

File No. 17096

Item No. 8

SUNSHINE ORDINANCE TASK FORCE
AGENDA PACKET CONTENTS LIST

SOTF – Complaint Committee

Date: Sept. 26, 2017

<input checked="" type="checkbox"/>	Petition/Complaint	Page: <u>106</u>
<input checked="" type="checkbox"/>	Memorandum - Deputy City Attorney	Page: <u>108</u>
<input checked="" type="checkbox"/>	Complainant's Supporting Documents	Page: <u>116</u>
<input checked="" type="checkbox"/>	Respondent's Response*	Page: <u>203</u>
<input type="checkbox"/>	Correspondence	Page: <u> </u>
<input type="checkbox"/>	Order of Determination	Page: <u> </u>
<input type="checkbox"/>	Minutes	Page: <u> </u>
<input type="checkbox"/>	Committee Recommendation/Referral	Page: <u> </u>
<input type="checkbox"/>	Administrator's Report	Page: <u> </u>
<input type="checkbox"/>	No Attachments	

OTHER

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

Completed by: V. Young Date 09/22/17

*An asterisked item represents the cover sheet to a document that exceeds 25 pages.
The complete document is in the file.

Young, Victor

From: SOTF, (BOS)
Sent: Thursday, August 31, 2017 11:54 AM
To: 'williams532001@yahoo.com'
Cc: Calvillo, Angela (BOS)
Subject: SOTF - Request for additional information- Sunshine Ordinance Complaint

Dear Mr. Williams:

I am in receipt of your complaint against the Arts Commission and additional information is needed before I can process your complaint. Please provide the following:

1. Copy of your request to the Arts Commission for public records and their response.
2. Descriptions of the documents requested and date the request was submitted to the Arts Commission.

Thank you.

Victor Young 415-554-7724
Administrator, Sunshine Ordinance Task Force

From: Google Forms [mailto:sfbdsupvrs@gmail.com]
Sent: Thursday, August 31, 2017 11:46 AM
To: SOTF, (BOS) <sotf@sfgov.org>
Subject: New Response Complaint Form

Your form has a new entry.

Here are the results.

**Complaint against
which Department or
Commission** Arts Commission

**Name of individual
contacted at
Department or
Commission** Kate Patterson-Murphy

Alleged Violation Public Records

Sunshine Ordinance Section: San Francisco Code Section 67.25

Please describe alleged violation Failure to timely produce clearly identified public records responsive to the Sunshine Ordinance Request.

Name Kevin B. Williams

Address 176 Bradford Street

City San Francisco

Zip 94110-5704

Telephone (415) 424-8221

Email williams532001@yahoo.com

Pull email addresses from Gmail with [Address Extractor](#) for Gmail.

This email was sent via the [Google Forms Add-on](#).



DENNIS J. HERRERA
City Attorney

NICHOLAS COLLA
Deputy City Attorney

Direct Dial: (415) 554-3819
Email: nicholas.colla@sfgov.org

MEMORANDUM

TO: Sunshine Ordinance Task Force
FROM: Nicholas Colla
Deputy City Attorney
DATE: September 22, 2017
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

COMPLAINT

Complainant Kevin Williams (“Complainant”) alleges that the San Francisco Arts Commission (“the Commission”) violated provisions of the Sunshine Ordinance by failing to timely respond to his August 16, 2017¹ Immediate Disclosure Request (“IDR”).

COMPLAINANT FILES THIS COMPLAINT

On August, 2017, Complainant filed this complaint with the Task Force regarding the Commission’s alleged failure to timely respond to Complainant’s IDR.

JURISDICTION

The Commission is a department under the Ordinance. The Task Force therefore generally has jurisdiction to hear a complaint of a violation of the Ordinance against the Commission. The Commission has not contested jurisdiction.

APPLICABLE STATUTORY SECTION(S)

Section 67 of the San Francisco Administrative Code:

- Section 67.21 governs responses to public records requests.
- Section 67.25 governs immediacy of response.

Section 6250 et seq. of the Cal. Gov’t Code (“CPRA”)

- Section 6253 governs the release of public records and the timing of responses.

APPLICABLE CASE LAW

- none

¹ The original IDR was sent to the Bayview Opera House, a non-profit that receives grant proceeds from the Commission, on August 16, 2017. It appears that the Commission did not actually receive this IDR until August 17, 2017.

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 2
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

BACKGROUND

On August 16, 2017, Complainant sent an email IDR to the Bayview Opera House which was then forwarded to the Commission's Director of Communications, Kate Patterson-Murphy ("Ms. Patterson"), on August 17, 2017. In his IDR, Complainant laid out 26 separate enumerated requests for documents on various topics, some of which Ms. Patterson alleges have nothing to with the Commission.

On August 17, 2017, Ms. Patterson sent a response email to Complainant in which she invoked a 14 day extension to respond to Complainant's IDR. She also informed Complainant that some of the records sought in the request were within the control of other city departments such as Municipal Transportation Agency ("SFMTA") and the Department of Public Works ("DPW") and that she would forward the IDR to the custodians of record for those departments and send them an email introducing them to Complainant.

On August 31, 2017, after allegedly having yet to receive all the desired records, Complainant filed this complaint with the Task Force.

On September 5, 2017, in response to the filing of this Complaint, Ms. Patterson wrote a letter to the Task Force which reads in part as follows:

With the 14-day extension, the deadline to fulfill this request was August 30, 2017.

Also on August 17, I sent an email to my colleagues at the San Francisco Municipal Transportation Agency, SF Public Works and the Mayor's Office on Disability alerting them to this IDR. I provided a copy of the letter and asked who from each office would be the designated respondent.

After ascertaining that many of the records Mr. Williams requested were in fact not in the Arts Commission's possession and as promised to Mr. Williams, on Monday, August 21, 2017, I sent an email introducing him to the Custodians of Records at the aforementioned agencies, which were lead agencies on the Bayview Opera House's construction project during various phases.

The Custodian of Records at SF Public Works explicitly informed me that Mr. Williams would have to reach out to him separately to register a request. I informed Mr. Williams of this, and also reminded him that I was not required to gather documents on his behalf but only to help facilitate a connection with the appropriate record keeper at each department, which I did. During this period, I also had a conversation with our City Attorney Laruen Curry who confirmed that that was the extent of my role.

On August 22, I received an email from SFMTA's custodian of records Caroline Celaya informing me that she had acknowledged receipt of the request in an email to Mr. Williams.

In the interim, the Arts Commission undertook an extensive search through staff email records, accounting records and project folders related to the Bayview Opera House.

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 3
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

On August 30, the Arts Commission sent Mr. Williams our detailed response to each item enumerated in his letter for which we had records, thus meeting the deadline. I created a dropbox file for easy access of said documents. Mr. Young has a copy of our response.

On August 31, I received a series of emails from my colleague at SF Public Works, which had yet to receive a direct request from Mr. Williams, with records in response to the IDR. I forwarded those emails to Mr. Williams and, fearing that some of the files were too large for his inbox, I also uploaded them to a separate folder in the same dropbox file to help facilitate easy access.

To date, I do not have any records from the SFMTA. If I did, I would share them in the same fashion as the aforementioned records from the SF Public Works. Since Ms. Celaya has confirmed that she has been in communication with Mr. Williams, which signifies to me that she will contact him directly when that agency's documents are ready.

I believe the Arts Commission has met all of the requirements to respond to this IDR in a timely fashion, and I see no violation.

QUESTIONS THAT MIGHT ASSIST IN DETERMINING FACTS

- Does Complainant feel that the documents that were eventually provided by the Commission satisfy his IDR?
- Did Complainant follow up directly with other departments for the records that weren't within the custody of the Commission?

LEGAL ISSUES/LEGAL DETERMINATIONS

- Did the Commission violate Administrative Code Sections 67.21 and/or 67.25 by failing to timely respond to Complainant's IDR?
- Did the Commission violate CPRA 6253(c) by allegedly failing to comply with Complainant's requests for records?

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 4
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

CONCLUSION

THE TASK FORCE FINDS THE FOLLOWING FACTS TO BE TRUE:

THE TASK FORCE FINDS THE ALLEGED VIOLATIONS TO BE **TRUE OR NOT TRUE.**

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 5
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

* * *

CHAPTER 67, SAN FRANCISCO ADMINISTRATIVE CODE (SUNSHINE ORDINANCE)**SEC. 67.21. PROCESS FOR GAINING ACCESS TO PUBLIC RECORDS; ADMINISTRATIVE APPEALS.**

- (a) Every person having custody of any public record or public information, as defined herein, (hereinafter referred to as a custodian of a public record) shall, at normal times and during normal and reasonable hours of operation, without unreasonable delay, and without requiring an appointment, permit the public record, or any segregable portion of a record, to be inspected and examined by any person and shall furnish one copy thereof upon payment of a reasonable copying charge, not to exceed the lesser of the actual cost or ten cents per page.
- (b) A custodian of a public record shall, as soon as possible and within ten days following receipt of a request for inspection or copy of a public record, comply with such request. Such request may be delivered to the office of the custodian by the requester orally or in writing by fax, postal delivery, or e-mail. If the custodian believes the record or information requested is not a public record or is exempt, the custodian shall justify withholding any record by demonstrating, in writing as soon as possible and within ten days following receipt of a request, that the record in question is exempt under express provisions of this ordinance.
- (c) A custodian of a public record shall assist a requester in identifying the existence, form, and nature of any records or information maintained by, available to, or in the custody of the custodian, whether or not the contents of those records are exempt from disclosure and shall, when requested to do so, provide in writing within seven days following receipt of a request, a statement as to the existence, quantity, form and nature of records relating to a particular subject or questions with enough specificity to enable a requester to identify records in order to make a request under (b). A custodian of any public record, when not in possession of the record requested, shall assist a requester in directing a request to the proper office or staff person.
- (d) If the custodian refuses, fails to comply, or incompletely complies with a request described in (b), the person making the request may petition the supervisor of records for a determination whether the record requested is public. The supervisor of records shall inform the petitioner, as soon as possible and within 10 days, of its determination whether the record requested, or any part of the record requested, is public. Where requested by the petitioner, and where otherwise desirable, this determination shall be in writing. Upon the determination by the supervisor of records that the record is public, the supervisor of records shall immediately order the custodian of the public record to comply with the person's request. If the custodian refuses or fails to comply with any such order within 5 days, the supervisor of records shall notify the district attorney or the attorney general who shall take whatever measures she or he deems necessary and appropriate to insure compliance with the provisions of this ordinance.
- (e) If the custodian refuses, fails to comply, or incompletely complies with a request described in (b) above or if a petition is denied or not acted on by the supervisor of public records, the person making the request may petition the Sunshine Task Force for a determination whether the

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 6
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

record requested is public. The Sunshine Task Force shall inform the petitioner, as soon as possible and within 2 days after its next meeting but in no case later than 45 days from when a petition in writing is received, of its determination whether the record requested, or any part of the record requested, is public. Where requested by the petition, and where otherwise desirable, this determination shall be in writing. Upon the determination that the record is public, the Sunshine Task Force shall immediately order the custodian of the public record to comply with the person's request. If the custodian refuses or fails to comply with any such order within 5 days, the Sunshine Task Force shall notify the district attorney or the attorney general who may take whatever measures she or he deems necessary to insure compliance with the provisions of this ordinance. The Board of Supervisors and the City Attorney's office shall provide sufficient staff and resources to allow the Sunshine Task Force to fulfill its duties under this provision. Where requested by the petition, the Sunshine Task Force may conduct a public hearing concerning the records request denial. An authorized representative of the custodian of the public records requested shall attend any hearing and explain the basis for its decision to withhold the records requested.

SEC. 67.25. IMMEDIACY OF RESPONSE

(a) Notwithstanding the 10-day period for response to a request permitted in Government Code Section 6256 and in this Article, *a written request for information described in any category of non-exempt public information shall be satisfied no later than the close of business on the day following the day of the request.* This deadline shall apply only if the words "Immediate Disclosure Request" are placed across the top of the request and on the envelope, subject line, or cover sheet in which the request is transmitted. Maximum deadlines provided in this article are appropriate for more extensive or demanding requests, but shall not be used to delay fulfilling a simple, routine or otherwise readily answerable request.

(b) If the voluminous nature of the information requested, its location in a remote storage facility or the need to consult with another interested department warrants an extension of 10 days as provided in Government Code Section 6456.1, the requester shall be notified as required by the close of business on the business day following the request.

(c) The person seeking the information need not state his or her reason for making the request or the use to which the information will be put, and requesters shall not be routinely asked to make such a disclosure. Where a record being requested contains information most of which is exempt from disclosure under the California Public Records Act and this article, however, the City Attorney or custodian of the record may inform the requester of the nature and extent of the non-exempt information and inquire as to the requester's purpose for seeking it, in order to suggest alternative sources for the information which may involve less redaction or to otherwise prepare a response to the request.

(d) Notwithstanding any provisions of California Law or this ordinance, in response to a request for information describing any category of non-exempt public information, when so requested, the City and County shall produce any and all responsive public records as soon as reasonably possible on an incremental or "rolling" basis such that responsive records are produced as soon as possible by the end of the same business day that they are reviewed and collected. This section is intended to prohibit the withholding of public records that are responsive to a records request until all potentially responsive documents have been reviewed and collected. Failure to comply with this provision is a violation of this Article.

MEMORANDUM

TO: Sunshine Ordinance Task Force
DATE: September 22, 2017
PAGE: 7
RE: Complaint No. 17096 – Williams v. San Francisco Arts Commission

CAL. PUBLIC RECORDS ACT (GOVT. CODE §§ 6250, ET SEQ.)**SEC. 6253**

(c) Each agency, upon a request for a copy of records, shall, *within 10 days from receipt of the request, determine whether the request, in whole or in part, seeks copies of disclosable public records in the possession of the agency and shall promptly notify the person making the request* of the determination and the reasons therefor. In unusual circumstances, the time limit prescribed in this section may be extended by written notice by the head of the agency or his or her designee to the person making the request, setting forth the reasons for the extension and the date on which a determination is expected to be dispatched. No notice shall specify a date that would result in an extension for more than 14 days. When the agency dispatches the determination, and if the agency determines that the request seeks disclosable public records, the agency shall state the estimated date and time when the records will be made available. As used in this section, “unusual circumstances” means the following, but only to the extent reasonably necessary to the proper processing of the particular request:

- (1) The need to search for and collect the requested records from field facilities or other establishments that are separate from the office processing the request.
- (2) The need to search for, collect, and appropriately examine a voluminous amount of separate and distinct records that are demanded in a single request.
- (3) The need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request or among two or more components of the agency having substantial subject matter interest therein.

**Sunshine Ordinance Task Force
Complaint Summary**

File No. 17096

Kevin Williams V. Arts Commission

Date filed with SOTF: 8/28/17

Contacts information (Complainant information listed first):

Williams532001@yahoo.com (Complainant)

Kate Patterson, Arts Commission (Respondent)

File No. 17096: Complaint filed by Kevin Williams against Kate Patterson and the Arts Commission for allegedly violating Administrative Code (Sunshine Ordinance), Section 67.25, by failing to respond to an Immediate Disclosure Request in a timely and/or complete manner.

Administrative Summary if applicable:

Complaint Attached.



KEVIN B. WILLIAMS

176 Bradford Street | San Francisco, CA 94110-5704
Ph. 415.424.8221 | Fax 415.926.5530
e-mail: williams532001@yahoo.com

August 16, 2017

VIA E-MAIL only: barbara@bvoh.org

Barbara Ockel
Bayview Opera House
Ruth Williams Memorial Theater
4705 Third Street
San Francisco, CA 94124

SUBJECT: SUNSHINE REQUEST FOR IMMEDIATE DISCLOSURE OF PUBLIC RECORDS

Dear Ms. Ockel or Custodian of Records:

Under the Sunshine Ordinance, I respectfully request the following public records be produced to me IMMEDIATELY as required by Chapter 67.25 of the San Francisco Administrative Code, notwithstanding a ten (10) day period allotted for response pursuant to Government Code Section 6256:

REQUEST FOR PUBLIC DISCLOSURE OF DOCUMENTS

Contracts & Procurement:

- 1) Provide for public disclosure, a conformed copy of ANY and ALL contracts, grants, loans, bids, and any purchase orders of whatever kind that are directly related to or indirectly pertain to the \$5.6 million dollar historic renovation of the Bayview Opera House Ruth Williams Memorial Theater. Please also include, where and in what trade publication(s) the contract was advertised prior to bid;
- 2) Submit copies of the progress payments issued covering each phase of the renovation work leading up to and including project completion;
- 3) Produce copies of all notices soliciting public comment or public participation prior to the design and rebuild phase of the renovation project, including sign-in sheets;
- 4) Provide conformed copies of the bid documents, list of bidders, competitive bid amount and ALL documents, which reflect the selection of the lowest, responsive, responsible bidder chosen for the work. Include a list of the subcontractors and any change orders submitted, which might have increased the contract base bid amount.

- 5) Submit a copy of ALL bids for the commercial painting, including pre-renovation signage advertisement of public notice of temporary closure of the building followed by the grand opening, broken down by race, gender, or sex approved either by the BVOH Board and/or Arts Commission between 2013-2017;
- 6) Provide for public disclosure, a conformed copy of ANY and ALL proposals received by the BVOH pertaining to any selection panel comprised either of a "Committee" and/or, Commission person with respect to construction, architectural/engineering, personal, professional services, and consulting contracts awarded by the BVOH Board or Arts Commission between 2013 and 2017;

Events Revenue

- 7) Produce for public disclosure, a conformed copy of ANY and ALL contracts, purchase orders, or vendor agreements obtained via competitive bid and/or Request for Proposal ("RFP"), and revenue therefrom, broken down by race, gender, and sex, and approved by the BVOH Board and/or Art Commission or in any instance where there was no competitive bidding between 2013 and 2017;
- 8) Submit for public disclosure ALL "Public" as well as "Private" events and ANY corresponding signed and executed contracts with corresponding dollar amount for each space rental paid and revenue generated therefrom, broken down by race, gender, and sex between 2013 and 2017;
- 9) Provide for public disclosure, ANY and ALL contracts, including but not limited to ANY short term or long term agreements, purchase orders, or contract modifications of ANY dollar amount awarded, broken down by race, gender, or sex and approved by the BVOH Board or Arts Commission between 2013 and 2017;
- 10) Produce for public disclosure, the total revenue of ANY and ALL sources of income within each fiscal year beginning 2013 through 2017;
- 11) Submit for public disclosure, copies of ANY and ALL consultant contracts, including but not limited to professional, personal, legal, office equipment, furniture, maintenance, and accounting contracts or vendor agreements of any kind issued between 2013 and 2017, and total payments related thereto, broken down by race, gender, and sex;
- 12) Provide federal and state tax returns filed for tax years 2013 through 2017;
- 13) Produce conformed copies of ANY and ALL documents, reflecting donations of food, liquor, and wine, including but not limited to ANY other source of donations for anything else properly related to BVOH goals and objectives;

BVOH Board of Directors

- 14) Submit for public disclosure, the resumes of each BVOH Board member from 2009 through 2017. Identify by name whether any former member of the Board subsequently became an employee during any calendar year(s);
- A) Provide conformed copies of unredacted Board Minutes, therewith related correspondence reflecting the location where each meeting was held, if other than at 4705 Street, covering the period between 2013 through 2017. In addition, identify rents paid at both the main Opera House facility and the new Third Street, San Francisco BVOH satellite office with a copy of the rental agreement;
- B) Produce a conformed copy of the BVOH Articles of Incorporation;
- C) Submit a copy of ALL Board and Staff reports covering the period between 2013 and 2017;
- D) Provide ANY and ALL BVOH funding sources between 2013 and 2017;

BVOH Staff

- 15) Produce a copy of ALL job descriptions and methods of advertisement, recruitment, and retention of employees, therewith Equal Employment Opportunity Policy and Procedures Handbook;
- 16) Submit for public disclosure, the total number and respective salaries of ALL BVOH employees, identify each job classification up to and including, administrative, management, and supervisory occupations with respective dates of hire, delineated by race, gender, and sex employed between 2013 and 2017,
- 17) Provide documents or records, which clearly identifies the exact Board/Management person(s) authorized to make hiring and firing decisions;
- 18) Produce the NUMBER (*only without names*) of staff, including interns fired or discharged for cause delineated by race, gender, and sex between 2013 and 2017;
- 19) Submit a list of paid staff presently employed with the BVOH, whether part-time or full time delineated by race, gender, sex, including residency status or domicile, either within, or outside of the City and County of San Francisco.
- 20) Produce ANY and ALL documents, records, or correspondence of any kind relating to authorization granted by the BVOH Board and/or Arts Commission to solicit funds under the name of the late Karla Johnson of the Mayor's Office on Disability. In addition thereto, please produce an accounting as to the total use of these funds.

- 21) Submit ANY and ALL documents, records, or correspondence of any kind relating to authorization granted by the BVOH Board and/or Arts Commission to solicit funds or authorize any grants towards education related to contributions to San Francisco theater arts the late Ruth Williams made following the September 1995 renaming of the historic landmark honoring her name.

E-mail, Letter, Community/Event Notices, Correspondence

- 22) Provide ANY and ALL email, community, or event notices and incoming and outgoing correspondence between 2013 and 2017;
- 23) Produce names, fliers, posters, and related notices of ALL **plays or theatrical productions** performed at the Ruth Williams Theater;
- 24) Submit ANY and ALL payments made to musicians, dancers, bands, music or dance instructors related to the performing arts occurring between 2013 and 2017; and
- 25) Provide ALL other sources of income, including public grants and private grants;

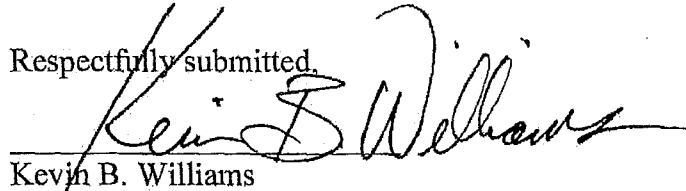
**BVOH Ruth Williams Memorial Theater
Community Contacts & Resource Lists**

- 26) Submit ALL contact lists covering each organization, business, and individuals utilized for notifying the public of special events, meetings, and conferences.

Please note that I will promptly pay for any copying fee or other reasonable costs associated with recovering the information in any retrievable format such as CD-ROM, thumb-drive, or electronic mail. If you should require any additional time in which to produce these public records, please don't hesitate to contact me at (415) 424-8221 within one business day of receipt of this request in accordance with San Francisco Administrative Code Section 67.25, as amended.

If after this submission, there may subsequently appear any unreasonable delay in production of these public records, please be advised that I will promptly take appropriate steps to secure them. Thank you in advance for your anticipated prompt response to this Sunshine Ordinance request for production of public records.

Respectfully submitted,


Kevin B. Williams

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 3:13 PM
To: 'kevin williams'
Cc: Celaya, Caroline (MTA); Takayama, Robynn (ART); Mumby, Barbara (ART); Steinberg, David (DPW)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Dear Mr. Williams,

I am in the process of responding fully to your records request and I am confident that we will meet the deadline of August 30 (the deadline after the 14 day extension, which was invoked on August 17, 2017).

The Arts Commission does not have many of the documents requested in the section "Contracts & Procurement". I did in fact speak with the City Attorney who confirmed that I should help assist you in getting the requested records from other City departments, namely the SFMTA and DPW. I fulfilled my responsibility in helping facilitate the transfer of records responsive to this request in an email introduction to both Custodians of Records for DPW and SFMTA in which I included your original letter.

The SFMTA and DPW asked that you please submit a separate request so that they could assist you – that is their process. I believe everyone is doing their best to comply with your request, which is voluminous in nature. We would appreciate your patience as we gather these records.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Monday, August 21, 2017 2:46 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Celaya, Caroline (MTA) <caroline.celaya@sfmta.com>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Respectfully, neither will I complete any forms nor direct them to three different departments since the Sunshine Ordinance requires *only* that such requests be made by definition to "*a department*" of the City and County of San Francisco. (See Gov. Code sec. 6252(a)(d)) To that extent, any tier of fact whether it be the Sunshine Task Force, Board of Supervisors, or a court of competent jurisdiction would find it unreasonable and indeed sanctionable as bad faith conduct, to have a member of the public go to three separate agencies of the same City government for disclosure of public documents appertaining to a single contract. For that reason specific reason, I find particularly troubling that you have carbon copied Ms. Caroline Celaya, the custodian of record for the MTA on this very email, which is attached to the actual recently submitted 4-page Sunshine Ordinance Request. *If the same transfer of information could be done with the MTA, would it not be reasonable to conclude that the custodian of records for the DPW could have been provided with the same exact request as you have already demonstrated is possible with the MTA?*

In any event, after first offering to provide the information unabated, now over the the course a weekend there appears a refusal to comply with a previously agreed upon method and timetable for public disclosure. Thereon, you requested a fourteen (14) day extension with no such hitches. **Did you consult with the City Attorney's Office before requesting that I duplicate my request for production pubic records?**

With all due respect, I must therefore construe these nonsensical and unnecessary machinations as being orchestrated purely for the sake of delay. All of the \$5.6 million dollar renovation contract work was advertised, signed, and executed at the (BVOH) Ruth Williams Memorial Theater, a property owned and controlled by the San Francisco Arts Commission, an entity created by Board of Supervisors resolution.

In closing, please comply with the request as agreed and provide the information requested as clearly written. If for any reason the Arts Commission will not keep its written promise to timely produce the documents for public disclosure, please accept this as my Petition to your supervisor herein submitted pursuant to San Francisco Administrative Code Section 67.21(d) shown below. Be advised that I will promptly proceed to have this Sunshine Ordinance Request vigorously enforced, either by the district attorney or the attorney general as authorized under law.

SEC. 67.20. DEFINITIONS.

Whenever in this article the following words or phrases are used, they shall mean:

- (a) "**Department**" shall mean *a department of the City and County of San Francisco*. (Italics added)
- (b) "Public Information" shall mean the content of "public records" as defined in the California Public Records Act (Government Code Section 6252), whether provided in documentary form or in an oral communication... "

SEC. 67.21. PROCESS FOR GAINING ACCESS TO PUBLIC RECORDS;

(d) If the custodian refuses, fails to comply, or incompletely complies with a request described in (b), the person making the request may petition the *supervisor of records* for a determination whether the record requested is public. The supervisor of records shall inform the petitioner, as soon as possible and within 10 days, of its determination whether the record requested, or any part of the record requested, is public. Where requested by the petition, and where otherwise desirable, this determination shall be in writing. Upon the determination by the supervisor of records that the record is public, the supervisor of records shall immediately order the custodian of the public record to comply with the person's request. If the custodian refuses or fails to comply with any such order within 5 days, the supervisor of records shall notify the district attorney or the attorney general who shall take whatever measures she or he deems necessary and appropriate to insure compliance with the provisions of this ordinance.

If you have any further questions, please feel free to contact me directly at (415) 424-8221.

Thank you,

Kevin B. Williams

On Monday, August 21, 2017 11:36 AM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

After reviewing the attached letter with my colleagues, please note that for item 1-4 under "Contracts & Procurement" you will also need to contact the SFMTA's Custodian of Records Caroline Celaya, cc'd here for your convenience.

The SFMTA was the lead agency for Phase One of the construction project. Please reach out to Ms. Celaya with a separate request for records outlining just the things you need from this Agency.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that

I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 2:49 PM
To: Curry, Lauren (CAT)
Cc: Krell, Rebekah (ART); Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker

Lauren – See below. Just keeping you in the loop in case this escalates. We have 14 days to respond.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Monday, August 21, 2017 2:46 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Celaya, Caroline (MTA) <caroline.celaya@sfmta.com>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Respectfully, neither will I complete any forms nor direct them to three different departments since the Sunshine Ordinance requires *only* that such requests be made by definition to "*a department*" of the City and County of San Francisco. (See Gov. Code sec. 6252(a)(d)) To that extent, any tier of fact whether it be the Sunshine Task Force, Board of Supervisors, or a court of competent jurisdiction would find it unreasonable and indeed sanctionable as bad faith conduct, to have a member of the public go to three separate agencies of the same City government for disclosure of public documents appertaining to a single contract. For that reason specific reason, I find particularly troubling that you have carbon copied Ms. Caroline Celaya, the custodian of record for the MTA on this very email, which is attached to the actual recently submitted 4-page Sunshine Ordinance Request. *If the same transfer of information could be done with the MTA, would it not be reasonable to conclude that the custodian of records for the DPW could have been provided with the same exact request as you have already demonstrated is possible with the MTA?*

In any event, after first offering to provide the information unabated, now over the the course a weekend there appears a refusal to comply with a previously agreed upon method and timetable for public disclosure. Thereon, you requested a fourteen (14) day extension with no such hitches. **Did you consult with the City Attorney's Office before requesting that I duplicate my request for production public records?**

With all due respect, I must therefore construe these nonsensical and unnecessary machinations as being orchestrated purely for the sake of delay. All of the \$5.6 million dollar renovation contract work was advertised, signed, and executed at the (BVOH) Ruth Williams Memorial Theater, a property owned and controlled by the San Francisco Arts Commission, an entity created by Board of Supervisors resolution.

In closing, please comply with the request as agreed and provide the information requested as clearly written. If for any reason the Arts Commission will not keep its written promise to timely produce the documents for public disclosure, please accept this as my Petition to your supervisor herein submitted pursuant to San Francisco Administrative Code Section 67.21(d) shown below. Be advised that I will promptly proceed to have this Sunshine Ordinance Request vigorously enforced, either by the district attorney or the attorney general as authorized under law.

SEC. 67.20. DEFINITIONS.

Whenever in this article the following words or phrases are used, they shall mean:

- (a) **"Department"** shall mean *a department of the City and County of San Francisco.* (Italics added)
- (b) "Public Information" shall mean the content of "public records" as defined in the California Public Records Act (Government Code Section 6252), whether provided in documentary form or in an oral communication... "

SEC. 67.21. PROCESS FOR GAINING ACCESS TO PUBLIC RECORDS;

(d) If the custodian refuses, fails to comply, or incompletely complies with a request described in (b), the person making the request may petition the *supervisor of records* for a determination whether the record requested is public. The supervisor of records shall inform the petitioner, as soon as possible and within 10 days, of its determination whether the record requested, or any part of the record requested, is public. Where requested by the petition, and where otherwise desirable, this determination shall be in writing. Upon the determination by the supervisor of records that the record is public, the supervisor of records shall immediately order the custodian of the public record to comply with the person's request. If the custodian refuses or fails to comply with any such order within 5 days, the supervisor of records shall notify the district attorney or the attorney general who shall take whatever measures she or he deems necessary and appropriate to insure compliance with the provisions of this ordinance.

If you have any further questions, please feel free to contact me directly at (415) 424-8221.

Thank you,

Kevin B. Williams

On Monday, August 21, 2017 11:36 AM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

After reviewing the attached letter with my colleagues, please note that for item 1-4 under "Contracts & Procurement" you will also need to contact the SFMTA's Custodian of Records Caroline Celaya, cc'd here for your convenience.

The SFMTA was the lead agency for Phase One of the construction project. Please reach out to Ms. Celaya with a separate request for records outlining just the things you need from this Agency.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for

one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 11:37 AM
To: 'kevin williams'
Cc: Celaya, Caroline (MTA); Takayama, Robynn (ART); Mumby, Barbara (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf

Dear Mr. Williams,

After reviewing the attached letter with my colleagues, please note that for item 1-4 under "Contracts & Procurement" you will also need to contact the SFMTA's Custodian of Records Caroline Celaya, cc'd here for your convenience.

The SFMTA was the lead agency for Phase One of the construction project. Please reach out to Ms. Celaya with a separate request for records outlining just the things you need from this Agency.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there.

I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Steinberg, David (DPW)
Sent: Monday, August 21, 2017 11:35 AM
To: Patterson, Kate (ART); kevin williams
Cc: Takayama, Robynn (ART); Mumby, Barbara (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker
Attachments: Public Records Request Form 2017.pdf

Hi Kate,

Thanks for passing along the information.

Mr. Williams: Attached please find a copy of the Public Works records request form, which you can return to me. Or if you prefer, you can send your request in a letter directly to me at this email address.

Regards,



David Steinberg

Principal Administrative Analyst & Custodian of Records

San Francisco Public Works | City and County of San Francisco

City Hall, Room 348 - 1 Dr. Carlton B. Goodlett Pl. | San Francisco, CA 94102 | (415) 554-6950

sfpublicworks.org · twitter.com/sfpublicworks

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 11:30 AM
To: kevin williams <williams532001@yahoo.com>
Cc: Steinberg, David (DPW) <david.steinberg@sfdpw.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Dear Mr. Williams,

After reviewing the attached letter with my colleagues, please note that for items 1, 2 and 4, under "Contracts & Procurement" you will need to contact San Francisco Public Works' Custodian of Records David Steinberg, cc'd here for your convenience.

Public Works managed Phase Two of the construction project, which included all landscape, exterior, building repair, restroom upgrades and balcony stabilization.

Mr. Williams, you will need to reach out to Public Works with a separate records request.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325

San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.byoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 11:33 AM
To: Celaya, Caroline (MTA)
Subject: Bayview Opera House Records Request

Hi Caroline,

Shortly I will introduce you to Mr. Kevin Williams who is requesting information about the Bayview Opera House renovation. According to our colleagues at DPW, the Arts Commission with a consultant Deborah Friedan worked with SFMTA on Phase 1 of the project. The Project Manager was Kenny Ngan.

Hopefully this will make it easy for you to track things down. I'll ask Mr. Williams to send a separate request.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 11:30 AM
To: 'kevin williams'
Cc: Steinberg, David (DPW); Takayama, Robynn (ART); Mumby, Barbara (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf

Dear Mr. Williams,

After reviewing the attached letter with my colleagues, please note that for items 1, 2 and 4, under "Contracts & Procurement" you will need to contact San Francisco Public Works' Custodian of Records David Steinberg, cc'd here for your convenience.

Public Works managed Phase Two of the construction project, which included all landscape, exterior, building repair, restroom upgrades and balcony stabilization.

Mr. Williams, you will need to reach out to Public Works with a separate records request.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held

perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Monday, August 21, 2017 11:20 AM
To: Steinberg, David (DPW); Taylor, Rommel (DPW); Gordon, Rachel (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Hi David,

I will write an intro to you to Mr. Williams now. Thank you for your help!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Steinberg, David (DPW)
Sent: Friday, August 18, 2017 3:03 PM
To: Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>; Patterson, Kate (ART) <kate.patterson@sfgov.org>; Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: RE: Memorial to Ruth Williams and Mary Booker

Hi all,

For Public Works, all inquiries should be directed to me. The standard way of doing is this is for the person from the Arts Commission responding to the Public Records Request to inform the requester that the Arts Commission doesn't have the documents being sought, inform the person that Public Works is likely to have them and give the person my contact information (or direct the person to the Public Records Request portion of the Public Works website). The person would need to submit a new/separate request to Public Works, which triggers a new set of deadlines, and we take it from there.

Rommel: It's great that you already have a jump on finding the documentation. Once I receive a formal Public Records Request, I'll touch base with you and collect the documents. I haven't actually seen the request, so if you wouldn't mind forwarding it to me, I'd appreciate it.

Thanks.



David Steinberg

Principal Administrative Analyst & Custodian of Records

San Francisco Public Works | City and County of San Francisco

City Hall, Room 348 - 1 Dr. Carlton B. Goodlett Pl. | San Francisco, CA 94102 | (415) 554-6950

sfpublicworks.org · twitter.com/sfpublicworks

From: Taylor, Rommel (DPW)

Sent: Friday, August 18, 2017 2:26 PM

To: Patterson, Kate (ART) <kate.patterson@sfgov.org>; Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Steinberg, David (DPW) <david.steinberg@sfdpw.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>

Subject: RE: Memorial to Ruth Williams and Mary Booker

Kate,

I can provide documents related to items 1,2 and 4 under the Contracts & Procurement section for the Phase two portion of the project (all landscape, exterior building repair, restroom upgrades and balcony stabilization). Regarding item 3 under the same section, DPW was not involved in the design phase of this work. That process was managed by the SFAC staff, your project consultant Deborah Frieden and BVOH. The request describes a 5.6 M project. I presume this is referencing the Phase 1 portion of the project which included site modifications, underground utilities and sidewalk work. DPW was not part of the project. The Phase 1 project was also managed by SFAC and your consultant Deborah Friedan. SFMTA was the lead agency that contracted and executed the project. Kenny Ngan was the project manager if my recollection is correct. I have copied him in this response. If he is not the appropriate person he can direct you.

Rachel,

Should I coordinate submission of the information I compile with your office? Will you be the respondent for Public Works? Please advise. I will have my documents ready by Wednesday next week if not sooner.

Thanks,
RT

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)

Sent: Thursday, August 17, 2017 5:20 PM

To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>

Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the

prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Steinberg, David (DPW)
Sent: Friday, August 18, 2017 3:03 PM
To: Taylor, Rommel (DPW); Patterson, Kate (ART); Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Hi all,

For Public Works, all inquiries should be directed to me. The standard way of doing this is for the person from the Arts Commission responding to the Public Records Request to inform the requester that the Arts Commission doesn't have the documents being sought, inform the person that Public Works is likely to have them and give the person my contact information (or direct the person to the Public Records Request portion of the Public Works website). The person would need to submit a new/separate request to Public Works, which triggers a new set of deadlines, and we take it from there.

Rommel: It's great that you already have a jump on finding the documentation. Once I receive a formal Public Records Request, I'll touch base with you and collect the documents. I haven't actually seen the request, so if you wouldn't mind forwarding it to me, I'd appreciate it.

Thanks.

David Steinberg



Principal Administrative Analyst & Custodian of Records
San Francisco Public Works | City and County of San Francisco
City Hall, Room 348 - 1 Dr. Carlton B. Goodlett Pl. | San Francisco, CA 94102 | (415) 554-6950
sfpublicworks.org · twitter.com/sfpublicworks

From: Taylor, Rommel (DPW)
Sent: Friday, August 18, 2017 2:26 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>; Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: RE: Memorial to Ruth Williams and Mary Booker

Kate,

I can provide documents related to items 1,2 and 4 under the Contracts & Procurement section for the Phase two portion of the project (all landscape, exterior building repair, restroom upgrades and balcony stabilization). Regarding item 3 under the same section, DPW was not involved in the design phase of this work. That process was managed by the SFAC staff, your project consultant Deborah Frieden and BVOH. The request describes a 5.6 M project. I presume this is referencing the Phase 1 portion of the project which included site modifications, underground utilities and sidewalk work. DPW was not part of the project. The Phase 1 project was also managed by SFAC and your consultant Deborah Friedan. SFMTA was the lead agency that contracted and executed the project. Kenny Ngan was the project manager if my recollection is correct. I have copied him in this response. If he is not the appropriate person he can direct you.

Rachel,

Should I coordinate submission of the information I compile with your office? Will you be the respondent for Public Works? Please advise. I will have my documents ready by Wednesday next week if not sooner.

Thanks,
RT

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)

Sent: Thursday, August 17, 2017 5:20 PM

To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>

Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]

Sent: Thursday, August 17, 2017 12:38 PM

To: Patterson, Kate (ART) <kate.patterson@sfgov.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>

Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[s-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscollection.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscormission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Taylor, Rommel (DPW)
Sent: Friday, August 18, 2017 2:26 PM
To: Patterson, Kate (ART); Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM); Steinberg, David (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Kate,

I can provide documents related to items 1,2 and 4 under the Contracts & Procurement section for the Phase two portion of the project (all landscape, exterior building repair, restroom upgrades and balcony stabilization). Regarding item 3 under the same section, DPW was not involved in the design phase of this work. That process was managed by the SFAC staff, your project consultant Deborah Frieden and BVOH. The request describes a 5.6 M project. I presume this is referencing the Phase 1 portion of the project which included site modifications, underground utilities and sidewalk work. DPW was not part of the project. The Phase 1 project was also managed by SFAC and your consultant Deborah Frieden. SFMTA was the lead agency that contracted and executed the project. Kenny Ngan was the project manager if my recollection is correct. I have copied him in this response. If he is not the appropriate person he can direct you.

Rachel,

Should I coordinate submission of the information I compile with your office? Will you be the respondent for Public Works? Please advise. I will have my documents ready by Wednesday next week if not sooner.

Thanks,
RT

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU

(Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Sue, Candace <Candace.Sue@sfmta.com>
Sent: Friday, August 18, 2017 10:57 AM
To: Patterson, Kate (ART)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART); Celaya, Caroline (MTA); Taylor, Rommel (DPW); Khambatta, Arfaraz (ADM); Gordon, Rachel (DPW)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Hi Kate.
MTA Sunshine Requests (non media) are handled by the office of the MTA Board Secretary. Caroline Celaya is the contact and copied here.

Candace

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20:29 PM
To: Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM); Taylor, Rommel (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229

sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Taylor, Rommel (DPW)
Sent: Friday, August 18, 2017 8:23 AM
To: Patterson, Kate (ART); Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: Re: Memorial to Ruth Williams and Mary Booker

I will talk with my supervisor and get back to you later today.

Get [Outlook for iOS](#)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20:29 PM
To: Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM); Taylor, Rommel (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Lauren.Curry@sfgov.org
Sent: Thursday, August 17, 2017 5:23 PM
To: Patterson, Kate (ART)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: RE: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Yes, that's correct.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>
Cc: "Mumby, Barbara (ART)" <barbara.mumby@sfgov.org>, "Takayama, Robynn (ART)" <robynn.takayama@sfgov.org>
Date: 08/17/2017 05:21 PM
Subject: RE: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Lauren -- It's just contracts with the City correct? They don't have to turn over a contract they might have with a food vendor for example -- right?

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Lauren.Curry@sfgov.org [mailto:Lauren.Curry@sfgov.org]
Sent: Thursday, August 17, 2017 4:55 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Thanks, Kate.

The Cultural Centers are also subject to Administrative Code Section 67.24(e) (copied below) which is referenced in both the grant and lease agreements.

(e) Contracts, Bids and Proposals.

(1) Contracts, contractors' bids, responses to requests for proposals and all other records of communications between the department and persons or firms seeking contracts shall be open to inspection immediately after a contract has been awarded. Nothing in this provision requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract or other benefit until and unless that person or organization is awarded the contract or benefit. All bidders and contractors shall be advised that information provided which is covered by this subdivision will be made available to the public upon request. Immediately after any review or evaluation or rating of responses to a Request for Proposal ("RFP") has been completed, evaluation forms and score sheets and any other documents used by persons in the RFP evaluation or contractor selection process shall be available for public inspection. The names of scorers, graders or evaluators, along with their individual ratings, comments, and score sheets or comments on related documents, shall be made immediately available after the review or evaluation of a RFP has been completed.

(2) Notwithstanding the provisions of this Subdivision or any other provision of this ordinance, the Director of Public Health may withhold from disclosure proposed and final rates of payment for managed health care contracts if the Director determines that public disclosure would adversely affect the ability of the City to engage in effective negotiations for managed health care contracts. The authority to withhold this information applies only to contracts pursuant to which the City (through the Department of Public Health) either pays for health care services or receives compensation for providing such services, including mental health and substance abuse services, to covered beneficiaries through a pre-arranged rate of payment. This provision also applies to rates for managed health care contracts for the University of California, San Francisco, if the contract involves beneficiaries who receive services provided jointly by the City and University. This provision shall not authorize the Director to withhold rate information from disclosure for more than three years.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>
Date: 08/17/2017 01:31 PM
Subject: FW: Sunshine Ordinance Request – \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Here you go.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Thursday, August 17, 2017 9:24 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: DeCaigny, Tom (ART) <tom.decaigny@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Kate and Tom,

Here is a document Robynn sent me a while ago to clarify Sunshine requirements. It would be great if you could verify if this applies as is, and spell out the specific documents including year that we need to turn over to Mr. Williams.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626 [attachment "Sunshine requirements from Robynn 2-16-14.pdf" deleted by Lauren Curry/CTYATT] [attachment "Untitled attachment 00018.htm" deleted by Lauren Curry/CTYATT]

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:22 PM
To: 'Lauren.Curry@sfgov.org'
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: RE: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Lauren – It's just contracts with the City correct? They don't have to turn over a contract they might have with a food vendor for example – right?

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Lauren.Curry@sfgov.org [mailto:Lauren.Curry@sfgov.org]
Sent: Thursday, August 17, 2017 4:55 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Thanks, Kate.

The Cultural Centers are also subject to Administrative Code Section 67.24(e) (copied below) which is referenced in both the grant and lease agreements.

(e) Contracts, Bids and Proposals.

(1) Contracts, contractors' bids, responses to requests for proposals and all other records of communications between the department and persons or firms seeking contracts shall be open to inspection immediately after a contract has been awarded. Nothing in this provision requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract or other benefit until and unless that person or organization is awarded the contract or benefit. All bidders and contractors shall be advised that information provided which is covered by this subdivision will be made available to the public upon request. Immediately after any review or evaluation or rating of responses to a Request for Proposal ("RFP") has been completed, evaluation forms and score sheets and any other documents used by persons in the RFP evaluation or contractor selection process shall be available for public inspection. The names of scorers, graders or evaluators, along with their individual ratings, comments, and score sheets or comments on related documents, shall be made immediately available after the review or evaluation of a RFP has been completed.

(2) Notwithstanding the provisions of this Subdivision or any other provision of this ordinance, the Director of Public Health may withhold from disclosure proposed and final rates of payment for managed health care contracts if the Director determines that public disclosure would adversely affect the ability of the City to engage in effective negotiations for managed health care contracts. The authority to withhold this information applies only to contracts pursuant to which the City (through the Department of Public Health) either pays for health care services or receives compensation for providing such services, including mental health and substance abuse services, to covered beneficiaries through a pre-arranged rate of payment. This provision also applies to rates for managed health care contracts for the University of California, San Francisco, if the contract involves beneficiaries who receive services provided jointly by the City and University. This provision shall not authorize the Director to withhold rate information from disclosure for more than three years.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>,
Date: 08/17/2017 01:31 PM
Subject: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Here you go.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Thursday, August 17, 2017 9:24 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: DeCaigny, Tom (ART) <tom.decaigny@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Kate and Tom,

Here is a document Robynn sent me a while ago to clarify Sunshine requirements. It would be great if you could verify if this applies as is, and spell out the specific documents including year that we need to turn over to Mr. Williams.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626 [attachment "Sunshine requirements from Robynn 2-16-14.pdf" deleted by Lauren Curry/CTYATT] [attachment "Untitled attachment 00018.htm" deleted by Lauren Curry/CTYATT]

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM); Taylor, Rommel (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229

sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the

Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in:

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:14 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Dear Mr. Williams,

Thank you for the clarification.

In order to fulfill this request, please be advised that we are hereby invoking an extension of not more than 14 days from August 17, 2017 (which is the day the Arts Commission Received your letter) to respond to your request pursuant to the California Public Records Act. Under the Public Records Act, the deadline can be extended for up to 14 days due to "the need to search for, collect and appropriately examine a voluminous amount of separate and distinct records which are demanded in a single request" and "the need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request or among two or more components of the agency having substantial subject matter interest therein." (See Cal. Gov't Code §6253(c)(2) and (3)).

We will provide records on a rolling basis or as they become available. Please note, that some of the records you requested will be held by other City Agencies, primarily San Francisco Public Works. I will forward your request to them now and then follow up with a more detailed introduction when I return on Monday.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 4:23 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Yes! I have been informed by other BVHP community leaders that the Board has cancelled two consecutive meetings and would not be meeting until November 2017. You may wish to verify this with Ms. Ockel. The lackadaisical meeting schedule of the Board is utterly disappointing, but symptomatic of the larger problem I

have attempted to describe with respect to their overall non-responsiveness specifically to me and my family and generally to the BVHP community. We wish to have these issues properly calendared and heard before the Arts Commission after we obtain the responses to our Sunshine Ordinance Request. I genuinely appreciate your interest and involvement towards addressing the concerns of the residents who do not believe neither they, nor their culture is being respected, unlike other communities of San Francisco.

Thank you for your attention to these most important matters. I will await your response, accordingly.

Kevin B. Williams

On Thursday, August 17, 2017 1:34 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Thank you for your email and for sharing your concerns. We do not know the next date of the board meeting, but we will inquire on your behalf.

The attached document is not addressed to the Arts Commission; it is addressed to Barbara. Did you wish for us to respond? Please clarify.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[s-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been

brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.byoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.

2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Lauren Curry <Lauren.Curry@sfgov.org>
Sent: Thursday, August 17, 2017 5:03 PM
To: Patterson, Kate (ART)
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Kate, I should say the cultural centers are subject to the lease and grant agreements acknowledging 67.24(e), and the grantee/lessee accepts it.

Grant Agreement

12.1 **Sunshine Ordinance.** Grantee acknowledges and agrees that this Agreement and the Application Documents are subject to Section 67.24(e) of the San Francisco Administrative Code, which provides that contracts, including this Agreement, grantee's bids, responses to Requests for Proposals (RFPs) and all other records of communications between City and persons or entities seeking contracts, shall be open to inspection immediately after a contract has been awarded. Nothing in such Section 67.24(e) (as it exists on the date hereof) requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract or other benefit until and unless that person or organization is awarded the contract or benefit. All information provided by Grantee that is covered by such Section 67.24(e) (as it may be amended from time to time) will be made available to the public upon request.

Lease agreement

27.31 **Sunshine Ordinance**

In accordance with Section 67.24(e) of the San Francisco Administrative Code, contracts, contractors' bids, leases, agreements, responses to Requests for Proposals, and all other records of communications between City and persons or firms seeking contracts will be open to inspection immediately after a contract has been awarded. Nothing in this provision requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract, lease, agreement, or other benefit until and unless that person or organization is awarded the contract, lease, agreement, or benefit. Information provided that is covered by this Section will be made available to the public upon request.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: Lauren Curry/CTYATT
To: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>@SFGOV,
Date: 08/17/2017 04:55 PM
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Thanks, Kate.

The Cultural Centers are also subject to Administrative Code Section 67.24(e) (copied below) which is referenced in both the grant and lease agreements.

(e) Contracts, Bids and Proposals.

(1) Contracts, contractors' bids, responses to requests for proposals and all other records of communications between the department and persons or firms seeking contracts shall be open to inspection immediately after a contract has been awarded. Nothing in this provision requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract or other benefit until and unless that person or organization is awarded the contract or benefit. All bidders and contractors shall be advised that information provided which is covered by this subdivision will be made available to the public upon request. Immediately after any review or evaluation or rating of responses to a Request for Proposal ("RFP") has been completed, evaluation forms and score sheets and any other documents used by persons in the RFP evaluation or contractor selection process shall be available for public inspection. The names of scorers, graders or evaluators, along with their individual ratings, comments, and score sheets or comments on related documents, shall be made immediately available after the review or evaluation of a RFP has been completed.

(2) Notwithstanding the provisions of this Subdivision or any other provision of this ordinance, the Director of Public Health may withhold from disclosure proposed and final rates of payment for managed health care contracts if the Director determines that public disclosure would adversely affect the ability of the City to engage in effective negotiations for managed health care contracts. The authority to withhold this information applies only to contracts pursuant to which the City (through the Department of Public Health) either pays for health care services or receives compensation for providing such services, including mental health and substance abuse services, to covered beneficiaries through a pre-arranged rate of payment. This provision also applies to rates for managed health care contracts for the University of California, San Francisco, if the contract involves beneficiaries who receive services provided jointly by the City and University. This provision shall not authorize the Director to withhold rate information from disclosure for more than three years.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>,
Date: 08/17/2017 01:31 PM
Subject: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Here you go.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Thursday, August 17, 2017 9:24 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: DeCaigny, Tom (ART) <tom.decaigny@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Kate and Tom,

Here is a document Robynn sent me a while ago to clarify Sunshine requirements. It would be great if you could verify if this applies as is, and spell out the specific documents including year that we need to turn over to Mr. Williams.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626 [attachment "Sunshine requirements from Robynn 2-16-14.pdf" deleted by Lauren Curry/CTYATT] [attachment "Untitled attachment 00018.htm" deleted by Lauren Curry/CTYATT]

Patterson, Kate (ART)

From: Lauren.Curry@sfgov.org
Sent: Thursday, August 17, 2017 4:55 PM
To: Patterson, Kate (ART)
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Thanks, Kate.

The Cultural Centers are also subject to Administrative Code Section 67.24(e) (copied below) which is referenced in both the grant and lease agreements.

(e) Contracts, Bids and Proposals.

(1) Contracts, contractors' bids, responses to requests for proposals and all other records of communications between the department and persons or firms seeking contracts shall be open to inspection immediately after a contract has been awarded. Nothing in this provision requires the disclosure of a private person's or organization's net worth or other proprietary financial data submitted for qualification for a contract or other benefit until and unless that person or organization is awarded the contract or benefit. All bidders and contractors shall be advised that information provided which is covered by this subdivision will be made available to the public upon request. Immediately after any review or evaluation or rating of responses to a Request for Proposal ("RFP") has been completed, evaluation forms and score sheets and any other documents used by persons in the RFP evaluation or contractor selection process shall be available for public inspection. The names of scorers, graders or evaluators, along with their individual ratings, comments, and score sheets or comments on related documents, shall be made immediately available after the review or evaluation of a RFP has been completed.

(2) Notwithstanding the provisions of this Subdivision or any other provision of this ordinance, the Director of Public Health may withhold from disclosure proposed and final rates of payment for managed health care contracts if the Director determines that public disclosure would adversely affect the ability of the City to engage in effective negotiations for managed health care contracts. The authority to withhold this information applies only to contracts pursuant to which the City (through the Department of Public Health) either pays for health care services or receives compensation for providing such services, including mental health and substance abuse services, to covered beneficiaries through a pre-arranged rate of payment. This provision also applies to rates for managed health care contracts for the University of California, San Francisco, if the contract involves beneficiaries who receive services provided jointly by the City and University. This provision shall not authorize the Director to withhold rate information from disclosure for more than three years.

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>,
Date: 08/17/2017 01:31 PM
Subject: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Here you go.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfariscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Thursday, August 17, 2017 9:24 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: DeCaigny, Tom (ART) <tom.decaigny@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Kate and Tom,

Here is a document Robynn sent me a while ago to clarify Sunshine requirements. It would be great if you could verify if this applies as is, and spell out the specific documents including year that we need to turn over to Mr. Williams.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626 [attachment "Sunshine requirements from Robynn 2-16-14.pdf" deleted by Lauren Curry/CTYATT] [attachment "Untitled attachment 00018.htm" deleted by Lauren Curry/CTYATT]

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 1:34 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Dear Mr. Williams,

Thank you for your email and for sharing your concerns. We do not know the next date of the board meeting, but we will inquire on your behalf.

The attached document is not addressed to the Arts Commission; it is addressed to Barbara. Did you wish for us to respond? Please clarify.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been

brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the *Sunshine Ordinance* and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvolh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.byoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.

2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 1:31 PM
To: Curry, Lauren (CAT)
Subject: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater
Attachments: Sunshine requirements from Robynn 2-16-14.pdf; Untitled attachment 00018.htm

Here you go.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Thursday, August 17, 2017 9:24 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: DeCaigny, Tom (ART) <tom.decaigny@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Kate and Tom,

Here is a document Robynn sent me a while ago to clarify Sunshine requirements. It would be great if you could verify if this applies as is, and spell out the specific documents including year that we need to turn over to Mr. Williams.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

Patterson, Kate (ART)

From: Lauren.Curry@sfgov.org
Sent: Thursday, August 17, 2017 1:29 PM
To: Patterson, Kate (ART)
Subject: RE: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Great. Thanks, Kate. Can you send me the email?

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>
Date: 08/17/2017 11:47 AM
Subject: RE: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Lauren – Actually, a colleague dug up an email that was sent to Barbara clarifying what they need to turn over, so for now we have an answer.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Lauren.Curry@sfgov.org [mailto:Lauren.Curry@sfgov.org]
Sent: Thursday, August 17, 2017 11:28 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Re: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Kate, how much grant funding does the city provide annually?

Lauren Curry, Deputy City Attorney
Office of the City Attorney, General Government Team
City and County of San Francisco
City Hall, Room 234
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4682
Telephone 415-554-4670
Facsimile 415-554-4699
Lauren.Curry@sfgov.org

This message is subject to attorney-client privilege and/or attorney work product privilege and must not be disclosed.

From: "Patterson, Kate (ART)" <kate.patterson@sfgov.org>
To: "Curry, Lauren (CAT)" <lauren.curry@sfgov.org>,
Date: 08/17/2017 09:05 AM
Subject: FW: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Lauren – Quick question...is the Bayview Opera House subject to Sunshine requests? As you know the building is owned by the SFAC and they receive a large grant from us every year. My guess is that we would need to turn over docs because it is city funded. Can you please verify?

Thanks,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: DeCaigny, Tom (ART)
Sent: Thursday, August 17, 2017 7:48 AM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>; barbara@bvoh.org
Cc: Takayama, Robynn (ART) <robynn.takayama@sfgov.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Fwd: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater

Hi Barbara,

Thank you for forwarding. I don't believe that the nonprofit BVOH is subject to the Sunshine Ordinance. It is my understanding that the Ordinance only pertains to public agencies in which case the request would need be addressed to the SFAC, Public Works, etc. I'm copying our Public Information Officer, Kate Patterson-Murphy to clarify and advise on next steps.

Kate, how should Barbara respond to this request? I imagine she would inform him that the request needs to be addressed and submitted to the appropriate City agencies. When received, we'll like need to invoke a voluminous records extension as it's a pretty extensive request.

Thanks,
Tom

Sent from my iPhone. Please excuse brevity and typos.

Begin forwarded message:

From: Barbara Ockel <barbara@bvoh.org>

Date: August 16, 2017 at 11:12:34 PM PDT

To: "Takayama, Robynn (ART)" <robynn.takayama@sfgov.org>

Cc: "DeCaigny, Tom (ART)" <tom.decaigny@sfgov.org>

Subject: **Fwd: Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater**

Hi Robynn,

Just received this letter from Kevin Williams. Can we have a call about this tomorrow, Thursday? He's demanding a response within 24 hours.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626

Begin forwarded message:

From: kevin williams <williams532001@yahoo.com>

Subject: **Sunshine Ordinance Request -- \$5.6 Million Bayview Opera House Ruth Williams Memorial Theater**

Date: August 16, 2017 at 8:10:41 PM PDT

To: Barbara Ockel <barbara@bvoh.org>

Reply-To: kevin williams <williams532001@yahoo.com>

Dear Ms. Ockel:

The number and frequency of complaints about the BVOH Ruth Williams Memorial Theater now requires a

serious lack at its financial accountability in tandem with programmatic and land use transparency for which the Bayview Hunters Point community has come to look in large measure to its namesake and progeny to obtain appropriate answers. Accordingly, in behalf of the community AT-large and as the son of Ruth Williams, the foregoing Sunshine Ordinance Request is hereby attached and submitted to you as Executive Director and Custodian of Records for formal response and disclosure of public records.

Please note that no unreasonable delays will be deemed acceptable or tolerated in releasing the information heretofore demanded. Thereon, I strongly urge you to immediately seek legal counsel to review the attached Sunshine Ordinance Request. Accordingly, if you need additional time to respond to this request, please review the statutory deadlines established by the City and County of San Francisco. You may also contact me directly at (415) 424-8221.

Thank you,

/s/Kevin B. Williams[attachment "Sunshine Ordinance Request for Public Records.docx.pdf" deleted by Lauren Curry/CTYATT] [attachment "ATT00001.htm" deleted by Lauren Curry/CTYATT]

San Francisco Arts Commission

September 5, 2017

Edwin M. Lee
Mayor

Tom DeCaigny
Director of Cultural Affairs

401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

SFAC Galleries
401 Van Ness Avenue, Suite 126
San Francisco, CA 94102

Street Artists Licensing
401 Van Ness Avenue, Suite 124B
San Francisco, CA 94102

tel 415-252-2100
fax 415-934-1022
sfartscommission.org
facebook.com/sfartscommission
twitter.com/SFAC

Mr. Victor Young, Administrator
Sunshine Ordinance Task Force
1 Dr. Carlton B. Goodlett Place
City Hall Room 244
San Francisco, CA 94102

Re: Sunshine Ordinance Task Force Complaint 17096
Kevin Williams against the Arts Commission

Dear Mr. Young:

In File No. 17096, the complaint alleges that the Arts Commission violated Section 67.25 of the Sunshine Ordinance for failing to respond to an Immediate Disclosure Request in a timely fashion.

On August 16, an Immediate Disclosure Request was sent to Barbara Ockel, executive director of the Bayview Opera House Ruth Williams Memorial Theater (BVOH). The Bayview Opera House, Inc. is an independent 501 C3 and a grantee of the Arts Commission. The Agency also owns the Opera House building.

