back walls, and the south-most didactic panel. Investigation on February 11, 2020 revealed that this localized damage had increased substantially, resulting in efflorescence, paint lifting, and loss (see photos included in Appendix). This additional damage is likely due to retention of water due to a varnish coating applied in the 1977-78 restoration treatment which prevents the natural transfer of moisture through the wall, and also due to continued water leaks within the wall structure. These damaged areas appear to be recurring as they have been addressed in the past (likely 1977-78), evidenced by paint retouches observed at the water damage locations. General observation is that the frescoes are structurally sound, apart from water damaged areas, but there can be many sites of vulnerability when they are moved. Damage can result from vibration and shifting because the frescoes are constructed in layers over an existing layered wall, and they are also pieced together in discrete sections, as all true frescoes are. They are brittle and heavy. While engineering plans will take these factors into account and will attempt to diminish movement within the fresco structure, their actual behavior under stress may require some alterations in the approach or materials used, as work to move them gets underway.

Prior to the move, it is recommended that the fragile areas of water damage be cleaned of efflorescence as possible and strengthened with an inorganic liquid consolidant that will help replace some of the lost crystalline material within the plaster. Some loss of design is anticipated due to the extreme powdering of the plaster in some areas. Consolidation of the plaster will require at least one month of cure time prior to move. See Anne Rosenthal report included as an attachment for more information.

ORIGINAL CONSTRUCTION AND INSTALLATION OF FRESCOES

Bernard Zakheim's "History of Medicine" frescoes appear to be constructed on top of an old finish plaster, as the original plaster wall appears to be continuous. Frescoes were completed in 1936-1938, approximately 20 years after construction of the building, which also suggests that the original plaster wall was complete and continuous prior to installation of the frescoes. On-site investigation did not reveal any suspected areas of insecurity between the original wall and the fresco layers.

Staff from Atthowe Fine Art Services explored and photographed the plenum space above the fresco which is accessible from the ceiling and allow a limited view of the space behind the fresco(es). Additional view access was created by cutting and removing two (2) panels below one of the curved mural panels to better understand the construction method.

From this investigation Atthowe determined that the soffit ceiling and the wall are made from the same plaster and lathe technique. The fresco wall is constructed using metal vertical supports (furring) with a wooden nailer bound to them by wire clips. It appears that the lathe was nailed to the wooden elements to form the curve of the wall. Atthowe was able to observe the plaster and lathe extending above the image area of the fresco.



Figure 1: two access panels were removed to investigate construction and attachment of fresco wall

The structural support of the frescoes' plaster wall is constructed from metal furring approximately 1 ½" x 1" that extend from floor to ceiling and are approximately 14" on center. These metal furring strips follow a curved concrete curb form at floor and ceiling and seem to only be attached at those points. The upright metal furring strips do not appear to be secured to the concrete structural wall however it is possible that there are some metal ties that would need to be severed once the fresco is secured in place.



Figure 2: Image looking across plenum space above fresco wall, showing concrete rear wall, ceiling and lathe and plaster soffit.



Figure 3: View looking down toward rear of fresco showing metal furring with wood nailer and attachment

The sides of each fresco are bound by a decorative plaster pilaster, while the base of each fresco panel is framed by a decorative plaster molding strip. The exploration team removed a core sample at the molding strip and a square panel at a pilaster along a flat wall in the front of the auditorium to confirm this construction. The removal of a panel at the pilaster revealed finish paint on the wall below, suggesting that the decorative pilasters may have been installed along with the frescoes in 1936-1938, twenty years after completion of the building. There are two unbound frescoes, one on either side of the flat wall that describe and title the overall work – these would be removed with the same technique as the other flat frescoes.



Figure 4: Decorate plaster pilaster



Figure 5: Access panel from pilaster shows finish paint between layers of plaster.

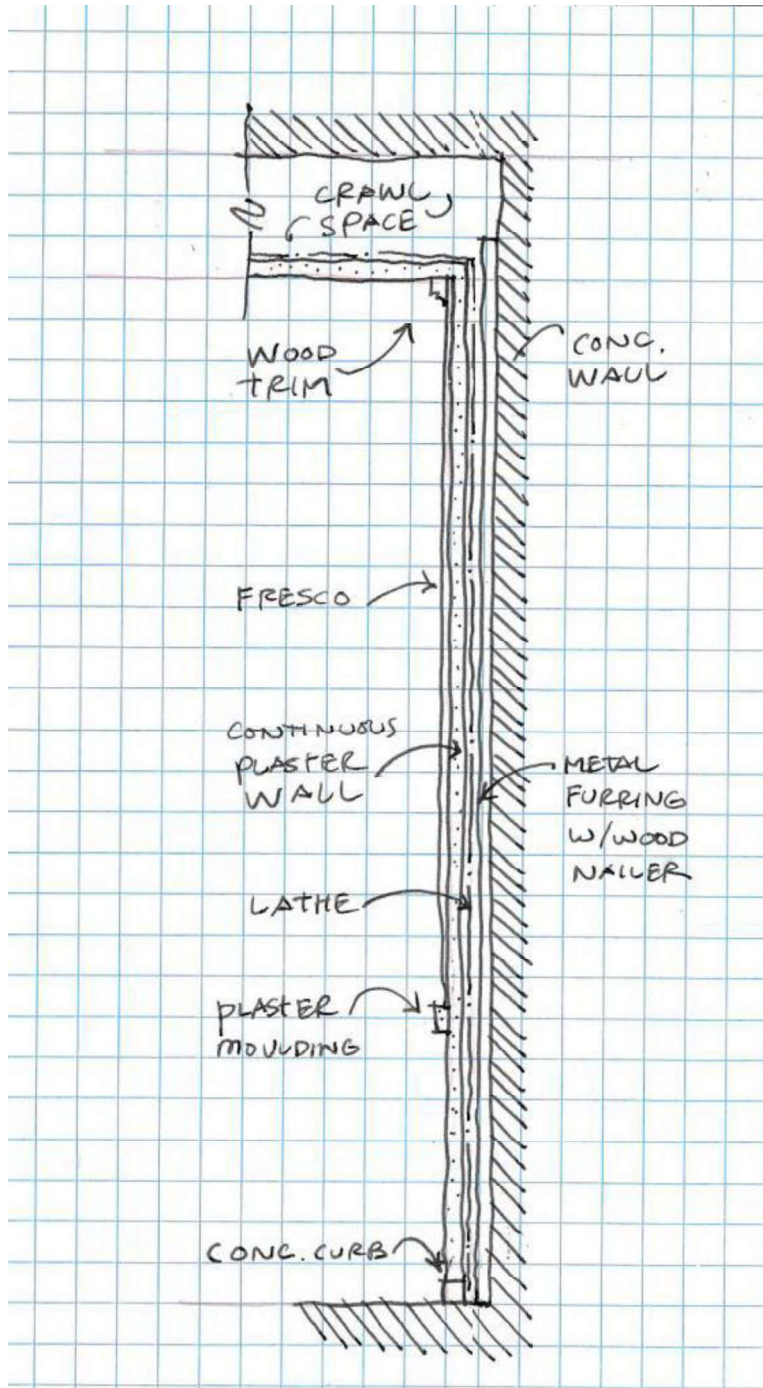


Figure 6: Wall section at typical curved fresco wall

FRESCO TREATMENT PRIOR TO MOVE

Based on investigation, the exploratory team has determined initial protection steps in preparation for moving the Zakheim frescoes.

Consolidation of Water-damaged Areas

Due to necessary curing time, the water damaged areas of the frescoes should be cleaned and consolidated with an inorganic material to stabilize the plaster as soon as possible in order to allow as much curing time as possible prior to any extraction and move.

Photogrammetric and/or Laser Scanning

Determine and conduct an appropriate documentation method for not only the fresco artwork but also the room and setting prior to any demolition or pre-demolition work. Options for photogrammetric and laser scanning documentation are referenced in the Page & Turnbull memorandum “High Resolution Documentation of Zakheim Murals” dated January 21, 2020.

Investigate and Determine Appropriate Facings

Facings are materials such as tissues or fabrics applied directly to the “face” of an artwork with adhesive for reinforcement of the paint layer. Facings can be overall or spot applied and are used when there is high anticipation of surface loss. They do not protect against cracking, however they are intended to hold losses of surface in place. Application of facings prior to a move is considered advantageous by some conservators, however the removal of adhesive after the relocation and reinstallation must be carefully considered as they inevitably affect the surface. Should facings be used in this move, and due to the water damaged areas of these frescoes, spot facings may be a more sensitive approach; removal of facing adhesives may disturb the coatings and extensive retouching applied in the last restoration.

During the February 11 on-site exploration, a test application of gauze with carboxymethyl cellulose was applied in a small area, resulting in positive adhesion. However, removal of this test facing softened the existing varnish film, resulting in an undesirable condition such as previous wallpaper paste residue. Further adhesive tests should be conducted prior to move, including consideration of cyclododecane which would be an expensive but potentially optimal facing adhesive for this application. Cyclododecane is a volatile binding medium often used during excavation and transport of archaeological objects and in art restoration and has a relatively slow evaporation compared to other volatile binding mediums, leaving no residue.

Design of Counter Forms and Steel Support Framework

Per the investigation on-site, the exploratory team recommends using padded steel counter forms to gently press against the fresco surface. Curved panels will be accommodated by adjustable lag bolts to match the concave radius of the panel, while flat counter forms can be used for the flat panels.

The size and design of each steel support framework shall be engineered to adequately support the weight and size of the artwork based upon thickness of plaster, size of panels and surrounding wall fabric to be removed. Sizes of the frescoes are approximately:

- Each of six (6) curved fresco panel measures approximately 172” wide by 53” tall with an average plaster and lathe thickness of approximately 1/2” (thickness varies panel to panel)
- Two (2) small dedication and legend panels: 38” by 27”
- Two (2) flat panels measure approximately 79” by 61”
- Two (2) flat frescos at the rising aisle stairs measure 110” at the tallest by 113” wide

For estimating purposes it is assumed 12” of surrounding plaster and lathe on all sides of fresco should be included in extraction calculations. At 10 lbs/sf for 1/2” plaster, each curved panel would weigh approximately 1,111 pounds. Plaster at each of the frescoes varies in thickness and therefore is assumed to weight between 1,500-2,000 pounds each. Structural steel frame will add approximately 300-400 pounds to each fresco.

PRELIMINARY APPROACH TO RELOCATION - DRAFT

The following is a preliminary outline of an approach to stabilize, remove, and store the Zakheim frescoes, based upon the exploration and professional experience of the project team. It is recommended and assumed for budgeting purposes that an art conservator will be on-site and involved during the majority of the extraction process in addition to the preparation, monitoring, and re-installation phases of the project. It is also assumed that high resolution photographic imaging and/or laser scanning will be conducted prior to relocation work (estimates for this task are not included in the relocation budget, but please refer to the Page & Turnbull memorandum “High Resolution Documentation of Zakheim Murals” dated January 21, 2020.

1. Hazardous Materials Testing: 4-6 weeks
Test the plaster, paint, and surrounding surfaces for hazardous materials such as asbestos and lead paint. Should the presence of hazardous materials be found, develop a mitigation plan for abatement and/or identify the risk factor associated with treatment and relocation. If abatement is determined the best option, perform prior to shoring and removal.
2. Stabilize in-situ: 4-6 weeks

Clean and consolidate areas of salt efflorescence in water-damaged areas of frescoes with a liquid-applied inorganic material (note a curing time of one month, minimum). While some additional thin facings may be warranted in advance, most likely stabilization with facings will be done as needed during the process of cutting the periphery of the frescoes. The conservator will work closely with the moving crew to avoid unnecessary additions to the fresco surfaces, while being available to assist in any unexpected occurrences.

