



# SAN FRANCISCO PLANNING DEPARTMENT

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## Legacy Business Registry Case Report

HEARING DATE: FEBRUARY 7, 2018

*Filing Date:* January 11, 2018  
*Case No.:* 2018-001173LBR  
*Business Name:* Babylon Burning Screen Printing, Inc.  
*Business Address:* 63 Bluxome Street  
*Zoning:* WMUO (Western SoMa Mixed Use-Office)  
65-X Height and Bulk District  
*Block/Lot:* 3786/019A  
*Applicant:* Michael Lynch, Owner  
2646 21<sup>st</sup> Ave  
San Francisco, CA 94116  
*Nominated By:* Supervisor Jane Kim, District 6  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
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### BUSINESS DESCRIPTION

Babylon Burning Screen Printing, Inc. ("Babylon Burning") is a traditional plastisol screen printing shop specializing in bulk production. The business has one large 10-color automatic press, three 6-color manual presses, and a single 1-color press. It was founded by Steve Patton in 1980; however, he started out in 1976 as a very small do-it-yourself setup in his garage at his house in Bernal Heights. Patton chose "Babylon Burning" as the business name after the song "Babylon's Burning" by The Ruts.

In 1980, Steve moved the business to a retail store at 21st and Valencia streets next door to Old Wives Tails Bookstore. There was a retail T-shirt shop in the front and print shop in the back. Nearby at 974 Valencia Street was Valencia Tool & Die, a music venue and art gallery founded by Peter Belsito and Jim Stockford that presented punk, new wave, and new music performances, as well as performance art, film, and visual art shows from 1980 through 1983. Babylon Burning made many shirts for VT&D, and printed many popular T-shirts for groups like Act Up!, Central American Solidarity Committee, Mother Jones magazine, the Women's Building, The Sisters of Perpetual Indulgence, etc. Their work steadily improved, and they developed a reputation for quality and honesty. The business never advertised except for a Yellow Pages ad under T-shirts; the rest was word of mouth.

There was a big rent increase in 1987, so the business moved into a unit on the fourth floor of the Southend Warehouse in SoMa at 2nd and Brannan streets and quit the retail business. After another rent increase shortly following the 1989 Loma Prieta Earthquake, Babylon Burning moved to its current location at 63 Bluxome Street. The business finally acquired its first automatic 6-color press on a factory lease, increased production by at least threefold, and grew to 3/4 of a million dollars in sales. In 1999, Steve Patton sold Babylon Burning to his then employees Mike Lynch and Brian Von Bargaen. In 2001,

Mike bought Brian out of the business and has been running it ever since.

Under Mike's ownership, they survived the dot-com bubble, the Great Recession, and an everchanging social climate. Their clientele includes hundreds of loyal well-known local businesses – from small cafes to tech companies and nonprofits – including 826 Valencia, Walk SF, Yerba Buena Center for the Arts, SF Bike Coalition, and KALW Public Radio.

The business is located on the south side of Bluxome Street between 4<sup>th</sup> and 5<sup>th</sup> streets in the South of Market neighborhood. It is within the WMUO (Western SoMa Mixed Use-Office) Zoning District and in a 65-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1980.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Babylon Burning qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Babylon Burning has operated continuously in San Francisco for 38 years.
  - ii. Babylon Burning has contributed to the history and identity of the SoMa neighborhood and the artist community in San Francisco by serving as a screen printing service.
  - iii. Babylon Burning is committed to maintaining the physical features and traditions that define the organization.
3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The brick building at 63 Bluxome Street has been largely dedicated to the arts since the 1960s, and Babylon Burning has upheld this tradition since 1989. The building was constructed in 1907 and was for many years a car manufacturing plant. In the 60s it was converted to studio spaces for artists, including Ruth Asawa and Sam Shepard.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

In the 1970s and 1980s, Babylon Burning printed for many social activism groups. Located on Valencia Street during this time period, Babylon Burning proved that screen printing can be a powerful tool to spread messages to larger audiences. Many anti-war, women's rights, and gay rights T-shirts were produced during this time period and spread throughout San Francisco.

In the 1990s and early 2000s, Babylon Burning played a role in the dot-com boom, printing for many startups and new businesses in San Francisco. Although many of these businesses failed, their presence laid the groundwork for the subsequent tech boom that has shaped so much of San Francisco's current social atmosphere. Many of these clients have remained loyal customers who prefer to support local small businesses, especially in the direct neighborhood.



5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No, the property is not listed on any registers; however, it has been evaluated and found to be for eligible for local designation as an individual property. Built in 1917, 53 - 61 Bluxome Street is a 1-story, brick masonry industrial building designed in a utilitarian industrial style. The rectangular-plan building, clad in brick, is capped by a double hip roof clad in built-up material. The foundation is not visible. Typical entrances include a metal roll-up door and partially glazed wood door. There are no windows. The primary façade features brick beltcourses and terminates in brick corbelling and a parapet. The building appears to be in good condition.

6. *Is the business mentioned in a local historic context statement?*

No, the property has not been listed in any historic context statements.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

The work of the organization has been referred to in several newspapers including:

- CBS SF Bay Area article titled "Best Screen Printing and Embroidery Shops in San Francisco."

Copies of articles are included in this Legacy Business Registry application.

***Physical Features or Traditions that Define the Business***

**Location(s) associated with the business:**

- 63 Bluxome Street (1989 - Present)

**Recommended by Applicant**

- Traditional plastisol screen printing practice specializing in bulk production
- High quality custom hand-printed goods
- One large 10-color automatic press, three 6-color manual presses, and a single 1-color press
- Environmentally-friendly printing
- A small, highly-trained dedicated staff
- The original wood sign

**Additional Recommended by Staff**

- No additional recommendations

*Filing Date:* January 11, 2018  
*Case No.:* 2018-001174LBR  
*Business Name:* The Mindful Body  
*Business Address:* 2876 California Street  
*Zoning:* NC-2 (Neighborhood Commercial, Small Scale)  
40-X Height and Bulk District  
*Block/Lot:* 1025/018  
*Applicant:* Maile Sivert, Owner  
2876 California Street  
San Francisco, CA 94115  
*Nominated By:* Supervisor Mark Farrell, District 2  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
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*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

## BUSINESS DESCRIPTION

The Mindful Body is a wellness business that opened in April 1994. The business is still at its original location in the Lower Pacific Heights neighborhood. It started out with various movement classes and offerings coined “Personal Inner Work” that were workshops and classes that were reflective, internal and meditative. The goal of the business was to be a “mini Esalen” in San Francisco – inspired by the Big Sur healing resort – a place of refuge; an urban sanctuary; a place where you could find meaningful community; a place that is kind and welcoming.

The Mindful Body was a bit ahead of its time, offering yoga before it became mainstream and found in every neighborhood. Yoga was established on the West Coast in 1955 with Walt and Magaña Baptiste's studio in San Francisco, Yoga Philosophic Health Center. Walt's father had been influenced by Vivekananda, and Walt and Magaña were students of Yogananda. By the 1970s, yoga was growing in popularity in California but did not yet have designated centers. It was mainly offered in living rooms and rented spaces. Integral Yoga Institute (1970) and the Iyengar Yoga Institute (1974) were two early yoga studios in San Francisco. The Mindful Body was at the starting wave when yoga centers and studios blossomed in the city.

Although yoga was the primary activity at The Mindful Body, the business also offered a variety of free form movement classes as well as meditation, Feldenkrais, Alexander Technique, dance/movement, nutrition, poetry readings and therapeutic massage. The business has additionally had Pilates, Ayurveda, Breema, Rosen, nutrition coaching, live music, chanting events, community member fundraisers and acupuncture at different times throughout its history. Because yoga turned out to be the most popular offering, and because it was challenging to deal with so many practitioners, The Mindful Body decided to focus its energy on fewer activities such as yoga, massage and acupuncture.

The Mindful Body is located on the north side of California Street between Broderick and Divisadero streets in the Marina neighborhood. The subject business is located within the NC-2 (Neighborhood Commercial, Small Scale) Zoning District and a 40-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The Mindful Body was founded in 1994.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, the Mindful Body qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Mindful Body has operated for 24 years. While the business does not meet the 30 year threshold, the business has operated with no break in operations exceeding two years, it is significant to San Francisco history due to its early offering of yoga instruction, and the business would face significant risk of displacement if not included in the Registry.
- ii. The Mindful Body has contributed to the identity of the Marina neighborhood and the yoga and wellness care community in San Francisco.
- iii. The Mindful Body is committed to maintaining the physical features and traditions that define the wellness business.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with the historical traditions associated with the practice of yoga.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

No.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. The business has been featured in several local media and publications including the San Francisco Chronicle, SF Gate, SF Examiner, and KTVU San Francisco as well as the industry publication the Yogi Times.

### *Physical Features or Traditions that Define the Business*

#### **Location(s) associated with the business:**

- 2876 California Street (1994 – present)

#### **Recommended by Applicant**

- Health and healing services – including yoga, massage, acupuncture and meditation
- Annual 200-hour yoga teacher training program

- A warm and “lived-in” feeling maintained in the style establish in 1994
- The original curtains that divide some of the rooms
- Exterior features, including escutcheons over doorways, keystones, large original domed skylights in the rear of the building and decorative brickwork patterns

**Additional Recommended by Staff**

- None

*Filing Date:* January 11, 2018  
*Case No.:* 2018-001176LBR  
*Business Name:* The Plough and Stars  
*Business Address:* 116 Clement Street  
*Zoning:* NCD (Inner Clement Street Neighborhood Commercial)  
40-X Height and Bulk District  
*Block/Lot:* 1431/019  
*Applicant:* John Hobden, Owner  
380 Marin Oaks Drive  
Novato, CA 94949  
*Nominated By:* Supervisor Sandra Fewer, District 1  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
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## BUSINESS DESCRIPTION

The Plough and Stars (“the Plough”) is an Irish pub and live music venue that opened April 30, 1975, at 116 Clement Street in the Richmond District. The business promotes traditional Irish music and community philanthropy and outreach. The name “the Plough and Stars” comes from a famous play written about the Easter Rising of 1916 by the Irish writer, Sean O’Casey.

The original owner of the Plough and Stars, Bob Heaney, operated the business from its opening day until 1981, when the current owner, Sean Heaney took over. Bob Heaney was a businessman who was also the original owner of the Starry Plough located in Berkeley. The Plough and Stars has remained at the same location in San Francisco for over 40 years.

Sean Heaney immigrated to San Francisco in the early 1980s along with an influx of other Irish immigrants. As a former bar owner in Ireland, Sean missed the connection he had to Irish traditional music back home. When Sean took over the Plough and Stars, he continued and significantly expanded the tradition of live Irish music at the establishment.

For the past 36 years that Sean has operated the business, he has provided Irish music seisiúns every Tuesday and Sunday evening. A seisiún is an informal gatherings of musicians who come together and play traditional music together. The seisiúns at the Plough and Stars are typically led by two people while everyone else is welcome to come and join in. In earlier years, the Plough and Stars was heavily involved in the Celtic Festival at Fort Mason that ran for many years. Currently, the Plough and Stars host events put on by the Irish American Crossroads Festival which aims to celebrate and expose Irish literature, culture and music. The festival is now entering its fifteenth year of operation. Sean currently sits on the advisory board for the festival.

The Plough and Stars is located on the north side of Clement Street between 2<sup>nd</sup> and 3<sup>rd</sup> Avenues in the Inner Richmond neighborhood. The subject business is located within the NCD (Inner Clement Street Neighborhood Commercial) and a 40-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

8. *When was business founded?*

The Plough and Stars was founded in 1975.

9. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, the Plough and Stars qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Plough and Stars has operated for 43 years.
- ii. The Plough and Stars has contributed to the identity of the Inner Richmond neighborhood and the San Francisco Irish community by serving as a pub and music venue specializing in Irish and Celtic traditions.
- iii. The Plough and Stars is committed to maintaining the physical features and traditions that define the pub.

10. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes, the business is associated with the Irish and Celtic traditional music, Irish beer (Guinness), and pub culture.

11. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes, since 1981, the Plough and Stars has been a central location for newly arrived Irish immigrants to network for jobs, housing, music and romance. The bar was a gathering place for Irish immigrants who were forced to leave Ireland during the severe economic recession of the 1980s. Many immigrants were drawn to the Richmond District due to its historically Irish population, and the Plough and Stars was known as a gathering place. Irish immigrants and existing Irish people met to look for work, play music and join a community.

12. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

13. *Is the business mentioned in a local historic context statement?*

No.

14. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes, the business has been cited in several publications and by several institutions, including:

- “Gold Standard Award” from Guinness for recognition of the achievement of the highest possible standards of quality dispense, pouring and presentation of a pint. named
- “Best Irish Pub” by SF Weekly in 2004 and also on the list of “21 Best Irish Pubs in America” via Thrillist.
- In 2001, Irish Music Magazine featured an article on the Plough saying, “The Plough and the Stars is no apple juice and cookies listening room. It’s a raucous, hobnailed boot, pint

for punt dancing and meeting place for its patrons.”

- In 2008, TG4, the Irish language television channel located in Galway, broadcast its annual Gallic Christmas Show from the Plough and Stars. The show featured local, Irish and international musicians. It was aired throughout Ireland.
- The Plough has also been featured in the San Francisco magazine 7x7, the San Francisco Chronicle on numerous occasions and the Richmond Review.
- Sean Heaney was named the District 1 Honoree for Small Business Week in San Francisco.

### *Physical Features or Traditions that Define the Business*

#### **Location(s) associated with the business:**

- 116 Clement Street (1975-present)

#### **Recommended by Applicant**

- The long, dark, wood bar
- Original art, signage and historical posters that tell the history and culture of Ireland
- The small wooden stage at the end, surrounded by pictures of past and present musicians that have played over the years.
- A round table for musician gatherings
- Guinness beer
- Vintage Guinness handles
- Live music and dancing
- Seisiúns - an informal gatherings of musicians who come together and play traditional music

#### **Additional Recommended by Staff**

- Business sign
- Traditional storefront components, including large glass panels and wood trim

*Filing Date:* January 11, 2018  
*Case No.:* 2018-001181LBR  
*Business Name:* Slim's  
*Business Address:* 333 11<sup>th</sup> Street  
*Zoning:* WMUO (Western SoMa Mixed Use/Office)  
55-X Height and Bulk District  
*Block/Lot:* 3520/028A  
*Applicant:* Dennis Juarez, Vice President, Secretary  
333 11<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Jane Kim, District 6  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
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## BUSINESS DESCRIPTION

Slim's is a live music nightclub opened in 1988 by R&B artist Boz Scaggs.. The current ownership consists of 17 individuals in a corporate structure. The business has been located on 11th Street in the South of Market neighborhood since its inception in 1988.

When Slim's first opened, the majority of musical acts were of the R&B and Blues varieties, however currently it offers all types of music including Punk, Metal, Hip-Hop, and Folk, catering to a large variety of tastes. Originally, Slim's was able to keep its windows open and let the music ring throughout the neighborhood, however, new developments in the SoMa neighborhood have made this less of a possibility. Despite this, Slim's continues to be a longstanding venue in the neighborhood as it changes around it.

Slim's has been an active member of the 11th Street community since its opening. Slim's hosts benefits and local club operator gatherings at its location, and has catered to local activists, politicians, and community outreach meetings with the Southern Station as well. Its staff has always been heavily made up of San Franciscans living in the local community who are dedicated to the music scene that is hosted at Slim's.

Slim's has been an active supporter of the LGBT community since its inception. During the late 2000s, Bob Mould of Hüsker Dü and Sugar would host and DJ dance parties geared towards the bear community, usually in coordination with the Folsom Street Fair, also a popular SoMa event. Slim's also hosted Terrance Alan's "Faux Queen Pageant," a local drag show popular with the San Francisco LGBT community, for 10 years.

Apart from touring bands and aforementioned themed nights, Slim's also hosts a number of high school proms and serves as a venue for local battle of the bands competitions, which provides a space for local musicians to attract an audience and perform. Slim's has been a venue in the SoMa community since 1988 and continues to be a venue where people of all backgrounds can attend a show and listen to their favorite music, as well as partake in greater community events.



Slim's is located on the northeast side of 11<sup>th</sup> Street between Folsom and Harrison streets in the South of Market neighborhood. The building is a contributor to the National and California Register-listed Western SoMa Light Industrial and Residential Historic District, and it is Landmark No. 199. The subject business is located within the WMUO (Western SoMa Mixed Use/Office) Zoning District and a 55-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

15. *When was business founded?*

Slim's was founded in 1988.

16. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Slim's qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The business has operated continuously for 30 years as Slim's.
- ii. Slim's has contributed to the identity of the SoMa neighborhood and to San Francisco's musical heritage.
- iii. Slim's is committed to maintaining the physical features and traditions that define the music club.

17. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes, the business is associated with the local, national, and international music scenes and specifically with Rhythm and Blues music.

18. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The original owner Boz Scaggs is a very significant R&B guitarist and singer, who has recorded numerous platinum albums.

Also, the Jackson Brewing Company Complex, of which 333 11<sup>th</sup> Street is a part, is architecturally significant, as recognized by local, state, and federal historic resource registries.

19. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

Yes. The building is San Francisco Landmark 199, Building E: Jackson Brewing Company Complex. The property is also a contributor to the National Register and California Register-listed Western SoMa Light Industrial and Residential Historic District.

20. *Is the business mentioned in a local historic context statement?*

No.

21. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. The business has been cited in numerous publications, including the San Francisco Chronicle, SF Weekly, San Francisco Guardian, East Bay Express, and music trade publications

Pollstar, Spin, and Rolling Stone Magazine. Slim's has also been featured in numerous local media stations through interviews with personalities such as Amber Lee of KTVU TV, as well as KPOO, KFOG, KPFA, and Live 105.

***Physical Features or Traditions that Define the Business***

**Location(s) associated with the business:**

- 333 11<sup>th</sup> Street

**Recommended by Applicant**

- An open floor on our main level
- Performance stage
- Balcony with table seating
- Bar that runs the length of the floor in an "L" shape
- Décor, including chandeliers, brick walls, and a bar inspired by the facades of several New Orleans manors.

**Additional Recommended by Staff**

- Sign and canopy

*Filing Date:* January 11, 2018  
*Case No.:* 2018-001258LBR  
*Business Name:* The Lab SF  
*Business Address:* 2948 16<sup>th</sup> Street  
*Zoning:* PDR-1-G (Production, Distribution & Repair - 1- General)  
68-X Height and Bulk District  
*Block/Lot:* 3553/014  
*Applicant:* Dena Beard, Executive Director  
2948 16<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Hilary Ronen, District 9  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

## BUSINESS DESCRIPTION

The Lab SF (“The Lab”), located in San Francisco's Redstone Building at 2948 16th Street, is a not-for-profit arts organization and performance space. Founded in 1984 by art students from San Francisco State University, The Lab is a site for interdisciplinary artistic production. Originally named “The•art•re•grüp, Inc.,” the organization was informally called “Co-LAB” until 1985 when it was renamed “The LAB.” In 2014, its name was officially changed to “The Lab SF.”

The Lab believes that if artists are given enough time, space and funding to realize their vision, the work they produce will change the way we experience the world and each other. These propositions challenge the familiar ways we perceive value, and so The Lab seeks out extraordinary artists who are underrepresented as a result of gender, class, race, sexuality or geography, and whose work is not easily defined and therefore monetized. As a site of constant iteration and indeterminacy, The Lab is, above all, a catalyst for artistic experimentation.

The Lab was originally located in a two-story building at 1805-1807 Divisadero Street from 1984-1995, which featured a black box theater upstairs and a gallery space downstairs. In 1995, The Lab relocated to the historic Redstone Building in San Francisco’s Mission District.

Recognizing a crisis in artist funding and support (and the mass exodus of artists from the Bay Area), The Lab made a commitment in 2014 to model and implement new funding and distribution strategies for under-recognized artists and their work. Along with year-round multidisciplinary programs, The Lab commissions three ambitious art projects per year. Artists receive between \$25,000-\$85,000 each (as a stipend, or as a salary with health benefits), keys to the space, the login for the website, and the option to revise every aspect of The Lab’s operations. The Lab wants to know how far they can take that inquiry and how much they can bend to make the project of art possible on every level.

The SF Lab is located on the north side of 16<sup>th</sup> Street between Capp Street and S. Van Ness Avenue in the Mission neighborhood. The building is Landmark No. 238. The subject business is located within the PDR-1-G (Production, Distribution & Repair - 1- General) Zoning District and a 68-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

22. *When was business founded?*

The Lab SF was founded in 1984.

23. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, The Lab SF qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The business has operated continuously for 34 years.
- ii. The Lab SF has contributed to the identity of the Mission neighborhood and to San Francisco's artist community.
- iii. ii. The Lab SF is committed to maintaining the physical features and traditions that define the organization.

24. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes, the business is associated with the local, national, and international art scenes.

25. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. In 2003, The Lab worked with the Redstone Labor Tenants Association to register the Redstone Building at 2926-2948 16th Street (formerly the San Francisco Labor Temple) as San Francisco Historical Landmark 238.

Since its construction in 1914, the building has played a crucial role in supporting advocacy for human rights on the local and national levels. A hub for political organizing, the Redstone Building played a significant role in the General Strike of 1934, and unions occupying the building have successfully advocated for expanded rights for African Americans, women and Chicano workers. For more than 100 years, the building has adapted to the changing economic and social conditions, always retaining its extraordinary commitment to the lives of San Francisco's often marginalized working class: immigrants; sex workers; artists; industrial, freelance, and contract workers; domestic laborers; and the displaced.

Furthermore, The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997. The Lab was awarded a grant from the Mayor's Office to cover artist fees and expenses for the mural project, and for the design and installation of a handicapped lift, to allow access to the entertainment venues The Lab and Theater Rhinoceros. Muralists Carolyn Castano, John Fadeff, Susan Greene (a Redstone tenant), Barry McGee, Ruby Neri, Sebastiani Pastor, Rigo '96, Lilly Rodriguez, Chuck Sperry and Project Director Aaron Noble spent several months researching the history of the building at San Francisco State University's Labor Archives before painting the majority of the mezzanine floor of the Redstone as well as The Lab's stairwell.

26. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

Yes. The building is San Francisco Landmark 238, the Redstone Labor Temple.

27. *Is the business mentioned in a local historic context statement?*

Yes. The property is listed in the LGBTQ Historic Context Statement on pages 261 and 284. It is the location of the Theater Rhinoceros, which produced queer theater events from 1981 to 2009.

28. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. The Lab has been the recipient of grants from the Andy Warhol Foundation for the Visual Arts, Creative Work Fund, Grants for the Arts, San Francisco Hotel Tax Fund, The Jay DeFeo Foundation, Kenneth Rainin Foundation, New Music USA, San Francisco Arts Commission, San Francisco Foundation, Violet World Foundation, Voluntary Arts Contribution Fund and Zellerbach Family Fund.

The Lab has also been featured in the New York Times, Wall Street Journal, Art in America, Interview Magazine, Art Papers, Artsy, Hyperallergic, Kuba Paris, SF Chronicle, Impose Magazine, San Francisco Chronicle, KQED, East Bay Express and White Fungus publications. The Lab has been described as a "haven for the city's experimental performance scene" (New York Times) and "a radical venue dedicated to experimental work" (Wall Street Journal). The Lab was included in the 1992 Directory of Artists' Organizations.

### ***Physical Features or Traditions that Define the Business***

#### **Location(s) associated with the business:**

- 2948 16th Street (1994 – present)

#### **Recommended by Applicant**

- The mission to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working.
- The practice of constantly questioning the organizational model and to deeply engage with new artistic practices and modes of thinking around the arts.
- Commitment to fair wages
- The union hall's original hardwood floors, a wall of windows and industrial steel beams
- 125 feet of static wall space, four moveable 8-foot walls, an acoustic ceiling, flexible track lighting, blackout curtains, and a Meyer Sound system
- Flexible space
- Program of independent research
- Hand-painted sign by Margaret Kilgallen
- The interior murals located in the atrium and The Lab

#### **Additional Recommended by Staff**

- None

## **PROJECT DESCRIPTION**

The Applicants have been nominated as a "Legacy Business" by a member of the Board of Supervisors or the Mayor.

## **OTHER ACTIONS REQUIRED**

Per Administrative Code Section 2A.242, the subject nominations require review and approval by the Small Business Commission at a public hearing in order to be added to the Legacy Business Registry.

## **PUBLIC/NEIGHBORHOOD INPUT**

The Department has received no public input on the project at the date of this report.

## **ENVIRONMENTAL REVIEW STATUS**

Nomination to the Legacy Business Registry does not constitute a "project" requiring environmental review per the California Environmental Quality Act (CEQA). The nomination act would not result in any physical alteration to the subject property and could not have an effect on the environment.

## **PLANNING DEPARTMENT RECOMMENDATION**

Staff recommends that the Historic Preservation Commission find that all described applicants qualify for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the above listed physical features and traditions as amended by Staff.

## **ATTACHMENTS**

Draft Resolution  
Legacy Business Applications



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

*Case No.:* 2018-001173LBR  
*Business Name:* Babylon Burning Screen Printing  
*Business Address:* 63 Bluxome Street  
*Zoning:* WMUO (Western SoMa Mixed Use-Office)  
65-X Height and Bulk District  
*Block/Lot:* 3786/019A  
*Applicant:* Michael Lynch, Owner  
2646 21<sup>st</sup> Ave  
San Francisco, CA 94116  
*Nominated By:* Supervisor Jane Kim, District 6  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

1650 Mission St.  
Suite 400  
San Francisco,  
CA 94103-2479

Reception:  
**415.558.6378**

Fax:  
**415.558.6409**

Planning  
Information:  
**415.558.6377**

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR BABYLON BURNING SCREEN PRINTING, INC, CURRENTLY LOCATED AT 63 BLUXOME STREET, (BLOCK/LOT 3786/019A).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the SoMa neighborhood's and City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on February 7, 2018, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Babylon Burning Screen Printing qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Babylon Burning Screen Printing.

*Location (if applicable)*

- 63 Bluxome Street

*Physical Features or Traditions that Define the Business*

- Traditional plastisol screen printing practice specializing in bulk production
- High quality custom hand-printed goods
- One large 10-color automatic press, three 6-color manual presses, and a single 1-color press
- Environmentally-friendly printing
- A small, highly-trained dedicated staff
- The original wood sign

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2018-001173LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 7, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:





# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

*Case No.:* 2018-001174LBR  
*Business Name:* The Mindful Body  
*Business Address:* 2876 California Street  
*Zoning:* NC-2 (Neighborhood Commercial, Small Scale)  
40-X Height and Bulk District  
*Block/Lot:* 1025/018  
*Applicant:* Maile Sivert, Owner  
2876 California Street  
San Francisco, CA 94115  
*Nominated By:* Supervisor Mark Farrell, District 2  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE MINDFUL BODY, CURRENTLY LOCATED AT 2876 CALIFORNIA STREET, (BLOCK/LOT 1025/018).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 20 or more years, with no break in San Francisco operations exceeding two years, the business is significant to San Francisco history, and the business would face significant risk of displacement if not included in the Registry; and

**WHEREAS**, the subject business has contributed to the Marina District's and City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on February 7, 2018, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that The Mindful Body qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for The Mindful Body.

*Location (if applicable)*

- 2876 California Street

*Physical Features or Traditions that Define the Business*

- Health and healing services – including yoga, massage, acupuncture and meditation
- Annual 200-hour yoga teacher training program
- A warm and “lived-in” feeling maintained in the style establish in 1994
- The original curtains that divide some of the rooms
- Exterior features, including escutcheons over doorways, keystones, large original domed skylights in the rear of the building and decorative brickwork patterns

BE IT FURTHER RESOLVED that the **Historic Preservation Commission’s findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2018-001173LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 7, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

*Case No.:* 2018-001176LBR  
*Business Name:* The Plough and Stars  
*Business Address:* 116 Clement Street  
*Zoning:* NCD (Inner Clement Street Neighborhood Commercial)  
40-X Height and Bulk District  
*Block/Lot:* 1431/019  
*Applicant:* John Hobden, Owner  
380 Marin Oaks Drive  
Novato, CA 94949  
*Nominated By:* Supervisor Sandra Fewer, District 1  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE PLOUGH AND STARS, CURRENTLY LOCATED AT 116 CLEMENT STREET, (BLOCK/LOT 1431/019).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the Inner Richmond neighborhood's and City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on February 7, 2018, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

**THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission** hereby recommends that The Plough and Stars qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for The Plough and Stars.

*Location (if applicable)*

- 116 Clement Street

*Physical Features or Traditions that Define the Business*

- The long, dark, wood bar
- Original art, signage and historical posters that tell the history and culture of Ireland
- The small wooden stage at the end, surrounded by pictures of past and present musicians that have played over the years.
- A round table for musician gatherings
- Guinness beer
- Vintage Guinness handles
- Live music and dancing
- Seisiúns - an informal gatherings of musicians who come together and play traditional music
- Business sign
- Traditional storefront components, including large glass panels and wood trim

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2018-001176LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 7, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

*Case No.:* 2018-001181LBR  
*Business Name:* Slim's  
*Business Address:* 333 11<sup>th</sup> Street  
*Zoning:* WMUO (Western SoMa Mixed Use/Office)  
55-X Height and Bulk District  
*Block/Lot:* 3520/028A  
*Applicant:* Dennis Juarez, Vice President, Secretary  
333 11<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Jane Kim, District 6  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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Information:  
**415.558.6377**

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SLIM'S, CURRENTLY LOCATED AT 333 11<sup>TH</sup> STREET, (BLOCK/LOT 3520/028A).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the SoMa neighborhood's and City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on February 7, 2018, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

**THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission** hereby recommends that Slim's qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for Slim's.

*Location (if applicable)*

- 333 11<sup>th</sup> Street

*Physical Features or Traditions that Define the Business*

- An open floor on our main level
- Performance stage
- Balcony with table seating
- Bar that runs the length of the floor in an "L" shape
- Décor, including chandeliers, brick walls, and a bar inspired by the facades of several New Orleans manors.
- Sign and canopy

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2018-001181LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 7, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

*Case No.:* 2018-001258LBR  
*Business Name:* The Lab SF  
*Business Address:* 2948 16<sup>th</sup> Street  
*Zoning:* PDR-1-G (Production, Distribution & Repair - 1- General)  
68-X Height and Bulk District  
*Block/Lot:* 3553/014  
*Applicant:* Dena Beard, Executive Director  
2948 16<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Hilary Ronen, District 9  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

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Information:  
**415.558.6377**

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE LAB SF, CURRENTLY LOCATED AT 2948 16<sup>TH</sup> STREET, (BLOCK/LOT 3553/014).**

**WHEREAS**, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

**WHEREAS**, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

**WHEREAS**, the subject business has contributed to the Mission neighborhood's and City's history and identity; and

**WHEREAS**, the subject business is committed to maintaining the traditions that define the business; and

**WHEREAS**, at a duly noticed public hearing held on February 7, 2018, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

**THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission** hereby recommends that The Lab SF qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for The Lab SF.

*Location (if applicable)*

- 2948 16<sup>th</sup> Street

*Physical Features or Traditions that Define the Business*

- The mission to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working.
- The practice of constantly questioning the organizational model and to deeply engage with new artistic practices and modes of thinking around the arts.
- Commitment to fair wages
- The union hall's original hardwood floors, a wall of windows and industrial steel beams
- 125 feet of static wall space, four moveable 8-foot walls, an acoustic ceiling, flexible track lighting, blackout curtains, and a Meyer Sound system
- Flexible space
- Program of independent research
- Hand-painted sign by Margaret Kilgallen
- The interior murals located in the atrium and The Lab

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2018-001181LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 7, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO

OFFICE OF SMALL BUSINESS  
REGINA DICK-ENDRIZZI, DIRECTOR

## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2017-18-022  
*Business Name:* Babylon Burning Screen Printing, Inc.  
*Business Address:* 63 Bluxome Street  
*District:* District 6  
*Applicant:* Michael Lynch, Owner  
*Nomination Date:* October 26, 2017  
*Nominated By:* Supervisor Jane Kim

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? ☒ Yes ☐ No

1017 Valencia Street from 1980 to 1987 (7 years)  
625 2<sup>nd</sup> Street, Suite 408 from 1987 to 1989 (2 years)  
63 Bluxome Street from 1989 to Present (29 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? ☒ Yes ☐ No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? ☒ Yes ☐ No

**NOTES:** NA

**DELIVERY DATE TO HPC:** January 11, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 6



City and County of San Francisco

**JANE KIM**

金貞妍

October 26, 2017

Regina Dick-Endrizzi, Director  
San Francisco Small Business Commission  
1 Dr. Carlton B. Goodlett Place, Room 110

Dear Regina:

I would like to nominate Babylon Burning as a candidate for the Legacy Business Registry. In its 41 years as a screen-printing apparel business, Babylon Burning has established itself as the go-to place for local businesses and groups looking for custom screen-printed apparel to promote their businesses.

Steve Patton founded Babylon Burning in his Bernal Heights home in 1976. He moved into his first retail space in 1980 on Valencia Street in the Mission neighborhood. After years of printing shirts for groups like Mother Jones magazine, the Women's Building, and the Sisters of Perpetual Indulgence, their business grew.

They began as the only union T-shirt shop and the first green shop, never wasting their remaining ink and recycling it into an all-purpose black. They never advertised their business except for a Yellow Pages advertisement under T-shirts; the rest of their clientele came from word of mouth. A rent increase in 1987 forced them out of their Valencia Street location and they relocated to 2<sup>nd</sup> and Brannan, in the South of Market neighborhood. After getting another rent increase, they moved to their current location at 63 Bluxome Street.

Mr. Patton sold Babylon Burning in 1999 to his employee Mike Lynch who guided the business through the dot-com bubble and the Great Recession. Their clientele includes hundreds of loyal well-known local businesses, from small cafes to tech companies, as well as Walk SF and SF Bike Coalition.

Thank you for your consideration.

Sincerely,

A handwritten signature in blue ink, appearing to read "Jane Kim", with a stylized flourish at the end.

Jane Kim

## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
Babylon Burning Screen Printing, Inc.		
<b>BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)</b>		
Michael Lynch		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
63 Bluxome St. San Francisco, CA 94107		(415) 777-8244
		<b>EMAIL:</b>
		mike@babylontee.com
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
babylontee.com	facebook.com/babylonburnir	yelp.com/biz/babylon-burning

<b>APPLICANT'S NAME</b>		
Michael Lynch	<input type="checkbox"/>	Same as Business
<b>APPLICANT'S TITLE</b>		
Owner		
<b>APPLICANT'S ADDRESS:</b>		<b>TELEPHONE:</b>
2646 21st Ave. San Francisco, CA 94116		(415) 845-5189
		<b>EMAIL:</b>
		mike@babylontee.com

<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
0342652	

<b>OFFICIAL USE: Completed by OSB Staff</b>	
<b>NAME OF NOMINATOR:</b>	<b>DATE OF NOMINATION:</b>

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1017 Valencia St.	94110	1980
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1980-1987	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
625 2nd Street, Suite 408	94107	Start: 1987
		End: 1989

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
63 Bluxome St.	94107	Start: 1989
		End: Current

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☒ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☒ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☒ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

MIKE LYNCH

Name (Print):

1/5/18

Date:



Signature:

## **BABYLON BURNING**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

Babylon Burning Screen Printing, Inc. ("Babylon Burning") is a traditional plastisol screen printing shop specializing in bulk production. The business has one large 10-color automatic press, three 6-color manual presses, and a single 1-color press. Founded by Steve Patton in 1980, Babylon Burning can trace its history to a house in Bernal Heights in 1976. The business started the same way almost every screen printing business does – a very small do-it-yourself setup in a garage.

One day in 1976 in his house in Bernal Heights, Steve Patton's roommate proceeded to print a batch of 1-color print T-shirts for his karate class and asked Steve to help. Steve was so excited about the process that he gave his roommate \$100 for his supplies. At the time, Steve – a local San Francisco surfer, art school dropout, and Vietnam War Veteran – knew little of the trade. His roommate said that Steve would never make it in this business.

Steve set up a little print shop in the utility room in the back. He jury-rigged a 4-color setup on a long table. It was very primitive, with a high reject rate. He would hang up the shirts to air dry, then take them down the street to the laundromat to heat set the ink in the dryer. He accumulated a few customers as he learned the business through his voracious consumption of trade journals and books from the library.

In the meantime, Steve was toying with various names for the new business. Since one of his new customers was a Bay Area reggae band called Obeah and he was so taken with the music, he decided to have a reggae name. He first picked "Crazy Baldhead Productions," after the term coined by Bob Marley in one of his early songs. Even though Steve was bald, he felt a little too shy to exclaim this fact. So he chose "Babylon Burning," named after the song "Babylon's Burning" by The Ruts.

In 1980, Steve moved the business to a retail store at 21st and Valencia streets next door to Old Wives Tails Bookstore. There was a retail T-shirt shop in the front and print shop in the back. Steve bought used silkscreens and 1-color and 4-color hand presses at blowout auctions around the city. He registered the business, got licensed, took accounting classes, made payroll and paid their taxes. It wasn't easy for sure. It was fun though. Steve's friend Jerry Biggs co-owned the business until 1983 when Steve bought him out.

Nearby at 974 Valencia Street was Valencia Tool & Die, a music venue and art gallery founded by Peter Belsito and Jim Stockford that presented punk, new wave, and new music performances, as well as performance art, film, and visual art shows from 1980 through 1983. VT&D consisted of a street level gallery/performance space and a subterranean cellar performance space that was insulated with sand to dampen the sound. The cellar space was reached through a trap door and a narrow staircase, and performances often took place on both levels simultaneously, often after hours. Babylon Burning made some great shirts for VT&D.

Babylon Burning printed many popular T-shirts for groups like Act Up!, Central American Solidarity Committee, Mother Jones magazine, the Women's Building, The Sisters of Perpetual Indulgence, etc. Their work steadily improved, and they developed a reputation for quality and honesty. The business never advertised except for a Yellow Pages ad under T-shirts; the rest was word of mouth.

There was a big rent increase in 1987, so the business moved into a unit on the fourth floor of the Southend Warehouse in SoMa at 2nd and Brannan streets and quit the retail business. After another rent increase shortly following the 1989 Loma Prieta Earthquake, Babylon Burning moved to its current location at 63 Bluxome Street. The business finally acquired its first automatic 6-color press on a factory lease, increased production by at least threefold, and grew to 3/4 of a million dollars in sales.

In 1999, Steve Patton sold Babylon Burning to his then employees Mike Lynch and Brian Von Bargaen. In 2001, Mike bought Brian out of the business and has been running it ever since. Under Mike's ownership, they survived the dot-com bubble, the Great Recession, and an ever-changing social climate. Their clientele includes hundreds of loyal well-known local businesses – from small cafes to tech companies and nonprofits – including 826 Valencia, Walk SF, Yerba Buena Center for the Arts, SF Bike Coalition, and KALW Public Radio.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

Babylon Burning has been in continuous operation in San Francisco since its founding in 1980.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

Babylon Burning is not a family-owned business.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Babylon Burning was founded by Steve Patton in 1976 and registered as a business in 1980. It was sold to Mike Lynch in 1999. Mike Lynch is the current owner. Following is the ownership history of Babylon Burning:

1980-1983	Steve Patton and Jerry Biggs
1983-1999	Steve Patton
1999-2001	Mike Lynch and Brian Von Bargaen
2001-Present	Mike Lynch

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

A Babylon Burning Brochure from 1983 is included in this Legacy Business Registry application.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The brick building at 63 Bluxome Street has been largely dedicated to the arts since the 1960s. Babylon Burning has upheld this tradition since 1989. The building was constructed in 1907 and was for many years a car manufacturing plant. In the 60s it was converted to studio spaces for artists, including Ruth Asawa and Sam Shepard.

In the last 10 years alone, a number of buildings on Bluxome Street have been demolished and re-built. A once quiet back street of San Francisco has become a major hub for new business. Babylon Burning has remained almost completely untouched the entire time.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

As stated above, Babylon Burning is a long-standing entity of Bluxome Street. The surrounding neighborhood – a once desolate urban landscape – is now a highly developed part of San Francisco. Babylon Burning has witnessed the birth of many neighboring companies and directly contributed to their growth and expansion by consistently providing them with high-quality custom printed goods. Viewed as a staple of the community, Babylon Burning stands for the arts as well as a bond between old and new San Francisco.