On August 17, 2017, in an email exchange, see attachments, Mr. Williams clarified that the request was also intended for the Arts Commission. In a subsequent email sent on the same day, I invoked a 14-day extension pursuant to the California Public Records Act and included the following clause:

Under the Public Records Act, the deadline can be extended for up to 14 days due to "the need to search for, collect and appropriately examine a voluminous amount of separate and distinct records which are demanded in a single request" and "the need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request



City and County of San Francisco

September 5, 2017

Page 2

or among two or more components of the agency having substantial subject matter interest therein." (See Cal. Gov't Code §6253(c)(2) and (3)).

With the 14-day extension, the deadline to fulfill this request was August 30, 2017.

Also on August 17, I sent an email to my colleagues at the San Francisco Municipal Transportation Agency, SF Public Works and the Mayor's Office on Disability alerting them to this IDR. I provided a copy of the letter and asked who from each office would be the designated respondent.

After ascertaining that many of the records Mr. Williams requested were in fact not in the Arts Commission's possession and as promised to Mr. Williams, on Monday, August 21, 2017, I sent an email introducing him to the Custodians of Records at the aforementioned agencies, which were lead agencies on the Bayview Opera House's construction project during various phases.

The Custodian of Records at SF Public Works explicitly informed me that Mr. Williams would have to reach out to him separately to register a request. I informed Mr. Williams of this, and also reminded him that I was not required to gather documents on his behalf but only to help facilitate a connection with the appropriate record keeper at each department, which I did. During this period, I also had a conversation with our City Attorney Laruen Curry who confirmed that that was the extent of my role.

On August 22, I received an email from SFMTA's custodian of records Caroline Celaya informing me that she had acknowledged receipt of the request in an email to Mr. Williams.

In the interim, the Arts Commission undertook an extensive search through staff email records, accounting records and project folders related to the Bayview Opera House.

September 5, 2017

Page 3

On August 30, the Arts Commission sent Mr. Williams our detailed response to each item enumerated in his letter for which we had records, thus meeting the deadline. I created a dropbox file for easy access of said documents. Mr. Young has a copy of our response.

On August 31, I received a series of emails from my colleague at SF Public Works, which had yet to receive a direct request from Mr. Williams, with records in response to the IDR. I forwarded those emails to Mr. Williams and, fearing that some of the files were too large for his inbox, I also uploaded them to a separate folder in the same dropbox file to help facilitate easy access.

To date, I do not have any records from the SFMTA. If I did, I would share them in the same fashion as the aforementioned records from the SF Public Works. Since Ms. Celaya has confirmed that she has been in communication with Mr. Williams, which signifies to me that she will contact him directly when that agency's documents are ready.

I believe the Arts Commission has met all of the requirements to respond to this IDR in a timely fashion, and I see no violation.

Sincerely,

Kate Patterson
Director of Communications

Patterson, Kate (ART)

From: kevin williams <williams532001@yahoo.com>
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART)
Cc: Mumby, Barbara (ART)
Subject: Re: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: kevin williams <williams532001@yahoo.com>
Sent: Thursday, August 17, 2017 4:23 PM
To: Patterson, Kate (ART)
Cc: Mumby, Barbara (ART)
Subject: Re: Memorial to Ruth Williams and Mary Booker

Yes! I have been informed by other BVHP community leaders that the Board has cancelled two consecutive meetings and would not be meeting until November 2017. You may wish to verify this with Ms. Ockel. The lackadaisical meeting schedule of the Board is utterly disappointing, but symptomatic of the larger problem I have attempted to describe with respect to their overall non-responsiveness specifically to me and my family and generally to the BVHP community. We wish to have these issues properly calendared and heard before the Arts Commission after we obtain the responses to our Sunshine Ordinance Request. I genuinely appreciate your interest and involvement towards addressing the concerns of the residents who do not believe neither they, nor their culture is being respected, unlike other communities of San Francisco.

Thank you for your attention to these most important matters. I will await your response, accordingly.

Kevin B. Williams

On Thursday, August 17, 2017 1:34 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Thank you for your email and for sharing your concerns. We do not know the next date of the board meeting, but we will inquire on your behalf.

The attached document is not addressed to the Arts Commission; it is addressed to Barbara. Did you wish for us to respond? Please clarify.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325

San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the

Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:14 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART)
Subject: RE: Memorial to Ruth Williams and Mary Booker

Dear Mr. Williams,

Thank you for the clarification.

In order to fulfill this request, please be advised that we are hereby invoking an extension of not more than 14 days from August 17, 2017 (which is the day the Arts Commission Received your letter) to respond to your request pursuant to the California Public Records Act. Under the Public Records Act, the deadline can be extended for up to 14 days due to "the need to search for, collect and appropriately examine a voluminous amount of separate and distinct records which are demanded in a single request" and "the need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request or among two or more components of the agency having substantial subject matter interest therein." (See Cal. Gov't Code §6253(c)(2) and (3)).

We will provide records on a rolling basis or as they become available. Please note, that some of the records you requested will be held by other City Agencies, primarily San Francisco Public Works. I will forward your request to them now and then follow up with a more detailed introduction when I return on Monday.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 4:23 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Yes! I have been informed by other BVHP community leaders that the Board has cancelled two consecutive meetings and would not be meeting until November 2017. You may wish to verify this with Ms. Ockel. The lackadaisical meeting schedule of the Board is utterly disappointing, but symptomatic of the larger problem I

have attempted to describe with respect to their overall non-responsiveness specifically to me and my family and generally to the BVHP community. We wish to have these issues properly calendared and heard before the Arts Commission after we obtain the responses to our Sunshine Ordinance Request. I genuinely appreciate your interest and involvement towards addressing the concerns of the residents who do not believe neither they, nor their culture is being respected, unlike other communities of San Francisco.

Thank you for your attention to these most important matters. I will await your response, accordingly.

Kevin B. Williams

On Thursday, August 17, 2017 1:34 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Thank you for your email and for sharing your concerns. We do not know the next date of the board meeting, but we will inquire on your behalf.

The attached document is not addressed to the Arts Commission; it is addressed to Barbara. Did you wish for us to respond? Please clarify.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been

brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [mailto:barbara@bvoh.org]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>

Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE

4705 3rd St, San Francisco, CA 94124

www.bvoh.org | [Facebook](#)

Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.

2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW); Sue, Candace (MTA); Khambatta, Arfaraz (ADM); Taylor, Rommel (DPW)
Cc: Mumby, Barbara (ART); Takayama, Robynn (ART)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229

sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the

Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission's criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community's desire to see that "South" be taken off the building's name. Again, if the building historically said "South San Francisco" we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 4:58 PM
To: 'kevin williams'
Cc: SOTF (sotf@sfgov.org); Mumby, Barbara (ART); 'Barbara Ockel'
Subject: FW: Part 1-FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf; 7371A-Addendum-2.pdf; 7371A - Notice of Bid Protest - Roebuck against M H Construction .pdf; 7371A - Notice of non-responsive bid.pdf; 7371A - NTP.pdf; 7371A - Protest Decision Letter - Roebuck against M H Construction.pdf; 7371A - Protest Decision Letter - Roebuck against M H Construction_OG Comments.pdf; 7371A Bayview Opera House Svala Determined Nonresponsive by CMD.pdf; 7371A OFFMA81 Award Summary.pdf; 7371A Ruth Williams Memorial Theatre Bayview Opera House CMD Award Recommendation 11 13 14.pdf; 7371A-Addendum-1.pdf

Dear Mr. Williams,

While DPW requested that you contact them directly to request records, these files were just made available to me so I am forwarding them to you in good faith. Please see the email below from Rommel Taylor for further explanation.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:46 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 1-FW: Memorial to Ruth Williams and Mary Booker

Please find attached documents related to the Sunshine Ordinance Request for Public Records from Mr. Kevin B. Williams submitted to the SFAC. The documents attached only related to items 1, 2 and 4 from the Contracts & Procurement section of the request. All other items listed in the request are not applicable to Public Work's involvement in the Phase II renovation project.

Because of the quantity and size, the information will be submitted in multiple emails titled Part 1, Part 2, Part 3 etc.

Let me know if I can be of additional assistance.

RT

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublishworks.org

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 5:00 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART); 'Barbara Ockel'; SOTF (sotf@sfgov.org)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: GY Form 6 & Quote.pdf; M H Construction Co.pdf; M H Construction Co_SubContractor List.pdf; Pilot Form 6 & Quote.pdf; Pre-bid Agenda.pdf; Prebid Conference Sign In Sheet.pdf; Ranis Form 6 & Quote.pdf; RE: APOLLO THEATRE photos and work scope for bid for 7371A (Ruth Williams Memorial Bay View Opera House) by SFDPW; Re- APOLLO THEATRE photos and work scope.pdf; Response to DPW letter.pdf; Roebuck Construction Inc.pdf; SCI Form 3.pdf; Svala Construction Inc.pdf; Svala Construction-Subcontractors listing submitted within 24Hrs..pdf; Wickman Development and Construction.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:52 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 4:59 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART); SOTF (sotf@sfgov.org); 'Barbara Ockel'
Subject: FW: Part 4 FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf; FCP14116-7371A Tabulation of Bids October 1, 2014.pdf; 7371A-Addendum-4.pdf; 7371A-Addendum-5.pdf; 7371A-Legal Notice.pdf; 7371A-QBD-FORM question_Alex Svidler Question.pdf; 7371A-QBD-Form question_Wickman Development and Construction.pdf; Anvil Builders Inc.pdf; CLW Builders Inc.pdf; CLW-Subcontractors listing submitted within 24Hrs..pdf; DPW Order#182808_Advertisement.pdf; Ecobay Form 6.pdf; Ecobay Qoute.pdf; FCA14116 7371A- Award Letter.pdf; FCA14116- 7371A CMD Recommendation for Award Form.pdf; FCA14116 7371A- DPW Contract Administration Bid Review Notes.pdf; FCA14116 7371A- DPW Order 183136 -Award of Formal Construction Contract.pdf; FCA14116 7371A- Ruth Williams Memorial Theatre Bayview Opera House.pdf; FCE14028 2143J(R)-NTP Distribution.pdf; FCE14116-7371A- Worksheet to Determine Preliminary Apparent Low Bidder.pdf; FCP14116- 7371A- Bidder's Reminder.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:51 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 4 FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 4:58 PM
To: 'kevin williams'
Cc: SOTF (sotf@sfgov.org); Mumby, Barbara (ART); 'Barbara Ockel'
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: 7371A-Addendum-3-3of3-Drawings.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:50 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the

prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 4:58 PM
To: 'kevin williams'
Cc: SOTF (sotf@sfgov.org); Mumby, Barbara (ART); 'Barbara Ockel'
Subject: FW: Part 2 FW: Memorial to Ruth Williams and Mary Booker
Attachments: 7371A-Addendum-3-2of3-Hazmat-Report.pdf; 7371A-Addendum-3-1of3.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:47 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 2 FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: kevin williams [mailto:williams532001@yahoo.com]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the

prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated hat we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.
2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.

3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.

4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 5:01 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART); 'Barbara Ockel'; SOTF (sotf@sfgov.org)
Subject: FW: Part 6 FW: Memorial to Ruth Williams and Mary Booker LAST
Attachments: FCA14116 7371A- Award Letter.pdf; 7371A PMT 20.pdf; 7371A PMT 01.pdf; 7371A PMT 02.pdf; 7371A PMT 03.pdf; 7371A PMT 04.pdf; 7371A PMT 05.pdf; 7371A PMT 06.pdf; 7371A PMT 07.pdf; 7371A PMT 08.pdf; 7371A PMT 09.pdf; 7371A PMT 10.pdf; 7371A PMT 11.pdf; 7371A PMT 12.pdf; 7371A PMT 13.pdf; 7371A PMT 14.pdf; 7371A PMT 15.pdf; 7371A PMT 16.pdf; 7371A PMT 17.pdf; 7371A PMT 18.pdf; 7371A PMT 19.pdf

This is the last one.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:52 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 6 FW: Memorial to Ruth Williams and Mary Booker LAST

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

Patterson, Kate (ART)

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 5:13 PM
To: 'kevin williams'
Cc: Mumby, Barbara (ART); SOTF (sotf@sfgov.org)
Subject: FW: Part 6 FW: Memorial to Ruth Williams and Mary Booker LAST

Mr. Williams,

In the event that some of these files were too large to come via email, I've added them to your dropbox folder. Here is a link as well:

<https://www.dropbox.com/sh/rc3ox54z369oo52/AACTQwECg-GFTpUsXgb0qURya?dl=0>

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:52 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 6 FW: Memorial to Ruth Williams and Mary Booker LAST

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

From: Patterson, Kate (ART)
Sent: Thursday, August 17, 2017 5:20 PM
To: Gordon, Rachel (DPW) <Rachel.Gordon@sfdpw.org>; Sue, Candace (MTA) <Candace.Sue@sfmta.com>; Khambatta, Arfaraz (ADM) <arfaraz.khambatta@sfgov.org>; Taylor, Rommel (DPW) <Rommel.Taylor@sfdpw.org>

Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Hi Everyone,

Please see the email below and the attachment, which is a Sunshine request from a Mr. Kevin Williams, a resident of the Bayview.

I'm heading out for a long weekend, so I will be in touch again on Monday, but I just wanted to give you a heads up about this. He is interested in every detail related to the Bayview Opera House construction project from 2013-2017. Look at the first section of his letter under "Contracts and Procurement".

Your respective agencies, I believe, have the lion's share of these documents – especially Public Works, which oversaw the construction, bidding, etc.

Please let me know who from your office you would like to designate as the respondent and I will make a formal introduction to Mr. Williams on Monday to let him know where he can find specific information.

I have already invoked a 14-day extension – fyi.

Thanks!

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: kevin williams [<mailto:williams532001@yahoo.com>]
Sent: Thursday, August 17, 2017 12:38 PM
To: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hello Ms. Patterson:

I will be providing a detailed complaint once I obtain all of responses to my Sunshine Ordinance Request, which is attached below. Quite frankly, a great deal of tension exists in the community over the widely held perception that the residents don't have proper access to the facility. More importantly, a rash of complaints that I have verified indicates the BVOH Board of Directors and Barbara Ockel are not in sync with the people there. I personally attended its last months Board meeting in an attempt to explain the need for cooperation, but

unfortunately I was completely ignored. No follow-up on any of my suggestions made. I find shocking that my personal presence and desire to share legitimate concerns expressed from the community appear to have been brushed off so cavalierly. Director Barbara Ockel and the Board have refused to inform, even other members of my family when their next meeting will take place. This is unacceptable. Many complaints center on the prohibitive costs for rental of the theater for private events, some of which are arbitrary and based solely on her discretion. I have copiously documented these facts and know they found are grounded in truth. Recently, I received a report that she called the police on a Black community-based labor organization named ABU (Aboriginal Black Unity) who demanded to participate in painting the building. I am committed to ending this totally adversarial relationship through potent community action. Whenever, these highly questionable incidents occur Ms. Ockel remarks that she is following the direction of the Arts Commission.

Accordingly, please let me know when the next BVOH Board meeting will be held and consider having someone in authority for the Arts Commission present to hear from the community.

Thank you,

Kevin Williams
Tel.: (415) 424-8221

On Tuesday, July 18, 2017 4:01 PM, "Patterson, Kate (ART)" <kate.patterson@sfgov.org> wrote:

Dear Mr. Williams,

Nice speaking to you. Please find below the email chain related to the mural petition.

Thank you for your candor and for sharing some of the community's concerns about how the center is being run and the types of programs being offered. When you have some time, please rearticulate your thoughts and concerns in writing so that we have them documented accurately and so that we can discuss potential next steps internally.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Barbara Ockel [<mailto:barbara@bvoh.org>]
Sent: Monday, July 17, 2017 5:19 PM

To: Patterson, Kate (ART) <kate.patterson@sfgov.org>;
Cc: Mumby, Barbara (ART) <barbara.mumby@sfgov.org>
Subject: Re: Memorial to Ruth Williams and Mary Booker

Hi Kate,

Thanks so much for including me in the conversation, we are always looking to connect with the community for input and new ideas.

Hi Leela,

I found the stack of signatures you collected on my desk, but was unable to find any contact information, so that I glad you got in touch with the SFAC. Would love to connect with you and hear about your hopes and visions for the Bayview Opera House Ruth Williams Memorial Theatre. As Kate mentioned, I already had applied for one grant to place a large memorial plaque with the proper building name into the side walk, but unfortunately that particular grant was not successful. We will try again.

I would also be very interested in chatting with you about how we can better serve you and others who care deeply about preserving the cultural history of the building and the community. There may be many ways in which the story of Ruth Williams and Mary Booker can be honored and celebrated that we haven't thought of yet.

Barbara

Barbara Ockel
Executive Director

BAYVIEW OPERA HOUSE
4705 3rd St, San Francisco, CA 94124
www.bvoh.org | [Facebook](#)
Tel: 415.824.0386 | Cell: 415.640.6626

On Jul 17, 2017, at 4:52 PM, Patterson, Kate (ART) <kate.patterson@sfgov.org> wrote:

Hi Leela,

It was lovely speaking to you this afternoon. Per our conversation, I'm writing to memorialize our discussion regarding the petition to create a mural in honor of Ruth Williams and Mary Booker on the Bayview Opera House. First let me say that the Arts Commission agrees these women need to be honored in a way that adequately celebrates their contributions to the community and the arts.

As I mentioned, because the building is a registered historic landmark, we would not be able to place a mural on the exterior of the building. Instead, we have proposed the following ideas for you and the community to consider. Please note, that there isn't funding through the city's budget for this project and that the community would need to fundraise for this artwork.

1. Commemorative plaque – Barbara Ockel is currently seeking funding opportunities for a memorial plaque, which will be placed where it can be seen by the public. It can also feature images of the two women, so that, as you said, generations will know what these women looked like.

2. Portraits – You could commission a local artist to create two painted portraits of the women, which could be hung in a prominent place inside the Opera House.
3. Commemorative bust – like the ones at City Hall – these are very expensive, but a lasting tribute for sure.
4. Public Art/Sculpture for Oakdale and Third – As I mentioned, Carla Johnson, a city employee who was critical in securing city funds for the upgrades, established a fund for a public art project at the Opera House. The fund is approximately \$2,000. The community could use this as seed funding for a larger public art project commemorating Ms. Williams and Ms. Booker. Please note, that any significant public art project would be very costly and it would need to meet the Arts Commission’s criteria, see section 5 of our guidelines: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>. If you do decide to go this route, we can help guide you through the process and even give you a sense of what something like this would cost depending on what the community envisions.

I will look into your outstanding questions regarding the paint colors being considered for the exterior of the building, how the decision was made, etc. Also, I will inquire about the community’s desire to see that “South” be taken off the building’s name. Again, if the building historically said “South San Francisco” we would need to keep that.

Barbara – if you have answers to these questions, please chime in.

Thanks again, and let me know if you have any questions.

Best,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Patterson, Kate (ART)

From: Celaya, Caroline <Caroline.Celaya@sfmta.com>
Sent: Tuesday, August 22, 2017 4:05 PM
To: Patterson, Kate (ART)
Subject: RE: Bayview Opera House Records Request

Hi Kate:

I've sent Mr. Williams acknowledgment that we've received his IDR today.

Caroline Celaya

Manager, Public Records Requests

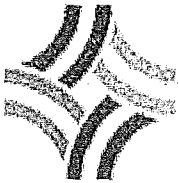
<https://sfmta.mycusthelp.com/WEBAPP/rs/supporthome.aspx>

San Francisco Municipal Transportation Agency

One South Van Ness Avenue, 7th Floor

San Francisco, CA 94103

415.701.4648



SFMTA
Municipal
Transportation
Agency

Find us on: [Facebook](#) [Twitter](#) [YouTube](#)

From: Patterson, Kate (ART) [mailto:kate.patterson@sfgov.org]
Sent: Monday, August 21, 2017 11:33 AM
To: Celaya, Caroline <Caroline.Celaya@sfmta.com>
Subject: Bayview Opera House Records Request

Hi Caroline,

Shortly I will introduce you to Mr. Kevin Williams who is requesting information about the Bayview Opera House renovation. According to our colleagues at DPW, the Arts Commission with a consultant Deborah Friedan worked with SFMTA on Phase 1 of the project. The Project Manager was Kenny Ngan.

Hopefully this will make it easy for you to track things down. I'll ask Mr. Williams to send a separate request.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229

sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

Young, Victor

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 1:10 PM
To: SOTF, (BOS)
Cc: kevin williams
Subject: FW: Response to August 17 IDR request
Attachments: COVER LETTER K_Williams August 2017.pdf

Hi Victor – Here is the response we sent to Mr. Williams yesterday along with a link to the requested files. See below.

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Patterson, Kate (ART)
Sent: Wednesday, August 30, 2017 9:53 AM
To: 'kevin williams' <williams532001@yahoo.com>
Cc: 'Barbara Ockel' <barbara@bvoh.org>; Mumby, Barbara (ART) <barbara.mumby@sfgov.org>; Takayama, Robynn (ART) <robynn.takayama@sfgov.org>
Subject: Response to August 17 IDR request

Dear Mr. Williams,

Please find attached our cover letter in response to your Immediate Disclosure Request of August 17, 2017.

As described in the cover letter, here is a link to access the files with the records:
<https://www.dropbox.com/sh/twyrxdpoc6jha/AACoyySqKPzDutTsH2KGBjja?dl=0>

Please let us know if you have any difficulty accessing the information.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

San Francisco Arts Commission

August 30, 2017

Edwin M. Lee
Mayor

Tom DeCaigny
Director of Cultural Affairs

401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

SFAC Galleries
401 Van Ness Avenue, Suite 126
San Francisco, CA 94102

Street Artists Licensing
401 Van Ness Avenue, Suite 124B
San Francisco, CA 94102

tel 415-252-2100
fax 415-934-1022
sfartscommission.org
facebook.com/sfartscommission
twitter.com/SFAC



City and County of San Francisco

**Re: Sunshine Request for Public Records Related to the Bayview
Opera House Ruth Williams Memorial Theater**

Dear Mr. Williams:

I am writing in response to your Immediate Disclosure Request sent to Barbara Ockel, executive director of the Bayview Opera House Ruth Williams Memorial Theater (BVOH).

On August 17, 2017, in an email exchange, you clarified that the request was also intended for the Arts Commission. In a subsequent email sent on the same day, I invoked a 14-day extension pursuant to the California Public Records Act. Under the Public Records Act, the deadline can be extended for up to 14 days due to "the need to search for, collect and appropriately examine a voluminous amount of separate and distinct records which are demanded in a single request" and "the need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request or among two or more components of the agency having substantial subject matter interest therein." (See Cal. Gov't Code §6253(c)(2) and (3)).

With the 14-day extension, the deadline to fulfill this request is August 30, 2017.

Please note a department need not create a record that does not already exist. We bring this to your attention because in several of the requests below you ask us to delineate the information by "race, gender, and sex." We do not have records that are organized in this fashion and we are not required to manufacture records to fit these criteria. You will see that in the instances where you have requested this information, we are responding only with extant records.

August 30, 2017

Page 2

After ascertaining that many of the records you requested are not in the Arts Commission's possession, on Monday, August 21, 2017, I sent an email introducing you to the Custodians of Records at the San Francisco Municipal Transportation Agency (SFMTA) and the Department of Public Works (DPW), which were lead agencies on the Bayview Opera House's construction project during various phases. Please note that records from those agencies are forthcoming and will be sent independent from the Arts Commission.

Please find below our responses to each of your requests. Corresponding records are organized in folders labeled with the request number. We have uploaded all of the files into a Dropbox, which you should be able to access easily. Please let us know if you have any difficulty accessing the files and we can create a CD-ROM for you. Please let us know if we have misinterpreted any of your requests.

Under "Contracts & Procurement"

Please note that the SFMTA and DPW will also be furnishing documents under this category.

- 1. Provide for public disclosure, a conformed copy of ANY and ALL contracts, grants, loans, bids, and any purchase orders of whatever kind that are directly related to or indirectly pertain to the \$5.6 million dollar historic renovation of the Bayview Opera House Ruth Williams Memorial Theater. Please also include, where and in what trade publication(s) the contract was advertised;*

In response to this request, please find the following records:

- August 24, 2011 - San Francisco Redevelopment Agency (SFRA) Grant Agreement
- October 4, 2011, Personal Services Contract for cultural capital and historic preservation consulting and advising service - Mayor's Office on Disability

- January 1, 2012 - Deborah Frieden Services Agreement Contract
 - March 29, 2012 - Deborah Frieden Sole Source MCO HCAO
 - March 2012 - DPW MOU
 - June 6, 2012 - Review of Request for Approval of Proposed Personal Service Contract Numbers 4126-11/12 Through 4132-11/12; 4086-08/09; 3036-11/12; AND 4115-07/08
 - May 9, 2012 - Personal Services Contract Summary - Capital and Mayor's Office on Disability (#3036-1112)
 - June 25, 2012 - Transfer Funds Request for Disabled Access, San Francisco Arts Commission, Bayview Opera House
 - December 2, 2012 - Tom Eliot Fisch / KnappArchitects Proposal
 - Receipt for Filing Fees Paid
 - May, 8 2015 - Purchase Order Deborah Frieden & Associates
 - May 8, 2015 - Purchase Order Rollo & Ridley Inc
 - March 2013 - Community Challenge Grant MOU
 - July 1, 2013 - Deborah Friedan Contract, Amendment 2
 - July 1, 2013 - PSC CSC approval
 - June 3, 2013 - Personal Services Contract Summary - Capital and Mayor's Office on Disability (#3036-1112)
 - July 10, 2014 - KQ copy of Fund Summary Snapshot
 - July 25, 2013 - Transfer Funds Request - Disabled Access, San Francisco Arts Commission, Bayview Opera House- Restoration of final funding
 - September 16, 2015 - COSCO - Contract for Inspection and Test of Fire Protection Equipment
 - June 5, 2012 - Deborah Friedan Contract, Amendment 1
 - Project Estimate Summary
 - Bid Document Alternates List
2. *Submit copies of the progress payments issued covering each phase of the renovation work leading up to and including project completion;*

The Arts Commission has no records responsive to this request.

3. *Produce copies of all notices soliciting public comment or public participation prior to the design and rebuild phase of the renovation project, including sign-in sheets;*

In response to this request please find two documents: "Meeting 1 Comment Cards" and "Meeting 1 Notes". Please note that personal contact information has been redacted in order to protect the individuals' right to privacy under Article 1, Section 1 of the California Constitution.

4. *Provide conformed copies of the bid documents, list of bidders, competitive bid amount and ALL documents, which reflect the selection of the lowest, responsive, responsible bidder chose for the work. Include a list of the subcontractors and any change orders submitted, which might have increased the contract base bid amount;*

In response to this request, please find the following records:

- March 26, 2015 - MHC Engineers Proposal
- October 23, 2015 - Order for Additional Services (DPW)
- BVOH Construction Bid Cost
- Ordinance 85-13 - Waiving the as-needed contract modification for Tom Eliot Fisch/Knapp Architects

5. *Submit a copy of ALL bids for the commercial painting, including pre-renovation signage advertisement of public notice of temporary closure of the building followed by the grand opening, broken down by race, gender or sex approved either by the BVOH Board and/or the Arts Commission between 2013-2017;*

The exterior painting was funded and executed by Local Initiative Support Corporation (<http://www.lisc.org/>), an independent nonprofit, directly with BVOH. Therefore, the Arts Commission does not have "bids" and/or "public notices". The Arts Commission only approved the exterior paint colors. Please find attached the schematic that was

August 30, 2017

Page 5

presented to the Arts Commission and please also refer to the public record links below:

<http://sfgov.org/arts/meeting/full-commission-june-5-2017-agenda>

<http://sfgov.org/arts/meeting/full-commission-june-5-2017-minutes>

6. *Provide for public disclosure, a conformed copy of ANY and ALL proposals received by the BVOH pertaining to any selection panel comprised either of a "Committee" and/or, Commission person with respect to construction, architectural/engineering, personal, professional services, and consulting contracts awarded by the BVOH Board of Arts Commission between 2013 and 2017;*

In response to this request, please find the following records:

- January 5, 2012 - Final Combined Proposal Tom Eliot Fisch/Knapp Architects
- September 3, 2013 - Hood Design Proposal
- May 1, 2015 - Proposal Deborah G. Frieden

Under "Events Revenue"

7. *Produce for public disclosure, a conformed copy of ANY and ALL contracts, purchase orders or vendor agreements obtained via competitive bid and/or Request for Proposal ("RFP"), and revenue therefrom, broken down by race, gender, and sex, and approved by the BVOH Board and/or Art Commission or in any instance where there was no competitive bidding between 2013 and 2017;*

In response to this request, please find the following records:

- May 5, 2014 - 3rd on Third Grant Amendment
- July 1, 2014 - 3rd on Third Grant Agreement
- September 5, 2014 - 3rd on Third Purchase Order
- September 5, 2014 - 3rd on Third Purchase Order
- June 13, 2014 - 3rd on Third Purchase Order

August 30, 2017

Page 6

- January 4, 2016 - BVOH Grant Agreement
 - September 12, 2016 - BVOH Grant Agreement Amendment
8. *Submit for public disclosure ALL "Public" as well as "Private" events and ANY corresponding signed and executed contracts with corresponding dollar amount for each space rental paid and revenue generated therefrom, broken down by race, gender, and sex between 2013 and 2017;*

The Arts Commission has no responsive records.

9. *Provide for public disclosure, ANY and ALL contracts, including but not limited to ANY short term or long term agreements, purchase orders, or contract modifications of ANY dollar amount awarded, broken down by race, gender, or sex and approved by the BVOH board or Arts Commission between 2013 and 2017;*

In response to this request, please find attached the Cultural Center's Grant Agreements for 2013 to 2017:

- July 1, 2013 - BVOH Grant Agreement
- July 1, 2013 - BVOH Amendment to Grant Agreement
- July 1, 2014 - BVOH Grant Agreement
- July 1, 2014 - BVOH Amendment to Grant Agreement
- July 1, 2015 - BVOH Grant Agreement
- July 1, 2016 - BVOH Grant Agreement
- April 19, 2016 - BVOH Grant Agreement
- April 28, 2017 - BVOH Amendment to Grant Agreement

Please note that, in some cases, we have provided you with the final documents but not the signed versions, which are in off-site storage. The documents included here reflect what was actually signed and were not modified. We are providing this version for reasons of expediency.

August 30, 2017

Page 7

10. *Produce for public disclosure, the total revenue of ANY and ALL sources of income within each fiscal year beginning 2013 through 2017;*

Please see our response to 14d, which includes the BVOH's final budget reports for the years requested.

11. *Submit for public disclosure, copies of ANY and ALL consultant contracts, including but not limited to professional, personal, legal, office equipment, furniture, maintenance, and accounting contracts or vendor agreements of any kind issued between 2013 and 2017, and total payments related thereto, broken down by race, gender, and sex;*

In response to this request, please find the following records:

- April 22, 2016 - Estimate for Services - Ted Russell Consulting Services
- May 5, 2016 - Purchase Order - Ted Russell Consulting Services
- August 8, 2016 - Invoice for Ted Russell Consulting Services
- July 20, 2016 - Purchase Order for Tyra Fennell Consulting

12. *Provide federal and state tax returns filed for tax years 2013 through 2017;*

The BVOH possesses these records and will provide them accordingly.

13. *Produce conformed copies of ANY and ALL documents, reflecting donations of food, liquor, and wine, including but not limited to ANY other source of donations for anything else properly related to BVOH goals and objectives;*

The Arts Commission has no records responsive to this request.

14. *Submit for public disclosure, the resumes of each BVOH Board member from 2009 through 2017. Identify by name whether any*

former member of the Board subsequently became an employee during any calendar year(s);

In response to this request, please find a resume for the BVOH's Executive Director Barbara Ockel. Please note that we have redacted her personal contact information in order to protect her right to privacy under Article 1; Section 1 of the California Constitution.

- a. *Provide conformed copies of unredacted Board Minutes, therewith related correspondence reflecting the location where each meeting was held, if other than at 4705 Street, covering the period between 2013 through 2017. In addition, identify rents paid at both the main Opera House facility and the new Third Street San Francisco BVOH satellite office with a copy of the rental agreement;*

The Arts Commission has no records responsive to this request.

- b. *Produce a conformed copy of the BVOH Articles of Incorporation;*

The Arts Commission has no records responsive to this request.

- c. *Submit a copy of ALL Board and Staff reports covering the period between 2013 and 2017;*

The Arts Commission has no records responsive to this request.

- d. *Provide ANY and ALL BVOH funding sources between 2013 and 2017;*

In response to this request, please find the following records:

- FY 2013-2014 - BVOH Final Budget Report
- FY 2014-2015 - BVOH Final Budget Report
- FY 2015-2016 - BVOH Final Budget Report

August 30, 2017

Page 9

- FY 2016-2017 - BVOH Final Budget Report

Under "BVOH Staff"

15. *Produce a copy of ALL job descriptions and methods of advertisement, recruitment, and retention of employees, therewith Equal Employment Opportunity Policy and Procedures Handbook;*

In response to this request, please find the BVOH's Staff Handbook.

16. *Submit for public disclosure, the total number and respective salaries of ALL BVOH employees, identify each job classification up to and including administrative, management, and supervisorial occupations with respective dates of hire, delineated by race, gender, and sex employed between 2013 and 2017.*

Please see our response to 14d and review the expense line items in the BVOH's budgets.

17. *Provide documents or records, which clearly identifies the exact Board/Management person(s) authorized to make hiring and firing decisions;*

The Arts Commission has no records responsive to this request.

18. *Produce the NUMBER (only without names) of staff, including interns fired or discharged for cause delineated by race, gender, and sex between 2013 and 2017.*

The Arts Commission has no records responsive to this request.

19. *Submit a list of paid staff presently employed with the BVOH, whether part-time or full time delineated by race, gender, sex,*

August 30, 2017

Page 10

including residency status or domicile, either within or outside the City and County of San Francisco.

Please find attached the organizational chart for the Bayview Opera House.

20. Produce ANY and ALL documents, records, or correspondence of any kind relating to authorization granted by the BVOH Board and/or Arts Commission to solicit funds under the name of the late Karla Johnson of the Mayor's Office on Disability. In addition thereto, please produce an accounting as to the total use of these funds.

In response to this request, please find the following records:

- Email from Judy Nemzoff to Supervisor Malia Cohen
- Email correspondence between Anna Kuperberg (Carla Johnson's widow) and Judy Nemzoff
- Email from the Mayor's Office on Disability
- Email from the Mayor's Office on Disability in response to this IDR request
- Email correspondence between Anna Kuperberg (Carla Johnson's widow) and Judy Nemzoff regarding the donation funds for the plaza

The BVOH is the beneficiary of the Carla Johnson memorial fund. The Arts Commission does not oversee this account; therefore, we do not have "an accounting as to the total use of these funds."

Please note that personal contact information has been redacted in order to protect individuals' right to privacy under Article 1, Section 1 of the California Constitution.

21. Submit ANY and ALL documents records, or correspondence of any kind relating to authorization granted by the BVOH Board and/or Arts Commission to solicit funds or authorize any grants towards education related to contributions to San Francisco theater arts the

August 30, 2017

Page 11

late Ruth Williams made following the September 1995 renaming of the historic landmark honoring her name.

The Arts Commission found two records regarding the BVOH from the Board of Supervisors minutes from 1995. The first record, file 197-95-009 from November 20, 1995, is a referral to the Full Board to change the name of the BVOH to include "Ruth Williams Memorial Theater". The second record, file 197-95-9, resolution # 1027-95 from December 4, 1995, is the official approval of the name change.

We did not see anything in the legislation or a directive from the board during that time period to "solicit funds or authorize any grants towards education related to contributions to San Francisco theater arts the late Ruth Williams made." In short, the records pertain to the name change only. Please let us know if we've misunderstood this request and we will conduct the search again. Otherwise, we have no records responsive to this request.

Under “E-mail, Letter, Community/Event Notices, Correspondence”

22. *Provide ANY and ALL email, community, or event notices and incoming and outgoing correspondence between 2013 and 2017;*

*This request was amended on 8/28/2017 to the following:
Pertains to the planning phases of BVOH activities, including but not limited to "special events" such as: "Juneteenth", "Black History Month", pre-renovation "Ground Breaking", post-renovation "Grand Opening" celebrations, "Dare 2 Dream", "3rd on Third Street" ...ect. and ALL related correspondence between the Arts Commission staff and Bayview Opera House Ruth Williams Memorial Theater staff and/or board members and any other city department or public official, including those representing the BVHP community, which specifically identifies individuals, politicians, planning committees, organizations, and/or businesses that the city recruited to participate in its overall success.. 'Notices' is defined as ALL methods and modes of advertisement and recruitment for said events.*

In response to this request, please find the following records:

- File “3rd on Third” - Various e-newsletters advertising the event as well as press releases
- File “BVOH Opening” - Draft of Media Plan and five drafts of the Americans with Disabilities Act 25th Anniversary Release
- File “BVOH Ribbon Cutting” - Press release drafts, press list, planning notes, RSVPs, talking points and draft run of show
- File “Correspondence”- includes event related emails
- Two Word.doc drafts of Kevin Epp's Event

Please note that the Arts Commission has redacted personal contact information to protect individuals' right to privacy under Article 1, Section 1 of the California Constitution.

August 30, 2017

Page 13

23. Produce names, fliers, posters, and related notices of ALL plays or theatrical productions performed at the Ruth Williams Theater;

Please see our response to 22, which includes some examples of e-mail notifications disseminated by the BVOH for its events. In general, the Arts Commission does not archive “fliers, posters and other related notices” issued by the BVOH.

24. Submit ANY and ALL payments made to musicians, dancers, bands, music or dance instructors related to the performing arts occurring between 2013 and 2017.

Please see the records in response to 14d, specifically the expense lines of the budget reports.

25. Provide ALL other sources of income, including public grants and private grants;

Please see the Final Budget reports provided in our response to 14d.

26. Submit ALL contact lists covering each organization, business, and individuals utilized for notifying the public of special events, meetings and conferences.

Please find attached an outreach list with the names of individuals and businesses the Arts Commission has used to conduct outreach in the Bayview neighborhood.

Please let us know if we can be of further assistance.

Sincerely,

August 30, 2017

Page 14

Kate Patterson
Director of Communications

CC: Tom DeCaigny, director of Cultural Affairs
Barbara Mumby, senior program officer
Barbara Ockel, executive director, Bayview Opera House

Young, Victor

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 4:58 PM
To: kevin williams
Cc: SOTF, (BOS); Mumby, Barbara (ART); Barbara Ockel
Subject: FW: Part 1-FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf; 7371A-Addendum-2.pdf; 7371A - Notice of Bid Protest - Roebuck against M H Construction .pdf; 7371A - Notice of non-responsive bid.pdf; 7371A - NTP.pdf; 7371A - Protest Decision Letter - Roebuck against M H Construction.pdf; 7371A - Protest Decision Letter - Roebuck against M H Construction_OG Comments.pdf; 7371A Bayview Opera House Svala Determined Nonresponsive by CMD.pdf; 7371A OFFMA81 Award Summary.pdf; 7371A Ruth Williams Memorial Theatre Bayview Opera House CMD Award Recommendation 11 13 14.pdf; 7371A-Addendum-1.pdf

Dear Mr. Williams,

While DPW requested that you contact them directly to request records, these files were just made available to me so I am forwarding them to you in good faith. Please see the email below from Rommel Taylor for further explanation.

Sincerely,

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the Sunshine Ordinance and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:46 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 1-FW: Memorial to Ruth Williams and Mary Booker

Please find attached documents related to the Sunshine Ordinance Request for Public Records from Mr. Kevin B. Williams submitted to the SFAC. The documents attached only related to items 1, 2 and 4 from the Contracts & Procurement section of the request. All other items listed in the request are not applicable to Public Work's involvement in the Phase II renovation project.

Because of the quantity and size, the information will be submitted in multiple emails titled Part 1, Part 2, Part 3 etc.

Let me know if I can be of additional assistance.

RT

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org



Edwin M. Lee, Mayor
Mohammed Nuru, Director

Office of the Deputy Director for Design & Construction

Building Division

30 Van Ness, 4th Floor

San Francisco, CA 94102

(415) 557-4700 ■ www.sfdpw.org



August 19, 2014

To: Prospective Bidders

Contract No. 7371A is amended in accordance with the following Addendum No. 2 which is made part of said Specification:

**ADDENDUM NO. 2
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE**

Acknowledge receipt of this Addendum in the space provided on the Acknowledgement of Receipt of Addendum/Addenda Form. Failure to do so may subject Bidder to disqualification.

Bid Opening Date:

The bid opening date has been extended by 1 week. Sealed Bids will be received by the City at 1155 Market Street, 4th Floor, San Francisco, California, until 2:30 P.M., on Wednesday, **September 3, 2014**, after which the Bids will be publicly opened and read.

Second Job Walk Through:

A second job walk through will be held on Tuesday, **August 26, 2014** at 3:00 p.m., Bidders will meet at the main entrance of the Bayview Opera House at Newcomb Street.

Prepared by:

Recommended by:

Ellen Zhang,
Project Controls & Services

Oscar Gee,
Project Manager

Approved by:

Julia Laue,
BDC Division Manager

Attachments:

1. Addendum No. 1, consisting of 3 pages.
2. Section 01 35 91 Historic Treatment Procedures (REV.1), consisting of 13 pages.



**ADDENDUM NO. 2
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 19, 2014
Page 1 of 3**

CHANGES TO BIDDING AND CONTRACTING REQUIREMENTS:

1. Section 00 01 03 Project Information and Section 00 11 13 Advertisement for Bids:

ADD the following information:

“There will be a second job walk through before the bid due date. Bidders are encouraged to attend. Information follows:

A second job walk through will be held on Tuesday, August 26, 2014 at 3:00 p.m., Bidders will meet at the main entrance of the Bayview Opera House at Newcomb Street.”

2. Section 00 21 13 Instruction to Bidders

DELETE subparagraph 1.11 in its entirety and SUBSTITUTE therefor the following paragraph.

“1.11 CONTRACTOR QUALIFICATIONS

- A. Bidder's Qualifications: The Bidder, at a minimum, shall have completed 3 projects similar in scope, complexity, dollar value and of comparable scale or greater in the past 8 years as described below. At a minimum, one of the 3 projects shall be a qualified historical building as defined by the California Historical Building Code.
 - 1. The one historical example project shall have a construction budget of \$500,000 or greater and a minimum of 3,000 square feet of interior space.
 - 2. The other two example projects shall have a construction budget of \$1,000,000 or greater and a minimum of 3,000 square feet of interior space.
- B. The Bidder(General Contractor) may provide more than the required number of examples of its work to demonstrate the range of its experience and expertise to include the following:
 - 1. Name and location of project.
 - 2. Date of completion.
 - 3. Owner's contact information.
 - 4. Architect's contact information.
 - 5. A minimum 5 photos (digital photos on a CD or DVD are acceptable).
- C. The Bidder shall include its experience that meet the above requirement in the Bidder's Qualifications form (Section 00 45 13), which shall be submitted with the Bid. If the Bidder does not meet the experience requirements stated in this paragraph, the City may determine the Bidder to be unqualified to perform the work under this contract.
- D. Key Team Member Qualifications: The Bidder, shall submit to the Project Manager, a completed Experience Statement form (Section 00 49 12) for the Project Superintendent who will be designated as key team members listed as follows:
 - 1. Project Superintendent shall have completed 3 projects similar in scope,

ADDENDUM NO. 2
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 19, 2014
Page 2 of 3

complexity, dollar value and of comparable scale or greater in the past 8 years as described below. At a minimum, one of the 3 projects shall be a qualified historical building as defined by the California Historical Building Code.

- a. The one historical example project shall have a construction budget of \$500,000 or greater and a minimum of 3,000 square feet of interior space.
- b. The other two example projects shall have a construction budget of \$1,000,000 or greater and a minimum of 3,000 square feet of interior space.

2. The City will promptly notify the low Bidder in writing if the City, after due investigation, has any reasonable objection to any such proposed person, and will request the low Bidder to submit an acceptable substitute without an increase in Bid price.

- a. If the low Bidder declines or fails to make such substitution within 5 working days from the date of the City's request, the City may proceed to award the Contract to the responsible Bidder who submitted the next lowest responsive Bid and proposes to use acceptable persons.
- b. Any person listed for whom the City does not make a written objection before award of the Contract will be deemed acceptable to the City, subject to revocation of such acceptance after the effective date of the Agreement as provided in Section 00 72 00 (refer to Paragraphs 3.04, 3.05 and 4.01).
- c. No acceptance by the City of any such person shall constitute a waiver of the right of the City to reject defective work.
- d. In the event that the Contractor substitutes a key team member during the performance of the contract, the Contractor shall submit, at least 7 days prior to engaging the person, an Experience Statement (Section 00 49 12) to the City in the same manner as described above for the City's review and acceptance. The substitution is subject to the approval of the City Representative based upon qualifying experience on similar projects. Failure to obtain the City's acceptance shall not constitute a cause for delay. In addition, the City may withhold progress payments until such time as the Contractor engages persons possessing skills and qualifications acceptable to the City."

3. Section 00 43 36 Proposed Subcontractors Form

DELETE subparagraph A and SUBSTITUTE therefor the following paragraph.

"A. Subcontractors Who Will Perform Work In Excess of ½ of 1% Of Total Bid Price

Bidder shall submit with its bid a subcontractor list using the form below. Bidder shall identify each subcontractor¹ who will perform work in an amount in excess of one-half of one percent of Bidder's Total Bid Price. If this project involves the construction of streets, highways, or bridges, Bidder shall

**ADDENDUM NO. 2
 TO CONTRACT NO. 7371A
 RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
 August 19, 2014
 Page 3 of 3**

submit with its bid a subcontractor list, using the form below, identifying each subcontractor who will perform work in excess of one-half of one percent of the Total Bid Price, or \$10,000, whichever is greater.

At a minimum, Bidder must provide the following information with its Bid for each listed subcontractor: (i) name and email [Box 2]; (ii) location of the place of business [Box 3]; (iii) portion of work that will be performed by the subcontractor [Box 4] and (iv) the current valid subcontractors license [Box 8]. In addition, for items or portions of work not fully subcontracted, e.g., indicated as "partial," Bidder must provide the amount of subcontract work [Box 10] either at the time of Bid or within 24 hours after Bid opening. Bidders may provide additional identifying information [e.g., Boxes 5, 6, 7 and/or 9] within 24 hours of Bid opening.

If the City cannot identify the intended subcontractor or portion of work based on the information provided by Bidder, or where Bidder provides conflicting information, the City may consider the subcontractor or portion of work unlisted for purposes of Public Contract Code § 4106. An "unlisted" determination may render a Bid non-responsive if the technical specifications require that the work in question be performed by a subcontractor. In addition, an "unlisted" determination may render a Bidder not responsible if Bidder is not qualified to self-perform the work in question.

[Note: For an LBE subcontractor who will perform work in an amount in excess of one-half of one percent of Bidder's Total Bid Price, Bidder shall provide a single listing for that subcontractor that complies with the requirements of this paragraph A and paragraph B, below.]”

QUESTIONS FROM BIDDERS

NOTE: Questions have been paraphrased for clarity.

Item	Question	Response
QBD 001	<p>At a minimum, 2 of the 3 projects shall be registered as a historically significant building by the California Historic Building Code</p> <p>If we completed projects for very old schools in California, are we qualified to bid on this project?</p>	<p>DPW will not be doing any prequalifying before the bid opening. It's the bidder's responsibility to verify if the building is under the California Historic Building Code or eligible for national, state, or local registers or inventories such as the National Register of Historic Places, California Register of Historical Resources, State Historical Landmark, State Point of Historical Interest, on a city of county register of historical buildings/properties. When the bids are opened, only then will the City evaluate whether the submitted historical qualifications are met or not.</p>

END OF ADDENDUM

SECTION 013591 – HISTORIC TREATMENT PROCEDURES (REV.1)

PART 1 - GENERAL

1.1 SUMMARY

- A. This Section includes special historic treatment procedures for the Work including but not limited to the following:
 - 1. Storage and protection of existing historic materials.
 - 2. Temporary protection of historic materials during construction.
 - 3. Protection during application of chemicals.
 - 4. Protection during use of heat-generating equipment.
 - 5. Historic treatment procedures.
 - 6. Removal of bird excrement.
- B. RELATED DOCUMENTS
- C. Drawings and general provisions of the Contract, including General and Supplementary Conditions and Division 01 Specification Sections, apply to this Section.
- D. Related Sections include the following:
 - 1. Division 01 Section "Construction Waste Management."
 - 2. Division 02 Section "Selective Historic Demolition"
 - 3. Division 06 Section "Wood Restoration and Cleaning."
 - 4. Division 07 Section "Flashing and Sheet Metal."
 - 5. Division 09 Section "Plaster Restoration."

1.2 REFERENCES

- A. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings. Kay D. Weeks and Anne E. Grimmer, Washington, D.C.: U.S. Department of the Interior, 1995.
- B. Preservation Tech Note. Temporary Protection Number 2, "Specifying Temporary Protection of Historic Interiors During Construction and Repair", National Park Service, Preservation Assistance Division, P.O. Box 37127, Washington DC 20013.
- C. NFPA 241. Safeguarding Building Construction and Demolition Operations, National Fire Protection Agency, Quincy, MA. (800) 344-3555.

1.3 DEFINITIONS

- A. "Artifact Log" is defined as the log form supplied by the Contractor and approved by the Architect for cataloging of salvage elements.
- B. "Existing to Remain" or "Retain": Existing items of construction that are not otherwise indicated to be salvaged, or removed and reinstalled will remain.

- C. "Historic Elements" are defined as those materials, finishes, components and areas that are original to the building.
- D. "Match Existing" or "Match Material In-kind" or "Replace In-kind": Refers to replacing elements damaged beyond repair or missing. Original material indicated is the pattern for creating new replicated elements. New materials that match existing materials in composition, cut, color, grain, finish, appearance, profile, and texture.
- E. "Preservation": To apply measures necessary to sustain the existing form, integrity, and materials of a historic property. Work may include preliminary measures to protect and stabilize the property.
- F. "Primary Path of Construction Travel" is defined as those areas that will require a higher level of protection.
- G. "Protect and Maintain": To install protective measures such as temporary guards; to provide the least degree of intervention or damage.
- H. "Reconstruction": To reproduce in the exact form and detail a building, structure, or artifact as it appeared at a specific period in time.
- I. "Rehabilitation": To make possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.
- J. "Remove": To detach items from existing construction and legally dispose of them off-site unless indicated to be removed and salvaged or removed and reinstalled.
- K. "Repair": To stabilize, consolidate, or conserve; to retain existing materials and features while employing as little new material as possible. Repair includes patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading materials. Within restoration, repair also includes limited replacement in kind, rehabilitation, and reconstruction, with compatible substitute materials for deteriorated or missing parts of features when there are surviving prototypes.
- L. "Replace": To replace entire features with new material as indicated.
- M. "Restoration": To accurately depict the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.
- N. "Salvage for Reinstallation" or "Remove and Salvage": Carefully detach items from existing construction, repair and/or modify them, clean them for reuse, and reinstall them where indicated.
- O. "Salvage for Storage": Salvage items as indicated either for temporary storage and subsequent reinstallation or provided to the owner for permanent storage.
- P. "Shore" or "Shoring": To provide interior and exterior bracing or support to prevent movement, settlement, or collapse of areas to remain during demolition or removal activities in the area or adjacent areas.
- Q. "Stabilize": To apply measures designed to reestablish a weather-resistant enclosure and the structural reinforcement of an item or portion of the building while maintaining the essential form as it exists at present.

- R. "Storage Area" is defined as an area within the building to be used for storage of historic materials and other elements that will be rehabilitated and reinstalled.

1.4 SUBMITTALS

- A. Historic Treatment Program: Submit a written plan for each phase or process including protection of surrounding materials during operations. Describe in detail materials, methods, and equipment to be used for each phase of work. Provide written plan for selective demolition, protection, and rehabilitation where historic materials will be affected including but not limited to the following areas:
1. Auditorium 104 and Balcony 200.
 2. Lobby 102.
 3. Men's Room 101.
 4. Women's Room 103.
 5. Lift Storage 109.
 6. Building Exterior.
- B. Contractor qualifications: Refer Section 00 21 13, par. 1.11
- C. Photographs or Videotape: Show existing conditions of adjoining construction and site improvements, including finish surfaces, that might be misconstrued as damage caused by historic treatment operations. Submit before work begins.
- D. Artifact Log. Submit sample artifact log prior to commencement of the work. Submit completed artifact log at the completion of element removal from the building, and periodically as the work progresses.
- E. Shop Drawings. Submit complete set of shop drawings recording on elevations or plans the location, configuration and description of all elements removed for salvage that will require reconstruction in its original location or in a new location. Include location of elements, joint locations, size, spacing, surface mounted elements, materials, conditions and all dimensions so that wall, floor or ceiling or other elements can be reconstructed in its entirety. Minimum scale $\frac{1}{4}'' = 1' - 0''$. Existing construction drawings may be used as base sheets for shop drawings.

1.5 QUALITY ASSURANCE

- A. Qualifications:
1. Refer Section 00 21 13, par. 1.11
- B. Contractor is hereby directed to recognize the value and significance of the building and exercise special care during the work to ensure that the existing building, its details, materials and finishes which are to remain are not damaged by the work being performed.
- C. Contractor shall be responsible for protection of all existing materials and components to remain in place, throughout the duration of construction. Extent of protection is to cover all historic elements to remain that are in the vicinity of construction activities, or may be harmed by the movement of materials through the building, whether specifically called out on the drawings, or not. All questionable protection requirements should be identified for Architect's review. In the event of damage, such items shall be repaired or replaced by the contractor at his expense, to the satisfaction of the Architect and the Owner.

- D. The subcontractors responsible for the repair or rehabilitation of salvaged elements shall also be responsible for the disassembly, cataloging, storage and reinstallation of the same elements.
- E. Protection is to be secured adequately so as to maintain a safe environment for workers throughout the duration of the project.
- F. Refer to Section 01 31 19 Project Meeting for Pre-Demolition and Historic Preconstruction Conference Meeting requirements: Refer to Section 01 33 00 for Submittal requirements and Section 01 74 51 for the Construction & Demolition Debris Recovery Plan..

1.6 MATERIALS OWNERSHIP

- A. Historic items, relics, and similar objects including, but not limited to, cornerstones and their contents, commemorative plaques and tablets, antiques, and other items of interest or value to Owner that may be encountered during selective demolition remain Owner's property. Carefully remove and salvage each item or object in a manner to prevent damage and deliver promptly to Owner.

1.7 PROJECT-SITE CONDITIONS

- A. Exterior Cleaning and Repair:
 - 1. Proceed with the work only when forecasted weather conditions are favorable.
 - a. Wet Weather: Do not attempt repairs during rainy or foggy weather. Do not apply primer, paint, putty, or epoxy when the relative humidity is above 80 percent. Do not remove exterior elements of structures when rain is forecast or in progress.
 - b. Do not perform exterior wet work when the air temperature is below 40 deg F (5 deg C).
 - c. Do not begin cleaning, patching, or repairing when there is any likelihood of frost or freezing.
 - d. Do not begin cleaning when either the air or the surface temperature is below 45 deg F (7 deg C) unless approved means are provided for maintaining a 45 deg F (7 deg C) temperature of the air and materials during, and for 48 hours subsequent to, cleaning.
 - 2. Perform cleaning and rinsing of the exterior only during daylight hours.
- B. Owner will occupy portions of building immediately adjacent to historic treatment area. Conduct historic treatment so Owner's operations will not be disrupted. Provide not less than 72 hours' notice to Owner of activities that will affect Owner's operations.

PART 2 - PRODUCTS

2.1 GENERAL

- A. Products which may be incorporated into the Work include, but are not limited to, the products listed below and within other rehabilitation specifications sections. Other products complying with requirements may also be considered for use if approved by the Preservation Architect.

- B. Provide labor, materials, tools, equipment, transportation, and services necessary for, or incidental to the execution of rehabilitation work and related items as shown on the Drawings, specified herein, and as directed by the Owner's Representative.

2.2 HISTORIC SALVAGE AND DISMANTLING EQUIPMENT

- A. Removal Equipment: Use only hand-held tools except as follows or unless otherwise approved by the Owner on a case-by-case basis:
 - 1. Light jackhammers are allowed subject to Owner's approval.
 - 2. Large air hammers are not permitted.
- B. Dismantling Equipment: Use manual, hand-held tools, except as follows or otherwise approved by the Owner on a case-by-case basis:
 - 1. Hand-held power tools and cutting torches are permitted only as submitted in the historic treatment program. They must be adjustable so as to penetrate or cut only the thickness of material being removed.
 - 2. Pry bars over 450 mm (18 inches) long and hammers weighing over 0.9 kg (2 lb) are not permitted for dismantling work.

2.3 PACKING AND CRATING MATERIALS

- A. Products which may be incorporated into the Work include, but are not limited, to the products specifically listed below. Other products which comply with requirements may also be incorporated. Where minimum sizes and thicknesses are given, they are for the smallest or least vulnerable objects and materials; provide protection materials in large sizes, thicker stock, or multiple layers wherever required to prevent damage from impact, abrasion, heat, chemicals, moisture or contamination.
- B. Each material or element indicated to be salvaged shall be carefully crated and packed to prevent damage during transportation and storage, including the following:
 - 1. Non-moisture-retentive material for padding and separation of stored materials.
 - a. Ethafoam (no known equal), minimum thickness 2".
 - 2. Fire-retarded treated lumber and plywood. Do not use wood packing and crating materials which are infested with decay fungi or similar organisms.
 - 3. Fiberboard underlayment.
 - 4. Polyethylene sheeting, corrugated cardboard, kraft paper, and clean quilted pads.
 - 5. Non-marring tape and other attachment devices.

2.4 PROTECTION MATERIALS

- A. Plywood: 1/2" and 3/4" fire-retardant-treated; clean and free of mold, algae, mildew or other biological growth.
- B. Dimensional lumber: Nominal 2X, nominal 1X3 nailers, fire-retardant-treated; clean and free of mold, algae, mildew or other biological growth.
- C. Neoprene pads, non-staining, minimum thickness 1/4". Provide greater thickness where needed to prevent damage to surface being protected.

- D. Fiberboard: Fire-treated, unfaced panels, 1/2" thick. Acceptable product: Homasote NFCR.
- E. Fasteners: wood screws, type 302 stainless steel
- F. Liquid Strippable Masking Agent: Manufacturer's standard liquid, film-forming, strippable masking material for protecting glass, metal, and polished stone surfaces from the damaging effects of acidic and alkaline cleaners.
- G. Tape: Vinyl or polyethylene tape with adhesive formulated to allow clean removal without damage to substrate or adhesive residue.
 - 1. Blue "Preservation Tape," for interior use, 3M #471, or approved equal
 - 2. Exterior protective tape, black 3M #481 or white 3M #4811, or approved equal.
 - 3. For sensitive exterior surfaces, kevlar exterior protection tape with adhesive formulated to be cleanly removable up to five years, white 3M #838 or approved equal.
- H. Polyethylene sheeting, ASTM D4397, 6-mil minimum thickness.
- I. Padding for protection of ceiling, and similar areas: fire-retardant neoprene foam, or fire safing faced with neoprene, minimum thickness 5 inches before compression.
- J. Sand bags.

2.5 STORAGE REQUIREMENTS

- A. Storage Area: Provide temporary and permanent on-site storage areas, approved by the Owner, of sufficient size and capacity to store and retrieve salvage elements. More than one area within the building can be provided as long as all physical requirements listed below are met for each storage area.
- B. Physical Requirements:
 - 1. Adequate floor loading capacity to support salvage elements.
 - 2. Covered loading and unloading area to allow for transport of elements without exposure to inclement weather conditions.
 - 3. Temperature and humidity. Maintain ambient temperature from a minimum of 55° F to a maximum of 75° F. Maintain relative humidity between 50% and 60%. Climate control is not required if these conditions can be met. Configure space to allow for adequate ventilation of stored elements. Provide mechanical devices to circulate air if natural ventilation is inadequate.
 - 4. Artificial light. Provide adequate artificial light to allow for proper handling of elements and for potential examination of elements while being stored.
 - 5. Sunlight. Provide adequate protection from sunlight to prevent ultraviolet damage to stored elements.
 - 6. Water protection. Protect stored elements and packing materials from exposure to water, water vapor or high levels of humidity.
 - 7. Vermin control. Protect all stored elements from vermin and pests.
 - 8. Fire protection. Storage space must have a functioning smoke alarm. Contractor may be required to have a fire detection and notification system in place, depending on the space and the number and value of elements being stored.
 - 9. Storage of Ornamental Woodwork: Facility shall maintain the following levels at all times.
 - a. Equilibrium Moisture Content: 8-12 % range; 15 % maximum for prolonged periods. Heat or dehumidification shall be provided, if required to maintain acceptable levels.