3. Shore and Remove: 3-5 weeks

It is currently thought that the frescoes can be extracted and removed from Toland Auditorium through the wide doorway at the lower level of the auditorium near the elevator core utilizing a city crane to hoist from Level 1 of the building to grade on Parnassus Street. Should this approach be followed, the flat panel frescoes at the front of the auditorium should be removed first in order to avoid damage if the auditorium doorway needs to be widened further.

Based on the Page & Turnbull team's investigation, the shoring recommendation is to construct thirteen (13) individual steel counter forms that would be padded and used as the method for transportation. These forms would be secured to each individual fresco panel 8"-12" below the mural and along the ceiling edge. The front of the form would have three (3) adjustable curves to match the form of the wall. Only two of these curves would be secured and the third (also padded) would help reinforce the curve at the middle of the mural. The rear assembly of the form would be a steel rectangle that would provide the strength and stability for removal and transport. The form would have legs attached to give stability while removing the fresco.

Once the counter forms are attached, the wall will be cut below each fresco and on both sides (through the pilaster), and lastly at the ceiling along the edge of the counter form. This should release the fresco from the back wall and ceiling. If ties attaching the lathe or metal supports to the back wall are discovered at this point, they can be severed after the counter forms are securely attached. The exact method of cutting will need to be assessed and determined by what would be the least impactful to the artwork, as vibration of both power and hand tools can cause damage to the fresco. It may be recommended to cut each vertical metal support (and attached wooden element) by hand to minimize vibration.

Once the mural wall is released from the back wall and ceiling, the form will then be supported by two material lifts and once the legs of the form are removed, the wall and counter form can be lowered to the ground and prepped for relocation. A small spider crane may be the best method for transporting each of the fresco wall panel assemblies from the upper level to the lower level of the auditorium. Once on the lower level, the fresco and counter form assembly will be stabilized for transport (crated) and moved out into the hallway on casters – demolition of

doorway(s) may be necessary to widen the door opening enough to accommodate the wall panel assemblies. Demolition or widening of an existing window along Parnassus Street would allow a larger crane to securely lift each panel from the west side of the building onto a transportation vehicle. Repair of the doorways/window may be considered as part of the project.

The same method would be used for the straight walls, which shall be removed first, differing only in the fact that the counter form would not be curved. Care and planning shall be used to protect against any water exposure, infiltration and excessive humidity during the process of removal from auditorium.

4. Transport and Store: 1-2 weeks (transport), 5 years (storage)

Dampening of vibrations and environmental control for each panel assembly during truck transportation will require more consideration for type and implementation. Upon arrival at the storage location (as yet undetermined), material lifts and casters will provide horizontal and vertical move assistance. The storage location should provide environmental control and protection against water infiltration and excessive humidity. The move from transport vehicle to storage location will require use of an on-site forklift. Provide environmental control and monitoring by art conservator during storage period (preliminary budget assumes 5 years).

5. Reinstallation & Conservation Treatment: TBD

Reinstallation of the artwork should utilize a very similar approach as removal and extraction but in reverse: At an appropriate time near the completion of construction of the new display area for the frescoes (yet to be determined), the artwork will be inspected by an art conservator prior to relocation. Following inspection, the artwork will be transported from storage area onto a transportation vehicle using the same care and technique that was used to deposit at the storage location. Transportation to reinstallation site would also utilize the same approach, dampening, and environmental controls. Pending the actual location and site for the reinstallation, cranes and mechanical lifts will be used to remove from transportation vehicle and onto caster wheels or crane-lifted to the final location. Further speculation on reinstallation of artwork will be dependent upon location, setting, and design of space to accommodate the frescoes.

A conservation treatment plan for the frescoes should be developed and implemented upon completion of the fresco reinstallation project. For the purposes of this memorandum and budgeting estimate, it is assumed that the reinstallation will take the form of a museum exhibit and not a permanent installation. The structural system used for the reinstallation may include salvaged portions of the counter form structural frame used for relocation.

Treatment after re-installation:

Preparation of a new treatment outline will be needed, and reevaluation of what treatment should achieve. Depending upon lighting and distance from the viewer, there are several options. These would consist of either minimal or full treatments as described below:

- Minimal Treatment would consist of surface cleaning only, stabilizing any new insecure areas, compensating losses in damaged areas with new filling materials, consolidating any weakened areas, and inpainting missing design.
- Maximum (optimal) treatment would consist of altering some of the additions to the fresco made in the last treatment of 1977. These would include removal of the uneven varnish coating, both as an aesthetic improvement and also to help counteract the restrictive transfer of moisture through the plaster. If the varnish is removed, this would likely require removal of many (if not all) retouchings, which would be a costly involvement to replace. It is not known if there are any serious damages of the flat panels; this may only be true on the curved panels, as seen in the archival film. The film did not display the same quantity of damages as on the curved walls. Full treatment would present the frescoes in optimal aesthetic condition. The physical stability of both treatments is not quite equal, but minimal treatment would not cause harm. As a pilot project to compare results, a small flat panel could be cleaned of varnish for comparison, prior to a commitment to all.

All treatments must be documented with appropriate imaging and written reports of materials and techniques used. All treatments would be in keeping with standards of practice as outlined by the AIC (Cultural Heritage, aka American Institute of Conservation of Historic and Artistic Works).

ANNE ROSENTHAL FINE ART CONSERVATION

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March 13, 2020

UC MEDICAL CENTER FRESCOES OF TOLAND HALL BY B.ZAKHEIM ESTIMATES OF TIME AND COST FOR FRESCO REMOVAL Prepared for Page and Turnbull, March 13, 2020

TASK 6. Stabilization of Fresco Surfaces (prior to move)

For the following procedures:

- Capture digital images of water damage before treatment to document the design.
- Surface clean the fresco surface around areas of water damage and efflorescence.
- Continue to remove as much extraneous efflorescence as possible above and below the paint film in these areas. Removal of all efflorescence may not be possible. Due to extensive powdering and loss of supporting fabric, there may be unavoidable additional losses of design. Insoluble salts will likely remain.
- Poutlice salts and compact the surface to the degree possible. Where the support plaster (the intonaco) is no longer extant, the paint layer may not be salvageable, but an effort to retain all original design will be made.
- The goal is to provide a surface that is stable enough to resist the pressure of the counterform that will be used during the move. Some facing material may be added in these areas.
- Drying times between efforts to extract salts may vary, and may require return or repeat treatments. Not all salts can be extracted in one session.
- Apply penetrating inorganic consolidant (in liquid form) in multiple applications. This may require repeat applications, with drying times in between, then at least one month cure time (minimum). Application of sacrificial lime-based fillers/barriers around areas of loss might be helpful to stabilize the uneven surface of the water damaged areas, and these may also require drying time and manipulation prior to the move.

ESTIMATES OF TIME AND COST: TASK 6: Removal of frescoes from Toland Hall

For the following task:

- The conservator should remain on-site during the moving phase to work with the moving team, to see that the surface protection is adequate and to contribute to problem solving of any issue that may arise.

- One unknown factor at this time is the possible need for a non-destructive facing adhesive that requires special handling, cyclododecane. This is a material used in cases where the surface is fragile and cannot withstand the friction and ordinary solvents used for this purpose. It is a material that sublimates, that is turns from a solid into a gas, and leaves no toxic traces, and requires no clean-up. If this becomes a necessary component, extra time will be needed to apply it just prior to actual cutting and lifting. Since supplies are limited, this is an unknown option at this point in time.
- The moving team has requested that the conservator remain on-site during critical times in the moving process, essentially 80% of the time while the frescoes are being handled. I believe this is an estimate of 4-6 weeks of time for the move (see mover's estimates). I also presume this would also consist of time following the initial moves to the storage warehouse to monitor the conditions and behavior of the fresco cargo, from start to end.

TASK 6: Monitoring Condition of Frescoes in Storage

- The frescoes will require storage in a building with climate controls, maintaining a relative humidity below approximately 65%, and heat not above 72 degrees F. Warm, damp, air that does not circulate promotes mold, and hot/dry climates promote brittleness, both of which should be avoided. These are mostly inorganic materials, but any wood elements within the lifting mechanisms or counterforms should not be allowed to expand or contract, especially if in tight relationship to the frescoes. A schedule of inspection by a conservator, perhaps once or twice a year (more times if there have been unusually heat waves or rainy season), should be implemented to monitor the condition of the frescoes. Perhaps building in windows in the counterforms to uncover the surface of different parts of the frescoes would be prudent. A recording, remote, digital monitoring system would also be possible. As yet, the location has not been determined, but is expected to last 5 years.

LINE ITEM: RETURN MOVE OF THE FRESCOES: move, reinstallation, treatment

Move and Reinstallation:

- Prior to moving from storage, there is likely to be considerable planning for the choice of an appropriate environment. The method of holding the frescoes in an upright position for exhibition should be done with economy of materials and motion in mind. If there can be use made of the original counterform steel members, to serve also as framing devices long term, and as permanent lifting devices, this will save some costs and treatment time. In a perfect world, sensitivity to or reference to the original design of Toland Hall would be incorporated. Conservator time should be included in these meetings, but how many of these are necessary is uncertain.
- All of the pertinent information regarding the design of the space, means of re-installing, etc. are not known at this time. Again, a conservator should be on-hand to monitor the move and to offer advice on climate control, control of public interaction while on exhibition, and other pertinent factors pertaining to preservation efforts. Intermittent advice may be needed with space designers who may incorporate trims or framing. The best options will be those designs that are reversible, so that the frescoes are never again attached solidly into a building, but

have means to be removed again safely, and relatively easily, with appropriate access into and out of the new environment.

Treatment after re-installation:

- The conservator should be on-hand to monitor and be advisor to the movers in a similar way as with the initial move. However, it is also fair to say that the return voyage will be simpler and without the considerable angst of the move out of a difficult construction zone. Most hazards will be known at that time from experience with the first move. Therefore, conservator time will probably be less.
- One of the critical parts of the return move is the safe removal of all of the packing and lifting materials, and a reassessment of the surfaces, including location of damages if they exist.
- Preparation of a new treatment outline will be needed, and reevaluation of what treatment should achieve. Depending upon lighting and distance from the viewer, there are several options. These would consist of either minimal or full treatments as described below:
- Minimal Treatment would consist of surface cleaning only, stabilizing any new insecure areas, compensating losses in damaged areas with new filling materials, consolidating any weakened areas, and inpainting missing design.
- Maximum (optimal) treatment would consist of altering some of the additions to the fresco made in the last treatment of 1977. These would include removal of the uneven varnish coating, both as an aesthetic improvement and also to help counteract the restrictive transfer of moisture through the plaster. If the varnish is removed, this would likely require removal of many (if not all) retouchings, which would be a costly involvement to replace. It is not known if there are any serious damages of the flat panels; this may only be true on the curved panels, as seen in the archival film. The film did not display the same quantity of damages as on the curved walls. Full treatment would present the frescoes in optimal aesthetic condition. The physical stability of both treatments is not quite equal, but minimal treatment would not cause harm. As a pilot project to compare results, a small flat panel could be cleaned of varnish for comparison, prior to a commitment to all.
- All treatments must be documented with appropriate imaging and written reports of materials and techniques used. All treatments would be in keeping with standards of practice as outlined by the AIC (Cultural Heritage, aka American Institute of Conservation of Historic and Artistic Works).



March 16, 2020

Michael Couacaud, P.E.
Senior Project Manager
Campus Design and Construction
UCSF Real Estate
654 Minnesota Street
San Francisco, CA 94143

Dear Mr. Couacaud:

Architectural Resources Group, Inc. (ARG) is pleased to provide this report, which presents the findings from research and investigation to determine the feasibility of removing Bernard Zakheim's *History of Medicine in California* fresco series, and to provide a conceptual cost estimate. The frescos are currently located in Toland Hall, a large lecture room located in UC Hall at the UCSF Parnassus campus.