Babylon Burning has always been committed to providing top quality products and services. Most of the business's clients are in the Bay Area, and most new clients come from referrals. The business's reputation is what has kept Babylon Burning in business for so long. Enjoying



what you do and loving the place you live makes the difference. The shop reflects the fun the employees have printing. Babylon Burning encourages customers to stop in to get a feel of what the company is all about. Today there are so many ad-specialty companies that don't usually print in-house. They farm business out of state (and out of the country) and take away from the local economy. Being local means most of the business's clients come in for press checks to make sure they are getting what they want before orders are run, and they can also get a chance to meet the people actually doing the work. Babylon Burning keeps it local, and clients feel good about supporting small businesses and good jobs in San Francisco.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

In the 1970s and 1980s, Babylon Burning printed for many social activism groups. Located on Valencia Street during this time period, Babylon Burning proved that screen printing can be a powerful tool to spread messages to larger audiences. Many anti-war, women's rights, and gay rights T-shirts were produced during this time period and spread throughout San Francisco.

In the 1990s and early 2000s, Babylon Burning played a role in the dot-com boom, printing for many startups and new businesses in San Francisco. Although many of these businesses failed, their presence laid the groundwork for the subsequent tech boom that has shaped so much of San Francisco's current social atmosphere. Many of these clients have remained loyal customers who prefer to support local small businesses, especially in the direct neighborhood.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

Babylon Burning was featured in a CBS SF Bay Area article titled "Best Screen Printing And Embroidery Shops In San Francisco."

**d. Is the business associated with a significant or historical person?**

John F. Maillard, the building owner from 1950 until his death in 2012, was an architect, engineer, and loyal patron of the arts. A deeply rooted San Francisco man, John was a member of the Olympic Club, a life member of the Godfather's Club, an ex-Board member of the Boys' and Girls' Clubs, as well as numerous other local organizations. John consistently went out of his way to ensure this building would be a center for arts.

Babylon Burning has had a handful of famous clients over the years including Patti Smith, Lee Scratch Perry, Matt Nathanson, Ferris Plock, David Choong Lee, and Dave Eggers.

**e. How does the business demonstrate its commitment to the community?**

Nearly all of Babylon Burning's clients are other local businesses or groups based in San Francisco. By consistently providing quality printed garments to our neighbors we maintain

strong bonds with our community, helping to ensure a healthy local economy for years to come.

Babylon Burning has printed for and donated to many San Francisco nonprofit organizations over the years including 826 Valencia, Enterprise for HighSchool Students, Queer Women of Color Media Arts Project, SF Bicycle Coalition, Stop AIDS Project, Watsi, The Women's Building, and Yerba Buena Center for the Arts.

Babylon Burning has been environmentally friendly since its founding. The business never threw away any ink – they recycled it and made all-purpose black. This practice continues to this day.

**f. Provide a description of the community the business serves.**

Babylon Burning caters almost exclusively to San Francisco and Bay Area clients. Countless small businesses, restaurants, startups, nonprofits, schools, tech companies, and local artists rely on Babylon Burning for quality printed garments.

**g. Is the business associated with a culturally significant building/structure/site/object/interior?**

As previously stated, the brick building at 63 Bluxome Street has been largely dedicated to the arts since the 1960s. Babylon Burning has upheld this tradition since 1989. The building was constructed in 1907 and was for many years a car manufacturing plant. In the 60s it was converted to studio spaces for artists, including Ruth Asawa and Sam Shepard.

In the last 10 years alone, a number of buildings on Bluxome Street have been demolished and re-built. A once quiet back street of San Francisco has become a major hub for new business. Babylon Burning has remained almost completely untouched the entire time.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The disappearance of Babylon Burning would signify a major loss to the artistic community of San Francisco. One of only a handful of screen printing businesses in San Francisco, Babylon Burning is the oldest shop remaining. If it were ever sold or shut down, hundreds of companies, organizations, and artists that rely on the business for fast turnaround and quality results would be forced to seek out new printing resources. The neighborhood itself would lose yet another piece of authentic San Francisco culture.

## CRITERION 3

### **a. Describe the business and the essential features that define its character.**

Babylon Burning is a traditional plastisol screen printing shop specializing in bulk production. There is one large 10-color automatic press, three 6-color manual presses, and a single 1-color press. With fewer than 10 employees, Babylon Burning produces thousands of printed garments (mainly T-shirts) each week. Catering mainly to local businesses, the business creates custom hand-printed goods to the specs of their clients. Client art typically ranges from simple 1- or 2-color logos to complex digital illustrations, hand-drawn art, and photography. The small, tight-knit staff is dedicated to screen printing 40+ hours a week; they are truly obsessed with their craft.

### **b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

Babylon Burning is a traditional screen printing business. They use the same basic techniques that were used 40 years ago when the business was established, only now they use computers for design work. The one automatic press must be operated by an experienced printer – everything else that leaves the shop is printed by hand. The employees hone this craft day in, day out, using knowledge that has been passed down from one generation to the next. There are other ways to print shirts, but screen printing is tried and true.

### **c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

The original wood sign hand-painted by founder Steve Patton in 1981 hangs above the front doors. Some of the paint is chipped and the wood has a large split down the center, but it is generally in good condition. The preservation and display of Steve's original artwork is a testament to the company's ideals; commitment to the craft, history, and San Francisco culture.

### **d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation is provided in this Legacy Business Registry application.

# BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE  
05-31-2018

EXPIRATION DATE  
06-30-2018

FY 2017-18

BUSINESS ACCOUNT NUMBER

0342652

LOCATION ID

0342652-01-001

TRADE NAME (DBA)

**BABYLON BURNING SCREEN PRINT**

BUSINESS LOCATION

**63 BLUXOME ST**

BUSINESS

**BABYLON BURNING SCREEN PRINT**

THIRD PARTY TAX COLLECTOR

☐ PARKING TAX

☐ TRANSIENT OCCUPANCY TAX

BABYLON BURNING SCREEN PRINT  
63 BLUXOME  
SAN FRANCISCO CA 94107-1605

**CITY AND COUNTY OF SAN FRANCISCO  
OFFICE OF THE TREASURER & TAX COLLECTOR**



José Cisneros  
Treasurer



David Augustine  
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

Read reverse side. To update addresses or to close a business, go to [www.sftreasurer.org/accountupdate](http://www.sftreasurer.org/accountupdate).

**CERTIFICATE OF ORGANIZATION**  
**OF THE INCORPORATOR OF**  
**BABYLON BURNING SCREEN PRINTING, INC.**

The undersigned Incorporator, named in the Articles of Incorporation, for the purpose of recording actions taken to organize the Corporation, hereby certifies that:

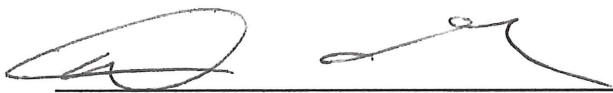
The original Articles of Incorporation were filed in the office of the Secretary of State of the State of California. A certified copy of the Articles of Incorporation with the filing date and corporate number thereon has been inserted in the Corporation minute book.

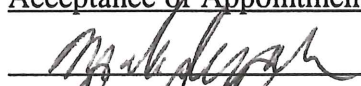

Bylaws regulating the conduct of business and the affairs of the Corporation were adopted as the Bylaws of the Corporation and the Secretary of the Corporation is authorized to execute a certificate of adoption of the Bylaws in the corporate minute book, and to keep a certified copy of the Bylaws at the principal executive office of the Corporation.


The principal executive office of the Corporation shall be located at 63 Bluxome Street, San Francisco, California, until changed by subsequent order of the Board.

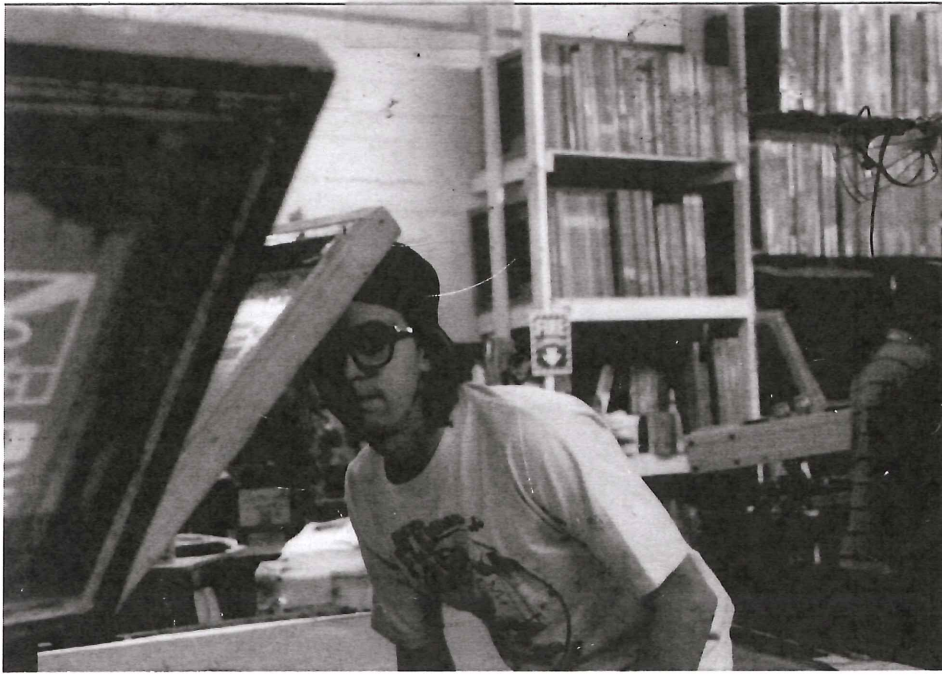
The persons whose names appear below and who accepted their appointments by signing their names were appointed directors of the Corporation.

Dated: February 19, 2001

  
\_\_\_\_\_  
Douglas G. Murken - Incorporator

<u>Director</u>	<u>Date</u>	<u>Acceptance of Appointment</u>
MICHAEL LYNCH	2/19/01	 _____
BRIAN VON BARGEN	2/19/01	 _____





MIKE LYNCH (LATE 80S?)





sixty three bluxome

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# BABYLON BURNING

SCREEN PRINTING



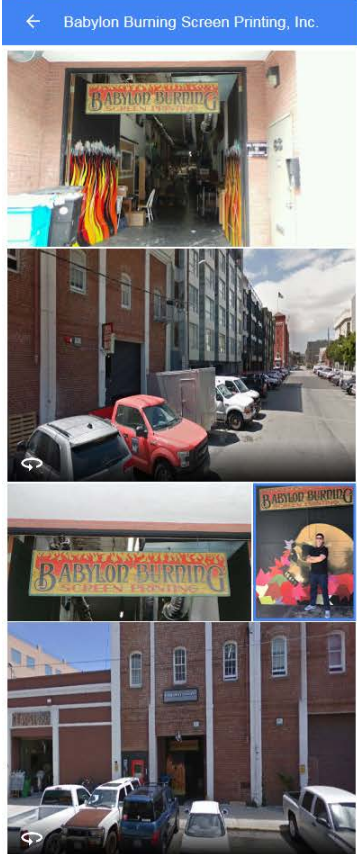
NO PARKING  
IN  
DRIVEWAY



WILLOW  
VE

STALLAN '81





Babylon Burning Screen Printing, Inc.  
Babylon Burning Screen Printing, Inc.  
OCT 2017



← Babylon Burning Screen Printing, Inc.

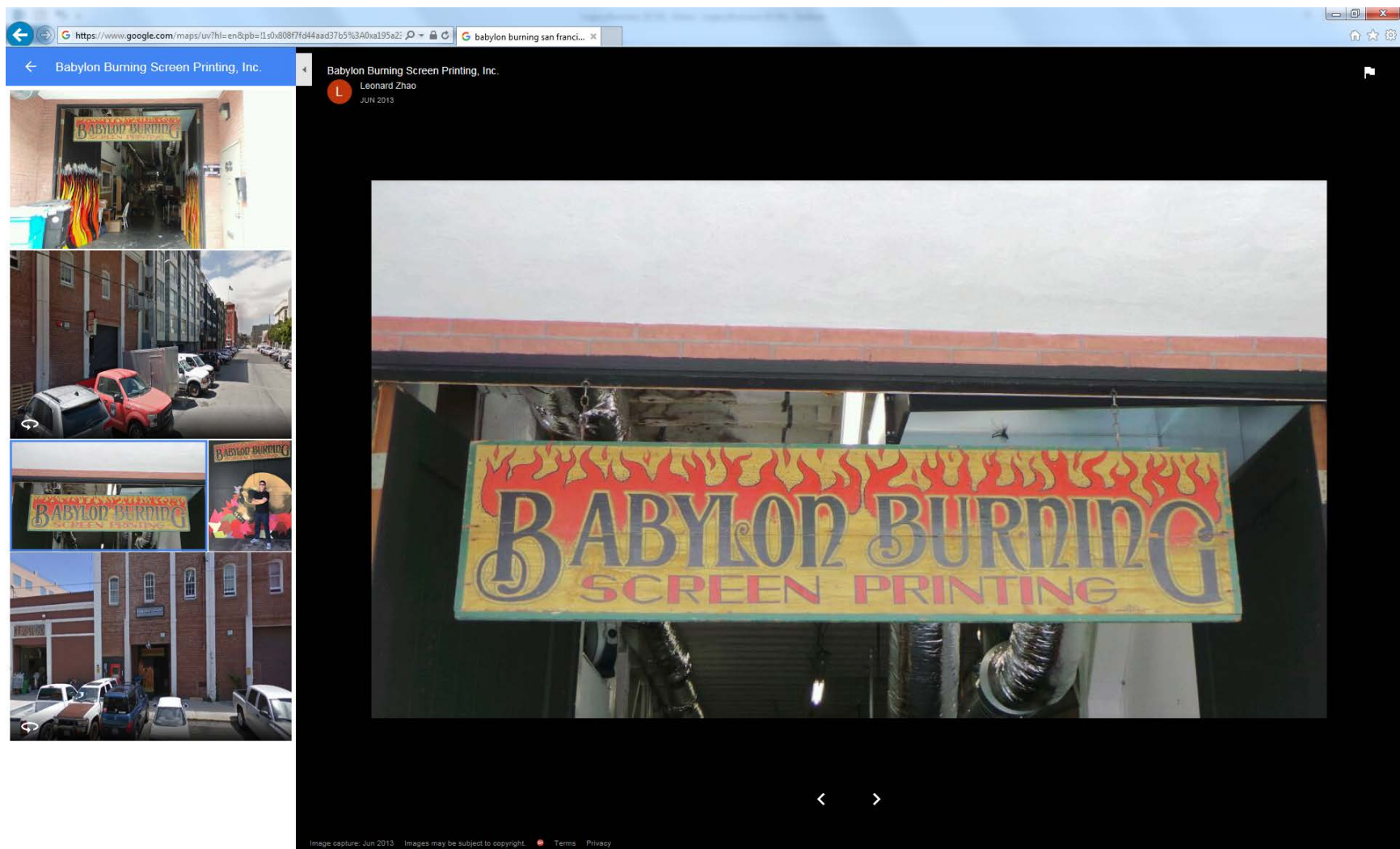
Babylon Burning Screen Printing, Inc.

Leonard Zhao  
JUN 2013

















NOT ALL  
TEES ARE  
CREATED  
EQUAL.

BE DIFFERENT

FIRE  
EXTINGUISHER

DANGER







# BABYLON BURNING<sup>®</sup>

screen printing



...gives more complete  
relief.

March 1983

Dear Customers—past, present & future:

We \* appreciate your business with us. You \*\* an important part of our growth. Your support, patience, encouragement, sympathy, recommendations, satisfaction and compliments \* mean a lot to us. Despite the great odds we \*\*\*\* survive this depression and expect 1983 to be a good year. Our hard work, talent, integrity, technical proficiency, ingenuity, quality, perseverance, dedication to our work, our principles, and our customers, good prices, service and humor, and the love from our friends and for each other \*\*\* how and why we do it. It \*\*\* not for the money, so far, but it \*\*\*\* soon come. Ferr surr, ferr surr.

We \* continue to develop new designs—several \*\* on the drawing boards this very instant. Flyers \* be sent out as soon as they are ready, eventually.

We \* buy T-shirt artwork and ideas.

We \*\*\*\* print your custom orders, too.  
May you \* yourself a good year!

\*\*\* yours,

Steve Patton & staff

1017 Valencia St.

San Francisco

CA 94110

phone: (415) 641-1793

\* have, do & will

\*\* have been, are & will be

\*\*\* has been, is & might be

\*\*\*\* have, can, & better



# one-liners: (no illustrations)



- P-1. Unemployment Compensation Procurement Engineer.  
F-2. I Just Said No and I Don't Feel Guilty.  
F-3. When You're a Jet You're a Jet All the Way.  
F-4. If You Think The System Is Working Ask Someone Who Isn't.  
P-5. Women Who Want To Be Equal To Men Lack Imagination.  
P-6. I May Not Be Good Looking But I Sure Am Hard To Please.  
F-7. Even If You Win The Race You're Still A Rat.  
P-8. There Are No Strangers, Only Friends Who Haven't Met (& The Stranger The Better).  
P-9. Lick-A-Dee Clit!  
P-10. **Sexism begins at home, but proliferates in bars.**  
F-11. Why Settle For Crumbs When You Can Have The Whole Cake Factory.  
F-12. I'll Not Should On Myself Today.  
P-13. I Wear This Therefore I Am.  
P-14. I'm training to be tall & blonde.  
P-15. Sexism is a Social Disease.  
F-16. To be thought half as good as a man, a woman has to do twice as much. (Luckily this is not difficult.)  
F-17. Better to have loved & lost than to have spent your whole damn life with him.  
P-18. Love is a many gendered thing.  
F-19. Existentialism is a contraceptive to be used when the mind is being fucked.  
F-20. Fuck survival—I want the whole thing!  
P-21. It's not kosher to be a male chauvinist pig.  
F-22. Today's pig is tomorrow's bacon.  
F-23. Don't fake orgasms or he'll never be able to give you one, and you'll hate him for being so easy to fool.  
F-24. It's easy to be humble when you're great, but it takes a lot of class to be arrogant when you're a complete failure.  
F-25. A woman's place is every place.  
P-26. I am a lesbian but too shy to do anything about it.  
F-27. It hurts so much since you're gone. It's almost like you're still here.

**\$5.00 EACH**

P = pocket print. F = full front print.

One Liners available in Crew—neck + Muscle shirts in all colors with White Black Red Pink + Blue ink  
Pocket prints also on V—necks.





**BAN  
NUCLEAR  
ARMS**

①

**Anti-  
WARZONE**

②



IF YOU JUDGE THAT  
YOU'RE ACTIVATED BY  
**REAGANOMICS**



**BOMZOs**

...gives more complete  
relief

③

**NO U.S.  
INTERVENTION!**



④

READY,

AIM...

**FIRE!**



*War is  
menstruation  
every*

⑤

**BE ALL YOU CAN BE  
THIS IS THE ARMY.**



⑥







**Minimum Order:** 2 Dozen Total. Assorted Designs, 1/2 Dozen Per Design, per Shirt Color & Style.

**Sizes:**

- 1/2 Dz. Ratio 1 - Small  
2 - Medium  
2 - Large  
1 - Extra Large  
1 Dz. Ratio 2 - Small  
4 - Medium  
4 - Large  
2 - Extra Large

(Unless Otherwise Requested)

Printing on non-stock items requires a 3 dozen+ order.

**Terms:**

5% Off on Orders Over \$250.00  
C.O.D. With Cashiers Check or Cash Only.  
Company Check With Credit Approval.



WE USE :

**Hanes**  
**STEDMAN**

**Wright's**

**Healthknit**  
**BANTAMS**

ECT.  
ECT.  
ect.

**Note:** Designs pictured are not necessarily in proportion to shirts.



**Cover Designed and Printed by Tim Victor**  
**Interior Design: Steve Patton and Tim Victor**  
**Printing: Womens Press Project**  
**Typesetting: Bay City Graphics**

For additional catalogs send \$1 to:

**BABYLON BURNING**  
1017 Valencia St.  
San Francisco, CA. 94110



hand printing. If you're new at this, just ask questions. As an apparel wholesaler, they'll supply you with organic or non-organic American Apparel, Alternative Apparel, Hanes, Fruit of the Loom, Gilden or a host of other brands for T-shirts, sweatshirts, hoodies and the like. Check online for the price break when you're printing quantities.

*Related:* [Best Places To Buy A Hat In The Bay Area](#)

### Babylon Burning Screen Printing

63 Bluxome St.  
San Francisco, CA 04107  
(415) 777-8244  
[www.babylontee.com](http://www.babylontee.com)

This business is proud to be a longtime Bay Area fixture with only one change of ownership since 1976. The automatic screen printer handles job beautifully, so everything is done on-site. A few clicks on the website provides color photos of all the items you can choose to print on, including caps, bags, outerwear, activewear, pants, kids apparel and the usual T-shirts, sweatshirts and polo shirts. See the prices online for one-sided printing, or bring them your specialty orders.

### Barbara's Embroidery

421 Arkansas St.  
San Francisco, CA 94107  
(415) 235-0305 [www.barbarazembroidery.com](http://www.barbarazembroidery.com)

For things like embroidery or monograms on your backpacks, scout badges, sports award badges, merit badges, bridesmaids gifts, towels and linens, sweatshirts, caps and more, this one-woman Potrero Hill shop can do it all. Barbara is an artist with a great eye, so talk to her about color and design. She'll execute it for you on a state-of-the-art computer programmed Tajima embroidery machine for a very professionally stitched result.

### DCL Productions Embroidery And Silkscreen Services

1284 Missouri St.  
San Francisco, CA 94107  
(415) 826-2200  
[www.dclproductions.com](http://www.dclproductions.com)

Make it stand out when you get a logo on a uniform work shirt, hair salon cape, apron, chef's coat, team polo shirts, team trivia T-shirts or whatever you require. DCL does screen printing and patches as well as embroidery, and can also help to brand thousands of promotional items, from flash drives to skateboards, with your logo. The office, art production and production teams are well coordinated, so your order is properly managed from placement to delivery.



### Eat.See.Play

From dining at the hottest Bay Area spots to shopping at the trendiest boutiques, you'll find it all at Eat.See.Play!

[Click Here >](#)

## LATEST PHOTO GALLERIES



Photos: Family And Colleagues Pay Tribute To Late SF Mayor

## SHARE YOUR PHOTOS



## YOUR WEATHER PHOTOS



## SPORTS FAN PHOTOS

[SUBMIT YOUR PHOTOS HERE >](#)



## Home \* Pricing \* Samples

## \* Artwork Guidelines

Babylon Burning has been screen printing in the Bay area since 1976 after being founded by Steve Patton (read Steve's story [here](#)). In 1999 Mike Lynch bought Babylon Burning after working for Steve the previous four years. Babylon Burning has gone through numerous changes since, but has always been committed to providing top quality products and services. Most of our clients are in the Bay area and most new clients come from referrals. Our reputation is what has kept us in business for so long.

The foundation of our business has not changed, but as technology has changed so has Babylon Burning. In 2007 we purchased a new automatic screen printer which has increased our production capacity immensely without increasing costs. This allows us to continue having one of the quickest turn arounds in the city at 4-5 days (10 days are standard). We also maintain state of the art graphics software and computer systems to handle all of your design needs.

Enjoying what we do and loving the place we live makes the difference. Our shop reflects the fun we have printing and we encourage you to stop in to get a feel of what we are all about. Today there are so many ad-specialty companies out there that don't usually print in-house. They farm business out of state (and out of the country) and take away from the local economy. Being local means most of our clients come in for press checks to make sure they are getting what they want before orders are run and they can also get a chance to meet the people actually doing the work.

So remember, KEEP IT LOCAL, press check your shirts in San Francisco, see the San Franciscan printing your shirts, and feel good about supporting small businesses and good jobs in San Francisco.



### RECENT PRINTS



NOVEMBER '17 - KALW



JUNE '17 - EFF





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Home \* Pricing \* Samples

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\* Artwork Guidelines

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## PRICING FOR 2017

Please read through to understand costs associated with setup and garments. Please contact us if you have any questions.

---

## SHIRT CATALOGS

We supply apparel from major wholesale dealers. Please view their online catalogs below to find the garments you want. Pick your style and we'll give you a full quote including all charges.

**LOS ANGELES  
APPAREL**



**BELLA+CANVAS.**

\* Other Brands \*

\* If you don't see the garments you want contact Mike Lynch for more choices.

---

## PRINTING PRICES

Printing prices are for standard single sided t-shirt printing. Additional costs for specialty printing are also listed.

\*garment prices not included\*

Pieces	Dozens	1 Color	2 Color	3 Color	4 Color	5 Color	6 Color	7 Color
72	6	\$1.95	\$2.15	\$2.35	\$2.55	\$2.75	\$2.95	NA
144	12	\$1.50	\$1.65	\$1.80	\$1.95	\$2.10	\$2.25	\$2.40
300	25	\$1.30	\$1.45	\$1.65	\$1.80	\$1.95	\$2.10	\$2.25

<b>504</b>	<b>42</b>	\$1.15	\$1.30	\$1.45	\$1.60	\$1.75	\$1.90	\$2.05
<b>1,008</b>	<b>84</b>	\$1.00	\$1.10	\$1.20	\$1.30	\$1.40	\$1.50	\$1.60
<b>3,000</b>	<b>250</b>	\$0.90	\$1.00	\$1.10	\$1.20	\$1.30	\$1.40	\$1.50
<b>6,000</b>	<b>500</b>	\$0.75	\$0.85	\$0.95	\$1.05	\$1.15	\$1.25	\$1.35
<b>12,000</b>	<b>1,000</b>	\$0.65	\$0.75	\$0.85	\$0.95	\$1.05	\$1.15	\$1.25
<b>24,000</b>	<b>2,000</b>	\$0.60	\$0.70	\$0.80	\$0.90	\$1.00	\$1.10	\$1.20

**Additional Costs:**

Add "flash cures" charge (under misc. charges) for colored shirts.

Add 85% for second side or placement. - Add 20% for sweats, caps, aprons and totes. - Add 50% for jackets -  
\*Additional \$25.00 setup charge

**SCREEN CHARGES**

Screen Type	Price	Film Size	Price
Spot Color Screens	\$25.00	8.5 x 11 Positive	\$10.00 per color
4 Color/Simulated Process Screens	\$35.00	14 x 16 Positive	\$15.00 per color
Automatic Press Screens	\$35.00		

**FILM CHARGES**

**ART CHARGES**

Charge Type	Price	Size	Price
Separations	\$60.00 per hour	8.5 x 11 Original	\$15.00
Typesetting	\$35.00 per hour	11 x 17 Original	\$20.00
Custom Design	Call for quote	Oversize	Call for quote

**SCANNING CHARGES**

**MISCELLANEOUS CHARGES**

Item	Price
Flashcures	\$0.20 each
Ink Changes	\$10 each
PMS Match (Custom Ink)	\$12.50 per color

**RUSH CHARGES**

Time	Price
4-6 Days	add 25%
2-3 Days	add 40%
24 Hours	add 50%
Same Day	add 100%

Screens are stored for one year from the last order. - Call for a quote on larger film sizes. - 1/2 hour minimum for typesetting.

\* Press Checks are recommended on designs over 1 color and required on process work.

\* Press Time is \$55.00 an hour. The first hour is free. Please be punctual.

\* Handling charges **ONLY** apply to customer supplied goods. - Normal Turnaround is 10-14 Work Days.

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Email Mike Lynch or call 415.777.8244 for garment prices and printing quotes.

For billing and invoice questions contact Shawn Johnson at 415.777.8244.

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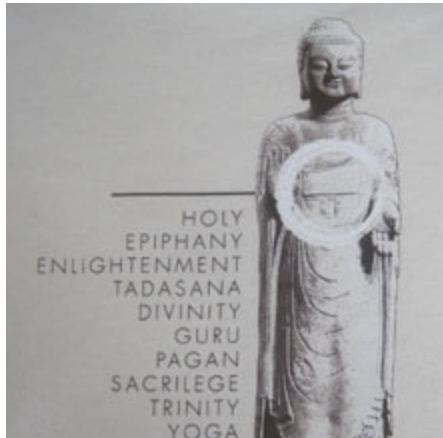
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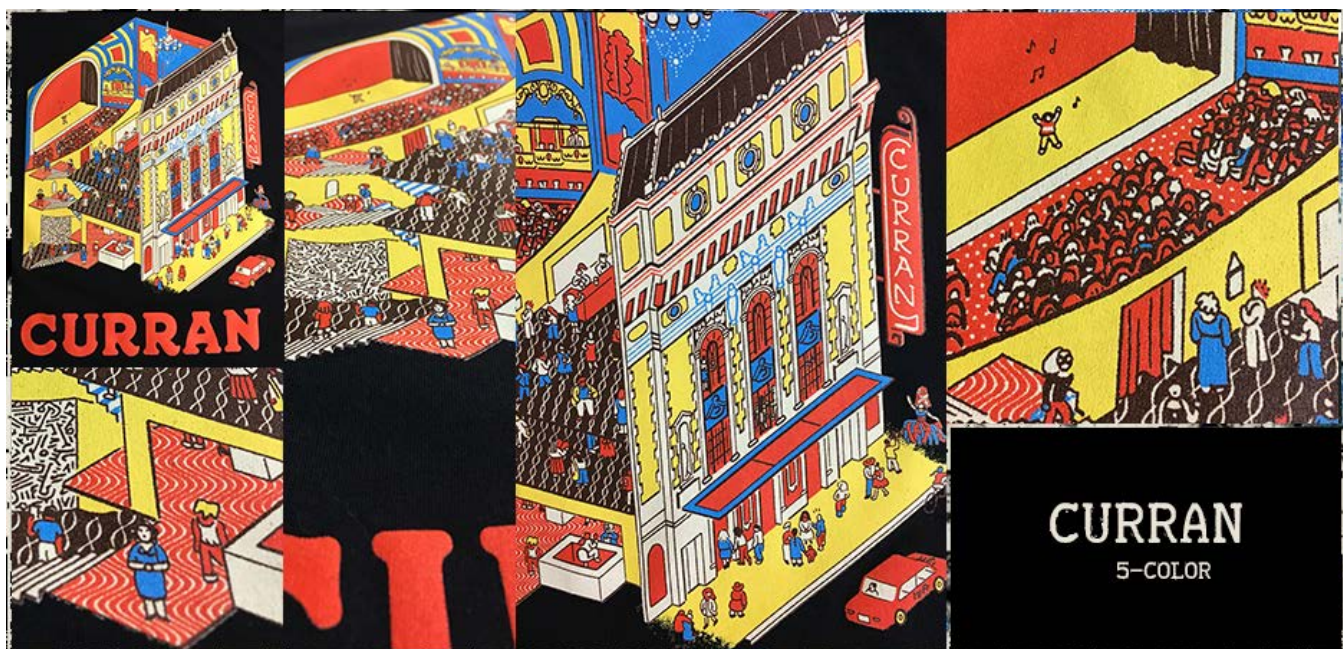


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## BABYLON BURNING - ARTWORK GUIDELINES

**VERY IMPORTANT,** Files must be sent at 100% print size. If not, the print size must be specified by the customer. Mock-ups are good for placement and reference but there is no way for us to determine the actual print size.

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We are a Macintosh based shop but files created in Adobe Photoshop and Adobe Illustrator on a PC compatible computer are acceptable.

We do not accept files created in Microsoft Word, Microsoft Excel or Microsoft PowerPoint. We are not able to create separations from any files created with these programs.

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Images created for the internet are generally unacceptable as image resolution is generally TOO LOW (72 dpi) to correctly reproduce the image on a t-shirt.

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Adobe Photoshop files must be at **300 DPI** at final print size.

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To alleviate confusion all type should be created in Adobe Illustrator and converted to outlines.

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When placing images created in Photoshop into Illustrator do not enlarge the placed image. Resizing the image changes its resolution. Even though the original

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Photoshop file is 300 dpi, if you enlarge it 300% in Illustrator the resolution becomes 100 dpi.

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All PANTONE colors must be specified using solid, coated colors. A color copy of the artwork is extremely helpful for matching purposes. A proof is required for all 4 color process and simulated process jobs.

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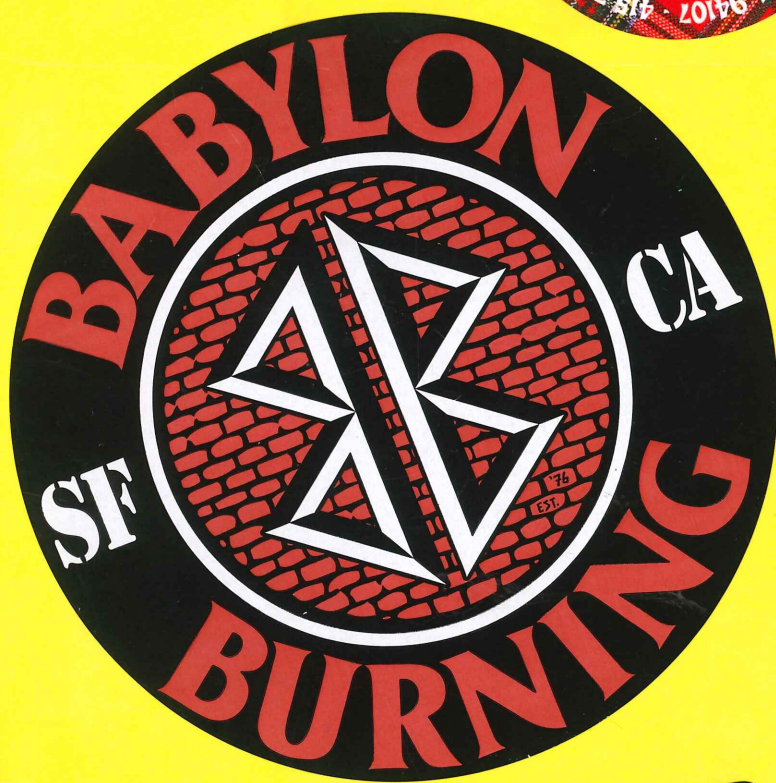
Please consider the color of your selected garment when submitting artwork. For your own reference place your artwork on a background color of your selected garment color. Artwork is separated differently for different color garments.

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Please label your artwork with your NAME, PLACEMENT (front, back, left chest, sleeve, etc) and COLORS.

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AD IN JUXTAPOZ

**Legacy  
Business  
Registry**

# Application Review Sheet

*Application No.:* LBR-2017-18-028  
*Business Name:* The Mindful Body  
*Business Address:* 2876 California Street  
*District:* District 2  
*Applicant:* Maile Sivert, Owner  
*Nomination Date:* December 8, 2017  
*Nominated By:* Supervisor Mark Farrell

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? \_\_\_\_\_ Yes \_\_\_\_\_ ☒ No

2876 California Street from 1994 to Present (24 years)

**PER CRITERION 1:** Has the business operated in San Francisco for more than 20 years but less than 30 years, significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, face a significant risk of displacement?  
\_\_\_\_\_ ☒ Yes \_\_\_\_\_ No

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? \_\_\_\_\_ ☒ Yes \_\_\_\_\_ No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? \_\_\_\_\_ ☒ Yes \_\_\_\_\_ No

**NOTES:** The business is currently going through a lease renewal, and the landlord has proposed a significant rent increase that is not feasible for keeping the business operating. If not included in the Registry, the Mindful Body faces a significant risk of displacement.

**DELIVERY DATE TO HPC:** January 11, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 2



City and County of San Francisco

**MARK FARRELL**

December 8, 2017  
San Francisco Office of Small Business  
1 Dr. Carlton B. Goodlett Place, Room 110  
San Francisco, CA 94102-4681

Dear Director Dick-Endrizzi,

I hereby nominate The Mindful Body, at 2876 California Street, San Francisco to the Legacy Business Registry of San Francisco. The Mindful Body started to provide Yoga and Massage before it was such a popular therapy for well-being and has continued to provide these services for the past 23 years.

The Mindful Body was founded in April of 1994 on California Street in the same location it now holds by Roy Bergmann and was subsequently sold to a long time co-worker, Maile Silvert in 2014. Roy still teaches Yoga classes at the business even though he is now in his seventies. The building itself was built in 1926, and is a mixed use commercial and residential property. The exterior façade remains mainly in its historic condition.

The Mindful Body has a very large footprint in the yoga and massage business community in San Francisco. The Mindful Body has always had the mission of serving "all people, of all ages, and all bodies". The business is centered on inclusiveness for all of those in the community regardless of their appearance, age, or ability and has a wide range of clientele that rely on the business for these reasons.

I look forward to the Mindful Body being added to the Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink that reads "Mark E. Farrell".

Mark E. Farrell  
San Francisco Supervisor, District 2

## APPLICATION FOR

# Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

## 1. Current Owner / Applicant Information

NAME OF BUSINESS:		
The Mindful Body Inc.		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Maile Sivert, Owner		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
2876 California Street San Francisco, CA 94115		( 415 ) 931-2639
		EMAIL:
		maile@themindfulbody.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.themindfulbody.com	www.facebook.com/TheMindfulBodySF/	https://www.yelp.com/biz/the-mindful-body--

APPLICANT'S NAME	
Maile Sivert	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
	( )
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
1064128	

BACKGROUND INFORMATION	
Founding Location: 2876 California Street	
Current Headquarters Location: 2876 California Street	
Operating in San Francisco since: 1994	

NAME OF NOMINATOR:	DATE OF NOMINATION:
Mark Farrell / Kanishka Karunaratne	11/27/2017

## 2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
2876 California Street	94115	1994 - Now
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	



OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

### 3. Eligibility Criteria

Attach the business's historical narrative.

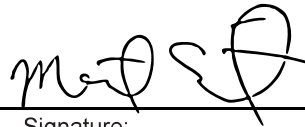
### 4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☐ I am authorized to submit this application on behalf of the business.
- ☐ I attest that the business is current on all of its San Francisco tax obligations.
- ☐ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☐ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☐ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☐ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Maile Sivert

11/27/2017



Name (Print):

Date:

Signature:

## THE MINDFUL BODY

### Section 4: Written Historical Narrative

#### CRITERION 1

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

The Mindful Body is a wellness business that opened in April 1994. It started out with various movement classes and offerings coined “Personal Inner Work” that were workshops and classes that were reflective, internal and meditative. The goal of the business was to be a “mini Esalen” in San Francisco – inspired by the Big Sur healing resort – a place of refuge; an urban sanctuary; a place where you could find meaningful community; a place that is kind and welcoming.

The Mindful Body was a bit ahead of its time, offering yoga before it became mainstream and found in every neighborhood. Yoga was established on the West Coast in 1955 with Walt and Magaña Baptiste's studio in San Francisco, Yoga Philosophic Health Center. Walt's father had been influenced by Vivekananda, and Walt and Magaña were students of Yogananda. By the 1970s, yoga was growing in popularity in California but did not yet have designated centers. It was mainly offered in living rooms and rented spaces. Integral Yoga Institute (1970) and the Iyengar Yoga Institute (1974) were two early yoga studios in San Francisco. The Mindful Body was at the starting wave when yoga centers and studios blossomed in the city.

The Mindful Body has an attractive interior enhanced by tall ceilings with skylights and two movement rooms, as well as showers and clean bathrooms, which many other yoga or massage places did not have in the 1990s. Soon, other competitors showed up and some followed its lead.

Although yoga was the primary activity at The Mindful Body, the business also offered a variety of free form movement classes as well as meditation, Feldenkrais, Alexander Technique, dance/movement, nutrition, poetry readings and therapeutic massage. The business has additionally had Pilates, Ayurveda, Breema, Rosen, nutrition coaching, live music, chanting events, community member fundraisers and acupuncture at different times throughout its history.

Because yoga turned out to be the most popular offering, and because it was challenging to deal with so many practitioners, The Mindful Body decided to focus its energy on fewer activities such as yoga, massage and acupuncture.