- b. Insect Control: Storage areas shall be isolated in order to prevent insect infestation of wood fabrications.

C. Security

1. Materials stored on site must be bonded with sufficient bonding capacity to suitably replicate and replace all elements stored within the space.
2. The storage area should be secured as required by the owner.

D. Periodic Reports:

1. Environmental Conditions: Facility shall maintain monthly reports recording environmental conditions, including temperature, and relative and equivalent humidity. Reports shall be available for inspection by Construction Manager and Architect at all times.
2. Insect Inspection: Facility shall be inspected monthly to prevent insect infestation of wood fabrications. Inspection service, and extermination if required, shall be performed by a licensed exterminating company acceptable to Construction Manager and Architect. Copies of the inspection reports shall be available to Construction Manager and Architect at all times.

2.6 REHABILITATION PRODUCTS:

- A. Provide items listed in specific rehabilitation specification sections.

PART 3 - EXECUTION

3.1 PROTECTION, GENERAL

- A. Comply with manufacturer's written instructions for precautions and effects of products and procedures on adjacent building materials, components, and vegetation.
- B. Ensure that supervisory personnel are present when work begins and during its progress.
- C. Remove debris and impediments to allow for access as required to perform protection of historic elements, and for demolition and construction. Protect historic elements from damage during construction activities.
- D. Temporary Protection of Historic Materials during Construction:
 1. Protect existing materials during installation of temporary protections and construction. Do not deface or remove existing materials.
 2. Attachments of temporary protection to existing construction shall be approved by Architect prior to installation.
- E. Protect landscape work adjacent to or within work areas as follows:
 1. Provide barriers to protect tree trunks.
 2. Bind spreading shrubs.
 3. Use coverings that allow plants to breathe and remove coverings at the end of each day. Do not cover plant material with a waterproof membrane for more than 8 hours at a time.
 4. Set scaffolding and ladder legs away from plants.

- F. Existing Drains: Prior to the start of work or any cleaning operations, test drains and other water removal systems to ensure that drains and systems are functioning properly. Notify Architect immediately of drains or systems that are stopped or blocked. Do not begin Work of this Section until the drains are in working order.
1. Provide a method to prevent solids including stone or mortar residue from entering the drains or drain lines. Clean out drains and drain lines that become blocked or filled by sand or any other solids because of work performed under this Contract.
 2. Protect storm drains from pollutants. Block drains or filter out sediments, allowing only clean water to pass.
- G. Protect persons, motor vehicles, surrounding surfaces of building, building site, plants, and surrounding buildings from harm resulting from historic treatment procedures including chemicals.
1. Use only proven protection methods appropriate to each area and surface being protected.
 2. Provide barricades, barriers, and temporary directional signage to exclude public from areas where historic treatment work is being performed.
 3. Erect temporary protective covers over walkways and at points of pedestrian and vehicular entrance and exit that must remain in service during course of historic treatment work.
 4. Contain dust and debris generated by removal and dismantling work and prevent it from reaching the public or adjacent surfaces.
 5. Provide shoring, bracing, and supports as necessary. Do not overload structural elements.
 6. Protect floors and other surfaces along haul routes from damage, wear, and staining.
 7. Provide supplemental sound-control treatment to isolate removal and dismantling work from other areas of the building.
 8. Comply with each product manufacturer's written instructions for protections and precautions. Protect against adverse effects of products and procedures on people and adjacent materials, components, and vegetation.
- H. Historic Elements to Remain and Protected in Place:
1. Install protection in its entirety before commencement of demolition or other work that may harm historic elements.
 2. Protect historic elements to remain in place during construction that may be damaged by construction activities. In the event of new damage, Contractor is to notify the Construction Manager as Agent immediately as to the nature and extent of damage and the proposed method for repair. Contractor shall be responsible for repairs and replacement of newly damaged items to the satisfaction of the Construction Manager as Agent and Architect, at no additional cost to the Owner. Be aware that the inherent value of an historic original element is higher than the value of a modern replication of that element.
 3. Do not attach protection materials directly to historic elements.
 4. Secure protection adequately so as to maintain a safe environment for workers and other individuals using the building throughout the duration of the project.
 5. When permitted by Architect, items may be removed to a suitable, protected storage location during historic treatment and reinstalled in their original locations after historic treatment operations are complete.

3.2 PREPARATION FOR PROTECTION

- A. Remove all debris and impediments to allow for full access as required to perform protection of historic elements, and for demolition and construction. Protect all historic elements from damage during the removal procedures as specified.
- B. Verify conditions of the on-site and permanent storage facilities to ensure that there is adequate capacity and access to store and retrieve salvage elements.
- C. Transport items to the on-site or permanent storage facility as often as necessary to avoid stockpiling items in areas of demolition work.

3.3 INSTALLATION OF PROTECTION

- A. General:
 - 1. Alternative methods to specified protection may be acceptable if equal or greater protection is provided. Submit alternate methods to Construction Manager as Agent and Architect for review. Do not proceed with alternate methods until approvals are secured.
 - 2. Protection is required to remain in place for the duration of the Project. Install materials to provide protection throughout the duration of the project. Protection may have to be removed during the project for access to protected elements. If protection is temporarily removed, reinstall after work is complete and maintain protection throughout the duration of the project.
 - 3. Extent of protection covers all historic elements that will remain during construction, whether specifically called out on the drawings or not. Temporary protection may be required in areas to perform specific work activities.
 - 4. All protection assemblies shall be self-supporting and self-bracing. Protection assemblies may be secured to floor protection as long as fasteners do not penetrate through the plywood layer. Protection may not be secured to historic elements or surfaces.
- B. Materials and/or elements that require protection from construction activities include, but may not be limited to, the following:
 - 1. Plaster walls and ceilings.
 - 2. Original doors and frames.
 - 3. Wood base, wainscot and trim.
 - 4. All wood sash windows.
 - 5. Wood flooring.
- C. Primary path of construction travel, defined as areas that will experience a high level of traffic during construction. If the primary path includes historic areas, these will require a high level of protection care from damage, protect floor, walls and ceilings against damage. Historic areas that are considered highly sensitive to construction damage due to their age and craftsmanship include, but are not limited to, the exterior façades, existing door and window openings including steel sash windows, roof clay tile and skylights, and first floor east entrance lobby plaster, wood trim, and stair to the second floor.

3.4 PROTECTION DURING APPLICATION OF CHEMICALS

- A. Protect persons, motor vehicles, surrounding surfaces of building being restored, building site, plants, and surrounding buildings from harm or damage resulting from applications of chemical cleaners and paint removers.

- B. Cover adjacent surfaces with materials that are proven to resist chemical cleaners selected for Project unless chemicals being used will not damage adjacent surfaces. Use covering materials that contain only waterproof, UV-resistant adhesives. Apply masking agents to comply with manufacturer's written instructions. Do not apply liquid masking agent to painted or porous surfaces. When no longer needed, promptly remove masking to prevent adhesive staining.
- C. Do not clean surfaces during winds of sufficient force to spread cleaning solutions to unprotected surfaces.
- D. Neutralize and collect alkaline and acid wastes and dispose of off Owner's property.
- E. Dispose of runoff from chemical operations by legal means and in a manner that prevents soil erosion, undermining of paving and foundations, damage to landscaping, and water penetration into building interiors.

3.5 PROTECTION DURING USE OF HEAT-GENERATING EQUIPMENT

- A. Comply with the following procedures while performing work with heat-generating equipment, including welding, cutting, soldering, brazing, paint removal with heat, and other operations where open flames or implements utilizing heat are used:
 - 1. Obtain Owner's approval for operations involving use of open-flame or welding equipment.
 - a. Notification shall be given for each occurrence and location of work with heat-generating equipment.
 - 2. As far as practical, use heat-generating equipment in shop areas or outside the building.
 - 3. Before work with heat-generating equipment commences, furnish personnel to serve as a fire watch (or watches) for location(s) where work is to be performed.
 - 4. Do not perform work with heat-generating equipment in or near rooms or in areas where flammable liquids or explosive vapors are present or thought to be present. Use a combustible gas indicator test to ensure that the area is safe.
 - 5. Remove and keep the area free of combustibles, including, rubbish, paper, waste, etc., within area of operations.
 - a. If combustible material cannot be removed, provide fireproof blankets to cover such materials.
 - 6. Where possible, furnish and use baffles of metal or gypsum board to prevent the spraying of sparks or hot slag into surrounding combustible material.
 - 7. Prevent the extension of sparks and particles of hot metal through open windows, doors, holes, and cracks in floors, walls, ceilings, roofs, and other openings.
 - 8. Inspect each location of the day's work not sooner than 30 minutes after completion of operations to detect hidden or smoldering fires and to ensure that proper housekeeping is maintained.
- B. Where sprinkler protection exists and is functional, maintain it without interruption while operations are being performed. If operations are performed close to automatic sprinkler heads, shield the individual heads temporarily with guards.

3.6 HISTORIC TREATMENT PROCEDURES

- A. The principal aim of preservation work is to halt the process of deterioration and stabilize the item's condition, unless otherwise indicated. Repair is required where specifically indicated. The following procedures shall be followed:
 - 1. Retain as much existing material as possible; repair and consolidate rather than replace.
 - 2. Use additional material or structure to reinforce, strengthen, prop, tie, and support existing material or structure.
 - 3. Use reversible processes wherever possible.
 - 4. Use traditional replacement materials and techniques. New work shall be distinguishable to the trained eye, on close inspection, from old work.
 - 5. Record the work before the procedure with preconstruction photos and during the work with periodic construction photos.
- B. Prohibit smoking by personnel performing work on or near historic structures.
- C. Obtain Architect's review and written approval in the form of a Constructive Change Directive or Supplemental Instruction before making changes or additions to construction or removing historic materials.
- D. Notify Architect of visible changes in the integrity of material or components whether due to environmental causes including biological attack, UV degradation, freezing, or thawing; or due to structural defects including cracks, movement, or distortion.
 - 1. Do not proceed with the work in question until directed by Architect.
- E. Where missing features are indicated to be repaired or replaced, provide features whose designs are based on accurate duplications rather than on conjectural designs, subject to the approval of Architect and Historic Treatment Specialist.
- F. Where Work requires existing features to be removed, cleaned, and reused, perform these operations without damage to the material itself, to adjacent materials, or to the substrate.
- G. Identify new or replacement materials and features with inconspicuous, permanent marks to distinguish them from original materials. Record the legend of identification marks and the locations of these marks on Record Drawings.
- H. When cleaning, match samples of existing materials that have been cleaned and identified for acceptable cleaning levels. Avoid overcleaning to prevent damage to existing materials during cleaning.

3.7 SALVAGE OF HISTORIC ELEMENTS

- A. General:
 - 1. Exercise extreme care in removing elements for salvage and materials attached to historic elements that are to remain.
 - 2. Unbolt bolted connections; leave embedded connector undisturbed and in place for later element reinstallation.
 - 3. Unscrew screwed connections; leave embedded connector undisturbed and in place for later element reinstallation.
 - 4. Do not pry apart members whose finish will be damaged by chipping, crazing or cracking, or whose structural integrity will be compromised.
 - 5. Remove all nails from wood elements from the backside. Drive nails through or pull from the back so that the head does not splinter the finish face.
 - 6. Remove items whole whenever possible. Where cuts are required, make cuts cleanly and with the proper tool at logical break points.

- B. Salvaged Historic Elements:
1. Carefully disassemble, label, catalog and store salvage elements using submitted and approved methods.
 2. Clean salvaged historic items.
 3. Pack or crate items after cleaning. Identify contents of containers.
 4. Store items in a secure area until delivery to Owner.
 5. Transport items to Owner's storage area as designated by Owner.
 6. Protect items from damage during transport and storage.
 7. Do not dispose of items removed from existing construction without prior written consent of Owner.
- C. Door Assemblies. Where doors were not removed in a previous phase, salvage for reuse or storage existing doors and/or frames for storage on-site as indicated. Protect existing door frame and trim to remain in place. Door hardware components shall remain with the door leaf.
- D. Window Assemblies. Protect window assemblies to remain in place and those salvaged for reuse during construction activities.
- E. Historic Assemblies including walls, floors, and ceilings. Prior to salvage of these materials, document the location, configuration, and height elevation at wall so that they may be accurately reinstalled. Some existing elements may not be plumb and these need to be considered for reinstallation so that elements are returned to their position and there are no odd displacements caused by reliance on laying elements to plumb. Salvage and catalog items so that they can be installed in the same order and relationship

3.8 CATALOGING OF SALVAGE ELEMENTS

- A. General. Contractor to submit proposed method for labeling and cataloging salvage elements. Label elements in a manner to permit reinstallation in its original location and configuration. Disassemble, catalog, handle, transport and store historic elements which have been identified for removal. Contractor is responsible for handling, transporting and storage of the items to the accepted storage area within the building.
- B. Numbering and cataloging. Each item removed for salvage shall be given a unique catalog number that is to be permanently marked on the element and listed on the artifact log. Label the elements on the backside or in another obscure location. Contractor to submit proposed artifact log to Construction Manager as Agent and Architect for review and approval prior to use. At a minimum, document element type, unique number, size, configuration, quantity, condition, original location, disposition and location in storage.

3.9 STORAGE AND PROTECTION OF SALVAGED MATERIALS

- A. Verify condition of the storage area to ensure that there is adequate capacity and access to store and retrieve salvage elements.
- B. Identify removed items with an inconspicuous mark indicating their original location.
- C. Transport items to on-site or off-site storage facility or as directed by the Owner. Store elements in their natural configuration, i.e. store doors and windows upright.

- D. Store historic materials within a weather tight enclosure where they are protected from wetting by rain, snow, or ground water, and temperature variations. Secure stored materials to protect from theft.
 - E. Organize elements so that they are readily retrievable. Store like elements together. Store all salvage elements in a neat, orderly fashion to allow for access and retrieval. Store like type elements together in groups. Store particularly fragile elements in a manner to prevent damage while in storage.
- 3.10 Reinstall Salvaged Historic Materials:
- A. Remove storage packaging after materials are transported to location for repair and reinstallation.
 - B. Clean and repair historic items to functional condition adequate for intended reuse.
 - C. Reinstall items in locations indicated. Comply with installation requirements for new materials and equipment. Provide connections, supports, and miscellaneous materials necessary to make item functional for use indicated.
- 3.11 REMOVAL OF BIRD EXCREMENT
- A. General: Before disturbing accumulated bird excrement, consult with an occupational medicine physician, industrial hygienist, and authorities having jurisdiction to determine acceptable removal procedures and appropriate protective measures for personnel.
 - B. Removing Bird Excrement: Treat bird excrement before its removal as required by authorities having jurisdiction.
 - 1. Prior to removal, dampen excrement to prevent it from becoming airborne.
 - 2. Use only nonmetallic tools (plastic spatulas and brushes with natural fiber or nylon bristles, or their equivalent) to remove excrement.
 - 3. Collect removed excrement and legally disposed of off site.
 - 4. Perform bird excrement removal work from the outside of the building with windows and other openings in the building closed.

END OF SECTION



October 8, 2014

Huey Construction Management Co., Inc.
d.b.a. M H Construction Management Co.
1630 17th Street
San Francisco, CA 94107-2332
Attn: Matthew Huey-President

VIA: mhchuey@gmail.com

Edwin M. Lee
Mayor

Mohammed Nuru
Director

Stacey Camillo
Division Manager

Office of the Deputy Director
for Financial Management
and Administration

Contract Administration
1155 Market Street, 4th floor
San Francisco, CA 94103
tel 415-554-4886

sfpublicworks.org
facebook.com/sfpublicworks
twitter.com/sfpublicworks


Subject: ID No. FCA14116/Contract No. 7371A
Ruth Williams Memorial Theatre Bayview Opera House
Notice of Bid Protest

Dear Mr. Huey,

The attached letter from Roebuck Construction Inc. ("Roebuck") was timely received by our office on October 8, 2014. Roebuck protests the bid of Huey Construction Management Co., Inc. d.b.a. M H Construction Management Co. ("M H"). Roebuck alleges M H failed to meet the 25% LBE subcontractor participation goal. Roebuck also alleges M H failed to list at least one historical project with a minimum construction budget of \$500,000 which was required by Addendum No. 2.

Please submit your written response to Roebuck's bid protest within five (5) working days of the date of this letter. The Department of Public Works will review the protest and any response received and will issue a decision in a timely manner. If there are any questions, please call Ms. Shirley Li of my staff at (415) 554-6226.

Yours truly,

For 
Stacey Camillo
Division Manager
Department of Public Works

Attachment – Roebuck's protest letter

cc: Oscar Gee, Project Manager
Mohammed Nuru, Director
Edgar Lopez, Deputy Director
Fuad Sweiss, Deputy Director
Selormey Dzikunu, CMD
Yadira Taylor, DCA
All bidders



October 8, 2014.

Contract Administration Division
Department of Public Works
City and County of San Francisco
1155 Market Street, 4th Floor
San Francisco, California 94103.

Attn: Shirley Li.

Re: Ruth Williams Memorial Theatre Bayview Opera House, FCA14116.

Dear Shirley:

This letter is presented as a formal protest of the bid submission of the apparent low bidder, MH Construction Management Co. ("MH") due to their non compliance with the requirements per the Instructions To Bidders and the San Francisco Administrative Codes.

The primary basis of this protest is MH's failure to meet the LBE minimum participation requirement. As stated on Pg. 1 of the Proposed Subcontractor Form (00 43 36) The LBE subcontracting goal for this contract is 25%. MH's base bid amount is \$2,286,000. Therefore the minimum LBE participation for a contract of this magnitude is \$571,500. On the subcontractor listing provided by MH (Attachment #1) they listed CPM Environment for the Abatement portion of work. However, CPM have been certified as an LBE firm only for A and B licensing (Attachment #2) and not for Hazardous Waste Services as required to qualify as a properly licensed LBE firm. This reduces the total claimed LBE representation by MH to \$524,250, below the minimum requirement at less than 23%. As a result MH does not meet the goal and should be found non-responsive in accordance with the stated LBE participation goals.

In addition, MH's submitted Bidder's Qualification Form (00 45 13, Attachment #3) fails to list at least one historical project with a minimum construction budget of \$500,000. Addendum #2, Item #2 clearly states the minimum requirements needed to be considered qualified. MH failed to meet any of these qualifications in the submitted bid package. Both of these failures provide proof that MH's bid should be deemed non-responsive.

Sincerely,

A handwritten signature in black ink that reads 'Ruairi Murphy'.

Ruairi Murphy,
President.

Cc: MH Construction Management Co., 1630 17th St., SF, CA 94107.
By: Certified Mail.

1780 Oakdale Avenue
San Francisco CA 94124
license #797723

phone (415) 255-1506
fax (415) 255-1508
www.roebuckcf.com

Copy this page as needed to provide a complete listing.

Page _____ of _____

1. TYPE OF SUBCONTRACTOR: <input checked="" type="checkbox"/> First Tier; <input type="checkbox"/> Lower Tier; <input type="checkbox"/> Supplier; <input type="checkbox"/> Service Contractor (e.g. Trucker)		
2. SUBCONTRACTOR NAME <i>Tom's Metal Specialists</i>		EMAIL
3. ADDRESS <i>1416 Wallace Avenue, SF, CA 94124</i>		
4. BID ITEMS/PORTION OF WORK <i>Metal work and Misc. Steel</i>		
5. PHONE NO. <i>415-558-9778</i>	6. VENDOR NO.	7. FEDERAL ID NO.
8. LICENSE NO. <i>Y18325</i>	9. SF BUSINESS TAX REG. NO.	10. AMOUNT OF SUB-CONTRACT WORK <i>\$ 327,650</i>
11. CERTIFIED LBE? <input checked="" type="checkbox"/> Yes; <input type="checkbox"/> No	12. IF LBE, CHECK APPLICABLE: <input checked="" type="checkbox"/> MBE; <input type="checkbox"/> WBE; <input type="checkbox"/> OBE* <input type="checkbox"/> Small LBE; <input type="checkbox"/> Micro LBE; <input type="checkbox"/> SBA-LBE	

1. TYPE OF SUBCONTRACTOR: <input checked="" type="checkbox"/> First Tier; <input type="checkbox"/> Lower Tier; <input type="checkbox"/> Supplier; <input type="checkbox"/> Service Contractor (e.g. Trucker)		
2. SUBCONTRACTOR NAME <i>JDB & Sons</i>		EMAIL
3. ADDRESS <i>2190 27th Avenue, SF, CA 94116</i>		
4. BID ITEMS/PORTION OF WORK <i>Underground Site Work</i>		
5. PHONE NO.	6. VENDOR NO.	7. FEDERAL ID NO.
8. LICENSE NO. <i>876159</i>	9. SF BUSINESS TAX REG. NO.	10. AMOUNT OF SUB-CONTRACT WORK <i>\$ 127,800</i>
11. CERTIFIED LBE? <input checked="" type="checkbox"/> Yes; <input type="checkbox"/> No	12. IF LBE, CHECK APPLICABLE: <input type="checkbox"/> MBE; <input type="checkbox"/> WBE; <input type="checkbox"/> OBE* <input type="checkbox"/> Small LBE; <input type="checkbox"/> Micro LBE; <input type="checkbox"/> SBA-LBE	

1. TYPE OF SUBCONTRACTOR: <input checked="" type="checkbox"/> First Tier; <input type="checkbox"/> Lower Tier; <input type="checkbox"/> Supplier; <input type="checkbox"/> Service Contractor (e.g. Trucker)		
2. SUBCONTRACTOR NAME <i>CPM Environment</i>		EMAIL
3. ADDRESS <i>65 McOppm St., SF, CA 94103</i>		
4. BID ITEMS/PORTION OF WORK <i>Abatement</i>		
5. PHONE NO. <i>415-725-5111</i>	6. VENDOR NO.	7. FEDERAL ID NO.
8. LICENSE NO. <i>F 38116</i>	9. SF BUSINESS TAX REG. NO.	10. AMOUNT OF SUB-CONTRACT WORK <i>\$ 62,400</i> (CT)
11. CERTIFIED LBE? <input checked="" type="checkbox"/> Yes; <input type="checkbox"/> No	12. IF LBE, CHECK APPLICABLE: <input type="checkbox"/> MBE; <input type="checkbox"/> WBE; <input type="checkbox"/> OBE* <input type="checkbox"/> Small LBE; <input type="checkbox"/> Micro LBE; <input type="checkbox"/> SBA-LBE	

* MBE = Minority Business Enterprise, WBE = Women Business Enterprise, OBE = Other Business Enterprise.

If this is the last page, complete the following:

TOTAL LBE PARTICIPATION CLAIMED FOR BASE BID WORK: _____ %
--

END OF SECTION

DIRECTORY OF LBE, LBE-PUC AND NPE CERTIFIED FIRMS

VENDOR INFORMATION	
VENDOR'S NAME:	COOPER PUGEDA MANAGEMENT INC DBA C P M ENVIRONMENTAL
BUSINESS ADDRESS:	65 McCoppin Street San Francisco, CA 94103
MAILING ADDRESS:	65 McCoppin Street San Francisco, CA 94103
PHONE:	415/543-6515
FAX:	415/433-4559
E-MAIL:	
CONTACT:	Mr. Ismael Pugeda
CERTIFICATION TYPE:	LBE certified firm
CERTIFICATION NUMBER:	CMD071711255
EXPIRATION DATE:	7/31/2017
CITY VENDOR NUMBER:	35190
CSLB LICENSE NUMBER:	838116
OWNERSHIP TYPE:	Minority-owned (MBE) firm
12B / EQUAL BENEFITS COMPLIANT?:	Yes
CERTIFIED FOR	
GENERAL BUILDING CONTRACTING (B) - (SMALL) 10% Bid Discount	
GENERAL ENGINEERING CONTRACTING(A) - (SMALL) 10% Bid Discount	
UPDATED 10/3/2014	

START OVER

Contact
SFGov

Accessibility

Policies
City and County of San Francisco ©2000-2009

SECTION 00 45 13

BIDDER'S QUALIFICATIONS

Pursuant to San Francisco Administrative Code section 6.21.A.7 Bidder submits the following information as to experience and financial qualifications with its Bid. Failure to submit a completed Bidder's Qualifications Statement form may cause Bidder to be non-responsive and its Bid may be rejected. No award will be made until a complete Bidder's Qualifications Statement is provided to the City.

1. BIDDER'S NAME: <u>MH Construction Management CO.</u>	
2. IS THIS A JOINT VENTURE? <input type="checkbox"/> Yes, <input checked="" type="checkbox"/> No; If "Yes," list name of each joint venture partner:	
3. FEDERAL ID NO.: <u>94-3231623</u>	4. SF BUSINESS TAX REG. NO.: <u>945739</u>
5. NAME OF RESPONSIBLE MANAGEMENT OFFICER: <u>Matthew Husy</u>	
6. DID BIDDER INSPECT THE PROJECT SITE? <input checked="" type="checkbox"/> Yes, <input type="checkbox"/> No; If "Yes," list name and phone of person who did the inspection:	
7. NAME: <u>Matthew Husy</u>	8. PHONE NO.: <u>(415) 338-9738</u>
9. NUMBER OF YEARS BIDDER'S ORGANIZATION HAS HAD EXPERIENCE IN WORK COMPARABLE WITH THAT REQUIRED UNDER THE PROPOSED CONTRACT: <u>28</u> Years as a General Contractor <u>28</u> Years as a Subcontractor	

10. RECENT WORK SIMILAR IN CHARACTER TO THAT REQUIRED IN THE PROPOSED CONTRACT, WHICH BIDDER HAS COMPLETED IN THE PAST 10 YEARS:

(a)

PROJECT DESCRIPTION: <u>#5216AR CCSF North Beach Parking Garage</u>		
LOCATION: Address, City, State <u>735 Vallejo Street, SF, CA 94108</u>		
START DATE: <u>07/2000</u>	PLANNED COMPLETION DATE:	ACTUAL COMPLETION DATE: <u>07/2003</u>
CONTRACT AMOUNT: \$ <u>6,390,746</u>	CHANGE ORDER AMOUNT: \$	
ROLE (Check One):	IF GENERAL CONTRACTOR, LIST NAMES OF MAJOR SUBCONTRACTORS EMPLOYED:	
<input checked="" type="checkbox"/> General Contractor	<u>Saliba Corporation</u>	
<input type="checkbox"/> Subcontractor	<u>Cardenas-Pine</u>	
<u>Pacific Coast Steel</u>		
NAME OF OWNER'S REPRESENTATIVE:		
TITLE:	TELEPHONE:	
BUSINESS ADDRESS:		

(b)

PROJECT DESCRIPTION: <u>Westborough Middle School</u>		
LOCATION: <u>Address, City, State</u> <u>2570 Westborough Blvd, SF, 94080</u>		
START DATE: <u>06/2001</u>	PLANNED COMPLETION DATE:	ACTUAL COMPLETION DATE: <u>07/2004</u>
CONTRACT AMOUNT: \$ <u>4,383,467</u>	CHANGE ORDER AMOUNT: \$	
ROLE (Check One): <input type="checkbox"/> General Contractor <input checked="" type="checkbox"/> Subcontractor	IF GENERAL CONTRACTOR, LIST NAMES OF MAJOR SUBCONTRACTORS EMPLOYED:	
NAME OF OWNER'S REPRESENTATIVE: <u>South San Francisco Unified School</u>		
TITLE:	TELEPHONE:	
BUSINESS ADDRESS: <u>398 B. Street, South San Francisco, CA 94080</u>		

(c)

PROJECT DESCRIPTION: <u>Holiday Inn</u>		
LOCATION: <u>Address, City, State</u> <u>50 8th Street, SF, CA 94103</u>		
START DATE: <u>11/04/2008</u>	PLANNED COMPLETION DATE:	ACTUAL COMPLETION DATE:
CONTRACT AMOUNT: \$ <u>3,982,000</u>	CHANGE ORDER AMOUNT: \$ <u>703,240</u>	
ROLE (Check One): <input checked="" type="checkbox"/> General Contractor <input type="checkbox"/> Subcontractor	IF GENERAL CONTRACTOR, LIST NAMES OF MAJOR SUBCONTRACTORS EMPLOYED: <u>Wall Painting & Decorating</u> <u>California Tile Trenchless</u> <u>Bacon Plumbing</u>	
NAME OF OWNER'S REPRESENTATIVE: <u>Alsea Civic Company Ltd.</u>		
TITLE:	TELEPHONE:	
BUSINESS ADDRESS: <u>870 Market Street, Suite # 1168, SF 94103</u>		

(Add sheets if necessary.)

11. LIST ALL CONTRACTS DURING THE PAST 10 YEARS FOR WHICH THE BIDDER, OR A MEMBER OF THE BIDDER'S ORGANIZATION, RECEIVED AN UNSATISFACTORY PERFORMANCE RATING, WAS CITED FOR OSHA VIOLATIONS OR FAILED TO COMPLETE WORK.

(d)

PROJECT:	NAME OF OWNER:
LOCATION: <u>Address, City, State</u>	
EXPLAIN:	

(e)

PROJECT:	NAME OF OWNER:
LOCATION: <u>Address, City, State</u>	
EXPLAIN:	

(Add sheets if necessary.)

**ADDENDUM NO. 2
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 19, 2014
Page 1 of 3**

CHANGES TO BIDDING AND CONTRACTING REQUIREMENTS:

1. Section 00 01 03 Project Information and Section 00 11 13 Advertisement for Bids:

ADD the following information:

“There will be a second job walk through before the bid due date. Bidders are encouraged to attend. Information follows:

A second job walk through will be held on Tuesday, August 26, 2014 at 3:00 p.m., Bidders will meet at the main entrance of the Bayview Opera House at Newcomb Street.”

2. Section 00 21 13 Instruction to Bidders

DELETE subparagraph 1.11 in its entirety and SUBSTITUTE therefor the following paragraph.

“1.11 CONTRACTOR QUALIFICATIONS

- A. Bidder's Qualifications: The Bidder, at a minimum, shall have completed 3 projects similar in scope, complexity, dollar value and of comparable scale or greater in the past 8 years as described below. At a minimum, one of the 3 projects shall be a qualified historical building as defined by the California Historical Building Code.
 - 1. The one historical example project shall have a construction budget of \$500,000 or greater and a minimum of 3,000 square feet of interior space.
 - 2. The other two example projects shall have a construction budget of \$1,000,000 or greater and a minimum of 3,000 square feet of interior space.
- B. The Bidder (General Contractor) may provide more than the required number of examples of its work to demonstrate the range of its experience and expertise to include the following:
 - 1. Name and location of project.
 - 2. Date of completion.
 - 3. Owner's contact information.
 - 4. Architect's contact information.
 - 5. A minimum 5 photos (digital photos on a CD or DVD are acceptable).
- C. The Bidder shall include its experience that meet the above requirement in the Bidder's Qualifications form (Section 00 45 13), which shall be submitted with the Bid. If the Bidder does not meet the experience requirements stated in this paragraph, the City may determine the Bidder to be unqualified to perform the work under this contract.
- D. Key Team Member Qualifications: The Bidder, shall submit to the Project Manager, a completed Experience Statement form (Section 00 49 12) for the Project Superintendent who will be designated as key team members listed as follows:
 - 1. Project Superintendent shall have completed 3 projects similar in scope,

**ADDENDUM NO. 2
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 19, 2014
Page 2 of 3**

complexity, dollar value and of comparable scale or greater in the past 8 years as described below. At a minimum, one of the 3 projects shall be a qualified historical building as defined by the California Historical Building Code.

- a. The one historical example project shall have a construction budget of \$500,000 or greater and a minimum of 3,000 square feet of interior space.
 - b. The other two example projects shall have a construction budget of \$1,000,000 or greater and a minimum of 3,000 square feet of interior space.
2. The City will promptly notify the low Bidder in writing if the City, after due investigation, has any reasonable objection to any such proposed person, and will request the low Bidder to submit an acceptable substitute without an increase in Bid price.
- a. If the low Bidder declines or fails to make such substitution within 5 working days from the date of the City's request, the City may proceed to award the Contract to the responsible Bidder who submitted the next lowest responsive Bid and proposes to use acceptable persons.
 - b. Any person listed for whom the City does not make a written objection before award of the Contract will be deemed acceptable to the City, subject to revocation of such acceptance after the effective date of the Agreement as provided in Section 00 72 00 (refer to Paragraphs 3.04, 3.05 and 4.01).
 - c. No acceptance by the City of any such person shall constitute a waiver of the right of the City to reject defective work.
 - d. In the event that the Contractor substitutes a key team member during the performance of the contract, the Contractor shall submit, at least 7 days prior to engaging the person, an Experience Statement (Section 00 49 12) to the City in the same manner as described above for the City's review and acceptance. The substitution is subject to the approval of the City Representative based upon qualifying experience on similar projects. Failure to obtain the City's acceptance shall not constitute a cause for delay. In addition, the City may withhold progress payments until such time as the Contractor engages persons possessing skills and qualifications acceptable to the City."

3. Section 00 43 36 Proposed Subcontractors Form

DELETE subparagraph A and SUBSTITUTE therefor the following paragraph.

"A. Subcontractors Who Will Perform Work In Excess of ½ of 1% Of Total Bid Price

Bidder shall submit with its bid a subcontractor list using the form below. Bidder shall identify each subcontractor¹ who will perform work in an amount in excess of one-half of one percent of Bidder's Total Bid Price. If this project involves the construction of streets, highways, or bridges, Bidder shall



October 7, 2014

Edwin M. Lee
Mayor

Mohammed Nuru
Director

Stacey Camillo
Division Manager

Office of the Deputy Director
for Financial Management
and Administration

Contract Administration
1155 Market Street, 4th floor
San Francisco, CA 94103
tel 415-554-4886

sfpublicworks.org
facebook.com/sfpublicworks
twitter.com/sfpublicworks

Svala Construction, Inc.
139 Mendosa Avenue
San Francisco, CA 94116
Attn: Inessa Svidler

VIA EMAIL ONLY: 8501308@gmail.com

**Subject: ID No.FCA14116/Contract No. 7371A
Ruth Williams Memorial Theatre Bayview Opera House
Notice of non-responsive bid**

Dear Ms. Svidler:

This letter hereby notifies you that the City and County of San Francisco (City) received the bid of Svala Construction Inc. (Svala) for the above-referenced project.

The *Instructions to Bidders* in the project manual under Section 00 21 13 states in part that bidders must submit with each bid package:

A bid security, in an amount equal to 10 percent of the total Bid Price. . . . The bid security may be in the form of a notarized corporate surety bond, a certified payable on sight to the City and County of San Francisco, or an irrevocable letter of credit

Svala submitted a bid bond that the surety Hudson Insurance Group's Power of Attorney limited to a not-to-exceed amount of \$250,000, which is less than 10% of the total bid amount of \$2,694,050. Svala's bid failed to meet the statutory bidding requirements and therefore, the City rejects Svala's bid as non-responsive.

If there are any questions, please feel free to contact me.

Yours truly,

Stacey Camillo
Division Manager
Department of Public Works

cc: Edgar Lopez – Deputy Director
Oscar Gee – Project Manager
Selormey Dzikunu – Contract Monitoring Division
Yadira Taylor – Deputy City Attorney



Environmental, Inc.

July 8, 2014

Mr. Antonio Erazo
SFDPW – BCM/PCS
1680 Mission St.
San Francisco, CA 94103

RE: Pre-Renovation Asbestos Containing Materials & Lead-Containing Paint Survey Report
Select Areas of Bayview Opera House (S. San Francisco Opera House)
4705 3rd Street, San Francisco, CA
SCA Project No: B11352

Dear Mr. Erazo:

This report summarizes the results of the survey for asbestos- and lead-containing construction materials in select areas of the above-referenced building being planned for renovation.. The survey was conducted by Dan Leung, CSP, CAC of SCA Environmental, Inc. on June 26, 2014.

Our understanding of the areas being demolished for renovation, based on our 6/5/14 site visit and the attached demolition drawings (A.120 – A1.60), is tabulated as follows:

Level (Dwg. #)	Areas	Demolition	Comments
Lower Level (A1.20) Exterior (A1.20, 1.30, 1.40, 1.41)	South Wall, Dressing Room	Ext stucco wall on the South Elevation, with interior gypboard walls and subgrade asbestos- containing waterproofing membrane	May have moldy growths due to history of leaks
Lower Level (A1.20)	West side "Utility & Storage" in the alcove	Walls, doors, plumbing fixtures, toilet accessories, rolldown gate & housing, gypboard ceiling	
Main Level (A1.20)	North side Main Lobby	Complete gutting of Men's & Women's Restrooms and wall to allow expansion by 1-ft into the auditorium	
Main Level (A1.20)	West Porch	Limited work on N & S stairs	
Balcony Level (A1.30)	Balcony	Underside gypboard for structural upgrade	
Exterior doors, stairs (A1.40)	E, W, S & N stairs/doors	Salvage historic components for reinstallation; limited demo of siding	

1.0 Results

The quantities of suspect materials are shown in the Materials Matrix Report (Table 1) and Summary of Lead Results (Table 2). The sample location diagrams (Figure 1), laboratory reports, field sampling data sheets, are also attached herein.

1.1 Asbestos-Containing Materials (ACM) – Table 1

Positive (>1%) and trace (est. <1%) asbestos-containing materials (ACM) identified in the select areas are inventoried in the Material Matrix Reports in Attachment 1, and are excerpted below:

Material ID	Material Description	Positive or Trace
HDUTP-01	Off-white tape and compound on HVAC ducts	Positive
WATER-027	Black bituminous vapor barrier under black felt/mastic and off-white caulking	
FLVCS-1	Light gray "pebble-look" vinyl floor sheeting(+)w/yellow glue(-)	
WLCER-5	Blue/Green 4"x4" ceramic wall tiles w/yellow glue(+) and off-white grout	
WLMAS-8	Black wall mirror mastic	
WLCER-9	Yellow 4"x4" ceramic wall tiles w/yellow glue(+) and off-white grout	
EXPJT-15	Gray expansion joint caulking between porch and steps	Trace
WLSH-4	Wall sheetrock w/tape and joint compound	
CLSH-6	Ceiling sheetrock w/tape and joint compound	

ACM is defined by EPA regulations as those substances containing greater than 1% asbestos. BAAQMD and Cal/EPA provide local enforcement of these regulations. Friable ACM with greater than 1% asbestos needs to be disposed of as asbestos waste.

Federal Occupational Safety and Health Administrations (OSHA) regulations, locally enforced by CAL/OSHA, define ACM as substances that contain greater than 1% asbestos. Cal/OSHA also mandates special training, medical exams, personal protective equipment and record keeping for employees working with ACM. If a material contains less than 1% asbestos but more than 0.1% asbestos, the material may be disposed of as non-ACM, but the Cal/OSHA requirements would still have to be followed regarding workers' protection and Contractor licensing.

Assumed Material – a number of materials are listed as “assumed positive asbestos materials” due to various reasons. These items require destructive testing for verification, until tested otherwise, they should be treated as presumed asbestos-containing materials.

Material ID	Material Description
PIDHW-AAA1	Pipe insulation on domestic hot water (DHW) pipes concealed behind walls and above ceilings
FELT-AAA2	Felt paper under hardwood flooring
RFMAS-AAA3	Black roofing tar/mastic along and under roofing flashing
RF-AAA4	Residual roofing felts/mastic concealed by tar and gravel roofing
VAPBAR-AAA6	Subgrade vapor barrier below slab on grade
FIREDOOR-AAA7	Fire-rated core in firedoors
EL-AAA8	Electrical wiring (including remnants)

PUTTY-AAA9	Glazing putty on windows
FLVCT-AAA10	Vinyl floor tile and associated mastics
TRANSITE-AAA11	Transite sleeve on gas line

Non-asbestos materials – suspect materials visually determined or tested to be negative for asbestos are excerpted below, including the exterior stucco and its underlying felt material.

Material ID	Material Description
FLCER-2	1"x1" Brown ceramic floor tiles w/gray grout and mortar
BBMAS-3	Black 4" vinyl baseboard w/brown mastic and yellow glue
WLCER-7	Off-white 4"x4" ceramic counter top tiles w/off-white grout and mortar
HDUTP-10	Off-white canvas tape on HVAC ducts
SOIL-11	Soil in crawlspace
VAPBAR-12	Black felt paper between FLCER-2 and hardwood floors
WL-13	Beige fibrous acoustical wall panel (screwed on)
CONC-14	Concrete steps at porch area
EXPJT-16	Off-white expansion joint caulking between porch and steps & along sides of steps
STUCCO-17	Gray exterior stucco
FELT-18	Black felt paper behind gray exterior stucco and wood siding
CAULK-19	Yellow caulking between seams of lower flashing
CURTAIN-11	Blue stage curtains
PAINT-14	White gray exterior paint on wood
WLINS-NNN1	Fiberglass insulation behind WL-13

2.2 Lead- based paint (LBP), coatings, etc. (Table 2)

All paint coatings should be treated as having a lead content greater than 600 ppm requiring dust control procedures in compliance with 8 CCR 1532.1 and 22 CCR.

Dust control procedures are required throughout the demolition/renovation of painted elements to comply with the Cal/OSHA regulations under 8 CCR 1532.1.

Conventional demolition techniques should be employed for all painted surfaces with the Contractor complying with applicable OSHA and Cal/OSHA statutes regarding:

- Worker awareness training;
- Exposure monitoring, as needed;
- Medical examinations, which may include blood lead level testing; and
- Establishing a written respiratory protection program.

2.3 Mercury and PCB Containing Building Materials – Table 1

The survey inventoried fluorescent lamps (which contains mercury) requiring disposal as universal waste, and light ballasts that potentially contain PCB. In addition, SCA collected exterior caulking and waterproofing for the analysis of PCB in these materials. All materials tested were below detection for PCB.

Please feel free to contact us if you have any questions or require any additional information.

Sincerely,
SCA ENVIRONMENTAL, INC.



Chuck Siu, PE, CIH, CSP, CAC
President

Tables:

1. Materials Matrix Report
2. Summary of Lead Results

Figures:

- 1 to 3. Sample Location Diagrams

Attachments:

1. Asbestos Laboratory Report
2. PCB Laboratory Report
3. Field Data Sheets

P295

Bayview Opera House, 4705 3rd St., SF Limited Hazmat Survey (Select Areas)		Asb? Yes, No, Trace	Units	Basement		1st Floor		2nd Floor		Throughout Building		Exterior		Roof		TOTAL	
Material ID	Material Description			Women's Dressing Rm	Men's Dressing Rm	Corridor	Utility & Storage Rm	Crawlspace	Mechanical Room	Men's & Women's RR	Auditorium	Balcony	Through Building	Exterior	Roof		
ASBESTOS-CONTAINING MATERIALS																	
HDUTP-01	Off-white tape and compound on HVAC ducts	Yes	LF	PNQ	PNQ	PNQ	PNQ		PNQ	PNQ	PNQ					PNQ	
WATER-027	Black bituminous vapor barrier under black felt/mastic and off-white caulking		SF											200			200
FLVCS-1	Light gray "pebble-look" vinyl floor sheeting(+)/w/yellow glue(-)		SF	100	150	PNQ											250
WLCER-5	Blue/Green 4"x4" ceramic wall tiles w/yellow glue(+) and off-white grout		SF	80			150			300							550
WLMAS-8	Black wall mirror mastic		SF	30	45												75
WLCER-9	Yellow 4"x4" ceramic wall tiles w/yellow glue(+) and off-white grout		SF		80		150			300							530
EXPTJ-15	Gray expansion joint caulking between porch and steps	Trace	LF										10			10	
WLSH-4	Wall sheetrock w/tape and joint compound		SF	500	575	PNQ	580		1200	PNQ						2855	
CLSH-6	Ceiling sheetrock w/tape and joint compound, incld that under the balcony		SF	160	175	PNQ	160		250	PNQ		500				1245	
SUSPECT ASBESTOS-CONTAINING MATERIALS REQUIRING DESTRUCTIVE TESTING for further determination																	
PIDHW-AAA1	Pipe insulation on domestic hot water (DHW) pipes concealed behind walls and above ceilings	to be determined	LF	PNQ	PNQ	PNQ	PNQ		PNQ							PNQ	
FELT-AAA2	Felt paper under hardwood flooring		SF							PNQ	PNQ						PNQ
RFMAS-AAA3	Black roofing tar/mastic along and under roofing flashing		LF												50		50
RF-AAA4	Residual roofing felts/mastic concealed by tar and gravel roofing		SF													PNQ	PNQ
VAPBAR-AAA6	Subgrade vapor barrier below slab on grade		SF	125	175	160											460
FIREDOOR-AAA7	Fire-rated core in firedoors		EA	PNQ	PNQ	PNQ	PNQ		PNQ	PNQ	PNQ						PNQ
EL-AAA8	Electrical wiring (including remnants)		LF					PNQ					PNQ				PNQ
PUTTY-AAA9	Glazing putty on windows		SF											PNQ			PNQ
FLVCT-AAA10	Vinyl floor tile and associated mastics		SF										PNQ				PNQ
TRANSITE-AAA11	Transite sleeve on gas line		LF					PNQ									PNQ
NON-ASBESTOS CONTAINING MATERIALS																	
FLCER-2	1"x1" Brown ceramic floor tiles w/gray grout and mortar	No	SF	25	25		160		250							460	
BBMAS-3	Black 4" vinyl baseboard w/brown mastic and yellow glue		LF	40	50	PNQ											90
WLCER-7	Off-white 4"x4" ceramic counter top tiles w/off-white grout and mortar		SF	30	45												75
HDUTP-10	Off-white canvas tape on HVAC ducts		LF						PNQ								PNQ
SOIL-11	Soil in crawlspace		CY						PNQ								PNQ
VAPBAR-12	Black felt paper between FLCER-2 and hardwood floors		SF							250							250
WL-13	Beige fibrous acoustical wall panel (screwed on)		SF							PNQ							PNQ
CONC-14	Concrete steps at porch area		SF											PNQ			PNQ
EXPTJ-16	Off-white expansion joint caulking between porch and steps & along sides of steps		LF											45			45
STUCCO-17	Gray exterior stucco		SF											PNQ			PNQ
FELT-18	Black felt paper behind gray exterior stucco and wood siding		SF											PNQ			PNQ
CAULK-19	Yellow caulking between seams of lower flashing		LF											PNQ			PNQ
CURTAIN-11	Blue stage curtains		EA							PNQ							PNQ
PAINT-14	White gray exterior paint on wood		SF											PNQ			PNQ
WLINS-NNN1	Fiberglass insulation behind WL-13		SF							PNQ							PNQ
LEAD & Lead-containing materials																	
various	coatings containing >600 ppm of lead (See Table 2)	Lead	SF	PNQ	PNQ	PNQ	PNQ		PNQ	PNQ	PNQ					PNQ	
Mercury and PCBs																	
Fluorescent Tubes	Mercury containing fluorescent lighting tubes	Mercury	EA	2	2				10							14	
PCB Ballast	PCB-containing ballasts - to be examined visually	PCB	EA	1	1		1		5							8	
WATER-027	Black bituminous vapor barrier under black felt/mastic and off-white caulking	ND for PCB	SF										PNQ			PNQ	
EXPTJ-15	Gray expansion joint caulking between porch and steps	<0.05 ppm	LF										PNQ			PNQ	
EXPTJ-16	Off-white expansion joint caulking between porch and steps & along sides of steps	<1.0 ppm PCB	LF										PNQ			PNQ	
CAULK-19	Yellow caulking between seams of lower flashing	<0.05 ppm	LF										PNQ			PNQ	
Footnotes:																	
PNQ - present, not quantified																	
(a) Quantity represents only visible amount at time of survey. Abatement contractor will need to verify quantities.																	

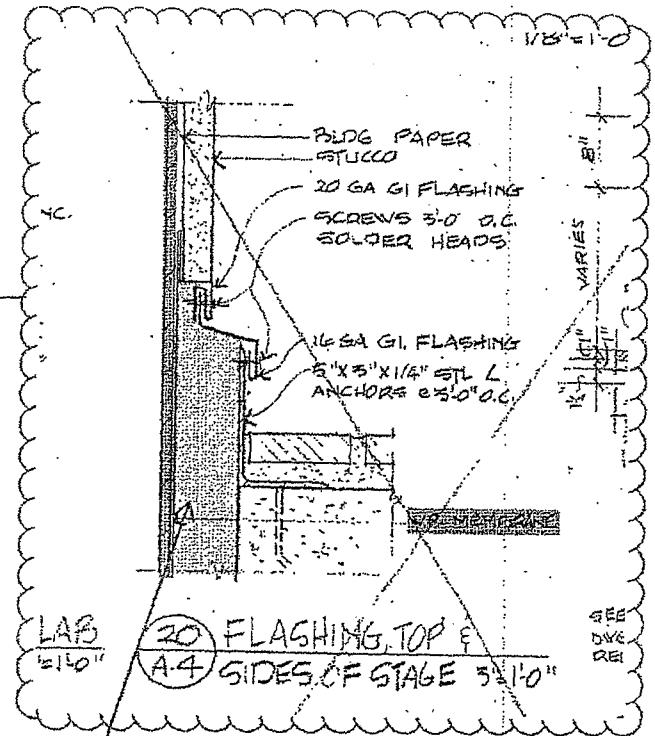
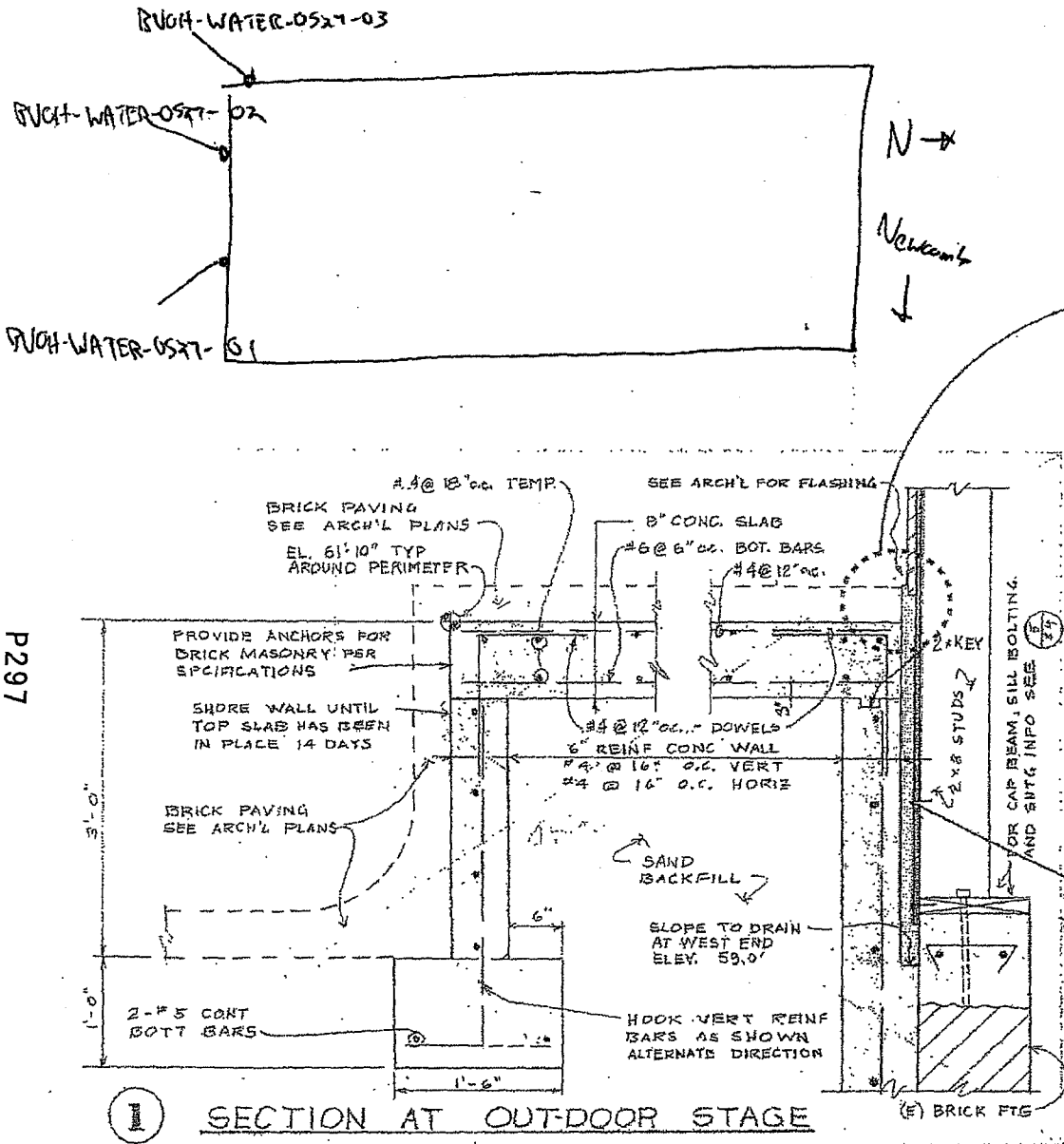
Table 1. Materials Matrix Report
 Bayview Opera House, 4705 3rd St., SF CA
 SCA Proj#: B11352
 July 2014

Table 2: REPRESENTATIVE SAMPLING OF LEAD-BASED PAINTS & MATERIALS
BAYVIEW OPERA HOUSE, 4705 3RD ST., SF
SAMPLED BY SCA ENVIRONMENTAL, INC
SCA PROJECT NO.: B-11352

Sample I.D.	Sub-No.	Location	Floor	Surface Color	Substrate Component	Substrate Material	lead contents mg/cm ²	LCP per CalOSH A
GY-01	1	Women's Dressing Room	Bsmt	Gray	Floor	Vinyl	0.01	possible
BR-02	1	Women's Dressing Room	Bsmt	Brown	Floor	Ceramic	0.01	possible
GR-03	1	Women's Dressing Room	Bsmt	Green	Wall	Ceramic	9.00	Yes
GR-04	1	Women's Dressing Room	Bsmt	Green	Wall	Gypsum	<0.01	No
OW-05	1	Women's Dressing Room	Bsmt	Off-white	Ceiling	Gypsum	<0.01	No
OW-05	2	Women's Dressing Room	Bsmt	Off-white	Door	Wood	<0.01	No
OW-05	3	Corridor	Bsmt	Off-white	Wall	Gypsum	<0.01	No
OW-05	4	Auditorium	1	Off-white	Wall	WL-13	<0.01	No
OW-05	5	Auditorium	1	Off-white	Wainscot	Wood	5.60	Yes
BL-06	1	Women's Dressing Room	Bsmt	Blue	Ceiling	Gypsum	<0.01	No
OW-07	1	Women's Dressing Room	Bsmt	Off-white	Wall	Ceramic	0.02	likely
PK-08	1	Men's Dressing Room	Bsmt	Pink	Wall	Gypsum	<0.01	No
YW-09	1	Men's Dressing Room	Bsmt	Yellow	Wall	Ceramic	7.90	Yes
BE-10	1	Men's Restroom	1	Beige	Wall	Gypsum	0.01	likely
BE-10	2	Women's Restroom	1	Beige	Ceiling	Gypsum	<0.01	No
BR-11	1	Auditorium	1	Brown	Wall	Wood	9.00	Yes
CL-12	1	Auditorium	1	Clear	Floor	Wood	<0.01	No
GY-13	1	Porch	Ext	Gray	Floor	Concrete	0.01	likely
GY-14	1	Exterior South	Ext	Gray	Wall	Stucco	<0.01	No
GY-14	2	Exterior South	Ext	Gray	Wall	Stucco	<0.01	No
GR-15	1	Exterior South	Ext	Green	Wall	Wood	0.02	likely
GR-15	2	Exterior South	Ext	Green	Wall	Wood	0.02	likely

* LCP = lead containing paint, 600 ppm is the Cal/OSHA cutoff

Note: Paints and glazing with a detectable lead content are subject to the Contractor's compliance with Cal/OSHA regulation 8 CCR 1532.1 during demolition, scraping of loose and peeling paints, spot abatement prior to torching or cutting, etc. Table indicates representative samples only; treat all similarly painted surfaces in kind.



GAP BETWEEN THE STAGE
FOUNDATION AND THE FACE
OF THE BVCH FOUNDATION

Figure 1. Sample Location Diagram
 Bayview Opera House
 4705 3rd St., SF, CA
 SCA Proj.: #B11352
 June 2014

P297

TOM
ELIOT
FISCH
KnappArchitects
ARCHITECTS

BAYVIEW
OPERA HOUSE
7475 Divisadero Street
San Francisco, CA 94120
415.774.2222
www.tomeliotfisch.com

Scale: 1/8" = 1'-0"
Date: 06/14/14
Drawing No: B11352-02

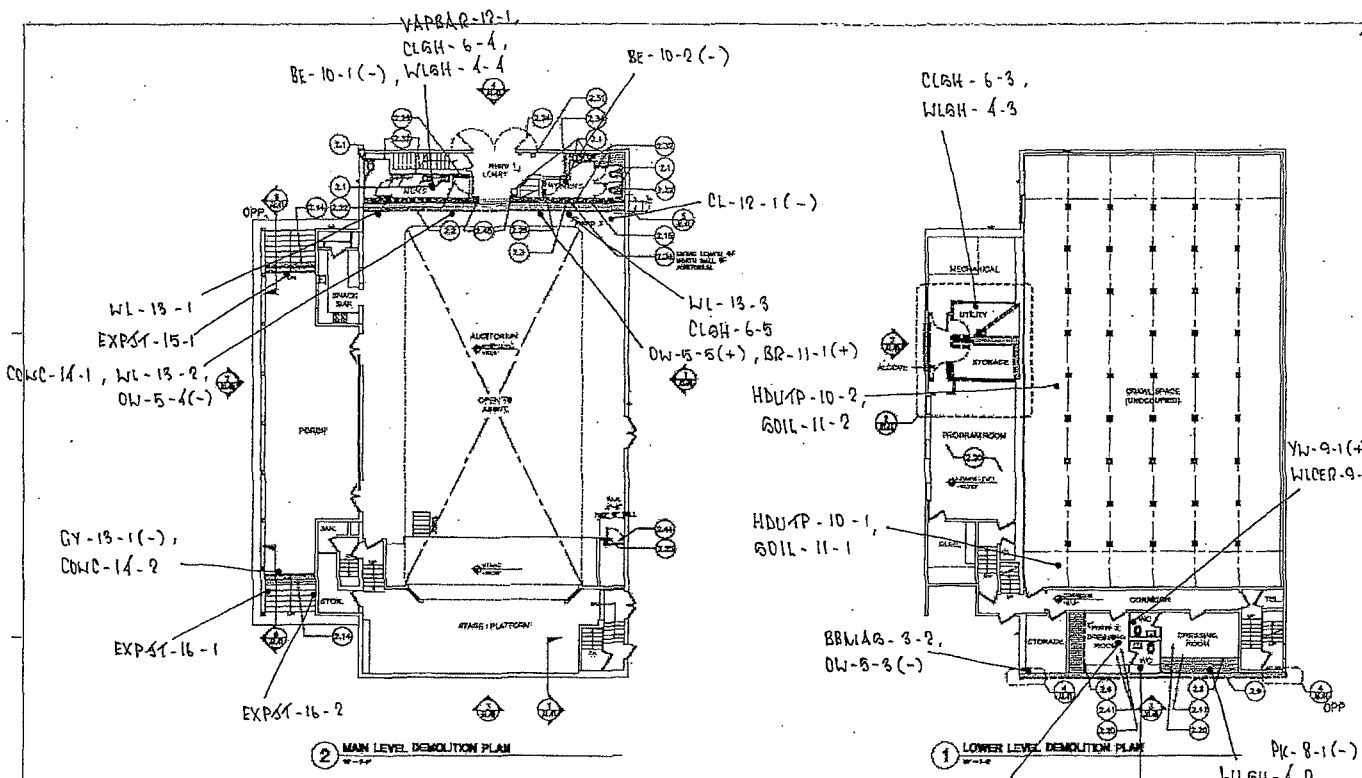
Prepared by: [Name]
Checked by: [Name]
Reviewed by: [Name]

Notes:
1. ALL DEMOLITION SHALL BE IN ACCORDANCE WITH THE CALIFORNIA CONSTRUCTION REGULATIONS (CCR) AND THE CALIFORNIA LABOR CODE.
2. ALL DEMOLITION SHALL BE IN ACCORDANCE WITH THE CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA) AND THE CALIFORNIA PUBLIC RESOURCES ACT (CPR).