A conceptual estimate is not a bid nor should it necessarily be used as the actual cost to complete a project. It is an estimate of order of magnitude, given best available information at the time for the purposes of planning.

Painted in 1937, the fresco series is composed of ten pictorial panels and two descriptive panels on the curved and flat walls of Toland Hall. The works are painted in the *buon fresco* style where the painting is completed on fresh plaster and becomes an integral part of the plaster wall.

A basic understanding of how the frescos are attached to the walls, as outlined in the "Investigation Results" section and the methods of removal outlined in the "Observations" section will aide in understanding the planning and steps for removal in the "Work Plan" section of this report. There are many potential risks in moving these large frescos from their current location. All efforts have been made to account for these risks in the design of the "Work Plan" section, however there are additional ancillary issues in undertaking a project of this magnitude, including long-term storage, reinstallation, and conservation.

Images and sketches are included in appendices at the end of this report.

METHODOLOGY

ARG reviewed the following background documents related to these frescos:

- 1915 drawings including exterior elevations floor plans, provided by the client.
- *History of Medicine in California Articulated in Frescos* by Robert S. Sherins, M.D. published 2014.
- *Bernard Zakheim, Polish American Artist of California* by Robert S. Sherins, M.D. Polish Genealogical Society of California Bulletin, published 2014.
- Two previous reports by Baycor Buildings in 2006 on the frescos.

ARG conducted an investigation of the frescos on February 26 and March 2, 2020. This investigation included probes and a borescope investigation to determine the frescos' methods of attachment to the concrete walls, and a general assessment of the frescos for conservation treatment purposes.

Several probes into the wall had already been made by others, and ARG opened three additional probes to better understand the wall and ceiling construction and the condition of the concealed concrete wall in an area of water damage.

A borescope and cameras were used to investigate and photograph the fresco construction and connections to the concrete or masonry walls behind them. ARG was also able to access areas above the ceiling in several areas including directly above probes opened in the plaster below the frescos.

Moisture readings were taken on the frescos and adjacent plaster and wood surfaces with a pinless moisture meter to determine if water or condensation issues were ongoing.

INVESTIGATION RESULTS

Historic documentation

- Based on the 1925 drawings, the poured-in-place reinforced concrete wall behind the frescos on the south wall is approximately 12 inches thick. Contemporary accounts indicate that the frescos were added to the space because it was "a dark, ugly cave, very depressing" and the artist's purpose was to "try to lift it, lighten it, give it color, to make it interesting and attractive."¹
- The plaster was likely applied to the expanded metal lath in several layers, including a scratch coat, brown coat (arriccio layer), and the finish coat (intonaco layer) which Zakheim painted on. This finish coat would have been applied in sections only large enough to be painted in a single work day.
- The frescos have undergone previous conservation treatment in the 1970s after having been covered with wallpaper for many years. When the wallpaper was removed, it was discovered that the paste had caused areas of heavy peeling.²

Probe and Borescope Investigation³

- The curved frescos on the south wall are installed on a furred wall that has minimal attachment to the existing concrete wall (see photos at the end of this report). This method of construction was based on the common construction practices of the time, where finishes were applied to a furred out wall rather than directly on concrete or masonry.
- The furred wall consists of vertical black iron furring channels, at least two horizontal black iron furring channels, expanded metal lath, and plaster. The channels and metal lath are tied together with wire. The narrow void between the furred wall and concrete wall is filled with plaster debris from the application of the scratch coat of plaster to the

¹ Toland Hall Mural Tour by D. Chauncey Leake, 1976. Available via [https://archive.org/details/cum_000015].

² *History of Medicine in California Articulated in Frescos* by Robert S. Sherins, M.D. published 2014. Page 10.

³ Note that some of the discussed probe openings were made by others.

metal lath.

- The curved furred wall assembly has minimal attachment to the reinforced concrete. Only two points of attachment could be verified, at the top and bottom of the fresco panels where the form tie wires from the concrete are wrapped around the vertical furring channels. When viewed from above and below via the ceiling and probe openings, the rebar system noted in the 2006 Baycor Builders report was not seen, and no additional attachment points could be confirmed.
- The flat frescos are installed on a furred wall in front of a hollow clay tile wall with areas of brick masonry infill. The vertical black iron channels are visible in some areas, as well as the expanded metal lath and wire ties.
- The flat furred walls at the north end of the room are attached to the masonry walls with large clumps of mortar applied in the void between the brick and the lath (see Appendix B).
- There is a large wood spacer between the base of the flat plaster wall and the brick masonry. This may have been used to establish a uniform wall gap and provide an anchor point for the vertical furring channels.
- The ceiling is framed with black iron and hung from the concrete using nails as the form ties. It is not directly attached to the fresco panels.
- The probe opened adjacent to the door frame on the south wall was in an area of plaster repair; newspapers dating to the 1970s were found in the void space. Despite being an area of repair, no differences in the lath, furring channels, wire attachments, or concrete were noted.

Moisture Investigation

- Moisture readings indicate that the curved wall of the room retains more water than the flat wall at the front of the room. This higher moisture reading is likely related to the concrete being an exterior wall, portions of which act as a retaining wall.
- Two frescos show significant water damage through finish loss and salt formation on the surface of the frescos. A probe was opened at the west fresco showing signs of moisture damage, as this was an area of heavier damage and salt formation. Moisture readings were taken of the wood and concrete above the wall and indicate that this area is wet. This information was used to develop treatment recommendations for the water damaged panels.

OBSERVATIONS

As part of determining the feasibility of removing the frescos, ARG investigated the technical options and practicality of mechanical removal.

There are two basic methods of removal, which differ according to the depth at which the separation between the painting and its original support takes place.⁴

- *Stacco a massello*, which consists of removing the painting, render, and all or some of the supports.
- *Stacco*, which consists of removing the painting and render only. This method is often undertaken when the fresco consists of canvas applied to plaster.

Based on the results of the investigation and the construction of the fresco, ARG recommends that if removal is pursued, the *stacco a massello* method be pursued. As the fresco was installed on a furred wall independent of the concrete structural wall this method would require less destructive intervention than the *stacco* method.

Due to their size, the use of cranes and gantries is recommended over forklifts and furniture dollies in moving the framed and crated panels.

Feasibility

The method of construction of the furred wall allows for the intact removal of the fresco panels, with significant intervention into the concrete structure including selective demolition. However, as the building is slated for complete removal, this does not appear to be an issue. Based on the curvature of the curved frescos, and the size of the flat frescos above the stairways, we believe the best way to remove the murals with limited concrete demolition and the least amount of vibration or risk to the frescos is to release the entire lath and plaster assembly with the murals from the concrete and transport them via crane through the skylight out of the building.

Work Plan Outline

Note that any method of removal will be a labor-intensive process requiring significant intervention into the surrounding walls and the frescos themselves. Sketches of the proposed frame construction system are included in the appendix.

This proposed work plan includes pre-construction documentation and protective treatment of the frescos before framing and transporting.

As with any large scale art moving project, there is significant risk to the art during de-installation, moving or transportation processes. As large, curved frescos, these works are particularly vulnerable. Attempts have been made to consider as many of these risks as possible at this stage, and the work plan below has been designed accordingly.

The following list is a recommended work plan for the treatment, de-installation, and transportation of the frescos.

⁴ Note that there is a third method, *strappo*, where only the paint layers is removed, however due to the nature of the *buon fresco* technique, the paint layer is integrally fused to the plaster and cannot be separated. As this method is not appropriate in this case, it is not discussed as part of this report.

Documentation of Existing and Environmental Conditions

- Document the existing conditions of each fresco in detail. Photogrammetry methods and high-resolution photographic methods are recommended. Other imaging technology including ultraviolet (UV) and infrared (IR) are recommended to identify locations of repairs and underlying conditions prior to pre-treatment.
- Document the current environmental conditions including the average relative humidity and temperature readings to inform storage conditions and pre-treatment recommendations.

Engineering and Design

- Design frames and fresco cushioning system. Sketches of the proposed frames are included in Appendix C of this report.
- The steel frames should be designed to restrict movement of the panels and their existing supports. The frames designed in this report are more like a traditional travel frames in that they aim to provide stability, not cushioning. Cushioning is provided by foam and rigid board installed within the steel frame as well as between the frame and the outer crate. The purpose of the outer crate is to protect the framed fresco from impact shock, debris, and weather during transportation only.
- The frames should consist of horizontal members curved to match the curve of the frescos, with vertical bracing set away from the face of the panels. They should include pick points for the attachment of hooks or straps. These locations should be able to be accessed when the mural section is placed in a travel crate.
- Prefabricate the frames where possible, especially for the curved frescos. If on-site welding is required, fire blankets should be used to protect the fresco assembly and a fire watch during and after welding should be implemented.
- The cushioning system should be composed of Tyvek-wrapped medium density closed cell polyethylene foam at least 1.5" thick, and medium-density fiberboard or plywood. The Tyvek-wrapped foam should sit against the protective facing on the fresco and should be thick enough to be lightly compressed when frame installation is complete.
- Design a travel crate system. Each travel crate should house one panel and be able to be constructed on site before the panels are transported via crane. The crates should have a flat, rectangular bottom with raised edges to protect the bottom face and edges of the fresco and frame. It should be lined with archival-grade medium density closed-cell polyethylene foam with 2lb/cf density and at least 2" thick, wrapped in Tyvek. The sides of the crate should be covered with plywood. The top should be left open so that the pick points are accessible for transport via crane, but should be covered with plywood once this is complete.
- Design a gantry system or spider crane to maneuver panels during removal from the wall and around the room as needed before they are removed by crane.
- Design crane system to move panels from room to transports.
- Plan transportation and route to storage facilities.

Pre-Move Conservation Plan

- Conduct pre-treatment tests. Include solubility tests, removal of surface salts, consolidation of flaking paint, and dry cleaning of the frescos.
- Based on the existing conditions of the frescos and pre-treatment testing, develop a treatment plan. Include the means and methods for applying a protective facing to the cleaned and consolidated fresco surface.

Pre-Move Mural Conservation

- Based on the pre-treatment testing and the work plan created, treat and clean the fresco panels.
- Apply protective facing materials. The purpose of this facing is to protect the painted surface during de-installation and to provide a barrier layer between the fresco and the cushioning pads set in the steel frame.

Temporary Protection

- Erect temporary protection in front of the frescos for this step to prevent damage from tools and debris. This should be completed before the auditorium seats are removed and before staging and construction of a platform for panel removal, but after the frescos have been treated and the facing material has been applied.

Site Preparation: Staging and Skylight Demolition

- Construct a work platform to extend the floor level at the frescos.
- Remove skylight and install temporary protection to maintain the watertightness of the room. This protection will be removed when the panels are free from the wall and crated for removal via crane for transit.
- Install a spider crane or gantry system to maneuver the fresco panels during removal from the wall and before they are moved via crane out of the room.

Frame System Fabrication

- Fabricate frame system per the Engineering and Design phase.

Deinstallation: Rigging and Transport

- The frame installation and plaster cutting should be sequenced to provide maximum support for the fresco at all times. This will require that cuts be made in phases and not all at once.
- All cuts should be plumb and level. Note that on the flat trapezoid murals at the stairs, this will involve removal of additional plaster wainscot below the slanted chair rail in order to create a rectangle. This is to maintain the stability of the fresco and prevent racking of the panel during movement and storage. The additional material can be removed depending on the design of the space where the panels will be reinstalled.
- Remove sections of plaster wainscot between furring channels to the floor level where jacks will be installed.