The Mindful Body features many physically active yoga classes (e.g., Ashtanga, Iyengar, Vinyasa Flow, etc.) at popular times, which is what the San Francisco community seems to desire.

There is also a staff of wonderful, experienced yoga teachers, as well as many committed yoga students who went on to become well respected teachers themselves (Charu Rachlis, Jason Crandell, Chrisandra Fox, Deb Burkman, Thomas Fortel, Kari Marble, *et al*).

Over time, it became apparent that in order to remain profitable and viable it was necessary to utilize the space more efficiently and more frequently. The business expanded the number of massage rooms and rented out rooms to “like-minded” practitioners. It was also found that it was important to have yoga teachers in multiple times-of-day and days-of-the-week spots, creating opportunities for students with varying schedules to come to the Mindful Body frequently and consistently. This business model is the current operating procedure at the Mindful Body. The business currently has two full time yoga rooms and eight massage rooms and operates seven days a week. Like yoga, we offer a variety of massage modalities: Swedish, Deep Tissue, Sports, Pregnancy and Trigger Point, and we have a few therapists that specialize in massage for cancer recovery and people in chemotherapy.

The business is still at its original location in the Lower Pacific Heights neighborhood. The business is currently going through a lease renewal, and the landlord has proposed a significant increase that is not feasible for keeping the business operating. The landlord is asking for a \$6,200/month increase in rent (above what the business is currently paying). Due to the pay structure at the Mindful Body; and the increases of health requirements, minimum wage and the new maternity leave ordinance in San Francisco in the upcoming year; an additional \$200,000-250,000 in revenue would be needed in 2018 in order to pay the growing expenses. That also means that no one on the staff will be able to receive a pay raise in the foreseeable future, which is a significant stress to the employees who are struggling to be able to live in San Francisco without six figure salaries. It is also stressful to not be able to offer a competitive wage while attempting to hire new staff.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

The Mindful Body has not ceased operations since it opened in 1994.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

The business is not a family-owned business.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

The business was started by Roy Bergmann in 1994. His daughter, Hillary Bergmann became a co-owner with him in 2002. They co-owned the business until 2014 when they sold me the business.

Current owner Maile Sivert began working at the Mindful Body in 2001 as a yoga instructor. She later became the yoga department manager from 2004 to 2010. She worked closely with Roy and Hillary during that time.

Roy and Hillary sold the business to Maile in November 2014 when Hillary decided to pursue a career in filmmaking instead of staying in the family business. Roy was in his 70s and ready to retire. However, he still teaches yoga at the studio.

Since 2014, the business has been a woman-owned business.

Following is summary of the ownership history:

1994 to 2002:	Roy Bergmann
2002 to 2014:	Roy Bergmann and Hillary Bergmann
2014 to Present:	Maile Sivert

**e. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The building that houses the Mindful Body was built in 1926 and is a mixed-use commercial and residential property. It is a beautiful brick building that was said to have been a laundromat in the 1940s. The exterior façade is mainly unchanged from its original construction and is eligible for historic preservation status. However, it is not currently listed on a historic registry.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

The Mindful Body has a very large footprint in the yoga and massage business community in San Francisco. In the past three years, over 15,000 unique patrons have visited the business, many of them on a regular, weekly basis.

The Mindful Body also has many long-time clients from the surrounding community, San Francisco and other parts of the Bay Area as well. During Maile Sivert's 16 years at the Mindful Body, many of her clients have become more than just business relationships, as she has been a guest at the weddings and birthday parties of her clients. The Mindful Body is not solely a client-practitioner business, but a business that creates meaningful relationships with their clients, as well as their community.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

The Mindful Body sponsors the Yoga Journal Conference which occurs every year at the Hyatt hotel in downtown San Francisco. The Mindful Body also hosts an annual event with the Drew School, hosting students for yoga classes as part of an "out of the classroom" week that is



aimed at giving students real-world experience. There is also an annual Thanksgiving fundraiser yoga class, for which the proceeds are donated directly to a charity and/or cause. This past year, the proceeds went to the La Luz Center in Sonoma County, which directly went to rental assistance for those that lost their homes in the North Bay Fires.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

The business has been featured in several local media and publications including the San Francisco Chronicle, SF Gate, SF Examiner, and KTVU San Francisco as well as the industry publication the Yogi Times.

**d. Is the business associated with a significant or historical person?**

The business is not associated with any significant or historical people to our knowledge.

**e. How does the business demonstrate its commitment to the community?**

The Mindful Body demonstrates its commitment to the community in a number of ways.

The Mindful Body provides health and healing services – including yoga, massage and acupuncture – to those in the community that seek mindfulness and healing practices. As life becomes increasingly stressful, expensive and busy, people seek stress relief through multiple outlets, many of which are offered by the professionals working at the Mindful Body.

- Yoga offerings: Ashtanga; Ageless (all bodies, all ages); Hatha, Vinyasa; Gentle; Restorative; Hatha Flow; Prenatal; Postnatal with Baby
- Massage offerings: Swedish; Deep Tissue; Sports; Trigger Point; Pregnancy; Cancer Support
- Popular workshops: Pregnancy Preparation; Restorative for Parasympathetic Nervous System
- Free meditation

The Mindful Body offers an annual 200-hour yoga teacher training program. The curriculum is intended for advancing students who wish to deepen their practice and for aspiring teachers who are looking for a course that provides the tools with which to teach intelligently and confidently. The program certifies students to teach alignment-focused and philosophically-inspired Hatha and Vinyasa classes. The class size is small – 10 to 20 people – to ensure there is a vibrant group dynamic and everyone receives personalized guidance and continued support after the training.

The Mindful Body offers pre- and post-natal yoga practices, birthing workshops and pre- and post-natal massage, all of which are geared toward encouraging healthy birth practices, community and introducing and supporting people in similar stages of starting a family.

Lastly, the business has been very effective at hosting fundraising events for employees (two of which were terminally ill with cancer) as well as local charities affiliated with clients, including school fundraisers. Employees from the Mindful Body have attended GLIDE events to serve food and have participated together in the Women's March in 2017.

**f. Provide a description of the community the business serves.**

The Mindful Body has always had the mission of serving "all people, of all ages, and all bodies." There are many inclusive events and activities at the Mindful Body, including activities for the pre- and post-natal communities, ageless yoga (geared toward older people, which many yoga institutions are not conducive to) and yoga for people with disabilities or physical limitations that might have difficulty participating in traditional yoga or massage practices. The business is centered on inclusiveness for everybody regardless of appearance, age or ability. The Mindful Body has a wide range of clientele that rely on the business for these reasons.

**g. Is the business associated with a culturally significant building/structure/site/object/interior?**

The business is not associated with a historically significant building/structure/or object, however the business has been located in a Mediterranean-style building that was built in 1926 and is eligible for historic preservation.

Many of the clients have commented that the space is reminiscent of "old San Francisco" due to the cozy atmosphere of the business. The business is not the "newest, sleekest iteration" of a yoga studio, but one that has been visited, practiced in and lovingly operated for many years.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The Mindful Body has a very wide reach and is relied upon by many people in its community. As mentioned earlier, the business has attracted over 15,000 unique clients in the past three years alone. However, there is also a very strong core of clients that are all very neighborly and familiar with each other. Without the Mindful Body, these clients would be dispersed throughout the Bay Area in an attempt to find a similar studio providing the services that they currently access at the business. The Mindful Body also has 60 employees, 80% of which live in San Francisco. The remaining employees travel from other parts of the Bay Area. All of these employees would be unemployed and competing with each other for new positions at other studios should the Mindful Body need to close its doors. The business is both essential to its clients as well as its broad employment base in San Francisco and the wider Bay Area.

Due to the limitations of the massage permit in San Francisco, it would not be possible to relocate this business as the permit is not transferable to a new property. A new permit would have to be procured which is a timely and expensive process (our current massage permit cost \$15,000 in expenses and 1.5 years to procure).

### **CRITERION 3**

#### **a. Describe the business and the essential features that define its character.**

The Mindful Body is defined mainly by its welcoming feeling, its acceptance of all clients and its non-judgmental spaciousness, encouraging those who attend to be who they are when they are in the studio and outside. The employees know the names of each and every one of their clients and have created personal and almost familial relationships with one another.

As mentioned earlier, the business also maintains a warm and “lived-in” feel to it. Many yoga and massage studios that have opened more recently have a sterile, modern design. The Mindful Body however prefers the feeling of coziness and comfortability in maintaining the studio in the style that it was when it opened in 1994. The business has kept many of the original features such as the original curtains that divide some of the rooms, which has not gone unnoticed amongst the clientele. The business has repainted the interior walls to keep a maintained atmosphere, however many of the original features remain the same since the original opening.

#### **b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

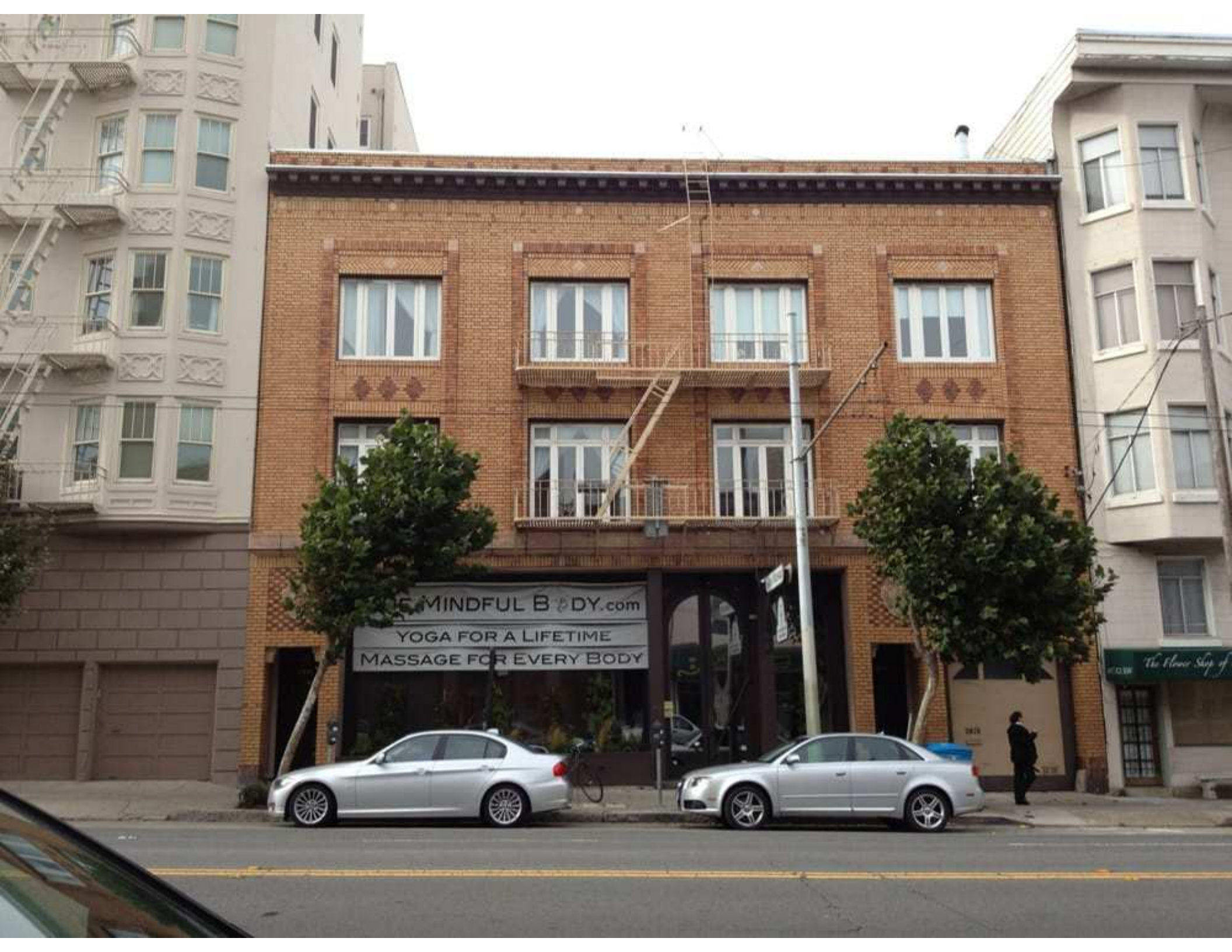
The Mindful Body is dedicated to maintaining the historical traditions associated with the practice of yoga. Many of these are rooted in the ancient practices of yoga such as Ashtanga, Iyengar and Vinyasa, which are all aimed at reducing the stress from the increasingly difficult day-to-day lives of the clientele.

The Mindful Body also proposes to maintain the massage offerings as meaningful, attentive, therapeutic healing.

Meditation will remain a part of the business, too, and the Mindful Body is open to offering all tools that can support people in dealing with stress in this increasingly busy urban environment.

#### **c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

The physical structure of the space has not changed since the business opened in 1994. The signage and paint on the walls have been upgraded over the years, however the original structure of the building still exists as it has since prior to the opening of the business. The building at 2876 California Street has many fine details such as escutcheons over doorways, keystones, large original domed skylights in the rear of the building and decorative brickwork patterns on the exterior.



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**History of The Mindful Body**  
**by**  
**Roy Bergmann, Founder**

**1. What made you decide to start this business? Is there a specific reason why or a story behind it?**

The Mindful Body really started with my early interest in music, art, science and philosophy during my teenage years and while an undergraduate at Northwestern University. However, that interest somewhat “went underground” until I was in my 40s.

After college I took a path via the U.S. Navy (as an officer/administrator/manager) followed by brief administrative and managerial work, Graduate School (MBA) - which led me into the corporate world of finance and economics. I became a Commercial and Investment Banker traveling and living internationally and domestically.

The stressors of travel, meeting deadlines and goals, and the internal “politics” of large corporations as well as family responsibilities (wife and 2 children) took its toll on my psyche and my body. Although I was physically active (mostly running and some weights and swimming) I did very little stretching. I also used too much alcohol to ease the anxiety. All of these factors plus my busy schedule resulted in less sleep (and disturbed sleep) than was healthy. My stomach was often upset and my lower back was “screaming at me”.

I began to research about how to reduce the intestinal and lower back pain and came upon books and articles relating to “holistic health.” This led me to a holistic MD in the Bay area and she, in turn, led me to my first Yoga class (Bikram based). I was “blown away”! I felt as though I had run 4-5 miles, but I was not tired. Rather I was both calm and energized. I followed this path for 3 years (averaging 6 days per week) and it ultimately led me into Ashtanga and Iyengar styles of Yoga ... including lots of reading and workshops related to the broader philosophic aspects of Yoga. I attended workshops at Esalen, including training in Massage and other bodywork modalities. I was so “taken” by all of this that I would schedule my business meetings around my yoga and other classes/workshops.

During the period of my divorce, I found the community of like-minded people in the yoga/spiritual world to be so helpful in getting me through this difficult time. Yoga and related activities (Feldenkrais, Alexander technique, Breema, Rosen work, chanting, etc.) brought me frequent periods of joy, calmness and feelings of good health. I also found myself being more “focused” in my work and life ... more mindful ... doing one thing at a time rather than frenetic multi-tasking.

Along the way, I often imagined myself opening a “Center” for such activities ... perhaps after I retire ... ?

Flash forward to my early 50s - when I was laid off from a major bank and received a severance package which included allowing me to keep my office and salary at the bank for one year but with no day to day responsibilities. Consequently, I was able to focus on my next steps and the first thing I thought about was the possibility of opening a healing center in San Francisco. I put together a business plan, interviewed many practitioners in the world of spirituality and holistic health, and 9 months later I opened The Mindful Body (April 15, 1994).

It was the most challenging and fear filled activity I had ever entered into. Although, from day one, The Mindful Body was always growing, it took 2 ½ years to become cash flow positive. I almost ran out of the resources to continue. However, with the emotional, financial, spiritual and advisory support of my darling wife-to-be, Janie (we married in 2000), The Mindful Body finally “turned the corner” in 1996.

This growth period was one of the most energizing and wonderful experiences of my life work ... interacting with Yoga teachers, massage therapists, psychotherapists and other practitioners of body and spiritually oriented activities. To this point, I want to highlight how important it was to have so many dedicated and loyal employees who were understanding and supportive during these difficult, growing times.

Another wonderful and important element of “luck” along the way was that, early on, Ron Nestor came into my life and became more and more of a right-hand person for me. His background in massage - and having once had a cleaning and maintenance business - provided me with an experienced, trusted and wise counselor. I especially believe his experience as a Zen Buddhist and Yoga practitioner served us well over the years as he has overseen the massage program, provided maintenance management and, realistically, day-to-day general management as well as overall advice/guidance. His responsible, focused and relaxed way of being also added an element of calm and stability to the atmosphere of The Mindful Body.

An equally important event occurred in 2002 when my daughter, Hillary, joined The Mindful Body and demonstrated her broad range of capabilities and character traits. She worked her way up through the various areas of administration and management to ultimately become the overall leader of The Mindful Body. Within these 12 years she enhanced our computer/technology capabilities, web site, back office systems and administration and, perhaps most importantly, dramatically improved the morale of our wonderful employees ... especially during the times in San Francisco when rents were skyrocketing and the regulatory and competitive environment was becoming increasingly



demanding. Her being here has been one of the highlights of my life ... to work closely with my adult daughter who had moved away from San Francisco when she was quite young.

## **2. What needs or desires are filled by our products?**

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I remember when we designed an attractive wood sign outside which said “The Mindful Body - a Center for Movement, Bodywork and Personal Inner Work”. The size of the fonts could not be seen from across the street and once or twice someone asked, “What do you do in there??” Consequently we added signage in big letters saying “Yoga and Massage” to get the message out ... and that seemed to boost attendance!!

The Mindful Body was a bit ahead of its time ... just before Yoga began to “catch on” and become very popular. We had showers and nice clean bathrooms, an attractive interior enhanced by tall ceilings with skylights and with 2 movement rooms, all of which most other yoga or massage places did not have. Soon other competitors showed up and some followed our lead. We had lots of physically active yoga classes at the popular times (Ashtanga, Iyengar, Vinyasa Flow, etc.) and that was what the San Francisco community seemed to desire. We also had wonderful experienced yoga teachers ... as well as many committed yoga students who went on to become well respected teachers themselves (Charu Rachlis, Jason Crandell, Chrisandra Fox, Deb Burkman, Thomas Fortel, Kari Marble, et.al.).

What a wonderful combination it all turned out to be! Massage clients became yoga students and vice versa. The quietude of classes worked well with the same need for quiet during massage/bodywork. In addition, we had unusual “walls” between our two yoga rooms and the main hall ... in the form of canvas drapes (a creative solution for a unique place). Therefore, people were encouraged to speak softly -- quietude became the “watch word”. It felt ideal for going inward and finding a place for rest and rejuvenation in this busy world.

Along the way The Mindful Body became a center for a wonderful community of like-minded individuals who became friends and respected colleagues ... among the employees of The Mindful Body as well as including the students and clients. I have heard many employees and clients/students comment over the years about how they look forward to coming to The Mindful Body as a “safe and calming place of refuge”. It has been heartwarming for me to see these clients, students, employees and staff come and go and return again, many who have been with The Mindful Body for long periods of time - some for more than 20 years!

Over time, it became apparent that in order to remain profitable and viable it was necessary to utilize the “space” more efficiently and more frequently. So we began to expand the number of massage rooms from 4 to 10 and to rent out rooms to “like-minded” practitioners (like Mary Ann Molnar, a Physical Therapist who preferred to call herself “MA” - thus the name for one of our massage rooms). We also found that it was important to have Yoga teachers in multiple time and day-of-the-week spots, creating opportunities for students with varying schedules to come to The Mindful Body frequently and consistently.

Jaime Goodman (who started out with The Mindful Body as a valued massage therapist) started to grow her business as an acupuncturist by renting space/rooms from The Mindful Body. This blended very well with what we were doing and a wonderful partnership was born. (Her specialty in prenatal acupuncture particularly paired well with our pre/post natal yoga and massage program (with the Kari Marble as a major contributor).

### **3. The uniqueness and product differentiation:**

My overriding goal was always to provide a safe and nurturing space both for our clients/students and our teachers, therapists and staff ... with caring and understanding in a fast paced and competitive world. Perhaps, that is one of the differentiating aspects of The Mindful Body.

My experience with so many Yoga and other classes was and is that the teachers tell us what we are doing wrong ... rather than encouraging us in a direction which feels and is good for us. Along the way, I have met many "Ashtanga or Iyengar Police" ... and my body hurt after classes in which I was “pushing’ myself and being pushed beyond what was safe and helpful (sometimes with “rough”, inappropriate or unsafe adjustments/comments by the teachers).

I have a great appreciation for how we as humans have a need to be heard, listened to and nurtured -- so many of us have self esteem issues. I believe that we need lots of kindness in our lives and we need a safe place to calm our busy minds, to focus on our breath and bodies in order to recharge our psyche ... to find a place of peacefulness. I wanted this to

be an important part of The Mindful Body's core values.

My original goal was to create a self sustaining center where the wonderful teachers, therapists and staff were valued, paid well and had an environment conducive to exploring ideas about health and healing as well as growing their careers. It turned out that one of these goals - to be paid well - was not so easily implemented. The challenges for a small business in an environment of escalating rents and increasing regulations, was frequently bumping up against the goal of being a self sustaining business. Intense competition from the numerous new Yoga and Massage establishments added another element of challenge.

Perhaps our varying successes relate to the overriding sense of calm and quietude, and the friendly, caring and nurturing attitude of our teachers, therapists, and staff. The challenge for me has always been about offering these attributes while not "turning off" the great majority of our population, a population who live in a competitive and goal oriented world where speed, multitasking and winning are so strongly rewarded.

#### **4: What I learned through this experience:**

First and foremost, I believe in the importance of establishing the vision/mission/goals of any organization ... and to be clear about the steps that it will take to get there. Remind oneself of that mission over and over again. Check it for reality, in light of real-time experience and feedback from employees and customers and be willing to modify the mission if necessary.

Secondly, I believe that the success of any organization is all about the people ...teachers, therapists and staff. So:

- Find responsible, consistent, reliable, thoughtful, caring and competent people who are committed to the mission/vision.
- Let go of the people who are constantly challenging to manage and who take the most time to deal with ... and let them go early on. If not, they will take management time that can be used in more important areas and may affect the morale of others
- Spend enough time to "vet" the newly hired people. This will reap rewards over the medium and long term. It costs a lot of time and money to replace someone.
- Provide clear guidelines to the people who help achieve one's mission ... and keep checking to see if they are supporting that mission.



- Separate responsibilities so that no one has exclusive and full access both to distribute jobs as well as to protect financial assets (cash, checking and savings accounts, etc.). Change the security “codes” often. “Trust in Spirit, et.al. ...but ... tie your horse to the fence post.”

Thirdly, ask for help!

- You can’t do it alone! Surround yourself with good people and trusted advisors.
- Listen to employees ... and develop access to the internal “grapevine”
- Delegate authority and responsibility - with accountability. Again, you can not do it alone ... and there are plenty of good ideas from the people who are working with students and clients day to day. This approach also enhances the morale of employees who feels trusted ... and are not constantly having someone looking over their shoulders, telling them what to do and not do, or feeling as though they have to “check with the boss” for every detail. (Naturally, this includes giving everyone clear information so they can make decisions on their own knowing that management will support them).
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... and remember to go inside yourself and listen to your “inner guide”... while constantly doing reality checks.

## Former banker sheds his suit, chases a dream

### Quits high finance to start yoga school

By Kathleen Sullivan  
OF THE EXAMINER STAFF

When Sanwa Bank told Roy Bergmann that his position would be eliminated in a restructuring, he decided it was time for a career change—not a move to another bank.

After 24 years in the banking industry, Bergmann let his passions—nutrition, fitness and yoga—lead him to his next venture, and The Mindful Body Center was born.

"Making the switch was the most wonderful experience I've had—combined with moments of terror," he said with a laugh.

Bergmann, whose career included stints at Bank of America's London office, used to wear expensive suits to work.

Last week, he greeted visitors at the California Street center wearing a faded plaid shirt, shorts and socks—no shoes. He said removing shoes helps students make the transition from the hubbub and noise of the city to the peacefulness of the center.

The center's two studios are separated by giant cream-colored curtains that hang from the ceiling and billow into the hallway. A row of massage rooms line the back wall. It has showers—a luxury in a yoga school—and a hot tub. Soothing music drifts through the rooms. The 53-year-old entrepreneur said he applied his expertise in financing multi-million-dollar power plants to his new enterprise. His former career required coordinating the work of lawyers, bankers and corporate executives. In his new venture, Bergmann has been overseeing the work of yoga teachers, contractors, carpet layers, building inspectors and massage therapist.

### Mothers, children welcome

The center, which opened a month ago, offers yoga classes—including one

for mothers and infants—t'ai chi and dance movement. For those who would like to return to the days of their youth turning cartwheels and doing somersaults, it offers classes in "yoga gymnastics." Linda de Mello, executive director of Alumnae Resources, a career development center in The City's Financial District, said Bergmann is living out a dream of many employees: to express an unexplored facet of their personality and value system in a new career. "What his experience reminds us is that losing a job through a restructuring is also an opportunity," de Mello said. "As difficult as that transition can be, once some one has dealt with the sense of loss, betrayal and disorientation of losing a job, it is also their chance to take the initiative and decide: Now what?"

It is a question that many people will be asking. According to the U.S. Department of Labor, the average employee is expected to make eight career changes in his or her life.

Like all new small business owners, Bergmann knows The Mindful Body faces an uncertain future.

"I know that small businesses usually take one to two years to mature," he said. "Only time will tell if this will work out." Bergmann said the center will break even when it has about 300 students per month attending classes an average of 2-1/2 times a week. He estimated it will take about six months to reach that goal. The center's fees range from \$12 for "walk-ins" to \$1,050 for a one year unlimited membership. Bergmann, who is the sole investor, has three employees.

### Listening to your body

He said the center's goal is to promote "mindful" activities that teach people how to "listen" to their body, not drown out its voice with alcohol, television, food addictions, drugs or punishing exercise.

Yoga, which allows someone to pay attention to his or her body and learn the places where the tension of daily life is "stored," is such a "mindful" activity, he said.

Bergmann said yoga requires a concentration that drives deals, deadlines and personal worries out of the mind, leading to a feeling of relaxation and refreshment.

Bergmann practices what he preaches—starting each weekday with a 6:45 a.m. yoga class. His new venture also allows him to practice a business philosophy that relies on group process and the sharing of thoughts, ideas and goals.

He said implementing that philosophy has been the biggest challenge of his career shift. In the conventional business world, he said, many executives have the illusion they are in control when they are giving orders, setting target dates and creating budgets.

"If you had that attitude at The Mindful Body, you'd be a failure," Bergmann said. "People like yoga teachers and massage therapists don't live in that kind of environment."





<http://www.sfgate.com/bayarea/article/From-Here-to-Serenity-Mindful-Body-studio-has-3238980.php>



## From Here to Serenity / Mindful Body studio has yoga classes for all levels and schedules

Sam Whiting, Chronicle Staff Writer

Published 4:00 am, Sunday, May 7, 2000



Image 1 of 1

From Here to Serenity / Mindful Body studio has yoga classes for all levels and schedules

Every yoga studio needs an instructor named Yolanda or Chrissandra or Charu, and the Mindful Body has all three.



Located in an old brick laundry, their classes are taught in two big rooms beneath 14-foot ceilings with steel beams and leaded skylights. When it rains, the skylights ping with a soothing sound, like a nature recording.

But the physical space is not what makes people hassle the parking on California Street past Divisadero and haul their purple mats to the Mindful Body from several blocks away. They come for the teachers. The Mindful Body has 17 of them, depending upon who is in India or Nepal on retreat, and a New Age name is not a requirement.

Among the most popular is Michael Cooper, a short, stocky, muscular man who is described by one student as "healer, spiritual guru, cheerleader, teacher and magician." He's also a Baptist minister and gymnastics instructor. When he has worked his class into a centered groove, he'll suddenly blurt out, "What time is it?" "Now," answer the regulars. "Where are we?" "Here."

That simple call and response sums up the Mindful Body. Just two steps past the door and off the bustling street, students are engulfed by serenity. For a long time Chrissandra Fox could convey mindfulness from her seat at the reception desk. But she's now moved on to teach prenatal yoga. Her class tends to a specific clientele, but what makes the Mindful Body so popular is its accessibility, as embodied in any of the "Yoga With Yolanda" classes offered on all levels.

The mat-thin Yolanda Bain has the patience and demeanor to bring yoga to the stressed out and tightened up. There are plenty of them out there. In the past two years, class attendance at the Mindful Body has risen from 40 people a day to 100. It used to be all women, with a man or two hiding in the corner. But yoga has crossed gender lines, and the classes are now maybe a third men.

Bain can give wary beginners the confidence to try the poses -- even stiff basketball jocks who arrive unable to sit Indian-style. Able to watch 25 students at once even as she leads them in the poses, Bain quietly gets up and tiptoes around to straighten everybody out, without embarrassing anyone or even drawing attention. At the end of class she gathers students in a circle for the traditional Indian salutation namaste, and even the cynics join in, having achieved some mindfulness, if only for the hour and a half of class.

The Mindful Body offers a therapeutic massage service, but it hasn't been the same since Blaise Martin, a miracle worker with tight backs and necks, left to open his own practice in Noe Valley. There are also hot tubs, but they are mostly for show. The biggest complaint, which is also the biggest compliment, is that the yoga classes are too crowded. And that's with 70 classes a week to choose from.

They start at 7 a.m. and run until 9 p.m. weekdays, with an only slightly shorter daily schedule on weekends. The hours are what inspired Roy Bergmann to open the place in 1994. An investment banker, he'd charge out of a meeting needing some quick yoga

and couldn't find it. So he got together with Cooper, an old friend from classes, and opened a studio offering many teachers, many styles, and most important, many hours of instruction.

As opposed to a studio run by a guru of a particular style, the Mindful Body offers a range of approaches to hatha yoga, meaning the physical practice of yoga positions, as opposed to meditation.

Each teacher brings a practice that may meld several others -- Iyengar, kundalini, Integral, Bikram, Astanga, Ananda, Kripalu -- names even more exotic than those of its teachers.

Prices range from \$6 for a drop-in community class serving all levels at noon Monday, Wednesday and Friday to \$8 for a class card to \$12 for drop-ins. A new student's first class is always half price. Most students practice barefoot, but it's always easy to spot a newcomer. They are the ones in white athletic socks.

**History of The Mindful Body**  
**by**  
**Roy Bergmann, Founder**

**1. What made you decide to start this business? Is there a specific reason why or a story behind it?**

The Mindful Body really started with my early interest in music, art, science and philosophy during my teenage years and while an undergraduate at Northwestern University. However, that interest somewhat “went underground” until I was in my 40s.

After college I took a path via the U.S. Navy (as an officer/administrator/manager) followed by brief administrative and managerial work, Graduate School (MBA) - which led me into the corporate world of finance and economics. I became a Commercial and Investment Banker traveling and living internationally and domestically.

The stressors of travel, meeting deadlines and goals, and the internal “politics” of large corporations as well as family responsibilities (wife and 2 children) took its toll on my psyche and my body. Although I was physically active (mostly running and some weights and swimming) I did very little stretching. I also used too much alcohol to ease the anxiety. All of these factors plus my busy schedule resulted in less sleep (and disturbed sleep) than was healthy. My stomach was often upset and my lower back was “screaming at me”.

I began to research about how to reduce the intestinal and lower back pain and came upon books and articles relating to “holistic health.” This led me to a holistic MD in the Bay area and she, in turn, led me to my first Yoga class (Bikram based). I was “blown away”! I felt as though I had run 4-5 miles, but I was not tired. Rather I was both calm and energized. I followed this path for 3 years (averaging 6 days per week) and it ultimately led me into Ashtanga and Iyengar styles of Yoga ... including lots of reading and workshops related to the broader philosophic aspects of Yoga. I attended workshops at Esalen, including training in Massage and other bodywork modalities. I was so “taken” by all of this that I would schedule my business meetings around my yoga and other classes/workshops.

During the period of my divorce, I found the community of like-minded people in the yoga/spiritual world to be so helpful in getting me through this difficult time. Yoga and related activities (Feldenkrais, Alexander technique, Breema, Rosen work, chanting, etc.) brought me frequent periods of joy, calmness and feelings of good health. I also found myself being more “focused” in my work and life ... more mindful ... doing one thing at a time rather than frenetic multi-tasking.



Along the way, I often imagined myself opening a “Center” for such activities ... perhaps after I retire ... ?

Flash forward to my early 50s - when I was laid off from a major bank and received a severance package which included allowing me to keep my office and salary at the bank for one year but with no day to day responsibilities. Consequently, I was able to focus on my next steps and the first thing I thought about was the possibility of opening a healing center in San Francisco. I put together a business plan, interviewed many practitioners in the world of spirituality and holistic health, and 9 months later I opened The Mindful Body (April 15, 1994).

It was the most challenging and fear filled activity I had ever entered into. Although, from day one, The Mindful Body was always growing, it took 2 ½ years to become cash flow positive. I almost ran out of the resources to continue. However, with the emotional, financial, spiritual and advisory support of my darling wife-to-be, Janie (we married in 2000), The Mindful Body finally “turned the corner” in 1996.

This growth period was one of the most energizing and wonderful experiences of my life work ... interacting with Yoga teachers, massage therapists, psychotherapists and other practitioners of body and spiritually oriented activities. To this point, I want to highlight how important it was to have so many dedicated and loyal employees who were understanding and supportive during these difficult, growing times.

Another wonderful and important element of “luck” along the way was that, early on, Ron Nestor came into my life and became more and more of a right-hand person for me. His background in massage - and having once had a cleaning and maintenance business - provided me with an experienced, trusted and wise counselor. I especially believe his experience as a Zen Buddhist and Yoga practitioner served us well over the years as he has overseen the massage program, provided maintenance management and, realistically, day-to-day general management as well as overall advice/guidance. His responsible, focused and relaxed way of being also added an element of calm and stability to the atmosphere of The Mindful Body.

An equally important event occurred in 2002 when my daughter, Hillary, joined The Mindful Body and demonstrated her broad range of capabilities and character traits. She worked her way up through the various areas of administration and management to ultimately become the overall leader of The Mindful Body. Within these 12 years she enhanced our computer/technology capabilities, web site, back office systems and administration and, perhaps most importantly, dramatically improved the morale of our wonderful employees ... especially during the times in San Francisco when rents were skyrocketing and the regulatory and competitive environment was becoming increasingly

demanding. Her being here has been one of the highlights of my life ... to work closely with my adult daughter who had moved away from San Francisco when she was quite young.

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Lifestyle guide for the modern yogi

## the mindful body

by lisa maria

Reviews | Yoga Studios & Centers | Yoga Studios | San Francisco

**san francisco's yoga oasis**

Walking into the spacious loft-like atmosphere of [The Mindful Body](#) in San Francisco, the sounds and shuffle of California Street fade away. I feel instantly transported into a realm of tranquility, safety and love. The heavy, dark beams of wood framing the entrance offer me a grounding comfort, the delicate white orchid at the front desk soothes my eyes, and the warm smiles of greeting open my heart. Ficus trees, rubber plants, Bonsais...these touches of greenery throughout the space link me to the natural world, automatically slowing my pace and my breath.

Flooded with a canopy of sunshine from the many skylights that punctuate the 20-foot high ceilings, The Mindful Body is a sanctuary for personal healing via yoga and bodywork. They offer a full roster of yoga classes in their two studios; styles include Ashtanga, Hatha Flow, [Yin](#), Beginning, Pranayama and Meditation, Prenatal, Restorative and Community classes. Rates are extremely reasonable—a drop in class is \$14—and you can purchase a membership that offers further discounts on classes and bodywork. A wide range of bodywork (Trigger Point Therapy, Reiki, Tui Na, Shiatsu, Sports Massage and Pregnancy Massage) and Acupuncture are offered in their nine massage rooms with names like Om and Harmony.

In 1994, founder and owner Roy Bergmann decided to open a yoga center that embraced complementary healing modalities in order to fully free the body, mind and emotions. A former investment banker and New Yorker, Bergmann was burned out from stress and back pain, and also struggling with the challenges of divorce. An avid lifelong athlete, Bergmann found yoga in the '80s as a natural evolution of his spiritual and healing quest. He studied at Esalen, becoming a massage therapist, then studied Bikram Yoga and became a teacher.

Five years ago, his daughter Hillary Bergmann stepped up to the challenge of learning the family business. She greets me with a wide smile, her sleek strawberry blonde hair swinging around her face, her bright blue eyes full of warmth. She shares her father's motivation for opening The



Mindful Body. “He saw how yoga and bodywork changed his life and decided he should do it for a living,” she says. “His mission has been self-responsible health, the creation of a space of warm, welcoming energy and laughter. He feels that life should be enjoyed.”

Though today Hillary is the picture of glowing health, that wasn’t always so. She was sixteen when her father opened the studio and even though she grew up learning about health, receiving bodywork from her dad and learning about yoga, she became anorexic. She went through her own healing journey at The Mindful Body. Through the gradual integration of yoga into her life, she became more in touch with her body. “Yoga has been nurturing, strengthening and healing for me—all at the same time—I am loving it!”



*Photography by shiva das*

Speaking to the dovetailing of yoga and bodywork, Hillary offers The Mindful Body belief that “it’s about letting the tension release fully. Sometimes you need to have someone help you do it—you can’t just do it on your own. We hold a lot of emotions in our body, so when you’re getting bodywork, it not only releases your muscles, but your emotions.” She laughs, eyes crinkling, “It’s wonderful to see someone floating out of a massage!”

The reception area is welcoming; tastefully stocked with nearly 100% organic and eco-friendly retail items such as Jade mats, locally-made Strega Dia chakra oils, and Von Natur bodycare

products. A selection of books, T-shirts (one of my favorites was a tank emblazoned with “Emotionally Available”) and yoga props are also available for purchase.

Today, at the age of 65, Roy Bergmann still teaches regularly, though he’s given up his bodywork practice. A member of the Dolphin Club, Bergmann swims in the San Francisco Bay sans wetsuit, and practices yoga every day. His back pain from twenty years ago? It never returned.

Although the senior Bergmann still oversees the big picture of The Mindful Body, Bergmann junior helps run the day-to-day operation of the studio (along with yoga manager Maile Sivert, massage manager Ron Nestor and front desk managers Dustin Toshiyuki and Kate Lumsden). Hillary’s voice, sweet and musical, hums with gratitude: “I have a dream partnership with *so* many great people. I feel so lucky to be working with all these great energies...one of our goals is to be a place where teachers and therapists can grow and have a place where they can spread their wings.”

876 California Street, San Francisco, California - 94115, United States  
415.931.2639



## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2017-18-030  
*Business Name:* The Plough and Stars  
*Business Address:* 116 Clement Street  
*District:* District 1  
*Applicant:* John Hobden, Owner  
*Nomination Date:* December 10, 2017  
*Nominated By:* Supervisor Sandra Lee Fewer

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

116 Clement Street from 1975 to Present (43 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** NA

**DELIVERY DATE TO HPC:** January 11, 2018

Richard Kurylo  
Manager, Legacy Business Program



**Member, Board of Supervisors  
District 1**



**City and County of San  
Francisco**

**Sandra Lee Fewer**

December 10, 2017

Regina Dick-Endrizzi  
Office of Small Business  
Dr. Carlton B. Goodlett Place, Room 110  
San Francisco, CA 94102

**Re: Nomination of The Plough and Stars to the Legacy Business Registry**

Dear Director Regina Dick-Endrizzi:

I am excited to nominate The Plough and Stars to the San Francisco Legacy Business Registry. The Plough and Stars, an Irish pub, has provided live music and entertainment on Clement Street for over 40 years. Founded in 1975, The Plough and Stars is known for its homey atmosphere and live music. Often featuring traditional Celtic tunes, The Plough and Stars also showcases folk, bluegrass, and country music. Known for these live performances, an intimate atmosphere, and friendly bartenders, it is no surprise that The Plough and Stars has been named by SF Weekly as San Francisco's Best Irish Pub.