Legend:
--- WALL TO BE CRACKED
--- EXISTING WALL TO REMAIN
--- DEMOLITION SCOPE, SEE NOTES FOR DEMOLITION INFORMATION
--- WALLS TO BE DEMOLISHED IN THIS SCOPE, SEE INTERIOR ELEVATIONS FOR DEMOLITION INFORMATION

NO.	DESCRIPTION	DATE
1	ISSUED FOR PERMIT	06/14/14
2	REVISED PER COMMENTS	06/14/14
3	REVISED PER COMMENTS	06/14/14
4	REVISED PER COMMENTS	06/14/14
5	REVISED PER COMMENTS	06/14/14
6	REVISED PER COMMENTS	06/14/14
7	REVISED PER COMMENTS	06/14/14
8	REVISED PER COMMENTS	06/14/14
9	REVISED PER COMMENTS	06/14/14
10	REVISED PER COMMENTS	06/14/14
11	REVISED PER COMMENTS	06/14/14
12	REVISED PER COMMENTS	06/14/14
13	REVISED PER COMMENTS	06/14/14
14	REVISED PER COMMENTS	06/14/14
15	REVISED PER COMMENTS	06/14/14
16	REVISED PER COMMENTS	06/14/14
17	REVISED PER COMMENTS	06/14/14
18	REVISED PER COMMENTS	06/14/14
19	REVISED PER COMMENTS	06/14/14
20	REVISED PER COMMENTS	06/14/14
21	REVISED PER COMMENTS	06/14/14
22	REVISED PER COMMENTS	06/14/14
23	REVISED PER COMMENTS	06/14/14
24	REVISED PER COMMENTS	06/14/14
25	REVISED PER COMMENTS	06/14/14
26	REVISED PER COMMENTS	06/14/14
27	REVISED PER COMMENTS	06/14/14
28	REVISED PER COMMENTS	06/14/14
29	REVISED PER COMMENTS	06/14/14
30	REVISED PER COMMENTS	06/14/14
31	REVISED PER COMMENTS	06/14/14
32	REVISED PER COMMENTS	06/14/14
33	REVISED PER COMMENTS	06/14/14
34	REVISED PER COMMENTS	06/14/14
35	REVISED PER COMMENTS	06/14/14
36	REVISED PER COMMENTS	06/14/14
37	REVISED PER COMMENTS	06/14/14
38	REVISED PER COMMENTS	06/14/14
39	REVISED PER COMMENTS	06/14/14
40	REVISED PER COMMENTS	06/14/14
41	REVISED PER COMMENTS	06/14/14
42	REVISED PER COMMENTS	06/14/14
43	REVISED PER COMMENTS	06/14/14
44	REVISED PER COMMENTS	06/14/14
45	REVISED PER COMMENTS	06/14/14
46	REVISED PER COMMENTS	06/14/14
47	REVISED PER COMMENTS	06/14/14
48	REVISED PER COMMENTS	06/14/14
49	REVISED PER COMMENTS	06/14/14
50	REVISED PER COMMENTS	06/14/14

LOWER AND MAIN LEVEL DEMOLITION PLANS
A1.20



- GENERAL NOTES:
1. SEE RED LINE FOR ALL NOTES LISTED IN THESE NOTES.
2. ALL DEMOLITION SHALL BE IN ACCORDANCE WITH THE CALIFORNIA CONSTRUCTION REGULATIONS (CCR) AND THE CALIFORNIA LABOR CODE.
3. ALL DEMOLITION SHALL BE IN ACCORDANCE WITH THE CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA) AND THE CALIFORNIA PUBLIC RESOURCES ACT (CPR).

- DEMOLITION NOTES:
1. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
2. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
3. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
4. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
5. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
6. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
7. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
8. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
9. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
10. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
11. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
12. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
13. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
14. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
15. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
16. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
17. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
18. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
19. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
20. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
21. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
22. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
23. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
24. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
25. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
26. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
27. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
28. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
29. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
30. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
31. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
32. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
33. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
34. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
35. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
36. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
37. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
38. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
39. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
40. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
41. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
42. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
43. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
44. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
45. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
46. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
47. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
48. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
49. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.
50. DEMOLISH EXISTING WALLS AND CEILING WHERE SHOWN AS DEMOLISHED IN THESE PLANS.

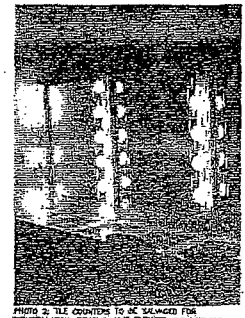
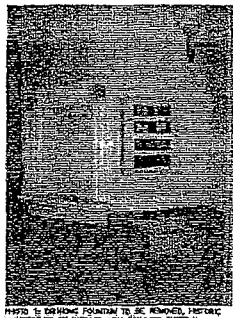
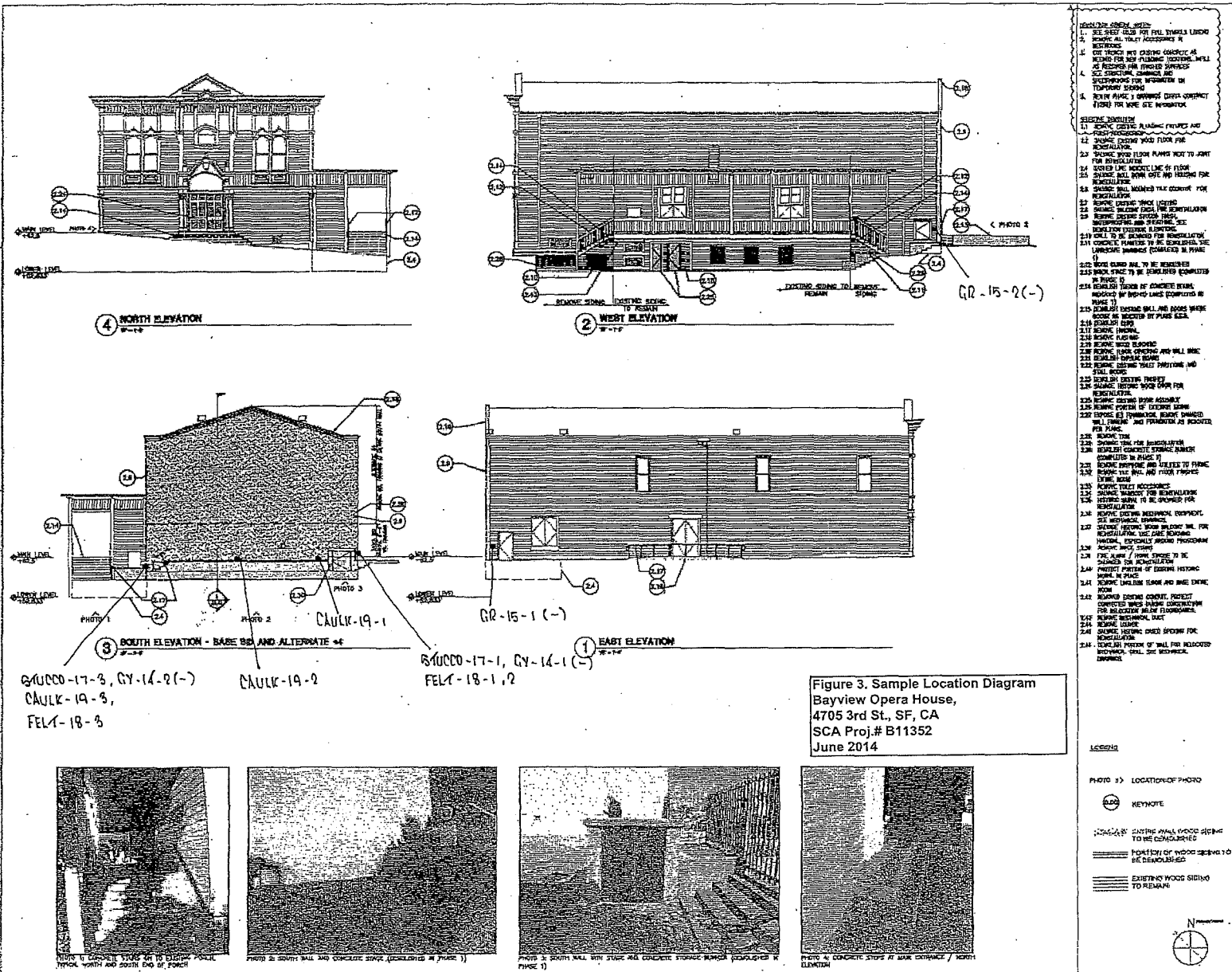


Figure 2. Sample Location Diagram
Bayview Opera House,
4705 3rd St., SF, CA
SCA Proj.# B11352
June 2014



**T O M
 E L I O T
 F I S C H**
 KnappARCHITECTS
 JOINT VENTURE

BAYVIEW OPERA HOUSE
 4705 3rd St., San Francisco, CA
 SCA Proj.# B11352

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

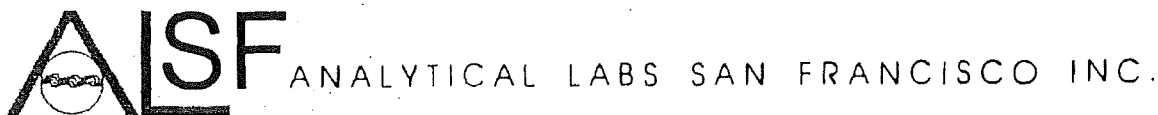
Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Tom Eliot Fisch
 Architect
 4705 3rd St., San Francisco, CA
 415.774.1111
 tom@tomeliotfisch.com

Attachment 1

Asbestos Laboratory Report



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
334 19TH STREET
OAKLAND, CA 94612

Report Number: AE22705
Date: MAY 28, 2014
Analyst: OLGA KIST
Date Analyzed: MAY 28, 2014
Sample Collector: TYLER HARRIS
Collection Date: MAY 27, 2014

Project No.: B11352
Project: BVOH

1 Sample(s) containing Asbestos

Sample #	Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
1. BVOH-WATER-027-01	A) BLACK SURFACE TAR B) BLACK TAR AND GLASS FELTS C) TAR AND GRAVEL AND FELT D) WHITE CAULK E) WHITE PLASTIC FOAM	CHRY 10-15 NONE DETECTED NONE DETECTED CHRY 5-10 NONE DETECTED	ASPHALT, SILI, SYN, CARB, MISC. GL 10-15 CELL, GL 3-5
2. BVOH-WATER-027-02	NOT ANALYZED		
3. BVOH-WATER-027-03	NOT ANALYZED		

052714

LABORATORY BLANK (1866 GLASS FIBERS) NONE DETECTED

ASBESTOS TYPES

CHRY: Chrysotile
AMOS: Amosite
CROC: Crocidolite
TREM: Tremolite/Actinolite
ANTH: Anthophyllite

NONASBESTOS

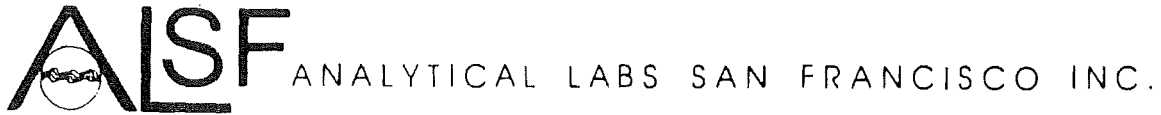
CELL: Cellulose
GL: Fiberglass/Mineral Wool
SYN: Synthetic
CARB: Carbonates
SILI: Mixed Silicates
POLY: Polyethylene
FTALC: Fibrous Talc
FGYP: Fibrous Gypsum
FELD: Feldspar
CASI: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA 800/R-93/114, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE

DATE

5/28/14



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

Sample #	39 Sample(s) Analyzed 39 Sample(s) Received 06/26/14 18:06 Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
1. BOH-FLVCS-1-1	A) OFF-WHITE VINYL B) OFF-WHITE BACKING C) TAN GLUE	NONE DETECTED CHRY5 40-50 NONE DETECTED	SYN, CARB, FLYASH, BINDERS, MISC. CELL 3-5
2. BOH-FLCER-2-1	A) BROWN PORCELAIN B) GRAY GROUT C) GRAY MORTAR D) BROWN RUBBER SPACER	NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED	SIL, CALCINED CLAY, CARB, SYN, MISC.
3. BOH-BBMAS -3-1	A) BROWN GLUE B) OFF-WHITE GLUE C) TAN GLUE D) OFF-WHITE PAINT AND COMPOUND	NONE DETECTED NONE DETECTED NONE DETECTED CHRY5 >1-3	BINDER, SIL, SYN, CARB, MICA, MISC.
4. BOH-BBMAS -3-2	A) WHITE GLUE B) BROWN GLUE C) ORANGE PAINT D) MINOR WHITE SHEETROCK	NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED	BINDER, SIL, CARB, GYPSUM, MISC.
5. BOH-WLSH-4-1	A) GREEN/WHITE/OFF-WHITE PAINTS B) WHITE SHEETROCK	NONE DETECTED NONE DETECTED	GYPSUM, SYN, CARB, MISC. CELL, GL 10-20
6. BOH-WLSH-4-2	A) APRICOT PAINT B) WHITE COMPOUND, TAPE, COMPOUND C) WHITE SHEETROCK	NONE DETECTED CHRY5 2-5* NONE DETECTED	GYPSUM, CARB, MICA, SYN, MISC. CELL, GL 20-30

*COMPOSITE RESULT FOR A, B & C: CHRY5 <1

ASBESTOS TYPES

CHRY5: Chrysotile
 AMOS: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

NONASBESTOS

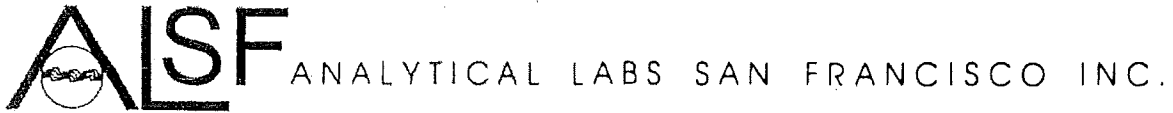
CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SIL: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talc
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CASI: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA-800/R-93/116, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSIF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSIF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE

DATE

7/1/14



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

Sample #	Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
7. BOH-WLSH-4-3	A) TAUPE/BLACK PAINTS B) WHITE COMPOUND C) WHITE SHEETROCK	NONE DETECTED NONE DETECTED NONE DETECTED	GYPSUM, CARB, SYN, MISC. CELL. GL 15-20
8. BOH-WLSH-4-4	A) BEIGE/WHITE PAINTS B) WHITE COMPOUND C) WHITE SHEETROCK WITH MOLD	NONE DETECTED CHRY5 >1-3 NONE DETECTED	GYPSUM, CARB, MICA, SYN, MISC. CELL. GL 10-20
9. BOH-WLCER-5-1	A) BLUE CERAMIC TILE B) TAN GLUE C) WHITE GROUT D) WHITE COMPOUND WITH TAPE	NONE DETECTED CHRY5 10-20 NONE DETECTED CHRY5 3-5	SILI, CALCINED CLAY, CARB, MICA, BINDER, MISC. CELL 50-60
10. BOH-CLSH-6-1	A) WHITE PAINT B) WHITE COMPOUND, TAPE, COMPOUND C) WHITE SHEETROCK	NONE DETECTED CHRY5 2-5* NONE DETECTED *COMPOSITE RESULT FOR A, B & C: CHRY5 <1	GYPSUM, CARB, MICA, SYN, MISC. CELL, GL 10-20
11. BOH-CLSH-6-2	A) WHITE PAINT B) WHITE COMPOUND, TAPE, COMPOUND C) WHITE SHEETROCK	NONE DETECTED CHRY5 >1-3* NONE DETECTED *COMPOSITE RESULT FOR A, B & C: CHRY5 <1	GYPSUM, CARB, MICA, SYN, MISC. CELL, GL 10-20
12. BOH-CLSH-6-3	A) WHITE PAINT B) WHITE COMPOUND, TAPE, COMPOUND C) WHITE SHEETROCK	NONE DETECTED CHRY5 3-5* NONE DETECTED *COMPOSITE RESULT FOR A, B & C: CHRY5 <1	GYPSUM, CARB, MICA, SYN, MISC. CELL, GL 10-20

ASBESTOS TYPES

CHRY5: Chrysotile
 AMOS: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

NONASBESTOS

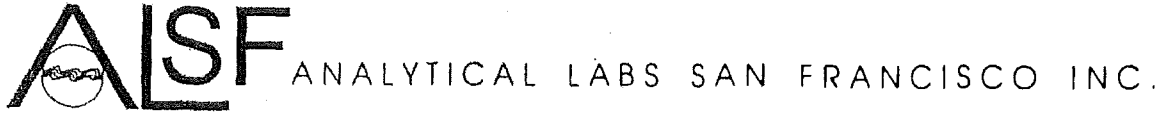
CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SILI: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talc
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CAS: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA/400/R-93/116, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSIF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSIF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE

DATE

7/1/14



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

Sample #	Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
13. BOH-CLSH-6-4	A) BEIGE PAINT B) OFF-WHITE COMPOUND C) WHITE PAINT D) WHITE COMPOUND (SKIMCOAT) E) WHITE SHEETROCK	NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED	GYPSUM, CARB, SYN, MISC. CELL, GL 10-20
14. BOH-CLSH-6-5	A) WHITE PAINT B) WHITE COMPOUND C) WHITE SHEETROCK	NONE DETECTED NONE DETECTED NONE DETECTED	GYPSUM, CARB, SYN, OPAQUES, MISC. CASI <1 CELL, GL 10-20
15. BOH-HDUTP-10-1	A) WHITE COMPOUND B) WHITE WOVEN COTTON CANVAS C) WHITE GLUE	NONE DETECTED NONE DETECTED NONE DETECTED	SYN, CARB, BINDER, MISC. CELL 70-80
16. BOH-HDUTP-10-2	A) OFF-WHITE COATING B) WHITE WOVEN COTTON CANVAS C) WHITE GLUE	NONE DETECTED NONE DETECTED NONE DETECTED	SYN, CARB, BINDER, MISC. CELL 60-70
17. BOH-WLMAS-8-1	BLACK MASTIC	CHRYS 10-20	ASPHALT, SILI, MISC.
18. BOH-WLCER-7-1	A) WHITE CERAMIC TILE B) WHITE/PINK CERAMIC TILE C) WHITE GROUT D) WHITE CAULK	NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED	SILI, CALCINED CLAY, CARB, BINDER, MISC.
19. BOH-WLCER-9-1	A) GOLD CERAMIC TILE B) WHITE GROUT C) TAN GLUE	NONE DETECTED NONE DETECTED CHRYS 10-20	SILI, CALCINED CLAY, CARB, BINDER, MISC.

ASBESTOS TYPES

CHRYS: Chrysotile
 AMO S: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

NONASBESTOS

CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SILI: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talc
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CASI: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA/600/R-93/116, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSIF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced, except in full, without the written approval of ALSIF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE DATE 7/1/14



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

39 Sample(s) Analyzed 39 Sample(s) Received 06/26/14 18:06 Sample #	Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
22. BOH-VAPBAR-12-1	BLACK FELT AND TAR WITH WHITE POWDER	NONE DETECTED	CELL 60-70, ASPHALT, SILI, CEMENT, MISC.
23. BOH-WL-13-1	A) WHITE/BLACK/PINK PAINTS	NONE DETECTED	CELL <1, SYN, CARB, OPAQUES, GYPSUM, MISC.
	B) WHITE PLASTER COATING ON WOOD	NONE DETECTED	
24. BOH-WL-13-2	A) WHITE/BLACK/PINK PAINTS	NONE DETECTED	CELL <1, SYN, CARB, OPAQUES, GYPSUM, MISC.
	B) WHITE PLASTER COATING ON WOOD	NONE DETECTED	
25. BOH-WL-13-3	A) WHITE/BLACK/PINK PAINTS	NONE DETECTED	CELL <1, SYN, CARB, OPAQUES, GYPSUM, MISC.
	B) WHITE PLASTER COATING ON WOOD	NONE DETECTED	
26. BOH-CONC-14-1	A) GRAY PAINT	NONE DETECTED	SILI, CARB, OPAQUES, PUMICE, SYN, IRON OXIDES, MISC.
	B) GREEN/RED/WHITE PAINTS	NONE DETECTED	
	C) TAN/GRAY CONCRETE WITH VOLCANIC ROCK	NONE DETECTED	
27. BOH-CONC-14-2	A) GRAY/WHITE/GRAY/RED/PINK PAINTS	NONE DETECTED	SILI, CARB, OPAQUES, PUMICE, SYN, IRON OXIDES, MISC.
	B) TAN/GRAY CONCRETE WITH VOLCANIC ROCK	NONE DETECTED	
28. BOH-EXPJT-15-1	GRAY RUBBER CAULK	CHRY 3-5	SYN, CARB, SILI, MISC.
29. BOH-EXPJT-16-1	GRAY/WHITE/RED CAULK WITH PAINTS AND SAND	NONE DETECTED	SYN, SILI, CARB, MISC.
30. BOH-EXPJT-16-2	A) GRAY/RED/PINK PAINTS	NONE DETECTED	SYN, SILI, CARB, MISC.
	B) WHITE CAULK AND GRAY PAINT	NONE DETECTED	


ASBESTOS TYPES

CHRY: Chrysotile
 AMOS: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

NONASBESTOS

CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SILI: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talc
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CASI: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA/600/R-93/116, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSIF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSIF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE 

DATE 7/1/14



ANALYTICAL LABS SAN FRANCISCO INC.

POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

39 Sample(s) Analyzed 39 Sample(s) Received 06/26/14 18:06 Sample #	Location / Description	ASBESTOS Type and Range % or NONE DETECTED	NONASBESTOS Other Fibers (%) Balance
31. BOH-STUCCO-17-1	A) OFF-WHITE PAINTS B) WHITE COARSE PLASTER C) GRAY CONCRETE PLASTER	NONE DETECTED NONE DETECTED NONE DETECTED	SILI, CARB, CEMENT, SYN, MISC.
32. BOH-STUCCO-17-2	A) OFF-WHITE PAINTS B) WHITE COARSE PLASTER C) GRAY CONCRETE PLASTER D) BLACK FELT AND TAR PIECE	NONE DETECTED NONE DETECTED NONE DETECTED NONE DETECTED	SILI, CARB, CEMENT, SYN, MISC. CELL 60-70
33. BOH-STUCCO-17-3	A) OFF-WHITE/GREEN/GRAY PAINTS B) GRAY COARSE CONCRETE C) GRAY CONCRETE PLASTER	NONE DETECTED NONE DETECTED NONE DETECTED	SILI, CARB, CEMENT, SYN, MISC.
34. BOH-FELT-18-1	A) GRAY/WHITE COATING B) GRAY FIBERS AND GRAY COATING (BOTTOM) WITH SAND	NONE DETECTED NONE DETECTED	SYN, SILI, MISC. SYN 30-40
35. BOH-FELT-18-2	A) TAN SURFACE COATING B) GRAY FIBERS AND GRAY COATING (BOTTOM) C) GRAY/WHITE COATING WITH FIBERS	NONE DETECTED NONE DETECTED NONE DETECTED	SYN, SILI, MISC. SYN 20-30 SYN 30-40
36. BOH-FELT-18-3	A) GRAY/WHITE COATING B) GRAY FIBERS AND GRAY COATING (BOTTOM) WITH SAND	NONE DETECTED NONE DETECTED	SYN, SILI, MISC. SYN 30-40

ASBESTOS TYPES

CHRY: Chrysotile
 AMOS: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

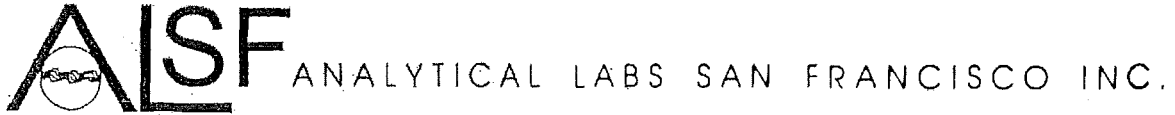
NONASBESTOS

CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SILI: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talc
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CAS: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA/600/R-93/116, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSIF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSIF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE

DATE 7/1/14



POLARIZED LIGHT MICROSCOPY ANALYSIS FOR ASBESTOS CONTENT

Client: SCA ENVIRONMENTAL, INC.
 334 19TH STREET.
 OAKLAND, CA 94612

Project #: B11352
 Project: BAY VIEW OPERA HOUSE
 Location: 4705 3RD STREET, SAN FRANCISCO

Report Number: AF22603
 Date: JULY 1, 2014
 Analyst: OLGA KIST
 Date Analyzed: JULY 1, 2014
 Sample Collector: DAN LEUNG
 Collection Date: JUNE 26, 2014
11 Sample(s) containing Asbestos

39 Sample(s) Analyzed	ASBESTOS	NONASBESTOS
39 Sample(s) Received 06/26/14 18:06	Type and Range % or	Other Fibers (%)
Sample # Location / Description	NONE DETECTED	Balance
37. BOH-CAULK-19-1	A) GRAY CAULK B) GRAY PAINT C) SILVER GUMMY CAULK	SYN, SILI, CARB, MISC.
38. BOH-CAULK-19-2	A) GRAY PAINT/MASTIC B) SILVER GUMMY CAULK	SYN, SILI, CARB, MISC.
39. BOH-CAULK-19-3	A) GRAY PAINT/MASTIC B) SILVER GUMMY CAULK	SYN, SILI, CARB, MISC.
20. BOH-SOIL-11-1	OCHRE SANDY SOIL	SILI, IRON OXIDES, MISC.
21. BOH-SOIL-11-2	BROWN CLAY AND SANDY SOIL AND ROCK	CELL <1, SILI, IRON OXIDES, MISC.

063014 LABORATORY BLANK (1866 GLASS FIBERS)
ASBESTOS TYPES
 CHRYS: Chrysotile
 AMOS: Amosite
 CROC: Crocidolite
 TREM: Tremolite/Actinolite
 ANTH: Anthophyllite

NONE DETECTED
NONASBESTOS
 CELL: Cellulose
 GL: Fiberglass/Mineral Wool
 SYN: Synthetic
 CARB: Carbonates
 SILI: Mixed Silicates
 POLY: Polyethylene
 FTALC: Fibrous Talk
 FGYP: Fibrous Gypsum
 FELD: Feldspar
 CASI: Calcium Silicates

Bulk samples analyzed in accordance with "Method for the Determination of Asbestos in Bulk Building Materials" EPA/600/R-93/114, July 1993. The detection limit is 1%. Quantitation of asbestos is by calibrated visual estimation. Analytical Labs San Francisco, Inc. (ALSF) is recognized under the National Laboratory Accreditation Program for satisfactory compliance with criteria established in Title 15, Part 7 code of Federal Regulations and accredited for bulk asbestos fiber analysis (NVLAP lab code: 101909-0). Asbestos fibers less than 0.2 microns cannot be resolved by light microscope. This report must not be reproduced except in full, without the written approval of ALSF and pertains only to the samples analyzed.

AUTHORIZED SIGNATURE 

DATE 7/1/14

AF22603

CHAIN OF CUSTODY FORM				CALL/TXT with results: (415) 867-9544																							
SCA Environmental, Inc. 650 Delaney St #222, SF, CA 94107 334 19th St, Oakland, CA 94612 5777 W. Century Blvd, #1055, LA, CA 99215		Tel: 415-8871673 410-645-2000 410-2580460		Fax: 415-9620736 415-9620736 415-9620736																							
EMAIL HEADING: (Project #) (Project Manager Initials) (Site Name/Address) (Date MM/DD) BAYVIEW OPERA HOUSE GURVEY 811352 CS BAYVIEW OPERA HOUSE 6 / 26		@messaging.sprintpcs.com Email rpt/ COC & invoice: dleung@sca-enviro.com		Email Prj Mgr Name: (Chuck Sit) Glenn Cass Christina Codomo																							
LAB: ALBF		4705 3RD ST., SF		Accounting Data:																							
COURIER: DROP - OFF LAB REP NOTIFIED: _____ Notification DATE/TIME: _____ AIRBILL/FLIGHT NO.: _____ Shipper-REFERENCE ID: _____ EST ARRIVAL DATE: _____ EST. ARRIVAL TIME: _____		Method Reference: 7400 PCM AHERA TEM CARD-AHERA TEM 0.001 s/cc Detection Limit Sample Media: 25 37 mm 0.45 0.8 micron MCEP (Bulk) Water Wipe		<table border="1"> <tr> <th>Units (each)</th> <th>ASBESTOS</th> </tr> <tr> <td>PCM NIOSH 7400</td> <td>1 to 9 < 6 hours</td> </tr> <tr> <td>PLM Bulk</td> <td>>40</td> </tr> <tr> <td>CARB 435 (400 Pt Cl) w/ prep</td> <td>1 to 9 24 hours</td> </tr> <tr> <td>PLM Std Point Count 400</td> <td>>40</td> </tr> <tr> <td>TEM AHERA</td> <td>1 to 9 48 hours</td> </tr> <tr> <td>CARB AHERA 35-40 grid openings</td> <td>>40</td> </tr> <tr> <td>CARB AHERA 10-15 grid openings</td> <td>1 to 9 3 to 5 days</td> </tr> <tr> <td></td> <td>>40</td> </tr> <tr> <td></td> <td>1 to 9 > 6 days</td> </tr> <tr> <td></td> <td>>40</td> </tr> </table>		Units (each)	ASBESTOS	PCM NIOSH 7400	1 to 9 < 6 hours	PLM Bulk	>40	CARB 435 (400 Pt Cl) w/ prep	1 to 9 24 hours	PLM Std Point Count 400	>40	TEM AHERA	1 to 9 48 hours	CARB AHERA 35-40 grid openings	>40	CARB AHERA 10-15 grid openings	1 to 9 3 to 5 days		>40		1 to 9 > 6 days		>40
Units (each)	ASBESTOS																										
PCM NIOSH 7400	1 to 9 < 6 hours																										
PLM Bulk	>40																										
CARB 435 (400 Pt Cl) w/ prep	1 to 9 24 hours																										
PLM Std Point Count 400	>40																										
TEM AHERA	1 to 9 48 hours																										
CARB AHERA 35-40 grid openings	>40																										
CARB AHERA 10-15 grid openings	1 to 9 3 to 5 days																										
	>40																										
	1 to 9 > 6 days																										
	>40																										
RESULTS DUE: 7 / 1 2 AM / PM		CHAIN OF CUSTODY DATA: Sending Info: 39 samples submitted by DL (SCA) on 6/26 at 1:47 PM Received by Lab: 29 samples received by PM on 6/26 at 10:06 Received by Analyst: 39 samples received by EM on 6/26 at 11		<table border="1"> <tr> <th>LEAD</th> <th>ASBESTOS</th> </tr> <tr> <td>Flume AA</td> <td>1 to 9 < 6 hours</td> </tr> <tr> <td>Wipes</td> <td>>40</td> </tr> <tr> <td></td> <td>1 to 9 24 hours</td> </tr> <tr> <td></td> <td>>40</td> </tr> <tr> <td></td> <td>1 to 9 48 hours</td> </tr> <tr> <td></td> <td>>40</td> </tr> <tr> <td></td> <td>1 to 9 3 to 5 days</td> </tr> <tr> <td></td> <td>>40</td> </tr> <tr> <td></td> <td>1 to 9 > 6 days</td> </tr> <tr> <td></td> <td>>40</td> </tr> </table>		LEAD	ASBESTOS	Flume AA	1 to 9 < 6 hours	Wipes	>40		1 to 9 24 hours		>40		1 to 9 48 hours		>40		1 to 9 3 to 5 days		>40		1 to 9 > 6 days		>40
LEAD	ASBESTOS																										
Flume AA	1 to 9 < 6 hours																										
Wipes	>40																										
	1 to 9 24 hours																										
	>40																										
	1 to 9 48 hours																										
	>40																										
	1 to 9 3 to 5 days																										
	>40																										
	1 to 9 > 6 days																										
	>40																										
SAMPLE ID LITERS Results SAMPLE ID Ins/Blanks/Totals BOH - FLVCS - 1-1 BOH - GULCO - 17-1, 2, 3 31, 38, 39 - FLOOR - 2-1 - FELT - 18-1, 2, 3 34, 35, 36 - BBMAG - 3-1, 2 - CAULK - 19-1, 2, 3 37, 38, 39 - WLSH - 4-1, 2, 3, 4 - WLCER - 5-1 - CLGH - 6-1, 2, 3, 4, 5 - HDUP - 10-1, 2 - WLLAB - 8-1 - WLCER - 7-1 - WLCER - 9-1 - SDIL - 11-1, 2 - VAPBAR - 12-1 - WL - 13-1, 2, 3 - CONC - 14-1, 2 - EXPST - 15-1 - EXPST - 16-1, 2 0 LITERS BLANK 0 LITERS BLANK 0 LITERS BLANK		INSTRUCTIONS TO LAB (delete items not applicable AND circle items applicable): 1. Pickup requested: 11. Contact: _____ Time of Call: _____ 2. Call SCA's contract to acknowledge receipt of samples. 3. Analyze samples by PCM only. 4. Analyze inside samples by PCM first; if any sample > 0.01 f/cc, contact SCA. 5. If all samples are < 0.01 f/cc, proceed with items 6, 7 or 8 as noted. 6. Analyze inside samples only; stop if Avg > 70 an/in ² ; contact SCA before analyzing outsides or blanks. 7. Analyze all samples including outside samples and blanks. 8. Do NOT analyze outside or blank samples. 9. Analyze by TEM only the inside air sample with the highest PCM result. 10. Serial analysis; stop at first positive (> 1%); first trace (< 0.1%), except sheetrock and plaster samples. 11. Analyze all bulk samples, unless otherwise indicated.																									
Report Number: AF22603		Qty: 39																									
Invoice Number: AF22603		Supplies/Equipment: 39																									

AF22603

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

Attachment 2

PCB Laboratory Report



McC Campbell Analytical, Inc.

"When Quality Counts"

Analytical Report

WorkOrder: 1405A60

Report Created for: SCA Environmental, Inc.
334 19th Street
Oakland, CA 94612

Project Contact: Chuck Siu
Project P.O.:
Project Name: #B11352; Bayview Opera House

Project Received: 05/28/2014

Analytical Report reviewed & approved for release on 05/29/2014 by:

*Question about
your data?*

[Click here to email
McC Campbell](#)

Angela Rydelius,
Laboratory Manager

The report shall not be reproduced except in full, without the written approval of the laboratory. The analytical results relate only to the items tested. Results reported conform to the most current NELAP standards, where applicable, unless otherwise stated in the case narrative.





Glossary of Terms & Qualifier Definitions

Client: SCA Enviromental, Inc.
Project: #B11352; Bayview Opera House
WorkOrder: 1405A60

Glossary Abbreviation

95% Interval	95% Confident Interval
DF	Dilution Factor
DUP	Duplicate
EDL	Estimated Detection Limit
ITEF	International Toxicity Equivalence Factor
LCS	Laboratory Control Sample
MB	Method Blank
MB % Rec	% Recovery of Surrogate in Method Blank, if applicable
MDL	Method Detection Limit
ML	Minimum Level of Quantitation
MS	Matrix Spike
MSD	Matrix Spike Duplicate
ND	Not detected at or above the indicated MDL or RL
NR	Matrix interferences, or analyte concentration in sample exceeds spike amount for soil matrix or exceeds 2x spike amount for water matrix; or sample diluted due to high matrix or analyte content.
RD	Relative Difference
RL	Reporting Limit (The RL is the lowest calibration standard in a multipoint calibration.)
RPD	Relative Percent Deviation
RRT	Relative Retention Time
SPK Val	Spike Value
SPKRef Val	Spike Reference Value
TEQ	Toxicity Equivalence

Analytical Qualifiers

S	spike recovery outside accepted recovery limits
a7	reporting limit raised due to limited sample amount
c1	surrogate recovery outside of the control limits due to the dilution of the sample.
h4	sulfuric acid permanganate (EPA 3665) cleanup



McC Campbell Analytical, Inc.

"When Quality Counts"

1534 Willow Pass Road, Pittsburg, CA 94565-1701
Toll Free Telephone: (877) 252-9262 / Fax: (925) 252-9269
http://www.mccampbell.com / E-mail: main@mccampbell.com

Analytical Report

Client: SCA Enviromental, Inc.
Project: #B11352; Bayview Opera House
Date Received: 5/28/14 17:33
Date Prepared: 5/28/14

WorkOrder: 1405A60
Extraction Method: SW3550B
Analytical Method: SW8082
Unit: mg/kg

Polychlorinated Biphenyls (PCBs) Aroclors

Client ID	Lab ID	Matrix/ExtType	Date Collected	Instrument	Batch ID
BVOH-WATER-PCB-0524-01-03	1405A60-001A	Solid	05/27/2014	GC5A	90906

Analytes	Result	RL	DF	Date Analyzed
Aroclor1016	ND	17	10	05/29/2014 14:36
Aroclor1221	ND	17	10	05/29/2014 14:36
Aroclor1232	ND	17	10	05/29/2014 14:36
Aroclor1242	ND	17	10	05/29/2014 14:36
Aroclor1248	ND	17	10	05/29/2014 14:36
Aroclor1254	ND	17	10	05/29/2014 14:36
Aroclor1260	ND	17	10	05/29/2014 14:36
PCBs, total	ND	17	10	05/29/2014 14:36

Surrogates	REC (%)	Qualifiers	Limits	Analytical Comments: a7,c1,h4
Decachlorobiphenyl	159	S	70-130	05/29/2014 14:36



Quality Control Report

Client: SCA Enviromental, Inc.
Date Prepared: 5/28/14
Date Analyzed: 5/29/14
Instrument: GC5A
Matrix: Soil
Project: #B11352; Bayview Opera House

WorkOrder: 1405A60
BatchID: 90906
Extraction Method: SW3550B
Analytical Method: SW8082
Unit: mg/kg
Sample ID: MB/LCS-90906

QC Summary Report for SW8082

Analyte	MB Result	LCS Result	RL	SPK Val	MB SS %REC	LCS %REC	LCS Limits
Aroclor1016	ND	-	0.050	-	-	-	-
Aroclor1221	ND	-	0.050	-	-	-	-
Aroclor1232	ND	-	0.050	-	-	-	-
Aroclor1242	ND	-	0.050	-	-	-	-
Aroclor1248	ND	-	0.050	-	-	-	-
Aroclor1254	ND	-	0.050	-	-	-	-
Aroclor1260	ND	0.165	0.050	0.15	-	110	70-130
PCBs, total	ND	-	0.050	-	-	-	-
Surrogate Recovery							
Decachlorobiphenyl	0.0642	0.0648		0.050	128	130	70-130



1534 Willow Pass Rd
Pittsburg, CA 94565-1701
(925) 252-9262

CHAIN-OF-CUSTODY RECORD

WorkOrder: 1405A60

ClientCode: SCAO

WaterTrax
 WriteOn
 EDF
 Excel
 EQulS
 Email
 HardCopy
 ThirdParty
 J-flag

Report to:

Chuck Siu
 SCA Enviromental, Inc.
 334 19th Street
 Oakland, CA 94612
 (510) 645-6200 FAX: (510) 839- 6200

Email: csiu@sca-enviro.com
 cc/3rd Party:
 PO:
 ProjectNo: #B11352; Bayview Opera House

Bill to:

Accounts Payable
 SCA Enviromental, Inc.
 334 19th Street
 Oakland, CA 94612
 emuise@sca-ic.com

Requested TAT:

1 day

Date Received: 05/28/2014

Date Printed: 05/28/2014

Lab ID	Client ID	Matrix	Collection Date	Hold	Requested Tests (See legend below)														
					1	2	3	4	5	6	7	8	9	10	11	12			
1405A60-001	BVOH-WATER-PCB-0524-01-03	Solid	5/27/2014	<input type="checkbox"/>	A														

P315

Test Legend:

1	8082A_PCB_S
6	
11	

2	
7	
12	

3	
8	

4	
9	

5	
10	

Prepared by: Maria Venegas

Comments: 1 Day TAT

NOTE: Soil samples are discarded 60 days after results are reported unless other arrangements are made (Water samples are 30 days). Hazardous samples will be returned to client or disposed of at client expense.



WORK ORDER SUMMARY

Client Name: SCA ENVIROMENTAL, INC.
Project: #B11352; Bayview Opera House
Comments: 1 Day TAT

QC Level: LEVEL 2
Client Contact: Chuck Siu
Contact's Email: csiu@sca-enviro.com

Work Order: 1405A60
Date Received: 5/28/2014

WaterTrax WriteOn EDF Excel Fax Email HardCopy ThirdParty J-flag

Lab ID	Client ID	Matrix	Test Name	Number of Containers	Bottle & Preservative	De-chlorinated	Collection Date & Time	TAT	Sediment Content	Hold	SubOut
1405A60-001A	BVOH-WATER-PCB-0524-01-03	Solid	SW8082 (PCBs Only)	3	Yellow Plastic	<input type="checkbox"/>	5/27/2014	1 day		<input type="checkbox"/>	

P316

*** NOTE: STLC and TCLP extractions require 48 hrs to complete; therefore, all TATs begin after the extraction is completed (i.e., 24hr TAT yields results in 72 hrs from sample submission).**

Bottle Legend:
 Yellow Plastic =



Sample Receipt Checklist

Client Name: **SCA Enviromental, Inc.**

Date and Time Received: **5/28/2014 5:33:22 PM**

Project Name: **#B11352; Bayview Opera House**

Login Reviewed by: **Maria Venegas**

WorkOrder N°: **1405A60** Matrix: Solid

Carrier: Rob Pringle (MAI Courier)

Chain of Custody (COC) Information

- | | | |
|---|---|-----------------------------|
| Chain of custody present? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |
| Chain of custody signed when relinquished and received? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |
| Chain of custody agrees with sample labels? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |
| Sample IDs noted by Client on COC? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |
| Date and Time of collection noted by Client on COC? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |
| Sampler's name noted on COC? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> |

Sample Receipt Information

- | | | | |
|--|---|-----------------------------|--|
| Custody seals intact on shipping container/cooler? | Yes <input type="checkbox"/> | No <input type="checkbox"/> | NA <input checked="" type="checkbox"/> |
| Shipping container/cooler in good condition? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |
| Samples in proper containers/bottles? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |
| Sample containers intact? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |
| Sufficient sample volume for indicated test? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |

Sample Preservation and Hold Time (HT) Information

- | | | | |
|--|---|--|--|
| All samples received within holding time? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |
| Container/Temp Blank temperature | Cooler Temp: | | NA <input checked="" type="checkbox"/> |
| Water - VOA vials have zero headspace / no bubbles? | Yes <input type="checkbox"/> | No <input type="checkbox"/> | NA <input checked="" type="checkbox"/> |
| Sample labels checked for correct preservation? | Yes <input checked="" type="checkbox"/> | No <input type="checkbox"/> | |
| pH acceptable upon receipt (Metal: pH<2; 522: pH<4)? | Yes <input type="checkbox"/> | No <input type="checkbox"/> | NA <input checked="" type="checkbox"/> |
| Samples Received on Ice? | Yes <input type="checkbox"/> | No <input checked="" type="checkbox"/> | |

* NOTE: If the "No" box is checked, see comments below.

Comments:



McC Campbell Analytical, Inc.

"When Quality Counts"

Analytical Report

WorkOrder: 1407036

Report Created for: SCA Enviromental, Inc.
334 19th Street
Oakland, CA 94612

Project Contact: Dan Leung
Project P.O.:
Project Name: #B-11352; Bayview Opera House

Project Received: 07/01/2014

Analytical Report reviewed & approved for release on 07/02/2014 by:

*Question about
your data?*

[Click here to email
McC Campbell](#)

Angela Rydelius,
Laboratory Manager

The report shall not be reproduced except in full, without the written approval of the laboratory. The analytical results relate only to the items tested. Results reported conform to the most current NELAP standards, where applicable, unless otherwise stated in the case narrative.





Glossary of Terms & Qualifier Definitions

Client: SCA Enviromental, Inc.
Project: #B-11352; Bayview Opera House
WorkOrder: 1407036

Glossary Abbreviation

95% Interval	95% Confident Interval
DF	Dilution Factor
DUP	Duplicate
EDL	Estimated Detection Limit
ITEF	International Toxicity Equivalence Factor
LCS	Laboratory Control Sample
MB	Method Blank
MB % Rec	% Recovery of Surrogate in Method Blank, if applicable
MDL	Method Detection Limit
ML	Minimum Level of Quantitation
MS	Matrix Spike
MSD	Matrix Spike Duplicate
ND	Not detected at or above the indicated MDL or RL
NR	Matrix interferences, or analyte concentration in sample exceeds spike amount for soil matrix or exceeds 2x spike amount for water matrix; or sample diluted due to high matrix or analyte content.
RD	Relative Difference
RL	Reporting Limit (The RL is the lowest calibration standard in a multipoint calibration.)
RPD	Relative Percent Deviation
RRT	Relative Retention Time
SPK Val	Spike Value
SPKRef Val	Spike Reference Value
TEQ	Toxicity Equivalence

Analytical Qualifiers

S	spike recovery outside accepted recovery limits
a3	sample diluted due to high organic content.
c1	surrogate recovery outside of the control limits due to the dilution of the sample.
c11	The surrogate recovery is above the upper control limit. The target analyte(s) were Not Detected (ND); therefore, the data has been reported.
h4	sulfuric acid permanganate (EPA 3665) cleanup



McC Campbell Analytical, Inc.
"When Quality Counts"

1534 Willow Pass Road, Pittsburg, CA 94565-1701
 Toll Free Telephone: (877) 252-9262 / Fax: (925) 252-9269
 http://www.mcccampbell.com / E-mail: main@mcccampbell.com

Analytical Report

Client: SCA Enviromental, Inc.
Project: #B-11352; Bayview Opera House
Date Received: 7/1/14 18:38
Date Prepared: 7/1/14

WorkOrder: 1407036
Extraction Method: SW3550B
Analytical Method: SW8082
Unit: mg/kg

Polychlorinated Biphenyls (PCBs) Aroclors

Client ID	Lab ID	Matrix/ExtType	Date Collected	Instrument	Batch ID
BOH-EXPJT-15	1407036-001A	Solid	06/26/2014	GC5A	92264

Analytes	Result	RL	DF	Date Analyzed
Aroclor1016	ND	0.050	1	07/01/2014 23:19
Aroclor1221	ND	0.050	1	07/01/2014 23:19
Aroclor1232	ND	0.050	1	07/01/2014 23:19
Aroclor1242	ND	0.050	1	07/01/2014 23:19
Aroclor1248	ND	0.050	1	07/01/2014 23:19
Aroclor1254	ND	0.050	1	07/01/2014 23:19
Aroclor1260	ND	0.050	1	07/01/2014 23:19
PCBs, total	ND	0.050	1	07/01/2014 23:19

Surrogates	REC (%)	Limits	Analytical Comments: h4
Decachlorobiphenyl	128	70-130	07/01/2014 23:19

Client ID	Lab ID	Matrix/ExtType	Date Collected	Instrument	Batch ID
BOH-EXPJT-16	1407036-002A	Solid	06/26/2014	GC5A	92264

Analytes	Result	RL	DF	Date Analyzed
Aroclor1016	ND	1.0	20	07/01/2014 22:42
Aroclor1221	ND	1.0	20	07/01/2014 22:42
Aroclor1232	ND	1.0	20	07/01/2014 22:42
Aroclor1242	ND	1.0	20	07/01/2014 22:42
Aroclor1248	ND	1.0	20	07/01/2014 22:42
Aroclor1254	ND	1.0	20	07/01/2014 22:42
Aroclor1260	ND	1.0	20	07/01/2014 22:42
PCBs, total	ND	1.0	20	07/01/2014 22:42

Surrogates	REC (%)	Qualifiers	Limits	Analytical Comments: a3,c1,h4
Decachlorobiphenyl	151	S	70-130	07/01/2014 22:42

(Cont.)



McC Campbell Analytical, Inc.
 "When Quality Counts"

1534 Willow Pass Road, Pittsburg, CA 94565-1701
 Toll Free Telephone: (877) 252-9262 / Fax: (925) 252-9269
 http://www.mccampbell.com / E-mail: main@mccampbell.com

Analytical Report

Client: SCA Enviromental, Inc.
Project: #B-11352; Bayview Opera House
Date Received: 7/1/14 18:38
Date Prepared: 7/1/14

WorkOrder: 1407036
Extraction Method: SW3550B
Analytical Method: SW8082
Unit: mg/kg

Polychlorinated Biphenyls (PCBs) Aroclors

Client ID	Lab ID	Matrix/ExtType	Date Collected	Instrument	Batch ID
BOH-CAULK-19	1407036-003A	Solid	06/26/2014	GC5A	92264
<u>Analytes</u>	<u>Result</u>		<u>RL</u>	<u>DF</u>	<u>Date Analyzed</u>
Aroclor1016	ND		0.050	1	07/01/2014 23:56
Aroclor1221	ND		0.050	1	07/01/2014 23:56
Aroclor1232	ND		0.050	1	07/01/2014 23:56
Aroclor1242	ND		0.050	1	07/01/2014 23:56
Aroclor1248	ND		0.050	1	07/01/2014 23:56
Aroclor1254	ND		0.050	1	07/01/2014 23:56
Aroclor1260	ND		0.050	1	07/01/2014 23:56
PCBs, total	ND		0.050	1	07/01/2014 23:56
<u>Surrogates</u>	<u>REC (%)</u>	<u>Qualifiers</u>	<u>Limits</u>	Analytical Comments: c11,h4	
Decachlorobiphenyl	136	S	70-130	07/01/2014 23:56	



McC Campbell Analytical, Inc.

"When Quality Counts"

1534 Willow Pass Road, Pittsburg, CA 94565-1701
Toll Free Telephone: (877) 252-9262 / Fax: (925) 252-9269
http://www.mccampbell.com / E-mail: main@mccampbell.com

Quality Control Report

Client: SCA Enviromental, Inc.
Date Prepared: 7/1/14
Date Analyzed: 7/1/14
Instrument: GC5A
Matrix: Soil
Project: #B-11352; Bayview Opera House

WorkOrder: 1407036
BatchID: 92264
Extraction Method: SW3550B
Analytical Method: SW8082
Unit: mg/kg
Sample ID: MB/LCS-92264

QC Summary Report for SW8082

Analyte	MB Result	LCS Result	RL	SPK Val	MB SS %REC	LCS %REC	LCS Limits
Aroclor1016	ND	-	0.050	-	-	-	-
Aroclor1221	ND	-	0.050	-	-	-	-
Aroclor1232	ND	-	0.050	-	-	-	-
Aroclor1242	ND	-	0.050	-	-	-	-
Aroclor1248	ND	-	0.050	-	-	-	-
Aroclor1254	ND	-	0.050	-	-	-	-
Aroclor1260	ND	0.164	0.050	0.15	-	110	70-130
PCBs, total	ND	-	0.050	-	-	-	-
Surrogate Recovery							
Decachlorobiphenyl	0.0595	0.0608		0.050	119	122	70-130



1534 Willow Pass Rd
Pittsburg, CA 94565-1701
(925) 252-9262

CHAIN-OF-CUSTODY RECORD

WorkOrder: 1407036

ClientCode: SCAO

WaterTrax
 WriteOn
 EDF
 Excel
 EQUIS
 Email
 HardCopy
 ThirdParty
 J-flag

Report to:

Bill to:

Requested TAT:

2 days

Dan Leung
 SCA Enviromental, Inc.
 334 19th Street
 Oakland, CA 94612
 (510) 645-6200 FAX: (510) 839- 6200

Email: dleung@sca-enviro.com
 cc/3rd Party:
 PO:
 ProjectNo: #B-11352; Bayview Opera House

Accounts Payable
 SCA Enviromental, Inc.
 334 19th Street
 Oakland, CA 94612
 emuise@sca-ic.com

Date Received: 07/01/2014

Date Printed: 07/01/2014

Lab ID	Client ID	Matrix	Collection Date	Hold	Requested Tests (See legend below)												
					1	2	3	4	5	6	7	8	9	10	11	12	
1407036-001	BOH-EXPJT-15	Solid	6/26/2014	<input type="checkbox"/>	A												
1407036-002	BOH-EXPJT-16	Solid	6/26/2014	<input type="checkbox"/>	A												
1407036-003	BOH-CAULK-19	Solid	6/26/2014	<input type="checkbox"/>	A												

P324

Test Legend:

1	8082A_PCB_S	2		3		4		5	
6		7		8		9		10	
11		12							

Prepared by: Jena Alfaro

Comments:

NOTE: Soil samples are discarded 60 days after results are reported unless other arrangements are made (Water samples are 30 days).
Hazardous samples will be returned to client or disposed of at client expense.



WORK ORDER SUMMARY

Client Name: SCA ENVIROMENTAL, INC.
Project: #B-11352; Bayview Opera House
Comments:

QC Level: LEVEL 2
Client Contact: Dan Leung
Contact's Email: dleung@sca-enviro.com

Work Order: 1407036
Date Received: 7/1/2014

WaterTrax WriteOn EDF Excel Fax Email HardCopy ThirdParty J-flag

Lab ID	Client ID	Matrix	Test Name	Number of Containers	Bottle & Preservative	De-chlorinated	Collection Date & Time	TAT	Sediment Content	Hold	SubOut
1407036-001A	BOH-EXPJT-15	Solid	SW8082 (PCBs Only)	1	Small Yellow Plastic Tub	<input type="checkbox"/>	6/26/2014	2 days		<input type="checkbox"/>	
1407036-002A	BOH-EXPJT-16	Solid	SW8082 (PCBs Only)	1	Small Yellow Plastic Tub	<input type="checkbox"/>	6/26/2014	2 days		<input type="checkbox"/>	
1407036-003A	BOH-CAULK-19	Solid	SW8082 (PCBs Only)	1	Small Yellow Plastic Tub	<input type="checkbox"/>	6/26/2014	2 days		<input type="checkbox"/>	

P325

*** NOTE: STLC and TCLP extractions require 48 hrs to complete; therefore, all TATs begin after the extraction is completed (i.e., 24hr TAT yields results in 72 hrs from sample submission).**

Bottle Legend:
Small Yellow Plastic Tub =



Sample Receipt Checklist

Client Name: **SCA Enviromental, Inc.** Date and Time Received: **7/1/2014 6:38:41 PM**
 Project Name: **#B-11352; Bayview Opera House** Login Reviewed by: **Jena Alfaro**
 WorkOrder No: **1407036** Matrix: Solid Carrier: Rob Pringle (MAI Courier)

Chain of Custody (COC) Information

Chain of custody present? Yes No
 Chain of custody signed when relinquished and received? Yes No
 Chain of custody agrees with sample labels? Yes No
 Sample IDs noted by Client on COC? Yes No
 Date and Time of collection noted by Client on COC? Yes No
 Sampler's name noted on COC? Yes No

Sample Receipt Information

Custody seals intact on shipping container/cooler? Yes No NA
 Shipping container/cooler in good condition? Yes No
 Samples in proper containers/bottles? Yes No
 Sample containers intact? Yes No
 Sufficient sample volume for indicated test? Yes No

Sample Preservation and Hold Time (HT) Information

All samples received within holding time? Yes No
 Container/Temp Blank temperature Cooler Temp: NA
 Water - VOA vials have zero headspace / no bubbles? Yes No NA
 Sample labels checked for correct preservation? Yes No
 pH acceptable upon receipt (Metal: pH<2; 522: pH<4)? Yes No NA
 Samples Received on Ice? Yes No

** NOTE: If the "No" box is checked, see comments below.*

Comments:

Attachment 3

Field Data Sheets

EXC OF

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	
32						CAULK-19	YELLOW CAULK BETWEEN SEAMS OF LUR FLASHING (LF)												
33						RFMAG-AAA3	BLK RTG GAP/LINING ALONG DF FLASHING (LF)									50			
34																			
35																			
36																			
37																			
38																			
39																			
40																			
41																			
42																			
43																			
44																			
45																			
46																			
47																			
48																			
49																			
50																			
51																			
52																			
53																			
54																			
55																			
56																			
57																			
58																			
59																			
60																			
61																			
62																			
63																			

BLDG NAME: BAYVIEW OPERA HOUSE

BLDG NO:

--	--	--	--	--	--

DEPT CODE:

--	--	--	--	--	--

PROJECT NO. B-11352

Date Inspected: 6/26/14

Inspected By: SCA/DL
initials

SCA Environmental, Inc.
Lead Material/Sampling
Data Sheet

Page 1 of 2
MSDS for this Building

Sample Identification				Sample Location Data						Pb LEVEL Total mg/cm ²	TIME (secs.)	DEPTH INDEX	CONF. INTERVAL	Condition			
Sequential No.	Sub-No.	Color	Photo	Typical Substrate Component	Typical Substrate Material	Functional Space	Space or Room Type	Space or Room Type	ht ft					Coordinates			Intact
		XRF="X" AA="A" TTL="T"				Space/Room Type	Floor Level	Room Type		Distance to wall or column line							
										N/S	E/W						
										from column line #	ft	from column line #	ft				
CALIBRATION				1721													
				1722													
				1723													
				1724													
				1725													
				1726													
GY	01	01	X	FLOOR	FLOOR	DR B&W DRESS RM 0											
BR	02	01	X	FLOOR	FLOOR	DR B&W DRESS RM 0											
GR	03	01	X	WALL	WALL	DR B&W DRESS RM 4											
GR	04	01	X	WALL	WALL	DR B&W DRESS RM 4											
OW	05	01	X	CLR	CLR	DR B&W DRESS RM 8											
	02	X		DOOR	WOOD	↓ ↓ ↓	4										
	03	X		WALL	WALL	CO B&W CORRIDOR	4										
	04	X		WALL	WALL	AU OIL ALUMINUM	5										
	05	X		WALL	WOOD	↓ ↓ ↓	4										
BL	06	01	X	CLR	CLR	DR B&W DRESS RM 8											
OW	07	01	X	WALL	WALL	DR B&W DRESS RM 3											

Comments: (please number each comment and reference above)

Color ID: BK=black OW=off-white TN=tan GY=gray BR=brown YW=yellow PE=purple PK=pink
BL=blue BE=beige WH=white GR=green RD=red CR=cream OE=orange CN=crimson

BLDG NAME: BAYVIEW OPERA HOUSE
 BLDG NO:

--	--	--	--	--	--

 DEPT CODE:

--	--	--	--	--	--

 PROJECT NO. B-11352

SCA Environmental, Inc.
 Lead Material/Sampling
 Data Sheet

Date Inspected: 6/26/14
 Inspected By: SCA/ DL
 initials

Page 2 of 2
 MSDS for this Building

Sample Identification				Sample Location Data						Pb LEVEL Total mg/cm ²	TIME (secs.)	DEPTH INDEX	CONF. INTERVAL	Condition						
Color	Sequential No. Sub-No.	XRF="X" AA="A" TTLG="T" Photo?	Sample Type Typical Substrate Component	Functional Space		Coordinates			ht ft					N/S from column line #	E/W from column line #	ft	Intact	Peeling	Chipped	Comment #
				Room Type	Space or Room Type	Room	Room	Room												
PK	0801	X	WALL WLGH	DR	BA	M	DRES	RM	4					X						
YW	0901	X	WALL WLCR	DR	BA	M	DRES	RM	4					X						
BE	1001	X	WALL WLGH	RR	01	MEN	RR	4						X						
	02	X	CLG CLGH	↓	↓	WOM	RR	8						X						
BR	1101	X	WALL WOOD	AUD	01	AUD			3					X						
CL	1201	X	FLOOR WOOD	AUD	01	AUD			0					X			1			
GY	1301	X	FLOOR CONC	EX	EX	EX	PORCH		0						X	X				
GY	1401	X	WALL STUCCO	EX	EX	EX	EXT S		4					X						
	02	X	WALL ↓	↓	↓	↓	↓		6					X						
GR	1501	X	WALL WOOD	EX	EX	EX	EXT S		4					X						
	02	X	WALL ↓	↓	↓	↓	↓		4					X						
CALIBRATION			1750															0.0		
			1751															1.1		
			1752															0.8		
			1753															5.6		
			1754															1.4		
			1755															0.4		

Comments: (please number each comment and reference above)
 1) CLEAR VARNISH

Color ID: BK=black OW=off-white TN=tan GY=gray BR=brown YW=yellow PE=purple PK=pink
 BL=blue BE=beige WH=white GR=green RD=red CR=cream OE=orange CN=crimson



Edwin M. Lee, Mayor
Mohammed Nuru, Director



August 28, 2014

To: Prospective Bidders

Contract No. 7371A is amended in accordance with the following Addendum No. 3 which is made part of said Specification:

**ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE**

Acknowledge receipt of this Addendum in the space provided on the Acknowledgement of Receipt of Addendum/Addenda Form. Failure to do so may subject Bidder to disqualification.