- Place jacks under the horizontal plaster edge and raise jacks tight. Note that in some areas this will require jacks of varying heights to accommodate the change in floor height at the stairs.
- Install the curved steel channel and horizontal steel bearing plates under the horizontal edge of the fresco panel.
- Install the steel plate washers behind the panel and attach them to the curved steel channel with through bolts.
- Remove sections of plaster ceiling to fit upper curved steel channel and steel plate washers. Attach the steel plate washers behind the panel using through bolts to connect to the curved steel channel.
- Remove sections of plaster wainscot between jacks. Note that at this stage, the plaster wainscot should be completely removed below the fresco panel, but the vertical furring channels should remain intact. The black iron verticals must not be cut until the bearing plate, steel frame, and cushioning have been installed and the fresco is fully supported on jacks.
- Bolt the flat channels with the vertical angles to the top of the upper curved channel and below the lower curved channel.
- Install cushioning system between the steel frame and panel face.
- Remove remaining wall and ceiling plaster around the fresco panel.
- Place in gantry and cut the vertical furring channels. Once the iron is cut, lift the partially framed fresco so that a layer of Tyvek and foam can be installed at the back. Keep the panel relatively vertical and against the frame at all times.
- Complete frame, tightening bolts in the curved channels so that the front and back protection is flush with the surface of fresco.
- Construct a travel crate around the framed fresco per the Engineering and Design phase.
- Transport framed and crated frescos via crane through the skylight to staging area at courtyard near Parnassus and 4th Ave. Note that if concrete ceiling demolition is necessary, it should be done only in areas where the frescos have been removed, to prevent damage from falling concrete and ceiling debris. This will require the framed and crated frescos to be stored on the platform so that several can be removed prior to ceiling demolition.
- Transfer framed and crated frescos to a vehicle equipped with air ride suspension. All movement and transportation should be completed in a manner to minimize vibration, and the use of furniture dollies should be limited.
- Transportation presents the greatest risk of failure or damage to the murals. The storage location for the frescos should be on the peninsula and as close as possible to their current location to minimize travel. Transportation should be limited to side streets in good repair. Highways and bridges should be avoided to prevent excess vibration and impact shock to the frescos.

Long Term Storage Preparations

- After several days of acclimatization, the frescos should be prepared for long-term storage. This includes the removal of the travel crate and facing materials and calibration of appropriate atmospheric controls and data loggers with

a set data retrieval schedule. The relative humidity in the storage area should be higher than recorded prior to de-installation to prevent salts migration and crystal formation at the surface. The frescos should be monitored periodically while in storage for salt formation.

- The frescos should be stored in the same orientation as they were installed to prevent racking, warping and other damage.

Reinstallation and Restoration

The work of this section will be informed by the deinstallation and transport processes and will be based on the designs of further phases.

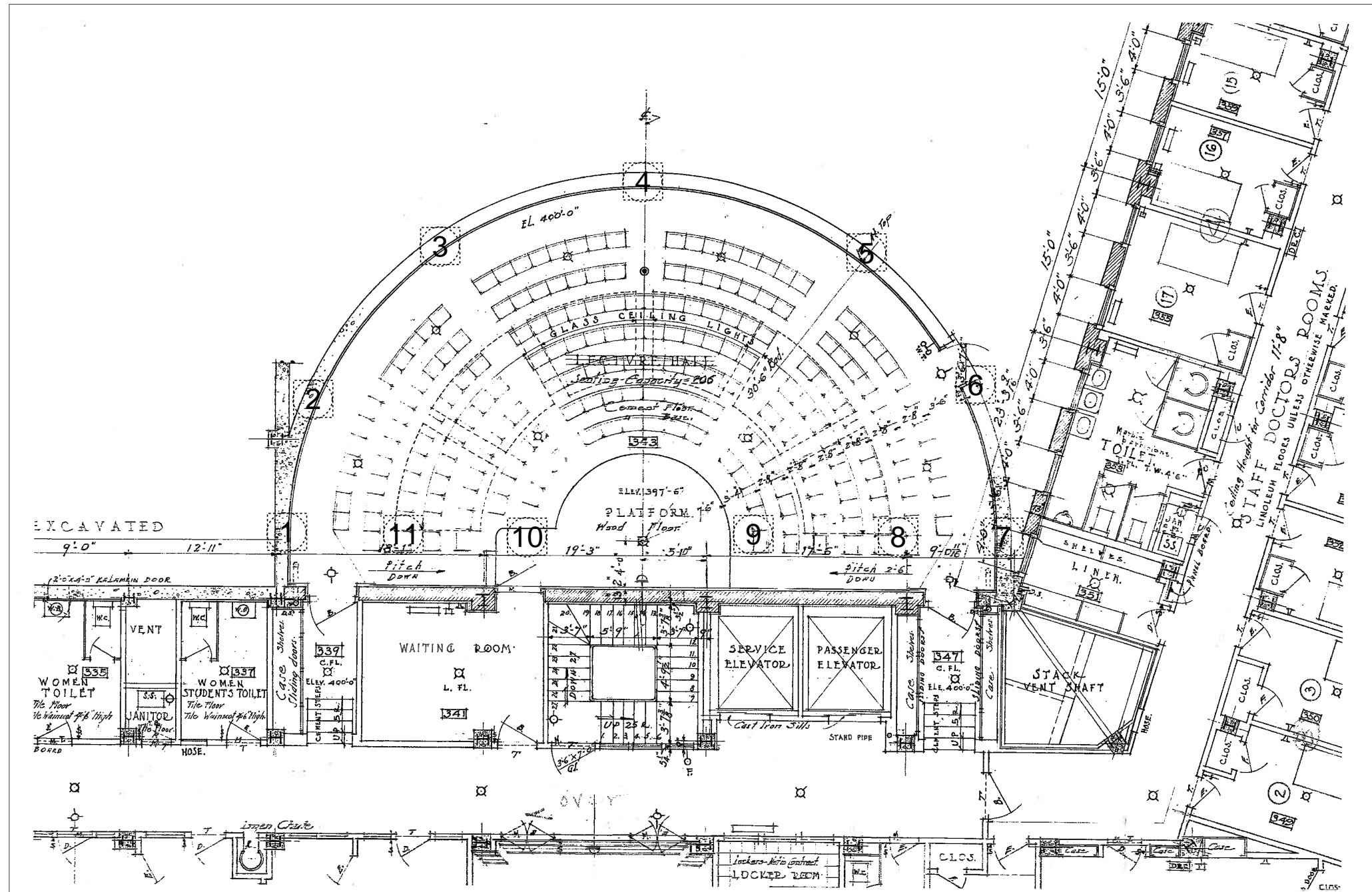
Before transit, they should be assessed for any necessary pre-move treatments that are needed. The panels should be re-faced, with the cushioning system and travel crates reinstalled. As with their first move, they should be transported in a vehicle equipped with air ride suspension and all movement and transportation should be completed in a manner to minimize vibration and the use of furniture dollies should be limited. Due to their size, the use of cranes and gantries is recommended in moving the framed and crated panels.

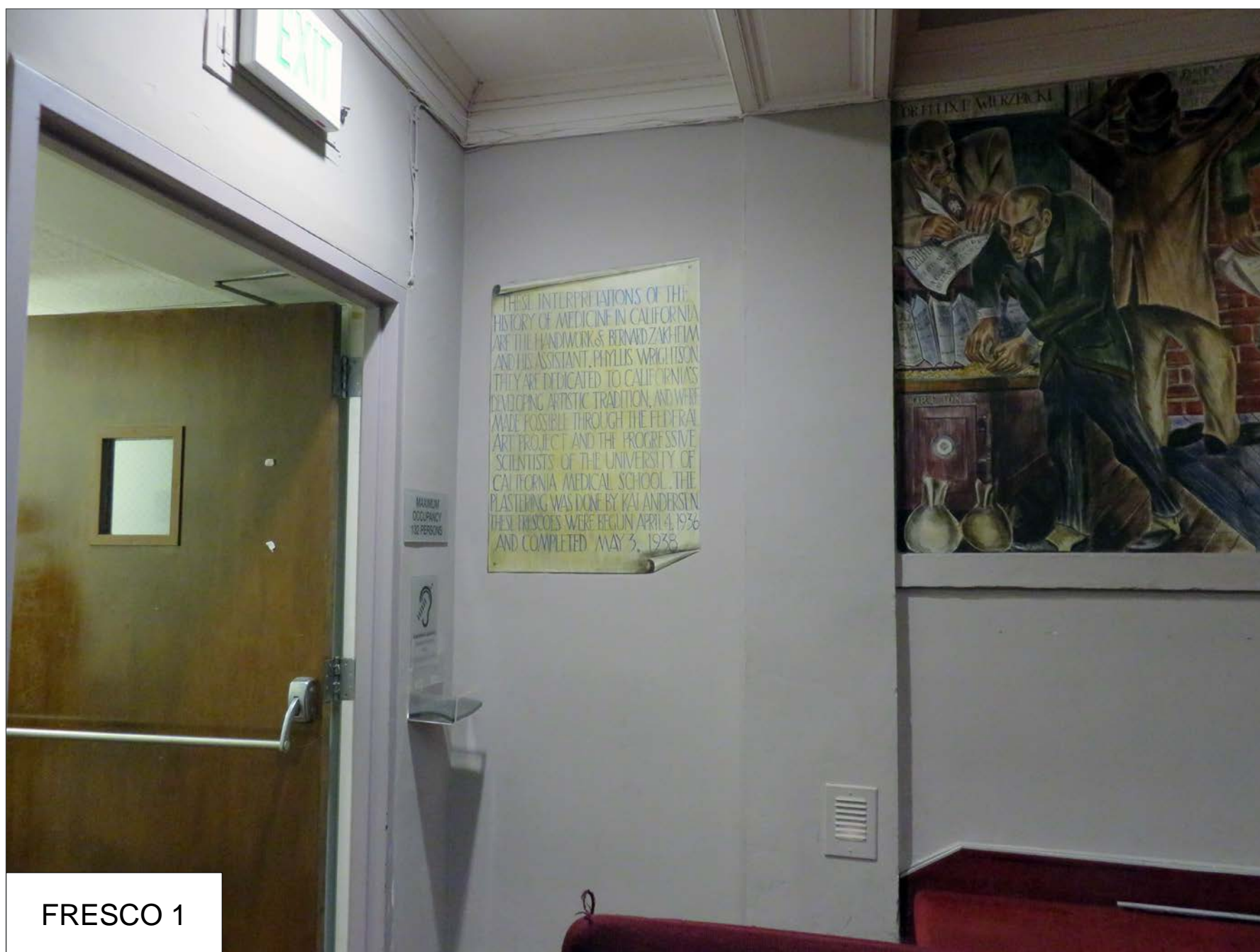
The murals should be reinstalled in an area designed to house them. They may be individually framed from the back prior to installation in order to facilitate easier removal in the future.

After reinstallation, the murals should be assessed and the need for conservation treatments should be determined based on their conditions.