As one of a handful of live music venues in our neighborhood, the Plough and Stars remains a vibrant part of the San Francisco music scene and an integral part of the fabric of the neighborhood. I also had the pleasure of recognizing Plough and Stars as an honoree as part of the 2017 Small Business Week; the business is deeply rooted in the neighborhood hosting many community-serving events.

Sincerely,

*Sandra Lee Fewer*

Sandra Lee Fewer



## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
The Plough & Stars INC.		
<b>BUSINESS OWNER(S)</b> (identify the person(s) with the highest ownership stake in the business)		
John Hobden AKA Sean Heaney Lisa McLaughlin		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
116 Clement Street San Francisco, CA 94118		(415) 751-1122
		<b>EMAIL:</b>
		sfplough@aol.com
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
www.theploughandstars.com	facebook.com/ThePlough AndStars	yelp.com/biz/the-plough- and-stars-san-francisco
<b>APPLICANT'S NAME</b>		
John Hobden		<input type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>		
owner		
<b>APPLICANT'S ADDRESS:</b>		<b>TELEPHONE:</b>
380 MARIN OAKS DRIVE NOVATO, CA 94949		(415) 420-1743
		<b>EMAIL:</b>
		sfplough@aol.com
<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>		<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
0917609		

<b>OFFICIAL USE: Completed by OSB Staff</b>	
<b>NAME OF NOMINATOR:</b>	<b>DATE OF NOMINATION:</b>

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
116 Clement Street	94118	April 30, 1975
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	04/30/1975 - current	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☒ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☒ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☒ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

John Hobden  
Name (Print):

11/05/2017  
Date:

  
Signature:



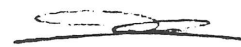
FY 2017-18

**BUSINESS REGISTRATION CERTIFICATE**RENEW BY DATE  
05-31-2018EXPIRATION DATE  
06-30-2018

BUSINESS ACCOUNT NUMBER 0917609	LOCATION ID 0917609-01-001
TRADE NAME (DBA) <b>PLOUGH &amp; STARS INC THE</b>	BUSINESS LOCATION <b>116 CLEMENT ST</b>
BUSINESS <b>PLOUGH &amp; STARS INC THE</b>	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

PLOUGH & STARS INC THE  
116 CLEMENT ST  
SAN FRANCISCO CA 94118-2420

CITY AND COUNTY OF SAN FRANCISCO  
OFFICE OF THE TREASURER & TAX COLLECTOR



José Cisneros  
Treasurer



David Augustine  
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

Read reverse side. To update addresses or to close a business, go to [www.sftreasurer.org/accountupdate](http://www.sftreasurer.org/accountupdate).



Plough & Stars  
Legacy Business Application

Section 4:  
Historical Narrative

## **THE PLOUGH AND STARS**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

The Plough and Stars (“the Plough”) is an Irish pub and live music venue that first opened its doors on Friday April 30, 1975, at 116 Clement Street in the Richmond District. From the first day the Plough and Stars opened, it promoted two threads that have continued to weave throughout its history: traditional Irish music and community philanthropy and outreach. The name “the Plough and Stars” comes from a famous play written about the Easter Rising of 1916 by the Irish writer, Sean O’Casey.

The original owner of the Plough and Stars, Bob Heaney, operated the business from its opening day until 1981, when the current owner, Sean Heaney took over. Bob Heaney was a businessman who was also the original owner of the Starry Plough located in Berkeley. The Plough and Stars has remained at the same location in San Francisco for over 40 years.

Sean Heaney immigrated to San Francisco in the early 1980s along with an influx of other Irish immigrants. As a former bar owner in Ireland, Sean missed the connection he had to Irish traditional music back home. When Sean took over the Plough and Stars, he continued and significantly expanded the tradition of live Irish music at the establishment.

For the past 36 years that Sean has operated the business, he has provided Irish music seisiúns every Tuesday and Sunday evening. A seisiún is an informal gatherings of musicians who come together and play traditional music together. The seisiúns at the Plough and Stars are typically led by two people while everyone else is welcome to come and join in. Often, many people join us as they are passing through town to either listen in while drinking a fresh pint of Guinness or to take their pint to the round table and sit in the circle among those playing and give it a go.

In earlier years, the Plough and Stars was heavily involved in the Celtic Festival at Fort Mason that ran for many years.

Currently, the Plough and Stars host events put on by the Irish American Crossroads Festival which aims to celebrate and expose Irish literature, culture and music. The festival is now entering its fifteenth year of operation. Sean currently sits on the advisory board for the festival.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

During its years of operations, the Plough and Stars has never ceased its operations at any point for more than six months.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

Since Sean Heaney took over, his wife Lisa McLaughlin and he have operated it as a family business. Their two children, Eoin and Elena, now work there as well. Both Eoin and Elena help book musicians and manage all of the major events held at the Plough. Eoin is presently in the process of taking over managerial duties.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Following is the ownership history of the Plough and Stars:

1975-1981: Bob Heaney

1981-Present: Sean Heaney

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation is included in the Legacy Business Registry application.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The property was built in 1905. Photographs of the building prior to 1975 exist in the Western Neighborhood Project photo archive. The building served as a French laundry prior to 1975.

## **CRITERION 2**

**a. Describe the business contribution to the history and/or identity of the neighborhood, community or San Francisco.**

Since 1981, the Plough and Stars has been a central location for newly arrived Irish immigrants to network for jobs, housing, music and romance. The bar was a gathering place for Irish immigrants who were forced to leave Ireland during the severe economic recession of the 1980s. Many immigrants were drawn to the Richmond District due to its historically Irish

population, and the Plough and Stars was known as a gathering place. Irish immigrants and existing Irish people met to look for work, play music and join a community. Many of the people that found the beginning of their life in America at the Plough still continue to patronize the establishment.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

The Plough and Stars has become a well-known live music venue for both local and touring artists. Not only is the Plough known for Irish traditional music, but for all music genres.

The Plough and Stars has been host to CD release parties, plays, book releases and readings. Once a week, the Plough hosts the local branch of Comhaltas Ceoltóirí Éireann, a worldwide nonprofit organization dedicated to preserving and fostering the traditions of Ireland through music, song, dance, storytelling and language. They hold their weekly set dance classes at the pub.

As the Richmond district has changed, so has the Plough and Stars. While it continues to offer Irish music and dancing, the Plough has broadened its offering of music to include everything from Zydeco to Bluegrass. The bar now hosts numerous Bluegrass shows every month. Shelby Ash, music promoter and business owner of the Music Store in West Portal, hosts monthly shows including the “The Hardly Strictly Bluegrass After Party” during the weekend of the Bluegrass Festival in Golden Gate Park. For many years, neighborhood locals Jeanne and Chuck Poling have hosted a “Bluegrass Country Jam” on the first Wednesday of every month.

In earlier years, the Plough and Stars was heavily involved in the Celtic Festival at Fort Mason that ran for many years and exposed Bay Area residents to an array of traditional musicians from all over the world. The Plough and Stars became the venue for unofficial “Celtic Monday” where musicians like Martin Hayes and Sharon Shannon would gather together to play.

Currently, the Plough and Stars hosts events put on by the Irish American Crossroads Festival, a citywide event that aims to celebrate and expose Irish literature, culture and music. Sean serves as the music advisor for Crossroads. Some of the musical events have included musician and folklorist Mick Moloney with Athena Tergis and Chicago fiddle player Liz Carroll.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

Throughout the years, the Plough and Stars has been recognized for many things. One important honor was the “Gold Standard Award” from Guinness for recognition of the achievement of the highest possible standards of quality dispense, pouring and presentation of a pint. The Plough and Stars was named “Best Irish Pub” by SF Weekly in 2004 and also on the list of “21 Best Irish Pubs in America” via Thrillist. In 2001, Irish Music Magazine featured an article on the Plough saying, “The Plough and the Stars is no apple juice and cookies listening



room. It's a raucous, hobnailed boot, pint for punt dancing and meeting place for its patrons." In 2008, TG4, the Irish language television channel located in Galway, broadcast its annual Gallic Christmas Show from the Plough and Stars. The show featured local, Irish and international musicians. It was aired throughout Ireland. The Plough has also been featured in the San Francisco magazine 7x7, the San Francisco Chronicle on numerous occasions and the Richmond Review. Most recently, Sean Heaney was named the District 1 Honoree for Small Business Week in San Francisco.

**d. Is the business associated with a significant or historical person?**

A number of musicians have performed at the Plough, both formally (as a performance that has been arranged, booked and advertised) and informally (a musician or band that has dropped in after a show or while visiting San Francisco). Some of the more famous Irish drop-ins have included Van Morrison, who played a solo gig that he quietly arranged with Sean. Other drop-ins have included the Chieftans, Hothouse Flowers, the Waterboys, George Thorogood, Jethro Tull, Michael Flatley, Mary Black, Christy Moore, Jimmy McCarthy, Donal Lunny and the Lord Mayor of Dublin. Some more well-known acts that have been booked at the Plough are Martin Hayes, Sharon Shannon, Michael Flatley, Stocktons Wing, Begley and Cooney, Sean Turell, Old Blind Dogs, Mary Jane Lamont, Paddy Keenan, Andy Irvine, Andrew McNamara, Jimmy Crowley and Stokers Lodge, Green Shine, Dervish, Danu, Full Set, Beoga, Altan, Gerry O'Beirne, Kevin Burke, Lunasa, Joe Burke and Anne Conroy, Joanie Madden, Niamh Parsons, Tony MacMahon, Kevin Burke, Frankie Gavin, Gerry O'Connor, the Kennelly Dancers and many more. Many, many local U.S. artists have played in the Plough as well, including the Rattlecans, Anju's Blue Eyes, Culann's Hounds, Walshy and Westy, Gasmen, Kyle Thayer, Muddy Roses, Hot Buttered Rum, Stow Lake, the legendary James King, the Earl Brothers, Austin String Band, Leo Rondeau and many others.

**e. How does the business demonstrate its commitment to the community?**

Sean and his wife Lisa have lived in the Richmond district for 31 years. The Richmond district was where they raised their two children, Eoin and Elena, and began their lives together. Lisa has been an elementary school teacher at Alamo Elementary on 23rd Avenue since 1999. Both their children attended their neighborhood public schools and continue to live their lives as Richmond district residents.

As an active member in his community, Sean has often hosted fundraisers and benefits at the Plough and Stars for both local and national organizations. The Plough has hosted benefits for everything from the Haight Ashbury Childcare Center to 9/11 First Responders. Most recently, the Plough hosted the Sanctuary Seisiúns for the ACLU. The Plough and Stars has always been a welcoming, open host to many different causes. We have included posters and articles in the Legacy application to accompany this.

As Richmond district parents, Sean and Lisa have always made sure the Plough was available to the local public schools for their fundraising needs. From raffle ticket sales to auction items, and

often being the venue for the event, the Plough is often the place for parents to come together for their community school and raise money.

The Plough is the only venue in San Francisco that provides weekly opportunities to play and pass on traditional Irish music and dance. The community of seisiún musicians in the Plough are known to many in the neighborhood. The commitment to these traditions is a significant one, as the music is learned from the experience of musicians playing together. Seisiún songs are taught through the leading of one musician while everyone else comes in and follows once they know the tune. The Plough and Stars has been a place for generations to pass on songs from their respective counties and families. People often come in on seisiún nights having never even heard of such an event happening and come in time and time again in awe of the music.

The Plough and Stars is a wonderful resource for Irish traditional seisiúns, regular gigs and set dancing. Through the decades, it has been the place to be in touch with the local Irish and Richmond district community. Like the music that drives it, the pub provides a wonderful opportunity for people to connect and reconnect whether it's through the music or the neighborhood.

**f. Provide a description of the community the business serves.**

When reflecting on the community the Plough and Stars serves, it is hard to pinpoint one group of people. Originally serving directly to the Irish immigrant community, it has developed a following by Irish Americans, musicians of all walks, writers, Richmond district residents and lovers of Irish culture. It has become a meeting place for generations of families, and we often have people telling our staff that they are here because their parents had their first date here, their fathers took their first drinks here while their mothers recovered from labor at CPMC, or they've been told this is where to go for the best Guinness. The Plough has always been known as a place where someone can arrive as a stranger and leave with newly made friends. We welcome people from around the world and the Bay Area as they come to get a taste of authentic Irish culture.

**g. Is the business associated with a culturally significant building/structure/site/object/interior?**

The building is not associated with a culturally significant building/structure/object/interior.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

If the Plough and Stars no longer existed in the Richmond District, it would be a loss for many. It has always been a place for anyone to come, dates to meet, couples to cut their wedding cake, parents to buy their child their first legal drink, and people to have a quick beer while they await their reservation at a neighboring restaurant. Of all those things, it is so much more. It

has been the beacon of Irish culture throughout the Bay Area. It has been the lifeline of Irish traditional music on the West Coast for over 40 years.

### **CRITERION 3**

#### **a. Describe the business and the essential features that define its character.**

The Plough and Stars is an established Richmond district business known to many residents as “The Plough.” For over 40 years, it has served as a Richmond quintessential gathering place for its customers. The long, dark, wood bar displays detailed craftsmanship, perfect to house the original art, signage and historical posters that tell the history and culture of Ireland. The small wooden stage at the end, surrounded by pictures of past and present musicians that have played over the years, welcome the next act. Amongst the seating, you will often find the only round table in the whole bar is occupied by a group of musicians. Many have been coming to that round table every week for over 30 years, and for some it is their first time. At the bar, of course, is where the Guinness is poured. Guinness glasses are stacked in front of the taps, gleaming under the light. The vintage Guinness handles pour the perfect pint. Oftentimes, the person behind the bar has an Irish accent and greets patrons in a friendly manor. It is all these characteristics that make the Plough the bar that it is.

#### **b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

In order to maintain the historical traditions that define the Plough and Stars, it is imperative that we continue to be a venue for live music. Live music is what has drawn so many of our customers and so many musicians from near and far to come in and hear the players. Sean's passion lies in the music and he has built his business to house that passion. Without the Plough, so much of Irish culture would have no home in San Francisco. It has been built to serve artists and welcome guests. Second to that, is our commitment to our reputation for the “perfect pint” of Guinness that we serve. Each employee is trained meticulously by Sean himself on how to pour the perfect pint in both taste and presentation.

#### **c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

From the outside, the Plough and Stars has all the characteristics of a classic Irish pub. It has Celtic designs and signage that have all been hand painted. Upon entrance, you're greeted by a long dark bar and ample seating. Inside the bar, there are framed posters from the Celtic Festival and other pieces of art and signage depicting Irish history. By the stage, there are

countless photographs taken by Sean himself of all the many musicians that have played upon that tiny stage over the years.

**d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Not applicable.



Plough & Stars  
Legacy Business Application

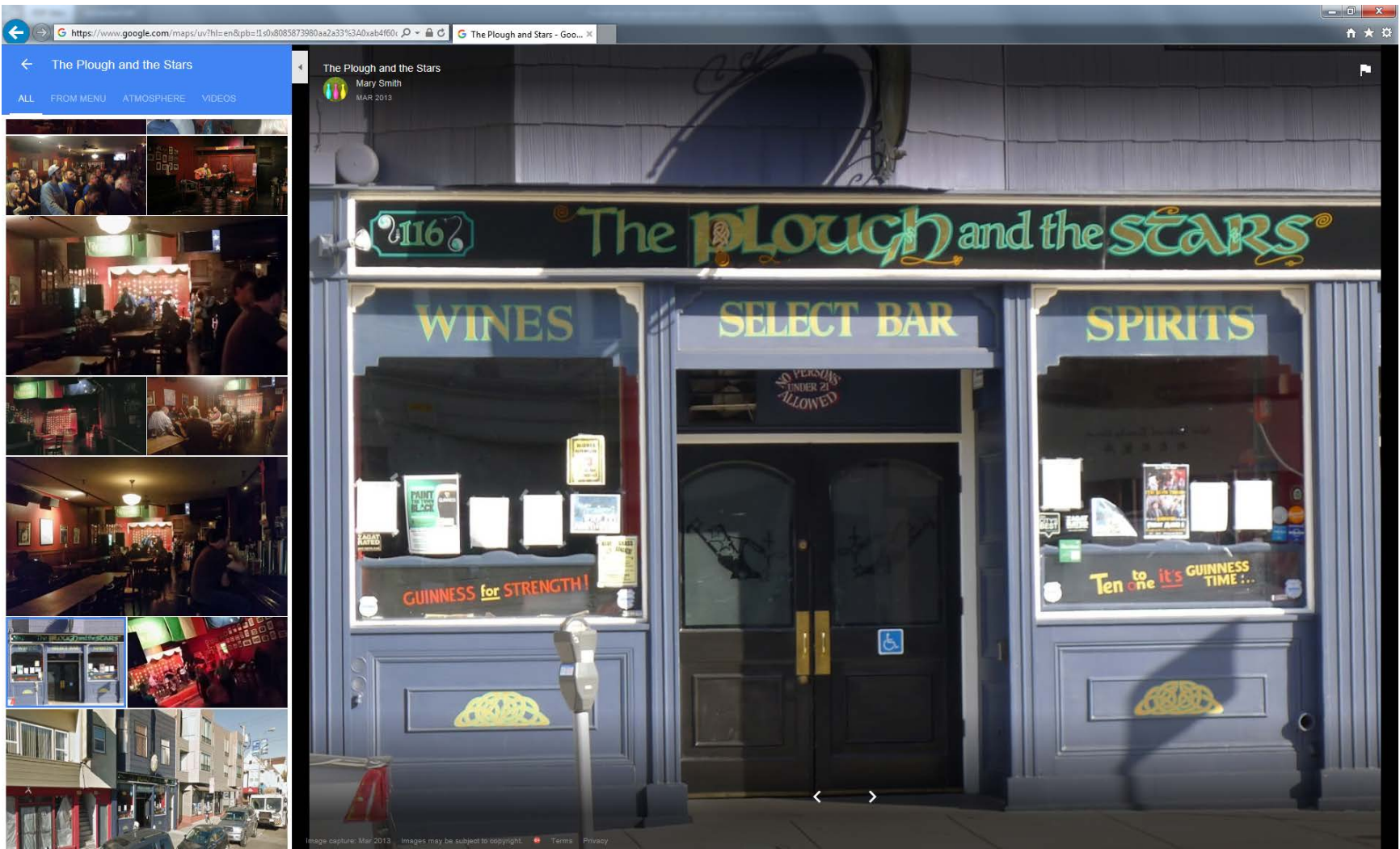
Section 5:  
Photographs, Articles, Memorabilia



# THE PLOUGH AND STARS









116

# The Plough and the Stars

SELECT BAR

WINES

RATTLE CANS

18+ RATED

HARP  
\$3 \$2

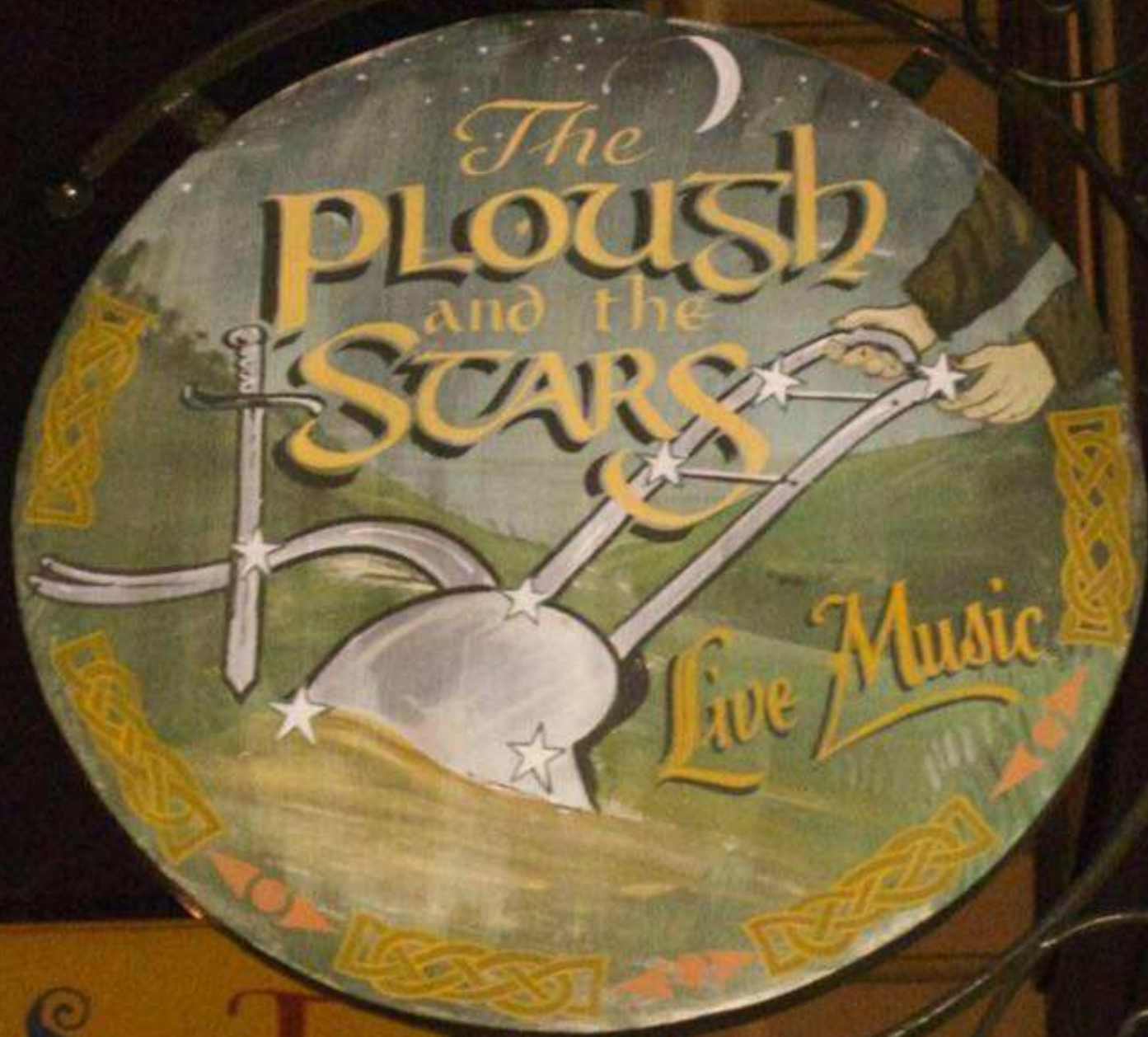
PLOUGH AND STARS  
KING OF THE TOWN

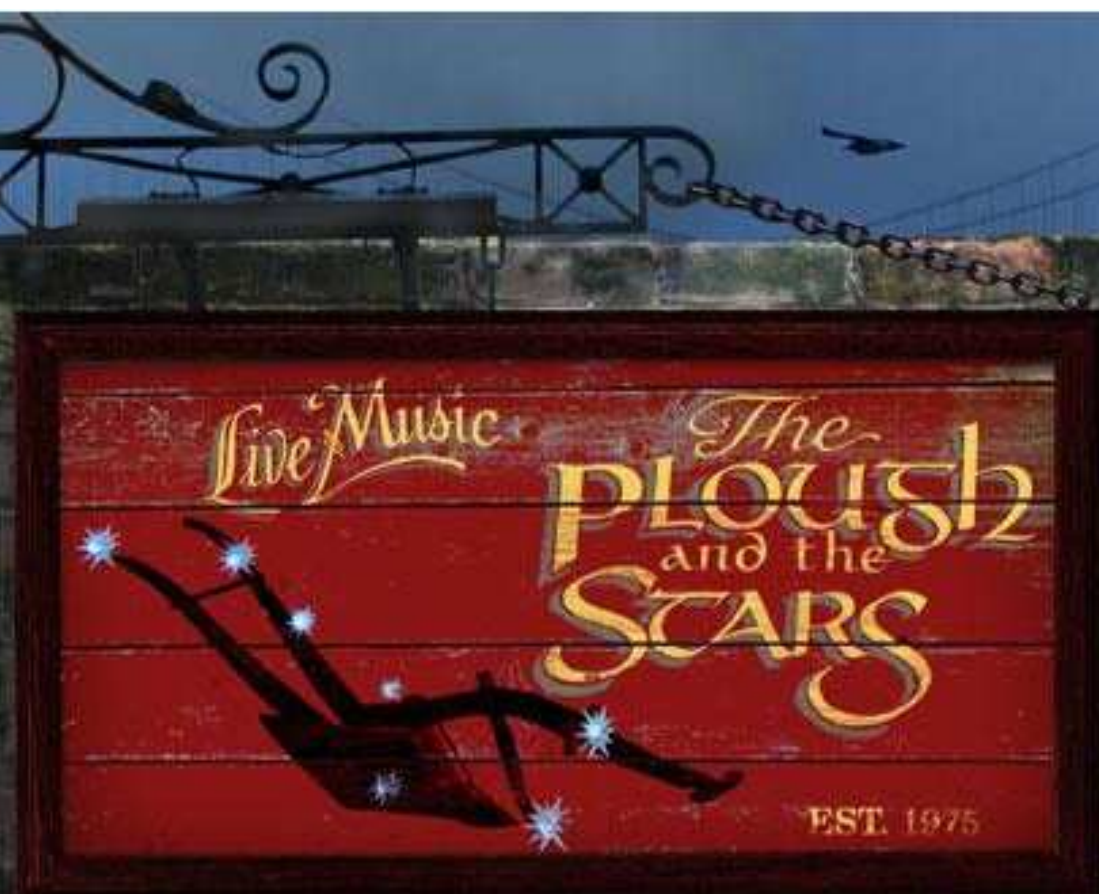
GUINNESS for

SPIRITS





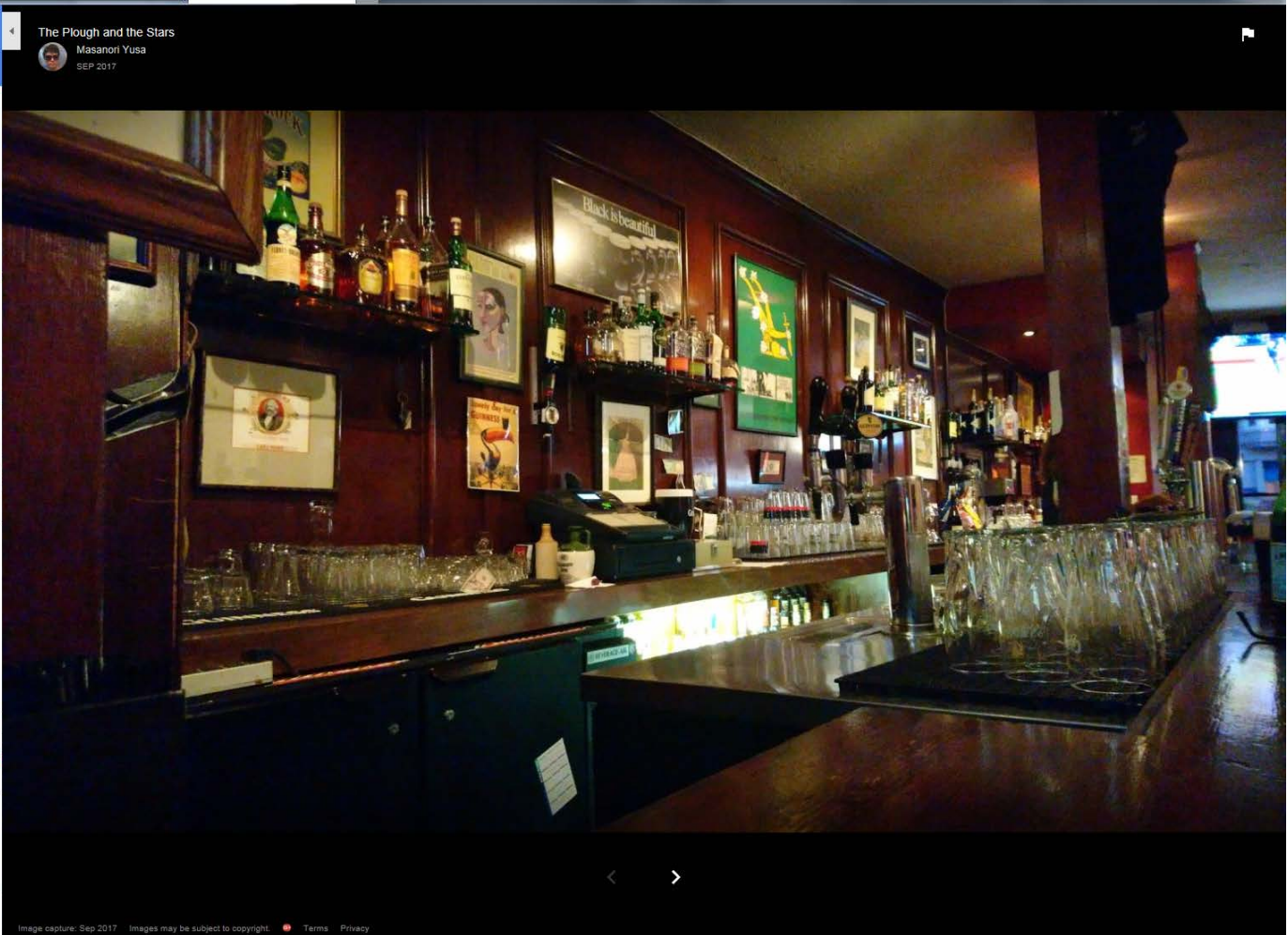






# The Plough and the Stars

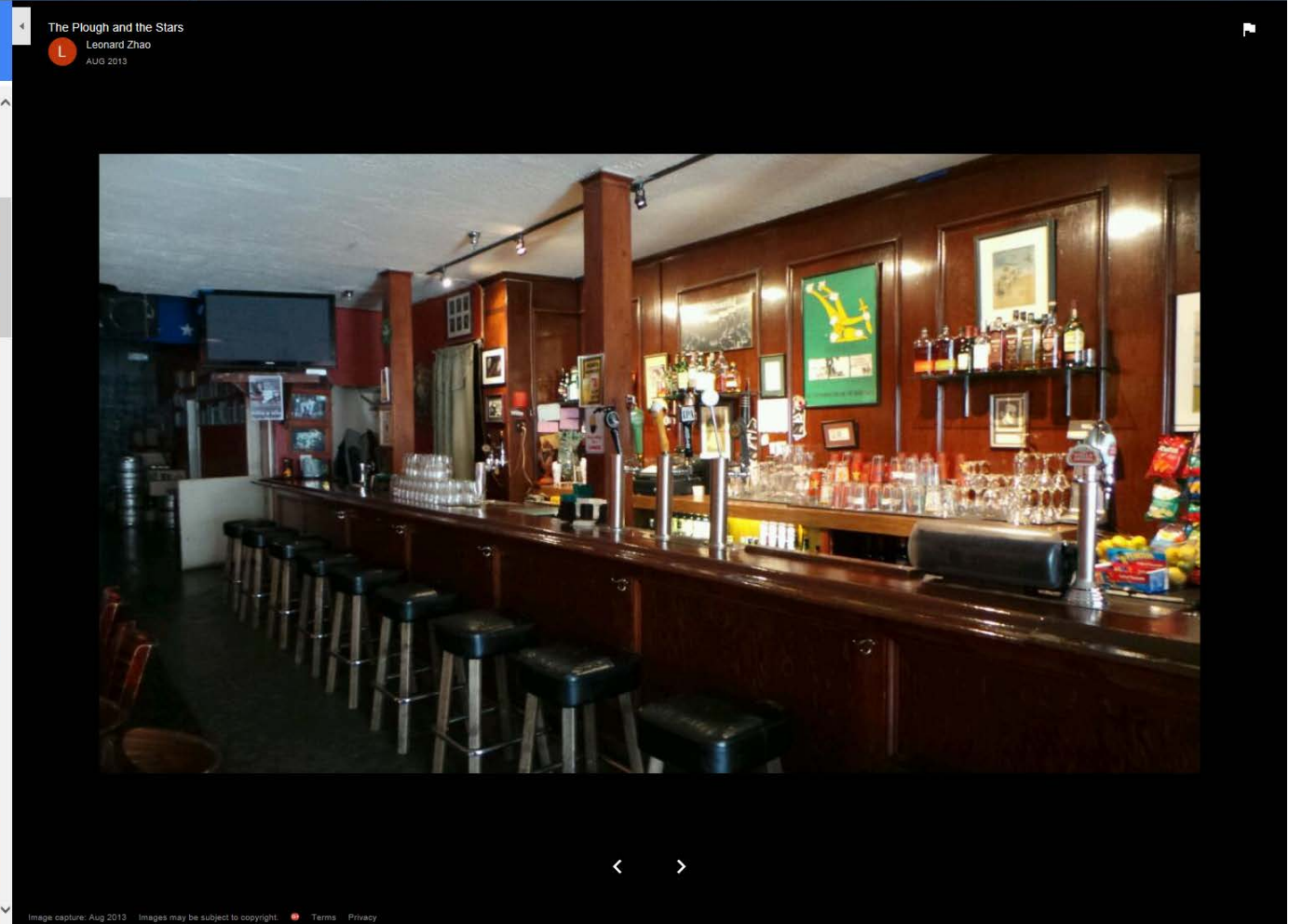
ALL FROM MENU ATMOSPHERE VIDEOS





# The Plough and the Stars

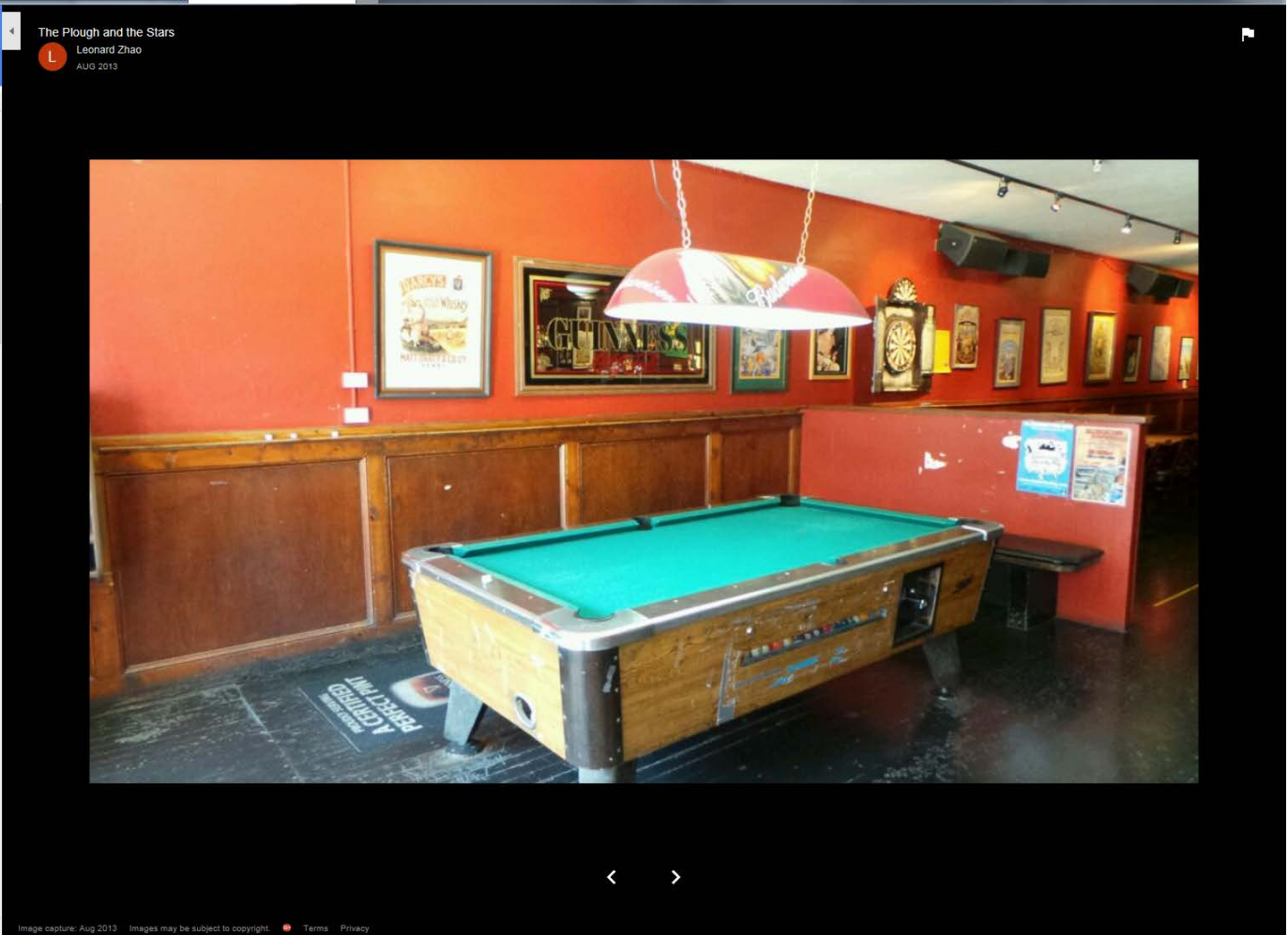
ALL FROM MENU ATMOSPHERE VIDEOS



**The Plough and the Stars**

ALL FROM MENU ATMOSPHERE VIDEOS

Irish set dancing every Thursday

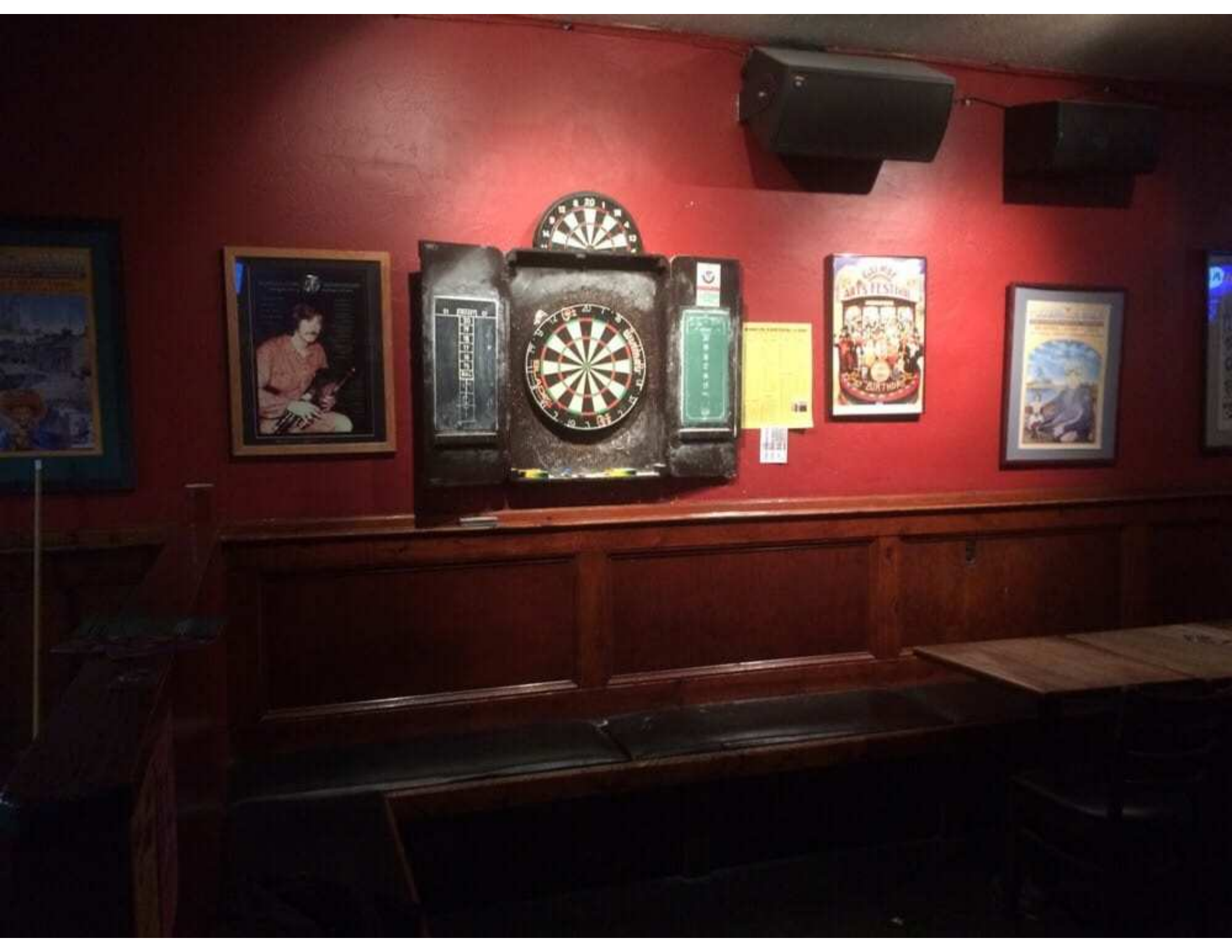






**L** Leonard Zhao  
AUG 2013





















# GRAND OPENING

FRIDAY 30<sup>th</sup> APRIL, 7PM  
OF AN IRISH PUB AND COMMUNITY CENTER

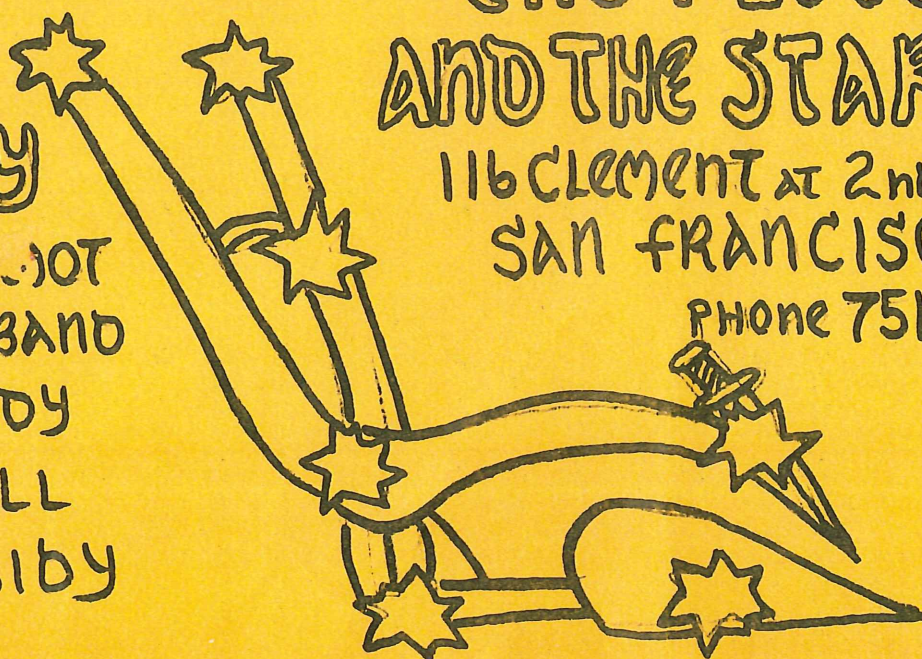
FIFTY PERCENT OF THE EVENINGS PROCEEDS  
WILL BE DONATED TO THE WOMENS PRISON IN SAN  
BRUNO TO OBTAIN RECREATIONAL AND EDUCATIONAL  
MATERIALS. HOSTS: JOHN MAHER AND RICHARD HONGISTO

THE PLOUGH  
AND THE STARS

116 CLEMENT ST 2ND AVE  
SAN FRANCISCO

PHONE 751 1122

MUSIC BY  
THE BALLYFERMOT  
GRAINGEOG CEILI BAND  
MOILISA LUNDY  
SEAN O'NEILL  
DANNY CASSIDY





# THE PLOUGH AND STARS

25 Years Of Traditional Music

116 Clement Street & 2nd Avenue San Francisco, CA 415 / 751-1122

## Andrew McNamara & The Lahawns

March 9,10,11,15,16,17,18

## Saint Patrick's Day

Friday March 17th Andrew McNamara & The Lahawns with the Patricia Kennelly Dancers

## Irish Arts Foundation's Celtic Festival All Stars

Monday March 13th

## Mary Jane Lamond

Tuesday March 21st





# Plough & Stars

The Home of Irish Music in the Bay Area

*Look who's played here over the years*

LIZ ENGLER  
JOHN SHERRY  
DON SNYDER  
KEVIN CARR  
DON CLARK  
MATY ELLEN MORRIN  
KIT SLAWSON  
BILL DENNEHY  
TODD DENMAN  
MARLA FIBISH  
JAMIE BELL  
JACK GILDER  
GLORIA GREGG  
PETER HEELIN  
SABRA DALEY  
RORY MCNAMARA  
STEVEN COYLE  
SCOTT RENTFORT  
JUNJI SHIROTA  
LIEF SORBYE  
JON BERGER  
PATRICIA KENNELLY  
DAVE MCCOURT  
KEVIN BERNHAGEN  
PAUL CHAFFEE  
FERGUS FEELEY  
JON HICKS  
JOHN MCCORMACK  
SUZANNE CRONIN  
VINNIE CRONIN  
MICHAEL HARMON  
MAX PARSLEY  
JANIE LUCAS  
HIGHGATE  
RESIDENT ALIENS

THE CORE  
DENNIS MURPHY  
RUTH RUFFATTO  
DEIRDRE MCCARTHY  
JOHN GRIFFIN  
CRAIG JOHNSON  
EDDIE STACK  
KENNELLY DANCERS  
MATT MOLLOY  
LEN GRAHAM  
GARRY O'BROIN  
GERRY O'CONNOR  
DONAL LUNNY  
TONY MCMAHON  
PADDY KEENAN  
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# Bluegrass a musical passion for Richmond District couple

By John W. Davis

Jeanie and Chuck Poling might be described as a typical Richmond District couple; married with regular daytime jobs, living in a flat near Golden Gate Park with two children attending public schools.