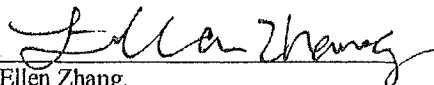
Bid Opening Date:

The bid opening date has been extended by 2 weeks. Sealed Bids will be received by the City at 1155 Market Street, 4th Floor, San Francisco, California, until 2:30 P.M., on Wednesday, **September 17, 2014**, after which the Bids will be publicly opened and read.

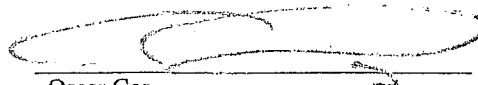
Environmental Walk Through:

An environmental walk through will be held on Monday, **September 8, 2014** at 1:00 p.m., Bidders will meet at the main entrance of the Bayview Opera House at Newcomb Street.

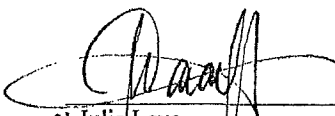
Prepared by:


Ellen Zhang,
Project Controls & Services

Recommended by:


Oscar Gee,
Project Manager

Approved by:


Julia Laue,
BDC Division Manager

Attachments:

- 1. Addendum No. 3, consisting of 6 pages.
- 2. Section 32 12 36 (REV.1), consisting of 4 pages.



3. Section 32 13 13 (REV.1), consisting of 7 pages.
4. Section 32 31 20 (REV.1), consisting of 11 pages.
5. Hazardous Material Survey Report, consisting of 43 pages, attached as a separate pdf file.
6. Revised drawings, total of 29 sheets, attached as a separate pdf file.



**ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 28, 2014
Page 1 of 6**

CHANGES TO DRAWINGS:

1. New/Revised Drawings

The following new/revised drawings, copies attached to this Addendum, are hereby made part of these Contract Documents:

<i>Drawing No.</i>	<i>Revision No.</i>	<i>Comments</i>
G0.10	Delta 3	Deferred submittal: fire protection line connection
G0.20	Delta 3	Bayview Opera House General Note 6: Deleted "prior to bidding"
C 1.0	1	Added the existing fire backflow preventer and associated service connection to the water main on 3rd Street. Included a pavement renovation for the installation of the fire lateral. Added notes for coordination with landscape drawings. Revised grades at the boulder field, Newcomb entry and west flow through planter. Revised grading near steel wall at west face of building Added a weep hole at the wall near the dressing room door.
L 1.1	Delta 2	Site Development Plan Deletion of east Lawn Garden walk. Accommodation of Phase 1 building backflow preventer. Removal of site planter that was demo'd during Phase 1 work. Removal of Existing Tree on west side.
L 1.2	Delta 2	Site Paving Plan Deletion of east Lawn Garden walk. Various small refinements.
L 2.1	Delta 2	North Elevated Walkway Details Revision of details to clarify and simplify construction.
L 2.1A	Delta 2	South Elevated Walkway Details Revision of details to clarify and simplify construction. Addition of Illuminated Handrail Connection information.
L 2.2	Delta 2	Various refinements for drafting clarity.

ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 28, 2014
Page 2 of 6

<i>Drawing No.</i>	<i>Revision No.</i>	<i>Comments</i>
L.2.3	Delta 2	Various refinements for drafting clarity.
L 2.4	Delta 2	Addition of RainGarden site shaping detail.
L 2.5	Delta 2	Landscape Planting Plan Reduction of South Boulder Field area. Planting changes to accommodate site changes listed above.
L 3.1	Delta 2	Planting Details and Plant List Changes to Plant List to reflect planting changes.
L 3.2	Delta 2	Changes to reflect Planting Plan changes.
L 4.1	7	Irrigation Legend, Notes and Schedule Changes to reflect Planting Plan changes.
L 4.2	7	Irrigation Details 1 Changes to reflect Planting Plan changes.
L 4.3	7	Irrigation Details 2 Changes to reflect Planting Plan changes.
L 4.4	7	Site Development Plan Deletion of east Lawn Garden walk. Accommodation of Phase 1 building backflow preventer. Removal of site planter that was demo'd during Phase 1 work. Removal of Existing Tree on west side.
A1.20	Delta 3	Detail 1 - Added note Stair 3 interior south wall to remain; deleted stray wall at west Utility Room; added detail reference for south wall section; deleted repetitious keynotes for floor removal
A1.30	Delta 3	Detail 2 - Added detail reference for north balcony detail
A1.40	Delta 3	Detail 3 - Deleted Base Bid notation; revised Alternate #4 to include entire south wall framing replacement

ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 28, 2014
Page 3 of 6

<i>Drawing No.</i>	<i>Revision No.</i>	<i>Comments</i>
A1.41	Delta 3	Detail 1 – Deleted alternate and base bid notations for replacement of framing; revised notes for framing to remain; added notation for existing concrete stem wall Detail 2 - Deleted stray wall at west Utility Room Detail 4 – Added notations to clarify detail; removed shading for wood framing to remain.
A1.50	Delta 3	Detail 1 – Revised detail and shading to clarify balcony detail Detail 3 – Removed shading for ceiling at Stair to remain Detail 4 – Added “SIM.” for detail reference
A2.10	Delta 3	Detail 1 – Clarified wall type notations Detail 2 – Clarified notation for wheelchair lift
A3.10	Delta 3	Detail 1 – Clarified ceiling plan hatch for new gypsum board and notations
A4.30	Delta 3	Detail 1, 2, 4 – Enlarged and revised detail and notations for clarity
A5.10	Delta 3	Detail 2 – Added notation for caulk joint and tile patching for clarity
A5.20	Delta 3	Detail 5 – Clarified detail
A5.40	Delta 3	Detail 4 – Revised detail and notes for clarity
A6.11	Delta 3	Detail 1 – Revised floor base type Finish Schedule – Revised notations for clarity Finish Symbol Legend – Added CB-02 & CT-X to legend for clarity

CHANGES TO BIDDING AND CONTRACTING REQUIREMENTS:

2. Section 00 01 03 Project Information and Section 00 11 13 Advertisement for Bids:

ADD the following information:

“There will be an environmental walk through before the bid due date. Bidders are encouraged to attend. Information follows:

An environmental walk through will be held on Monday, September 8, 2014 at 1:00 p.m., Bidders will meet at the main entrance of the Bayview Opera House at Newcomb Street.”

3. Section 00 31 00 Available Project Information

DELETE subparagraph 1.3 A in its entirety and SUBSTITUTE therefor the following paragraph.

“1.3 HAZARDOUS MATERIALS REPORTS

- A. The City’s environmental consultant has surveyed the facility for the presence of various hazardous materials. Materials investigated may include asbestos, lead, PCB ballasts, mercury containing lamps, contaminated soils, underground storage tanks, and other hazardous materials. The survey findings are documented in the following:
1. *Bulk Asbestos Material Analysis, 2-15-2013, Tad Thrower*
 2. *Polarized Light Microscopy Analysis For Asbestos Content, 5-28-2014, Tyler Harris.*
 3. *Pre-Renovation Asbestos Containing Materials & Lead-Containing Paint Survey Report, 7-8-2014, SCA Environmental, Inc.*

CHANGES TO SPECIFICATIONS

4. Section 01 11 00 Summary of Work

DELETE subparagraph 1.5 E in its entirety and SUBSTITUTE therefor the following paragraph.

- A. Security Of Contractor’s Work Areas: Security of Contractor’s work areas and its property, equipment, construction materials and all other items contained in Contractor’s staging areas or elsewhere on the construction site shall be Contractor’s sole responsibility at all times.
- B. Contractor shall install and maintain temporary fencing around the construction site at all time. Refer to Section 01 50 00 Temporary Facilities and Controls.

5. Section 32 12 36 Parking Lot Refinishing

DELETE Section 32 12 36 in its entirety, and SUBSTITUTE Section 32 12 36, Rev. 1, copy of which is attached to this Addendum.

6. Section 32 13 13 Site Paving

DELETE Section 32 13 13 in its entirety, and SUBSTITUTE Section 32 13 13, Rev. 1, copy of which is attached to this Addendum.

7. Section 32 31 20 Landscape Site Furnishings

DELETE Section 32 31 20 in its entirety, and SUBSTITUTE Section 32 31 20, Rev. 1, copy of which is attached to this Addendum.

ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 28, 2014
Page 5 of 6

QUESTIONS FROM BIDDERS

NOTE: Questions have been paraphrased for clarity.

Item	Question	Response
1	Is there an interior scope to Alternate #4 shown on 3/A1.40 & 1/A1.41? Alternate #4 refers to framing, interior scope is separately noted.	See Addendum #3, 3/A1.40 for revision to Alternate #4. Alternate #4 notations were deleted on 1/A1.41. The Alternate #4 notation on 3/A4.10 was not revised for Addendum #3 but should be deleted.
2	What is the scope of work and exploration related to the conduit relocation at the balcony area as shown on Detail 1/A1.50?	See Addendum #3 Detail 1/A1.50 and 4/A5.40. Since there is limited information on the wires and conduit, it is expected that some investigation and coordination will be required to consolidate the wiring.
3	What is scope of painting at the auditorium and balcony?	See Sheet A5.30, paint scope is shown shaded.
4	Is it required to match the existing paint at the balcony fascia which includes special metallic gold paint?	Yes, See Detail 4/A5.40 Notes, Addendum #3.
5	Is it required to salvage the dressing room counters and tilework?	Yes, see Detail 1/A1.20, Keynote 2.6, Addendum #3.
6	Are the areas of peeling paint beyond what is shown on A6.10 included in the painted scope?	No, not at this time.
7	Sheet C1.0 notes that the existing concrete parking lot is to remain but Detail 1/C2.0 Note 3 refers to the removal and replacement of 12" of AC. The site has concrete, where is the asphalt or will new asphalt be installed?	The existing paving will remain as shown on C1.0. Detail 1/C2.0 refers to existing paving which is being modified. The reference to AC (Asphalt Concrete) is a general term for the existing material. The 12" replacement material should match the existing paving. See revised sheets in Addendum #3 for Civil and Landscape Drawings.

ADDENDUM NO. 3
TO CONTRACT NO. 7371A
RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE
August 28, 2014
Page 6 of 6

Item	Question	Response
8	Architect mentioned that the curvilinear fence for this project is similar to those used at parklets in downtown (Powell Street). Who is the subcontractor who did those fences?	Custom steel fence fabrication: Nor-Cal Metal Fabricators, 1121 Third Street, Oakland CA 94607, 510-836-1451, Contact: Tom Whalen
9	Is exterior seating an alternate?	See Addendum #3 Sheet L1.2 which clarifies the base bid and alternate for seating.
10	How much of the site wall at the perimeter is being demolished?	The site wall will remain with limited demolition at openings and there will be additional walls enclosing a backflow preventer. See Addendum #3 revised Civil and Landscape drawings.
11	Is the subgrade as it currently exists already prepared for the Phase II work or will there be additional earthwork?	Most of the rough grading was done under Phase I. There will be finish grading under Phase II. See Addendum #3, revised Civil and Landscape Sheets and SFMTA Contract 1269 Phase I As-Built Grading Plan.
12	Who was the surety/bonding firm who attended the library meeting?	The bonding company is Merriweather and Williams Insurance Services, and their contact number is 415-986-3999. The ones who attended the pre-bid are Carol Heney, Jennifer Elmore, and Bernita Dillard.
13	South wall detail 1/A1.41 show that stucco and sheathing will be removed and 1/S4.1 notes existing sheathing to remain. Please clarify.	Detail 1/S4.1 also notes that plywood at the base of the wall will be replaced. For the purposes of bidding, assume that the plywood at the entire wall will be replaced. See Addendum #3, detail 1/A1.41.
14	What is the scope of mechanical work?	See drawing M2.1.
15	Will the bid date be extended?	Yes, see Addendum #3.

END OF ADDENDUM

SECTION 32 12 36 (REV.1)

PARKING LOT REFINISHING

PART 1 - GENERAL

1.1 SUMMARY

- A. The work includes, but is not necessarily limited to the provision and installation of:
 - 1. Parking lot sandblasting.
 - 2. Parking striping, markings and signage.

1.2 RELATED WORK

- A. Civil Engineering sections
- B. Site Paving – Section 32-13-13

1.3 INSPECTION OF CONDITIONS

- A. Examine related work and conditions before starting work of this Section. Report to the Architect, in writing, conditions which will prevent the proper provision of this work. Beginning the work of this Section without reporting unsuitable conditions to the Architect constitutes acceptance of conditions. Any required removal, repair, or replacement of this work caused by unreported unsuitable conditions shall be provided at no additional cost to the Owner.
 - 1. Contractor shall not commence work at a date which the Owner determines as premature and likely to cause damage to the landscape installation due to the construction operations of the other trades.
 - 2. Inspect new concrete “van accessible” area to access suitability for sandblasting application in order to achieve a uniform appearing entire parking lot.

1.4 REFERENCES

- A. State of California, Department of Transportation (Caltrans) “Standard Specifications”, 2010, herein referred to as “State Standards”. References to “measurement” and “payment” are not applicable.

- B. Reference Standards for parking lot striping, marking and signage:
1. State of California "CALTRANS Standard Specifications," Sections 84 and 85.
 2. State of California, Title 24, Accessibility Standards.
 3. Manufacturer's specifications and recommendations.
 4. Perform all work in accordance with all applicable laws, codes and regulations.

1.5 QUALITY ASSURANCE

- A. Installation qualifications: Paving installations shall be installed by personnel fully experienced with the large area sandblasting and paint striping. See submittal requirements.

1.6 SUBMITTALS

- A. Comply with the requirements of Section 01 35 00.
- B. Quality Control: Submit installation qualifications of subcontractors for the parking lot refinishing work and striping.
- C. Sandblasting Sample:
1. Coordinate an area of the parking lot for sandblasting sample.
 2. Provide a parking lot sandblasting sample and example for review and approval by the Owner's Representative. Adjust until approved.
- D. Striping, markings and signage:
1. Submit data on paints complete with color samples.
 2. Submit data on lettering and symbol stenciling.
 3. Submit data on parking lot signage.

PART 2 – PRODUCTS

2.1 PARKING STRIPING, MARKING AND SIGNAGE MATERIALS

- A. Traffic marker paints and reflective beads shall conform with CALTRANS Standard Specifications 83-3.02. Colors as selected by Landscape Architect.

- B. Stencils for lettering and symbols shall be approved by the City Engineer and the Owner's Representative.
- C. Thermoplastic marking material shall be in accordance with CALTRANS Standard Specifications 84-2.02.
- D. Pavement markers (traffic buttons):
 - 1. Markers shall be in accordance with CALTRANS Standard Specifications 85-1.04 or 85-1.05 as indicated.
 - 2. Adhesive shall be in accordance with CALTRANS Standard Specifications 95-2.05.
- E. Line Paint: Hawker-Laykold; Koch Materials-Decocolor; Extol-Color; L&M-Nova acrylic; California Products Corp. – plexicolor Laykold line paint; or approved equal. Color as shown or approved by Owner's Representative.
- F. Parking lot signage shall comply with the requirements for California Parking Signs, Fire Lane Signs and Other Regulated Signs, as well as all local codes and ordinances.

PART 3 - EXECUTION

3.1 PARKING LOT SANDBLASTING

- A. Submit information and samples as required by the Submittal paragraphs of this specification section. Adjust until approved.
- B. Initial meeting prior to commencing installation: Schedule a meeting including the Landscape Architect and the Owner's representative to discuss and coordinate the parking lot refinishing and work to be done.
- C. Traffic control: Have signs and barricades in place before commencing work.
- D. Sandblast the entire parking including the new "vehicular parking" area to achieve a uniform, clean finish.
- E. Adjust and repair until approved in writing by the Owners Representative.

3.2 PARKING STRIPING, MARKING AND SIGNAGE

- A. Pavements shall be fully cured and clean.
- B. Lay out markings accurately and obtain approval before installation. Striping line width shall be 4 inches unless otherwise indicated. Provide standard disabled

symbol in white on blue field at each parking space indicated as disabled parking.

- C. Pavement markings shall be applied only on dry surfaces during periods of favorable weather. Temperature shall be above 35 degrees F. and rising, humidity less than 80 percent and falling, and no precipitation predicted for 24 hours.
- D. Install pavement markings in accordance with reference standards.
- E. Apply paints, and reflective beading where indicated, in accordance with CALTRANS Standard Specifications 84-3.02 through 84.3.05. Edges shall be clean and well defined.
 - 1. Thermoplastic markings shall be applied in accordance with CALTRANS Standard Specifications 84-2.04.
 - 2. Pavement markers shall be placed in accordance with CALTRANS Standard Specifications 85-1.06.
- F. Install roadside signs as specified in Section 29, "Sign Installation" of the Standard Provisions, Section 56-2, "Roadside Signs," of the Standard Specifications, and these technical specifications, and as indicated on the Plans.
- G. Object markers shall be installed on steel posts as shown in the plans. Additional signs may be mounted to the steel post in conjunction with the object marker as directed by the Engineer.

3.3 CLEANING

- A. Make parking lot neat, clean and uniform.
- B. Sweep and clean all pavings and associated curbs, etc. Make them free of stains, discoloration, dirt, and other foreign material prior to final acceptance.
- C. Upon striping and marker completion, make a detailed inspection of all painting work. Chipped, abraded or unsatisfactory portions of the work shall be touched up or refreshed satisfactory to the Owner's Representative. Excess adhesives or paint overspray or tracking onto unmarked areas shall be removed.

END OF SECTION

SECTION 32 13 13 (REV.1)

SITE PAVING

PART 1 - GENERAL

1.1 SUMMARY

- A. The work includes, but is not necessarily limited to the provision and installation of:
 - 1. Cast-in-place concrete pavings.
 - 2. ADA domed paving units
 - 3. Natural pave.

1.2 RELATED WORK

- A. Landscape Irrigation System - Section 32 84 00
- B. Parking Lot Refinishing – Section 32 12 36
- B. Electrical

1.3 REFERENCES

- A. State of California, Department of Transportation (Caltrans) "Standard Specifications", July 1999, herein referred to as "State Standards". References to "measurement" and "payment" are not applicable.

1.4 QUALITY ASSURANCE

- A. Inappropriate Weather for Concrete Work: Do not install concrete work over wet, saturated, muddy, or frozen subgrade, when air temperature is below 40 degrees F., or when deemed inappropriate by the Architect.
- B. Installation qualifications: Paving installations shall be installed by personnel fully experienced with the various paving installations. See submittal requirements.

1.5 SUBMITTALS

- A. Comply with the requirements of Section 01 35 00.
- B. Quality Control: Submit installation qualifications of subcontractors for the following paving types:
 - 1. Natural Pave, stabilized. Submit statement of expertise and example locations for this type of paving.
- C. Cast-in-Place Concrete Pavings:
 - 1. Color Admixtures: Provide manufacturer's literature and directions.

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

2. Comply with specification Section 01 35 00 for additional concrete submittal requirements.
 3. Provide on-site constructed samples of each of the concrete colors and finishes for approval. Adjust until approved.
 4. Shop Drawings for Stair Step-Lights.
- D. Steel Edge along Sloped Walk: Submit shop drawings. Indicate proposed construction coordination and scheduling with the adjacent concrete sloped walkway.
- E. ADA Domed Paving Units: Submit manufacturer's descriptive literature and installation instructions. Submit color sample for color matching requirement.
- F. Natural Pave:
1. Indicate sources of crushed stone paving materials complete with addresses, contact names, phone numbers, and manufacturer's literature.
 2. Stabilizing binder for natural pave: Submit manufacturer's literature of stabilizing binder, including the manufacturer's recommended installation procedures.
 3. Herbicide for natural pave: Submit brand and literature of proposed herbicide.
 4. Submit one quart sample of crushed stone material.

PART 2 – PRODUCTS

2.1 BASE

- A. Base or Agg Base: Class 2 crushed aggregate base, 3/4" maximum size for concrete paving, conforming to Section 26 of the "State Standards".

2.2 CAST-IN-PLACE CONCRETE PAVING INCLUDING CONCRETE STAIRS

- A. Class "B" concrete per Section 03300 of these specifications.
- B. Concrete Accessories:
1. Forms: Wood or metal of sufficient strength to resist concrete placement pressure and to maintain horizontal and vertical alignment during concrete placement.
 2. Step Lights: Recessed wall light with louvers as manufactured by Bega, model no. 2196LED, Bega Lighting Co., Carpinteria, CA. www.bega-us.com.
 3. Expansion joint filler: 1/2" thick ASTM D1751, premolded non-extruding asphalt-impregnated felt. Plastic "zipstrip" joints are not allowed.
 4. Color Admixtures:
 - a. Colored concrete paving: As determined by the Landscape Architect.
 - b. Typical gray concrete: Add lampblack as determined on site and

samples. 2 sack typical.

- c. Black Mica concrete paving:
 - i. Pure mineral pigments.
 - ii. Concrete color : Lampblack in dry form is to be mixed in accordance with the requirements of ASTM "Standard Specifications for Lampblack", Designation D209, in the proportion of ½ to ¾ pounds per cubic yard of concrete.
 - iii. Silicon carbide sparkle grains evenly applied to the surface of the freshly poured concrete at a rate of 25 to 30 lbs per 100 square ft.
 - iv. Concrete Color B: Davis Colors "cobblestone". Mix in accordance with Davis Colors written instructions. Davis Colors, Los Angeles, CA, 800-356-4848.
- 5. Curing compound: ASTM C309, non-yellowing, non-staining all resin, liquid membrane-forming type containing a fugitive dye.
- 6. Joint Sealants: Two-component poly-sulfide or polyurethane elastomeric type complying with FS.TT-S-00227, self-leveling, designed for foot traffic, color to match adjacent paving.
- 7. Welded wire mesh: 6 inch x 6 inch, #10 welded wire mesh.
- 7. Reinforcing steel: ASTM A615, A616, or A617, Grade 40.
- 8. Form release agent: Non-staining chemical form release agent.
- 9. Dowels: Smooth steel, 12" in length. Provide dowel sleeves where appropriate.

2.3 ADA DOMED PAVING UNITS

- A. Truncated domed pavers as manufactured by Stepstone, Inc., www.stepstoneinc.com. Color: black – match black color of entry concrete stairs.

2.4 NATURAL PAVE

- A. Aggregate Base: Class 2 crushed aggregate base, 3/4" maximum size for concrete paving, conforming to Section 26 of the "State Standards".
- B. Crushed stone fines: Beige colored crushed stone, as produced by TMT Enterprises, San Jose, CA, contact Matt Moore (408) 432-9040.
- C. Stabilizer binder: SoilShield-LS as manufactured by Soil-Loc, Inc., Scottsdale AZ, www.soil-loc.com.

PART 3 - EXECUTION

3.1 CONCRETE PAVINGS INCLUDING CONCRETE STAIRS

- A. Submit information and samples as required by the Submittal paragraphs of this specification section. Adjust until approved. Do not commence installation until submittals are approved. Maintain approved samples on the project site for reference.

B. General:

1. Proof roll the subgrade to obtain firm, even subgrade surface. Compact subgrade to 95%.
2. Base: Provide minimum four inches (4") depth of granular base material, compacted to 95% maximum dry density.
3. Maintain following grade and alignment tolerances:
 - a. Top of form: Maximum 1/8" in 10'0"
 - b. Vertical face: Maximum 1/4" in 10'0"
4. Coat form surfaces in contact with concrete with form release agent.
5. Provide reinforcing bars at curbs, steps, and other locations as indicated. Provide dowels between adjacent paving sections.
6. Install pipe sleeves for irrigation system furnished under Section 32 84 00 and the Landscape Irrigation drawings. Stake locations of irrigation sleeves to enable future locations.

C. Concrete Paving Installations

1. Moisten base to provide a uniform dampened condition at the time concrete is placed.
2. Place and spread concrete to the full depth of the forms. Use only square-end shovels or concrete rakes for hand-spreading and consolidating concrete.
3. Place concrete in a continuous operation between expansion joints.
4. Place concrete in one course, monolithic construction, for the full width and depth of concrete work.
5. Strike-off and bull-float concrete after consolidating. Level ridges and fill voids. Check surface with a 10'-0" straightedge. Fill depressions and refloat repaired areas. Darby the concrete surface to provide a smooth level surface ready for refinishing.
6. Provide hand tooled control joints for concrete paving. Make tool joints to depth equal to not less than one-fifth (1/5) of the concrete thickness. Provide spacing not greater than 1-1/2 x slab width on center, or as shown on Drawings.
7. Provide expansion joints using premolded joint filler at concrete work abutting curbs, walls, structures, walks, and other fixed objects, or at maximum 20' -0" on center for curbs and walks.
8. Install joint fillers in single lengths full-width of joint. Provide top edge 1/2" below adjacent finished surface.

9. Provide steel paving dowels at all expansion joints.
 10. Concrete Finishing:
 - a. See Sample paragraphs of this specification section for concrete paving sample requirements.
 - b. Upon completion of floating, and after bleed water has disappeared and concrete can sustain foot pressure with nominal indentation, cut concrete work away from forms. Work edges with an edging tool. Round edges to 1/2" radius.
 - c. Install control joints during edging operations.
 - d. See Site Paving Plan for concrete paving descriptions and locations.
 - d. Finishes: Concrete paving and concrete stairs shall receive a "Light Broom" finish. Provide a uniform finish matching the approved sample.
 - D. Curing:
 1. Cure concrete with a non-staining liquid membrane forming compound immediately after completing surface finish.
 2. Wet cure concrete by application of absorptive mats, by fabric kept continuously wet, or by application of waterproof sheet materials.
 - E. Sandblast Finish: Provide sandblast finish when concrete paving has sufficiently cure to provide a uniform finish matching the approved sample. Adjust finish until approved.
 - F. Joint Sealants:
 1. Apply sealants in continuous beads, without open joints, voids, or air pockets. Hand tool and finish all joints.
 2. In rough surfaces or joints of uneven widths, install joint sealant well back into joints.
 - G. Sandblast Finish:
 - H. Protection:
 1. Protect concrete work from damage due to construction and vehicular traffic until final acceptance. Exclude construction and vehicular traffic from concrete pavements for at least 14 days.
- 3.2 STEEL EDGE ALONG SLOPED WALK
- A. Install as per approved shop drawings and submittals.
 - B. Stake out top of steel edge in the field for approval prior to further steel edge or adjacent walkway installation. Adjust until approved.

- C. Finish installations following the top of steel edge observation approval. Grind top of steel edge to make rounded and smooth.

3.3 ADA DOMED PAVING UNITS

- A. Install as per approved submittals and manufacturer's installation instructions. Make flush with adjacent paving making no tripping hazards. Adjust until approved.

3.4 NATURAL PAVE

- A. Samples: Provide and prepare samples for approval prior to any order for delivery of materials to the site. Maintain approved samples on the project site for reference. Refer to sample paragraphs of this specification section.

- B. Preparation of pavement surfaces:

1. Finished grades shown on Drawings are given in feet and decimals of feet and are to be the top of all graded or paved surfaces. Slope uniformly between given spot elevations unless otherwise directed.
2. Surrounding concrete pavings and dividers shall be in place at their final approved elevations.
3. Sub-grade shall be at proper elevations within tolerances established for such work in the Earthwork Section.
4. Utility trenches and irrigation lines shall be complete including satisfactory backfill and compaction.
5. Compact subgrade to 95% relative compaction.

- C. Weed Control: Apply approved pre-emergent herbicide to the subgrade of the entire area to be paved in accordance with the manufacturer's latest printed instructions for the use intended. Take care not to get herbicide on adjacent planting areas.

- D. Uniformly spread acceptable materials and compact to grades and lines shown. Compaction shall be made by power rollers to 95% at optimum moisture content per ASTM D1557. Each lift shall be compacted separately immediately after placement.

1. Base Course: Place over prepared subgrade and compact to depth shown. Finish to a tolerance of 1/4".
2. Surface course: Scarify base course immediately prior to placement of surface course to provide a bond between the two lifts. Place surface material over base course and compact to depth shown.
 - a. Slope decomposed granite pavement surface as shown on Drawings.
 - b. Make surfaces true to grade and free of any humps and depressions measuring more than 1/8" in depth when tested with a 10' long straight-edge. No pools of water shall stand on the crushed gravel paving after the rain.

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

- c. Make surface variations in slope and grade smooth and gradual.
 - d. If it becomes necessary to add a thin layer of material in order to bring surface to grade after the surface areas have been rolled, scarify previously rolled or compacted area to provide a proper bond with the added material.
- A. Finish surface of natural pave shall be uniform in appearance as to texture and color, and shall have a firm stable consistency, resistant to erosion. Adjust finish as necessary as directed by the landscape architect.

3.5 CLEANING

- A. Sweep and clean all pavings and associated curbs, etc. Make them free of stains, discoloration, dirt, and other foreign material prior to final acceptance.

END OF SECTION

SECTION 32 31 20 (REV.1)

LANDSCAPE SITE FURNISHINGS

PART 1 - GENERAL

1.1 WORK INCLUDED

Work includes but is not limited to furnishing and installing site furnishings as shown on plan, including the following:

- A. Provision of product submittals for approval.
- B. Scheduling installation observations.
- C. Provision and installation including:
 - 1. Custom steel fence
 - 2. Elevated walkways
 - 3. Steel edge along building façade
 - 4. Steel edge along entry stairs and sloped walk
 - 5. Outdoor stage and related stairways
 - 6. Wood deck at existing (E) trees
 - 7. Concrete walls, seatwalls and curbs
 - 8. Handrails
 - 9. Gates and ornamental metal fences
 - 10. Benches
 - 11. Trash receptacles
 - 12. Exterior lighting fixtures

1.2 RELATED SECTIONS

- A. Drawings and general provisions of Contract, including General and Supplementary Conditions and other Division-1 Specification Sections, apply to this Section. Related work includes:
 - 1. Structural
 - 2. Painting
 - 2. Electrical

1.3 INSPECTION OF CONDITIONS

- A. Examine related work and conditions before starting work of this Section. Report to the Architect, in writing, conditions which will prevent the proper provision of this work. Beginning the work of this Section without reporting unsuitable conditions to the Owner's Representative constitutes acceptance of conditions. Any required removal, repair, or replacement of this work caused by unreported unsuitable conditions shall be provided at no additional cost to the Owner.
 - 1. Contractor shall not commence work at a date which the Owner determines as premature and likely to cause damage to the landscape installation due to the construction operations of the other trades.

1.4 SUBMITTALS

- A. Section 01 35 00 - Submittals: Submittal procedures.
- B. Submittals: Conform with these specifications. Submit with ample time to prevent delays in construction and installation. Do not proceed with work prior to written submittal approval.
- C. Submit catalog and manufacturer's installation literature for the following products. Submit shop drawings and prototype fabrications where and if requested.
 - 1. Custom metal fence: Submit shop drawings and prototype fabricated example. Include related LED lighting in shop drawings.
 - 2. Elevated Walkways: Submit catalog and manufacturer's information. Submit shop drawings including the illuminated handrails. Submit samples as requested.
 - 3. Steel edge along building façade: Submit shop drawings.
 - 4. Steel edge along entry stairs and sloped walk: Submit shop drawings.
 - 5. Outdoor stage and related stairways:
 - a. Submit information on perimeter wall construction and concrete colors. Submit concrete color samples if requested.
 - b. Include information on related stage and step lights.
 - 6. Wood deck at existing trees: Submit shop drawings.
 - 7. Concrete walls, seatwalls and curbs: Submit color samples if requested.
 - 8. Handrails: Submit shop drawings including the illuminated handrails.
 - 9. Gates and ornamental metal fences, including panic hardware for entry gates. Submit shop drawings and manufacturer's written installation instructions.
 - 10. Benches: Submit shop drawings.
 - 11. Trash receptacles.
 - 12. Exterior lighting fixtures.

1.5 INSTALLATION OBSERVATIONS

- A. Advance Notice: Coordinate dates for observations with the Owner's Representative at least 5 days prior to the anticipated installation observation.
- B. All observations for items in this specification section shall include the Contractor, Landscape Architect, and the Owner's Representative, unless agreed to in written notification.
- C. Pre-Installation Meeting: A Pre-Installation Meeting shall be scheduled prior to any landscape installation work to review the installation tasks, guidelines and

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

questions. The meeting shall include the landscape contractor, the Owner's Representative, and the landscape architect

- D. Fabrication and Installation observations: As listed and described in the EXECUTION paragraphs of this specification section.

1.6 GUARANTEE

- A. Section 01740 - Warrantees and Bonds, Project Warrantee.

PART 2 - PRODUCTS

2.1 CUSTOM STEEL FENCE

- A. Steel materials
 - 1. Steel posts, 6"x6", 10 gauge, min.
 - 2. Slats cut from 1/4 inch thick steel.
 - 3. Fasteners and footings as required.
 - 4. See drawings.
- B. Finish: Galvanized and painted.
 - 1. Paint: Tnemec Silver YB01.

2.2 ELEVATED WALKWAYS

- A. Post supports support beams, frames and railing posts: See structural drawings.
- B. Walking surfaces:
 - 1. Redwood slats: Redwood. Reclaimed Redwood, FSC-certified recycled/reclaimed redwood, 2x6 or 2x8 typical sizes. See drawings for actual sizes.
 - 2. Fritted glass panels: Composite "plank" glass as manufactured Circle Redmont Inc., Melbourne, Florida.
 - a. Straight units: Approx. 9 inches wide, 23 inches long, and 1 inch thick. Actual measurements as shown on approved shop drawings.
 - b. Radial units: See drawings for approximate size. Actual measurements as shown on approved shop drawings.
 - c. Sealant: As recommended by the fritted glass manufacturer.
- C. Guardrails: 5/8" square steel tubing.
- D. Wooden Top Guardrail: Redwood milled as detailed. Redwood shall be clear, knot free redwood capable of being made into guardrail.
- E. Illuminated handrails for elevated walkways: V-Rail lighting system by Intense Lighting, 1.9" solid state illuminated stair handrail system, Gen 2. See electrical

HOOD DESIGN

BAYVIEW OPERA HOUSE

4705 Third Street
San Francisco, California

sections of these specifications. As manufactured by Intense Lighting, Anaheim, CA, www.intenselighting.com.

1. Custom color: Match Themec YB01, Champagne.
2. Bracket for fastening to walkway posts: As recommended by the illuminated handrail manufacturer. Submit data for approval prior to installation.
3. Exposed conduit, aluminum 3/8" diameter, minimum.

F. Finishes:

1. All metal parts: Galvanized and painted. Paint: Themec Silver YB01.
2. Wood parts: Fix all knots and defects to match surrounding wood. Sand smooth until approved.

2.3 STEEL EDGE ALONG BUILDING FACADE

- A. Steel edge plates: Corten, 1/2 inch thick.
- B. Steel channel posts: Galvanized steel C3x3.5 channel.
- C. Steel angles: 3"x3"x1/4" galvanized steel angles.
- C. Concrete footing as required, see detail.
- D. Fastening Hardware: 3/8" bolts, washers and nuts, minimum.
- E. Gravel Backfill: Match gravel used in Boulder Fields.

2.4 STEEL EDGE ALONG ENTRY STAIRS AND SLOPED WALK

- A. Steel: Corten, 1/2 inch thick.
- B. Fasteners: 1/2 inch lag shields, washers and bolts.

2.5 OUTDOOR STAGE AND RELATED STAIRWAYS

- A. Perimeter Wall and stairwalls:
 1. Reinforced concrete. See Structural drawings for additional information.
 2. Walls where visually exposed: Black concrete, wood form finish, stained black.
- B. Backfill and concrete topping slab: See Structural drawings.
- C. Stage Wood Decking: Redwood. Reclaimed Redwood, FSC-certified recycled/reclaimed redwood, 2x6 or 2x8 typical sizes, smooth natural finish. See drawings for actual sizes.

1. Wood sleepers under stage wood decking, see structural drawings.

D. Edge Lights: See exterior lights listing in this specification section.

E. See Structural drawings for additional information and requirements.

2.6 WOOD DECK AT EXISTING TREES

A. Perimeter Wall:

1. Reinforced concrete. See Structural drawings for additional information.
2. Walls where visually exposed: Black concrete, wood form finish, stained black.

B. Stage Wood Decking: Redwood. Reclaimed Redwood, FSC-certified recycled/reclaimed redwood, 2x6 or 2x8 typical sizes, smooth natural finish. See drawings for actual sizes.

1. Match wood and finish used on the outdoor stage.

E. See Structural drawings for additional information and requirements.

2.7 CONCRETE WALLS, SEATWALLS AND CURBS

A. See structural drawings for footing, rebar and other information.

2.8 HANDRAILS

A. Typical handrails: Painted galvanized steel. Paint: Tnemec Silver YB01. See drawings.

B. Illuminated handrails on front entry stairs: V-Rail lighting system by Intense Lighting, 1.9" solid state illuminated stair handrail system, Gen 2. See electrical plans and specification sections As manufactured by Intense Lighting, Anaheim, CA, www.intenselighting.com.

1. Custom color: Match Tnemec YB01, Champagne.
2. Exposed conduit, aluminum 3/8" diameter, minimum.

2.9 GATES AND ORNAMENTAL METAL FENCING

A. Swing Gates:

1. Entry gates: Double swing galvanized gates as manufactured by Ametco, 12-inch kick plate at base of frame, vertical louvers 60% infill, lockable, silver powder-coated.
 - a. Panic Hardware: Provide panic hardware for all entry gates. Panic hardware shall conform with all local codes. Panic

hardware shall be compatible with the entry gate products, see the EXECUTION paragraphs of this specification section.

2. Parking lot gate: AEGIS II Magestic 2/3 rail, double swing, lockable, silver powder-coated. The parking lot gate does not require panic hardware.
- B. Ornamental fencing: Ameristar ornamental fencing system, AEGIS II – Classic 2 rail style B, 8' high. Silver powder-coat finish.

2.10 BENCHES

- A. Outdoor stage seating system with backrests installed on raised concrete curbs, as shown on the drawings.
1. Allegro seating system as manufactured by Erlau, www.erlauusa.com.
 - a. See drawings for seating units.
 - b. Backrest without armrests.
 - c. Stationary fixed to foundation using adapter bracket.
 - d. Color: Silver powder-coat finish.
 2. Concrete support curbs, see drawings.

2.11 TRASH RECEPTACLES

- A. Trash receptacle model no. Carpo 380 as manufactured by Hess America, Gaffney, South Carolina, tele: 1 864 487-3535. Size, 8.5 gallons, embedded mount, matte silver grey metallic finish. Provide 30 matching litter bags.

2.12 EXTERIOR LIGHTING FIXTURES

- A. Pole Lights: Hi Glo LED Pedestrian Pole Light, as manufactured by Landscape Forms, silver powder-coat finish.
- B. Light Poles for Outdoor Theater: Hess Tanella 900 with custom aluminum cylinder luminary.
- C. Illuminated handrails: V-Rail lighting system by Intense Lighting, 1.9" solid state illuminated stair handrail system, Gen 2. See electrical sections of these specifications. As manufactured by Intense Lighting, Anaheim, CA, www.intenselighting.com.
 1. Custom color: Match Tnemec YB01, Champagne.
 2. Exposed conduit, aluminum 3/8" diameter, minimum.
- D. Step lights: Bega Recessed Luminaires, model no. 2197LED SLV, Bega standard silver color.

- E. Light bollards:
 - 1. Casino illuminating bollard as manufactured by Hess America.
 - or
 - 2. Philips Gardco square illuminating bollard, model no. BS700, 30 inches tall, finish: NP natural aluminum paint.

- F. **LED strip lights: Strip lights under custom steel fence and on the outdoor stage safety curb: Strip lights by Illuminii, model no. Kendo S WET, silver finish, frosted lens, with Recessed Slim Wide mounting channels, length as required.**

PART 3 - EXECUTION

3.1 CUSTOM METAL FENCE

- A. Provide shop drawings for review and approval prior to any fabrication.
 - 1. Make shop drawings from actual on-site conditions. Indicate finishes. Indicate coordination with LED strip fence lights.

- B. Fabricate a prototype fence section as per approved shop drawings, complete with final finish.
 - 1. Schedule an observation visit. Adjust as required until approved.

- C. Layout fence post locations and section designations in field for approval prior to further installation. Coordinate with the installation of the LED strip fence lights.

- D. Install custom metal fence as per approved shop drawings and prototype.

- E. Grind all sharp points and jagged edges smooth.

- F. Paint to provide final finish.

- G. Schedule an observation of the installed custom metal fence including the operation of the LED strip fence light. Adjust until approved.

3.2 ELEVATED WALKWAYS

- A. Contact fritted glass manufacturer to coordinate shop drawings.

- B. See structural and electrical drawings for additional information and requirements.

- C. Provide submittals, shop drawings and samples for review and approval prior to any fabrication.
 - 1. Submit samples of the Fritted Glass units.

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

2. Coordinate shop drawings with Steel Edge along Building installation.
 3. Coordinate shop drawings with electrical connections and requirements.
 4. Indicate Illuminate Handrail installation.
 5. Indicate painting and finishing schedule.
- D. Fabricate and install elevated walkways as per approved shop drawings.
1. Locate post locations in field for approval prior to any further walkway installation.
 2. Locate electrical transformer and connection locations.
 3. Install posts, support system and walkway frames as per approved shop drawings.
 - a. Schedule an observation at completion for approval prior to further walkway installation.
 4. Install elevated walkway pavings as per approved shop drawings.
 - a. Redwood slats: Install to provide a smooth, even surface. Sand smooth to provide a uniform natural finish.
 - b. Fritted glass units: Install to provide a smooth, even surface. Install with approved sealant. Protect glass units from damage until construction completion.
 5. Install guardrails and illuminated handrail as per approved shop drawings.
- E. Schedule an observation of the installed elevated walkways Adjust until approved.
- 3.3 STEEL EDGE ALONG BUILDING FACADE
- A. Provide shop drawings developed from on-site built conditions.
 - B. Install as per approved shop drawings. Adjust until approved.
 - C. Install gravel backfill as shown on drawings.
- 3.4 STEEL EDGE ALONG ENTRY STAIRS AND SLOPED WALK
- A. Provide shop drawings developed from the drawings and on-site built conditions.
 - B. Install as per approved shop drawings.
- 3.5 OUTDOOR STAGE AND RELATED STAIRWAYS AND DRESSING ROOM STEPS
- A. Schedule a meeting with the Landscape Architect to coordinate this installation work.
 - B. Stake out outdoor stage in the field for approval prior to any further stage construction. Stake out related steps and stairways. Adjust until approved.

- C. Refer to structural drawings for outdoor stage construction details.
- D. Refer to civil engineer's drawings for elevational information.
- E. Construct perimeter wall and related step and stairway walls. Stain visually sections black until approved.
- F. See structural drawings for backfill, topping slab and decking sleepers.
- G. Finish surface redwood siats: Install to provide a smooth, even surface with no tripping hazards at transitions to other paving or stairway surfaces.
- H. Construct related stairways and dressing room steps, pavings and railings. Make steps and pavings with a non-slip light broom finish.
- I. Schedule and observation at the completion of this work section. Adjust until approved.

3.6 HANDRAILS

- A. Typical handrails: Install and paint as per approved shop drawings.
- B. Illuminated handrails on front entry stairs
 - 1. Provide shop drawings for review and approval.
 - 2. Install as per approved shop drawings.

3.7 GATES AND ORNAMENTAL METAL FENCES

- A. Install as per approved manufacturer's instructions.
- B. Panic Hardware for Entry Gates: Coordinate panic hardware installation with the entry gate manufacturer.
 - 1. Contractor shall supply the entry gate manufacturer with an example of the approved panic hardware for incorporation into the gate fabrications.
 - 2. Submit shop drawings for approval of the gate with the panic hardware. Adjust until approved.
 - 3. Install the entry gates complete with panic hardware as per the manufacturer's approved instructions.
 - 4. Adjust installations until approved.

3.8 BENCHES

- A. Outdoor Stage Seating

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

1. Provide shop drawings indicating location and spacing of curb seat walls, associated paving, and seating strips. Develop shop drawings from built site conditions. Do not begin construction prior to receiving written approval.
2. Construct and install as per approved shop drawings and project's contract documents.

3.9 TRASH RECEPTACLES

- A. Install as per approved manufacturer's instructions.

3.10 EXTERIOR LIGHTING FIXTURES

A. Pole Lights:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per the manufacturer's approved instructions.

B. Light Poles for Outdoor Theater:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per the manufacturer's approved instructions.

C. Illuminated handrails:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per approved shop drawings and the manufacturer's instructions.

D. Step lights:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per approved shop drawings and the manufacturer's instructions.

E. Stage Lights:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per approved shop drawings and the manufacturer's instructions.

HOOD DESIGN

BAYVIEW OPERA HOUSE
4705 Third Street
San Francisco, California

F. Light bollards:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per the manufacturer's approved instructions.

G. LED strip fence lights:

1. Stake locations in field for location approval prior to installation.
2. Coordinate with electrical drawings and electrical installations.
3. Install as per approved shop drawings and the manufacturer's instructions.

END OF SECTION

**T O M
E L I O T
F I S C H**

**Knapp Architects
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235



San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

Los Angeles
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

Los Angeles
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

Los Angeles
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

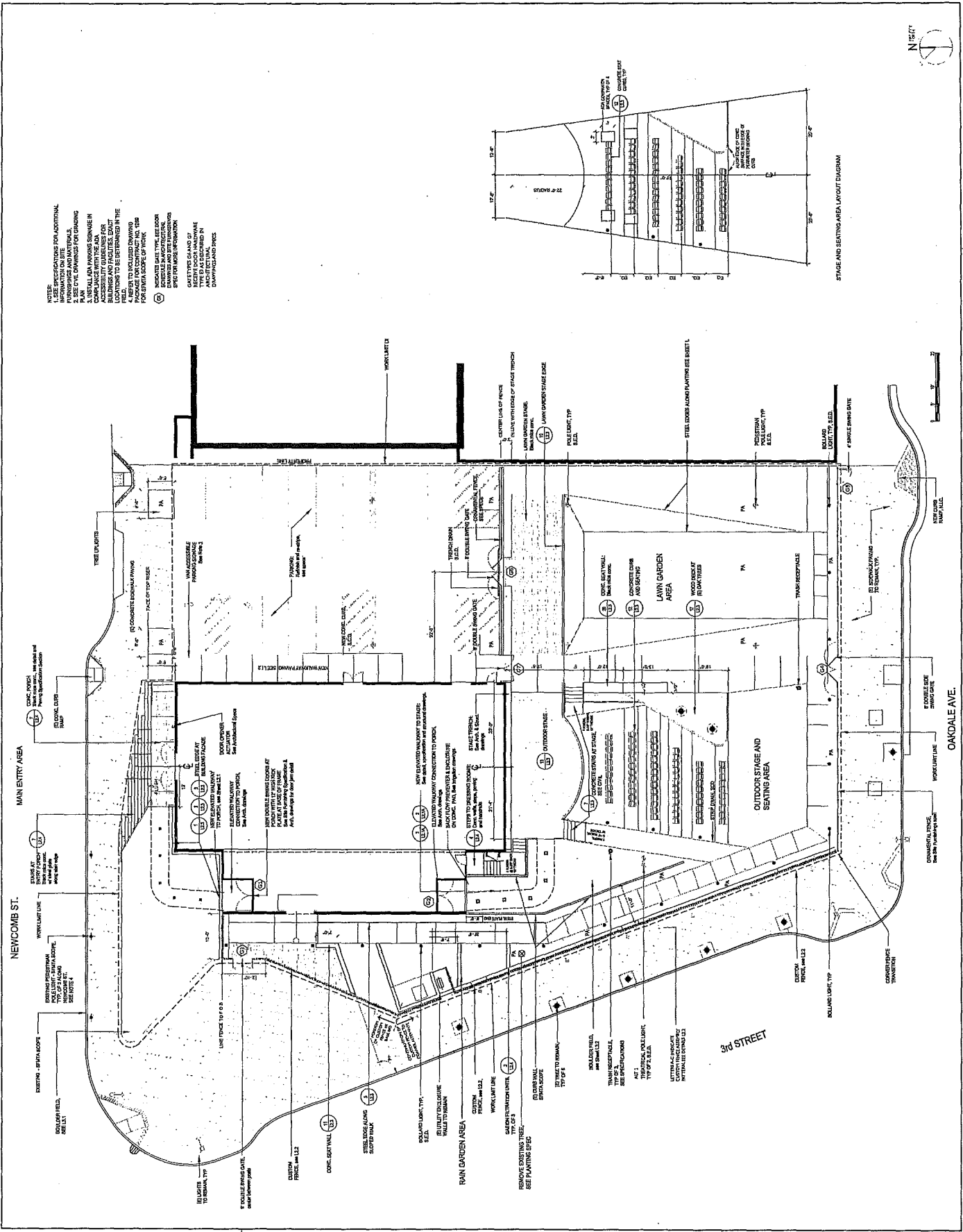
Los Angeles
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

Los Angeles
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

San Francisco
1000 Wilshire Boulevard
Los Angeles, CA 90017
Tel: 213.353.1234
Fax: 213.353.1235

- NOTES:**
- SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION ON MATERIALS, FINISHES, AND INSTALLATION.
 - SEE CIVIL DRAWINGS FOR GRADING, CONCRETE, AND UTILITIES.
 - INSTALL ADA COMPLIANT SIGNAGE IN CONFORMANCE WITH THE ADA BUILDING AND FACILITIES BARriers Act AND 28 CFR PART 37.103 FOR VISUAL IMPAIRMENT.
 - REFER TO RELATED DRAWINGS FOR MATERIALS, FINISHES, AND INSTALLATION SPECIFICATIONS FOR MORE INFORMATION.
- ① GASTYRIS CHAIRS ② GASTYRIS CHAIRS ③ GASTYRIS CHAIRS ④ GASTYRIS CHAIRS ⑤ GASTYRIS CHAIRS ⑥ GASTYRIS CHAIRS ⑦ GASTYRIS CHAIRS ⑧ GASTYRIS CHAIRS ⑨ GASTYRIS CHAIRS ⑩ GASTYRIS CHAIRS ⑪ GASTYRIS CHAIRS ⑫ GASTYRIS CHAIRS ⑬ GASTYRIS CHAIRS ⑭ GASTYRIS CHAIRS ⑮ GASTYRIS CHAIRS ⑯ GASTYRIS CHAIRS ⑰ GASTYRIS CHAIRS ⑱ GASTYRIS CHAIRS ⑲ GASTYRIS CHAIRS ⑳ GASTYRIS CHAIRS ㉑ GASTYRIS CHAIRS ㉒ GASTYRIS CHAIRS ㉓ GASTYRIS CHAIRS ㉔ GASTYRIS CHAIRS ㉕ GASTYRIS CHAIRS ㉖ GASTYRIS CHAIRS ㉗ GASTYRIS CHAIRS ㉘ GASTYRIS CHAIRS ㉙ GASTYRIS CHAIRS ㉚ GASTYRIS CHAIRS ㉛ GASTYRIS CHAIRS ㉜ GASTYRIS CHAIRS ㉝ GASTYRIS CHAIRS ㉞ GASTYRIS CHAIRS ㉟ GASTYRIS CHAIRS ㊱ GASTYRIS CHAIRS ㊲ GASTYRIS CHAIRS ㊳ GASTYRIS CHAIRS ㊴ GASTYRIS CHAIRS ㊵ GASTYRIS CHAIRS ㊶ GASTYRIS CHAIRS ㊷ GASTYRIS CHAIRS ㊸ GASTYRIS CHAIRS ㊹ GASTYRIS CHAIRS ㊺ GASTYRIS CHAIRS ㊻ GASTYRIS CHAIRS ㊼ GASTYRIS CHAIRS ㊽ GASTYRIS CHAIRS ㊾ GASTYRIS CHAIRS ㊿ GASTYRIS CHAIRS



L1.1

SITE DEVELOPMENT PLAN

SEE LIST OF ADDITIONAL DRAWING CHANGES

STAGE AND SEATING AREA LAYOUT DIAGRAM

PAVING LEGEND

- ① WOOD DECKING
- ② C.P. CONC. PAVING, BLACK/BLACK COLOR
- ③ C.P. CONC. PAVING, SAND/SLAT PAVING
- ④ NATURAL PAVE
- ⑤ SUBPA PAVING WORK (SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION FOR SPATA CONTRACT NO. 1300 FOR VERY LIGHTWEIGHT 6" DEEP PAVING WITH ALL SPATA WORK)

NOTES:
 1. SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION.
 2. SEE CIVIL DRAWINGS FOR GRADE AND ELEVATION INFORMATION.

GENERAL NOTES

1. THIS CONSTRUCTION CONTRACT IS FOR THE CONSTRUCTION OF A COMPLETE AND FULLY FUNCTIONING INSTALLATION. THESE DOCUMENTS DESCRIBE THE DESIGN INTENT AND SPECIFIC REQUIREMENTS OF THE INSTALLATION. THESE DOCUMENTS DO NOT INTEND TO SHOW EVERY ITEM REQUIRED TO CONSTRUCT THE WORK. ITEMS SUCH AS FASTENERS, CONNECTORS, FILLERS, MISCELLANEOUS CLOSURE ELEMENTS, ANCHORAGE CONTROL WIRING AND POWER WERE REQUIRED FOR THE CONTROL OR OPERATION OF THE PROVIDED EQUIPMENT ARE NOT ALWAYS SHOWN BUT ARE CONSIDERED INCLUDED IN THE SCOPE OF WORK. IT IS THE RESPONSIBILITY OF THE CONTRACTOR TO PROVIDE A FULLY FUNCTIONING INSTALLATION THAT MEETS THE DESIGN INTENT, INCLUDING THE SPECIFIC REQUIREMENTS INCLUDED IN THESE DOCUMENTS.
2. ALL ITEMS SHOWN ON THESE DOCUMENTS ARE NEW UNLESS OTHERWISE NOTED.
3. IT IS THE RESPONSIBILITY OF THE GENERAL CONTRACTOR AND THE SUBCONTRACTORS TO REVIEW ALL DRAWINGS, PROJECT MANUAL, ADDENDA, ETC., IN ORDER TO ASSURE THE COORDINATION OF ALL THE WORK AFFECTING EACH TRADE. FAILURE TO REVIEW AND COORDINATE ALL CONTRACT DOCUMENTS WITH THE GENERAL CONTRACTOR WITH ALL THE SUBCONTRACTORS FOR APPLICABLE ITEMS OF THE WORK SHALL NOT RELIEVE THE RESPONSIBLE PARTY FROM PERFORMING ALL THE WORK SO REQUIRED AS PART OF THE CONTRACT.
4. THE PROJECT MANUAL, WHICH INCLUDES THE TECHNICAL SPECIFICATIONS, IS COMPLIMENTARY WITH THE DRAWINGS AND TOGETHER THEY DESCRIBE THE PROJECT REQUIREMENTS. WHERE THERE ARE DISCREPANCIES BETWEEN THE PROJECT MANUAL AND THE DRAWINGS, THE CONTRACTOR SHALL ADVISE THE OWNER'S REPRESENTATIVE AND REQUEST A CLARIFICATION.
5. REFER TO THE PROJECT MANUAL FOR SPECIFICATIONS FOR GENERAL INFORMATION, PRODUCTS AND EXECUTION REQUIREMENTS. REQUIREMENTS OF THE SPECIFICATIONS APPLY TO ALL ASPECTS OF THE WORK AND ARE INCLUDED AS ADDITIONAL INFORMATION FOR EACH ITEM SPECIFIED. IF DISCREPANCIES EXIST BETWEEN THE SPECIFICATIONS AND THE DRAWINGS, THE GENERAL CONTRACTOR SHALL NOTIFY THE OWNER'S REPRESENTATIVE OF ANY DISCREPANCIES, ADVISE THE LANDSCAPE ARCHITECT AND REQUEST A CLARIFICATION.
6. THE GENERAL CONTRACTOR AND ALL THE SUBCONTRACTORS WILL VISIT THE SITE PRIOR TO BIDDING IN ORDER TO FAMILIARIZE THEMSELVES WITH THE EXISTING CONDITIONS AND THE IMPACT OF THE PROPOSED NEW WORK, INDICATED ON THE DRAWINGS AND SPECIFICATIONS OF THESE CONDITIONS. ANY REQUESTS REGARDING THE COORDINATION OF NEW WORK OR EXISTING CONDITIONS MUST BE SUBMITTED TO THE OWNER'S REPRESENTATIVE IN WRITING PRIOR TO THE BID SUBMISSION AND WITH ADEQUATE TIME FOR RESPONSE TO ALL BIDDERS. THE OWNER'S REPRESENTATIVE WILL RESPOND TO QUESTIONS SUBMITTED IN A TIMELY MANNER, WITH WRITTEN CLARIFICATIONS FORWARDED TO ALL BIDDERS.
7. THE EXISTING DIMENSIONS AND CONDITIONS SHOWN ON THESE DRAWINGS ARE ASSUMED TO BE ACCURATE BASED ON AVAILABLE INFORMATION. THE CONTRACTOR SHALL PRIOR TO THE START OF CONSTRUCTION, VERIFY ALL EXISTING CONDITIONS, PROVIDE A COMPLETE FIELD LAYOUT ON THE JOB SITE, AND NOTIFY THE OWNER'S REPRESENTATIVE OF ANY DEVIATION OR CONFLICTS WITH THESE DRAWINGS.
8. THE CONTRACTOR SHALL VERIFY ALL LIMITS OF DEMOLITION AND LIMITS OF WORK ON SITE DURING THE PRE-CONSTRUCTION MEETING WITH THE OWNER'S REPRESENTATIVE, PRIOR TO THE COMMENCEMENT OF CONSTRUCTION.
9. THE DRAWINGS SHALL NOT BE SCALED. THE GENERAL CONTRACTOR SHALL REFER TO THE DIMENSIONS INDICATED OR THE ACTUAL SIZES OF THE CONSTRUCTION ITEMS. WHERE NO DIMENSION OR METHOD OF DETERMINING A LOCATION IS GIVEN, VERIFY CORRECT DIMENSIONS OR LOCATION WITH THE OWNER'S REPRESENTATIVE PRIOR TO INSTALLATION.
10. THE DRAWINGS AND REFERENCED DETAILS HAVE BEEN DIMENSIONED IN ORDER TO ESTABLISH THE CONTROL AND GUIDELINES FOR FIELD LAYOUT. WHERE DISCREPANCIES EXIST BETWEEN THE DRAWING AND THE DETAIL THE CONTRACTOR SHALL NOTIFY THE OWNER'S REPRESENTATIVE FOR CLARIFICATION PRIOR TO INSTALLATION.
11. DIMENSIONS ARE TO FACE OF FINISH UNLESS OTHERWISE NOTED.
12. WHERE DIMENSIONS ARE NOTED TO BE VERIFIED IN THE FIELD (V.I.F.) THE DIMENSION SHOWN IS THE DESIGN BASIS, BUT MAY DIFFER FROM THE ACTUAL CONDITIONS. CONTRACTOR SHALL VERIFY THESE DIMENSIONS WHILE LAYING OUT THE WORK AND REPORT ANY DISCREPANCIES BETWEEN THE DESIGN BASIS AND THE ACTUAL DIMENSIONS TO THE OWNER'S REPRESENTATIVE PRIOR TO PROCEEDING WITH THE WORK. WHERE DIMENSIONS ARE NOTED "±", FIELD DIMENSIONS MAY VARY FROM THE NOTED DIMENSIONS BY MINOR AMOUNTS.
13. ALL WORK AND MATERIALS SHALL BE IN FULL ACCORDANCE WITH ALL APPLICABLE FEDERAL, STATE AND LOCAL LAWS OR REGULATIONS, AND WITH CURRENT, ADOPTED INDUSTRY CODES, STANDARDS AND PRACTICES. NOTHING IN THESE DRAWINGS SHALL BE CONSTRUED TO PERMIT WORK NOT CONFORMING TO ANY LAWS, REGULATIONS, CODES, STANDARDS OR PRACTICES.
14. THE CONTRACTOR SHALL CHECK AND VERIFY ALL DIMENSIONS, AND EXISTING CONDITIONS INCLUDING STRUCTURES, VAULTS, BASEMENT SURFACE AND SUBSURFACE UTILITIES, PAVEMENT, A AND LANDSCAPING-AT SITE PRIOR TO COMMENCEMENT OF THE WORK. ANY DISCREPANCIES IN DRAWINGS SHALL BE BROUGHT TO THE ATTENTION OF THE OWNER'S REPRESENTATIVE. NO WORK SHALL PROCEED UNTIL A RESOLUTION HAS BEEN AGREED UPON TO THE SATISFACTION OF THE OWNER.
15. GEOTECHNICAL INVESTIGATION REPORT: ALL WORK SHALL BE CARRIED OUT IN ACCORDANCE WITH THE RECOMMENDATIONS PRESENTED IN THE FINAL GEOTECHNICAL REPORT.
16. ANY EXISTING BUILDINGS, STRUCTURES, EQUIPMENT, UTILITIES, PAVEMENT OR LANDSCAPING TO REMAIN, DAMAGED BY THE CONTRACTOR DURING THE COURSE OF HIS WORK SHALL BE REPLACED OR REPAIRED BY THE CONTRACTOR IN A MANNER SATISFACTORY TO THE OWNER'S REPRESENTATIVE, AND AT THE CONTRACTOR'S EXPENSE.
17. LANDSCAPE SCOPE OF WORK INCLUDES EXCLUSIVELY 12 TOP INCHES (FINISH GRADE) OF LANDSCAPE OCCURRING ABOVE THE UNDERGROUND PARKING STRUCTURE (GARAGE). IN THIS CONDITION, MATERIALS BELOW 12" ARE SHOWN IN DRAWINGS FOR INFORMATION ONLY, AND ARE NOT IN CONTRACT (N.I.C.).