Appendix A: Fresco Photographs with Key and Probe Locations

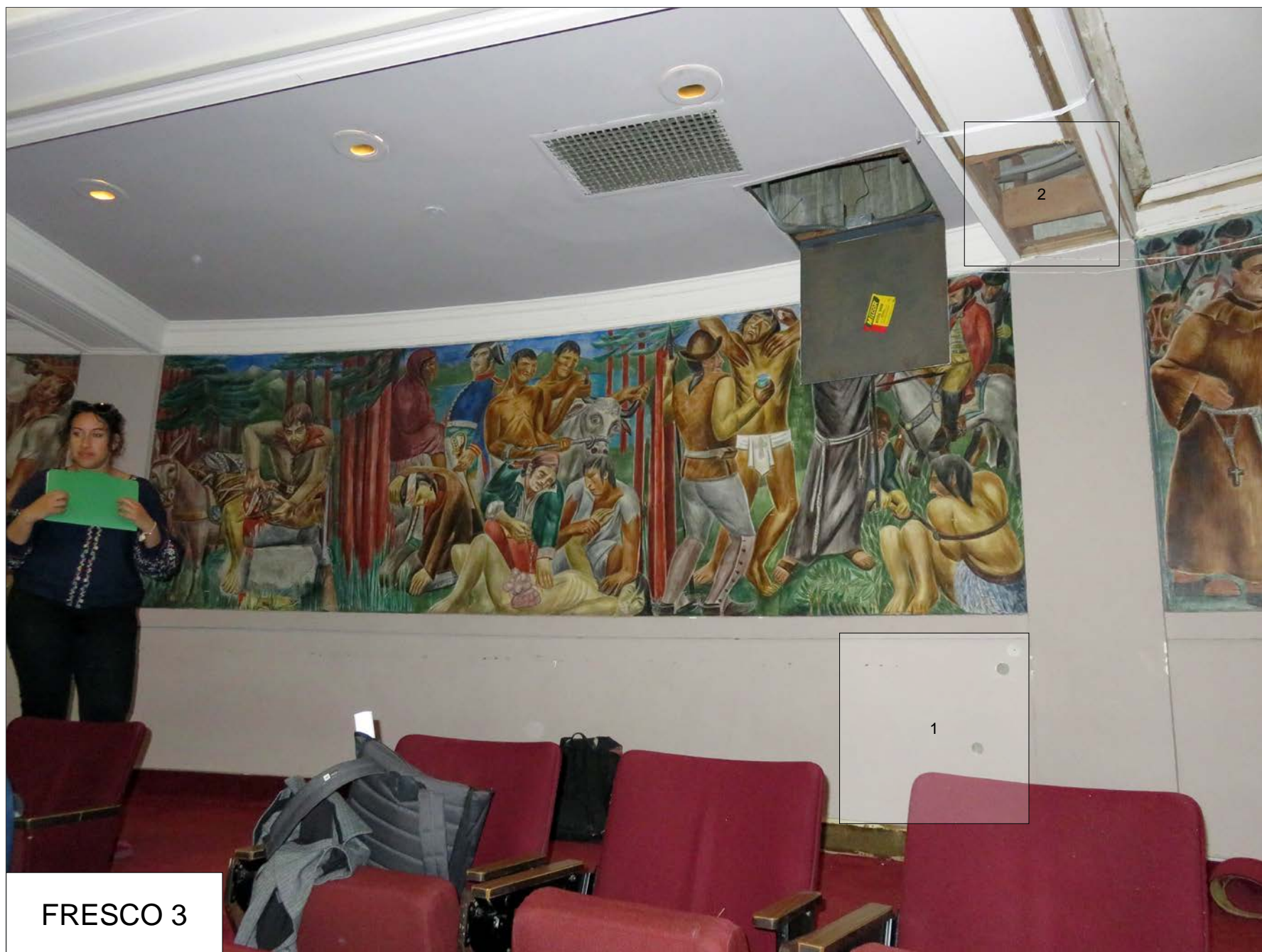
KEY







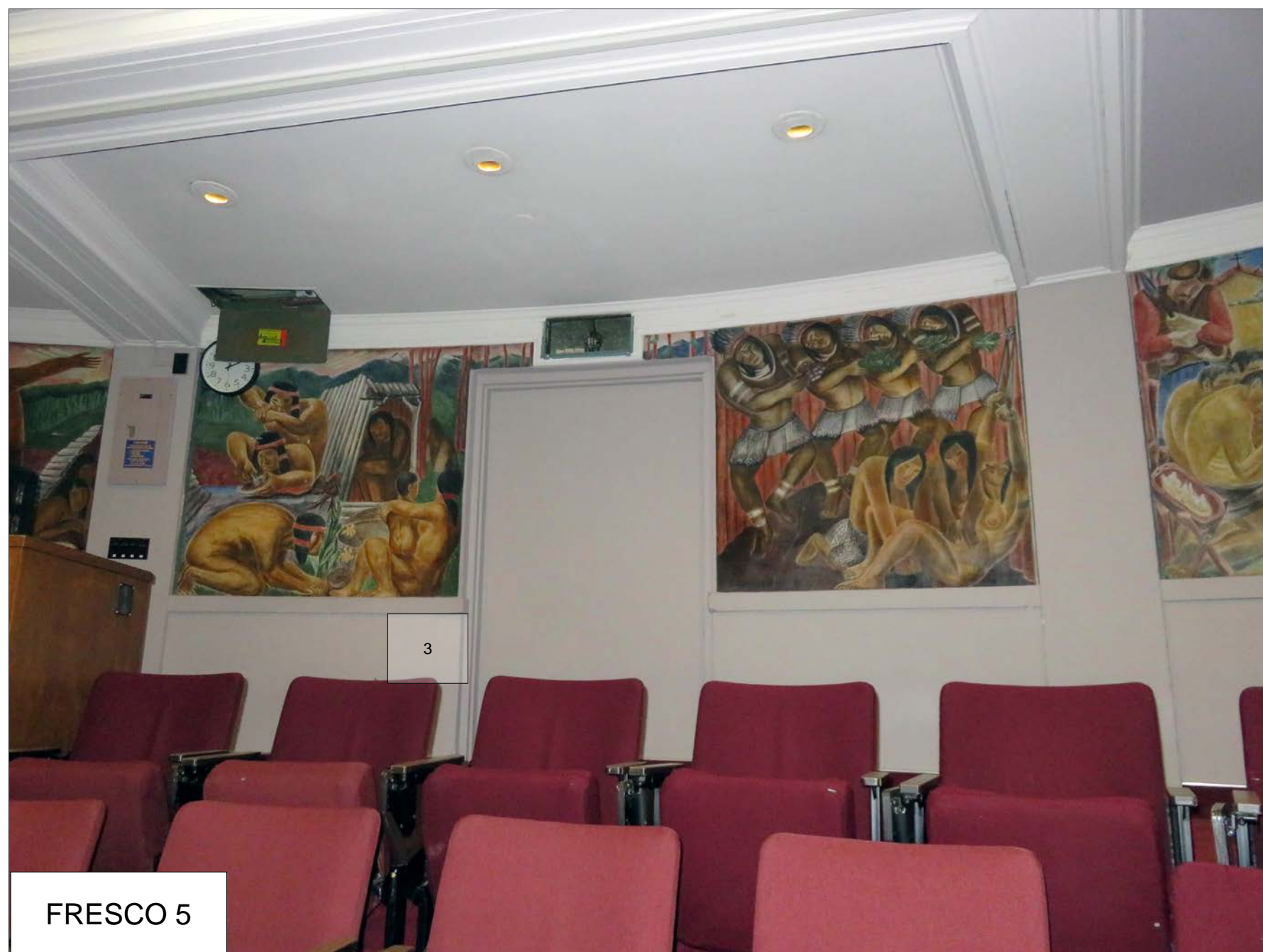
FRESCO 2



FRESCO 3



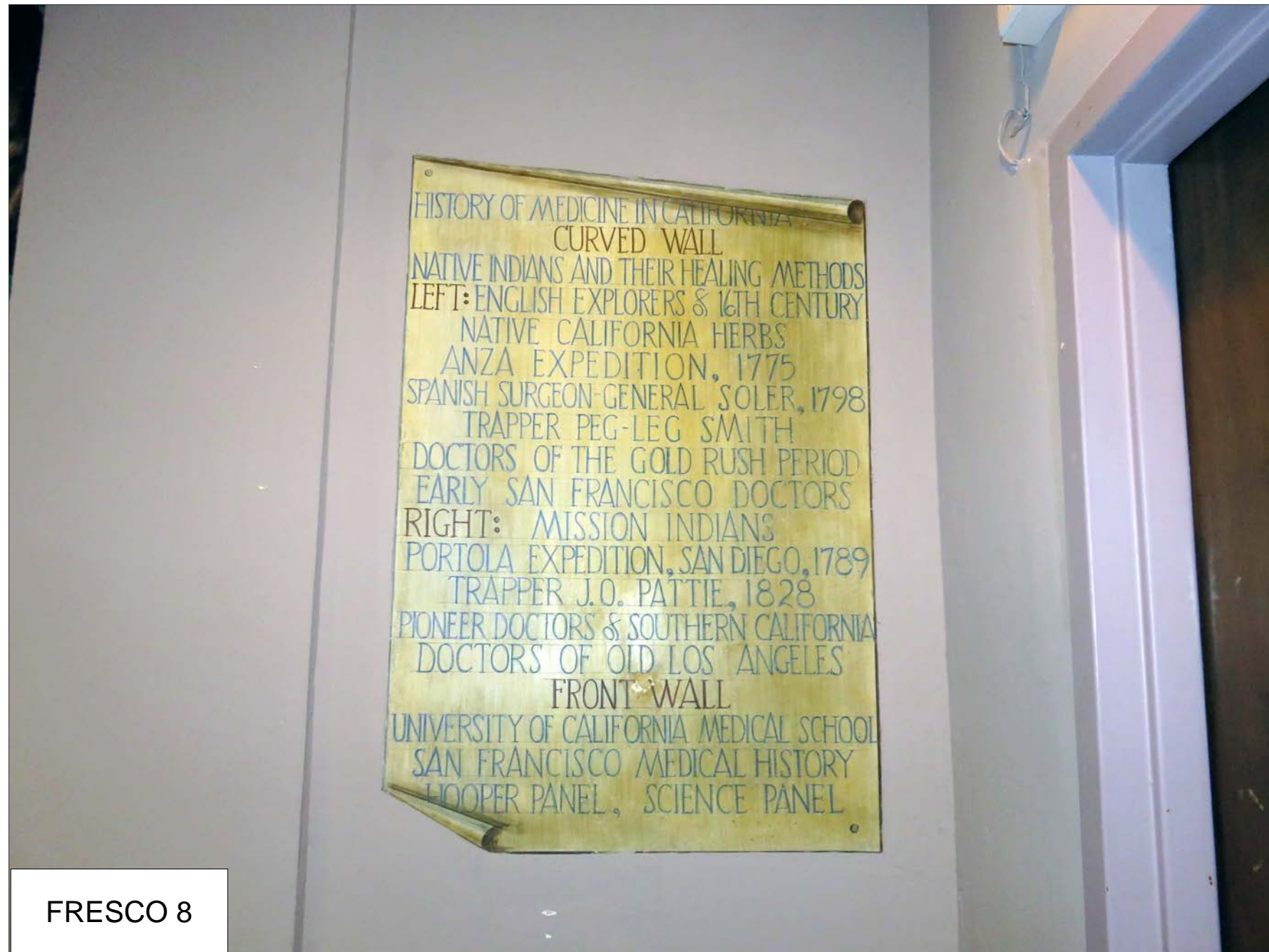
FRESCO 4







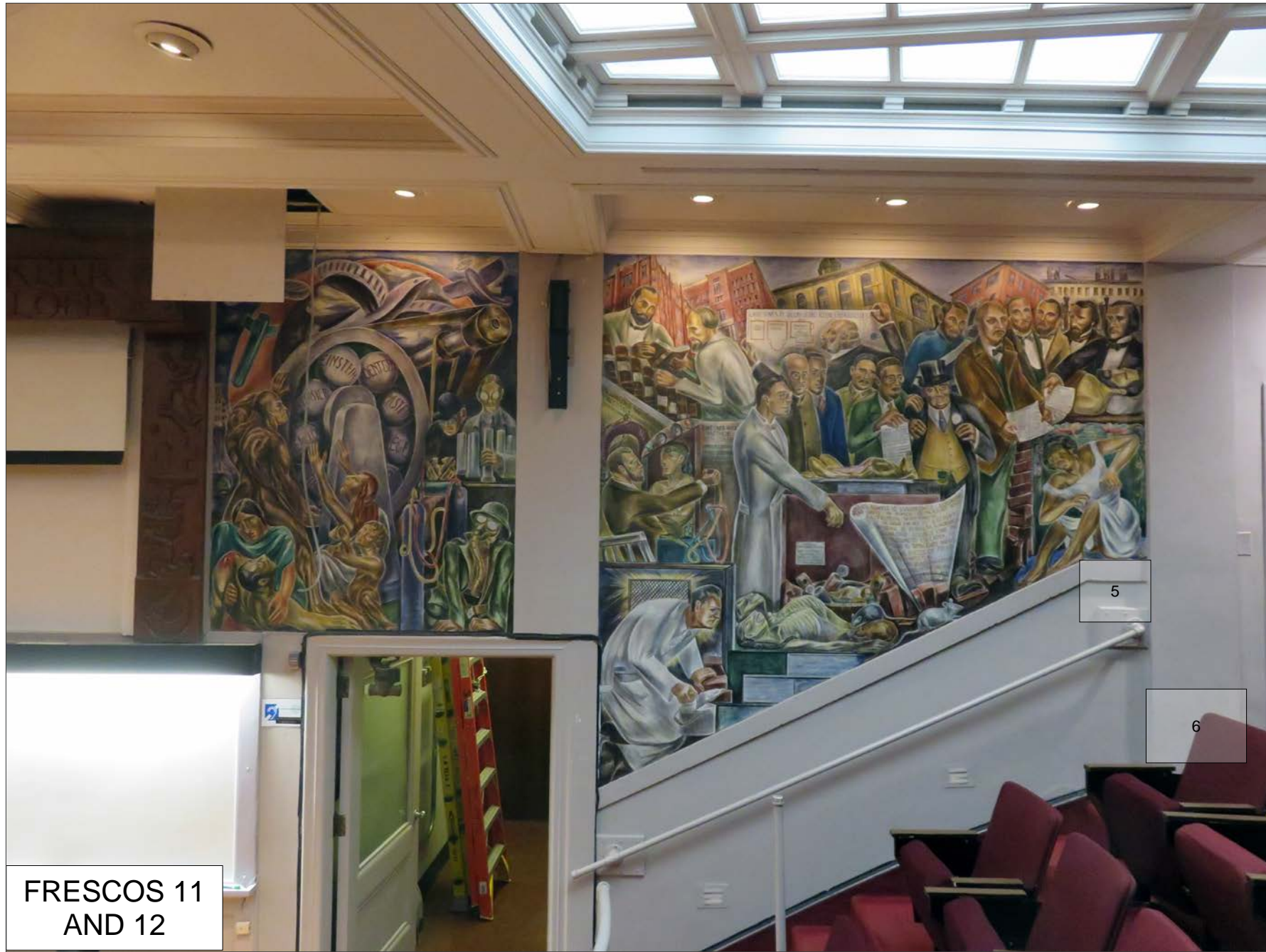
FRESCO 7



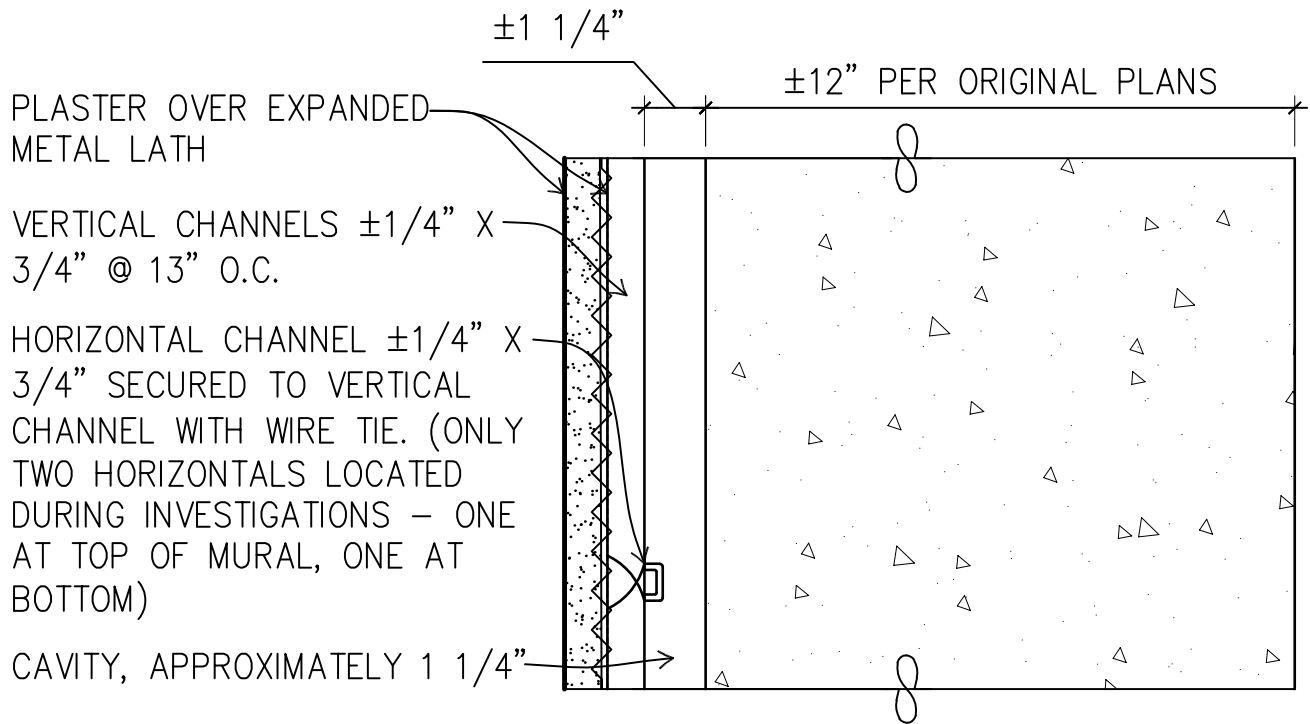
FRESCO 8



FRESCOS 9
AND 10

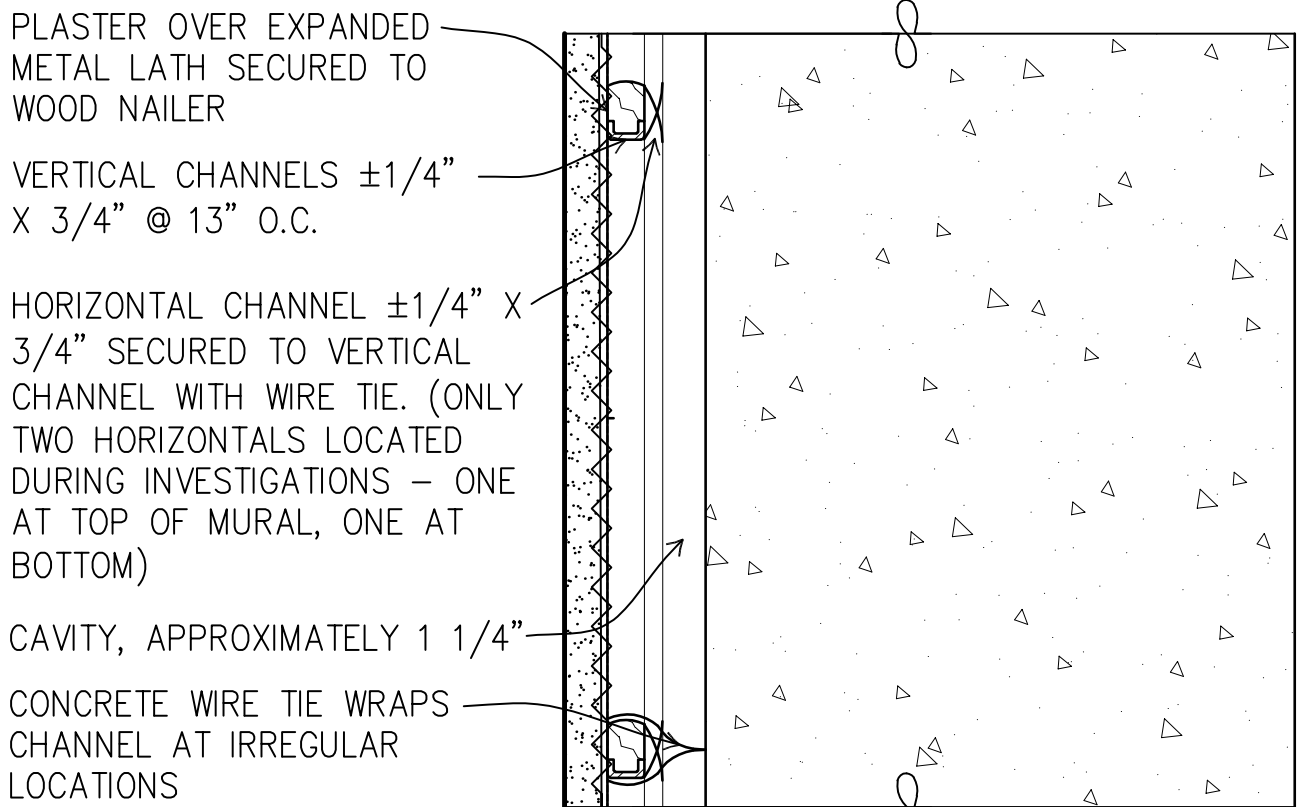


Appendix B: Sketch and Photographs of Existing Conditions



SECTION VIEW

SCALE: 3" = 1'-0"



PLAN VIEW

SCALE: 3" = 1'-0"