But that is where the "usual" ends.

The couple, who met about 20 years ago through their shared love for music, are serious, active performers of the country music genre called bluegrass.

The Polings perform regularly at various venues in San Francisco and the Bay Area. Recent gigs include performances on Clement Street at the Last Day Saloon and The Plough and Stars and in the Mission District at The Atlas Café.

With Jeanie as the guitarist/lead singer and Chuck on the mandolin, they create an exciting, energetic, toe-tapping sound. They perform as a duo, but are often joined by fiddle player and singer Karla Solheim.

In a typical jam at The Plough and Stars anyone from the audience is encouraged to join in.

"We create right on the spot within a laid back atmosphere," Chuck said.

The Polings love performing.

"We met through our interest in music and have the same feelings about it," Jeanie says.

While Northern California would not be regarded as the center of country music, bluegrass does have an active, popular following with a well attended bluegrass festival in Grass Valley and a Northern California Bluegrass festival in February with 10 days of performances and workshops.

Chuck characterizes bluegrass as a genre of traditional



Photo: Philip Liborio Gangi

**Musicians Jeanie (left) and Chuck Poling have been Richmond District residents since 1989.**

country music.

"There is a lot of crossover but bluegrass refers to the type of instruments and the style of music, a hard-driving rhythm and high lonesome sound," he said. "We use a lot of acoustic instruments, including the dobro (a metal acoustic guitar), banjo, bass fiddle and mandolin – but no drums."

The roots of bluegrass are in the African-American tradition of songs from the early 1900s in the rural Appalachian area in the southern U.S.

However, most sources give credit to Bill Monroe and his Grass Valley Boys Band for in-

troducing the new form of country music in Kentucky in the '20s. Monroe brought a hard driving, powerful sound using acoustic instruments and vocal harmonies. The mandolin became a critical part of bluegrass bands.

Many experts date the real beginning of the music to 1939, when Earl Scruggs, a 21-year-old banjo player with an innovative style of three finger picking, joined Monroe's band.

Music has been a lifelong part of the Polings life. While they grew up enjoying a wide variety

**Continued on page 13**



# ***Rockin' in the Richmond***



Photo: Philip Liborio Gangi

**Richmond District residents Chuck (left) and Jeanie Poling host a jam session of bluegrass music every first Wednesday of the month at the Plough and the Stars on Clement Street. See story page 8.**



# Polings make music

Continued from page 8

of music, including show tunes, jazz standards and classical, they have a special appreciation for bluegrass. Chuck says young people are looking for music with some sort of soul and universal themes, such as disasters and heartbreak. In fact, a good percentage of the Poling's audience is in their 20s.

Jeanie and Chuck see themselves as a good match for the bluegrass performance style, which relies on a close connection with the audience and a people-friendly attitude that encourages involvement and par-

"We maintain eye contact with the people and we even handle the hecklers in a positive (non-threatening) way," Chuck said.

"Bluegrass brings all kinds of people together. This music is the common language," Jeanie added.

Chuck, a native San Franciscan, grew up and attended schools in the Mission. He later attended college at the University of Mississippi where he enjoyed southern country music and other interesting characteristics of the culture.

Jeanie, originally from Long Island, is active in the Parent

her younger child's school. She says, a bit ruefully, that her children have not yet taken to their parent's love of bluegrass, but maybe their interest will increase once they pass through the teenage years.

The Polings love living in the Richmond District, a block from the park, close to great restaurants and having family nearby (Jeanie's parents live in a flat in their building).

The Polings preparation for a gig can begin by finding songs from obscure gems by "scavenging" used record stores. Then they work on the structure of the arrangement of the song and determine which instruments to use. When they work with others they try to give all participants a chance to shine.

The Polings encourage all Richmond residents to attend a jam or festival.

"The best way to learn about bluegrass is to come to (a jam)," Chuck says.

*Some upcoming events featuring the Polings include: Dec. 4 at The Plough and Stars, 116 Clement St., at 8 p.m., no cover charge; Dec. 15 at Rock Soup Café at Mission and 29th streets, at 7:30 p.m., no cover; and in February (details to be announced) at the S.F. Bluegrass Old Time Festival.*





LAURA MORTON / SPECIAL TO THE CHRONICLE

The Gas Men (from left): Kenny Somerville, John Caulfield, Vinny Cronin, Barry O'Connell, Cormac Gannon and Vincy Keehan.

# MUSIC FOR THE AGES

BY DELFÍN VIGIL

"Irish music is like the redwood tree in the forest," says singer and fiddler John Caulfield of the San Francisco Irish band the Gas Men. "It's that old, beautiful thing that you want to build around."

In that spirit, Bay Area fans of Ireland won't have any trouble finding the forest for the trees when the Crossroads Irish American Festival plants itself in San Francisco on Saturday. The eight-day festival includes dancing, readings, storytelling and games. But as with all things Irish, the real story is told through music.

"The important thing to remember is that, while some of the songs and tunes we play are hundreds of years old, this music is not dead," says Caulfield, whose band gets the party started at Koret Auditorium. "We're not playing museum pieces. We're playing pieces that are alive."

It's also important to remember that when the Gas Men are playing tunes, they aren't playing songs.

"In the Irish language, songs have words. Tunes are instrumentals," Gas Men guitarist and bodhran player Cormac Gannon says.

Either way, the melody always finds them whenever the thought reminds them.

Formed in 1995 by singer Orla Morrison, the Gas Men began for the reason all bands should: to have fun making music. While the lineup has fluctuated from as many as nine members to the current six and Morrison has since returned to Ireland, that original mission of fun has not changed and never will.

"Real music has nothing to do with money or popularity," says Caulfield, who looks like a curly haired John Lennon while sitting with the rest of the Gas Men around a table at the Plough and the Stars pub on Clement Street, where the band can often be found performing.

"The fact that we do the Gas Men as a hobby and that we're not professionals gives us a totally



# "WE'RE NOT PLAYING MUSEUM PIECES. WE'RE PLAYING PIECES THAT ARE ALIVE."

John Caulfield, on the Gas Men's music

different and more relaxed outlook," Cannon says.

A hobby? Considering that the Gas Men perform upward of 60 gigs a year, have hundreds of songs (and tunes) in their repertoire and have toured in Alaska and Argentina, then at the very least they ought to be called professional amateurs. Or maybe hobby-aholics.

As a band, the members of the Gas Men don't drink too much. They rarely argue, and they're always happy to see one another. Taking in one of their sets of traditional Irish dance tunes, bluegrass and country-and-western-inspired songs is, well . . . a gas.

"I guess that's how we got the name," says mandolinist Vincy Keehan and (though he won't acknowledge it) unofficial mayor of the San Francisco Irish. "It's a term used in Ireland for people known for just having a good time. Guy walks through the door and everyone goes, 'Ah. Here comes a gas man.'"

The band blames Morrison for the name because no one else wants to take credit for it.

"Think of PG&E," Caulfield says before disagreeing with himself. "Actually, no. Don't think of that."

As working-class immigrants in an unfamiliar land, the members of the Gas Men came to San Francisco at different times but with the same things in mind.

"I used to live in London, and the Irish music scene seemed a bit forbidding and cliquish," Gas Men banjo player Kenny Somerville says. "Here in San Francisco, it felt much more welcoming."

The Plough and the Stars and Keehan have been essential in putting out that musicians' welcome mat.

Cannon was living in Australia before planning his move to San Francisco. While there, he was told the first order of business in San Francisco would be to look up

Keehan.

They first met at the Plough and the Stars.

When not playing their regular gig at the pub, the six Gas Men, including accordionist Barry O'Connell and flutist Vinny Cronin, put their musical earnings together and take the show on the road.

Recent passport stamps include Cuba and Argentina.

While in Buenos Aires, the band played at a pub run by an Irish Argentine woman in her 80s.

"In talking to her, I was not only sure she was from Ireland but also, with her Midlands accent, I was pretty sure I knew roughly where she came from," Somerville says. "Eventually, I asked her what part of Ireland she was from. She said she had only been to Ireland for the first time a couple of years ago. Her accent had been preserved from her parents, who had preserved it from their parents."

The Gas Men hope to do the same for Irish music.

Caulfield remembers playing a gig at an Irish music festival in Florida many years ago. After hearing him play, someone insisted that Caulfield meet an American musician in his 70s who played an eerily similar style of tunes.

"He had never been to Ireland. He might have heard of Ireland, and probably knew of its existence," Caulfield jokes. "But he and I had no problem playing all of these old Irish tunes, note for note, while nobody else at the festival knew them."

The elderly man was from the Appalachians and had learned the tunes from his father and grandfather.

"It was like the music was preserved in ice or stone," Caulfield says. "The music was our missing link." ■

E-mail Delfin Vigil at [dvigil@sfchronicle.com](mailto:dvigil@sfchronicle.com).

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**CROSSROADS IRISH AMERICAN FESTIVAL:** The festival begins at 11:30 a.m. Saturday with a Children's Hour of Irish dance and music with John Caulfield at the Fisher Children's Center in the San Francisco Main Public Library, 100 Larkin St., San Francisco. The Gas Men perform at 1:15 p.m. in Koret Auditorium at the library. Other events include readings, lectures, music by Peter Rowan and dance events. For the schedule, go to [www.irishamericancrossroads.org](http://www.irishamericancrossroads.org).

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## ARTS &amp; ENTERTAINMENT

MISS BIGELOW *Social City*

## Symphony roars in the new year

**Rock and roar:** The S.F. Symphony welcomed the Year of the Tiger in grand style Saturday during its 10th Chinese New Year Celebration.

Maestro **Michael Tilson Thomas** presided over a concert of East and West musical stylings that featured pianist **Haochen Zhang**, vocalist **Rujun Wu** and S.F. Ballet principal dancers **Tiit Helimets** and **Yuan Tan**.

Post-concert, **Sharon Seto** presided over the elegant Imperial Ball at City Hall, where she encouraged guests to "Rock and rawwwr!"

The sold-out crowd delighted in the delish Dan McCall dim sum followed by an Asian-inspired surf and turf: sea bass and short ribs.

The Rotunda, re-imagined by Blueprint Stu-

dios, was awash in chrysanthemum pink and glowed like the first blush of spring. Pink and green place settings seemed to float atop Lucite tables.

"The first couple of years, this event was just a little concert," said Symphony President **John Goldman**. "But tonight you can see it's become a centerpiece of the city's Chinese New

Year celebrations."

To that fact, it attracted sponsors such as Bank of America, which made a donation to the Symphony to provide year-round music education programs in Chinatown elementary schools.

"I was made in Hong Kong and born in San Francisco," said Seto of her devotion to this gala, on which she has worked for each of its 10 years.

"My parents raised me with Chinese culture and tradition, and tonight is so close to my heart," Seto said. "They are rocks by my side. I hope I have honored them tonight."

**Wearin' the green:** In preparation for my personal month of cultural heritage, I headed out to the avenues to, hopefully, catch some Celtic-type tunes at the Plough and Stars on Clement.

For 30-plus years, this classic pub has been presided over by publican **Sean Heaney**, who, almost nightly, has played host to some of the world's finest Irish musicians.

But as demographics and world currencies



Photos by Catherine Bigelow / Special to The Chronicle

**David Seto, Imperial Ball chairwoman Sharon Seto and her father, Stephen K. Lee, at the Symphony's 10th Chinese New Year Celebration.**



**Sako Fisher and Joshua Robison at the Symphony's Imperial Ball.**



**Aiden Sutton and Patrick Maley at Plough and Stars in San Francisco.**

change, so, too, has the music's makeup.

While the Plough remains a hub of Irish music, Heaney has branched into such genres as bluegrass, honky-tonk and Americana. (Note: The Gas Men headline on March 17).

However, on Saturday, we were a wee bit wary of the thumbnail description for singer-songwriter **Patrick Maley**: electronic.

Oh dear, we thought as we stepped into the crowded pub. And prominently set onstage, there it was: a wired-up Apple computer.

Yet the lively session assuaged our fears: Maley rocked out some very fine honky-tonk piano as

**Aiden Sutton** jammed on guitar and mouth harp, channeling a bit of early **Bob Dylan**.

Amazingly, the two had never before played a live gig together.

Sutton hails from London; Maley lives just blocks from the Plough.

"We recently met at a house party and just started jamming," explained Maley.

But in the tradition of the inspired Irish sessions hosted by Heaney, the duo was spot-on.

**X marks the spot:** On May 15, a stellar crew touches down at **George Lucas' Letterman Digital Arts Center** for the X Prize Gala: A Radical Benefit for Humanity.

Joining X Prize Foundation Chairman **Peter Diamandis** are event co-chairs Sir **Richard Branson**, **Lucy Southworth** and **Larry Page**, **Anne Wojcicki** and **Sergey Brin**, and director **James Cameron**.

The modest goal of this multimillion competition? To inspire individuals and entrepreneurs in developing technological breakthroughs — from genomics to space travel — which, eventually, benefit humanity at large.

*Chronicle society correspondent Catherine Bigelow's columns appear Wednesday in Datebook, Sunday in Style and at SFGate.com. E-mail her at missbigelow@sfgate.com.*



EAT IN MEMORY OF PETE SEEGER

## To Every Thing There is a Season

**"What can I do for you?"** the bartender asks me in an Irish brogue. "I'm trying to figure that out." "Well," he says, smiling, "there's no hurry."

I'm grateful. The truth is I need to get my head straightened.

The Plough and Stars is spacious in a way few San Francisco bars manage to be, and the gorgeous wooden room feels cavernous yet comfortable to-night, when it's almost empty.

I'm here because I haven't really processed Pete Seeger's death. It's with me like a limp, and I think that to do this I need to hear live folk music. The Plough and Stars is perhaps the Bay Area's finest folk music bar outside of Berkeley, and every Sunday is a "session" — when musicians gather to play Irish tunes without structure or limits.

It's not like an open mic, where the emphasis is always "Look at me and what I can do!" In a session, the emphasis is "Look at us, and what we can do together." And that's what Pete was about.

I never met the man, but Pete Seeger is incredibly important in my life. You probably don't know me, so you're going to have to believe me when I say that I am frequently asked by strangers, "How did you learn to sing like that?" [Ed. note: Benjamin's solos are a highlight of any bar night.]

I tell them the truth: "I listened to too many Pete Seeger records as a kid, and it just happened."

Pete Seeger's voice became my voice at an early age — at least as close as I could make it. And that voice has been better than therapy or church.

Recently I was at a big out-of-town party ... we bought up a hotel, turned the whole place into a continuous costume bash ... and by the late burlesque show I had become fraught and angry. (Which usually happens for a while during big parties.) As I fumed and watched talented women take off their clothes, a stunning woman I didn't know stood next to me in brilliant costume, and I desperately, desperately wanted to connect with her. Just to know I was alive, just to have my humanity acknowledged.

If I'm in a good mood I can talk to anybody, anywhere. But I was seething, and I've discovered through

the years that reaching out when I'm in a bad mood is a terrible idea — it just makes everybody suffer. So I sat there, miserable because of the unbreachable gulf between us.

She touched my shoulder. "Hey, are you singing later?"

"What?" Was this really happening? "Yeah, probably."

She smiled. "Down here or up there?"

"Up there. Probably around 2:30." She beamed. "That sounds great."

Time after time there's been a chasm between me and the rest of humanity, and singing helped me cross it. It's been with Arab shopkeepers in Jerusalem, it's been with Midwestern steel workers preparing to picket, it's been with wheeler-dealers in Russia, it's been with artists in the desert.

"I never refused to sing for anybody," Pete told Congress members when they accused him of singing for communists. "No matter what their situation in life." I learned that from him.

A few musicians walk in to the bar, two, four, eight, and unpack their instruments. They start tuning mandolins and violins, a flute, an accordion. Scales are scaled, notes tested. Suddenly, without any particular cue, a jig emerges, and everyone is making music together.

The number of musicians grows in between songs; they moved the furniture to make a circle in this rectangular room. I sip a scotch, listening. The Plough and Stars doesn't have much variety in drinks, but the trade of an Irish bar isn't modern mixology, it's old favorites. The performers are really good. Slowly a crowd of onlookers fills in. Soon the place is humming.

A beautiful Irish bar on a quiet, rainy night, full of talented people making come-one-come-all music: What could be better?

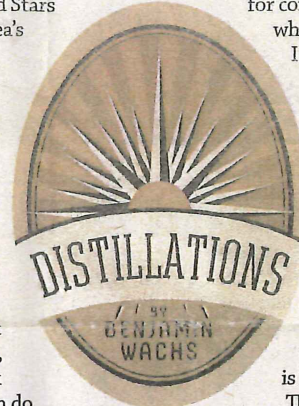
An hour into the session, the flute player mentions that a giant has been lost, and asks if anybody can sing a Pete Seeger song. There's a long hesitation, and finally one of the fiddlers tells Pete's famous story, based on an African tale, "Abyoyo."

Amazingly to me, most of the crowd doesn't know it. But it goes over beautifully.

After the applause dies down, I take a deep breath and call from where I'm drinking outside the circle: "Can I sing a Pete Seeger song?"

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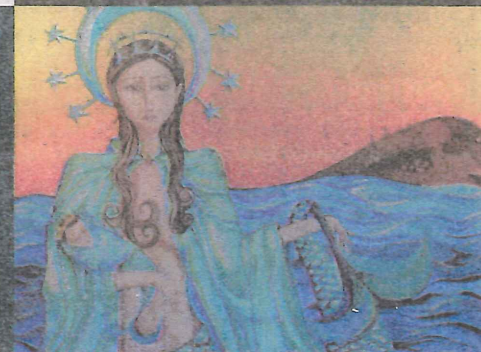
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## Best Irish Pub

Wed May 19th, 2004

### Best Irish Pub

The greatest thing about a good Irish pub is its congenial, courtly, somber, gregarious, witty, sentimental, surly, musical, poteen-fueled ambience, and the Plough is all of that in a beaker of brew. From the sidewalk out front one can hear the sound of clinking glass, ruttish laughter, and the occasional angry expletive. The pub's long, dark, scarred-wood interior features a small stage on which Irish music is performed almost every night of the week, including step-dancing, if you like that sort of thing, and there's a jukebox that plays Christy Moore, Michael Cooney, and U2 between times. Pool and darts are available for the athletically inclined, and when the fog rolls through the Avenues, you might as well be in Ballybunion of a November's eve. Most important, the affable barkeeps know how to serve up an ebon Guinness with a creamy head at cellar temperature or even a Harp or a Magner's if you're so disposed. Also available are Bushmill's, Jameson, and Redbreast whiskey from the Old Sod for those especially somber, or congenial, evenings.

### Location Info

#### Plough & Stars

116 Clement,  
San Francisco

Report

# Tim Flannery hits a home run with anti-violence message

By Catherine Bigelow | October 27, 2015 | Updated: October 29, 2015 6:54pm

0





Photo: Catherine Bigelow, Special To The Chronicle

Love Harder Project founders Tim and Donna Flannery (at left) with Kathleen Dowling McDonough and Plough & Stars owner Sean Heaney. Oct 2015.

Much as we miss former S.F. Giants third-base coach **Tim Flannery** guiding our World Series champs along the field's "hot corner," it's probably a good thing he hung up his cleats.

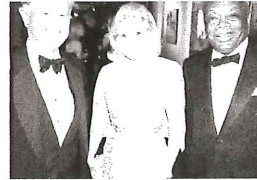
Now when he's not commentating for Comcast or MLB Central, the Flan-Man has more time to play his masterful music as he leads his band, the Lunatic Fringe, on tour — including a recent show on Clement Street at the Plough & Stars Pub.

Hosted by publican **Sean Heaney** and organized by S.F. Giants Community Fund trustee **Kathleen Dowling McDonough**, Flannery, and the crack crew of musicians he fondly dubs “the fighting poets,” wowed the sold-out crowd with their Irish-influenced bluegrass jams mixed with Flannery’s genetic gift for Gaelic gab.

But it’s not all rock ’n’ roll: Flannery’s concerts (matched by music downloads, CDs and T-shirt sales) benefit the Love Harder Project, an organization dedicated to assisting victims of violence that he co-founded with his wife, **Donna Flannery**.

The couple were inspired by **Bryan Stow**, the Giants fan viciously beaten in 2011 at Dodger

#### MORE BY CATHERINE BIGELOW



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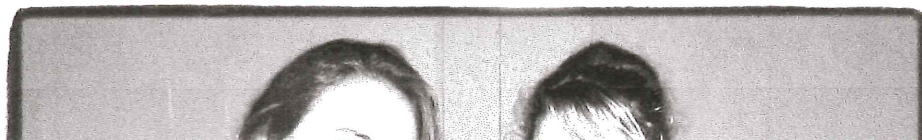
Stadium.

“Thanks to matching grants from friends like **Jeremy Affeldt**, we managed to raise \$200,000. But that took us two years to achieve,” he said. “Just the other day, we gave Brian \$3K; he hasn’t received a nickel from his settlement. Now he’s speaking at schools, talking to kids about how he was beat up by an adult bully. So we cover his travel costs, too.”

The concert tallies are modest yet healthy: The Plough show raised almost \$4K. But the Flannerys’ goal for Love Harder is to grow their assistance while spreading their anti-violence message far and wide.

“We’re totally grassroots. How I fund this thing, is the music,” said Flannery, a long-tenured singer-guitarist-songwriter. “But our shows aren’t about the money. My band always reminds me, ‘It’s the message.’ The money we raise won’t stop violence. But hopefully the message will.”

Following a Southern California tour, the Lunatic Fringe returns to the Bay Area this month with a Nov. 12 show in Mill Valley at Sweetwater Music Hall.





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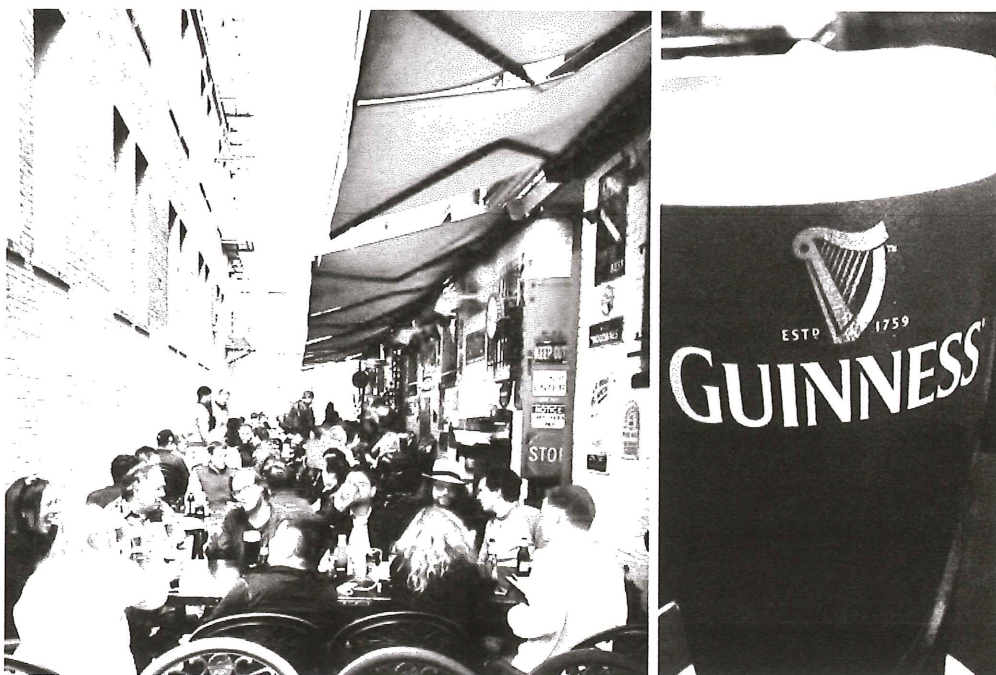
# Discover *Your* View

## The 13 Best Irish Pubs in San Francisco

| February 17, 2017

San Francisco's St. Patrick's Day Parade is one of the most popular events in the city. And it's celebrating its 166th year in 2017, so it's safe to say it's a Bay Area tradition! To honor Irish culture and character, and to commemorate the history of the Irish in SF, the parade will march down Market Street March 11th with the festival to follow in Civic Center Plaza.

If you're like most of us, though, you want the festivities to continue all weekend. And that's exactly what you can do at the city's best Irish pubs! Attend one of their St. Patrick's Day events (one event lasts all week!) or stop by after the parade for a plate of Fish & Chips and a pint of Guinness.

| *Financial District*

Photos courtesy of [The Irish Bank](#)

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*Photo courtesy of [Blackthorn](#)*

You can tell Blackthorn embraces its Irish roots before you ever step inside. The traditional Irish facade opens up into a modern pub with plenty of SF flair. Come by on Karaoke Tuesday and Trivia Night and while you're there, try one of their barrel aged cocktails! They have three options — The Black Buffalo, Vieux Carre and Boulevardier — that are aged for two months in oak barrels.

#### | *Inner Richmond*

If you've ever been to the Emerald Isle, you'll know Irish bars need live music. And The Plough and the Stars doesn't disappoint! On almost every night of the week, you can dance along to a live show. You'll come back again and again to what's been voted [The Best Irish Pub by SF Weekly](#)!

#### | *North Beach*

Kells offers a blend of Irish American hospitality, excellent Guinness, and a fabulous mix of food, drink and fun. Six nights a week, you can dance alongside the house band. But from March 12 – 17, you can sing and dance to the music of [Oliver Mulholland](#) during the annual St. Patrick's Irish Festival with a plate of traditional Irish fare!

#### | *North Beach*

Irish natives Mick Graham and Mairéad McGarry opened Maggie McGarry's in 2006 and have since created an authentic pub experience in the heart of North Beach. Nearly every night, the atmosphere is



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## Congratulations to Our 2017 Small Business Week Honorees!

Every year during San Francisco Small Business Week, Mayor Ed Lee and the Board of Supervisors, the U.S. Small Business Administration and the San Francisco Economic Development Alliance come together to award and recognize small businesses who inspire others or exemplify excellence in their community. We would like to take a moment to congratulate all our 2017 Small Business Week Honorees.

We hope you'll join us this week in honoring them as well as celebrating the numerous accomplishments and efforts of the thousands of other small businesses who continue to shape our communities and keep San Francisco a unique, thriving city!



## Mayor Ed Lee's 2017 Small Business Week Honorees

- Local Hire: Duc Loi's Pantry, Howard and Amanda Ngo
- Community Leadership: Two Jack's Seafood, Nikki Cooper
- Community Impact: Ferment.Drink.Repeat, Shae and Kevin Inglin
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- Heritage: Navarro's Kenpo Karate Studio, Carlos and Rubie Navarro



## Board of Supervisors 2017 Small Business Week Honorees

- D1, Supervisor Fewer: The Plough & Stars Inc., Sean Heaney
- D2, Supervisor Farrell: Simply Cuts, Hong Clifford Ping
- D3, Supervisor Peskin: Cole's Hardware, Rick Karp
- D4, Supervisor Tang: Kingdom of Dumpling, David & Huili Li
- D5, Supervisor Breed: Madrone Art Bar, Michael Krouse
- D6, Supervisor Kim: The Butler and the Chef Bistro, Joel Martin
- D7, Supervisor Yee: Java on Ocean, Hossam Kaddoura
- D8, Supervisor Sheehy: Noe Valley Law, Robert Roddick
- D9, Supervisor Ronen: Ruth's Children Shoppe, Jean Harrell
- D10, Supervisor Cohen: Hazel's Kitchen, Leslie Goldberg
- D11, Supervisor Safai: Calabria Brothers, Michael Tufo

## U.S. Small Business Administration 2017 National Small Business of the Year

- Blazing Saddles Bike Rentals & Tours, Jeff and Helena Sears

## U.S. Small Business Administration 2017 Northern California Exporter of the Year

- LeChat Nail Care Products, Jackie Truong and Newton Luu

## San Francisco Economic Development Alliance 2017 Micro-Enterprise of the Year

- Sōw Juice, Luisa Alberto



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# THE PLOUGH AND THE STARS

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THE ZAGAT REVIEW

Some call it an “old-school” “dive”,  
but this “honest-to-goodness Irish



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**bar**” in the Inner Richmond is **“usually rocking”**, thanks to live **“Celtic music most nights”**, including **“free jam sessions”** on Tuesdays and Sundays; between sets, it’s a **“low-key place”** for an **“affordable”** pint and **“great craic”** with the **“chatty”** regulars and **“friendly”** bartenders.



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ZAGAT MENTIONS OF THE PLOUGH AND  
THE STARS

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Sam Lundy

July 31, 2017

★★★★★ I never liked Guinness  
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**THE BLOG**

# The Fighting Irish: The Ultimate Throwdown of America's Best Irish Pubs



By Roadtrippers

The Irish Pub is a sacred institution, found the world round. From Nepal to Honolulu, this Celtic drinkery diaspora is Ireland's gift to the world. From shamrocks to beef stew, leprechauns to limericks, modern America has long been enchanted with Celtic customs and Irish culture. Therefore, it's no surprise that the U.S. has quite the offering of Irish pubs. We poured our heart and soul (and lots of Jameson) into narrowing down our list of the very best Irish pubs in America. So, without further ado, I present *"The Fighting Irish: The Ultimate Irish Pub Face-Off"*:

## america's best



## irish pubs

**NOTE:** If we're missing your favorite please sound off in the



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*comments. And we'll discuss adding it to the list over several pints of Guinness.*

## West Coast Showdown

### The Napper Tandy vs. The Plough and Stars (San Francisco)

The Napper Tandy lies in the heart of SF's Mission District and has everything you'd expect in a traditional Irish pub: Football matches, weekly trivia and all the Jameson your heart desires. They also have 2 for 1 margarita Tuesdays!

The Plough and Stars boasts being a "world-famous Irish Pub serving San Francisco since 1975...voted best Guinness in town!" What makes this Irish pub rock is they have live music almost every night of the week, from Irish fiddle to bluegrass, country to rock. What say you San Francisco? Did we leave out your favorite local? Let us know in the comments!

### Tom Bergin's (Los Angeles)

A Los Angeles staple since 1935. Tom Bergin was a lawyer who decided he wanted to own a bar. So, he bought a liquor license (the second oldest in L.A.) and 80 years later the joint's still going strong. Hey, that would make a great sitcom.

### Murphy's (Seattle)

One year after the eruption of Mt. St. Helen's, Seattle got her first Irish bar, Murphy Irish Pub. Some might say the volcano was an omen, preparing Seattlers(?) Seattlites(?) for its imminent arrival. Opened for nearly 30 years, Murphy's has since become a Seattle institution. The stage at Murphy's was used for the nationally-syndicated radio show, Sandy Bradley's Potluck, which featured blues, ragtime and traditional old-timey tunes. If you're heading there for St. Paddy's Day, you better get there early. Lines start to form around 10 a.m.

### Kells Irish Restaurant and Pub (Portland)

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# GETTING PLOUGHED IN SAN FRANCISCO



**Peter Damashek attends an historic birthday party on the west coast of the USA.**



The Plough and the Stars is no apple juice and cookies listening room. It's a raucous, hobnailed boot, pint for punt dancing and meeting place for its patrons.

like James Kelly, her mentor; she has recorded with Orla and the Gas Men and will be releasing a CD next year.

The Plough and the Stars is no apple juice and cookies listening room. It's a raucous, hobnailed boot, pint for punt dancing and meeting place for its patrons. At the anniversary bash, the pub was packed tighter than Spandex, and you could shush all you wanted and not quiet down the back half of the bar, but Nancy Conescu, vocalist with Aontas out of Kilkenny, brought the house down with her Lough Erne Shore. She was commanded to sing another. Martin Hayes, at whose concerts you can hear a pin drop, sawed away with inside-out box great Andrew MacNamara (a natural for playing the toughest of pub crowds), they played a rousing Foxhunters Reel that started in G, moved to A, and a la Joe Burke, went back to G, and after a momentary pause, swung back to end in A. It's a simple trick, milking the tune for all it's got, but the effect of the driving Jimmy Higgins rhythm on piano (Jimmy's been hanging out with rhythm master Arty McGlynn) coupled with Hayes and MacNamara was electric.

A few initially disappointed customers who had shown up to hear banjo great Gerry O'Connor got fiddle great Gerry O'Connor instead. Fiddler Gerry O'Connor's set was an impressive collection of lesser-heard tunes from Southeast Ulster, Leinster, Cavan and Fermanagh. His 1996 album, Brigitte's Kiss, recorded with his late wife Eithne, was voted album of the year, and judging from O'Connor's powerful performance at the Plough, he's poised to move on to even higher heights. In case you're reading this, Banjo Gerry O'Connor, you've got people out west lining up to see you.

Eoin O'Riabhagh, all-Ireland piper, gave a strong performance. Notable was the air Dark Lady of the Glen, and the Blackbird. Accompanist Christy O'Connell's soulful voice had people to the right and left of me pulling out their wallets to snatch up CDs (no, they weren't checking their watches!). Charlie Piggott with Gerry Harrington, and Gearóid O hAllmuráin were scheduled to follow Martin Hayes, Paddy Keenan and Andrew MacNamara, hard acts to follow, but they turned in respectable performances. I enjoyed Piggott and Harrington, but was later blown away by their transcendent CD, The New Road. Dr. Gearóid O hAllmuráin's eloquence is well established, and his Pocket History of Irish Traditional Music (O'Brien Press, Dublin, 1998) is as much a "must-read" as his CD with Patrick Ourceau, Tracin', is a "must-listen." Patrick Ourceau, who accompanied O hAllmuráin on his CD, was lined up this weekend with MacNamara, with whom he's been touring. After being introduced by flute player Eamon Cotter to MacNamara, the two have been wowing audiences worldwide. Ourceau, based in NYC, and MacNamara, based in Tulla, are proof that a band can span the Atlantic pond and make the most of the two shores. Patrick is very much in demand, having recorded with Cathal McConnell on Long Expectant Come at Last, and playing on the Tulla Ceili Band's last visit to New York ('99).

The Plough and the Stars is a wonderful resource for local musicians to play in sessions and regular gigs and be in touch with

In 1978, when Supervisor Dan White, of the heavily Irish-American District 8, shot and killed Mayor George Moscone and Supervisor Harvey Milk, the Plough and the Stars was there to console. In 1982, when the San Francisco 49'ers took their first Superbowl victory, the Plough was there to celebrate. In 1989, when a 7.1 earthquake shook the city, the Plough was rock steady. On December 8th, 1998, when a massive blackout hit the Bay Area, halting the famed cable cars, zapping the TV and radio stations, and knocking San Francisco on its golden posterior, it was business as usual at the Plough and the Stars. Today, after 25 years, the Plough and the Stars claims the distinction of being the longest running traditional Irish music house in the USA, and as the geographic centre of the western US, the pub's influence stretches far and wide. Pub owner Séan Heaney "could have made a lot more money if he'd gone with rock music but he genuinely likes traditional music best" says recording artist Jack Gilder, who's hosted the Sunday sessions for 10 years.