**TOM
ELIOT
FISCH**
 KnappARCHITECTS
 JOINT VENTURE

**BAYVIEW
OPERA HOUSE**
 Rich Wilkins Historical Theatre

4704 - 4th STREET
 SAN FRANCISCO, CA

**SF
AC** San Francisco
 2-1/2 Commission
 25 Van Ness Ave., 4th
 San Francisco, CA 94102
 Tel: 415 398-5200
 Fax: 415 398-5296

LANDSCAPE ARCHITECT
 Name: Design
 2014 Third St., Suite 100
 San Francisco, CA 94102
 Tel: 415 272-2320
 Fax: 415 272-2320

CIVIL ENGINEER
 Donald J. Johnson
 89 Bayview Lane, 10th floor
 San Francisco, CA 94102
 Tel: 415 862-9522
 Fax: 415 862-9522

STRUCTURAL ENGINEER
 SCIA Engineers
 1500 California Street
 San Francisco, CA 94102
 Tel: 415 862-9522
 Fax: 415 862-9522

MECHANICAL / PLUMBING
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

ELECTRICAL / LIGHTING
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100

CONTRACTOR
 M&M Mechanical
 500 Bay Street, Suite 200
 San Francisco, CA 94102
 Tel: 415 398-1100
 Fax: 415 398-1100



L1.2

SEE LIST OF ADDENDUM 2
 DRAWING CHANGES

**BAYVIEW
OPERA HOUSE**
Ruth Wilson Memorial Theatre
4700 THIRD STREET
SAN FRANCISCO, CA

**SIF
AIC** San Francisco
Arts Commission
25 New Hall, 8th Fl.
San Francisco, CA 94102
tel 415.225.2286
fax 415.232.2995

ARCHITECT
Tom Eliot / Knapp Architects
Joint Venture
Tom Eliot, Design
1420 Sutter Street, Upper Floor
San Francisco, CA 94109
tel 415.391.7918
fax 415.391.7099

Knapp Architects
5 Third Street, Suite 820
San Francisco, CA 94103
tel 415.398.2277
fax 415.398.2276

LANDSCAPE ARCHITECT
Wood Design
2018 Flower Street, Studio 2
Colma, CA 94060
tel 415.966.8277
fax 415.978.1003

CIVIL ENGINEER
Shirley Green Engineers
20 Mission Lane, 10th Floor
San Francisco, CA 94105
tel 415.877.7200
fax 415.877.7201

STRUCTURAL ENGINEER
SOMA Engineers
48 Canal St., 4th Floor
San Francisco, CA 94107
tel 415.383.8100
fax 415.889.9909

**Mechanical / Plumbing
Engineer**
San Francisco, CA 94103
tel 415.372.4111
fax 415.512.7100

ELECTRICAL / LIGHTING
P.W. Associates, Inc.
63 13th Street, Suite 200
San Francisco, CA 94103-1242
tel 415.881.0288
fax 415.881.0281

WATERPROOFING
Simpson Camperts & Nepe
One Beale St., Suite 800
San Francisco, CA 94105
tel 415.485.3700
fax 415.485.3550

CONTRACTOR
Roth & Ruffalo, Inc.
2000 Third Street, Suite 505
San Francisco, CA 94109
tel 415.870.8123

SURVEYOR
Frederick L. Sauer & Associates
841 Lombard Street
San Francisco, CA 94133
tel 415.821.7800

REVISIONS

NO.	DATE	BY	DESCRIPTION
1	12/21/13	AS NOTED	AS NOTED
2	12/21/13	AS NOTED	AS NOTED
3	12/21/13	AS NOTED	AS NOTED
4	12/21/13	AS NOTED	AS NOTED
5	12/21/13	AS NOTED	AS NOTED
6	12/21/13	AS NOTED	AS NOTED
7	12/21/13	AS NOTED	AS NOTED
8	12/21/13	AS NOTED	AS NOTED
9	12/21/13	AS NOTED	AS NOTED
10	12/21/13	AS NOTED	AS NOTED

NOTICE TO CONTRACTOR

1. SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION AND REQUIREMENTS.

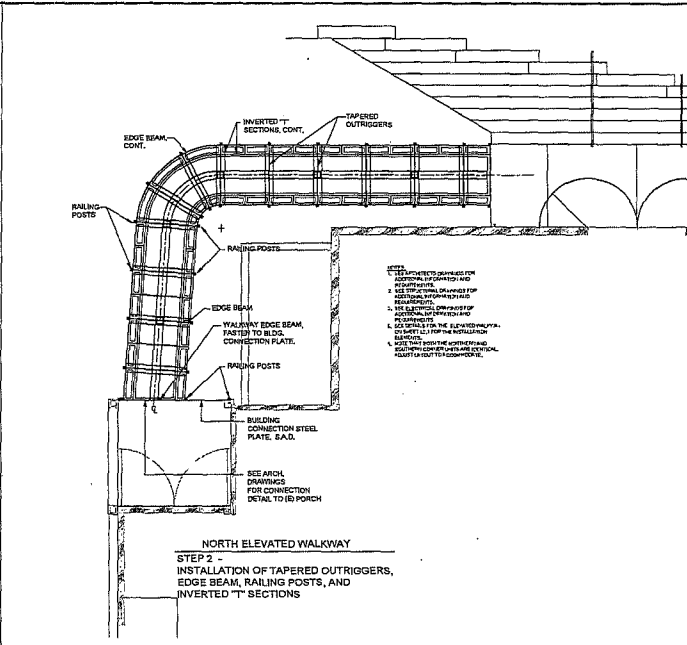
2. SEE STRUCTURAL DRAWINGS FOR ADDITIONAL INFORMATION AND REQUIREMENTS.

3. FASTEN STEEL SPINE BEAM TO FINISH WALKWAY SURFACE IS FLUSH WITH PORCH AND BUILDING SURFACES.

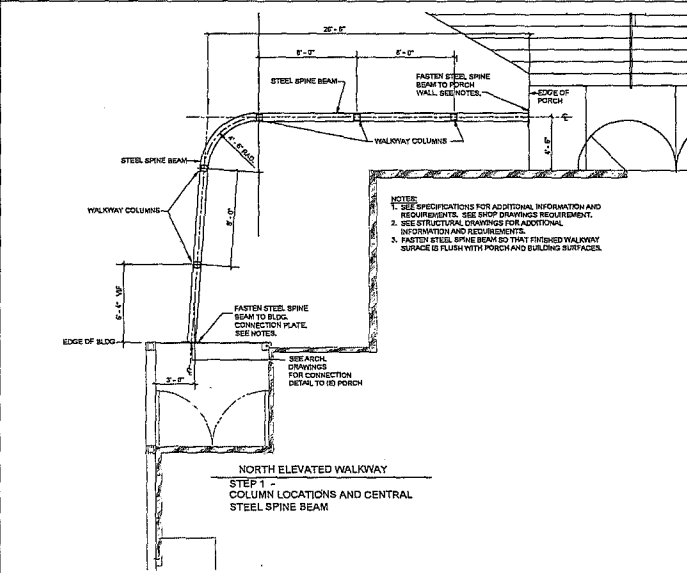
NORTH ELEVATED WALKWAY DETAILS

L2.1

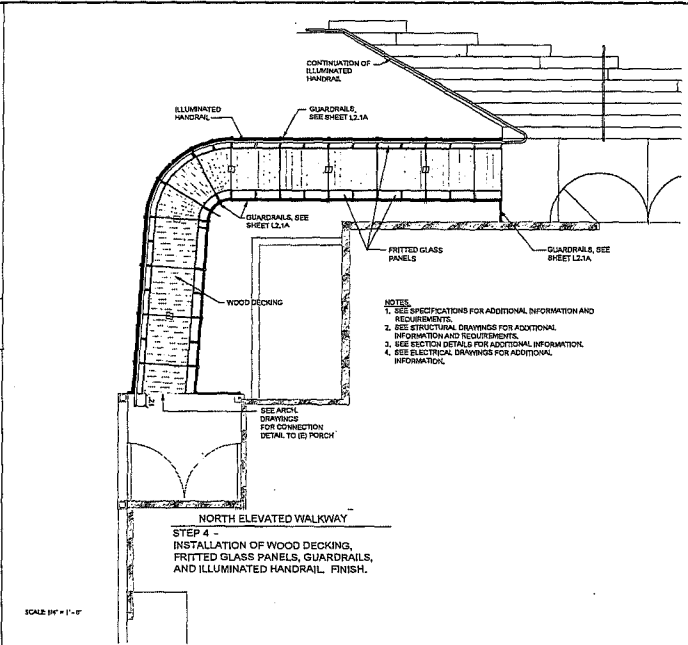
SEE LIST OF ADDENDUM 2 DRAWING CHANGES



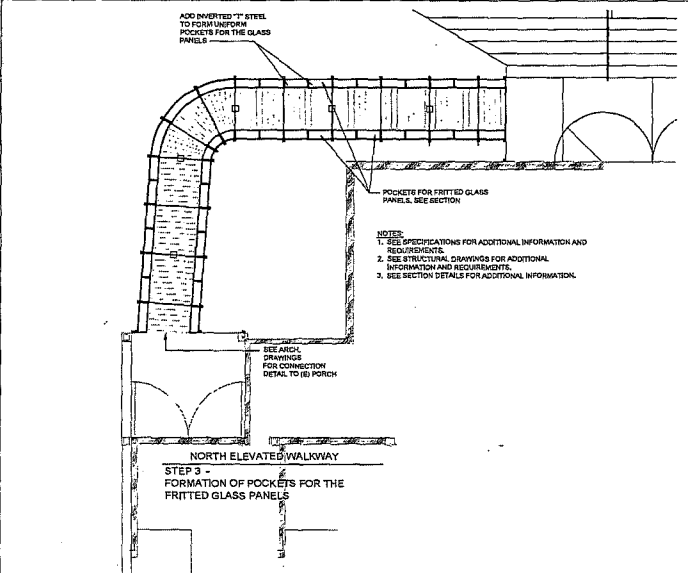
DETAIL 2 - NORTH WALKWAY PLAN
INSTALLATION OF TAPERED OUTRIGGERS, EDGE BEAM, RAILING POSTS, AND INVERTED T SECTIONS
SCALE 1/4" = 1'-0"



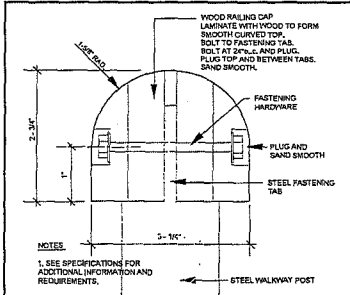
DETAIL 1 - NORTH ELEVATED WALKWAY PLAN
COLUMN LOCATIONS AND CENTRAL STEEL SPINE
SCALE 1/4" = 1'-0"



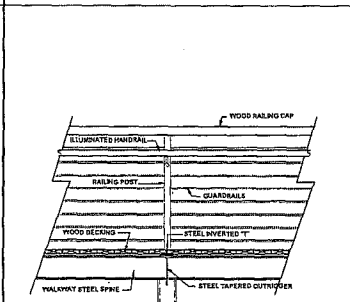
DETAIL 4 - NORTH WALKWAY PLAN
INSTALLATION OF FRITTED GLASS PANELS, WOOD DECKING AND ILLUMINATED HANDRAIL
SCALE 1/4" = 1'-0"



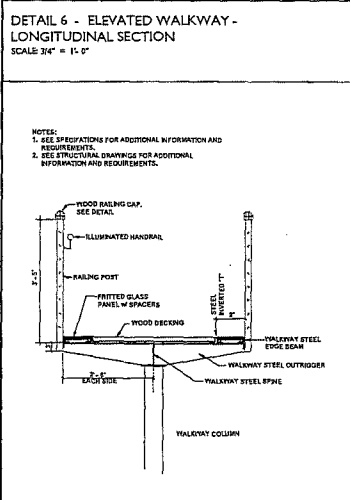
DETAIL 3 - NORTH WALKWAY PLAN
FORMATION OF POCKETS FOR FRITTED GLASS PANELS
SCALE 1/4" = 1'-0"



DETAIL 7 - WALKWAY RAILING WOOD CAP
SCALE FULL SIZE



DETAIL 6 - ELEVATED WALKWAY - LONGITUDINAL SECTION
SCALE 3/4" = 1'-0"



DETAIL 5 - ELEVATED WALKWAY CROSS SECTION
SCALE 3/4" = 1'-0"

P369

All drawings and written material appearing herein constitute original and unaltered work of the Architect and may not be duplicated, used or otherwise without consent of Architect.

**BAYVIEW
OPERA HOUSE**
Ruh-Wilhelm Memorial Theatre
4750 39th STREET
SAN FRANCISCO, CA
SFAIC San Francisco
Arts Commission
22 New Ave #402
San Francisco, CA 94102
tel 415.222.2695
fax 415.232.2955

ARCHITECT
Tom Eliot Firm / Knapp Architects
36th Avenue
San Francisco, CA
1420 Sutter Street, Upper Floor
San Francisco, CA 94108
tel 415.397.7810
fax 415.391.7200

Knapp Architects
Third Street, Suite 600
San Francisco, CA 94103
tel 415.391.7200
fax 415.956.2579

LANDSCAPE ARCHITECT
Isaac Design
3315 Filbert Street, Studio 2
Oakland, CA 94608
tel 510.535.0850
fax 415.978.1003

CIVIL ENGINEER
Sweeney Design Engineers
58 Golden Gate, Third Floor
San Francisco, CA 94108
tel 415.877.2300
fax 415.877.2300

STRUCTURAL ENGINEER
SOMA Engineers
45 California Alley Street
San Francisco, CA 94107
tel 415.383.8200
fax 415.383.8200

**MECHANICAL / PLUMBING
ENGINEER**
S&S Engineers
150 Bay Street
San Francisco, CA 94103
tel 415.342.7120
fax 415.342.7120

**ELECTRICAL / LIGHTING
ENGINEER**
S&S Engineers
83 12th Street, Suite 300
San Francisco, CA 94103-1242
tel 415.381.0229
fax 415.381.0191

INSPECTION
Simpson, Cummings & Hayer
One Market, Suite 800
San Francisco, CA 94102
tel 415.483.3700
fax 415.483.3550

**GEOTECHNICAL
ENGINEER**
Rider & Rivley, Inc.
390 Post Street, Suite 505
San Francisco, CA 94108
tel 415.670.9123
fax 415.670.9123

SURVEYOR
Trenchard T. Sizer & Associates
811 Lombard Street
San Francisco, CA 94123
tel 415.621.9000

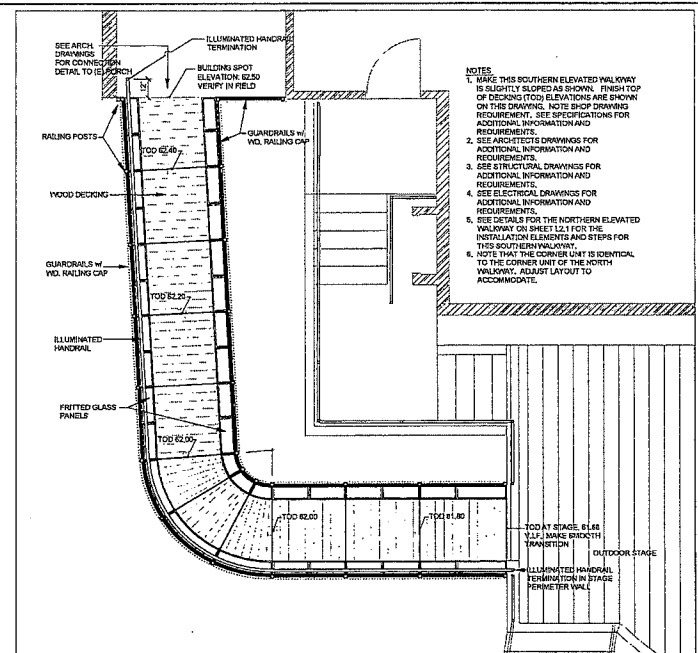


DATE	2/17/08	BY	Tom Eliot
DATE	11/22/12	BY	Tom Eliot
DATE	AS NOTED	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot
DATE	5/11/12	BY	Tom Eliot

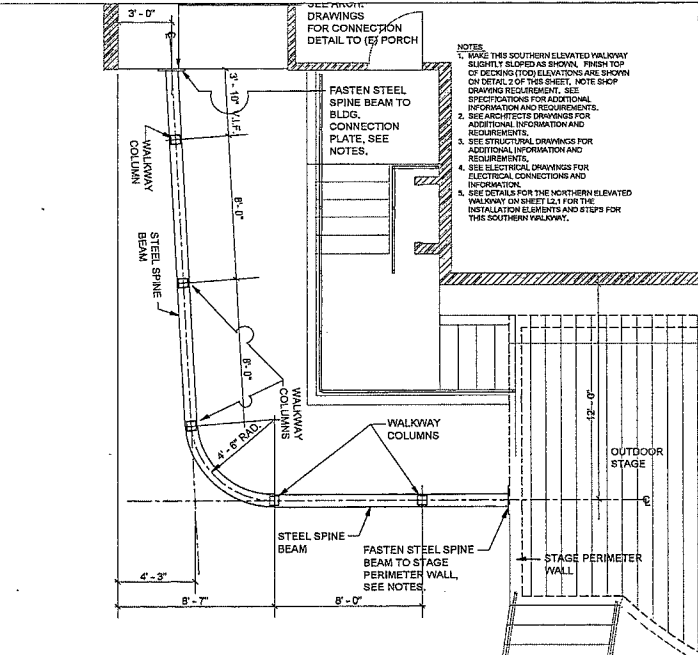
**SOUTH ELEVATED -
WALKWAY DETAILS
AND ELECT. CONN.**

L2.1A

SEE LIST OF ADDENDUM 2
DRAWING CHANGES

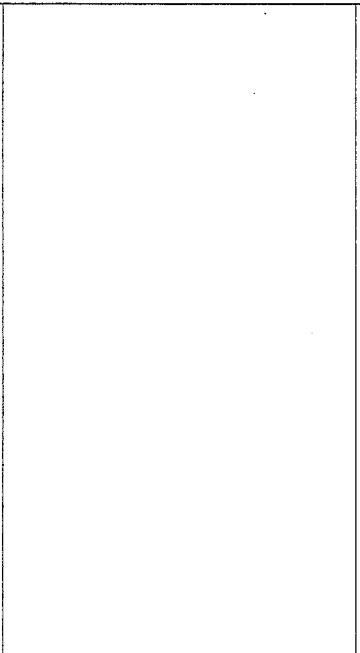


DETAIL 2 - SOUTHERN ELEVATED WALKWAY PLAN - FINISHED VIEW
SCALE: 3/8"=1'-0"

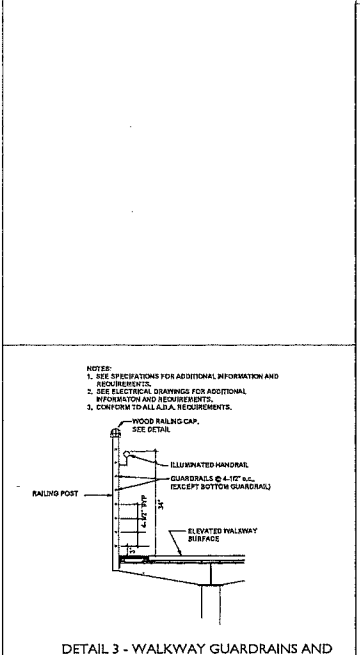


DETAIL 1 - SOUTHERN ELEVATED WALKWAY PLAN - COLUMN LOCATIONS
SCALE: 3/8"=1'-0"

All drawings and written material containing herein constitute original and unapproved work of the Architect and may not be duplicated, used or disseminated without the consent of the Architect. If this drawing is not 30"x42", then the drawing has been reduced from its original size and need not be enlarged. This line drawing has been reduced from its original size.

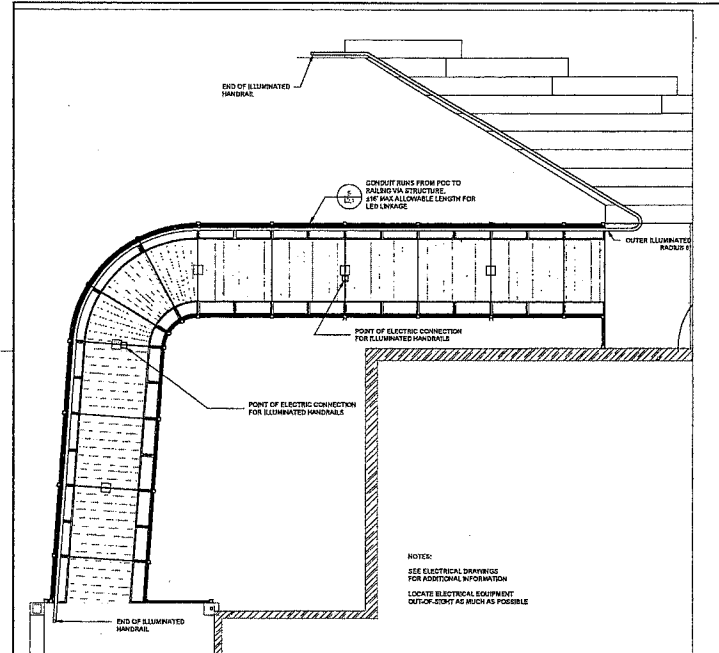


DETAIL 3 - WALKWAY GUARDRAINS AND ILLUMINATED HANDRAIL SECTION
SCALE: 3/4"=1'-0"

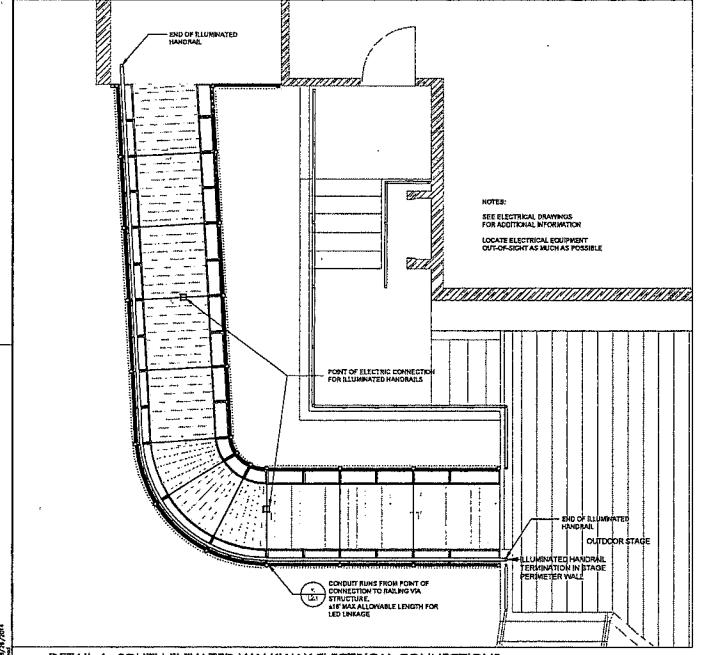


DETAIL 4 - SOUTH ELEVATED WALKWAY ELECTRICAL CONNECTIONS
SCALE: 3/8"=1'-0"

All drawings and written material containing herein constitute original and unapproved work of the Architect and may not be duplicated, used or disseminated without the consent of the Architect.



DETAIL 5 - NORTH ELEVATED WALKWAY ELECTRICAL CONNECTIONS
SCALE: 3/8"=1'-0"



DETAIL 4 - SOUTH ELEVATED WALKWAY ELECTRICAL CONNECTIONS
SCALE: 3/8"=1'-0"

All drawings and written material containing herein constitute original and unapproved work of the Architect and may not be duplicated, used or disseminated without the consent of the Architect.

P370

**TOM
ELIOT
FISCH**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
Ruth Yllo-Burns Memorial Theatre
4725 THIRD STREET
SAN FRANCISCO, CA

**SIF
AC** San Francisco
Arts Commission
25 Van Ness Ave., 25th
San Francisco, CA 94102
Tel: 415.223.2992
Fax: 415.223.2995

ARCHITECT
Tom Eliot Fisch / Knapp Architects
30th Avenue
Tom Eliot Fisch
1420 Sutter Street, Upper Floor
San Francisco, CA 94108
Tel: 415.391.7878
Fax: 415.391.7528

Knapp Architects
5 Third Street, Suite 920
San Francisco, CA 94103
Tel: 415.392.2277
Fax: 415.392.2979

LANDSCAPE ARCHITECT
Mead Design
3018 Filbert Street, Studio 2
Oakland, CA 94608
Tel: 510.832.8553
Fax: 415.978.1003

CIVIL ENGINEER
Shannon Deane Engineers
50 Mission Lane, Third Floor
San Francisco, CA 94102
Tel: 415.877.2000
Fax: 415.877.2001

STRUCTURAL ENGINEER
SOMA Engineers
48 Conch St, North Street
San Francisco, CA 94107
Tel: 415.393.9500
Fax: 415.393.9509

Mechanical / PLUMBING
JMC Engineers
150 8th Street
San Francisco, CA 94103
Tel: 415.392.7121
Fax: 415.392.7120

ELECTRICAL / LIGHTING
TVA Associates, Inc.
80 12th Street, Suite 300
San Francisco, CA 94103-1247
Tel: 415.861.2035
Fax: 415.861.8191

WATERPROOFING
Simonson Cummings & Negey
One Market, Suite 500
San Francisco, CA 94102
Tel: 415.483.2000
Fax: 415.483.2000

GEOTECHNICAL
Zade & Ridge, Inc.
360 Post Street, Suite 505
San Francisco, CA 94109
Tel: 415.678.9123

Surveyor
Franklin E. Suter & Associates
841 Lombard Street
San Francisco, CA 94133
Tel: 415.921.7890

CONTRACT ADMINISTRATION
S&S Associates
1000 Market Street
San Francisco, CA 94102
Tel: 415.398.1111

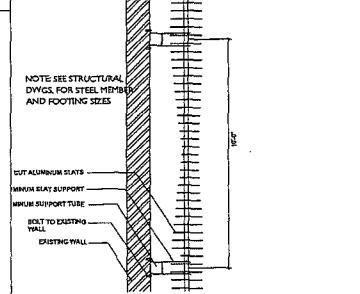
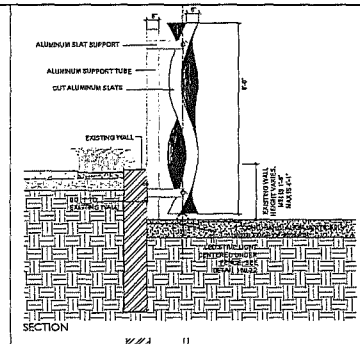
GENERAL CONTRACTOR
S&S Associates
1000 Market Street
San Francisco, CA 94102
Tel: 415.398.1111



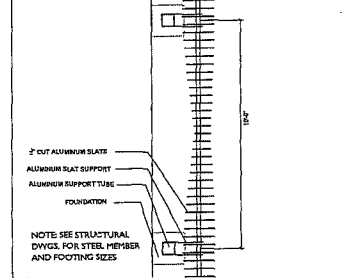
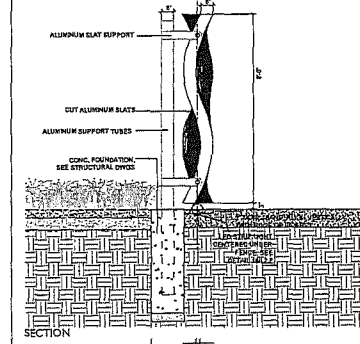
DATE	11/27/02	ISSUE NO.	12/22/03
BY	AS NOTED	APPROVED BY	
NO.	12/22/03	DATE	12/22/03
1	12/22/03	75% SCHEMATIC DESIGN	
2	5/1/02	100% SCHEMATIC DESIGN	
3	10/26/02	85% CONSTRUCTION DOCS	
4	11/14/02	85% CD	
5	11/12/02	85% CD	
6	12/22/02	PERMIT	
7	12/22/02	ADDITION 3	

**CUSTOM FENCE
DETAILS**

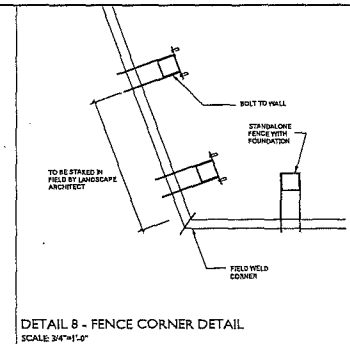
L 2.2



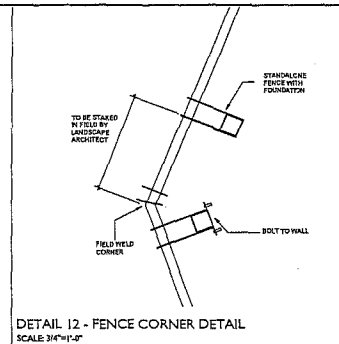
**PLAN
DETAIL 3 - FENCE ATTACHMENT TO
EXISTING WALL
SCALE: 1/2"=1'-0"**



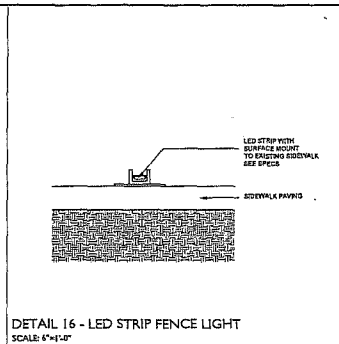
**PLAN
DETAIL 1 - STANDALONE FENCE WITH
FOUNDATION
SCALE: 1/2"=1'-0"**



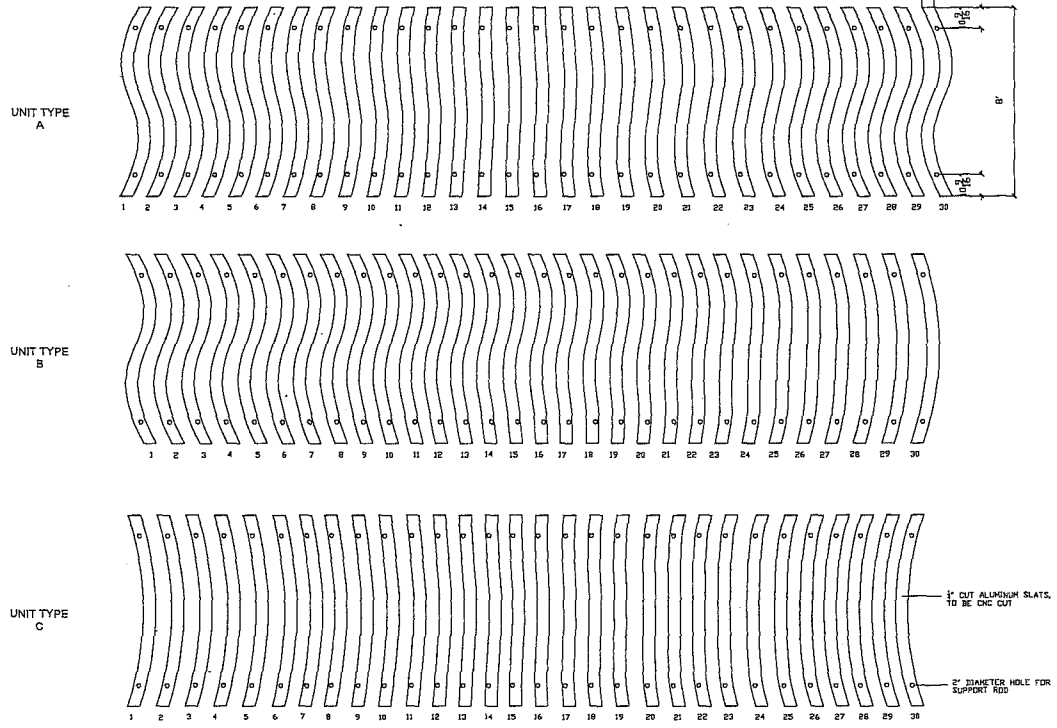
**DETAIL 8 - FENCE CORNER DETAIL
SCALE: 3/4"=1'-0"**



**DETAIL 12 - FENCE CORNER DETAIL
SCALE: 3/4"=1'-0"**



**DETAIL 16 - LED STRIP FENCE LIGHT
SCALE: 1"=1'-0"**



- ANNOTATION KEY**
- (UNIT TYPE) SLATS ARRANGED IN ORDER AS SHOWN
 - (UNIT TYPE) SLATS ARRANGED IN REVERSE ORDER
 - (UNIT TYPE) UNIT ROTATED ABOUT ITS HORIZONTAL AXIS
 - (UNIT TYPE) UNIT ROTATED ABOUT ITS VERTICAL AXIS

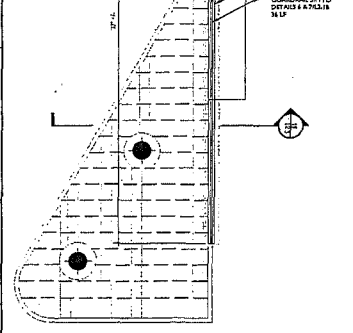
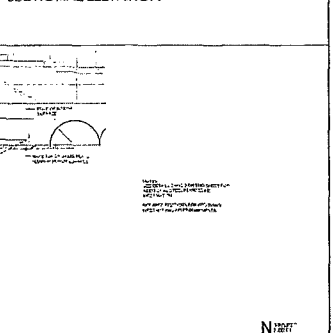
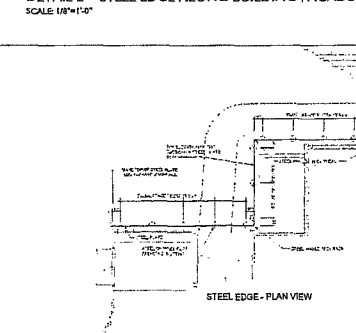
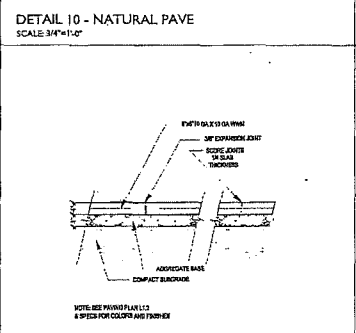
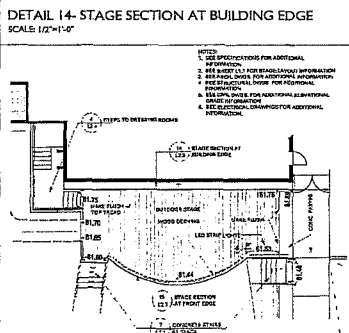
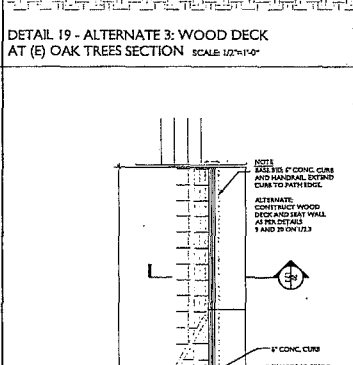
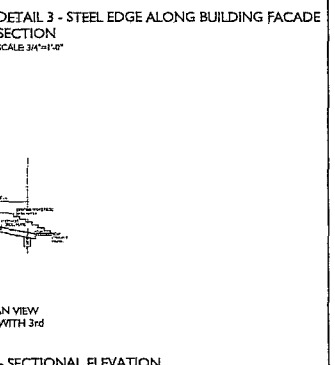
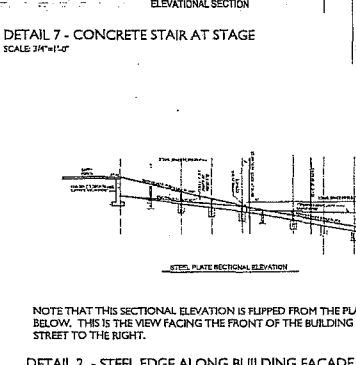
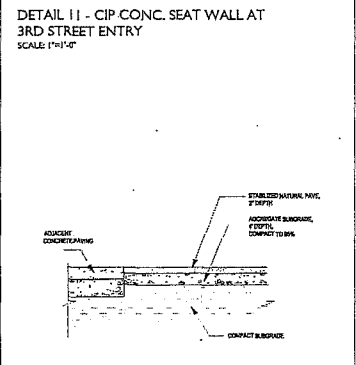
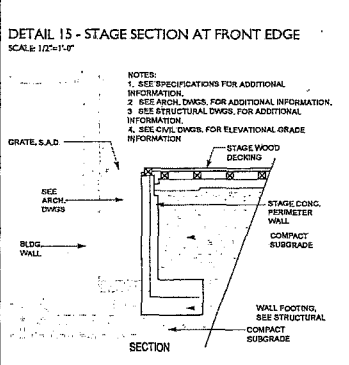
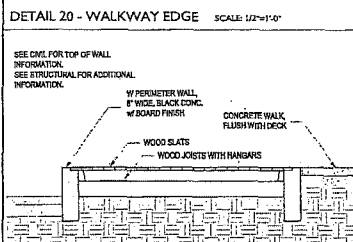
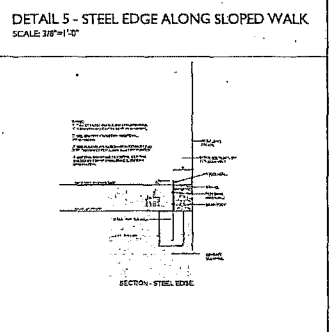
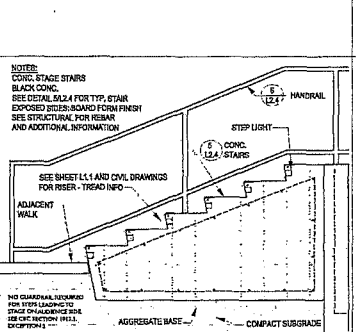
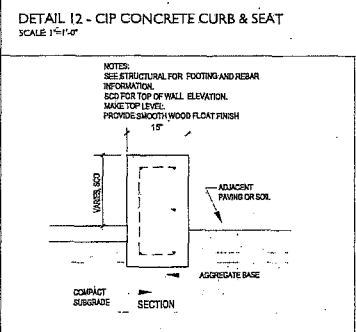
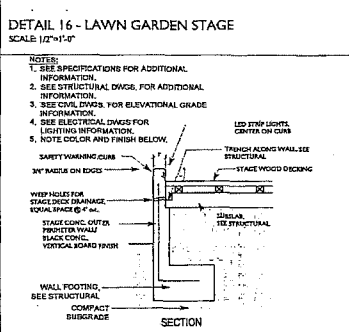
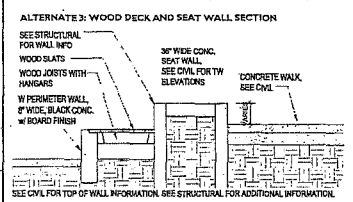
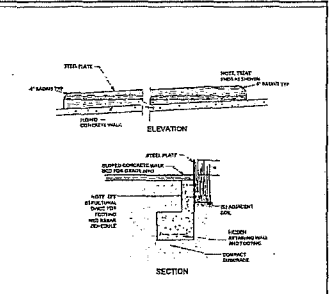
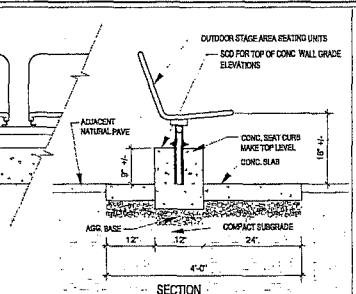
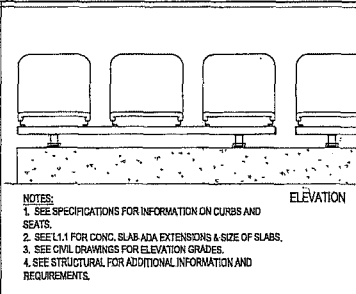
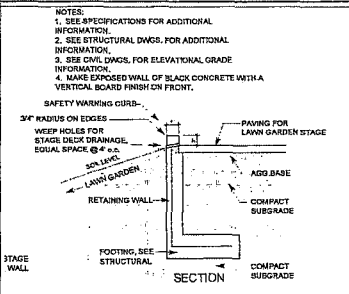
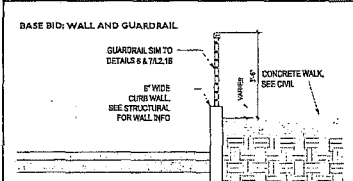
NOTE:
SEE SPECIFICATION FOR MATERIALS AND FINISHES

P371

**DETAIL 17 - FENCE UNIT TYPES
SCALE: 1/2"=1'-0"**

All drawings and written material appearing herein constitute original and unexpired work of the Architect and may not be duplicated, used or disclosed without consent of Architect.

If this drawing is not 30"x42", then this drawing has been reduced from its original size. Initial notes must be referred. This line should be equal to one inch.



TOM ELIOT FISCH
Knapp ARCHITECTS
 JOINT VENTURE

BAYVIEW OPERA HOUSE
 Refin Williams Memorial Theatre

SF A/C San Francisco Arts Commission
 25 Van Ness Ave. #312
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

PRO JECS
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

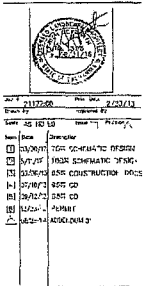
ARCHITECTS
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

ENGINEERS
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

WATERPROOFING
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

CONCRETE
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189

SECTIONS
 1000 Van Ness Ave. #1000
 San Francisco, CA 94102
 Tel: 415.398.2188
 Fax: 415.398.2189



SITE DEVELOPMENT DETAILS

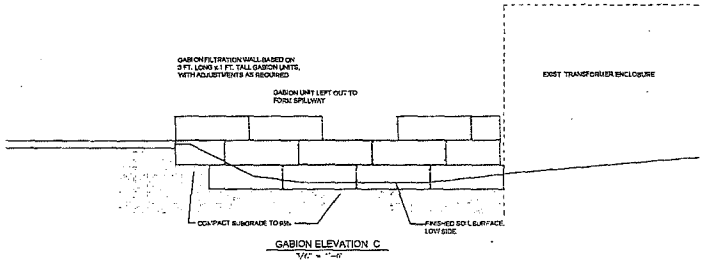
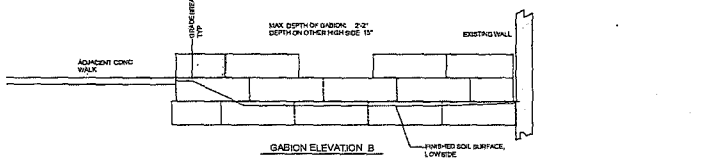
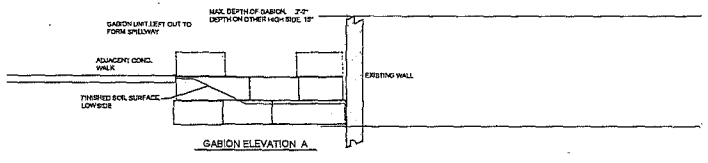
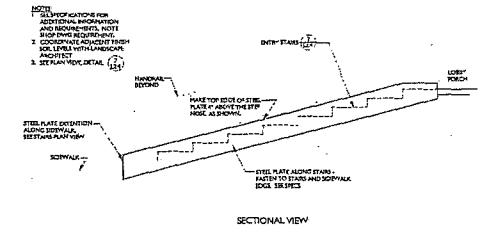
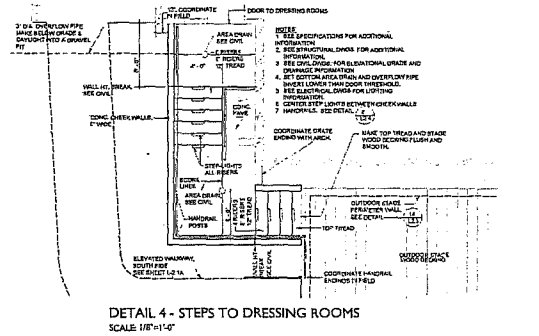
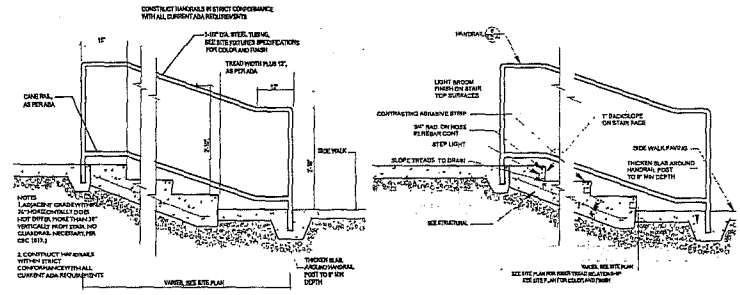
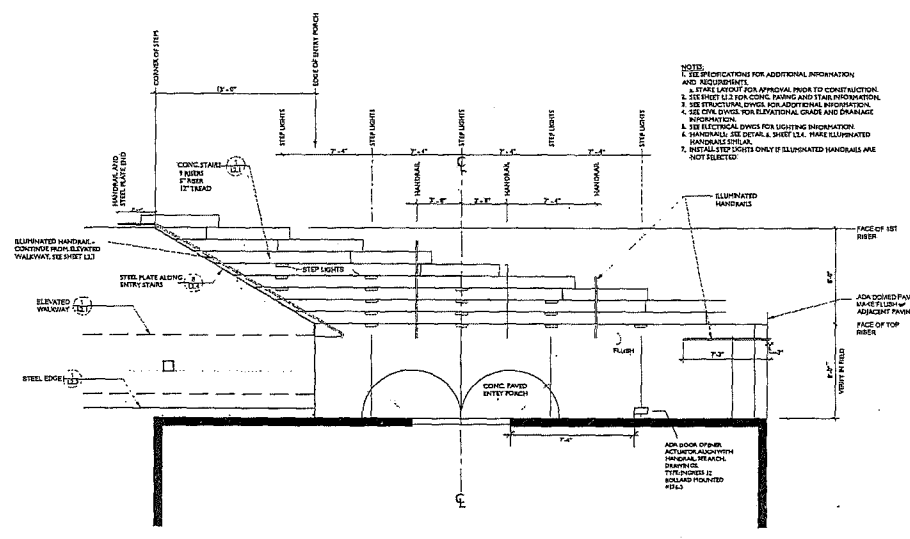
L.2.3

SEE LIST OF ADDENDUM 2 DRAWING CHANGES

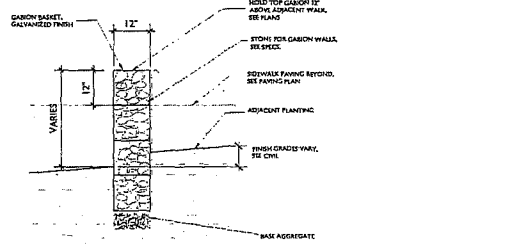
P372

All drawings and specifications are to be used in conjunction with the contract documents. The contractor shall be responsible for obtaining all necessary permits and approvals. The drawings are not to be used for any other purpose without the written consent of the architect.

P373



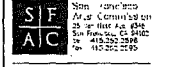
DETAIL 2 - ELEVATIONS: GABION FILTRATION UNITS
SCALE: 1/2"=1'-0"



TOM
ELIOT
FISCH

KnappARCHITECTS
JOINT VENTURE

BAYVIEW
OPERA HOUSE
Ruth Williams Memorial Theatre
4700 MARIE STREET
SAN FRANCISCO, CA



ARCHITECT
Tom Eliot / Tom Fisch
1000 Market Street
San Francisco, CA 94102
Tel: 415.398.2525
Fax: 415.398.2524

STRUCTURAL ARCHITECT
David Young
2000 Pierce Street, Suite 1
Oakland, CA 94608
Tel: 415.554.2500
Fax: 415.554.7000

CIVIL ENGINEER
Christopher Deane Engineers
28 Union Square, 10th Floor
San Francisco, CA 94102
Tel: 415.377.7200
Fax: 415.377.7200

MECHANICAL / PLUMBING
ERIC CHEN
300 28th Street
San Francisco, CA 94103
Tel: 415.312.4122
Fax: 415.312.4122

ELECTRICAL / L.D. HIG
L.D. Higdon, Inc.
49 Tech Street, Suite 300
San Francisco, CA 94103-1240
Tel: 415.551.2222
Fax: 415.551.7100

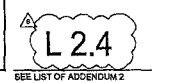
GEOTECHNICAL
Ramon R. Rios, P.E.
240 Fort Street, Suite 228
San Francisco, CA 94102
Tel: 415.370.8123

LANDSCAPE ARCHITECT
Francisco J. Sater & Associates
1400 Market Street, Suite 400
San Francisco, CA 94102
Tel: 415.392.4999



DATE: 11/17/00
DRAWN BY: MHA
CHECKED BY: TEF
SCALE: AS SHOWN
PROJECT: BAYVIEW OPERA HOUSE

SITE DEVELOPMENT
DETAILS



SEE LIST OF APPENDICES

**TOM
ELIOT
FISCH**

KnappARCHITECTS
JOINT VENTURE

**BAYVIEW
OPERA HOUSE**
Ruth Williams Memorial Theatre
4200 BROAD STREET
SAN FRANCISCO, CA



ARCHITECT
Tom Eliot Fisch / Knapp Architects
1520 Sutter Street, Upper Floor
San Francisco, CA 94108
Tel: 415 381-2810
Fax: 415 381-7309

Knapp Architects
5 Third Street, Suite 820
San Francisco, CA 94103
Tel: 415 996-2327
Fax: 415 996-3878

LANDSCAPE ARCHITECT
Wood Design
2018 Powell Street, Studio 2
Oakland, CA 94612
Tel: 510.933.0908
Fax: 415.878.1000

CIVIL ENGINEER
Shawwood Design Engineers
50 Golden Gate, Third Floor
San Francisco, CA 94108
Tel: 415 877-7200
Fax: 415 877-7201

STRUCTURAL ENGINEER
220A Engineers
48 Gough St., Kelly Street
San Francisco, CA 94102
Tel: 415 888-9505

METCHANICAL / PLUMBING
MOE Engineers
150 8th Street
San Francisco, CA 94103
Tel: 415 512-7141
Fax: 415 512-7130

ILLUMINATION / LIGHTING
F&K Associates, Inc.
26 37th Street, Suite 200
San Francisco, CA 94103-1242
Tel: 415 881-0266
Fax: 415 881-0191

WATERPROOFING
Shapiro-Garwitz & Hozer
Dun Market, Suite 600
San Francisco, CA 94102
Tel: 415 452-3700
Fax: 415 452-3300

GEOTECHNICAL
Roth & Roby, Inc.
360 Post Street, Suite 505
San Francisco, CA 94108
Tel: 415 876-8123

ENGINEER
Frederick T. Seiler & Associates
841 Lombard Street
San Francisco, CA 94133
Tel: 415 821-7400



DATE: 11/17/00 FILE NO: 02/03/13

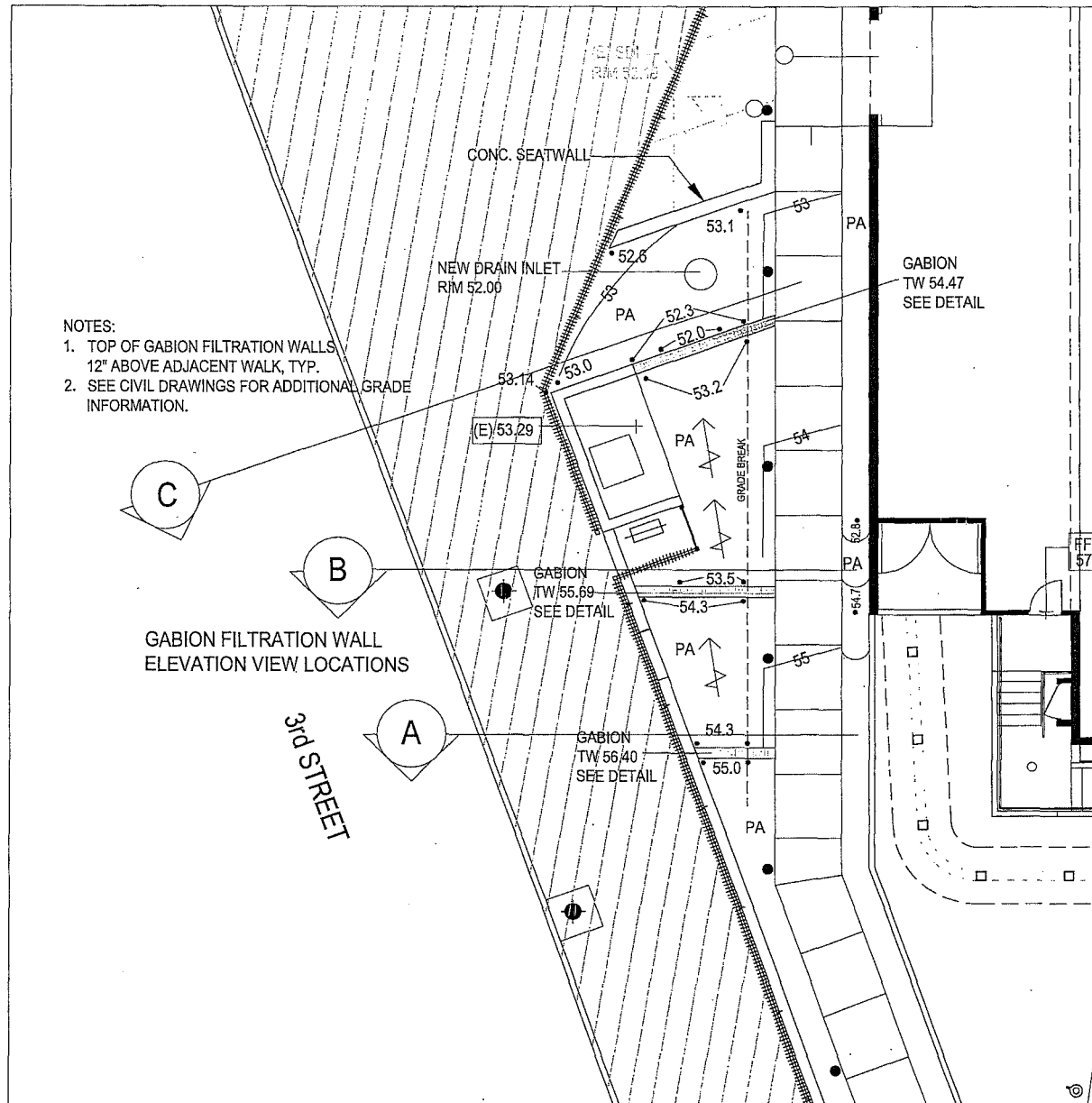
SCALE: AS SHOWN

Date	Description
01/20/01	75% SCHEMATIC DESIGN
02/16/01	100% SCHEMATIC DESIGN
02/06/01	65% CONSTRUCTION DOCUMENTS
07/04/01	85% CD
08/12/01	95% CD
02/23/02	PERMIT
09/28/04	ADDENDUM #1

**RAINGARDEN
GRADING DETAIL**

L2.5

SEE LIST OF ADDENDUM 2
DRAWING CHANGES



- NOTES:**
1. TOP OF GABION FILTRATION WALLS 12" ABOVE ADJACENT WALK, TYP.
 2. SEE CIVIL DRAWINGS FOR ADDITIONAL GRADE INFORMATION.

GABION FILTRATION WALL
ELEVATION VIEW LOCATIONS

DETAIL 1 - RAINGARDEN AREA
SCALE: 1/4" = 1' - 0"



All drawings and written material appearing herein constitute original and unpublished work of the architect and may not be duplicated, used or placed without consent of architect. If this drawing is not 30% complete, then the drawing has been reduced from its original size. Horizontal scale must be observed. This line should be equal to the horizontal scale.