Architectural Resources Group

Pier 9, The Embarcadero, Suite 107
San Francisco, California 94111

SHEET TITLE
EXISTING CONDITIONS

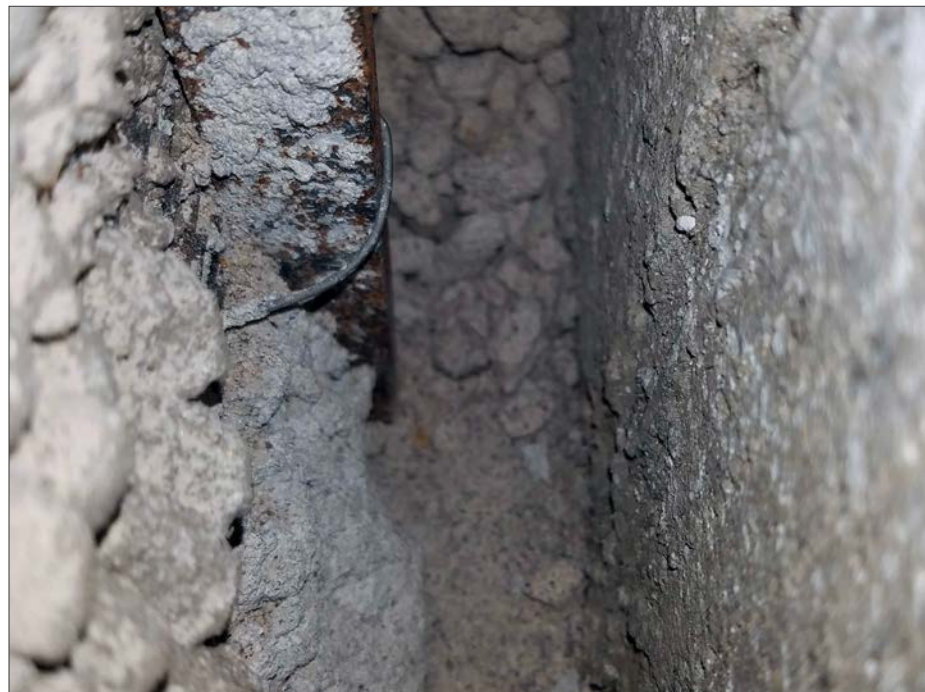
PROJECT TITLE
UCSF MURALS

DATE
3/16/2020
PROJECT NO.

ASSOC. DOC.

SHEET NO.
ASK-1

REF. DWG. AS NOTED	REV.
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Probe 1, looking down. Note the vertical furring channel with wire tie. The black iron does not appear to be set in the concrete, but sits on top of the concrete. Note the amount of plaster debris in the void space.