After working in a bar with sessions in Dundalk, Newry man Heaney realised, "I wanted to have a bar where I could showcase Ireland's traditional music," and off he flew to San Francisco. Traditional musicians responded in kind to showcase the pub that's given so much craic to so many over the years. The line-up for the

Keenan, Paddy O'Brien, Charlie Piggott with Gerry Harrington, Andrew MacNamara with Jimmy Higgins and Patrick Ourceau, Gearóid O hAllmuráin, fiddler Gerry O'Connor, and Cork piper Eoin O'Riabhagh with Dripsey guitarist Christy O'Connell. When asked how he attracted such an impressive schedule, Heaney replied, "It just kinda like happened." Ah, if it could only happen more than every 25 years! This was a great line-up, perhaps even miraculous, given the intensity of the performers' far-flung itineraries, but as Heaney noted, "It's the local people who've played here and kept the bar alive." Without them, the bar just wouldn't exist."

What a great line-up of local bands there were, Orla and the Gas Men (featuring Vinnie Cronin on flute), Crónán, the mighty 20-strong San Francisco Ceili Band led by Suzanne Cronin, Culann's Hounds, the Waybacks, the Resident Aliens, Rory MacNamara and RPM, and the Kennelly and Comhaltas dancers. But of all the local musicians, the one who should receive the MVP, or Most Valuable Player award, is Junji Shirota. As far as noteworthy musicians, Junji (pronounced like June, gee...) is the happening story of the weekend. He stands on the verge of breaking through to the recognition he deserves. His soulful yet flawless DADGAD guitar playing has put him in great demand. No wonder he was asked to back up Paddy Keenan, Martin

guitar playing imaginable, finger-picking, substituting chords sparingly, impressively colouring melodies, cleverly laying out bass trajectories, power chording on crescendos, and soloing on Johnny's Tune, a superb Paddy Keenan air written as a tribute to Paddy's late brother. After the sweet mournful air, Junji brought the house to its feet by rocking a Stones' Not Fade Away rhythm for Paddy to pump out a tasty Sean sa Cheo. Flat-picking a flashy Rakish Paddy, and pulling back a bit on Ten Pound Float and Boyne Hunt. Junji was later overheard to say "I just wanted to bring out the best in Paddy," and that he did. Paddy seems genuinely pleased to have found a guitarist that can stoke his wildly creative energies. After the weekend, the two were flying to Japan for a two-day gig. Now that's far-flung.

Looking ahead at Paddy Keenan's recording projects, this new year will see the release of a re-mastered Na Keen Affair, a CD release with guitarist/singer Tommy O'Sullivan and a CD with Paddy, Junji, Tim O'Brien and Michael Marcus. Junji can be heard with Jack Gilder and Dale Russ on a superb pure drop recording, Garden of Butterflies, available at Aniar Records (www.aniar.com). In the heat of their set, Paddy and Junji were joined by fiddler Dana Lyn, now living in New York. Dana plays sessions Monday nights at Mona's in Manhattan and is of Chinese background. Before leaving SF she and Junji had formed a

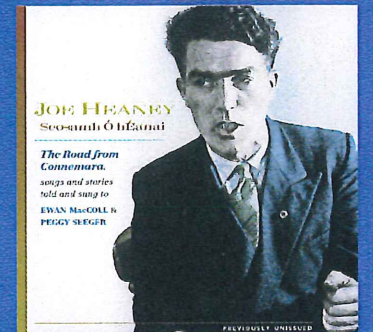
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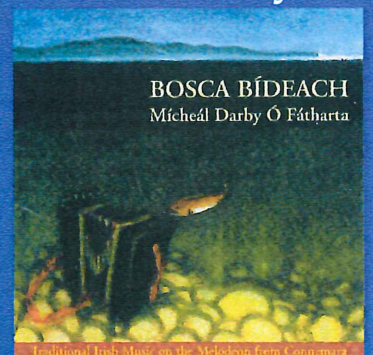
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Section 5:  
Letters of Support

# CROSSROADS

## IRISH-AMERICAN FESTIVAL

THE CROSSROADS IRISH-AMERICAN WRITING CONTEST AND THE IRISH ORAL HISTORY ARCHIVE OF THE SAN FRANCISCO BAY AREA ARE PROJECTS OF THE CROSSROADS IRISH-AMERICAN FESTIVAL.

October 27, 2017

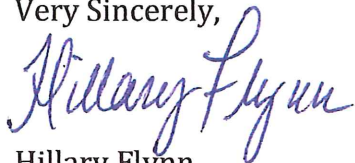
To Supervisor Fewer:

We submit this letter to emphatically declare that *The Plough & Stars* richly deserves to be designated a 'legacy business' in San Francisco's Richmond District neighborhood. Under the steadfast and visionary leadership of its owner and proprietor, Sean Heaney, *The Plough & Stars* has played a central role in the preservation and promotion of Irish traditional music on the west coast for more than 40 years!


Countless musical legends including Martin Hayes, Kevin Burke, Liz Carroll, and Jimmy Keane have performed their musical craft within this venue to devoted audiences. Also, innumerable local artists have found a home for their musical artistry on a more regular basis at "The Plough." The persistent and unwavering commitment by Sean Heaney to headline and highlight Irish traditional music at *The Plough & Stars* for nearly five decades has contributed immeasurably to the perpetuation and on-going reinvention of this dynamic and beloved art form which has brought so much joy to the community over these many years.

*The Plough & Stars* is recognized locally, nationally and internationally as a beloved pillar of cultural and musical significance. San Franciscans, and denizens of the larger San Francisco Bay Area, are so fortunate to have such a jewel in our own "back yard." We cannot think of another Irish cultural institution that is more deserving of this meaningful historic designation by the City & County of San Francisco.

Very Sincerely,



Hillary Flynn  
Co-Producer  
Irish-American Crossroads



Margaret Mc Peake  
Co-Producer  
Irish-American Crossroads

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We are writing in support of the Plough and Stars Pub obtaining legacy status. The Plough is a neighborhood institution that has provided a friendly and welcoming place for friends and family to gather for almost 40 years now. Additionally, it's a hub of live music that serves as an incubator for local talent.

We've been residents of the Richmond District since 1989 and consider the Plough and Stars to be our place to celebrate birthdays, anniversaries, promotions, or just to enjoy watching Giants and Warrior games with friends and neighbors. We also respect the dedication the owners have shown in promoting both traditional and progressive Celtic music. Many prominent Irish and Scottish artists make their lone San Francisco appearances at the Plough. Regularly scheduled step dance nights and seisuns (Irish music jams) further contribute to the Plough's status as an important cultural resource.

We got to know the owners, Sean and Lisa, when our kids attended school together at Alamo Elementary, where Lisa was also a teacher. In 2001, well aware of the Celtic roots of bluegrass music, Sean asked us if we would be interested in starting a bluegrass jam session at his establishment.

The monthly Bluegrass Country Jam recently celebrated its 16<sup>th</sup> anniversary at the Plough & Stars, and it continues to be a popular event for both musicians and fans of bluegrass. The jam is both a social gathering and a way for musicians to share songs and become more involved with the local bluegrass community. The jam has been especially helpful to beginners and newcomers to the city looking to connect with other musicians.

We've made many friends there – including people like us who live within walking distance of the Plough and who value the familiarity of our neighborhood. Sean and Lisa have been incredibly supportive of our jam and bluegrass music in particular.

The Plough has hosted the San Francisco Bluegrass and Old-Time Festival and many local and touring bluegrass bands, including renowned performers such as James King and Danny Paisley.

San Francisco needs to support its valuable cultural assets. The Plough and Stars has served – and continues to serve – the community by providing a home for music that represents the rich cultural traditions of San Francisco. We fully support legacy status for our 'home away from home,' the Plough & Stars.

Jeanie and Chuck Poling



To Whom It May Concern:

The California Bluegrass Association supports the proposal for legacy business status for the Plough and Stars Pub. The Plough and Stars has been a reliable partner with the California Bluegrass Association in hosting the San Francisco Bluegrass and Old-Time Festival and many local and touring bluegrass bands, including renowned performers such as the Henhouse Prowlers and the late James King.

For over 16 years the Plough has also hosted a monthly open bluegrass jam, in which community musicians are invited to contribute songs and mutual support. This gathering is a mainstay of the live music scene that helps make San Francisco to arts mecca that it is. That's not to mention the many other roots traditions the Plough has supported over the years, especially Celtic music. We will never forget a 2014 appearance by Tony DeMarco, the celebrated Irish fiddler, whose regard for the Plough was such that he chose to make it his only stop in the Bay Area that year, even though he could have sold out a much larger room.

Much more than a neighborhood watering hole, the Plough is a critical cultural resource for new and old San Franciscans. We fully support legacy status for the Plough and Stars so that it can continue to provide a home for the rich cultural traditions of San Francisco.

Sincerely,  
Ted Kuster

Statewide Activities Vice President  
California Bluegrass Assn.

**Legacy  
Business  
Registry**

# Application Review Sheet

*Application No.:* LBR-2015-16-068  
*Business Name:* Slim's  
*Business Address:* 333 11th Street  
*District:* District 6  
*Applicant:* Dennis Juarez, Vice-President, Secretary  
*Nomination Date:* September 1, 2016  
*Nominated By:* Supervisor Jane Kim

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

333 11th Street from 1988 to Present (30 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** The business will be 30 years old on September 16, 2018.

**DELIVERY DATE TO HPC:** January 11, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 6



City and County of San Francisco

**JANE KIM**  
**金貞妍**

September 1, 2016

Regina Dick-Endrizzi, Director  
San Francisco Small Business Commission  
1 Dr. Carlton B. Goodlett Place, Room 110  
San Francisco, CA 94102

Re: Slim's

Dear Regina:

I would like to formally nominate Slim's as a candidate for the Legacy Business registry.

Slim's was founded in San Francisco in 1988 as a live music nightclub. The founder, Boz Scaggs, is a legendary R&B artist who gained fame in 60s and 70s as a guitarist, singer, and songwriter. Scaggs started Slim's with the vision of an R&B nightclub, only inviting R&B singers and keeping a house band on retainer.

As time went on, Scaggs opened up Slim's to accommodate musicians from a wider variety of genres such as American Roots Music, Blues, R&B, Cajun/Zydeco, Jazz, Alternative, Metal, Hip-Hop, Pop, and more. For the last 28 years, Slim's has been located in the South of Mission district on 11<sup>th</sup> Street between Folsom Street and Howard Street. Publications like Pollstar Magazine and the San Francisco Chronicle have recognized Slim's excellence multiple times and voted Slim's as Best Bar & Club, Best Sound and Best Music Venue.

Over the years, Slim's has gained a reputation as one of the most successful nightclubs in the city. It outshines other businesses in providing the public with a welcoming atmosphere, great service, and enjoyable food and drinks. Above all, Slim's is widely known for its ability to present musical artists in an intimate and authentic environment. They have hosted famous musicians such as Radiohead, Prince, Foo Fighters, X, and Kings of Leon. Slim's not only carries the rich history of San Francisco but also the history of popular music genres of the century.

Their business services the community greatly. Most of their customers come from the neighborhood, but many also come from other parts of the bay area such as Menlo Park and San Jose. As they are well-known in the city, Slim's also attracts a range of customers that are sightseeing the city. In addition, they support musical artists who are from the bay area and gaining nationwide popularity. Attached please find an article from the SF Chronicle that details some key highlights in their history.

Thank you,

A handwritten signature in blue ink, appearing to read "Jane Kim", with a stylized flourish at the end.

Jane Kim  
Supervisor, District 6



## Section One:

**Business / Applicant Information.** Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
Big Billy Inc. dba "Slims"		
<b>BUSINESS OWNER(S)</b> (identify the person(s) with the highest ownership stake in the business)		
William (Boz) Scaggs, Frank Caufield		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
333 11th St. SF, Ca. 94103		((415))255-0333
		<b>EMAIL:</b>
		dennis@slims-sf.com
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE:</b>
slimspresents.com	Facebook.com/slimssf	yelp.com/biz/slims-san francisco-2
<b>APPLICANT'S NAME</b>		
Dennis Juarez		<input type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>		
Vice-President, Secretary		
<b>APPLICANT'S ADDRESS:</b>		<b>TELEPHONE:</b>
333 11th St. SF, Ca. 94103		(415) 225-6917
		<b>EMAIL:</b>
		dennis@slims-sf.com
<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>		<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
0181031		C142543
<b>OFFICIAL USE - Secretary of State</b>		
<b>NAME OF NOMINATOR:</b>		<b>DATE OF NOMINATION:</b>

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

<b>ORIGINAL SAN FRANCISCO ADDRESS:</b>	<b>ZIP CODE:</b>	<b>START DATE OF BUSINESS</b>
333 11th St SF, Ca.	94103	9/16/88
<b>IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?</b>	<b>DATES OF OPERATION AT THIS LOCATON</b>	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	9/16/88-present	

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

<b>OTHER ADDRESSES (if applicable):</b>	<b>ZIP CODE:</b>	<b>DATES OF OPERATION</b>
		Start:
		End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

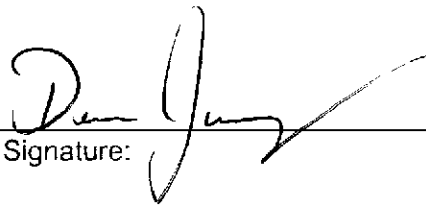
Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☒ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☒ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☒ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Dennis Juarez 12-14-17

Name (Print):

Date:

Signature: 



## **Slim's Historical Narrative**

### **Criterion 1**

#### **a. Provide a short history of the business.**

Opened in 1988 by legendary R&B artist Boz Scaggs, Slim's is a live music nightclub dedicated to providing the public with excellent service, a friendly atmosphere, good food & drinks, and the finest of American Roots music, Blues, R&B, Cajun/Zydeco, Jazz, Alternative, Metal, Hip-Hop, Pop and more.

Over the years, owners have come and gone from Slim's, however the current ownership consists of 17 individuals in a corporate structure, some notable such as the late Warren Hellman, Nion McAvoy, Roger McNamee, and Frank Caufield. The business has been located on 11<sup>th</sup> Street in the South of Market neighborhood since its inception in 1988.

When Slim's first opened, the majority of musical acts were of the R&B and Blues varieties, however currently it offers all types of music including Punk, Metal, Hip-Hop, and Folk, catering to a large variety of tastes. Originally, Slim's was able to keep its windows open and let the music ring throughout the neighborhood, however, new developments in the SoMa neighborhood have made this less of a possibility. Despite this, Slim's continues to be a longstanding venue in the neighborhood as it changes around it.

Slim's has been an active member of the 11<sup>th</sup> Street community since its opening. Slim's hosts benefits and local club operator gatherings at its location, and has catered to local activists, politicians, and community outreach meetings with the Southern Station as well. Its staff has always been heavily made up of San Franciscans living in the local community who are dedicated to the music scene that is hosted at Slim's.

With regards to the LGBT community in San Francisco, Slim's has been an active supporter since its inception. During the late 2000s, Bob Mould of Hüsker Dü and Sugar would host and DJ dance parties geared towards the bear community, usually in coordination with the Folsom Street Fair, also a popular SoMa event. Slim's also hosted Terrance Alan's "Faux Queen Pageant," a local drag show popular with the San Francisco LGBT community, for 10 years.

Apart from touring bands and aforementioned themed nights, Slim's also hosts a number of high school proms and serves as a venue for local battle of the bands competitions, which provides a space for local musicians to attract an audience and perform. Slim's has been a venue in the SoMa community since 1988 and continues to be a venue where people of all backgrounds can attend a show and listen to their favorite music, as well as partake in greater community events.

#### **b. Describe the ownership history. Is the business a family owned business? If so, give the generational history of the business.**

Slim's originally was owned by R&B artist Boz Scaggs and Frank Caufield in 1988, along with smaller minority owners such as Ray Etzler (Manager of Carlos Santana), Bob Brown (Manager

of Huey Lewis and the News), Jack Hobday (also a restaurant partner of Boz Scaggs at the Blue Light Café in the Marina District), and Phil Kiely (who became part owner as the general contractor of Slim's upon its opening).

The current ownership consists of both the original owners, in addition to several new owners once Slim's acquired the Great American Music Hall. At this point several minority owners came in including Warren Hellman, Nion McAvoy, Roger McNamee, Joe Tobin, Jonathan Nelson, William Hearst, Larry Brilliant, and several others. There is also a Board of Directors, which includes Dennis Juarez, Vice President and Secretary, and Dana Smith, President and Treasurer, who oversee the management of the venue.

c. If the business is between 20-29 years old, explain why the business, if not included in the Registry, would face a significant risk of displacement.

Slim's has reached its 30-year milestone in 2018. It has been a central contributor to the San Francisco music community as a venue and event space since it opened. The Western SoMa neighborhood is currently undergoing an extreme amount of new development, including the new construction of condos and apartments for lease, which is driving up property prices in the immediate area. This influx of new residents, often from outside of San Francisco, is not necessarily connected to the music community of Slim's, and therefore does not always recognize the significance of the venue. The goal is to help solidify the venue space that Slim's has been located in since it was founded.

## **Criterion 2**

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

The club is located in the South of Market district of San Francisco, a hub of nightlife in the city, within easy access of parking and public transportation. The SoMa community has always had an industrial identity, as well as a leather-themed LGBT identity. The industrial warehouse venue that caters to the LGBT community, as well as the larger San Francisco music scene and national and international-touring musician scene, makes Slim's an invaluable asset to the SoMa community. Many touring artists associate performing in San Francisco with Slim's and the SoMa neighborhood.

b. Is the business (or has been) associated with significant events in the neighborhood, the City, or the business industry?

Slim's has been voted Best Bar & Club, Best Sound and Best Music Venue many times throughout the years by publications like Pollstar Magazine and the San Francisco Chronicle, the San Francisco Guardian, SF Weekly, and has played host to artists such as Radiohead, Kings of Leon, X and Prince. Other notable events Slim's has hosted are: Dogstar (Keanu Reeves' band), an HBO Special featuring Sandra Bernhard, Toots and the Maytals performing with Bonnie Raitt, and a Metallica fan club concert, (with each member arriving in a separate limousine due to an internal band feud).

Slim's has also played host to numerous local events such as the Faux Queen Pageant, Blowoff (a bear-friendly LGBT dance party), Supervisor Jane Kim's State Senate election party, a pop-up restaurant series featuring local restaurateurs, local battle of the bands competitions, and memorials for local community members such as Jim Meko, owner of Great Impressions and the South of Market Leadership Council, and chairman of the Western South of Market Citizens Planning Task Force, and SOMBA. Slim's has also hosted benefits for causes such as the Clean Water Benefit for Flint, Michigan, the Surfrider Foundation, and Bryan Stow, a Giants fan who was assaulted by Dodgers fans in Los Angeles and subsequently rendered paraplegic, sparking national media attention.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, historical documents?

Slim's has been mentioned in many local and national media outlets, as well as music business trade publications. Some of these include the San Francisco Chronicle, SF Weekly, San Francisco Guardian, East Bay Express, and music trade publications Pollstar, Spin, and Rolling Stone Magazine. Slim's has also been featured in numerous local media stations through interviews with personalities such as Amber Lee of KTVU TV, as well as KPOO, KFOG, KPFA, and Live 105.

d. Is the business associated with a significant or historical person?

The original owner Boz Scaggs is a very significant R&B guitarist and singer, who has recorded numerous platinum albums. Other notable artists that have performed at Slim's include Prince, Metallica, David Bowie, King of Leon, Nirvana, Pearl Jam, Patti Smith, Snoop Dogg, Chris Isaak, Stevie Ray Vaughan, Los Lobos, Albert King, Solomon Burke, Sheryl Crow, Dick Dale, Green Day, Faith No More, and many more.

e. How does the business demonstrate its commitment to the community?

Slim's has hosted many community-minded events as well and maintains a commitment to hiring from the local community. Some of these local events include the Faux Queen Pageant, and 11<sup>th</sup> Street club owners meetings that address neighborhood events and happenings such as gentrification, crime, development, and generally will include an officer from the Southern Station and a representative from the Entertainment Commission as well. Slim's also plays host to local high school proms and battle of the bands competitions for local musicians. One annual tradition occurs on April 20, when owner Roger McNamee's band Moonalice hosts a "Gathering of the Tribe," which attracts San Francisco's aging but ever present hippie community. Another local tradition held at Slim's is the Christmas Eve performances by the Oakland Interfaith Gospel Choir Ensemble. These events help demonstrate Slim's commitment to the SoMa community residents and merchants, as well as budding young musicians in the area.



f. Provide a description of the community the business serves.

Slim's serves an extremely diverse community at its venue, with crowds ranging from all parts of the Bay Area as well as all ages. In a given week, Slim's can host an extremely wide variety of acts ranging from Heavy Metal to teenage YouTube/Disney stars, to Punk Rock, to Hip-Hop, to LGBT, to Psychedelic shows. Events at Slim's are largely focused on the band/performer that is scheduled for the night and provide for a very diverse array of patrons from SoMa and beyond.

g. Is the business associated with a culturally significant building/structure/site/ object/or interior?

The warehouse in which Slim's is located is listed on the National Historic Preservation Registry. The warehouse, which occupies half of the block between Folsom and Harrison Streets is the site of the former Jackson Brewery, a famous San Francisco-based brewing company that predates the San Francisco Earthquake of 1906.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Slim's provides the SoMa community with a myriad of different services and is a key business on the 11<sup>th</sup> Street entertainment corridor. Aside from hosting shows, Slim's also attracts patrons to other local businesses including Ted's Market (where deli platters for performing bands are purchased), SoMa StrEat Food Park, and DNA Lounge, all frequented by Slim's staff and patrons. It is also a performance space that attracts musicians and bands nationally and internationally, as it is an extremely popular venue and nightclub. Without such a space, many touring artists would have to compete for limited space at other venues throughout the Bay Area. This type of venue that caters to such a diverse crowd can be seen as an invaluable asset to the SoMa community and San Francisco as a whole, as it provides performance space and gathering space for a myriad of different communities that otherwise might not have a place to convene.

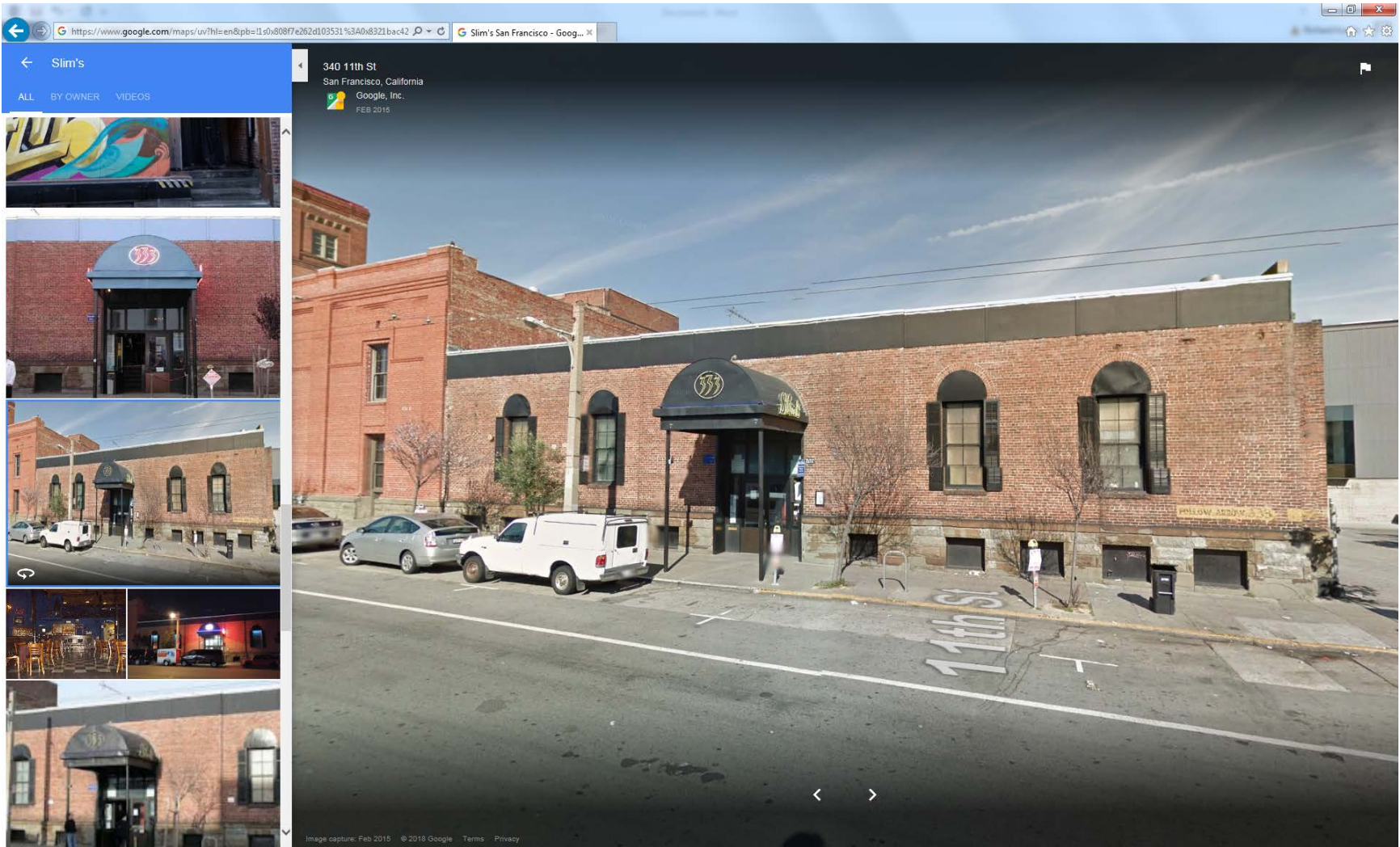
**Criterion 3**

a. How does the business demonstrate a commitment to maintaining the historical traditions that define the business? (e.g. business model, goods and services, craft, culinary, or art forms)

Slim's commitment to the performance community is part tradition part pragmatism. As a performance venue, Slim's is dedicated to maintaining the traditions of a classic music venue, however it also follows current music trends in order to attract new crowds and expand its portfolio of performers. The club has evolved over the years from an exclusively R&B and Blues venue, to accommodating a wide variety of genres including Punk Heavy Metal, Folk, Hip-Hop, Pop and YouTube/Disney stars. This healthy mix of performers ensures that Slim's has a varied and diverse crowd, extending across various ages, genders and ethnicities, as well as provides a space for performers to display their talents, which is the definition of a true music venue.

b. Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

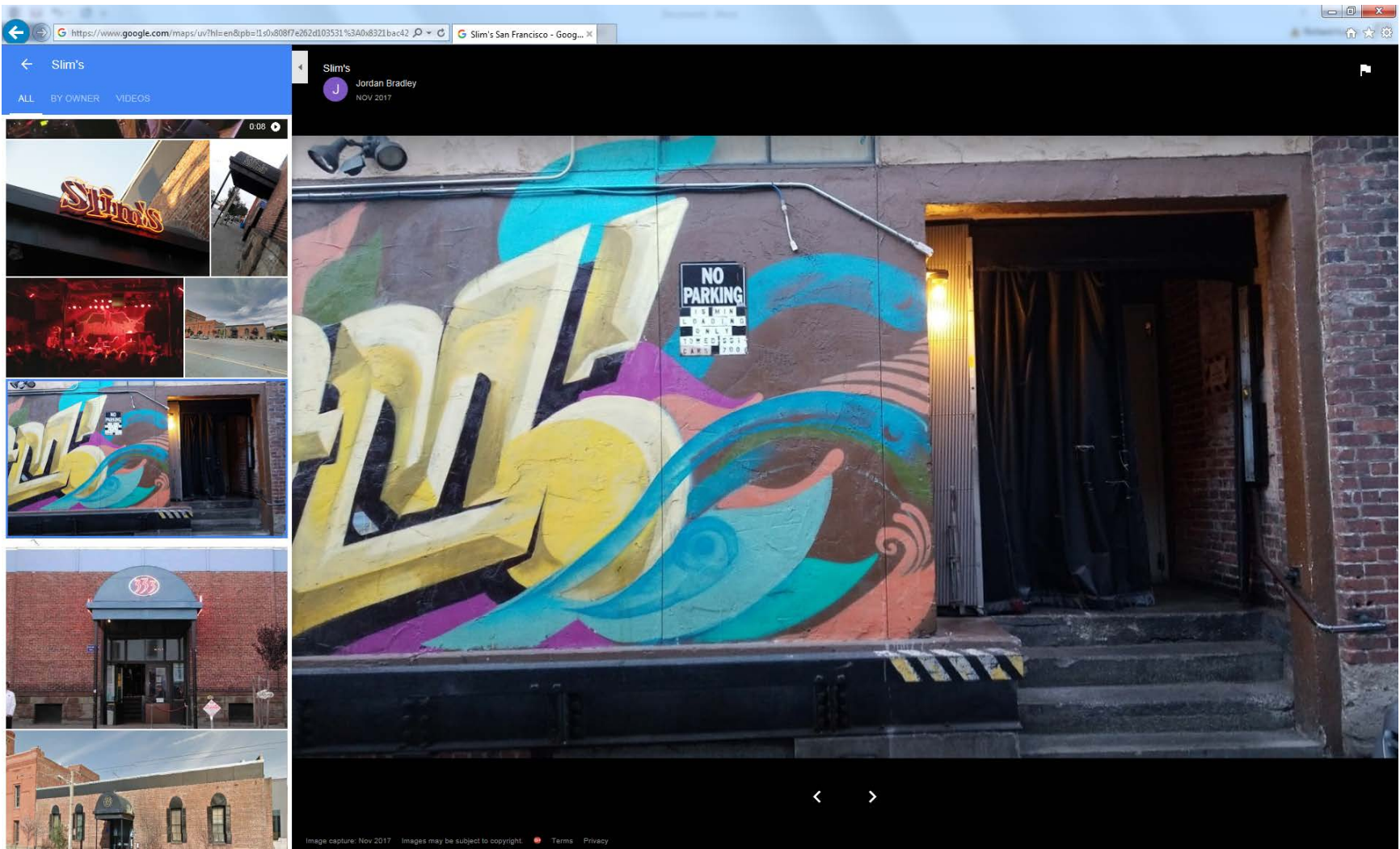
The premises consist of an open floor on our main level. At one end of the floor is our performance stage. At the other end we have a small balcony with table seating for 30 where guests may sit and relax by ordering one of our Dinner & Admission tickets, which comes with a 3-course prix fixe dinner. Our bar runs the length of the floor in an "L" shape. The decor is simple and tasteful, with chandeliers, brick walls, and a bar inspired by the facades of several New Orleans manors.















Slim's







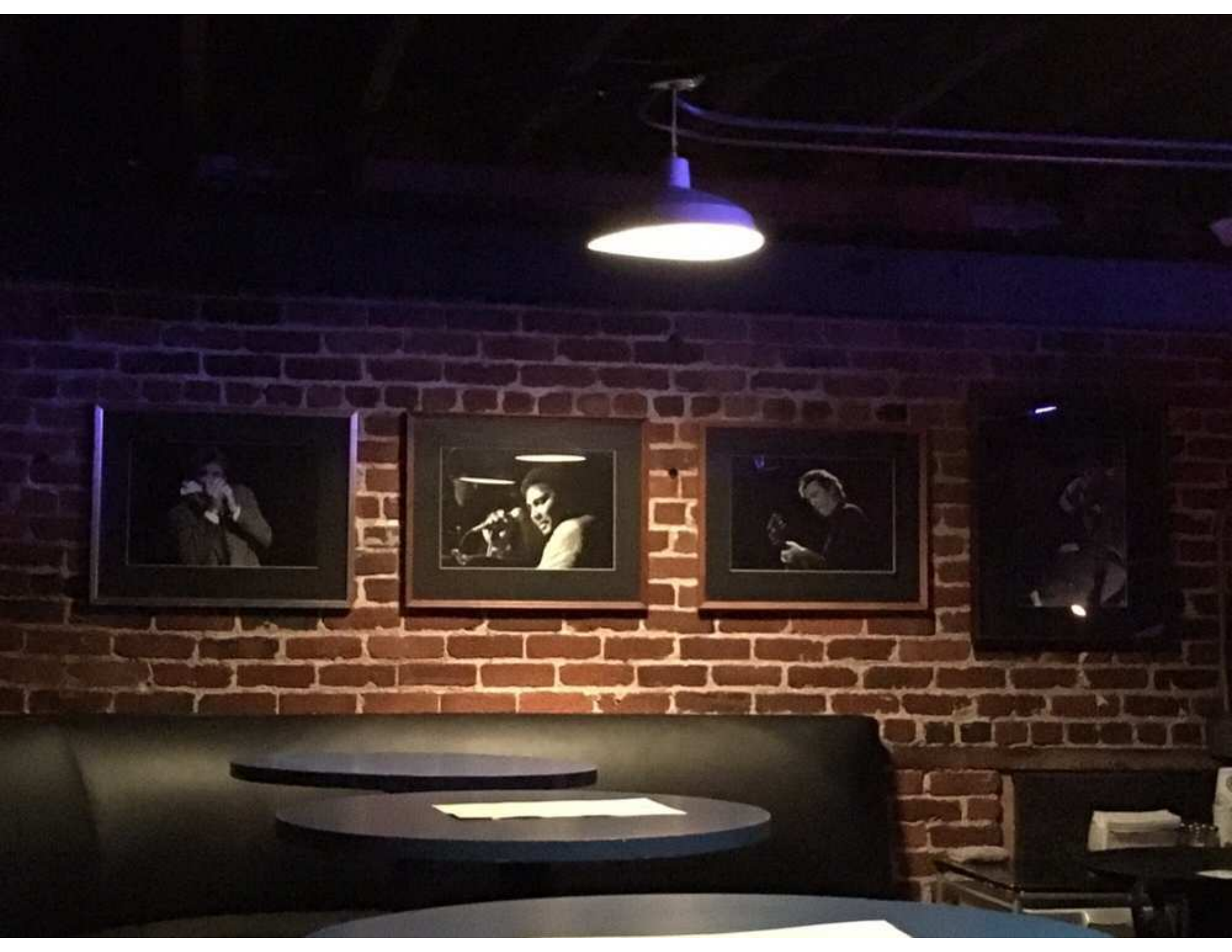


**TAP** **BOTTLES**

PROHIBITION	BLOOMINGDALE
LAGUNITAS IPA	MILLER HIGH LIFE
SIERRA NEVADA	COORS LIGHT
TRUMER PILS	MANHATTAN STEAM
NEWCASTLE	BOONT AMBER
BLUE MOON	GLACIER 5 IPA
HERETIC PORTER	STELLA ARTOIS
	PACIFIC CO
	HANGRY ORCHARD
	GUINNESS CAN
	FOUR BLUE HISSON
	CLAUSTHALER































# SFGATE

## Boz Scaggs' nightclub Slim's 20 years old

Joel Selvin

Published Sunday, November 2, 2008



Lea Suzuki / The Chronicle

Image 1

Boz Scaggs performs during a private party held to celebrate the 20th anniversary of Slims on Tuesday, October 14, 2008 in San Francisco, Calif.

Photo: Lea Suzuki, The Chronicle



Rock star Boz Scaggs wanted to open the R&B nightclub of his dreams. He found some high-powered partners and took over a vacant South of Market restaurant called the Warehouse, where he threw a New Year's Eve bash before closing it to remodel. It would be nine months before the doors opened again, and when they did, the place was called Slim's and Scaggs rocked the room before an invited crowd, backed by Texas guitar slinger Anson Funderburgh and Huey Lewis on harmonica.

When something starts, it's never really possible to know how long it's going to last, but 20 years later Scaggs was back on the same stage, before another invited crowd, celebrating the joint's 20th anniversary last month. Time flies when you don't know what you're doing.

During the first few years, the club hewed close to its original vision. Slim's used to keep a house band on retainer, and a procession of R&B and soul greats traipsed across the stage. Slowly, the realities of the nightclub business entered the picture and, before long, the club was presenting everything from wild-eyed punk rockers to jazz greats. In 2002, the partnership acquired a second operation, the Great American Music Hall. Since then, from behind her desk at Slim's, Dawn Holliday, the clubs' general manager, has presided over one of the most successful nightclub operations in San Francisco history. It has not only outlasted virtually all of its competitors, but also entire genres of popular music.

### **Here's a look back at some of the highlights**

#### **Sept. 16, 1988**

Katie Webster, Anson Funderburgh, Delbert McClinton and Presidio Slim (a.k.a. Boz Scaggs) open the club. Johnny Taylor played the next night.

#### **Oct. 30, 1988**

Sun Ra and his Arkestra lead the entire crowd on a Halloween parade out of the club and down 11th Street.

#### **Dec. 24, 1988**

First Christmas Eve concert by Oakland Interfaith Gospel Choir, a Slim's tradition ever since.

#### **March 11, 1989**

Blues great Albert King visits.

#### **Oct. 12, 1989**

The first Pigskin and Blues - Monday night TV and club house band, the Solid Senders, for three bucks.

#### **Dec. 16, 1989**

First Jonathan Richman show on Dawn Holliday's birthday, a club tradition ever since.

**March 17, 1990**

In a performance that Holliday remembers as one of the most moving in the club's history, Marianne Faithfull reduces club sound mixer Louie Beeson to tears.

**April 20, 1991**

Scaggs sits in with the recently reformed Booker T. and the MGs.

**April 24, 1991**

Huey Lewis and the News and Rickie Lee Jones play a benefit for Bread and Roses.

**Aug. 17, 1991**

The electricity goes down on 11th Street during the show, but Mary Chapin Carpenter gives her keyboard player an accordion and they carry on from the bar in the center of the room.

**Sept. 12, 1991**

Tin Machine, David Bowie's dreadful side project, plays a private party for the National Association of Broadcasters conventioners and clears the room in three numbers.

**Feb. 21, 1992**

King of the surf guitar Dick Dale makes the first live appearance of his career outside Southern California.

**March 25, 1992**

Alison Krauss, 20, plays the club for the first time.

**Sept. 19, 1992**

Scaggs, Junior Wells and others cover medical expenses for blues great and club namesake Sunnyland Slim.

**Oct. 10, 1992**

Steve Miller sits in with Curtis Salgado.

**May 13, 1993**

Under the name Dr. David Gunn, Pearl Jam plays a benefit. Eddie Vedder and Dave Grohl play catch with club dog Buster in the alley.

**Feb. 27, 1993**

A recovered Sunnyland Slim finally plays the club.

**May 20, 1993**

Green Day pays to replace onstage carpets it ruined.

**June 8, 1993**

Beat poets Lawrence Ferlinghetti, Diane di Prima and others raise money for the Poets Emergency Fund.

**July 11, 1993**

With "Creep" on the radio, Radiohead sells out the band's first San Francisco appearance.

**Oct. 21, 1993**

No Doubt opens for the Dance Hall Crashers.

**Nov. 9, 1993**

On a two-night double bill with Lemonheads, Hole lead vocalist Courtney Love spends the weekend wandering around backstage in her slip, fighting over the phone with her husband, Kurt Cobain.

**April 18, 1994**

The first S.F. appearance by Beck, originally booked at out-of-the-way Olive Oyl's on the waterfront, moves to Slim's.

**June 19, 1994**

Sheryl Crow makes her first San Francisco appearance.

**Aug. 13, 1995**

First of three sold-out, ecstatic performances over the years by Dogstar, the famously bad rock band featuring Keanu Reeves. A bomb scare brings police to the club.

**Sept. 4, 1995**

Patti Smith makes her return to performance reading poetry and singing a couple of tentative songs, backed only by bass player Tony Shanahan.

**Nov. 4, 1995**

Offbeat rockers the Beat Farmers play their last Slim's date. Lead vocalist Country Dick Montana dies days later.

**Nov. 12, 1995**

Caterer Jose Yanez joins the staff; his mole sauce has since become legendary in music circles.

**March 29, 1996**

Bowie plays a "Breakfast With Bennett" Live 105 broadcast from the club.