P374

DATE: 11/17/00

**BAYVIEW
OPERA HOUSE**
San Francisco, CA
San Francisco, CA

**SIE
AIG**
San Francisco, CA
San Francisco, CA

ARCHITECT
Tom Eliot / Tom Fisch
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

ENGINEER
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

STRUCTURAL ENGINEER
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

ELECTRICAL ENGINEER
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

MECHANICAL ENGINEER
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

PLUMBING ENGINEER
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

GENERAL CONTRACTOR
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE CONTRACTOR
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

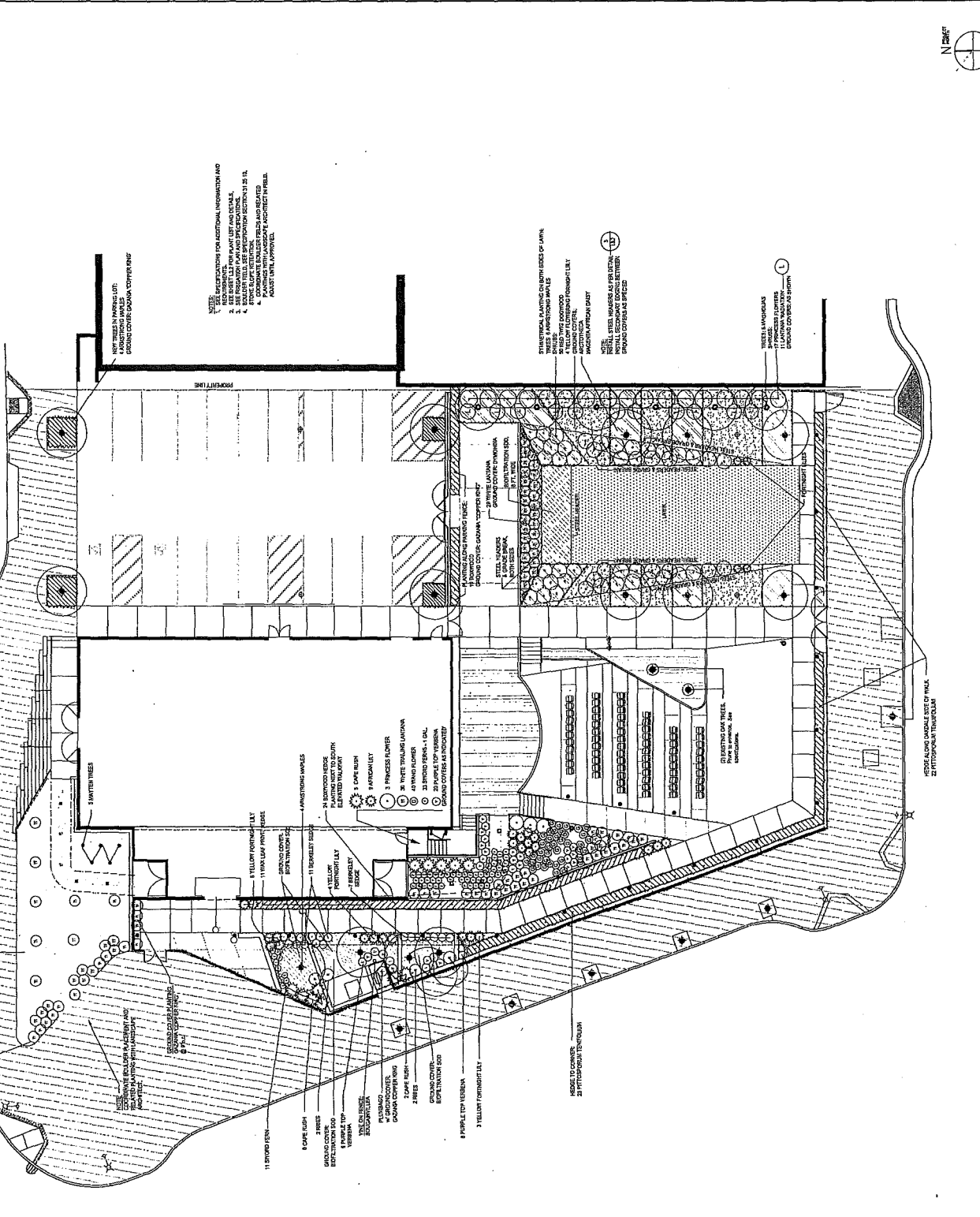
LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009

LANDSCAPE ARCHITECT
Sue Winters
1400 San Francisco, Union Square
San Francisco, CA 94109
Tel: 415.397.1010
Fax: 415.397.1009



N

1/8" = 1'-0"

1/4" = 1'-0"

1/2" = 1'-0"

3/4" = 1'-0"

1" = 1'-0"

1 1/4" = 1'-0"

1 1/2" = 1'-0"

1 3/4" = 1'-0"

2" = 1'-0"

2 1/4" = 1'-0"

2 1/2" = 1'-0"

2 3/4" = 1'-0"

3" = 1'-0"

3 1/4" = 1'-0"

3 1/2" = 1'-0"

3 3/4" = 1'-0"

4" = 1'-0"

4 1/4" = 1'-0"

4 1/2" = 1'-0"

4 3/4" = 1'-0"

5" = 1'-0"

5 1/4" = 1'-0"

5 1/2" = 1'-0"

5 3/4" = 1'-0"

6" = 1'-0"

6 1/4" = 1'-0"

6 1/2" = 1'-0"

6 3/4" = 1'-0"

7" = 1'-0"

7 1/4" = 1'-0"

7 1/2" = 1'-0"

7 3/4" = 1'-0"

8" = 1'-0"

8 1/4" = 1'-0"

8 1/2" = 1'-0"

8 3/4" = 1'-0"

9" = 1'-0"

9 1/4" = 1'-0"

9 1/2" = 1'-0"

9 3/4" = 1'-0"

10" = 1'-0"

**LANDSCAPE
PLANTING PLAN**

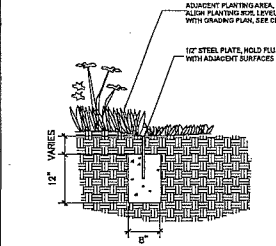
L3.1

SEE LIST OF CONSTRUCTION
DRAWINGS

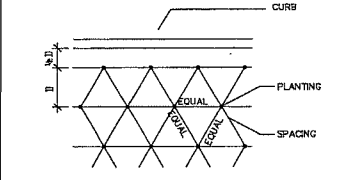
PLANT LIST FOR BAYVIEW OPERA HOUSE				
QUANTITY	COMMON NAME	BOTANICAL NAME	SIZE	NOTES
14	Armstrong Maple	Ailanthus 'Armstrong'	24" box	Straight vertical growth
6	Magnolias	Southern Magnolia var 'Magnolia'	24" box	Upright, trees, vigorous, hot form
5	Mayden Trees	Maydenia toosa	24" box	Straight vertical growth
SHRUBS				
2	African Lily	Clivia regina	6 gallon	Vigorous and fully developed
18	Berkley Sage	Carrot bulbifera	1 gallon	Vigorous and fully developed
43	Bonwood Hedge	Mycopha africana	5 gallon	Fully developed
13	Cape Rush	Convolvulium	5 gallon	Young and vigorous. Not overgrown or pruned
11	Lantana 'Redclay'	Lantana c 'Redclay'	5 gallon	Fully developed.
47	Phytolacca tenuifolia	Phytolacca tenuifolia	5 gallon	Young and vigorous. Not overgrown or pruned
1	Flanking	Flanking c 'Impatiens Blue'	5 gallon	Vigorous and fully developed. Not overgrown.
34	Purple Top Verbena	Verbena bonariensis	1 gallon	Vigorous and fully developed
50	Red Twig Dogwood	Cornus alabaster	15 gallon	Vigorous and fully developed
4	Roses	Rosa wangiensis	5 gallon	Vigorous and fully developed
4	Sweet Fern	Nephrolepis cordata	1 gallon	Vigorous and fully developed
46	Wood Flower	Gaura lindaviei	1 gallon	Vigorous and fully developed
11	Wax Leaf Plant Hedge	Ligustrum japonicum	6 gallon	Young and vigorous. Not overgrown or pruned
89	White Lantana	Lantana c 'White Lightning'	6 gallon	Vigorous and fully developed. Not overgrown
17	Yakow Funtaria Lily	Dalies	6 gallon	Vigorous and fully developed
VINES				
1	Bougainvillea	Bougainvillea 'Barbara Karst'	5 gallon	Vigorous and fully developed. Train on trellis.
GROUND COVERS				
As required	Ardischia	Ardischia ciliolata	Flats	Young and vigorous. Plant at 12" o.c.
As required	Elythronia Sod	Elythronia Sod as grown by Della Blomgren, or equal.	Sod	Fully developed
As required	Dymondia	Dymondia marginata	Flats	Vigorous and fully developed. Plant at 9" o.c.
As required	Gazania 'Copper King'	Gazania 'Copper King'	Flats	Vigorous and fully developed. Plant at 9" o.c.
As required	Lawn	Biolors sod as grown by Della Blomgren, or equal.	Sod	Fully developed
As required	Magenta African Daisy	Ardischia 'Big Magenta'	1 gallon	Vigorous and fully developed. Plant at 15" o.c.

Notes:
Plant list and quantities are as set by the convenience of the Contractor. The actual plants and quantities are as required by the Planting Plan.

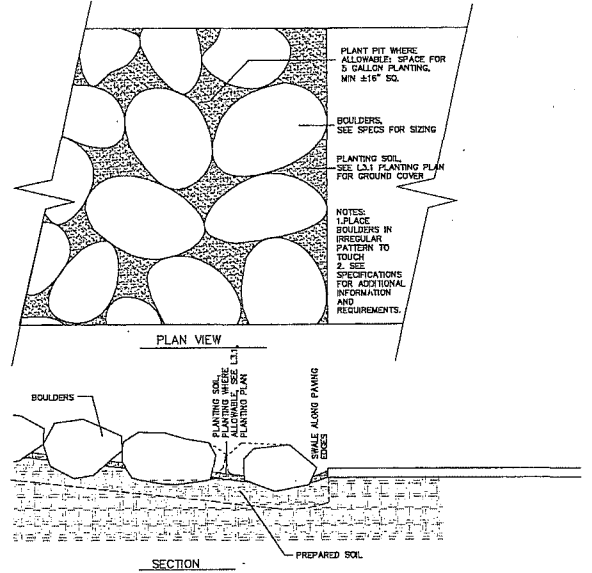
PLANT LIST



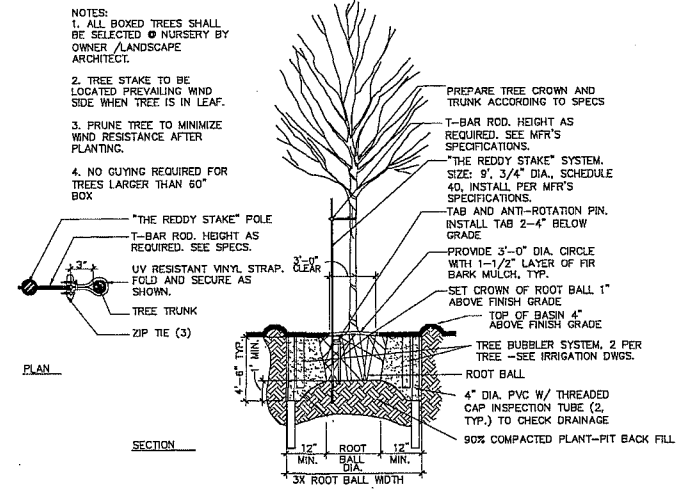
DETAIL 5 - STEEL EDGE ALONG PLANTING
SCALE: 1/2"=1'-0"



DETAIL 4 - GROUND COVER LAYOUT
SCALE: 3/8"=1'-0"



DETAIL 2 - BOULDER LAYOUT
SCALE: 1/2"=1'-0"



DETAIL 1 - TREE PLANTING
SCALE: NTS

**T O M
E L I O T
F I S C H**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
Ruth Williams Memorial Theatre
4750 74RD STREET
SAN FRANCISCO, CA

**S I E
A I C** San Francisco
Arts Commission
25 New Ave, 6402
San Francisco, CA 94102
tel 415.335.2025
fax 415.352.2595

ARCHITECT
Tom Eliot, Fisch / Knapp Architects
1400 Sutter Street, Upper Floor
San Francisco, CA 94102
tel 415.391.7915
fax 415.381.7300

Knapp Architects
5 Third Street, Suite 820
San Francisco, CA 94103
tel 415.988.2327
fax 415.988.2878

LANDSCAPE ARCHITECT
Hood Design
2016 Filbert Street, Studio 2
Oakland, CA 94609
tel 510.583.0596
fax 415.878.1005

CIVIL ENGINEER
Shoreline Design Engineers
2016 Filbert Street, Studio 2
San Francisco, CA 94109
tel 415.877.7301

STRUCTURAL ENGINEER
SBE Engineers
40 Con N. Kelly Street
San Francisco, CA 94107
tel 415.980.9520
fax 415.861.8029

MECHANICAL / PLUMBING
MJC Engineers
1501 Street
San Francisco, CA 94103
tel 415.512.1141
fax 415.512.7120

ELECTRICAL / LIGHTING
E.S. Associates, Inc.
50 12th Street, Suite 300
San Francisco, CA 94103-1242
tel 415.861.0268
fax 415.861.0191

WATERPROOFING
Empson, Cummings & Inger
One Market, Suite 600
San Francisco, CA 94105
tel 415.475.7100
fax 415.495.3350

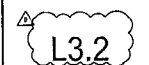
SCYTHICAL
Roth & Pinsky, Inc.
800 Post Street, Suite 820
San Francisco, CA 94108
tel 415.678.8153

SURVEYOR
Frederick S. Sigler & Associates
841 Lombard Street
San Francisco, CA 94133
tel 415.821.7660



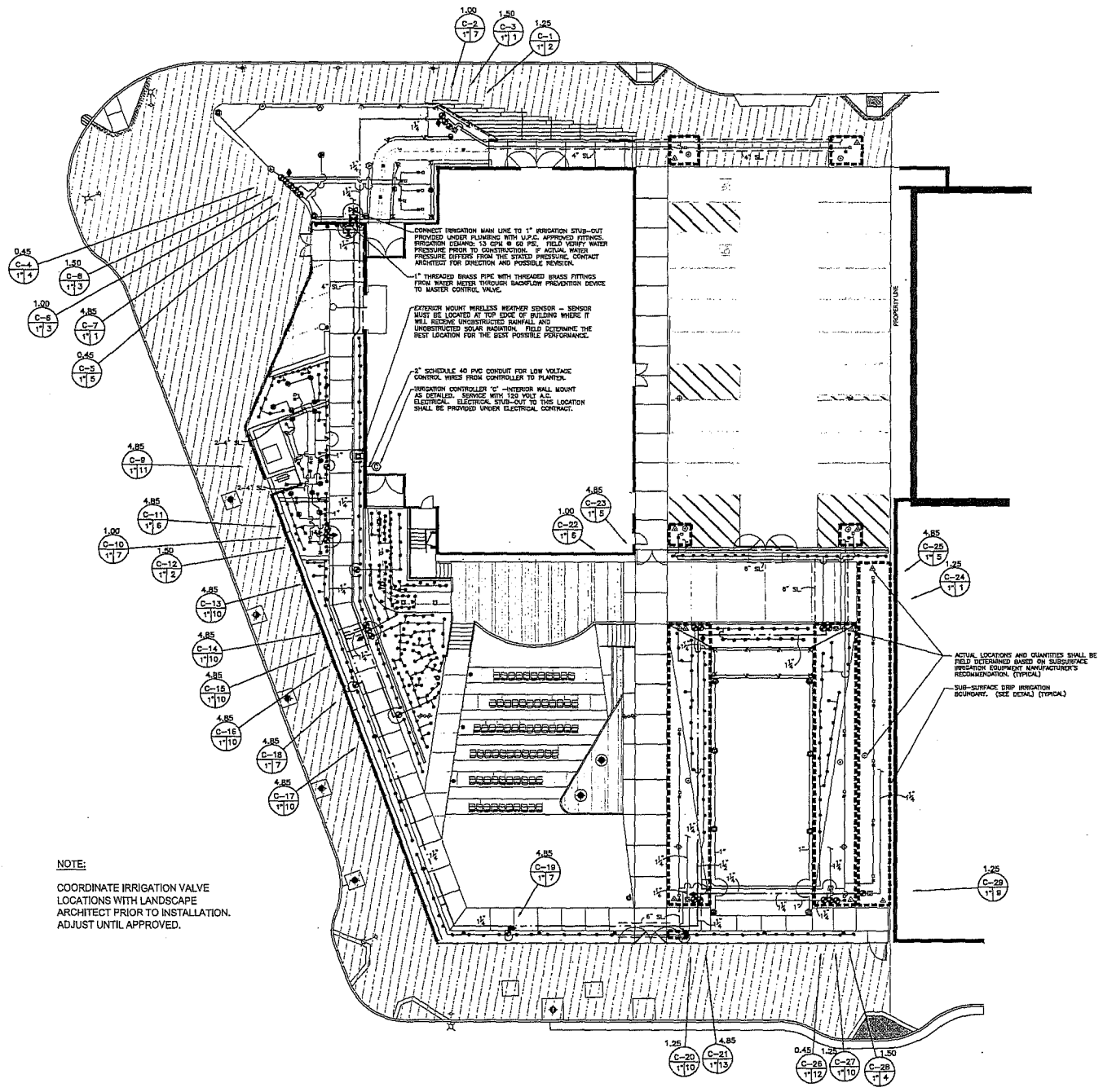
Project No.	21772-00	Date	12/23/11
Drawn By	JS	Checked By	
Scale	AS NOTED	Revision	
12/23/11	75% SCHEMATIC DESIGN		
1/11/12	100% SCHEMATIC DESIGN		
2/10/12	90% CONSTRUCTION DOES		
3/14/12	80% CD		
4/12/12	80% CD		
12/23/13	PERMIT		
	APPROVED		

**PLANTING DETAILS
AND PLANT LIST**



L3.2
SEE LIST OF ADDENDUM 2
DRAWING CHANGES

P377



NOTE:
 COORDINATE IRRIGATION VALVE
 LOCATIONS WITH LANDSCAPE
 ARCHITECT PRIOR TO INSTALLATION.
 ADJUST UNTIL APPROVED.

CONNECT IRRIGATION MAIN LINE TO 1" IRRIGATION STUB-OUT PROVIDED UNDER PLUMBING WITH U.L.C. APPROVED FITTINGS. IRRIGATION DEMAND: 13 GPM @ 60 PSI. FIELD VERIFY WATER PRESSURE PRIOR TO CONSTRUCTION. IF ACTUAL WATER PRESSURE DIFFERS FROM THE STATED PRESSURE, CONTACT ARCHITECT FOR DISCUSSION AND POSSIBLE REVISION.

1" THREADED BRASS PIPE WITH THREADED BRASS FITTINGS FROM WATER METER THROUGH BACKFLOW PREVENTION DEVICE TO WATER CONTROL VALVE.

EXTERIOR MOUNT WIRELESS WEATHER SENSOR - SENSOR MUST BE LOCATED AT TOP EDGE OF BUILDING WHERE IT WILL RECEIVE UNOBSTRUCTED RAINFALL AND UNOBSTRUCTED SOLAR RADIATION. FIELD DETERMINE THE BEST LOCATION FOR THE BEST POSSIBLE PERFORMANCE.

2" SCHEDULE 40 PVC CONDUIT FOR LOW VOLTAGE CONTROL WIRES FROM CONTROLLER TO PLANTER.

IRRIGATION CONTROLLER "C" - INTERIOR WALL MOUNT AS DETAILS SHOWN WITH 120 VOLT A.C. ELECTRICAL. ELECTRICAL STUB-OUT TO THIS LOCATION SHALL BE PROVIDED UNDER ELECTRICAL CONTRACT.

ACTUAL LOCATIONS AND QUANTITIES SHALL BE FIELD DETERMINED BASED ON SUBSURFACE IRRIGATION EQUIPMENT MANUFACTURER'S RECOMMENDATION. (TYPICAL)

SUB-SURFACE DRIP IRRIGATION BOUNDARY. (SEE SYMBOL TYPICAL)

DICKSON & ASSOCIATES, INC.
 CIVIL ENGINEERS

**TOM
 ELIOT
 FISCH**
 KnappARCHITECTS
 JOINT VENTURE

**BAYVIEW
 OPERA HOUSE**
 Ruth Williams Memorial Theatre
 4705 THIRD STREET
 SAN FRANCISCO, CA

**SIF
 AIC** San Francisco
 A/E/C Collaboration
 25 Van Ness Ave. #410
 San Francisco, CA 94102
 Tel: 415.252.2543
 Fax: 415.252.2525

ARCHITECT
 Tom Eliot Fisch / Knapp Architects
 Joint Venture
 Tom Eliot Fisch
 1420 Sutter Street, Upper Floor
 San Francisco, CA 94108
 Tel: 415.261.2570
 Fax: 415.381.7209

KNAPP ARCHITECTS
 3 Tule Street, Suite 920
 San Francisco, CA 94102
 Tel: 415.885.2372
 Fax: 415.886.2079

LANDSCAPE ARCHITECT
 Joseph DeLong
 3016 Filbert Street, Studio 2
 Oakland, CA 94609
 Tel: 510.525.0850
 Fax: 415.876.1100

CIVIL ENGINEER
 Snowwood Design Engineers
 53 Mission Lane, Third Floor
 San Francisco, CA 94105
 Tel: 415.877.7300
 Fax: 415.677.7301

STRUCTURAL ENGINEER
 J.P. & R. Engineers
 2900 California Street
 San Francisco, CA 94107
 Tel: 415.882.9900
 Fax: 415.882.9909

METHEOROLOGICAL / PLUMBING
 S&S Engineers
 150 8th Street
 San Francisco, CA 94103
 Tel: 415.312.7141
 Fax: 415.312.7100

ELECTRICAL / LIGHTING
 J.W. Associates, Inc.
 85 12th Street, Suite 300
 San Francisco, CA 94103-1242
 Tel: 415.851.0354
 Fax: 415.851.0191

WATERWORKING
 Shapton Gumpertz & Heger
 One Market, Suite 900
 San Francisco, CA 94102
 Tel: 415.452.2700
 Fax: 415.452.2700

GEOTECHNICAL
 Hill & Rogoff, Inc.
 130 Powell Street, Suite 205
 San Francisco, CA 94102
 Tel: 415.870.8123

SURVEYOR
 Frederick T. Sahn, Jr. & Associates
 841 Lombard Street
 San Francisco, CA 94132
 Tel: 415.921.7900



DATE	11/17/01	DESCRIPTION	11/13/01
BY	AS NOTED		
NO.	1	DESCRIPTION	
1	10/24/01	75% SCHEMATIC DESIGN	
2	1/11/02	100% SCHEMATIC DESIGN	
3	10/08/02	ASDC CONSTRUCTION DOCS	
4	10/10/02	FORM CD	
5	10/10/02	FORM CD	
6	11/22/01	PERMIT	
7	08/29/01	ADDENDUM 3	

IRRIGATION PLAN

L4.1

SEE LIST OF ADDENDUM 2
 DRAWING CHANGES

All drawings and written material appearing herein constitute the original and unaltered work of the Architect and may not be duplicated, used or otherwise employed without the written consent of the Architect.

If this drawing is not 100% complete, then the portions that have been received from the architect shall be marked as such.

**BAYVIEW
OPERA HOUSE**
Fish Williams Memorial Theatre
2475 FRANCISCO, CA

**S I E
A I C**
San Francisco
2500 Market Street, Suite 200
San Francisco, CA 94114
Tel: 415.231.2388
Fax: 415.231.2389

ARCHITECT
John Williams / Anne Architects
1425 Sutter Street, Upper Floor
San Francisco, CA 94109
Tel: 415.774.0100
Fax: 415.381.7029

LANDSCAPE ARCHITECT
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

DESIGNER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

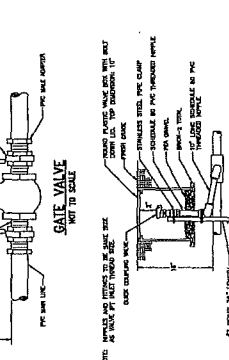
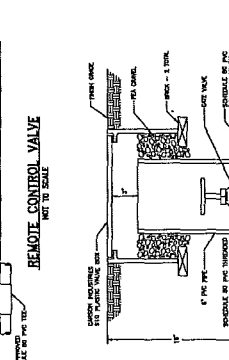
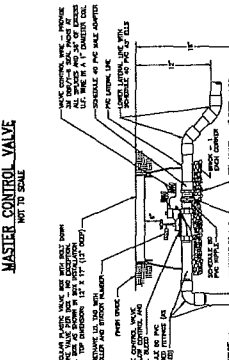
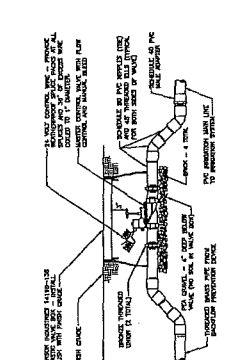
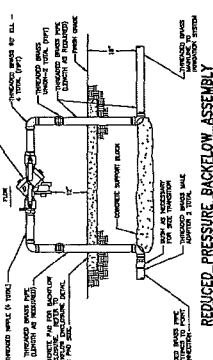
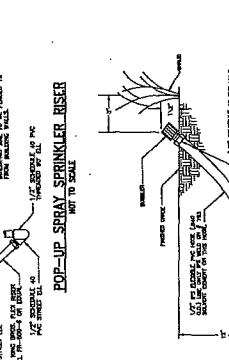
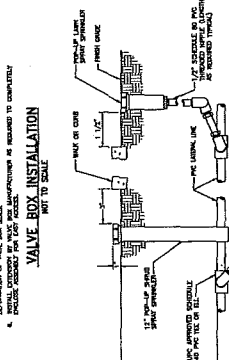
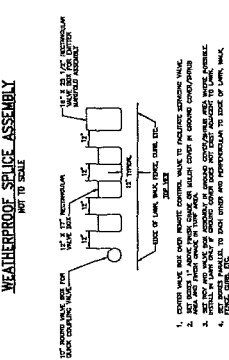
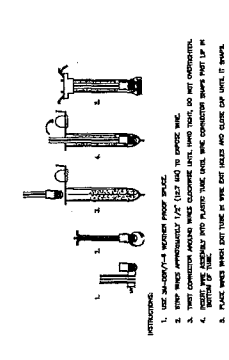
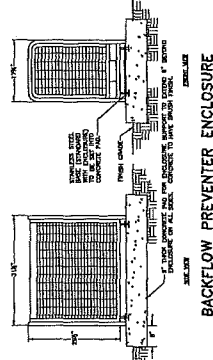
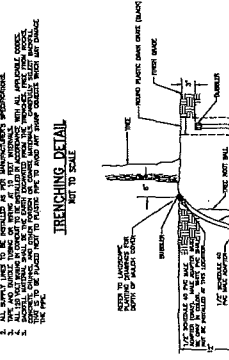
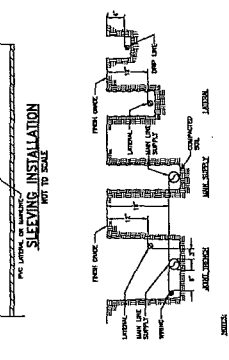
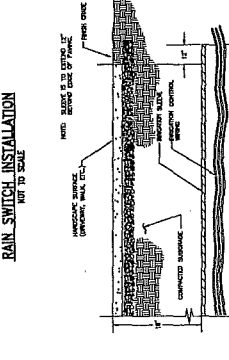
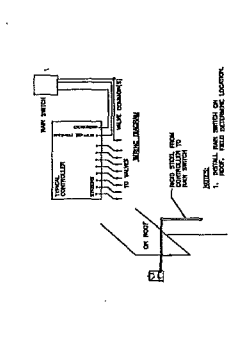
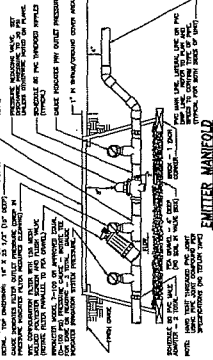
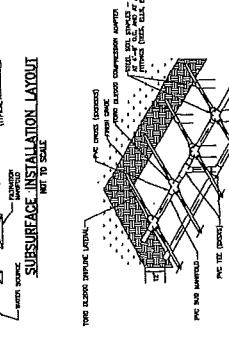
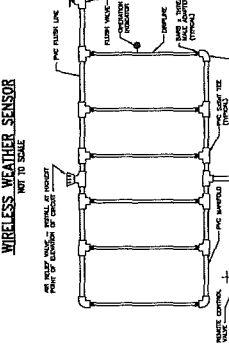
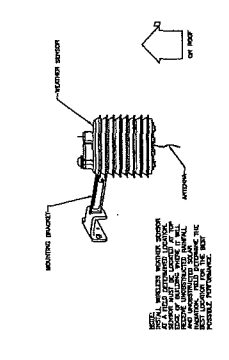
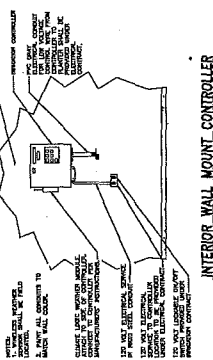
GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

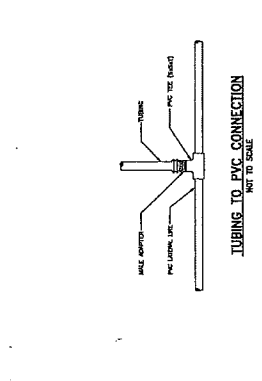
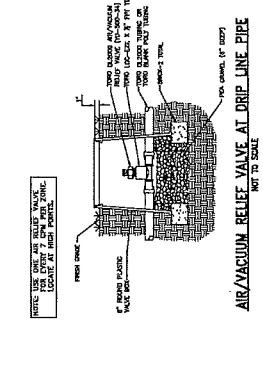
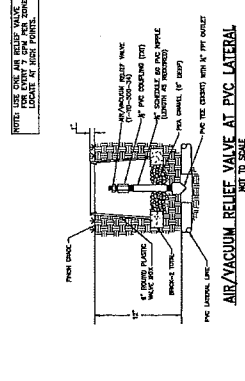
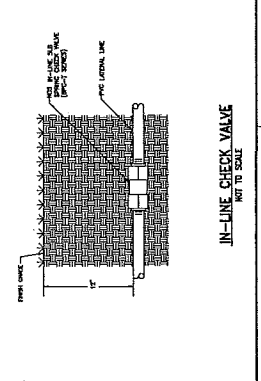
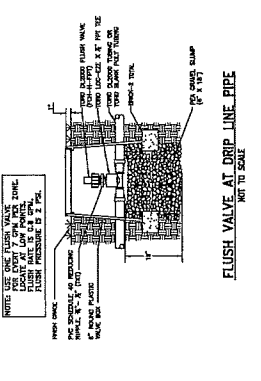
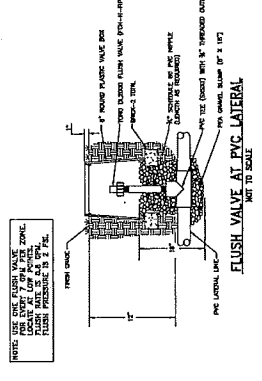
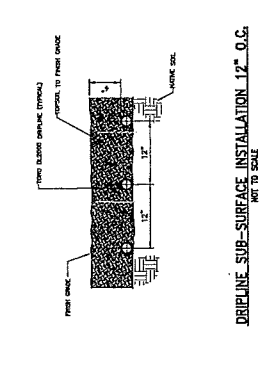
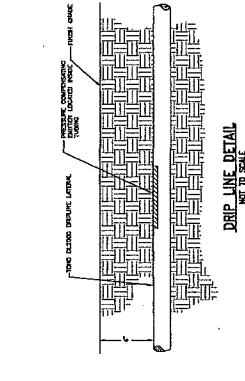
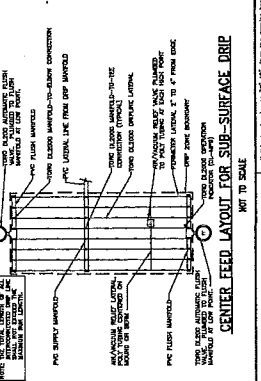
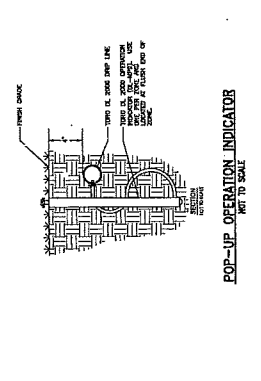
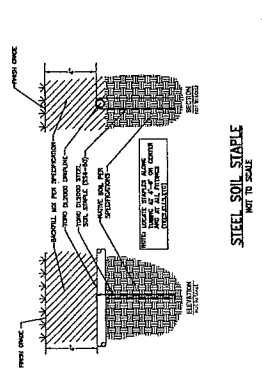
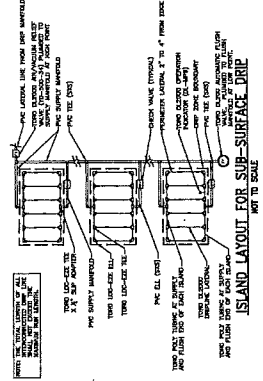
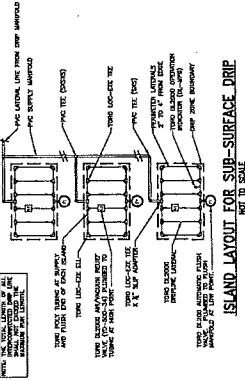
GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100

GENERAL CONTRACTOR / INSTALLER
2000 Park Street, Suite 200
San Francisco, CA 94115
Tel: 415.774.0100
Fax: 415.774.0100



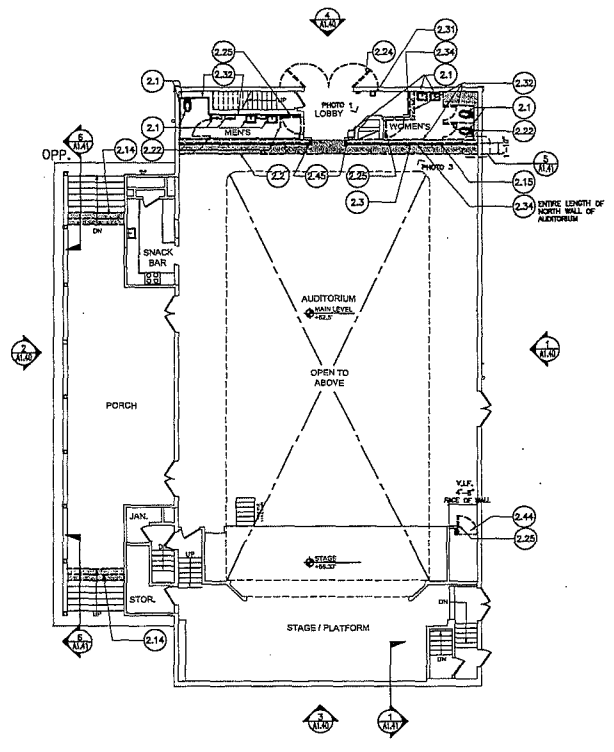


DICKSON & ASSOCIATES, INC.
MECHANICAL ENGINEER & PLUMBING
1000 Market Street, Suite 1000
San Francisco, CA 94102
Tel: 415 398-1100
Fax: 415 398-1101

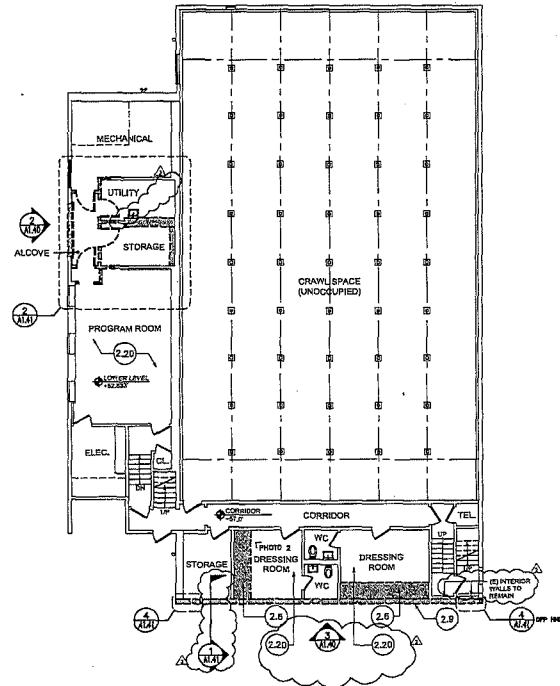
IRIGATION DETAILS 2

L4.4

SEE LIST OF ASSOCIATES
PLUMBING CONTRACTOR



② MAIN LEVEL DEMOLITION PLAN
1/8" = 1'-0"



① LOWER LEVEL DEMOLITION PLAN
1/8" = 1'-0"

- DEMOLITION GENERAL NOTES:**
- SEE SHEET 02.20 FOR FULL SYMBOLS LEGEND
 - REMOVE ALL TOILET ACCESSORIES IN RESTROOMS
 - CUT TRENCH INTO EXISTING CONCRETE AS NEEDED FOR NEW PLUMBING LOCATIONS. INFL AS REQUIRED FOR FINISHED SURFACES
 - SEE STRUCTURAL DRAWINGS AND SPECIFICATIONS FOR INFORMATION ON TEMPORARY SHORING
 - REFER PHASE 1 DRAWINGS (STRA CONTRACT #129) FOR MORE SITE INFORMATION.
- SELECTIVE DEMOLITION:**
- REMOVE EXISTING PLUMBING FIXTURES AND TOILET ACCESSORIES
 - SALVAGE EXISTING WOOD FLOOR FOR REINSTALLATION
 - SALVAGE WOOD FLOOR PLANKS NEXT TO JOINT FOR REINSTALLATION
 - DASHED LINE INDICATE LINE OF FLOOR
 - SALVAGE TELL DOWN GAGE AND HOUSING FOR REINSTALLATION
 - SALVAGE WALL MOUNTED TILE COUNTER FOR REINSTALLATION
 - REMOVE EXISTING TRACK LIGHTING
 - SALVAGE BALCONY PACK FOR REINSTALLATION
 - REMOVE EXISTING STUCCO FINISH, WATERPROOFING AND SHEATHING. SEE DEMOLITION EXTERIOR ELEVATIONS.
 - DRILL TO BE SALVAGED FOR REINSTALLATION. SEE LANDSCAPE DRAWINGS (COMPLETED IN PHASE 1)
 - WOOD GUARD RAIL TO BE DEMOLISHED
 - BRICK STAGE TO BE DEMOLISHED (COMPLETED IN PHASE 1)
 - DEMOLISH TREADS OF CONCRETE STAIRS INDICATED BY DASHED LINES (COMPLETED IN PHASE 1)
 - DEMOLISH EXISTING WALL AND DOORS WHERE OCCUR AS INDICATED BY PLANS S.S.D.
 - DEMOLISH FLOOR
 - REMOVE HANGAR
 - REMOVE PLUMBING
 - REMOVE WOOD BLOOMING
 - REMOVE FLOOR COVERING AND WALL BASE
 - DEMOLISH CRYSTAL BOARD
 - REMOVE EXISTING TOILET PARTITIONS AND SHALL DOORS
 - DEMOLISH EXISTING FINISHES
 - SALVAGE HISTORIC WOOD DOOR FOR REINSTALLATION
 - REMOVE EXISTING DOOR ASSEMBLY
 - REMOVE PORTION OF EXISTING SOING
 - EXPOSE (E) FOUNDATION, REMOVE DAMAGED WALL FRAMING AND FOUNDATION AS INDICATED PER PLANS.
 - REMOVE TRIM
 - SALVAGE TRIM FOR REINSTALLATION
 - DEMOLISH CONCRETE STAIRS BUNKER (COMPLETED IN PHASE 1)
 - REMOVE PAPER AND UTILITIES TO PHONE
 - REMOVE TILE WALL AND FLOOR FINISHES ENTIRE ROOM
 - REMOVE TOILET ACCESSORIES
 - SALVAGE WAINSCOT FOR REINSTALLATION
 - HISTORIC MURAL TO BE SALVAGED FOR REINSTALLATION
 - REMOVE EXISTING MECHANICAL EQUIPMENT. SEE MECHANICAL DRAWINGS.
 - SALVAGE HISTORIC WOOD BALCONY RAIL FOR REINSTALLATION. USE CARE REMOVING HANGAR, ESPECIALLY AROUND PROSCENIUM
 - REMOVE BRICK STAIRS
 - FIRE ALARM / HOOR STROBE TO BE SALVAGED FOR REINSTALLATION
 - PROTECT PORTION OF EXISTING HISTORIC MURAL IN PLACE
 - REMOVE LINOLEUM FLOOR AND BASE ENTIRE ROOM
 - REMOVE EXISTING CONCRETE. PROTECT CONCRETE MESH DURING CONSTRUCTION FOR RELOCATION BELOW FLOORBOARDS.
 - REMOVE MECHANICAL DUCT
 - REMOVE LOWER
 - SALVAGE HISTORIC CASED OPENING FOR REINSTALLATION
 - DEMOLISH PORTION OF WALL FOR RELOCATED MECHANICAL GRILL. SEE MECHANICAL DRAWINGS.

LEGEND

- WALL TO BE DEMOLISHED
- EXISTING WALL TO REMAIN
- DEMOLITION SCOPE. SEE NOTES FOR ITEM SPECIFIC INFORMATION.
- WALLS TO BE DEMOLISHED, WHERE OCCURS, HISTORIC WAINSCOT TO BE SALVAGED FOR REINSTALLATION. SEE INTERIOR ELEVATIONS.

TOM ELIOT FISCH
KnappARCHITECTS
JOINT VENTURE

BAYVIEW OPERA HOUSE
Ruth Williams Memorial Theatre
4700 BIRD STREET
SAN FRANCISCO, CA

SFAIC San Francisco Arts Commission
25 Van Ness Ave., 8th Fl.
San Francisco, CA 94102
Tel: 415.225.2295
Fax: 415.225.2295

ARCHITECT
Tom Eliot Fisch / Knapp Architects
1125 Market Street, Upper Floor
San Francisco, CA 94103
Tel: 415.397.7819
Fax: 415.397.7009

LANDSCAPE ARCHITECT
3 Third Street, Suite 920
San Francisco, CA 94103
Tel: 415.860.2377
Fax: 415.860.2676

STRUCTURAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94102
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94102
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL / PLUMBING
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

ELECTRICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

MECHANICAL ENGINEER
304 California Street, Studio 2
San Francisco, CA 94103
Tel: 415.252.0658
Fax: 415.397.1025

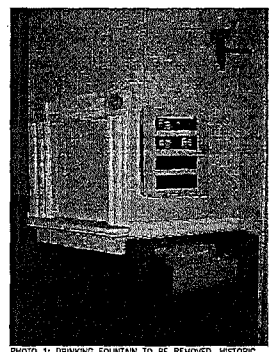


PHOTO 1: DRINKING FOUNTAIN TO BE REMOVED, HISTORIC WAINSCOT TO BE INFILLED WITH SALVAGED MATERIAL. TICKET BOOTH WINDOW TO REMAIN.

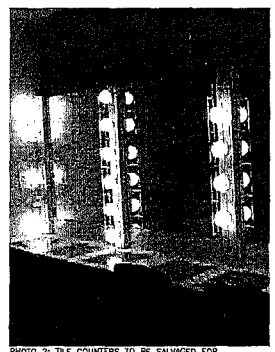


PHOTO 2: TILE COUNTERS TO BE SALVAGED FOR REINSTALLATION. REMOVE LIGHT FIXTURES AND MIRRORS



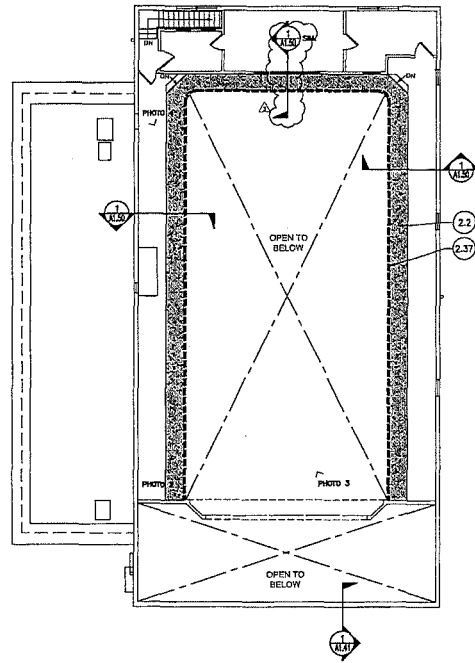
PHOTO 3: HISTORIC DOOR FRAME AND HISTORIC WAINSCOT TO BE SALVAGED FOR REINSTALLATION.



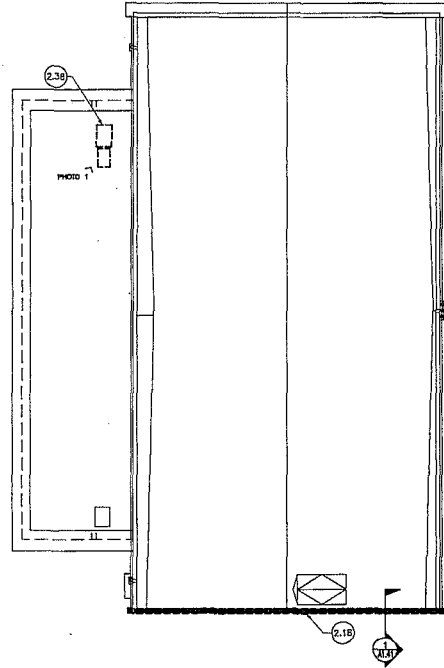
LOWER AND MAIN LEVEL DEMOLITION PLANS

A1.20

All drawings and written material appearing herein constitute original and unpublished work of the architect and may not be duplicated, used or otherwise without express written consent of the architect.



2 BALCONY LEVEL DEMOLITION PLAN
1/8" = 1'-0"



1 ROOF LEVEL DEMOLITION PLAN
1/8" = 1'-0"

- DEMOLITION GENERAL NOTES:**
- SEE SHEET C-203 FOR FULL SYMBOLS LEGEND
 - REMOVE ALL TOILET ACCESSORIES IN SECTIONS
 - CUT TRENCH INTO EXISTING CONCRETE AS NEEDED FOR NEW PLUMBING LOCATIONS. INFILL AS REQUIRED FOR FINISHED SURFACES. SEE STRUCTURAL DRAWINGS AND SPECIFICATIONS FOR INFORMATION ON TEMPORARY SHORING
 - REVIEW PHASE 1 DRAWINGS (SMTA CONTRACT #1189) FOR MORE SITE INFORMATION.
- SELECTIVE DEMOLITION:**
- REMOVE EXISTING PLUMBING FIXTURES AND TOILET ACCESSORIES
 - SALVAGE EXISTING WOOD FLOOR FOR REINSTALLATION
 - SALVAGE WOOD FLOOR PLANKS NEXT TO JOINT FOR REINSTALLATION
 - DASHED LINE INDICATE LINE OF FLOOR FOR REINSTALLATION
 - SALVAGE ROLL DOWN GATE AND HOUSING FOR REINSTALLATION
 - SALVAGE WALL MOUNTED TILE COUNTER FOR REINSTALLATION
 - REMOVE EXISTING TRACK LIGHTING
 - SALVAGE BALCONY FACA FOR REINSTALLATION
 - REMOVE EXISTING STUCCO FINISH, WATERPROOFING AND SHEETROCK. SEE DEMOLITION EXTERIOR ELEVATIONS.
 - GRILL TO BE SALVAGED FOR REINSTALLATION
 - CONCRETE PLANTERS TO BE DEMOLISHED. SEE LANDSCAPE DRAWINGS (COMPLETED IN PHASE 1)
 - WOOD GUARD RAIL TO BE DEMOLISHED
 - BRICK STAGE TO BE DEMOLISHED (COMPLETED IN PHASE 1)
 - DEMOLISH TROUSERS OF CONCRETE STAIRS INDICATED BY DASHED LINES (COMPLETED IN PHASE 1)
 - DEMOLISH EXISTING WALL AND DOORS WHERE OCCUR AS INDICATED BY PLANS S.S.D.
 - REMOVE CURTS
 - REMOVE HANDRAIL
 - REMOVE FLASHING
 - REMOVE WOOD SLEWING
 - REMOVE FLOOR COVERING AND WALL BASE
 - DEMOLISH GYPSUM BOARD
 - REMOVE EXISTING TILE PARTITIONS AND SMALL DOORS
 - DEMOLISH EXISTING FINISHES
 - SALVAGE HISTORIC WOOD DOOR FOR REINSTALLATION
 - REMOVE EXISTING DOOR ASSEMBLY
 - REMOVE PORTION OF EXTERIOR SILING
 - EXPOSE (G) FOUNDATION. REMOVE DAMAGED WALL TRACING AND FOUNDATION AS INDICATED PER PLANS.
 - REMOVE TRIM
 - SALVAGE TRIM FOR REINSTALLATION
 - DEMOLISH CONCRETE STORAGE BUNKER. (COMPLETED IN PHASE 1)
 - REMOVE PARTITIONS AND UTILITIES TO PHONE
 - REMOVE TILE WALL AND FLOOR FINISHES ENTIRE ROOM
 - REMOVE TOILET ACCESSORIES
 - SALVAGE WAINSCOT FOR REINSTALLATION
 - HISTORIC MIRROR TO BE SALVAGED FOR REINSTALLATION
 - REMOVE EXISTING MECHANICAL EQUIPMENT. SEE MECHANICAL DRAWINGS.
 - SALVAGE HISTORIC WOOD BALCONY RAIL FOR REINSTALLATION. USE CARE REMOVING HANDRAIL, ESPECIALLY AROUND PROSCENIUM
 - REMOVE BRICK STAIRS
 - THE ALUM / WOOD STORAGE TO BE SALVAGED FOR REINSTALLATION
 - PROTECT PORTION OF EXISTING HISTORIC MIRROR IN PLACE
 - REMOVE LINOLEUM FLOOR AND BASE ENTIRE ROOM
 - REMOVED EXISTING CONDUIT. PROTECT CONNECTED WIRES DURING CONSTRUCTION FOR RELOCATION BELOW FLOOR/CEILING.
 - REMOVE MECHANICAL DUCT
 - REMOVE LOUVER
 - SALVAGE HISTORIC CASER OPENING FOR REINSTALLATION
 - DEMOLISH PORTION OF WALL FOR RELOCATED MECHANICAL GRILL. SEE MECHANICAL DRAWINGS.

**T O M
E L I O T
F I S C H**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
Paul Williams Memorial Theatre
3705 18TH STREET
SAN FRANCISCO, CA

S F A I C San Francisco
Arts Commission
23 Van Ness Ave, 6th
San Francisco, CA 94102
Tel: 415.352.2342
Fax: 415.352.2345

ARCHITECT
Tom Eliot Fisch / Knapp Architects
San Francisco
Tom Eliot Fisch
405 Van Ness Street, Upper Floor
San Francisco CA 94102
Tel: 415 391.7500
Fax: 415 391.7502

Knapp Architects
2 Third Street, Suite 822
San Francisco, CA 94103
Tel: 415 595.2679
Fax: 415 595.2679

LANDSCAPE ARCHITECT
Wood Design
2000 Market Street, Studio 2
San Francisco, CA 94114
Tel: 415.575.9880
Fax: 415.771.1005

CIVIL ENGINEER
Shawdon Design Engineers
25 Market Lane, Third Floor
San Francisco, CA 94108
Tel: 415 877.7000
Fax: 415 877.7301

STRUCTURAL ENGINEER
John S. Shalaby, Inc.
400 Golden Gate Blvd, Suite 200
San Francisco, CA 94107
Tel: 415 885.8900
Fax: 415 885.8900

**MECHANICAL / PLUMBING
HAIC Engineers**
1300 Steiner
San Francisco, CA 94103
Tel: 415 532.7418
Fax: 415 532.7120

ELECTRICAL / LIGHTING
C.R. Shalaby, Inc.
501 15th Street, Suite 200
San Francisco, CA 94103-1542
Tel: 415 861.2280
Fax: 415 861.0781

WATERPROOFING
Shawdon Construction & Heep
One Market, Suite 600
San Francisco, CA 94105
Tel: 415 495.3500
Fax: 415 495.3500

SEISMOLOGICAL
Shawdon Construction, Inc.
300 Market Street, Suite 600
San Francisco, CA 94105
Tel: 415 476.8123

SAVING
Franklin T. Sagar & Associates
841 Lombard Street
San Francisco, CA 94133
Tel: 415 921.7650



Sheet No: P382 Date: 2/28/16

Drawn By: AS

Checked By: [Signature]

Approved By: [Signature]

Date	Description	By
11/14/14	20% SCHEMATIC DESIGN	AS
12/1/14	30% SCHEMATIC DESIGN	AS
12/1/14	40% CONSTRUCTION DOCS	AS
12/1/14	50% CD	AS
12/1/14	60% CD	AS
12/1/14	70% CD	AS
12/1/14	80% CD	AS
12/1/14	90% CD	AS
12/1/14	100% CD	AS
12/1/14	ADDENDUM 3	AS

- LEGEND**
- WALL TO BE DEMOLISHED
 - EXISTING WALL TO REMAIN
 - FLOOR TO BE REMOVED, SALVAGED AND REINSTALLED
 - TO BE REMOVED

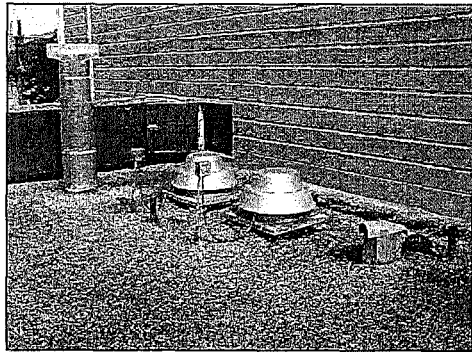


PHOTO 1: ROOFTOP UNITS TO BE REMOVED. SEE MECHANICAL PLANS.



PHOTO 2: HISTORIC HANDRAIL TO BE SALVAGED AND RETURNED TO OWNERS. USE CAUTION WHEN REMOVING HANDRAIL FROM AROUND PROSCENIUM.

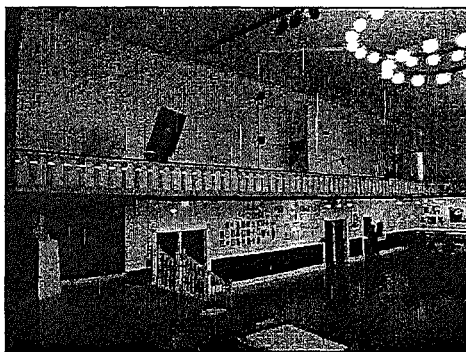
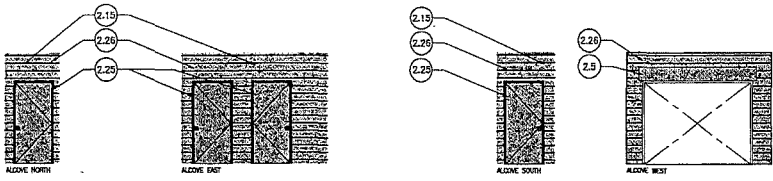


PHOTO 3: OVERALL BALCONY, MIRRORED ON OPPOSITE SIDE.

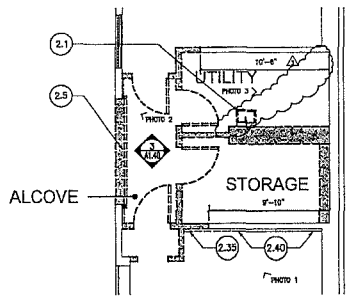


PHOTO 4: INTERIOR OF BALCONY

All drawings and other material appearing herein constitute original and unaltered work of the Architect and may not be modified, used or disclosed without consent of Architect. If this drawing is not 100% CD, then the work has been reduced from the original and there may be errors. The user must be advised. This drawing is not to be used for any other purpose.



3 ENLARGED DEMOLITION ELEVATIONS
1/4" = 1'-0"



2 ENLARGED DEMOLITION PLAN
1/4" = 1'-0"

- DEMOLITION GENERAL NOTES:**
- SEE SHEET CDD FOR FULL SYMBOLS LEGEND
 - REMOVE ALL TOILET ACCESSORIES IN RESTROOMS
 - CUT TRENCH INTO EXISTING CONCRETE AS NEEDED FOR NEW PLUMBING LOCATIONS. INFILL AS REQUIRED FOR FINISHED SURFACES
 - SEE STRUCTURAL DRAWINGS AND SPECIFICATIONS FOR INFORMATION ON TEMPORARY SHORING
 - REVIEW PHASE 1 DRAWINGS (SMTA CONTRACT #128) FOR MORE SITE INFORMATION.
- SELECTIVE DEMOLITION**
- REMOVE EXISTING PLUMBING FIXTURES AND TOILET ACCESSORIES
 - REMOVE EXISTING WOOD FLOOR FOR REINSTALLATION
 - REMOVE WOOD FLOOR PLANKS NEXT TO JOINT FOR REINSTALLATION
 - DASHED LINE INDICATE LINE OF FLOOR TO BE SALVAGED
 - SALVAGE ROLL DOWN GATE AND HOUSING FOR REINSTALLATION
 - SALVAGE WALL MOUNTED TILE COUNTER FOR REINSTALLATION
 - REMOVE EXISTING TRACK LIGHTING
 - SALVAGE BICYCLE RACK FOR REINSTALLATION
 - REMOVE EXISTING STUCCO FINISH, WATERPROOFING AND SHEATHING. SEE DEMOLITION EXTERIOR ELEVATIONS.
 - WOOD CHAIR RAIL TO BE SALVAGED FOR REINSTALLATION
 - CONCRETE PLANTERS TO BE DEMOLISHED. SEE LANDSCAPE DRAWINGS (COMPLETED IN PHASE 1)
 - WOOD CHAIR RAIL TO BE SALVAGED
 - BRICK STAGE TO BE DEMOLISHED (COMPLETED IN PHASE 1)
 - DEMOLISH EXISTING WALL AND DOORS WHERE OCCUR AS INDICATED BY PLANS S.S.D.
 - DEMOLISH CURB
 - REMOVE BLOCKING
 - REMOVE FLASHING
 - REMOVE WOOD BLOCKING
 - REMOVE FLOOR COVERING AND WALL BASE
 - DEMOLISH CYPRESS BOARD
 - REMOVE EXISTING TOILET PARTITIONS AND STALL DOORS
 - DEMOLISH EXISTING FINISHES
 - SALVAGE EXISTING WOOD DOOR FOR REINSTALLATION
 - REMOVE EXISTING DOOR ASSEMBLY
 - REMOVE PORTION OF EXTERIOR SIDING
 - EXPOSE (E) FOUNDATION. REMOVE DAMAGED WALL FRAMING AND FOUNDATION AS INDICATED PER PLANS.
 - REMOVE TRIM
 - SALVAGE TRIM FOR REINSTALLATION
 - DEMOLISH CONCRETE STORAGE BUNKER (COMPLETED IN PHASE 1)
 - REMOVE PARTITION AND UTILITIES TO FINISH ENTIRE ROOM
 - REMOVE TOILET ACCESSORIES
 - SALVAGE WANSICOT FOR REINSTALLATION
 - HISTORIC MURAL TO BE SALVAGED FOR REINSTALLATION
 - REMOVE EXISTING MECHANICAL EQUIPMENT. SEE MECHANICAL DRAWINGS.
 - SALVAGE HISTORIC WOOD BALCONY RAIL FOR REINSTALLATION. USE CARE REMOVING NAILGANG, ESPECIALLY AROUND PROSCENIUM
 - REMOVE BRICK STAIRS
 - FOR ALARM / MON STAGE TO BE SALVAGED FOR REINSTALLATION
 - PROTECT PORTION OF EXISTING HISTORIC MURAL IN PLACE
 - REMOVE EXISTING CONDUIT. PROTECT CONNECTED WIRES DURING CONSTRUCTION FOR RELOCATION BELOW FLOORBOARDS.
 - REMOVE MECHANICAL DUCT
 - REMOVE LEXICON
 - SALVAGE HISTORIC CASED OPENING FOR REINSTALLATION
 - DEMOLISH PORTION OF WALL FOR RELOCATED MECHANICAL DUCT. SEE MECHANICAL DRAWINGS.

TOM ELIOT FISCH
KnappARCHITECTS JOINT VENTURE

BAYVIEW OPERA HOUSE
1610 Veterans Memorial Theatre
4700 THIRD STREET
SAN FRANCISCO, CA

SFC
San Francisco Arts Commission
25 Van Ness Ave. #415
San Francisco, CA 94102
Tel: 415.222.2266
Fax: 415.222.2268

ARCHITECT
Tom Eliot Fisch / Knapp Architects
2001 Market Street, Suite 400
San Francisco, CA 94102
Tel: 415.397.7008

LANDSCAPE ARCHITECT
Hood Design
2001 Market Street, Studio 2
San Francisco, CA 94102
Tel: 415.222.0658
Fax: 415.222.0658

CIVIL ENGINEER
Shawcross Design Engineers
2001 Market Street, Suite 400
San Francisco, CA 94102
Tel: 415.877.7301

STRUCTURAL ENGINEER
J.P. Associates, Inc.
45 Gough St. Kelly Street
San Francisco, CA 94102
Tel: 415.393.9200
Fax: 415.393.9200

MECHANICAL / PLUMBING
S&S Engineers
1800 Divisadero Street
San Francisco, CA 94103
Tel: 415.312.7740
Fax: 415.312.7120

ELECTRICAL / LIGHTING
F.A. Associates, Inc.
85 12th Street, Suite 300
San Francisco, CA 94103-1242
Tel: 415.381.0289
Fax: 415.381.0181

WATERPROOFING
Shawcross, Curran & Hoy
One Market, Suite 400
San Francisco, CA 94102
Tel: 415.493.3550

GEOTECHNICAL
Holt & Holve, Inc.
200 Stock Street, Suite 305
San Francisco, CA 94101
Tel: 415.970.0133

SUPERVISOR
Friedlander & Suter & Associates
841 Lombard Street
San Francisco, CA 94113
Tel: 415.821.7800

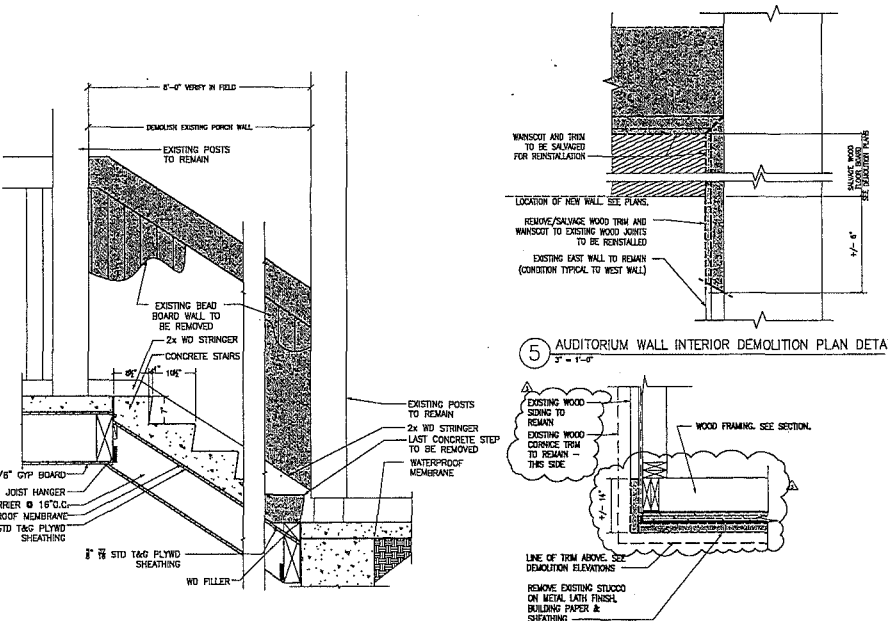


DATE: 11/17/02 PROJECT NO: 02/01/15
SCALE: 1/4" = 1'-0"

NO.	DATE	DESCRIPTION
1	02/01/02	100% SCHEMATIC DESIGN
2	03/11/02	100% SCHEMATIC DESIGN
3	04/04/02	100% CONSTRUCTION DOCS
4	04/04/02	100% CONSTRUCTION DOCS
5	04/11/02	100% CONSTRUCTION DOCS
6	04/23/02	100% CONSTRUCTION DOCS
7	04/23/02	100% CONSTRUCTION DOCS
8	04/23/02	100% CONSTRUCTION DOCS
9	04/23/02	100% CONSTRUCTION DOCS
10	04/23/02	100% CONSTRUCTION DOCS

DEMOLITION DETAILS

A1.41



5 AUDITORIUM WALL INTERIOR DEMOLITION PLAN DETAIL
3/4" = 1'-0"

6 PORCH STAIR SECTION DETAIL
1/4" = 1'-0"

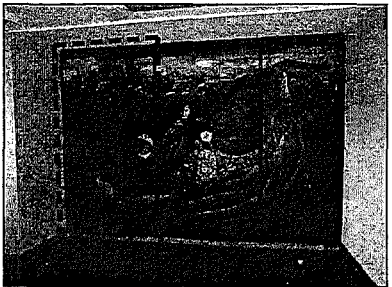


PHOTO 1: SINGLE PANEL OF HISTORIC MURAL TO BE SALVAGED FOR REINSTALLATION AND PROTECTED DURING CONSTRUCTION. OTHER PANELS TO REMAIN IN PLACE. (PANEL SHOWN IN PHOTO WITH DASHED LINE). CONTRACTOR MUST SUBMIT PLAN DETAILING PROTECTION / REMOVAL OF MURAL PANELS DURING CONSTRUCTION.