Probe 3. Note the black iron furring channel in the corner. The void space here was not filled with plaster debris, which is consistent with it being an area of repair.



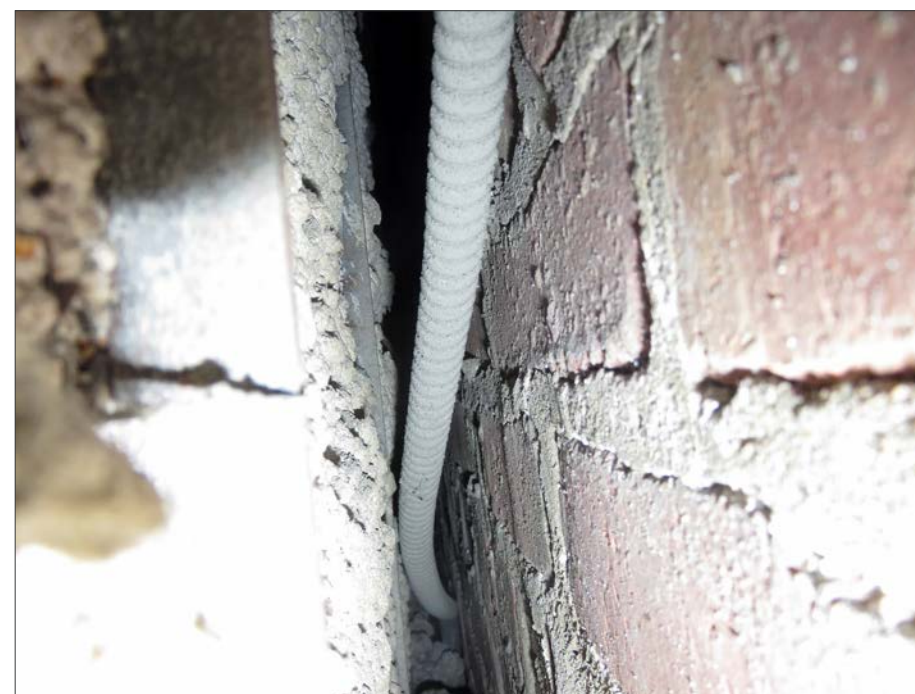
Probe 6. Note the wood block in the lower portion of the opening.



Plaster from Probe 1 and Probe 6. Note the presence of a distinct scratch coat and brown coat.



Probe 5, looking to the right and slightly down. Note the wad of mortar in the void at the furring channel. The toggle bolts are part of the handrail installation.



Probe 6 looking up to the left. Note the conduit crossing above the probe opening.



Ceiling above Fresco 3. Note the ceiling framing and the vertical furring channels of the fresco supports. Photo by Tuan and Robinson.



Pilaster between Frescos 3 and 4 from above. Note the board nailed to the concrete and supported furring channels of the ceiling.



Ceiling above Fresco 7. Note the salts on the concrete from moisture infiltration and the use of the concrete form tie to hang the black iron support of the ceiling.



View behind Fresco 3 from above. Note the form tie used to attach the vertical support to the wall.

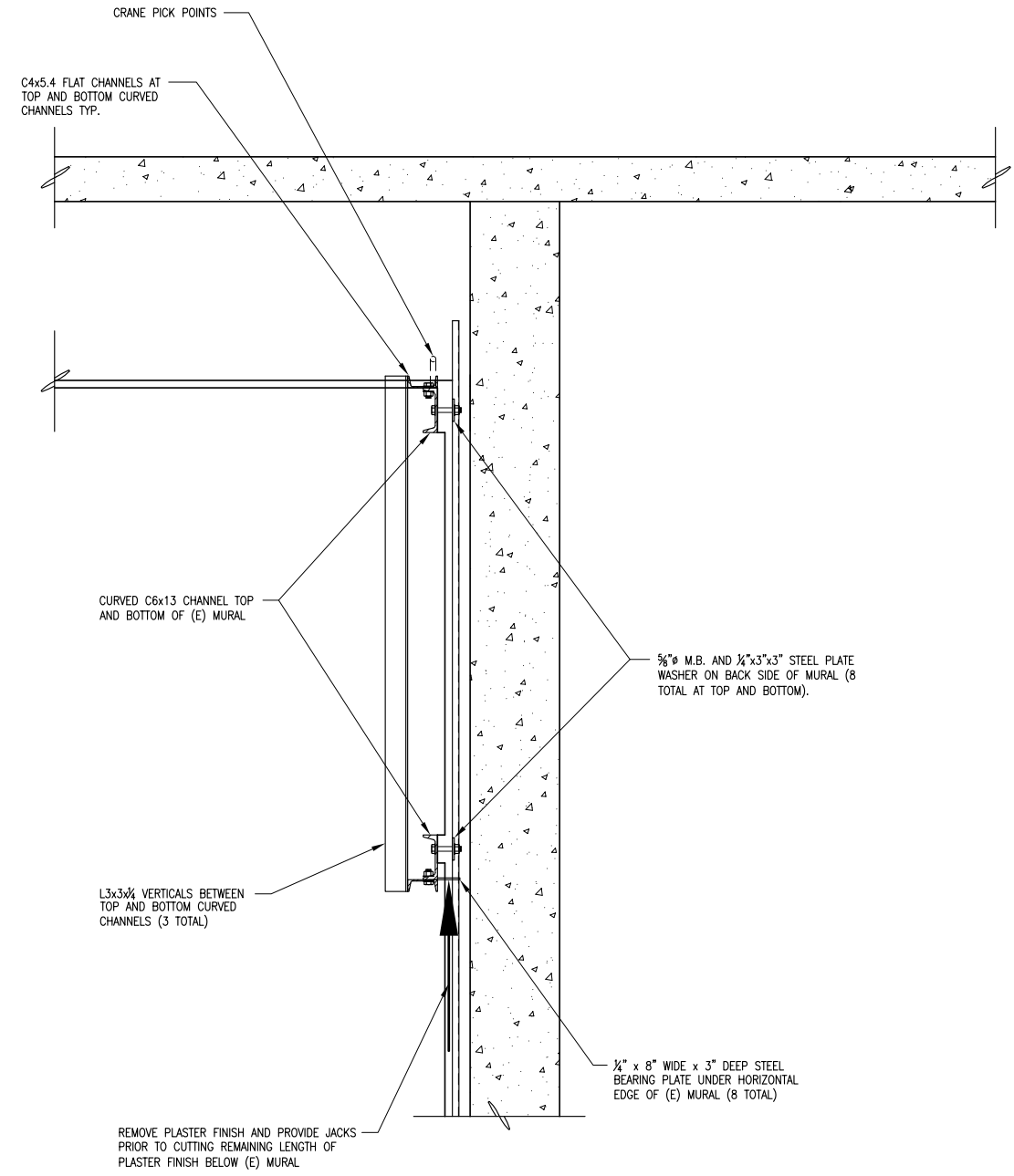


View behind Fresco 3 from above. Note the small void space and horizontal channel wire tied to the vertical furring channel. Photo by Tuan and Robinson.

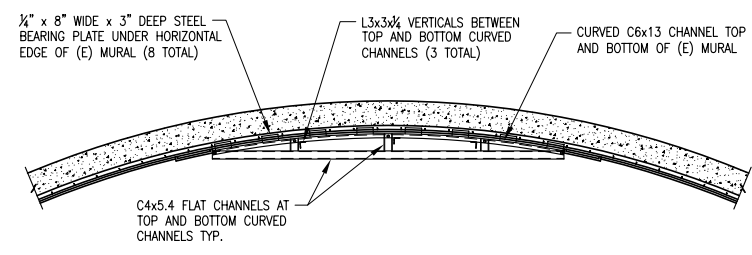
Appendix C: Frame System Sketch by Tuan and Robins Structural Engineers, Inc.

CONSTRUCTION SEQUENCE:

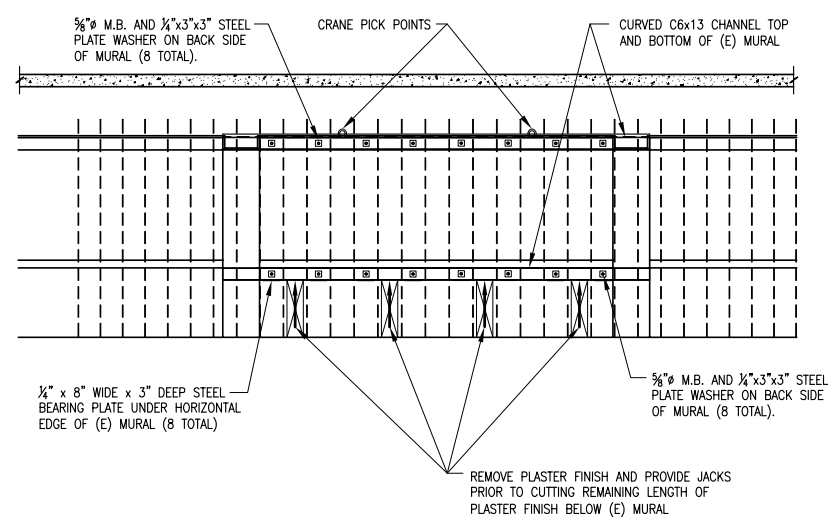
1. REMOVE PLASTER BELOW MURAL BETWEEN (E) VERTICAL FURRING CHANNELS IN JACK LOCATIONS, PLACE JACKS UNDER THE HORIZONTAL PLASTER EDGE UNDER THE MURAL AND RAISE JACKS TIGHT.
2. REMOVE PLASTER BELOW MURAL BETWEEN (E) VERTICAL FURRING CHANNELS ON BOTH SIDES OF THE JACK LOCATIONS FOR PLACING THE CURVED STEEL CHANNEL AND HORIZONTAL STEEL BEARING PLATES UNDER THE HORIZONTAL PLASTER EDGE UNDER THE MURAL.
3. INSTALL THE STEEL PLATE WASHERS BEHIND THE MURAL AND ATTACH TO THE CURVED STEEL CHANNEL WITH THROUGH BOLTS.
4. FINISH HORIZONTAL PLASTER CUT UNDER THE MURAL AND CUT THE (E) VERTICAL FURRING CHANNELS AT THIS ELEVATION AS WELL.
5. PLACE THE UPPER CURVED STEEL CHANNEL ABOVE THE MURAL AND REMOVE THE PLASTER CEILING TO PLACE THE STEEL PLATE WASHERS BEHIND THE MURAL AND ATTACH TO THE CURVED STEEL CHANNEL WITH THROUGH BOLTS.
6. BOLT THE FLAT CHANNELS WITH THE VERTICAL ANGLES TO THE TOP OF THE UPPER CURVED CHANNEL AND BELOW THE LOWER CURVED CHANNEL.
7. REMOVE THE REMAINING WALL AND CEILING PLASTER AROUND THE MURAL TO REMOVE THE MURAL. KEEP MURAL RELATIVELY VERTICAL AND AGAINST THE STEEL FRAMING AND PLACE IN A GANTRY.



3 MURAL SECTION 1" = 1'-0"



2 MURAL PLAN 1/4" = 1'-0"



1 MURAL ELEVATION 1/4" = 1'-0"



UCSF to Pursue Digital Preservation of Historic Toland Hall Murals

UC San Francisco has determined that attempting to preserve and relocate the “History of Medicine” murals located in the century-old, seismically unfit UC Hall is unlikely to succeed and poses a significant risk of damaging or destroying the already fragile murals. Instead, the University intends to pursue a digital preservation strategy to make the historic artwork available for viewing by the public in perpetuity through high-resolution 3D imaging and is developing a virtual-reality interpretive exhibit to be hosted by the UCSF Library. UCSF is taking steps to address the future of the murals now, as UC Hall is scheduled to be demolished to make way for a new facility that meets California’s current seismic codes.