**Sept. 10, 1996**

Metallica plays an invitation-only show for fan club. Chris Isaak watches from the balcony.

**Nov. 26, 1996**



British dance-rock band Kula Shaker, which disappeared without a trace within months, plays; it was one of Holliday's favorite shows.

**April 27, 1997**

First appearance by cult favorites Built to Spill, still playing the club regularly.

**Feb. 6, 1998**

Front door boss Bob Johnson turns away R.E.M.'s Mike Mills from a sold-out Whiskeytown show.

**April 6, 1998**

A pregnant Sandra Bernhard shoots her HBO special in two nights at the club.

**Sept. 19, 1998**

Slim's presents Elliott Smith at the Seventh Note in North Beach.

**Oct. 17, 1998**

Chaka Khan and George Clinton join Prince for one of his late-night club shows after an arena concert across the bay.

**Dec. 17, 1998**

The Isley Brothers play for a lavish holiday party by one of the partners, venture capitalist Frank Caufield; Stanlee Gatti covers the back alley in a massive ice sculpture and hangs flocked Christmas trees upside down on the club ceiling.

**March 30, 1999**

Aussie teen pop sensation Silverchair has fans waiting in lines down to Ninth Street.

**June 8, 1999**

Todd Rundgren turns Slim's into a tiki lounge for two nights, complete with bamboo bar on the stage for lucky patrons.

**Oct. 8, 1999**

Sean Lennon signs the backstage wall during the two-night run by his girlfriend's band, Cibo Matto.

**Feb. 16, 2000**

Ryan Adams, fresh out of Whiskeytown, makes solo debut.

**May 26, 2001**

Throwing Muses reunion show brings fans in from all over the country.

**Sept. 2, 2001**

Doorman Bob Johnson, 53, dies of cancer. His ashes sit on the bar to this day.

**Oct. 27, 2001**

Slim's produces the first Hardly Strictly Bluegrass Festival (then called Strictly Bluegrass) in Golden Gate Park, funded by billionaire Warren Hellman.

**Nov. 28, 2001**

Partners announce they will buy the Great American Music Hall.

**Feb. 21, 2002**

The club's favorite movie star-turned performer, Jack Black, brings his Tenacious D to Slim's.

**April 29, 2002**

Sean Penn and Metallica's Lars Ulrich are ejected sneaking in the back door to a NOFX/Rancid show.

**May 1, 2002**

Slim's assumes operation of Great American Music Hall.

**Oct. 24, 2002**

Foo Fighters play the club.

**Oct. 13, 2003**

Snoop Dogg brings it to the club. Busta Rhymes and Cypress Hill played a couple of months before.

**Dec. 6, 2004**

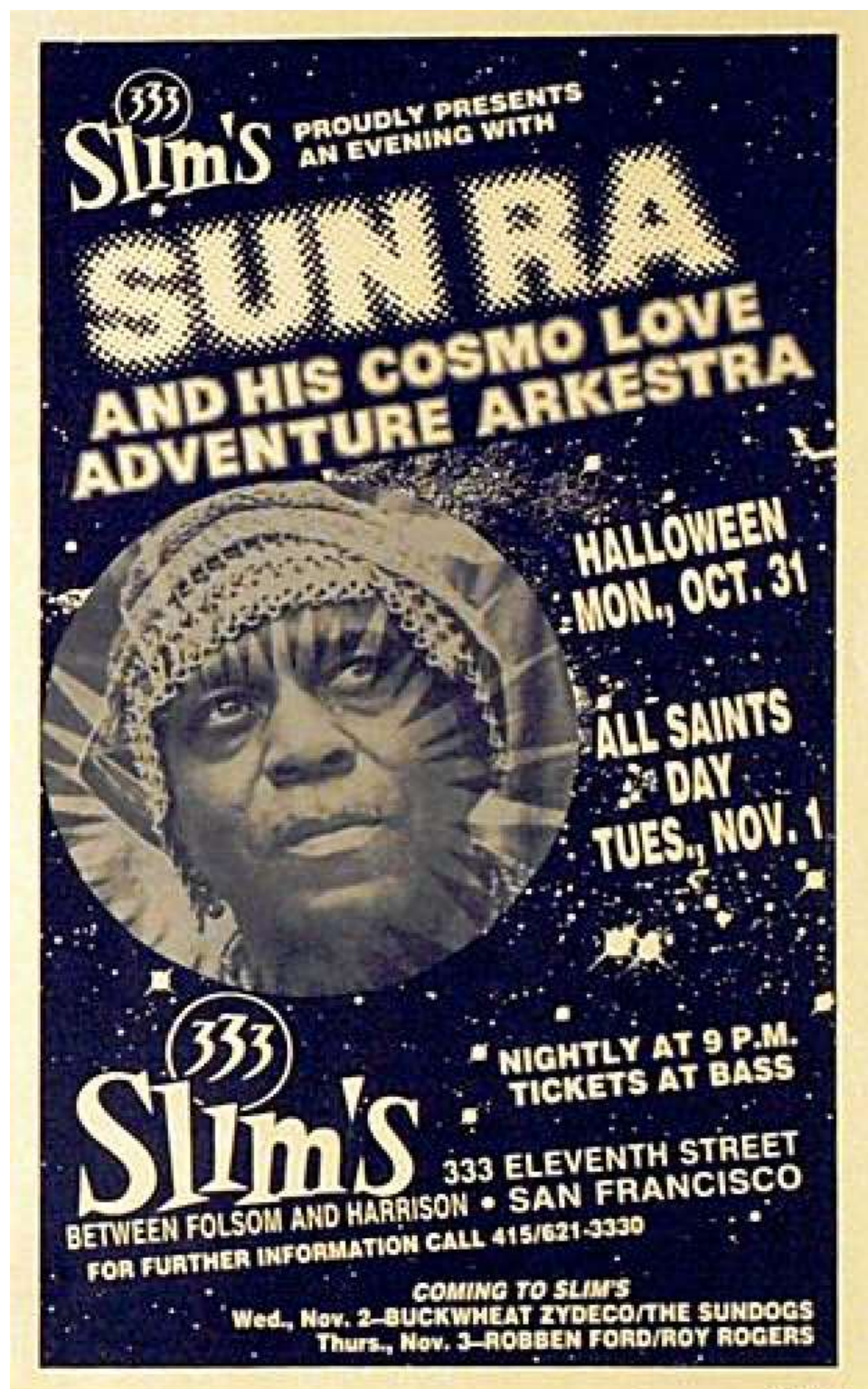
R&B newcomer John Legend slays the ladies at a packed Monday night show.



Erik Weber

Image 2  
The opening of Slim's in 1988.  
Photo: Erik Weber





Courtesy of Slim's

Image 3

A poster for a Sun Ra concert at Slim's nightclub in San Francisco.

Photo: Courtesy Of Slim's

★ **GRAND OPENING** ★

★ **333 Slim's** ★

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McCLINTON**

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**KATIE WEBSTER**   
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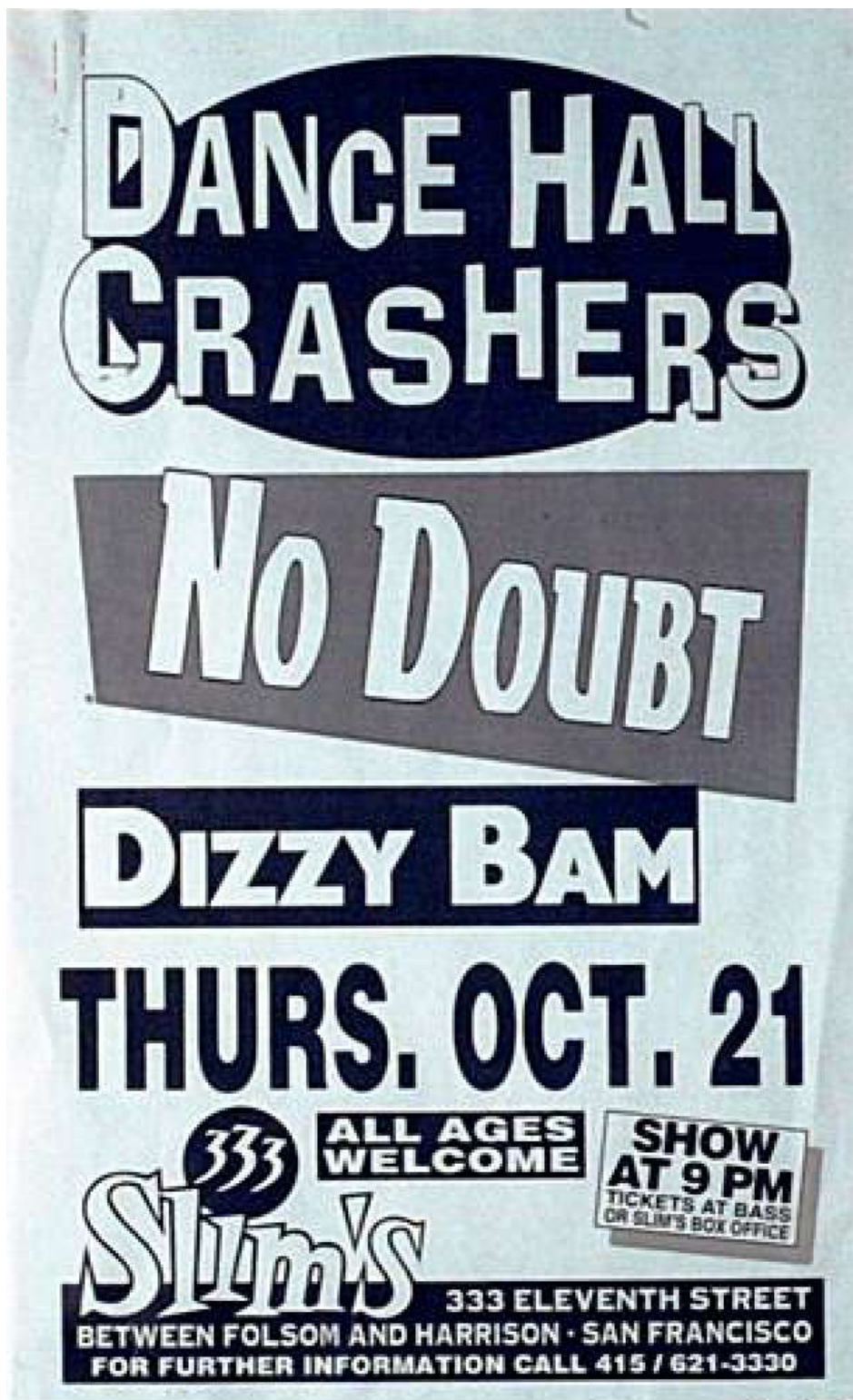
Hummel Printing Co., Oakland, Calif. (415) 948-1855 • Pk. 1 • 200 1988

Courtesy of Slim's

Image 4

A poster for the opening night of Slim's nightclub in San Francisco.  
 Photo: Courtesy Of Slim's





Courtesy of Slim's

Image 5

A poster for Dance Hall Crushers and No Doubt at Slim's nightclub in San Francisco.

Photo: Courtesy Of Slim's





SFC

Image 6

Keanu Reeves' band Dogstar played at Slim's in San Francisco in 1995.

Photo: SFC



HANDOUT

Image 7  
Sandra Bernhard shot her HBO special at Slim's nightclub in San Francisco in 1998.  
Photo: HANDOUT

**EXCLUSIVE  
BAY AREA  
APPEARANCES**

**333  
Slim's**

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FROM THE IMPRESSIONS**

**CURTIS  
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**TEXAS BLUES AND R&B**

**ANSON  
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**FEATURING SAM MYERS  
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**THE  
PALADINS**

**WALKING  
WOUNDED**

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Courtesy of Slim's

Image 8

A poster for Curtis Mayfield when he played at Slim's nightclub in San Francisco.

Photo: Courtesy Of Slim's





CHRIS STEWART / STAFF

Image 9  
Metallica performed at Slim's in 1996.  
Photo: CHRIS STEWART, STAFF



HUEY LEWIS/B/19MAR94/DD/LS  
HUEY LEWIS PLAYED TO A PACKED CROWD ON SATURDAY NIGHT AT SLIM'S.  
PHOTO BY LEA SUZUKI

Photo by Lea Suzuki / The Chroni

Image 10

Huey Lewis played to a packed crowd on Saturday night at Slim's. March 19, 1994.  
Photo by Lea Suzuki / The Chronicle



Lea Suzuki / The Chronicle

Image 11

Boz Scaggs performs during a private party held to celebrate the 20th anniversary of Slims on Tuesday, October 14, 2008 in San Francisco, Calif.

Photo: Lea Suzuki, The Chronicle



<http://www.sfgate.com/entertainment/garchik/article/Clintons-and-royals-stop-by-for-a-spell-4509704.php>



## Clintons and royals stop by for a spell

By **Leah Garchik**

Published 6:09 pm, Sunday, May 12, 2013

-- The Norwegian band Kvelertak, playing at Slim's on Tuesday night, got some support from homeland fans. Norwegian **Crown Prince Haakon** and **Crown Princess Mette-Marit**, in the Bay Area drumming up biz between their country and the U.S., showed up to cheer them on. (**James Hetfield** from Metallica was in the crowd, too.) Mette-Marit, said a spy, left about seven minutes into the performance, but royal dude Haakon, who'd studied political science at UC Berkeley, stayed on, "in the crowd rocking out." (**Don Solem**, who met him at a reception at the Fairmont on Thursday, greeted Haakon with "Go, Bears," a mantra he repeated back.)

Open for business in San Francisco, (415) 777-8426. E-mail: [lgarchik@sfchronicle.com](mailto:lgarchik@sfchronicle.com)

<https://consequenceofsound.net/video/rock-it-out-blog-riobackstage-slims/>

## “RiO!Backstage – Slim’s”

by Sami Jarroush

on September 19, 2013, 7:30am

There’s more to a music venue than what you see on stage, which is why the Rock it Out! Blog takes you behind the scenes of the best independent music venues from around the country in an original video series called RiO!Backstage.

**YouTube Video:**

<https://youtu.be/JNcY0So8jck>

We return to San Francisco on today’s episode for an in-depth look inside [Slim’s](#). Founded by legendary musician Boz Scaggs in the city’s SOMA district in 1988, the venue has hosted some of music’s biggest names over the years; everyone from Radiohead to Foo Fighters to Prince. On the other nights, upstart local acts get time under the spotlight. But how exactly does it all go down? How does the venue book its talent, prepare for a show, and make sure attendees have an optimal experience? Join us as we go behind the scenes.



<http://www.nme.com/news/music/royal-blood-14-1214774>



## Royal Blood joined onstage by Metallica drummer Lars Ulrich – watch



Credit: Jordan Hughes/NME

By Luke Morgan Britton Apr 17, 2015

**The duo previously met Ulrich when he took them to the house from 'Mrs Doubtfire'**

**Metallica**'s Lars Ulrich joined **Royal Blood** live onstage during their gig in San Francisco earlier this week.

The British rock duo were performing at the US city's Slim's venue on Wednesday night (April 15), with the pair inviting Ulrich to pick up the sticks for set closer 'Out Of The Black'.



The band's own drummer, Ben Thatcher used the moment to stagedive into the crowd. Watch fan-shot footage below.

<https://youtu.be/6o0SB-1RNRQ>

The band first met Ulrich when he **attended the group's San Francisco show last September**.

As previously reported, after the show Royal Blood were taken to the house from the *Mrs Doubtfire* film by Ulrich.

Following the incident, Royal Blood took to Twitter to post a photo of the occasion, which can be seen above. The caption read: "Tonight took a turn. Lars @Metallica took us to Mrs Doubtfires house."

The gig was also attended by Muse and Rage Against The Machine's Tom Morello – who also tweeted his support of the band after the event, stating: "I've seen the future of riff rock and it's name is #RoyalBlood".

Royal Blood released their chart-topping self-titled debut in August 2014. They took home the prize for Best British Group at this year's Brit Awards and also won Best New Band and Best Live Band at this year's NME Awards with Austin, Texas. The NME Awards ceremony took place at London's O2 Academy Brixton in February.

## VIDEOS FEATURING SLIM'S

David Bowie/Reeves Gabrels 1997 SLIM'S Live 105 Morning Show (1994)

<https://www.youtube.com/watch?v=XGRuBG7wCUg>

SLIM'S - SAN FRANCISCO, CA: RiO!BACKSTAGE (2013)

<https://youtu.be/JNcY0So8jck>

Lars Ulrich Joins Royal Blood Onstage (Live) - San Francisco, Slim's (2015)

<https://youtu.be/6o0SB-1RnrQ>

## Slim's Private Events

If you're looking for an authentic rock 'n roll setting for your next corporate event, holiday party, or private event, look no further! Opened in 1988 by legendary R&B artist Boz Scaggs, Slim's is a live music nightclub dedicated to providing the public with excellent service, a congenial atmosphere, good food & drinks, and the finest of American Roots, Music--Blues, R&B, Cajun/Zydeco, Jazz, Alternative, and more.

### The Details

Slim's comes equipped with a dance floor, small balcony, stage, special event lighting and a professional sound system (including microphones), as well as numerous cocktail tables and chairs at your disposal. Also included in the rental fee are: a house manager, an on-site coordinator, one sound and one lighting technician, bar staff, cocktail waiters, ushers/security, a doorman, a coat check attendant, and janitorial services. Rental rates are based on your event lasting five hours (with an additional three hours available prior to the start-time of your event for set-up and one hour for event break down). Additional hours can be arranged directly with the Event Manager for a fee. Contact the Private Event Manager, Mandy Lyden, for complete pricing details: EMAIL ([mandy@slimpspresents.com](mailto:mandy@slimpspresents.com)) or by phone at 415-255-7395.

### Bar

Private event rentals include bar staffing and use of the entire L-shaped bar. Slim's offers many bar package options for your private event from a Deluxe Open Bar to a No-Host Cash Bar.

### Food

When using Slim's catering for your event, the Private Event Manager will work with you and our talented chef Diego Giordano to create a personalized menu crafted to fit your budget, style and taste.

### Setting the Scene for Your Event

Whether you're throwing a fundraiser gala, a birthday party, a school dance, or a rocking holiday party, we'll work with you to set the scene for your event. Slim's already comes equipped with special event lighting and numerous tables and chairs at your disposal. The Private Event Manager will work with you to create a floor plan for your event and will coordinate with you to bring in additional rental furniture, linens, and special equipment to create a unique look for your event.



**Legacy  
Business  
Registry**

# Application Review Sheet

*Application No.:* LBR-2017-18-031  
*Business Name:* The Lab SF  
*Business Address:* 2948 16th Street  
*District:* District 9  
*Applicant:* Dena Beard, Executive Director  
*Nomination Date:* January 9, 2018  
*Nominated By:* Supervisor Hillary Ronen

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

1805 Divisadero Street from 1984 to 1994 (10 years)  
2948 16th Street from 1994 to Present (24 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** NA

**DELIVERY DATE TO HPC:** January 11, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 9



City and County of San Francisco

## HILLARY RONEN

January 9, 2018

Richard Kurylo, Legacy Business Program Manager  
Legacy Business Program  
San Francisco Office of Small Business  
[LegacyBusiness@sfgov.org](mailto:LegacyBusiness@sfgov.org).

Dear Mr. Kurylo:

I am writing to nominate The Lab to the Legacy Business Registry. The Lab was founded in 1984 and is located in the historic Redstone Building on 16<sup>th</sup> and Capp Streets in the heart of the Mission. The Lab is committed to providing a venue for interdisciplinary artistic production by finding and nurturing extraordinary artists who are underrepresented as a result of gender, class, race, sexuality or geography. For more than 32 years, The Lab has been providing local artists with the resources to both survive in the Bay Area and produce high-caliber work. In short, The Lab is a major catalyst for artistic experimentation.

As stated in the organization's application, "The Lab's small scale (i.e., annual budget less than \$500,000) allows the organization to cultivate long-term relationship, permitting horizontal communication networks between artists and audiences." Despite their limited budget, The Lab is committed to making sure their artists receive a living wage. The Lab's annual audience of more than 10,000 people reflects the unique diversity of The City.

This Mission-based organization plays a crucial role in the cultural identity of San Francisco and it is my distinct honor to nominate The Lab to become part of San Francisco's Legacy Business registry.

Sincerely,

A handwritten signature in blue ink that reads "Hillary Ronen".

Supervisor Hillary Ronen  
San Francisco Board of Supervisors

## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
The Lab SF		
<b>BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)</b>		
Dena Beard, Executive Director		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
The Lab 2948 16th Street San Francisco, CA 94103		415 , 864-8855
		<b>EMAIL:</b>
		dena@thelab.org
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
www.thelab.org	facebook.com/thelabsf	https://www.yelp.com/biz/the

<b>APPLICANT'S NAME</b>	
Dena Beard	<input checked="" type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>	
Executive Director	
<b>APPLICANT'S ADDRESS:</b>	<b>TELEPHONE:</b>
The Lab 2948 16th Street San Francisco, CA 94103	415 , 864-8855
	<b>EMAIL:</b>
	dena@thelab.org

<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
1005242	CAL EIN 339-1019-1 / FEIN 94-2952488

<b>OFFICIAL USE: Completed by OSB Staff</b>	
<b>NAME OF NOMINATOR:</b>	<b>DATE OF NOMINATION:</b>



## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1805 Divisadero St., San Francisco, CA	94115	1984
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	1984-1994	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2948 16th St., San Francisco, CA	94103	Start: 1994 End: present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

## Section Three:

### Disclosure Statement.

#### San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- ☐ I am authorized to submit this application on behalf of the business.
- ☐ I attest that the business is current on all of its San Francisco tax obligations.
- ☐ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☐ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- ☒ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- ☐ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- ☐ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Dena Beard

12/13/17



Name (Print):

Date:

Signature:

## **THE LAB**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

The Lab SF ("The Lab"), located in San Francisco's Redstone Building at 2948 16<sup>th</sup> Street, is a not-for-profit arts organization and performance space. Founded in 1984 by art students from San Francisco State University, The Lab is a site for interdisciplinary artistic production. Originally named "The•art•re•grüp, Inc.," the organization was informally called "Co-LAB" until 1985 when it was renamed "The LAB." In 2014, its name was officially changed to "The Lab SF."

The Lab believes that if artists are given enough time, space and funding to realize their vision, the work they produce will change the way we experience the world and each other. These propositions challenge the familiar ways we perceive value, and so The Lab seeks out extraordinary artists who are underrepresented as a result of gender, class, race, sexuality or geography, and whose work is not easily defined and therefore monetized. As a site of constant iteration and indeterminacy, The Lab is, above all, a catalyst for artistic experimentation.

The Lab was originally located in a two-story building at 1805-1807 Divisadero Street from 1984-1995, which featured a black box theater upstairs and a gallery space downstairs. In 1995, The Lab relocated to the historic Redstone Building in San Francisco's Mission District.

Recognizing a crisis in artist funding and support (and the mass exodus of artists from the Bay Area), The Lab made a commitment in 2014 to model and implement new funding and distribution strategies for under-recognized artists and their work. Along with year-round multidisciplinary programs, The Lab commissions three ambitious art projects per year. Artists receive between \$25,000-\$85,000 each (as a stipend, or as a salary with health benefits), keys to the space, the login for the website, and the option to revise every aspect of The Lab's operations. The Lab wants to know how far they can take that inquiry and how much they can bend to make the project of art possible on every level.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

Not applicable.

**c. Is the business a family-owned business? If so, give the generational history of the business.**



The Lab is not a family-owned business.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Founded in 1984 by Alan Millar, John DiStefano, Laura Brun and other art students from San Francisco State University, The Lab's nonprofit leadership has changed five times in its 33-year history, transferring leadership from Laura Brun, Elisabeth Beaird, Kristin Chappa, Eilish Cullen, to present Executive Director Dena Beard. Currently, Board members Anna Acquistapace, Miriam Dym, Minnette Lehmann, Al McElrath, Perrin Meyer, Alan Millar, Danny Reddin, Ann Rich, Jessica Shaefer, Neal Strickberger and Beau Takahara share ownership of The Lab with Beard.

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Included in the Legacy Business Registry application are Articles of Incorporation that verify the organization has been in operation for 30+ years.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

In 2003, The Lab worked with the Redstone Labor Tenants Association to register the Redstone Building at 2926-2948 16th Street (formerly the San Francisco Labor Temple) as San Francisco Historical Landmark 238.

Since its construction in 1914, the building has played a crucial role in supporting advocacy for human rights on the local and national levels. A hub for political organizing, the Redstone Building played a significant role in the General Strike of 1934, and unions occupying the building have successfully advocated for expanded rights for African Americans, women and Chicano workers. For more than 100 years, the building has adapted to the changing economic and social conditions, always retaining its extraordinary commitment to the lives of San Francisco's often marginalized working class: immigrants; sex workers; artists; industrial, freelance, and contract workers; domestic laborers; and the displaced.

Along with The Lab, current tenants include groups such as Indian Treaty Council, El/La Para TransLatinas, Western Regional Advocacy Project, Mojo Theatre, and Living Wage Coalition, as well as more than 90 artists and writers.

## **CRITERION 2**

### **a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

Founded in 1984 by five San Francisco State University art students, The Lab was created as a site for interdisciplinary artistic production. The Lab was first located in a two-story building at 1805 and 1807 Divisadero Street with a black box theater upstairs and a small gallery space downstairs. In 1995, The Lab relocated to the historic Redstone Building in San Francisco's Mission District. A hub for political organizing since 1914, the Redstone played a significant role in the General Strike of 1934.

As one of the longest running and last remaining truly avant-garde arts organizations in San Francisco, The Lab's aim is to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working. We believe it is important to constantly question our own organizational model and to deeply engage with new artistic practices and modes of thinking around the arts. The Lab embodies the desires of creative, critical and compassionate individuals. We want audiences to be inspired by the way we work, not just what we produce.

We believe that artists deserve to be fairly compensated for their work. To that end, The Lab is certified by Working Artists and the Greater Economy (W.A.G.E.). W.A.G.E. Certification is a program initiated and operated by working artists that publicly recognizes non-profit arts organizations demonstrating a commitment to voluntarily paying artist fees that meet a minimum standard.

Memberships at The Lab are available. Tax-deductible contributions bring cutting-edge programs to San Francisco and ensure that artists can thrive. Memberships last one year from the date of donation and include free or reduced-price admittance to live music, art, film and literature events, early-bird bookings for special events and access to members-only offerings. Pay-by-month subscriptions are available at all levels.

### **b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

Founded in 1984 during the early rise of alternative art spaces, The Lab was one of the first arts organizations in the United States to make a commitment to supporting interdisciplinary art. The organization focuses on artists working in the performance, dance, music, media, visual and literary arts fields, with a focus on experimental art that challenges perceptual systems. True to our name, we want to give artists complete license to take risks and push the boundaries of their practice, allowing them to transform and change The Lab with each new project.

### **c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

The Lab has been the recipient of grants from the Andy Warhol Foundation for the Visual Arts, Creative Work Fund, Grants for the Arts, San Francisco Hotel Tax Fund, The Jay DeFeo Foundation, Kenneth Rainin Foundation, New Music USA, San Francisco Arts Commission, San Francisco Foundation, Violet World Foundation, Voluntary Arts Contribution Fund and Zellerbach Family Fund.

The Lab has been featured in the New York Times, Wall Street Journal, Art in America, Interview Magazine, Art Papers, Artsy, Hyperallergic, Kuba Paris, SF Chronicle, Impose Magazine, San Francisco Chronicle, KQED, East Bay Express and White Fungus publications. The Lab has been described as a "haven for the city's experimental performance scene" (New York Times) and "a radical venue dedicated to experimental work" (Wall Street Journal). The Lab was included in the 1992 Directory of Artists' Organizations.

**d. Is the business associated with a significant or historical person?**

Since 1984, The Lab hosted early performances and projects by Cluster, Jack Smith, Nan Goldin, Lynn Herschman Leeson, David Wojnarowicz, Nayland Blake, Jeanne Finley, Lutz Bacher, Orlan, Lydia Lunch, Barry McGee, The Billboard Liberation Front, Karen Finley, Sapphire, Negativland, Survival Research Laboratories, Mike Kelley, Bruce Conner, Carrie Mae Weems, Barbara Kruger, Kathleen Hanna, Jello Biafra, Fred Frith and countless others.

Recent notable artists include: Wadada Leo Smith, Helen Molesworth, Julia Bryan-Wilson, Annea Lockwood, Jlin, Saul Williams, The Red Krayola, Grouper, Laraaji, Camille Norment, Brontez Purnell, Dynasty Handbag, Martin Creed, Brontez Purnell, The Necks, Dora Garcia, Alice Notley, Rhys Chatham, Peter Dinklage, Senyawa, Kembra Pfahler, Ellen Fullman, Xara Thustra, Charlemagne Palestine, Z'ev, Mike Kuchar and Holly Herndon, among many others.

**e. How does the business demonstrate its commitment to the community?**

The Lab catalyzes artistic experimentation in non-traditional ways, providing significant support to local artists, enabling them to sustain their practice in the Bay Area, while also empowering their own increasingly diverse, engaged and creatively uncompromising communities. The Lab serves more than 10,000 audiences and gives more than \$120,000 in direct funding to 60+ artists per year.

The Lab is W.A.G.E. Certified. W.A.G.E. Certification is a program initiated and operated by working artists that publicly recognizes nonprofit arts organizations demonstrating a commitment to voluntarily paying artist fees that meet a minimum standard.

Unlike most larger or even mid-sized art spaces, the small size of The Lab ensures that 85% of staff time and all individual donations (including membership fees) go directly to paying and supporting artists rather than to covering administrative costs. Along with year-round multidisciplinary programs that pay artist fees that meet and often exceed W.A.G.E. standards, The Lab also commissions three major projects per year and these artists receive between



\$25,000 and \$75,000 each. As a result, The Lab gives more than \$120,000 — over one third of its annual budget — directly to working artists every year.

**f. Provide a description of the community the business serves.**

The Lab welcomes more than 10,000 visitors annually to its physical space at the intersection of 16th and Capp Streets in the Mission District of San Francisco. Of these audiences:

- 85% are from the Bay Area; 15% from out of town.
- 67% are between the ages of 25 and 44; 21% are older than 45; 3% are younger than 24.
- 54% identify as female.
- 47% identify as non-Caucasian.
- 42% identify as LGBTQ.
- 70% are involved in creative labor; 10% are in academia; 20% work in other industries.
- The majority hold advanced degrees.

The Lab's artists are more than 60% female, people of color and/or LGBTQ. Commissioned artists in 2015-2017 included queer, experimental composer Ellen Fullman; Japanese American sound/installation artist Jacqueline Gordon; and queer, black choreographer Brontez Purnell.

**g. Is the business associated with a culturally significant building/structure/site/object/interior?**

With a nod to the rich history of the Redstone Building, which was built as a union meeting hall in 1914, The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997. The Lab was awarded a grant from the Mayor's Office to cover artist fees and expenses for the mural project, and for the design and installation of a handicapped lift, to allow access to the entertainment venues The Lab and Theater Rhinoceros. Muralists Carolyn Castano, John Fadeff, Susan Greene (a Redstone tenant), Barry McGee, Ruby Neri, Sebastiani Pastor, Rigo '96, Lilly Rodriguez, Chuck Sperry and Project Director Aaron Noble spent several months researching the history of the building at San Francisco State University's Labor Archives before painting the majority of the mezzanine floor of the Redstone as well as The Lab's stairwell.

The Lab's 3,000 square foot space in the Redstone Building was recently restored to reveal the union hall's original hardwood floors, a wall of windows and industrial steel beams.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The Lab stands among a select few San Francisco-based art institutions that truly provide local artists with the financial, legal and artistic resources to both survive in the Bay Area and produce extremely high caliber work. Small arts operations are focused on collaboration and

flexibility – these approaches are as vital to a healthy visual art ecosystem as those of larger institutions. The Lab's small scale (i.e., annual budget less than \$500,000) allows the organization to cultivate long-term relationships, permitting horizontal communication networks between artists and audiences. The Lab is one of the city's most important launch pads for artists seeking international careers.

Making a living as an artist has never been easy, but rising costs of living, greater income inequality, high levels of debt and insufficient protections for "gig economy" workers are putting increasing pressure on artists. In The Lab's 2016 e-mail survey, it was discovered that 12% of The Lab's 10,000+ yearly audience were recently displaced as a result of rising rents and evictions, and 14% expect to be displaced imminently. It is clear that the communities that shape the character of this city – and the mission of spaces like The Lab – are shrinking. Additionally, race, gender and sexuality biases disproportionately affect artists from those communities, and the art system continues to privilege a very homogenous field of vision.

For these reasons, The Lab intends to model and implement new funding and distribution strategies for under recognized artists and their work. We prioritize collective strategies as a means of guaranteeing future operations – extending to a potential purchase of our building – and continually articulate the qualitative value of our work in the lives of artists and our community. Since Fall 2014, over 27,000 people have visited The Lab, it has hosted 168 programs, 815 artists, and paid \$237,346 directly in artist fees.

### **CRITERION 3**

#### **a. Describe the business and the essential features that define its character.**

As one of the longest running and last remaining truly avant-garde arts organizations in San Francisco, The Lab's aim is to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working. We believe it is important to constantly question our own organizational model and to deeply engage with new artistic practices and modes of thinking around the arts. The Lab embodies the desires of creative, critical and compassionate individuals. We want audiences to be inspired by the way we work, not just what we produce.

#### **b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

The Lab continues its 30+ year commitment to artists working in a variety of forms, along with over year-round multidisciplinary programs. The Lab commissions ambitious projects each year in which artists receive significant funds and total access to run The Lab's space and operating systems. For all programs, artists receive a living wage.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

The Lab is housed in the assembly hall of San Francisco's Labor Temple, opened on February 27, 1915. For 30 years and the price of union dues, thousands came here to receive medical care, daycare, food, leisure time and a place to fight for better working conditions. In 1934, it hosted the vote for the General Strike, which set off a wave of actions that led to the 40 hour work week and standard minimum wage. Taking its lead from the Labor Temple, The Lab is likewise committed to visioning new ways of living and working, and to fair wages.

The Lab is located one-half block from the 16th and Mission BART station and is wheelchair accessible. Built as a union meeting hall in 1914, The Lab's 3,000-square-foot space includes original hardwood floors, a wall of windows and industrial steel beams, 125 feet of static wall space, four moveable 8-foot walls, an acoustic ceiling, flexible track lighting, blackout curtains and a Meyer Sound system, which give the historic space its modern edge.

The Lab's space maintains maximum flexibility, transforming into a gallery, dance studio, classroom, performance space and theater. The Lab's program is based on independent research and is curated 3-12 months in advance with a maximum of 3-4 events per month.

The entrance to The Lab features hand painted signage by the late Mission School artist Margaret Kilgallen and has not changed since 1995. The vintage, Western-style lettering is painted with house paint on the top glass of the doorframe and reads "The Lab" in burnt-orange with black shadow. In 2016, the window was professionally restored and secured with Plexiglas by professional sign painter Jeff Canham and Kilgallen's husband, the artist Barry McGee.

The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997.

**d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Articles of Incorporation are included in this Legacy application along with the supplemental materials. The Articles of Incorporation reference the original mission and scope of service of the organization, which matches the current mission.



# BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE  
05-31-2018

EXPIRATION DATE  
06-30-2018

FY 2017-18

BUSINESS ACCOUNT NUMBER 1005242	LOCATION ID 1023977-03-151
TRADE NAME (DBA) <b>THE LAB SF</b>	BUSINESS LOCATION <b>2948 16TH ST</b>
BUSINESS <b>THE LAB SF</b>	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

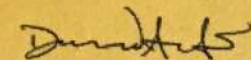
POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

THE LAB SF  
2948 16TH ST  
SAN FRANCISCO CA 94103

CITY AND COUNTY OF SAN FRANCISCO  
OFFICE OF THE TREASURER & TAX COLLECTOR



José Cisneros  
Treasurer



David Augustine  
Tax Collector

Read reverse side. To update addresses or to close a business, go to [www.sftreasurer.org/accountupdate](http://www.sftreasurer.org/accountupdate).

ARTICLES OF INCORPORATION

OF

the.art.re.grup, inc.

1249860

**ENDORSED  
FILED**

In the office of the Secretary of State  
of the State of California

JUN 19 1984

ARCH FONG EU, Secretary of State

Leslie Glenn  
Deputy

ONE: The name of this corporation is:

the.art.re.grup, inc.

TWO: This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation law for charitable and public purposes. The specific and primary purposes for which this corporation is organized are to establish a forum for the development for and presentation of the performing, visual, and multi-disciplinary arts to the general public, for the benefit of the general public and the enjoyment of the public in the San Francisco Bay Area, and specifically for the public benefit of the people of the State of California and the City and County of San Francisco, such purposes also being to focus on the advanced student of the arts, by providing a creative and supportive environment which will allow for refinement of artistic techniques; providing, in addition, a forum for public review and critique, giving the students of the San Francisco Bay Area the opportunity to utilize the work-study situations and artists work-study situations, as well as artists workshops, as are necessary and incidental to the publication and presentation of the performing, visual and multi-disciplinary arts works contemplated by this non-profit corporation, making all such arts works available to the general public wherever and whenever feasible.

THREE: The name and address in the State of California of this corporation's initial agent for service of process is B. ALAN MILLAR, of 1252 5th Avenue, San Francisco, California 94122.

FOUR:

(a) This corporation is organized and operated exclusively for charitable and educational purposes within the meaning of Section 501(c)(3) of the United States Internal Revenue Code.

(b) Notwithstanding any other provision of these Articles, the corporation shall not carry on any other activities not permitted to be carried on (1) by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code or (2) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code.

(c) No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate or intervene in any political campaign (including the publishing or distribution of statements) on behalf of any candidate for public office.

FIVE: The name and addresses of the persons appointed to act as the initial Directors of this corporation are:

B. ALAN MILLAR	1252 5th Avenue; San Francisco, CA 94122
GUY DALPE	1252 5th Avenue, San Francisco, CA 94122
TED YAMASAKI	1654 19th Ave. #2, San Francisco, CA 94122
JACK ADAMS	125 Sanchez Street, Apt. 26, San Francisco, CA 94114




SIX: The property of this corporation is irrevocably dedicated to charitable and educational purposes meeting the requirements of Section 214 of the California Revenue and Taxation Code and no part of the net income or assets of the organization shall ever inure to the benefit of any Director, officer or member thereof or to the benefit of any private person.

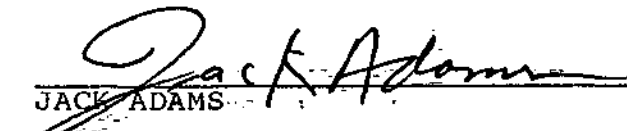
On the dissolution or winding up of the corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation, shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for charitable and educational purposes and which has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code.

JUNE 12, 1984

  
B. ALAN MILLAR

  
GUY DALPE

  
TED YAMASAKI

  
JACK ADAMS

//////

//////

We, the above-mentioned initial Directors of this corporation, hereby declare that we are the persons who executed the foregoing Articles of Incorporation, which execution is our act and deed.

JUNE 12, 1984

B. Alan Millar

B. ALAN MILLAR

Guy Dalpe

GUY DALPE

Ted Yamasaki

TED YAMASAKI

Jack Adams

JACK ADAMS

//////

//////

A0762737

1249860

**Certificate of Amendment of Articles of Incorporation**

**FILED** *sdm*  
Secretary of State  
State of California *SM*

**OCT 31 2014**  
*lu*

The undersigned certify that:

1. They are the president and the secretary, respectively, of **The.Art.Re.Group, Inc.**, a California corporation.

2. Article I of the Articles of Incorporation of this corporation is amended to read as follows:

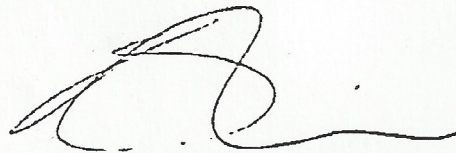
The name of this corporation is **The Lab SF.**

3. The foregoing amendment of Articles of Incorporation has been duly approved by the board of directors.

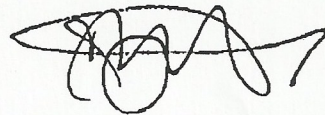
4. The corporation has no members.