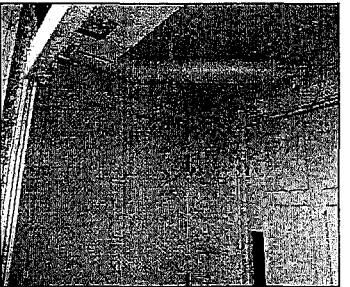
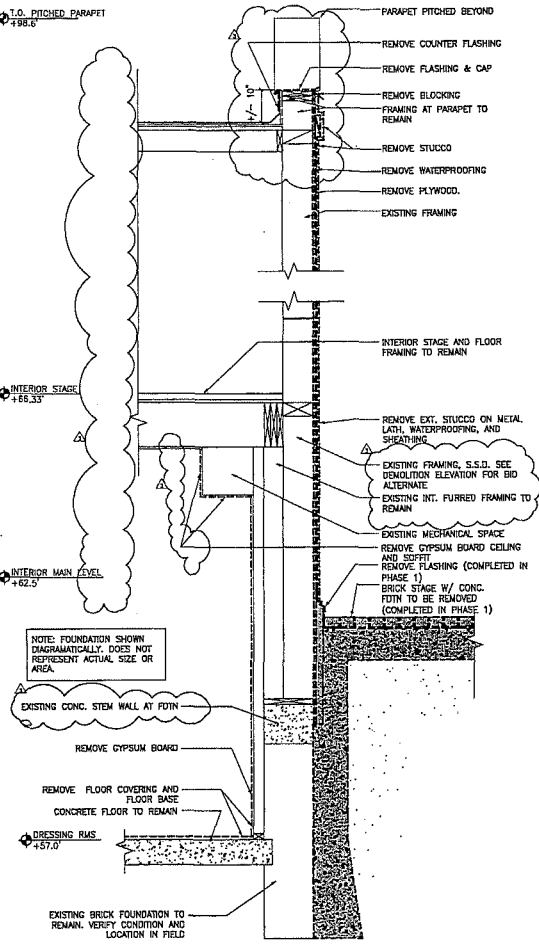


PHOTO 2: EXISTING CONDITIONS AT LOWER LEVEL RESTROOM ALCOVE.



PHOTO 3: EXISTING CONDITIONS IN UTILITY ROOM.



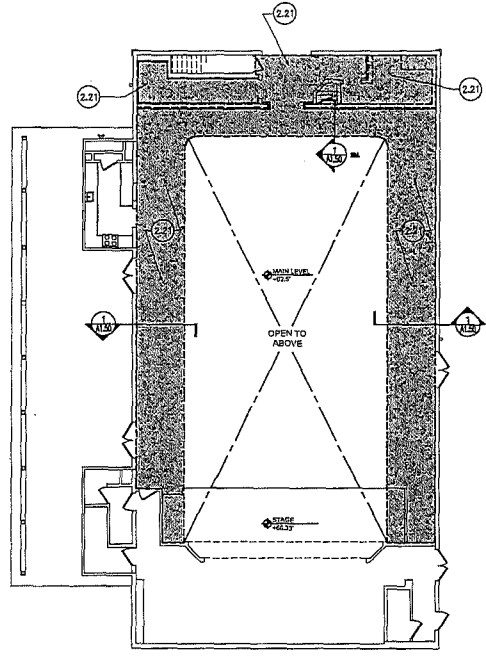
1 SOUTH WALL - DEMOLITION SECTION
1/4" = 1'-0"

- NOTE: FOUNDATION SHOWN DIAGRAMMATICALLY. DOES NOT REPRESENT ACTUAL SIZE OR AREA.**
- EXISTING CONC. STEM WALL AT FOOTING
 - REMOVE GYPSUM BOARD
 - REMOVE FLOOR COVERING AND FLOOR BASE
 - CONCRETE FLOOR TO REMAIN
 - DRESSING RMS
 - EXISTING BRICK FOUNDATION TO REMAIN. VERIFY CONDITION AND LOCATION IN FIELD
 - REMOVE EXISTING STUCCO ON METAL LATH, WATERPROOFING, AND SHEATHING
 - REMOVE EXT. STUCCO ON METAL LATH, WATERPROOFING, AND SHEATHING
 - EXISTING FRAMING, S.S.D. SEE DEMOLITION ELEVATION FOR BID ALTERNATE
 - EXISTING INT. FURRED FRAMING TO REMAIN
 - EXISTING MECHANICAL SPACE
 - REMOVE GYPSUM BOARD CEILING AND SOFFIT
 - REMOVE FLASHING (COMPLETED IN PHASE 1)
 - BRICK STAGE W/ CONC. FOOT TO BE REMOVED (COMPLETED IN PHASE 1)
 - REMOVE TOILET ACCESSORIES
 - SALVAGE TRIM FOR REINSTALLATION
 - REMOVE EXISTING MECHANICAL EQUIPMENT. SEE MECHANICAL DRAWINGS.
 - SALVAGE HISTORIC WOOD BALCONY RAIL FOR REINSTALLATION. USE CARE REMOVING NAILGANG, ESPECIALLY AROUND PROSCENIUM
 - REMOVE BRICK STAIRS
 - FOR ALARM / MON STAGE TO BE SALVAGED FOR REINSTALLATION
 - PROTECT PORTION OF EXISTING HISTORIC MURAL IN PLACE
 - REMOVE EXISTING CONDUIT. PROTECT CONNECTED WIRES DURING CONSTRUCTION FOR RELOCATION BELOW FLOORBOARDS.
 - REMOVE MECHANICAL DUCT
 - REMOVE LEXICON
 - SALVAGE HISTORIC CASED OPENING FOR REINSTALLATION
 - DEMOLISH PORTION OF WALL FOR RELOCATED MECHANICAL DUCT. SEE MECHANICAL DRAWINGS.

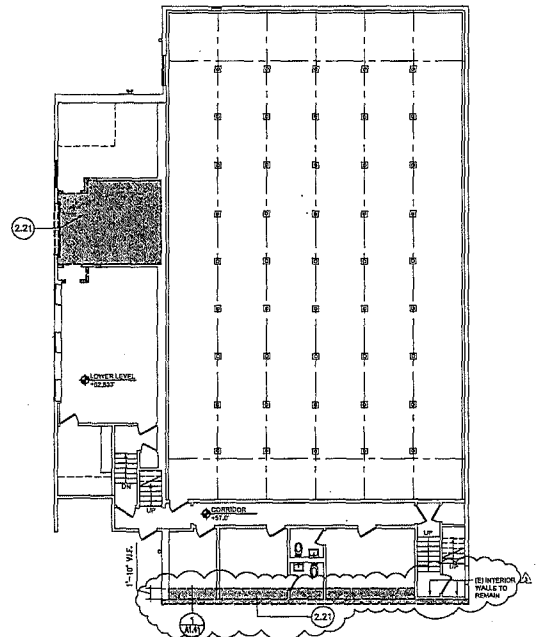
- LEGEND**
- (CIRCLED) KEYNOTE
 - (DASHED LINE) WALL TO BE DEMOLISHED
 - (SOLID LINE) EXISTING WALL TO REMAIN
 - (DOTTED LINE) DEMOLITION SCOPE. SEE NOTES FOR ITEM SPECIFIC INFORMATION.
 - (TRIANGLE) ADDENDUM 3

P384

All drawings and notes are the property of Knapp Architects. No part of this drawing may be reproduced or transmitted in any form or by any means electronic, mechanical, photocopying, recording, or by any information storage and retrieval system without the prior written permission of Knapp Architects.



4 MAIN LEVEL REFLECTED CEILING DEMOLITION PLAN
1/8" = 1'-0"



3 LOWER LEVEL REFLECTED CEILING DEMOLITION PLAN
1/8" = 1'-0"



PHOTO 1: EXISTING INTERIOR OF BALCONY, EXISTING ELECTRICAL/TELECOM CONDUIT TO BE REMOVED AND REPLACED

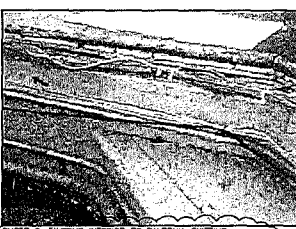
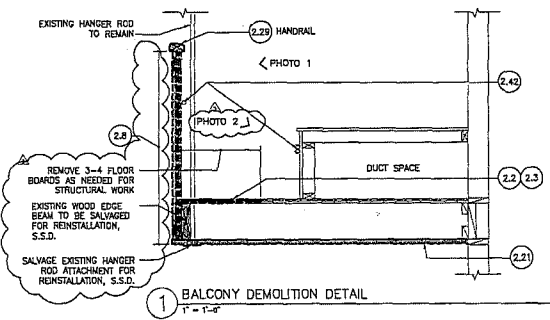


PHOTO 2: EXISTING INTERIOR OF BALCONY, EXISTING ELECTRICAL/TELECOM WIRING & CONDUIT, SEE KEYNOTE 2.42.



1 BALCONY DEMOLITION DETAIL
1" = 1'-0"

- DEMOLITION GENERAL NOTES**
- SEE SHEET C020 FOR FULL SYMBOLS LEGEND
 - REMOVE ALL TOILET ACCESSORIES IN RESTROOMS
 - CUT TRENCH INTO EXISTING CONCRETE AS NEEDED FOR NEW PLUMBING LOCATIONS, INFILL AS REQUIRED FOR FINISHED SURFACES
 - SEE STRUCTURAL DRAWINGS AND SPECIFICATIONS FOR WORKMANSHIP OR TEMPORARY SHORING
 - REVIEW PHASE 1 DRAWINGS (SANTA CONTRACT #1289) FOR MORE SITE INFORMATION.
- SELECTIVE DEMOLITION**
- REMOVE EXISTING PLUMBING FIXTURES AND TOILET ACCESSORIES
 - SALVAGE EXISTING WOOD FLOOR FOR REINSTALLATION
 - SALVAGE WOOD FLOOR PLANKS NEXT TO JOINT FOR REINSTALLATION
 - DASHED LINE INDICATE LINE OF FLOOR
 - SALVAGE ROLL DOWN GATE AND HOUSING FOR REINSTALLATION
 - SALVAGE WALL MOUNTED TILE COUNTER FOR REINSTALLATION
 - REMOVE EXISTING TRACK LIGHTING
 - SALVAGE BALCONY FASCIA FOR REINSTALLATION
 - REMOVE EXISTING STUCCO FINISH, WATERPROOFING AND SHEATHING. SEE DEMOLITION EXTERIOR ELEVATIONS.
 - GRILL TO BE SALVAGED FOR REINSTALLATION
 - CONCRETE PLANTERS TO BE DEMOLISHED. SEE LANDSCAPE DRAWINGS (COMPLETED IN PHASE 1)
 - WOOD GUARD RAIL TO BE DEMOLISHED
 - BRICK STAGE TO BE DEMOLISHED (COMPLETED IN PHASE 1)
 - DEMOLISH TRENDS OF CONCRETE STAIRS INDICATED BY DASHED LINES (COMPLETED IN PHASE 1)
 - DEMOLISH EXISTING WALL AND DOORS WHERE LOCUS AS INDICATED BY PLANS S.S.D.
 - DEMOLISH CASE
 - REMOVE MATERIAL
 - REMOVE PLUMBING
 - REMOVE WOOD BLOOMING
 - REMOVE FLOOR COVERING AND WALL BASE
 - DEMOLISH CONCRETE BOARD
 - REMOVE EXISTING TOILET PARTITIONS AND SINK, SLOPS
 - DEMOLISH EXISTING FINISHES
 - SALVAGE HISTORIC WOOD DOOR FOR REINSTALLATION
 - REMOVE EXISTING DOOR ASSEMBLY
 - REMOVE PORTION OF EXTERIOR SODIC
 - EXPOSE (G) FOUNDATION, REMOVE DAMAGED WALL FRAMING AND FOUNDATION AS INDICATED PER PLANS.
 - REMOVE TIE
 - SALVAGE TRIM FOR REINSTALLATION
 - DEMOLISH CONCRETE STORAGE BUNKER (COMPLETED IN PHASE 1)
 - REMOVE PARTITION AND UTILITIES TO PROVIDE ENTIRE ROOM
 - REMOVE TOILET ACCESSORIES
 - SALVAGE WANSKOT FOR REINSTALLATION
 - HISTORIC MARBLE TO BE SALVAGED FOR REINSTALLATION
 - REMOVE EXISTING MECHANICAL EQUIPMENT. SEE MECHANICAL DRAWINGS.
 - SALVAGE HISTORIC WOOD BALCONY RAIL FOR REINSTALLATION. USE CARE REMOVING HANDRAIL, ESPECIALLY AROUND PROSCENIUM
 - REMOVE BRICK STAIRS
 - FIRE ALARM / IRON STROBE TO BE SALVAGED FOR REINSTALLATION
 - PROTECT PORTION OF EXISTING HISTORIC MARBLE IN PLACE
 - REMOVE LINOLEUM FLOOR AND BASE ENTIRE ROOM
 - CONSOLIDATE EXISTING WORKING/CONDUIT FOR RELOCATION
 - REMOVE RESTROOM DUCT
 - REMOVE LOWER
 - SALVAGE HISTORIC CASED OPENING FOR REINSTALLATION
 - REMOVE PORTION OF WALL FOR RELOCATED MECHANICAL GRILL. SEE MECHANICAL DRAWINGS.

TOM ELIOT FISCH

KnappARCHITECTS JOINT VENTURE

BAYVIEW OPERA HOUSE
Ruth Williams Memorial Theatre
4700 West STREET
SAN FRANCISCO, CA

SF AIC
San Francisco
Arts & Architecture
45 Van Ness Ave. #202
San Francisco, CA 94102
Tel: 415.392.2399
Fax: 415.322.2395

DPW JOB ORDER # 7371A

ARCHITECT
Tom Eliot Fisch / Knapp Architects
JOINT VENTURE
Tom Eliot Fisch
1420 Sutter Street, Upper Floor
San Francisco, CA 94108
Tel: 415.391.7116
Fax: 415.391.7209

Knapp Architects
2704 Street, Suite 202
San Francisco, CA 94103
Tel: 415.886.2377
Fax: 415.886.2377

LANDSCAPE ARCHITECT
Helen Dunlop
2018 Powell Street, Suite 2
San Francisco, CA 94108
Tel: 415.878.0003

CIVIL ENGINEER
Shepherd Design Engineers
50 Market Street, 14th Floor
San Francisco, CA 94102
Tel: 415.877.7200
Fax: 415.877.7200

STRUCTURAL ENGINEER
SOMA Engineers
48 Sutter Street, Suite 100
San Francisco, CA 94107
Tel: 415.391.8000
Fax: 415.982.9500

MECHANICAL / PLUMBING
150 8th Street
San Francisco, CA 94103
Tel: 415.512.7133
Fax: 415.512.7130

ELECTRICAL / LIGHTING
F.W. Associates, Inc.
601 Sutter Street, Suite 300
San Francisco, CA 94103-1442
Tel: 415.861.6200

MECHANICAL
Shawhan, Gumparts & Hooper
1000 Market Street, Suite 600
San Francisco, CA 94103
Tel: 415.463.3500

GEOTECHNICAL
Rohr & Ritchie, Inc.
385 Park Street, Suite 505
San Francisco, CA 94108
Tel: 415.870.8123

SUPPLIER
Frederick T. Sauer & Associates
844 Lombard Street
San Francisco, CA 94123
Tel: 415.861.7800



DATE: 11/22/02
SCALE: 1/2" = 1'-0"

LEGEND

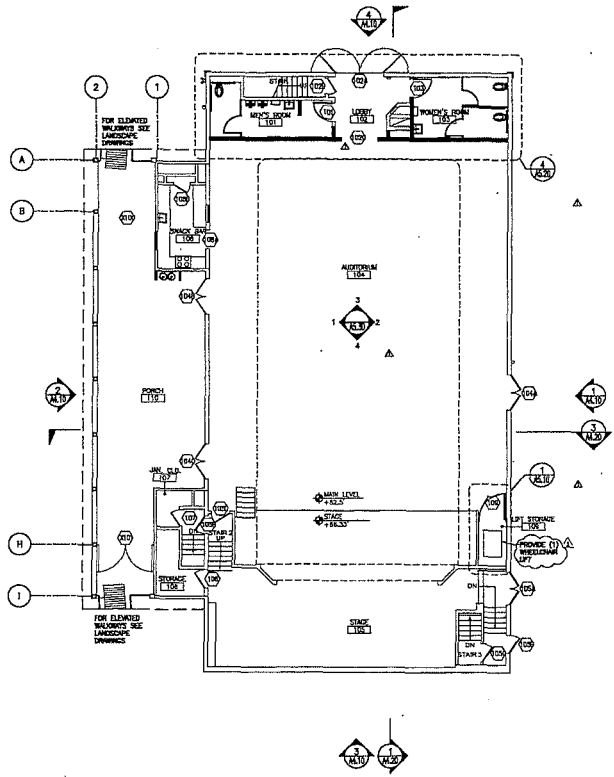
[Hatched Box]	TO BE DEMOLISHED
[Dashed Line]	WALLS TO BE DEMOLISHED

NOT RECORDED
 REVISIONS
 10/15/02 75% SCHEMATIC DESIGN
 04/18/03 100% SCHEMATIC DESIGN
 03/10/03 85% CONSTRUCTION DOCS
 01/10/03 80% CD
 01/10/03 80% CD
 11/22/02 PERMIT
 11/22/02 PLAN CHECK RESPONSES
 11/15/02 PLAN CHECK RESPONSES
 11/15/02 ADDENDUM 3

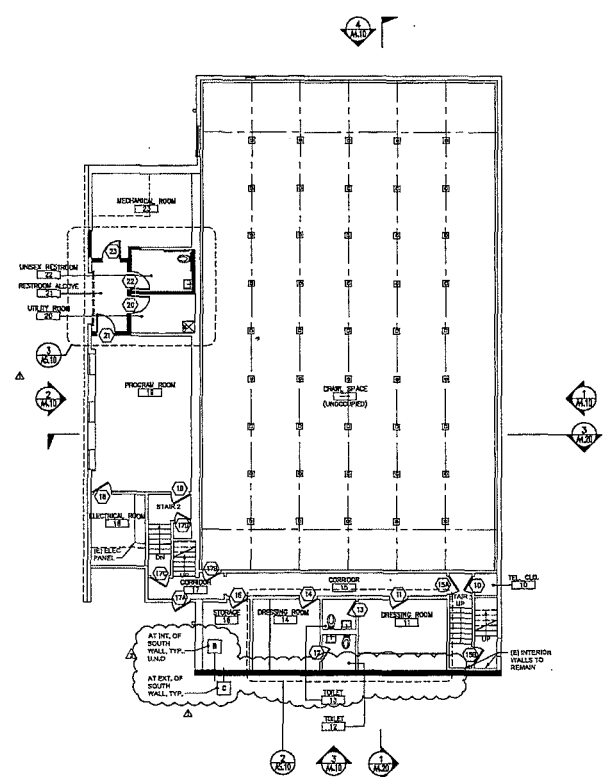
LOWER AND MAIN LEVEL DEMOLITION REFLECTED CEILING PLANS

A1.50

All drawings and written material appearing hereon constitute official and contractual work of the Architect. They may not be duplicated, used or claimed without consent of architect.



2 MAIN LEVEL PLAN
1/8" = 1'-0"



1 LOWER LEVEL PLAN
1/8" = 1'-0"

- NOTES:
- SEE SHEET C0.20 FOR FULL SYMBOLS LEGEND
 - SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION
 - PARTS AND REPAIR MATERIALS WHERE EXISTING EQUIPMENT IS REMOVED OR CONSTRUCTION REQUIRES TEMPORARY OPERATIONS, MATCH MATERIALS AND ASSEMBLY WHERE APPLICABLE OCCURS.
 - VERIFY IN FIELD LOCATIONS, DIMENSIONS, AND CONFIGURATIONS OF EXISTING CONDITIONS.
 - SEE LANDSCAPE AND CIVIL PLANS FOR FULL EXTENT OF SITE IMPROVEMENTS.
 - REFER TO SHEET C0.30 ACCESSIBILITY DETAILS FOR ALL MOUNTING HEIGHTS AND CLEARANCES FOR FIXTURES, ACCESSORIES, DOORS, AND EQUIPMENT.
 - ALL DIMENSIONS ARE TO FACE OF FINISH OR CENTERLINE OF FEATURE UNLESS OTHERWISE NOTED
 - SUBMIT TILE LAYOUT PRIOR TO INSTALLATION TO ARCHITECT FOR APPROVAL.
 - SEE SHEET A0.10 FOR PAINT SCHEDULE.
 - SEE LANDSCAPE DRAWINGS FOR MORE INFORMATION ON WALKWAYS.
 - FOR WALL TYPES SEE SHEET A4.31
 - SEE S/AS.20 FOR TILE WALL AND FLOOR PATTERN AND WALL HEIGHT

**TOM
ELIOT
FISCH**
KnappARCHITECTS
JOINT VENTURE

**BAYVIEW
OPERA HOUSE**
Ruth Wellens Memorial Theatre
4700 THIRD STREET
SAN FRANCISCO, CA

**SIF
AIC** San Francisco Arts Commission
23 Van Ness Ave. #415
San Francisco, CA 94102
tel: 415.232.2294
fax: 415.232.2293

100% JOB ORDER # 7271A
ARCHITECT
Tom Eliot Fisch / Knapp Architects
John Wellens
Tom Eliot Fisch
1420 Sutter Street, Upper Floor
San Francisco, CA 94109
tel: 415.381.7818
fax: 415.381.7009
Knapp Architects
5 Third Street, Suite 922
San Francisco, CA 94103
tel: 415.908.2678
fax: 415.908.2678

LANDSCAPE ARCHITECT
Hand Design
3218 Francisco Street, Studio 2
Oakland, CA 94608
tel: 916.963.0500
fax: 415.878.1003

CIVIL ENGINEER
Sherrill Frank Engineers
50 Mission Lane, Third Floor
San Francisco, CA 94102
tel: 415.877.2300
fax: 415.877.0401

STRUCTURAL ENGINEER
SOLA Engineers
48 California, Kelly Street
San Francisco, CA 94107
tel: 415.388.8800
fax: 415.388.9900

MECHANICAL / PLUMBING
RSC Engineers
150 9th Street
San Francisco, CA 94103
tel: 415.392.3277
fax: 415.392.7120

ELECTRICAL / LIGHTING
ZFA Associates, Inc.
88 12th Street, Suite 300
San Francisco, CA 94103-1242
tel: 415.861.0288
fax: 415.861.0101

WATERPROOFING
Slipstream Construction & New
Oak Market, Suite 602
San Francisco, CA 94103
tel: 415.463.3390
fax: 415.463.3390

GEOTECHNICAL
Ride & Pines, Inc.
300 Post Street, Suite 303
San Francisco, CA 94108
tel: 415.976.9123

INTERIOR
Frederick T. Seher & Associates
841 Lombard Street
San Francisco, CA 94133
tel: 415.523.1600



Sheet No. 117720 Plot Size 728/16
Scale 1/8" = 1'-0" Date 10/10/07

LEGEND

Symbol	Description
—	EXISTING DOOR TO REMAIN
—	NEW WALL
—	EXISTING WALL
—	SOFFIT ABOVE
□	100% SCHEMATIC DESIGN
□	85% SCHEMATIC DESIGN
□	80% SCHEMATIC DESIGN
□	75% SCHEMATIC DESIGN
□	70% SCHEMATIC DESIGN
□	65% SCHEMATIC DESIGN
□	60% SCHEMATIC DESIGN
□	55% SCHEMATIC DESIGN
□	50% SCHEMATIC DESIGN
□	45% SCHEMATIC DESIGN
□	40% SCHEMATIC DESIGN
□	35% SCHEMATIC DESIGN
□	30% SCHEMATIC DESIGN
□	25% SCHEMATIC DESIGN
□	20% SCHEMATIC DESIGN
□	15% SCHEMATIC DESIGN
□	10% SCHEMATIC DESIGN
□	5% SCHEMATIC DESIGN
□	0% SCHEMATIC DESIGN
△	PLAN CHECK RESPONSES
△	PLAN CHECK RESPONSES
△	ADDENDUM 1
△	ADDENDUM 2
△	ADDENDUM 3

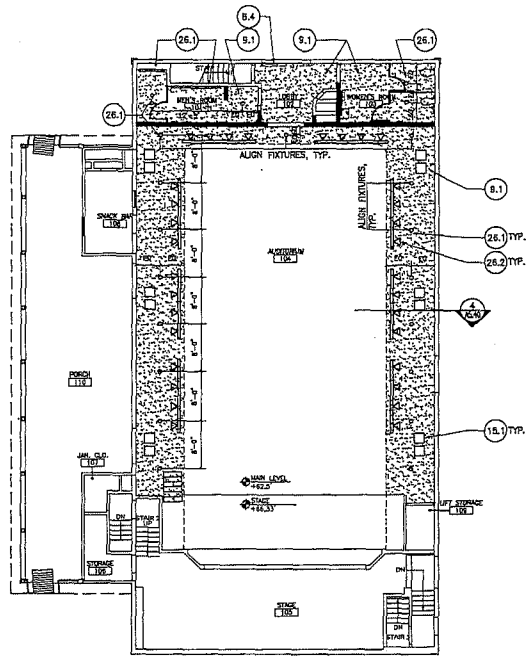


LOWER AND MAIN
LEVEL PLANS

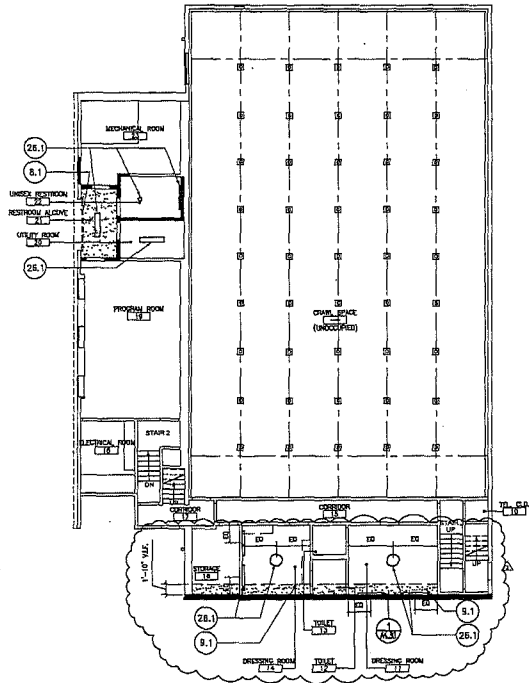
A2.10

All drawings and written material appearing herein constitute original and unpublished work of the Architect and may not be reproduced, used or disseminated without consent of Architect.

P387



② MAIN LEVEL REFLECTED CEILING PLAN
1/8" = 1'-0"



① LOWER LEVEL REFLECTED CEILING PLAN
1/8" = 1'-0"

- NOTES:
1. SEE SHEET C020 FOR FULL SYMBOLS LEGEND
 2. SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION
 3. PATCH AND REPAIR MATERIALS WHERE EXISTING EQUIPMENT IS REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS. MATCH MATERIALS AND ASSEMBLY WHERE PATCHING OCCURS.
 4. VERIFY IN FIELD LOCATIONS, DIMENSIONS, AND CONFIGURATIONS OF EXISTING CONDITIONS.
 5. SEE LANDSCAPE AND CIVIL PLANS FOR FULL EXTENT OF SITE IMPROVEMENTS.
 6. REFER TO SHEET C030 ACCESSIBILITY DETAILS FOR ALL MOUNTING HEIGHTS AND CLEARANCES FOR FIXTURES, ACCESSORIES, DOORS, AND EQUIPMENT.
 7. ALL DIMENSIONS ARE TO FACE OF FINISH OR CENTERLINE OF FIXTURE UNLESS OTHERWISE NOTED.
 8. SUBMIT TILE LAYOUT PRIOR TO INSTALLATION TO ARCHITECT FOR APPROVAL.
 9. SEE SHEET A510 FOR PAINT SCHEDULE.
 10. SEE LANDSCAPE DRAWINGS FOR MORE INFORMATION ON WALKWAYS.
 11. FOR WALL TYPES SEE SHEET M.31
 12. SEE SCHEDULE FOR TILE WALL AND FLOOR PATTERNS AND WALL HEIGHT.

REFLECTED CEILING PLAN KEYNOTES:

- 8.1 REINSTALLED SALVAGED OVERHEAD ROLL DOWN DOOR
- 8.2 REINSTALLED SALVAGED ENTRY DOORS
- 8.3 REINSTALLED SALVAGED HINGES AT MAIN ENTRY DOOR
- 8.4 DOOR OPENERS SEE SPECIFICATIONS.
- 8.5 FRAMELESS DOOR. SEE DOOR DETAILS.
- 8.6 RELOCATED DOOR AND FRAME
- 9.1 NEW GYPSUM BOARD, PAINT AS SCHEDULED
- 9.2 NEW PLASTER FINISH. SEE WALL TYPES
- 9.3 NEW TILE
- 15.1 MECHANICAL INSULATION INSTALLED IN EXISTING LOCATION. SEE MECHANICAL DRAWINGS
- 15.2 RELOCATED MECHANICAL GRILL. SEE MECHANICAL DRAWINGS.
- 26.1 NEW LIGHT FIXTURE. S.E.D.
- 26.2 TRACK LIGHTING TO BE LOCATED ON SITE BY ARCHITECT

**TOM
ELIOT
FISCH**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
Ruth Williams Memorial Theatre
4700 38th STREET
SAN FRANCISCO, CA



CPW JOB CHECK # 7371A

ARCHITECT
Tom Eliot Fish / Knapp Architects
Joint Venture
1425 Sutter Street, Upper Floor
San Francisco, CA 94108
tel 415 381.7218
tel 415 381.7209
fax 415 388.2979

LANDSCAPE ARCHITECT
Wood Design
3774 Folsom Street, Studio 2
San Francisco, CA 94118
tel 415.878.1055

CIVIL ENGINEER
Shawmut Design Engineers
35 Maiden Lane, Third Floor
San Francisco, CA 94108
tel 415 877.7200
tel 415 312.7100

STRUCTURAL ENGINEER
SOMA Engineers
45 Gata Street, Suite 100
San Francisco, CA 94107
tel 415 862.8800
tel 415 862.8900

MECHANICAL / PLUMBING AND ELECTRICAL
190 8th Street
San Francisco, CA 94103
tel 415 312.7141
tel 415 312.7100

ELECTRICAL / LIGHTING
E.W. Associates, Inc.
68 12th Street, Suite 300
San Francisco, CA 94103-1242
tel 415 862.8800
tel 415 861.0191

METROARCHITECTS
Shirley, Sargent & Hepler
San Francisco, CA 94105
tel 415 463.5700
tel 415 463.5300

GEOTECHNICAL
Roth & Blum, Inc.
262 Post Street, Suite 503
San Francisco, CA 94108
tel 415 674.6123

INTERIOR
Frederick T. Sauer & Associates
841 Lombard Street
San Francisco, CA 94133
tel 415 851.0500

LEGEND
□ GYPSUM BOARD CEILING

Date	AS NOTED	By	Checked By
11/17/02	Design	T.E.F.	T.E.F.
12/10/02	75% SCHEMATIC DESIGN	T.E.F.	T.E.F.
1/1/03	100% SCHEMATIC DESIGN	T.E.F.	T.E.F.
1/24/03	BASE CONSTRUCTION DOCS	T.E.F.	T.E.F.
2/17/03	BASE CD	T.E.F.	T.E.F.
3/10/03	BASE CD	T.E.F.	T.E.F.
3/24/03	PERMIT	T.E.F.	T.E.F.
4/2/03	PLAN CHECK RESPONSES	T.E.F.	T.E.F.
4/17/03	PLAN CHECK RESPONSES	T.E.F.	T.E.F.
4/27/03	ADDENDUM 3	T.E.F.	T.E.F.

LOWER AND MAIN LEVEL
REFLECTED CEILING
PLANS

A3.10



All drawings and related material copyright Knapp Architects and/or associated work of the architect and may not be duplicated, used or otherwise without consent of Knapp Architects.

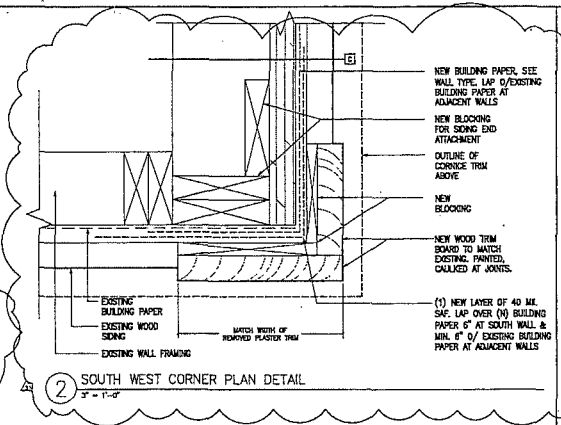


Rev	Date	Description
01	05/04/18	TRK SCHEMATIC DESIGN
02	07/17/18	100% SCHEMATIC DESIGN
03	09/19/18	100% CONSTRUCTION DOCS
04	07/16/19	REV CO
05	08/15/19	REV CO
06	12/12/19	PERMIT
07	02/04/20	PERMIT
08	02/04/20	PERMIT
09	02/04/20	PERMIT
10	02/04/20	PERMIT
11	02/04/20	PERMIT
12	02/04/20	PERMIT
13	02/04/20	PERMIT
14	02/04/20	PERMIT
15	02/04/20	PERMIT
16	02/04/20	PERMIT
17	02/04/20	PERMIT
18	02/04/20	PERMIT
19	02/04/20	PERMIT
20	02/04/20	PERMIT
21	02/04/20	PERMIT
22	02/04/20	PERMIT
23	02/04/20	PERMIT
24	02/04/20	PERMIT
25	02/04/20	PERMIT
26	02/04/20	PERMIT
27	02/04/20	PERMIT
28	02/04/20	PERMIT
29	02/04/20	PERMIT
30	02/04/20	PERMIT
31	02/04/20	PERMIT
32	02/04/20	PERMIT
33	02/04/20	PERMIT
34	02/04/20	PERMIT
35	02/04/20	PERMIT
36	02/04/20	PERMIT
37	02/04/20	PERMIT
38	02/04/20	PERMIT
39	02/04/20	PERMIT
40	02/04/20	PERMIT
41	02/04/20	PERMIT
42	02/04/20	PERMIT
43	02/04/20	PERMIT
44	02/04/20	PERMIT
45	02/04/20	PERMIT
46	02/04/20	PERMIT
47	02/04/20	PERMIT
48	02/04/20	PERMIT
49	02/04/20	PERMIT
50	02/04/20	PERMIT
51	02/04/20	PERMIT
52	02/04/20	PERMIT
53	02/04/20	PERMIT
54	02/04/20	PERMIT
55	02/04/20	PERMIT
56	02/04/20	PERMIT
57	02/04/20	PERMIT
58	02/04/20	PERMIT
59	02/04/20	PERMIT
60	02/04/20	PERMIT
61	02/04/20	PERMIT
62	02/04/20	PERMIT
63	02/04/20	PERMIT
64	02/04/20	PERMIT
65	02/04/20	PERMIT
66	02/04/20	PERMIT
67	02/04/20	PERMIT
68	02/04/20	PERMIT
69	02/04/20	PERMIT
70	02/04/20	PERMIT
71	02/04/20	PERMIT
72	02/04/20	PERMIT
73	02/04/20	PERMIT
74	02/04/20	PERMIT
75	02/04/20	PERMIT
76	02/04/20	PERMIT
77	02/04/20	PERMIT
78	02/04/20	PERMIT
79	02/04/20	PERMIT
80	02/04/20	PERMIT
81	02/04/20	PERMIT
82	02/04/20	PERMIT
83	02/04/20	PERMIT
84	02/04/20	PERMIT
85	02/04/20	PERMIT
86	02/04/20	PERMIT
87	02/04/20	PERMIT
88	02/04/20	PERMIT
89	02/04/20	PERMIT
90	02/04/20	PERMIT
91	02/04/20	PERMIT
92	02/04/20	PERMIT
93	02/04/20	PERMIT
94	02/04/20	PERMIT
95	02/04/20	PERMIT
96	02/04/20	PERMIT
97	02/04/20	PERMIT
98	02/04/20	PERMIT
99	02/04/20	PERMIT
100	02/04/20	PERMIT

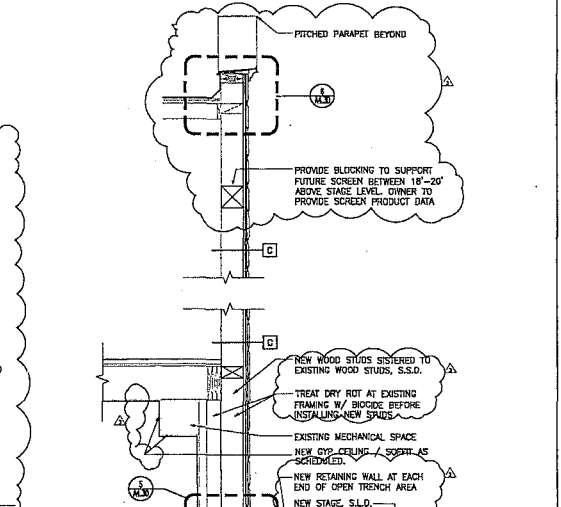
WALL DETAILS

A4.30

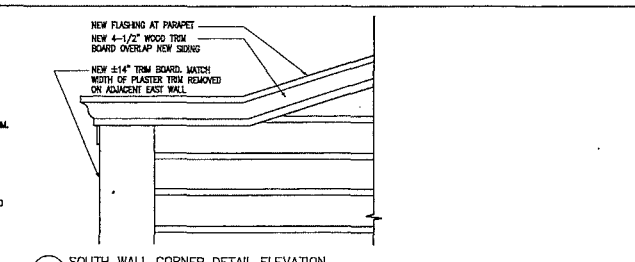
SHEET NOTES:
1. PROVIDE SHOP DRAWINGS FOR WATERPROOFING DETAILS, TYP.



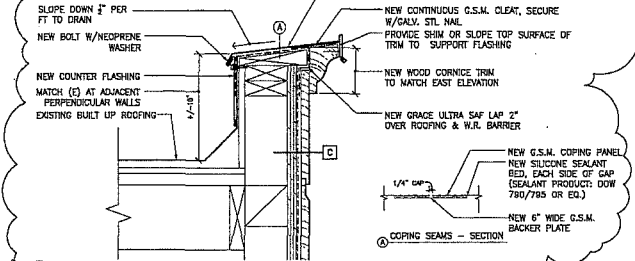
2 SOUTH WEST CORNER PLAN DETAIL
3\"/>



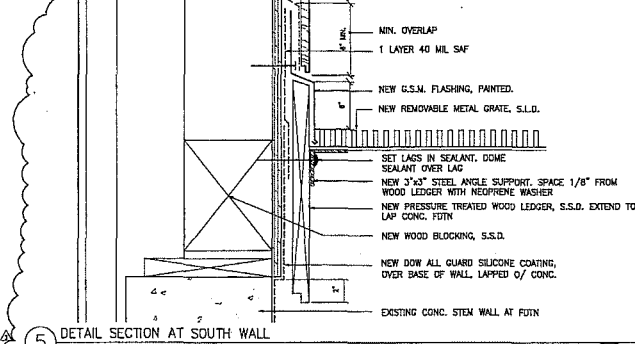
5 SECTION AT SOUTH WALL
3\"/>



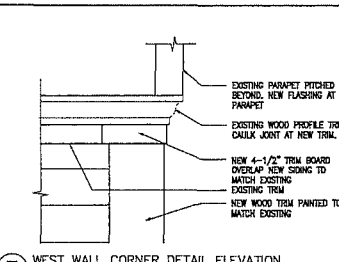
3 SOUTH WALL CORNER DETAIL ELEVATION
3\"/>



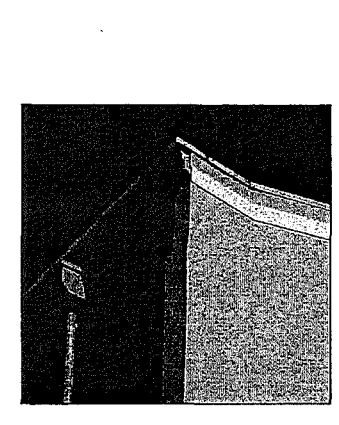
6 PARAPET DETAIL
3\"/>



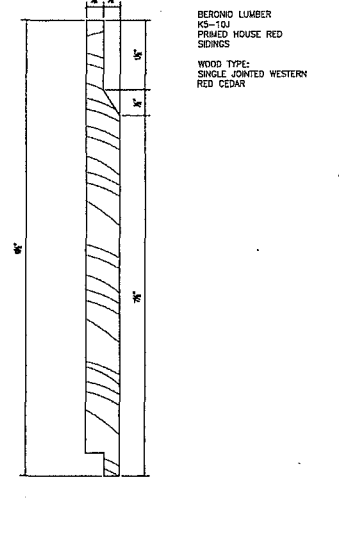
4 DETAIL SECTION AT SOUTH WALL
3\"/>



7 WEST WALL CORNER DETAIL ELEVATION
3\"/>



9 EXISTING CONDITIONS AT SOUTHWEST CORNER

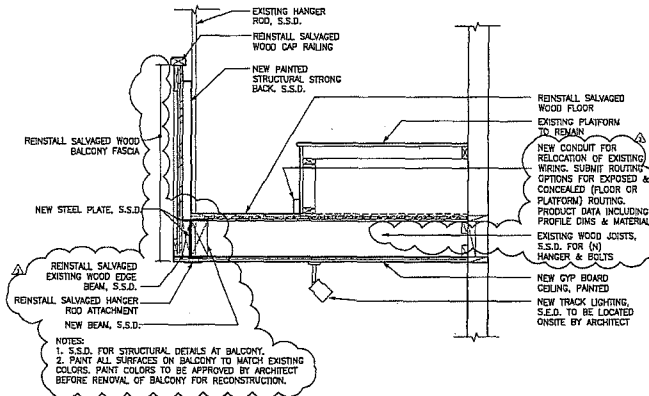


8 PROFILE OF PROPOSED WOOD SIDING
3\"/>

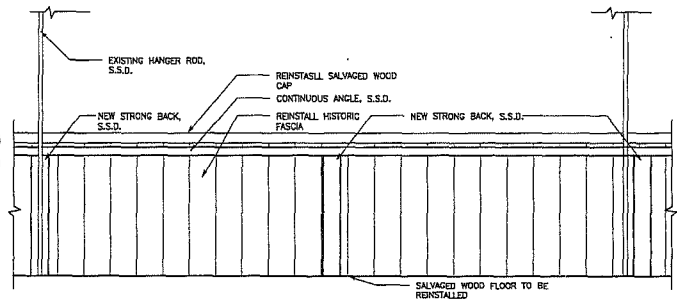
P388

All drawings and written material appearing herein constitute original work and confidential work of the Architect and may not be duplicated, used or disclosed without consent of Architect.

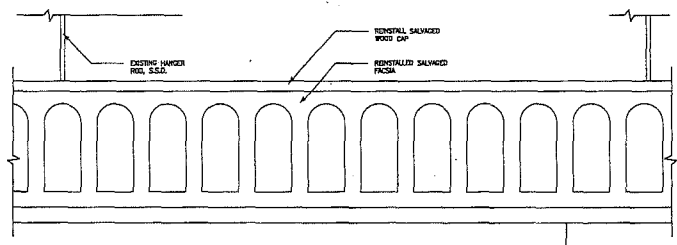




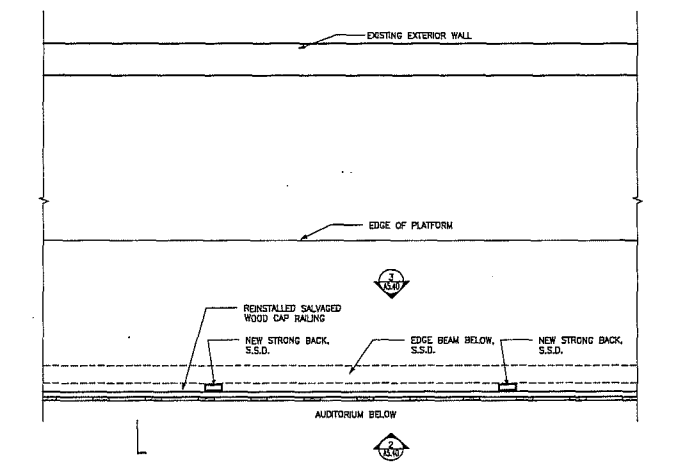
4 TYPICAL ENLARGED BALCONY SECTION
T-1-07



3 TYPICAL ENLARGED BALCONY ELEVATION - BALCONY SIDE
T-1-07



2 TYPICAL ENLARGED BALCONY ELEVATION - AUDITORIUM SIDE
T-1-07



1 TYPICAL ENLARGED BALCONY PLAN
T-1-07

- NOTES:
- SEE SHEET 00.20 FOR FULL SYMBOLS LEGEND
 - SEE SPECIFICATIONS FOR ADDITIONAL INFORMATION
 - PATCH AND REPAIR MATERIALS WHERE EXISTING EQUIPMENT IS REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS. MATCH MATERIALS AND ASSEMBLY WHERE PATCHING OCCURS.
 - VERIFY IN FIELD LOCATIONS, DIMENSIONS, AND CONDITIONS OF EXISTING CONDITIONS.
 - SEE LANDSCAPE AND CIVIL PLANS FOR FULL EXTENT OF SITE IMPROVEMENTS.
 - REFER TO SHEET 00.10 ACCESSIBILITY DETAILS FOR ALL MOUNTING HEIGHTS AND CLEARANCES FOR FIXTURES, ACCESSORIES, DOORS, AND EQUIPMENT.
 - ALL DIMENSIONS ARE TO FACE OF FINISH OR CENTERLINE OF FEATURE UNLESS OTHERWISE NOTED.
 - SUBMIT TILE LAYOUT PRIOR TO INSTALLATION TO ARCHITECT FOR APPROVAL.
 - SEE SHEET A5.10 FOR PAINT SCHEDULE.
 - SEE LANDSCAPE GRANNICS FOR MORE INFORMATION ON WELPACES.
 - FOR WALL TYPES SEE SHEET A5.31
 - SEE 5/A0.20 FOR TILE WALL AND FLOOR PATTERNS AND WALL HEIGHT.

**T O M
E L I O T
F I S C H**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**
Pain Williams Memorial Theatre
47th Street
San Francisco, CA

**S F
A I C** San Francisco
Arch Commission
25 Van Ness Ave, 615
San Francisco, CA 94102
Tel: 415.222.2392
Fax: 415.222.2494

ARCHITECT
Tom Eliot / Knapp Architects
John Fisher
1420 Sutter Street, Upper Floor
San Francisco, CA 94109
Tel: 415.391.7916
Fax: 415.391.7508

LANDSCAPE ARCHITECT
Wood Design
3016 Filbert Street, Studio 2
Oakland, CA 94608
Tel: 510.525.9000
Fax: 415.771.0025

CIVIL ENGINEER
Shawood Design Engineers
23 Market Lane, Third Floor
San Francisco, CA 94102
Tel: 415.677.7201
Fax: 415.677.7201

STRUCTURAL ENGINEER
ZMA Engineers
2000 California Street
San Francisco, CA 94107
Tel: 415.898.8826

MECHANICAL / PLUMBING
WSP Engineers
150 8th Street
San Francisco, CA 94103
Tel: 415.312.7141
Fax: 415.312.7201

ELECTRICAL / LIGHTING
F.R. Associates, Inc.
98 12th Street, Suite 300
San Francisco, CA 94103-1242
Tel: 415.861.0200
Fax: 415.861.0181

WATERPROOFING
Shawco Waterproofing & Negor
One Market, Suite 600
San Francisco, CA 94102
Tel: 415.391.7100
Fax: 415.483.3526

GEOTECHNICAL
Ride & Ridge, Inc.
350 Park Street, Suite 305
San Francisco, CA 94102
Tel: 415.678.1213

INTERIOR
Frederick T. Seher & Associates
811 Lombard Street
San Francisco, CA 94133
Tel: 415.551.9385



DATE	2/11/2008	REV	1/2/2013
BY	AS NOTED	BY	AS NOTED
NO.	1	NO.	1
DESCRIPTION	REVISION FOR SCHEMATIC DESIGN		
DATE	01/11/11	DESCRIPTION	100% SCHEMATIC DESIGN
DATE	01/11/11	DESCRIPTION	80% CONSTRUCTION DOCS
DATE	01/11/11	DESCRIPTION	90% CD
DATE	01/11/11	DESCRIPTION	95% CD
DATE	01/11/11	DESCRIPTION	PERMIT
DATE	01/11/11	DESCRIPTION	PLAN CHECK
DATE	01/11/11	DESCRIPTION	ADDENDUM 3

ENLARGED BALCONY
ELEVATIONS AND
DETAILS

A5.40

P391

All printed and written material appearing herein constitutes original and unmodified work of the Architect and may not be duplicated, used or disclosed without consent of Architect. If the drawing is not sealed, then the drawing has not been filed with the State of California and may not be used for any purpose. The drawing is not to be used for any purpose other than that for which it was prepared.

**City and County of San Francisco
Department of Public Works
TABULATION OF BIDS**

ID No: FCA14116
 CONTRACT No: 7371A
 TITLE: Ruth Williams Memorial Theatre
 Bayview Opera House
 BIDS RECEIVED: October 1, 2014

BIDDERS (in the order received & opened):	Wickman Development and Construction	Svala Construction Inc**	CLW Builders, Inc.	Roebuck Construction Inc	Anvil Builders, Inc.	Huey Construction Management Co Inc dba M H Construction Management Co.	Average Bid	Architect's Estimate	% of Architect's Estimate vs. Low Bid Received	% of Architect's Estimate vs. Average Bids
LBE Bid Discount Claimed:	MLBE/10%	MLBE/10%	SLBE/MBE/10%	MLBE/OBE/10%	MLBE/OBE/10%	MLBE/MBE/10%				
Total Base Bid Price	2,750,000.00	2,285,050.00	2,588,000.00	2,505,000.00	2,549,000.00	2,286,000.00	2,493,841.67	2,152,005.00	106.23%	115.88%
Alt. No. 1	75,000.00	123,000.00	86,000.00	70,000.00	80,608.00	111,000.00	90,934.67	63,400.00	175.08%	143.43%
Alt. No. 2	45,000.00	120,000.00	52,000.00	40,000.00	95,000.00	31,000.00	63,833.33	71,200.00	43.54%	89.65%
Alt. No. 3	25,000.00	14,000.00	34,000.00	40,000.00	3,500.00	37,000.00	25,583.33	24,000.00	154.17%	106.60%
Alt. No. 4	30,000.00	12,000.00	6,400.00	20,000.00	75,000.00	75,000.00	36,400.00	23,200.00	323.28%	156.90%
Alt. No. 5	15,000.00	20,000.00	12,000.00	2,000.00	50,000.00	17,000.00	19,333.33	42,300.00	40.19%	45.71%
Alt. No. 6	110,000.00	120,000.00	143,000.00	45,000.00	105,000.00	100,000.00	103,833.33	204,000.00	49.02%	50.90%
Total Bid Price + Alternates	3,050,000.00	2,694,050.00	2,921,400.00	2,722,000.00	2,958,108.00	2,657,000.00	2,833,759.67	2,580,105.00	102.98%	109.83%

** Non-responsive bid. Bid Bond's Power of Attorney is limited not to exceed \$250,000 that is less than 10% of the total amount bid.

 = Indicates a correction of the bid price after review.

"The construction budget for this project is \$2,217,005 and the priority of alternates is Alt No. 2, 6, 3, 1, 4 and 5."

cc: Oscar Gee Mohammed Nuru Edgar Lopez Fuad Sweiss Julia Laue
 Mark Dorian Maurice Williams Albert J. Ko Selormey Dzikunu Tony Ng
 Jan-Kevin Lacsina All Bidders

SC:sl For complete subcontractor listings, check: <http://mission.sfgov.org/OCABidPublication/BidDetail.aspx?K=8400>

October 1, 2014

P 303

ID No.
 Contract No.
 Project Title:

FCA14116
 7371A
 Ruth Williams Memorial Theatre
 Bayview Opera House

Date of Bid:

10/1/2014

BID ITEMS	Estimated Quantity	BID	Wickman Development and Construction	BID	Svala Construction Inc	BID	CLW Builders Inc
1	LS	163,780.00	1,637,800.00	688,050.00	688,050.00	1,719,110.00	1,719,110.00
2	LS	1,000,000.00	1,000,000.00	1,332,400.00	1,552,400.00	828,300.00	828,300.00
3	LS	107,200.00	107,200.00	39,600.00	39,600.00	35,590.00	35,590.00
4	AL	5,000.00	5,000.00	5,000.00	5,000.00	5,000.00	5,000.00
TOTAL BID PRICE:			2,750,000.00		2,285,050.00		2,588,000.00
Alt. No. 1	LS	75,000.00	75,000.00	123,000.00	123,000.00	86,000.00	86,000.00
Alt. No. 2	LS	45,000.00	45,000.00	120,000.00	120,000.00	52,000.00	52,000.00
Alt. No. 3	LS	25,000.00	25,000.00	14,000.00	14,000.00	34,000.00	34,000.00
Alt. No. 4	LS	30,000.00	30,000.00	12,000.00	12,000.00	6,400.00	6,400.00
Alt. No. 5	LS	15,000.00	15,000.00	20,000.00	20,000.00	12,000.00	12,000.00
Alt. No. 6	LS	110,000.00	110,000.00	120,000.00	120,000.00	143,000.00	143,000.00
Total Bid Price + Alternates			3,050,000.00		2,694,050.00		2,921,400.00

BID ITEMS	Estimated Quantity	BID	Roebuck Construction Inc	BID	Anvil Builders Inc	BID	Huey Construction Management Co Inc dba M H Construction Management Co
1	LS	1,250,000.00	1,250,000.00	1,644,000.00	1,644,000.00	1,095,000.00	1,095,000.00
2	LS	1,195,000.00	1,195,000.00	820,000.00	820,000.00	1,115,000.00	1,115,000.00
3	LS	55,000.00	55,000.00	80,000.00	80,000.00	71,000.00	71,000.00
4	AL	5,000.00	5,000.00	5,000.00	5,000.00	5,000.00	5,000.00
TOTAL BID PRICE:			2,505,000.00		2,549,000.00		2,286,000.00
Alt. No. 1	LS	70,000.00	70,000.00	80,000.00	80,608.00	111,000.00	111,000.00
Alt. No. 2	LS	40,000.00	40,000.00	95,000.00	95,000.00	31,000.00	31,000.00
Alt. No. 3	LS	40,000.00	40,000.00	3,500.00	3,500.00	37,000.00	37,000.00
Alt. No. 4	LS	20,000.00	20,000.00	75,000.00	75,000.00	75,000.00	75,000.00
Alt. No. 5	LS	20,000.00	2,000.00	50,000.00	50,000.00	17,000.00	17,000.00
Alt. No. 6	LS	45,000.00	45,000.00	105,000.00	105,000.00	100,000.00	100,000.00
Total Bid Price + Alternates			2,722,000.00		2,958,108.00		2,657,000.00

 = Indicates a correction of the bid price after review.

Young, Victor

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 5:01 PM
To: kevin williams
Cc: Mumby, Barbara (ART); SOTF, (BOS); Barbara Ockel
Subject: FW: Part 4 FW: Memorial to Ruth Williams and Mary Booker
Attachments: Sunshine Ordinance Request for Public Records.docx.pdf; FCP14116-7371ATabulation of Bids October 1, 2014.pdf; 7371A-Addendum-4.pdf; 7371A-Addendum-5.pdf; 7371A-Legal Notice.pdf; 7371A-QBD-FORM question_Alex Svidler Question.pdf; 7371A-QBD-Form question_Wickman Development and Construction.pdf; Anvil Builders Inc.pdf; CLW Builders Inc.pdf; CLW-Subcontractors listing submitted within 24Hrs..pdf; DPW Order#182808 _Advertisement.pdf; Ecobay Form 6.pdf; Ecobay Qoute.pdf; FCA14116 7371A- Award Letter.pdf; FCA14116- 7371A CMD Recommendation for Award Form.pdf; FCA14116 7371A- DPW Contract Administration Bid Review Notes.pdf; FCA14116 7371A- DPW Order 183136 - Award of Formal Construction Contract.pdf; FCA14116 7371A- Ruth Williams Memorial Theatre Bayview Opera House.pdf; FCE14028 2143J(R)-NTP Distribution.pdf; FCE14116-7371A- Worksheet to Determine Preliminary Apparent Low Bidder.pdf; FCP14116-7371A- Bidder's Reminder.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:51 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: Part 4 FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org

Young, Victor

From: Patterson, Kate (ART)
Sent: Thursday, August 31, 2017 5:01 PM
To: kevin williams
Cc: Mumby, Barbara (ART); Barbara Ockel; SOTF, (BOS)
Subject: FW: Memorial to Ruth Williams and Mary Booker
Attachments: GY Form 6 & Quote.pdf; M H Construction Co.pdf; M H Construction Co_SubContractor List.pdf; Pilot Form 6 & Quote.pdf; Pre-bid Agenda.pdf; Prebid Conference Sign In Sheet.pdf; Ranis Form 6 & Quote.pdf; RE: APOLLO THEATRE photos and work scope for bid for 7371A (Ruth Williams Memorial Bay View Opera House) by SFDPW; Re- APOLLO THEATRE photos and work scope.pdf; Response to DPW letter.pdf; Roebuck Construction Inc.pdf; SCI Form 3.pdf; Svala Construction Inc.pdf; Svala Construction-Subcontractors listing submitted within 24Hrs..pdf; Wickman Development and Construction.pdf

Kate Patterson-Murphy
Director of Communications

San Francisco Arts Commission
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102
T: 415-252-2229
sfartscommission.org

[e-Newsletter](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Flickr](#)

NOTICE: *Please be mindful that all correspondence and documents submitted to the San Francisco Arts Commission are public records and as such, are subject to the [Sunshine Ordinance](#) and can be requested by the public. If this happens, all sensitive personal information, such as Social Security numbers and phone numbers, will be redacted.*

From: Taylor, Rommel (DPW)
Sent: Thursday, August 31, 2017 4:52 PM
To: Steinberg, David (DPW) <david.steinberg@sfdpw.org>
Cc: Patterson, Kate (ART) <kate.patterson@sfgov.org>
Subject: FW: Memorial to Ruth Williams and Mary Booker

Rommel Taylor

Building Design and Construction | San Francisco Public Works | City and County of San Francisco
30 Van Ness Suite 4100 | San Francisco, CA 94612 | (415) 557-4615 | rommel.taylor@sfdpw.org · sfpublicworks.org