UCSF commissioned two San Francisco-based historical preservation firms to conduct separate detailed studies of the feasibility of physically preserving the 10-panel fresco. These studies found that the murals are highly fragile and in some places water-damaged, making it likely that attempted relocation would cause irreparable damage to the integrity of entire work of art. UCSF estimates the cost of such an attempt would be at least \$8 million with little guarantee of success.

The murals, located in the Toland Hall lecture room in UC Hall, depict the history of medicine in California, and were commissioned as part of a New Deal-era art program. The late Polish-born San Francisco muralist Bernard Zakheim painted the murals between 1935 and 1938 using a fresco technique, which required the murals to be painted directly onto wet plaster. The technique resulted in murals that became a part of the walls when the plaster dried.

The difficulty and expense of removing the murals without damaging them is in part due to the permanence of fresco technique, as well as several other factors: the murals’ large size, the curved shape of the walls on which they are painted, wear and tear sustained over the decades, in addition to ground movements and the aging of the building.

Based on these factors, UCSF has decided not to use public funds to restore and relocate the already damaged murals, especially at a time when the UC system faces financial challenges in the wake of COVID-19. As an alternative, the University intends to preserve the murals through three-dimensional digital recording that would be made available online and through a planned interpretive virtual reality exhibit on campus to be maintained by the UCSF Library’s Archives and Special Collections department alongside related historical materials preserved for scholarly use.

Before moving forward, UCSF is engaging the artist’s family to determine whether they would like to make arrangements to attempt to remove and take possession of the murals at their own

expense. UCSF also has informed various stakeholders of its plans, including historical preservationist groups; community groups; neighbors; and UCSF faculty, staff, learners and alumni, as well as the U.S. General Services Administration, which inventories artworks created under the WPA.

FAQ

What is the Toland Hall “History of Medicine” mural?

The “History of Medicine” murals were painted by Polish-born San Francisco muralist Bernard Zakheim between 1935 and 1938 on the walls of Toland Hall, a large lecture room in UC Hall, one of UCSF’s oldest buildings and the University’s first hospital.

The murals were commissioned as part of the Works Progress Administration Federal Art Project and depict in 10 panels scenes of the history of science and medicine in California — including portrayals of traditional Native American medicine; scenes from Spanish, early American and Gold Rush California; and the founders of the UC Medical School.

Why and when is UC Hall scheduled to be demolished?

UC Hall was built in 1917 as UCSF’s first hospital and has been decommissioned for use because it is seismically unsound.

UCSF had planned to renovate UC Hall, as described in its 2014 Long Range Development Plan (LRDP), but subsequent planning concluded that UC Hall is not a good candidate for renovation because a retrofitted UC Hall would not provide equivalent seismic performance, and would not support either a housing program or contemporary research programs as effectively as new purpose-built structures. Accordingly, the University now proposes to replace UC Hall as part of a broader plan to update its historic Parnassus Heights campus. Construction for a new state-of-the-art research and academic building, which will replace UC Hall, is proposed to begin in 2022.

Why isn’t UCSF moving the murals, an artwork with historical significance, to another location?

UCSF commissioned two independent studies of how the murals could be moved from their current location. The comprehensive studies, conducted by the well-respected San Francisco-based historical preservation firms Page & Turnbull and the Architectural Resources Group (ARG), produced detailed technical assessments of several approaches to physically preserving and relocating the murals. Based on these studies, UCSF has concluded that there would be a significant probability the already-fragile murals would be subject to serious damage in the process, which the University estimates would cost at least \$8 million.

UCSF's leadership team decided that it could not allocate funding for the preservation of these already damaged murals, as its primary responsibility is to use its public funding to support UCSF's academic health care mission. This responsibility has taken on greater significance at a time when UCSF and the UC system faces serious ongoing financial challenges as we manage the COVID-19 pandemic.

How does UCSF plan to preserve the murals digitally?

UCSF plans to preserve the murals through a high-resolution 3D digital visualization that can live on in perpetuity. The University is developing a virtual reality interpretive exhibit to be hosted on campus that would allow the public and scholars to explore the murals up close and learn more about their history.

University Discretionary funds from the Office of the Chancellor have been set aside for this purpose. The UCSF Library Archives and Special Collections department will oversee this digital preservation strategy, with two overarching goals: to enable virtual public access to the visual record of the murals and to professionally document the current state of the murals for the future use of scholars and art conservationists.

Has UCSF informed the family of the artist Bernard Zakheim?

Yes. UCSF has reached out to Mr. Zakheim's family to share the results of the studies we conducted, and to inquire whether the family would like to assume responsibility for attempting the removal and storage of the mural.

Has UCSF reached out to historical preservationists, art enthusiasts or philanthropists to see if they are interested in raising funds to remove and replace the murals elsewhere?

Yes. UCSF is reaching out to philanthropists and conservation groups, including the San Francisco Historic Preservation Commission, State Historic Preservation Office, and the San Francisco Heritage group. UCSF has also notified the U.S. General Services Administration (GSA), which inventories artworks created under the Works Progress Administration (WPA).



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May 22, 2020

VIA ELECTRONIC MAIL ONLY

Fine Arts Program
Office of the Chief Architect
U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405
wpa@gsa.gov

Re: **Bernard Zakheim “History of Medicine in California” Murals located in UC Hall, University of California, San Francisco, Parnassus Heights Campus**

Dear Sir or Madam:

This firm represents the University of California, San Francisco (“UCSF”), on whose behalf I am writing to inform the U.S. General Services Administration (“GSA”) of the potential demolition of artwork commissioned by the Works Progress Administration (“WPA”) as described in greater detail below.

In order to revitalize its oldest and largest campus site, UCSF is proposing to implement a Comprehensive Parnassus Heights Plan (“CPHP”), which is a conceptual, flexible plan to meet projected space needs for critical programs in research, patient care, and education at the UCSF Parnassus Heights campus site while improving upon the aesthetic and functional design of the campus environment. Under the proposed CPHP, UCSF is planning to demolish UC Hall, which was built in 1917 and has been determined to be seismically unsafe pursuant to the University of California’s Seismic Safety Policy, in order to allow for construction of a new Research and Academic Building. The new Research and Academic Building will provide approximately 270,000 gsf of research, academic and educational space to replace obsolete wet lab space with a new state-of-the-art, flexible research building. The demolition of UC Hall will involve the likely destruction of murals in the Toland Hall auditorium located in UC Hall, known as the “History of Medicine in California” murals. Representative pictures of the “History of Medicine in California” murals are attached to this letter as Exhibit A.

The “History of Medicine in California” murals at Toland Hall were painted by noted political activist and muralist Bernard Zakheim, a student of Diego Rivera, and his assistant Phyllis Wrightson over a four-year period between 1935 and 1938. The ten-panel cycle of murals were commissioned by the WPA through the Federal Art Project and were completed in collaboration with renowned members of UCSF’s faculty to depict the history of medicine in California. The

series of Zakheim murals are located within the single-story Toland Hall auditorium in UC Hall. In addition to being an example of artwork of the New Deal era in San Francisco, the Zakheim murals are notable due to their technical application. The Zakheim murals were painted using the same traditional method of creating frescoes during the Italian Renaissance in which pigment is rapidly applied directly to wet plaster so that it becomes an integral part of the plaster, resulting in a chemical reaction that forms a surface of calcium carbonate on top of the pigment.

Given the nature of frescoes and their vulnerability to cracking, as well as the physical condition of some of the Zakheim murals which have experienced significant water damage over the years, UCSF has determined that it will be extremely difficult to relocate the Zakheim murals without potentially causing serious damage to the artwork and destroying the integrity of the entire series. In addition, due to the fact that most of the murals are curved (following the shape of the round Toland Hall auditorium), very large and heavy (weighing approximately 2,500 pounds each), and attached to the concrete walls, the cost of removal (without any guarantee of success) is prohibitive.

Accordingly, UCSF has reviewed federal and state laws, regulations, and GSA policies and guidance for disposal of artwork and sculptures that were commissioned under the WPA. The GSA is required to “follow the policies and guidance for disposal of artwork and sculptures developed by the GSA Office of the Chief Architect, Center for Design Excellence and the Arts, and the Bulletin dated March 26, 1934, entitled ‘Legal Title to Works Produced under the Public Works of Art Project.’” 41 C.F.R. §102-75.165. Paragraph 1 of the Bulletin dated March 26, 1934, states, “All works of art executed with the intent that they should occupy a particular place in some public building are to be treated as a part of that building.” Pursuant to GSA’s 2019 legal fact sheet, “Legal Title to Art Work Produced Under the 1930s and 1940s New Deal Administration”¹,

[I]f the artwork is an integral part of the structure (site-specific murals, bas-reliefs and architectural ornamentation) GSA, on behalf of the United States, no longer maintains an ownership interest in the artwork, unless that ownership interest was preserved in the documents transferring custody of the artwork(s). GSA does request that any institution that has acquired a structure that contains New Deal artwork that is an integral part of the structure, and is preparing to destroy that artwork, contact the GSA Fine Arts Program.

The Regents of the University of California is the fee owner of UC Hall, and as demonstrated above, the Zakheim murals are site-specific and an integral part of the UC Hall structure. Based on a search of UCSF’s records, we have not seen any evidence that any ownership interest to the Zakheim murals was preserved by GSA on behalf of the United States. In accordance with GSA’s stated policies, UCSF is providing notice to GSA of UCSF’s intention to

¹ General Services Administration, “Legal Title to Art Work Produced Under the 1930s and 1940s New Deal Administration” (2019), p. 11
<https://www.gsa.gov/cdnstatic/legal_fact_sheet_final_I.pdf> (last accessed May 6, 2020).

demolish UC Hall, and potentially destroy the Zakheim murals contained therein. Prior to any destruction of the Zakheim murals, UCSF intends to prepare documentation of the murals in accordance with Historic American Buildings Survey standards, as well as prepare high-resolution digital imaging for documentation purposes and potentially for use in an interpretive display at the Parnassus Heights campus site.

UCSF is preparing to publish a draft Environmental Impact Report on the CPHP on June 12, 2020, and plans to demolish UC Hall by the beginning of 2022. Please contact the undersigned at (415) 955-5020 or at colson@lubinolson.com with any comments or questions. We welcome GSA's response and look forward to feedback from your office.

Sincerely,



Charles R. Olson, Esq.

cc: Brian Newman, Senior Associate Vice Chancellor, UCSF Real Estate / Vice President, UCSF Health (brian.newman@ucsf.edu)
Greta Schnetzler, Chief Campus Counsel – Associate General Counsel (gschnetzler@legal.ucsf.edu)
Kevin Beauchamp, Executive Director, Physical Planning (kevin.beauchamp@ucsf.edu)
Diane Wong, Principal Planner / Environmental Coordinator (diane.wong@ucsf.edu)

EXHIBIT A



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

“This panel is a tribute to the achievements of the Hooper Foundation for Medical Research in the application of the biological sciences to the problems of medicine and public health.”

EXHIBIT A



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

“The Central episode of the panel [above] illustrates the problems that grew from the invasion of California by the bubonic plague in 1900. Reflecting the sunburst pattern characteristic of the room, the focal point of this panel is on the rat in the bottom center, the source for the spread of the disease. Seen around the body of the animal whose death proved the existence of the plague in San Francisco are city bacteriologist Wilfred Kellogg and others, who directed the campaign against the corrupt political forces that fought to suppress the acknowledgment of the presence of plague in the city.”

EXHIBIT A



From the UCSF Medical Alumni Magazine, Vol. 48, No. 2, Fall 2007:

“This panel is dedicated to the field of science as a whole – past, present and future. The large wheel in the center symbolizes the early development of modern science, call into existence by the necessity of the trouble humans in the foreground. The bearings upon which this wheel turns are engraved with the names of the men who laid the foundation for [future] scientific knowledge.”