We further declare under penalty of perjury under the laws of the State of California that the matters set forth in this certificate are true and correct of our own knowledge.

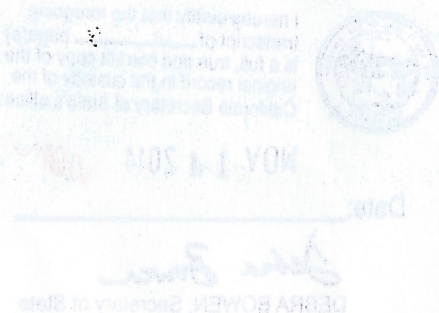
DATE: October 22, 2014



Alan Millar, President



Shari Wilk, Vice-President/Secretary





OGDEN UT 84201-0046

In reply refer to: 0423256148  
Feb. 25, 2015 LTR 252C 0  
94-2952488 000000 00  
00005458  
BODC: TE

THE LAB SF  
THE LAB  
2948 16TH ST  
SAN FRANCISCO CA 94103-3613



053359

Taxpayer Identification Number: 94-2952488

Dear Taxpayer:

Thank you for the inquiry dated Jan. 11, 2015.

We have changed the name on your account as requested. The number shown above is valid for use on all tax documents.

If you need forms, schedules, or publications, you may get them by visiting the IRS website at [www.irs.gov](http://www.irs.gov) or by calling toll-free at 1-800-TAX-FORM (1-800-829-3676).

If you have any questions, please call us toll free at 1-877-829-5500.

If you prefer, you may write to us at the address shown at the top of the first page of this letter.

Whenever you write, please include this letter and, in the spaces below, give us your telephone number with the hours we can reach you. Also, you may want to keep a copy of this letter for your records.

Telephone Number ( ) \_\_\_\_\_ Hours \_\_\_\_\_

Sincerely yours,



Brett S. Bemenderfer  
Dept. Manager, Code & Edit/Entity 3

Enclosure(s):  
Copy of this letter











The Labor Temple was sold in 1968 and renamed the Redstone. Since then it has been home to a wide array of arts, activist, and social service organizations. The murals to the right reflect a few aspects of this contemporary history.





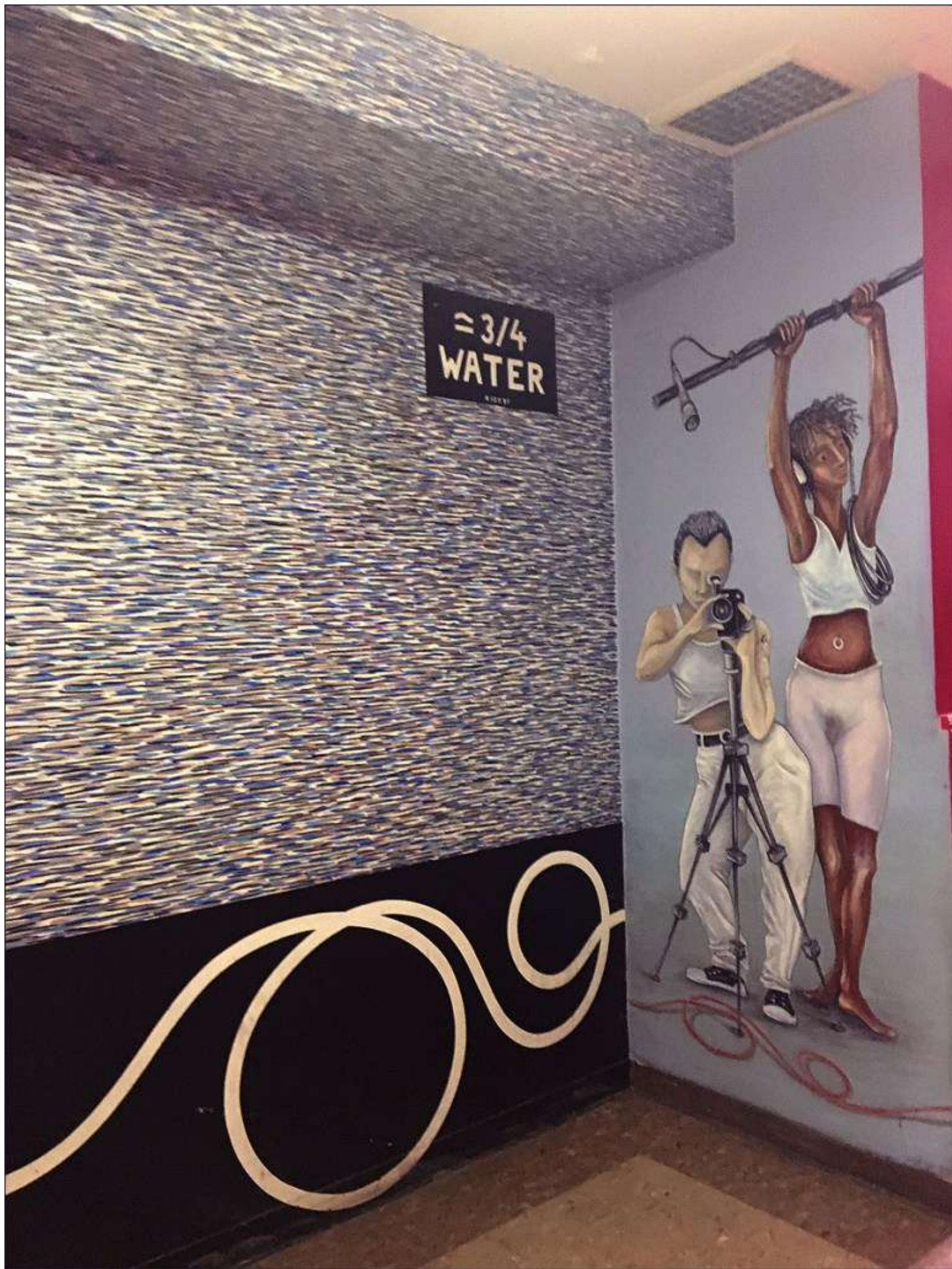


Ré cuerdo

Filipino - American  
Center















$\approx 3/4$   
**WATER**

RIG097













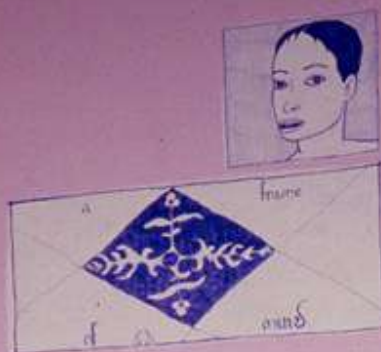












2'getha  
♥ 4'eva



My  
name  
is  
Susan  
here

REMEMBER  
TO  
SUSAN  
HERE



The  
Mural  
is  
dedicated  
TO  
SUSAN  
HERE



it's  
GOODY!



I can only  
Laugh  
To keep from  
crying











720  
Golden Gate  
Mattel  
Disney  
Gar

National Dollar Stores  
Peerless  
Wilson  
Hasbro  
Reebok  
Prison Inc  
Nike

全  
司公造

In 1968 the National Dollar Stores  
strike, called by the newly formed Chinese  
Ladies Garment Workers Union, marked the  
beginning of Chinese participation in organized  
labor in San Francisco.



Founded in 1902 

# BINDERY WOMEN'S

Local Union  
No. 125  
San Francisco



the bindery-  
workers were  
of about  
ty all-female  
ons that  
ed in the  
s and 20's.  
of them

was economically  
advantageous  
but generally re-  
sulted in diminished  
political power for  
the women.















MURALS COMPLETED in 1997  
by the Clarion Alley Mural Project.  
Carolyn Castaño; Matt Day;  
John Fadeff; Susan Greene;  
Barry McGee; Aaron Noble,  
project director; Sebastiana Pastor  
Rigo 97; Isis Rodriguez; Ruby Neri  
Chuck Sperry and Scott Williams.

SPONSORED by The Lab;  
Laura Brun and Elisabeth Beaird,  
directors.

Made possible by a grant from  
the Creative Work Fund.



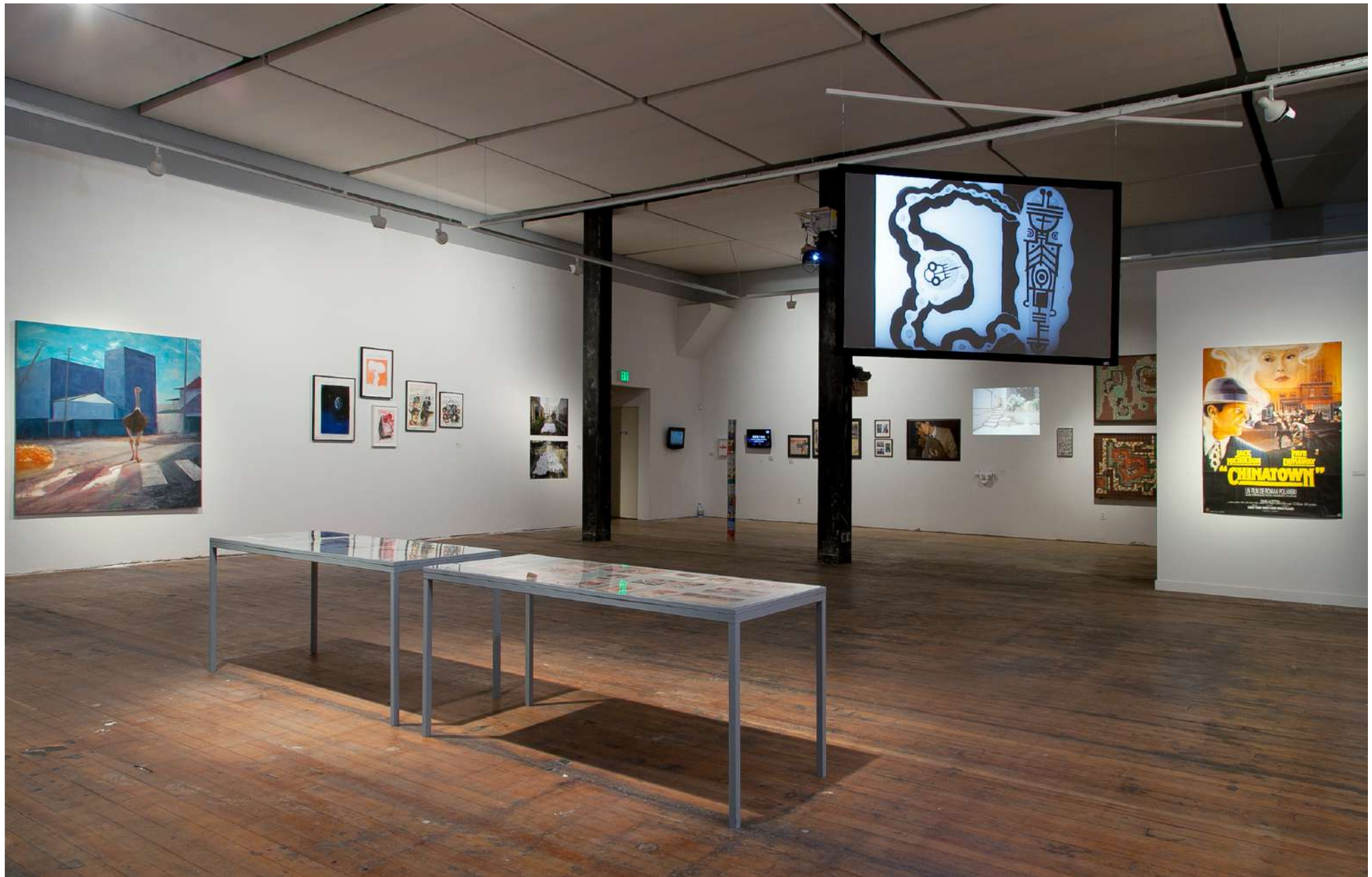


















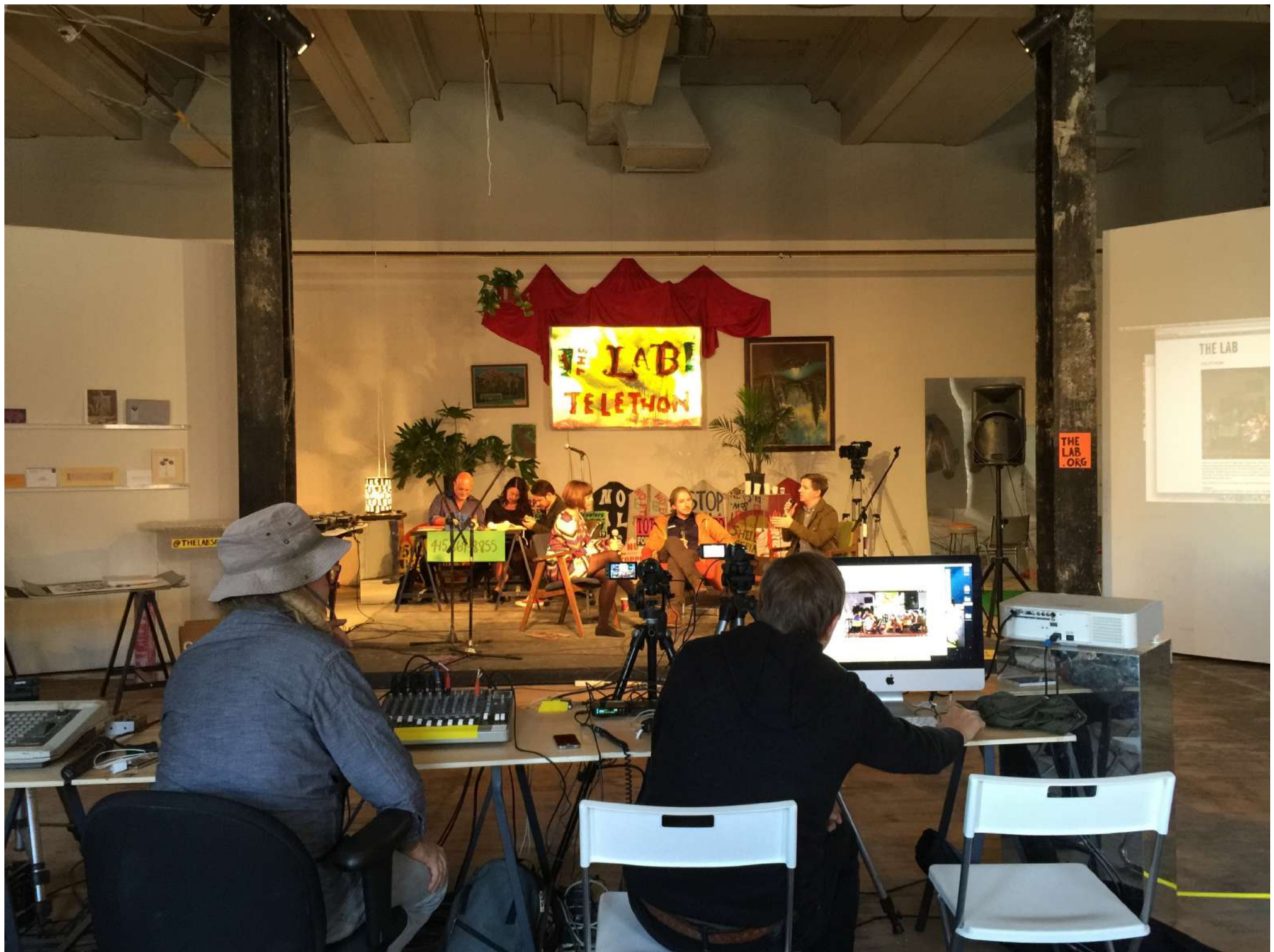








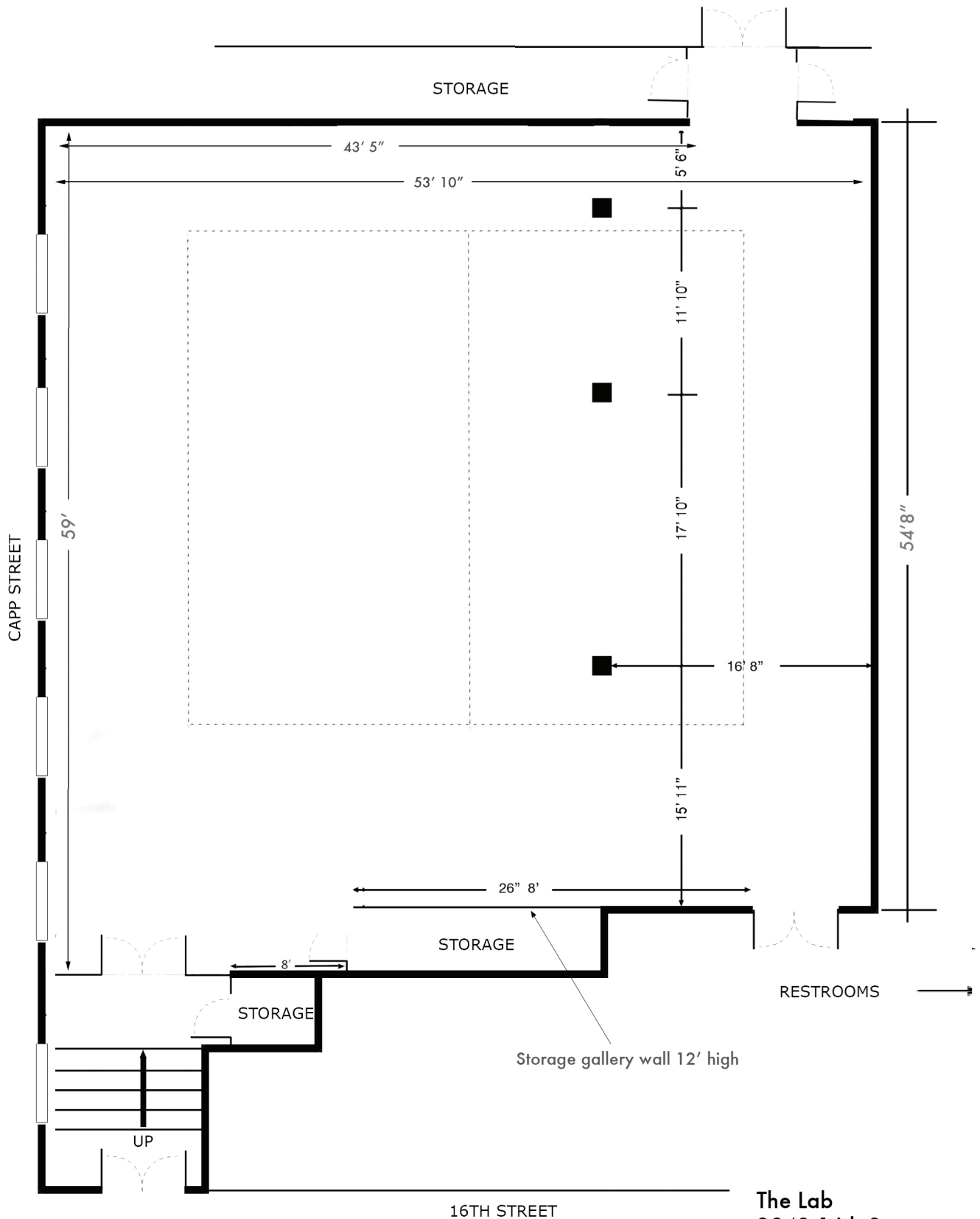












#### Additional Technical Information:

4 moveable gallery walls 8' wide x 10' high x 2' 2" deep

15' from wooden floor to bottom of acoustic ceiling

----- Indicates electrical grid

**The Lab**  
 2948 16th Street  
 San Francisco, CA  
 94103  
 (415) 864-8855

AUDIO VISUAL		
Type	Model	Qty
<a href="#">Meyer Sound Galileo 408</a>	G408	1
<a href="#">Meyer Sound Subwoofers</a>	600HP subs	2
<a href="#">Meyer Sound UPAs</a>	UPA1P tops	4
<a href="#">Roland Mixer</a>	M-400	1
<a href="#">Roland Snake</a>	S1608	1
Mackie Monitors	SA1521	2
Mackie Mixer	1202-VL2 Pro	1
Shure Cardioid Dynamic Microphone	SM58	1
<a href="#">Sennheiser Wireless Microphone</a>	ew 300 G3 865	1
<a href="#">Sennheiser Super Cardioid Vocal Microphones</a>	e 865	2
<a href="#">Sennheiser Cardoid Instrument Microphone</a>	MD 421	2
Audio Tecnica Performer Microphone	PR335	1
Audio Technica Microphone	AT822	1
Shure Microphone	PG50	1
Standard Boom Microphone Stands		
XLR (male to female)		12
1/4 in (male to male)		12
Stereo DI Box		2
Mono DI Box		2
Steinway Grand Piano	9 foot	1
Music stands		3
Epson Projector	PowerLite 1080 UB	1
Panasonic Projector	PT-AX100U	1
Lee Colortron International Lighting Board	168-421	1
Source Four Theater Lighting	36 degree Ellipsoidal	4
Lightolier Track Lighting	T4 wall wash	10
Lightolier Track Lighting	Par38 halogen	24

FURNITURE		
Type	Qty	Dimensions
White folding chairs	150	16 1/8 x 17 3/4 in.
Clear plexiglas pedestals	6	9.5 x 19.5 x 39 in.
Mirrored pedestals	6	16 L x 16 W x 34 H in.
Staging Risers	8	4 L x 8 W x 3 H ft.
Small lightweight trestle tables	8	24 L x 48 W x 28 H in.
Large lightweight trestle tables	10	36 L x 72 W x 28 H in.
Heavyweight steel tables w/ plexi tops	2	6 L x 2 W x 2.5 H ft.
Folding table	1	6 L x 2 W x 2.5 H ft.
Folding table	1	4 L x 2 W x 2.5 H ft.
Unfinished moveable birchwood bar	1	68 L x 24.5 W x 42 H in.
Plastic buckets for chilling beverages	2	



[Ordinance to Designate 2926-2948 16<sup>th</sup> Street, the Labor Temple/Redstone Building, As a Landmark Under Planning Code Article 10.]

**Ordinance Designating 2926-2948 16<sup>th</sup> Street, the Labor Temple/Redstone Building, As Landmark No. 238 Pursuant To Article 10, Sections 1004 And 1004.4 Of The Planning Code.**

Note: Additions are single-underline italics Times New Roman;  
deletions are ~~striketrough italics Times New Roman~~.  
Board amendment additions are double underlined.  
Board amendment deletions are ~~striketrough normal~~.

Be it ordained by the People of the City and County of San Francisco:

Section 1. Findings:

The Board of Supervisors hereby finds that 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building, Lot 14 in Assessors Block 3553, has a special character and special historical, architectural and aesthetic interest and value, and that its designation as a Landmark will further the purposes of, and conform to the standards set forth in Article 10 of the City Planning Code.

(a) Designation: Pursuant to Section 1004 of the City Planning Code, 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building, is hereby designated as Landmark No. 238. This designation has been fully approved by Resolution No. 563 of the Landmarks Preservation Advisory Board and Resolution No. 16638 of the Planning Commission, which Resolutions are on file with the Clerk of the Board of Supervisors under File No. 031832 and which Resolutions are incorporated herein and made part hereof as though fully set forth.

(b) Priority Policy Findings.

Pursuant to Section 101.1 of the Planning Code, the Board of Supervisors makes the following findings:

Supervisors Daly, Peskin, Gonzalez  
PLANNING DEPARTMENT  
BOARD OF SUPERVISORS

1 (1) The designation is in conformity with the Priority Policies of Planning Code  
2 Section 101.1 and with the General Plan as set forth in the letter dated October 29, 2003 from the  
3 Director of Planning. Such letter is on file with the Clerk of the Board in File No. 031832.

4 (c) Required Data:

5 (1) The description, location and boundary of the Landmark site encompass the  
6 footprint of 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building, located at the  
7 northeast corner of 16<sup>th</sup> Street and Capp Street.

8 (2) The characteristics of the Landmark which justify its designation are described  
9 and shown in the Landmark Designation Report adopted by the Landmarks Preservation  
10 Advisory Board on May 7, 2003 and other supporting materials contained in Planning  
11 Department Docket No. 2003.0449L. In brief, the National Register characteristics of the  
12 landmark which justify its designation are as follows:

13 (a) Its association with events that have made a significant contribution to the broad  
14 patterns of our history (National Register Criterion A); in the case of the Labor Temple /  
15 Redstone Building, its association with historic labor events of San Francisco, particularly the  
16 events of the 1934 San Francisco General Strike.

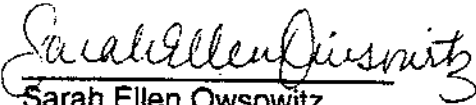
17 (3) The particular exterior features that should be preserved, or replaced in-kind as  
18 determined necessary, are those generally shown in the photographs and described in the  
19 Landmark Designation Report, both which can be found in the case docket 2003.0449L,  
20 which is incorporated in this designation ordinance as though fully set forth. In brief, the  
21 description of the particular features that should be preserved are as follows:

22 (a) The exterior architectural features, composition and materials, particularly the  
23 red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third  
24 floor windows and the decorative medallions between pairs of third floor windows on the  
25 primary façades.

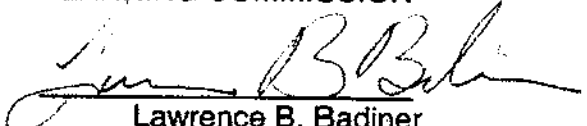


1 Section 2. The property shall be subject to further controls and procedures, pursuant  
2 to this Board of Supervisor's Ordinance and Planning Code Article 10.  
3

4 APPROVED AS TO FORM:  
5 DENNIS J. HERRERA, City Attorney

6 By:   
7 Sarah Ellen Owsowitz  
8 Deputy City Attorney  
9

RECOMMENDED:  
PLANNING COMMISSION

By:   
Lawrence B. Badiner  
Director of Planning

SAN FRANCISCO  
PLANNING COMMISSION  
RESOLUTION NO. 16638

ADOPTING FINDINGS RELATED TO THE APPROVAL OF LANDMARK DESIGNATION OF 2926  
- 2948 16<sup>TH</sup> STREET, THE LABOR TEMPLE / REDSTONE BUILDING, ASSESSOR'S BLOCK  
3553, LOT 14 AS LANDMARK NO. 238.

1. WHEREAS, on November 20, 2002, the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmarks Designation Work Program for fiscal year 2002 - 2003. Up to 8 sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building; and
2. Betty Traynor, Coordinator of the Redstone Tenants Association, prepared and submitted a draft landmark Designation Report for 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building, for the Landmarks Board to consider initiation of the landmark designation of the property; and
3. At its regular meeting of May 7, 2003, the Landmarks Preservation Advisory Board (Landmarks Board) adopted Resolution No. 563, initiating designation of and recommending to the Planning Commission that they approve the Labor Temple / Redstone Building as Landmark No. 238; and
4. The Landmarks Board finds that the Labor Temple / Redstone Building Designation Report describes the location and boundaries, of the landmark site, describes the characteristics of the landmark which justifies its designation, and describes the particular features that should be preserved and therefore meets the requirements of Planning Code Section 1004(b) and 1004(c)(1). That Designation Report is fully incorporated by reference into this resolution; and
5. The Planning Commission reviewed and endorsed the description, location, and boundary of the landmark site, which is the footprint of the building; and
6. The Planning Commission, in considering the proposed landmark designation employed the "National Register of Historic Places" rating criteria and found 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building to be eligible for listing in the National Register of Historic Places under the criteria "A", association with events that have made a significant contribution to the broad patterns of our history, because of its association with San Francisco labor history and its role in the San Francisco 1934 General Strike; and
7. The Planning Commission reviewed and endorsed the following description of the characteristics of the landmark which justify its designation:

**PLANNING COMMISSION**

August 28, 2003

2926-2948 16<sup>th</sup> Street, the Labor  
Temple / Redstone Building,  
Assessor's Block 3553, Lot 14  
Resolution No. 16638  
Page 2

- Association with historic labor events of San Francisco, particularly the events of the 1934 San Francisco General Strike.
8. The Planning Commission reviewed and endorsed the following particular features that should be preserved:
- The exterior architectural features, composition and materials (depending on availability today), particularly the red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third floor windows and the decorative medallions between pairs of third floor windows on the primary facades.
9. The Planning Commission has reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at a duly noticed Public Hearing held on May 7, 2003.
- *The proposed Project will further Priority Policy No. 7, that landmarks and historic buildings be preserved, such as the designation of the Labor Temple / Redstone Building as City Landmark No. 238. Landmark designation will help to preserve a significant historic resource associated with the City's labor history, particularly with the General Strike of 1934.*
  - *That the proposed project will have no significant effect on the other seven Priority Policies: the City's supply of affordable housing, existing housing or neighborhood character, public transit or neighborhood paring, preparedness to protect against injury and loss of life in an earthquake, commercial activity, business or employment, or public parks and open space.*

**THEREFORE BE IT RESOLVED** that the Planning Commission hereby approves the landmark designation of 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone building, Assessor's Block 3553, Lot 14 as Landmark No. 238, pursuant to Article 10 of the Planning Code; and

**BE IT FURTHER RESOLVED** that the Planning Commission hereby directs its Recording Secretary to transmit this Resolution, the 2926-2948 16<sup>th</sup> Street, the Labor Temple / Redstone Building Landmark Designation Report and other pertinent materials in the Case File 2003.0449L to the Board of Supervisor's.



**LANDMARK DESIGNATION REPORT****DATE: August 21, 2003****CASE NO.: 2003.0449L****LANDMARKS BOARD VOTE: 6-0****APPROVED: 5/7/03****PLANNING COMMISSION VOTE:****APPROVED:****PROPOSED LANDMARK NO.: 238****PAGE 1****HISTORIC NAME:** San Francisco Labor Temple**POPULAR NAME:** Redstone Building**ADDRESS:** 2940 16<sup>th</sup> Street (main entrance, includes 2926 to 2948 16<sup>th</sup> Street)**BLOCK & LOT:** 3553-014**OWNER:** Danya Records Limited Profit Sharing Trust (60%)

David and Sandi Lucchesi (40%)

**ORIGINAL USE:** labor union hall/office**CURRENT USE:** commercial, office, art spaces, theaters**ZONING:** C-M (Heavy Commercial)**National Register Criterion (a)**

- (A) ☒ Association with events that have made a significant contribution to the broad patterns of our history.
- (B) ☐ Association with the lives of persons significant in our past.
- (C) ☐ Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- (D) ☐ Has yielded, or may be likely to yield information important in History or prehistory.

° **Period of Significance:** 1914-1934; Secondary: 1935-1952

° **Integrity:** The building retains substantial integrity of location, design, setting, exterior materials and workmanship, feeling and association. The S.F. Labor Council built a sizeable addition to the building in 1939, a three-story east wing that was completely integrated with the existing exterior. Today the exterior of the building looks much the same as it appeared when built in 1914 with the addition of 1939.

**Article 10 Requirements—Section 1004 (b)**

° **Boundaries of the Landmark site:** The footprint of the 2926 - 2948 Redstone Building, located at the northeast corner of 16<sup>th</sup> Street and Capp Street.

° **Characteristics of the Landmark which justify its designation:** Association with historic labor events of San Francisco, particularly the events of the 1934 San Francisco General Strike.

° **Description of the particular features which should be preserved:** The exterior architectural features, composition and materials (depending on availability today), particularly the red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third floor windows and the decorative medallions between pairs of third floor windows on the primary façades.

**DESCRIPTION (Architectural)**

This building is a steel frame rectangular brick masonry and concrete structure, three stories high with a partial mezzanine at the first floor and a full basement with a deep, narrow lightwell on the north side. Designed by the prominent firm of O'Brien and Werner, it was built with red common brick laid in English bond pattern on the south and west facades which face 16<sup>th</sup> Street and Capp Streets respectively. The east and north walls are made of board formed concrete which has been painted.

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There is a break line in the 16<sup>th</sup> street façade separating the portion of the building west of the lightwell from the rest of the structure. The larger, west end of the building was built in 1914 and had a symmetrical façade with 5 pairs of windows across the front and the main entry in the center below the central pair of windows. The east end was added in 1939 and continued the pairs of windows and the brick field with decorative bands to create a continuous façade.

The wide main entry on the 16<sup>th</sup> Street façade contains aluminum storefront double doors, sidelights and a transom surrounded by two levels of flat, unadorned concrete. The flat surround reaches to the underside of the second floor windows. At the west and east ends of this elevation are lower height entries also with aluminum storefront doors and transoms but with more decorative side moldings and projecting flat lintels overhead. The height of these entry openings is midway of the first floor window line. All three entries are directly off the sidewalk level which is mid way between the first and basement floors. Adjacent to the east entry is an aluminum commercial storefront approximately 10 feet wide with entry door and window.

Windows on the primary facades at the first, mezzanine, second and third stories are all double hung wood sash, one over one. All windows except those on the mezzanine have projecting concrete sills. The third floor windows have round arch tops with a plaster keystone which may once have had a decorative motif, but which are now predominantly flat. All other windows are simple rectangular shape. At the third floor there is a decorative medallion between each pair of windows. Windows on all floors align.

Decorative brick courses appear in several locations including a rowlock-over-stretcher-over-soldier course directly over the basement windows and two stacked rowlocks-over-stretcher-over-three-deep-basketweave-stretcher course directly below the second story windows. There is a rectangular decorative pattern of brick and plaster below the third floor windows with square plaster tiles at the corners and a larger rotated plaster square in the center surrounded by herringbone brick in the center with soldier and rowlock course at the edge from it. There is a continuous concrete cornice approximately six courses from the top of the building which is approx. 2 feet deep. This cornice contains interwoven geometric relief bands on both sides of a center pattern containing alternating circles; smaller circles with two levels of relief, and larger circles with three levels. There is one brick soldier course at the top of the parapet.

The west façade on Capp Street contains a utility entry on the far north side. This façade has seven equally spaced windows (similar in size to the south façade) with a fire escape at the second windows from the north.

The east façade is visible from an adjacent parking lot. A building projection at the southeast corner of the building has a windowless east face which contains a painted advertisement. There are three windows in the north face of this projection which houses a stairwell. The remainder of the façade has 4 pairs of windows aligned floor to floor. The second and third floor pairs have steel casement windows with divided transoms and bottom panes. Below the south pair of windows are similar ones at the mezzanine and first floors. Under the north three pairs at the first floor there are larger windows at the auditorium within which are pairs of five light steel casements with a two light transom above each casement. The north façade has unevenly spaced rectangular wood sash windows at the second and third floors with a fire escape and various utility ducts.

**STATEMENT OF SIGNIFICANCE****CRITERION A (Historic events and patterns)**

The Labor Temple was built in 1914 by the San Francisco Labor Council to be its new headquarters and a center of union activity in San Francisco. There were over 130 member unions in the council at that time. The weekly union newspaper, *The Labor Clarion*, proclaimed it opened to the public February 26, 1915 with a first page article. The article heralded this "splendid new home of the Labor Council" with its large auditorium and assembly hall, jinks halls, seven lodge halls,

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and 24 offices. It stated that "the opening of the new Labor Temple will add new life to Sixteenth street, as it will bring thousands of men and women daily into the district who formerly gathered in their headquarters and meetings elsewhere in the city."

The May 1916 Union Directory shows 54 unions using this building for their meetings. The bakers and bakery wagon drivers, the bindery women, blacksmiths, butchers, carriage and wagon workers, cigar makers, coopers, horseshoers, ice and milk wagon drivers, janitors, sail makers, and tailors all met at the Labor Temple. In the atmosphere of the times when American capitalists had an almost religious fervor for business and office buildings were built to resemble gothic cathedrals (look at the Russ Building at 235 Montgomery, sometime), this building was designated as a haven from the boss, and it was called The Labor Temple. It was the place where workers could come, away from the boss, and the boss' culture. A place where workers could help each other understand the world through working eyes, with a working sensibility. It was the one place the boss couldn't come.

To facilitate this, the Labor Temple had pool and billiard tables, as well as reading rooms, and on the south side of the auditorium, a ladies parlor. On the second floor, the west hallway was the hospital, and the north hallway, the dentist's offices. Medical care at prices workers could afford. In those days, a worker's union membership might be as important as their church or synagogue membership, and the Labor Temple was the center of working class life in San Francisco. Here workers had space for family gatherings, picnics, holiday parties, benefit dances, sports leagues, and theatrical events. The seamstresses might have a dinner with the webpressmen, or the Women's Bindery Union might have a dance with the plumbers. The San Francisco Labor Archives and Research Center has a dance card from just such an event many years ago. The Labor Archives has an article from the *Labor Clarion* dated May 19, 1916 which reported that "...a ball for the benefit of a disabled (laundry worker) ...was a financial success, more than \$300 was raised." This was a significant sum in a time when union machinists were striking to get \$4.50 a day.

The most significant historical events at the Labor Temple took place in July 1934 when the longshoremen and maritime workers led San Francisco workers in the momentous General Strike that changed the labor movement forever. The waterfront workers lived on the fringes of society in conditions that, even for those times, were abominable. The longshoremen had to pay for their jobs on the dock; the seafarers were little more than slaves on the ships. They wanted no more than any worker wants: dignity on the job and off, justice, a living wage. They were willing to strike because their conditions were so bad, and they had almost nothing to lose.

The longshoremen and seamen had been out on strike for about three months without much success, few other unions had joined them in sympathy, but the strikers hung on. The shipping companies were determined to bring the strikers to their knees and stop the strike. They had hired armed guards as well as San Francisco police to do their dirty work. For several days there had been fighting on Rincon Hill. On July 5, just outside of the strike kitchen at 113 Steuart, an unnamed policeman fired into a crowd of longshoremen and their sympathizers, shooting several of them. Two died. The deaths of Howard Sperry and Nick Bordoise stunned the public. This infamous day in San Francisco labor history became known as "Bloody Thursday" and galvanized the rest of the unions to support the struggle.

The next day (July 6) was the regular Friday night session of the San Francisco Labor Council. The Council members packed the auditorium in the Labor Temple; hundreds more spectators jammed the halls and overflowed onto 16<sup>th</sup> Street. A growing demand for a general strike was on the minds of the rank and file members. Fourteen unions had already taken action supporting a general strike and others were planning action. Harry Bridges was in attendance and asked for immediate action on an International Longshoreman's Association (ILA) resolution underscoring its position that the question of union hiring halls "cannot possibly be submitted to arbitration." The resolution was approved without dissent as was a second resolution condemning Governor Merriam for calling out the state militia. This resolution urged a peace based on "simple justice and not military force." At this meeting the S.F. Labor Council set up a Strike Strategy Committee to, in the words of the ILA Strike Bulletin, "make plans of a strike that will stop every industry in the city." The bulletin noted, too, that the council had endorsed the ILA's refusal to arbitrate the closed shop. Bridges declared,



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"This is no longer the ILA's fight alone. Thursday's bloody rioting has crystallized labor's attention on the conditions under which the ILA works and labor is demanding concerted action. The Labor Council is definitely behind the marine strike."

On July 9, a funeral procession bearing the bodies of the two slain unionists walked down Market Street. Estimates range from 15,000 to 50,000 in the procession. Thousands more lined the sidewalks. Fearing that sight of police on the streets would incite workers further, City Hall agreed that the strikers would be in charge of crowd control. There was no talking, no sound except a quiet funeral dirge, and the tramp of feet, but the air was electric with that sound. Their deaths - and that march - forged the solidarity that became the West Coast General Strike. The march ended at 17<sup>th</sup> and Valencia at the mortuary, just two blocks away from the Labor Temple. No doubt many mourners walked over to the Temple afterward to be together, to try to make some sense of what was happening and to decide what to do next.

Although a number of unions, including the Teamsters, had already decided to strike by July 12, the Labor Council's Strike Committee had not yet formally acted. It was in the auditorium of the Labor Temple where the vote was taken that sent the 175 unions of the SF Labor Council out on strike in support of the Longshoremen and Seafarers. The new General Strike Committee had already written up the motion. You would recognize many of the names on that strike committee: Jack Shelly, A. Noriega, Mike Casey, and of course, Harry Bridges. The strike vote meeting was held on Saturday, July 14, with the strike to commence on Monday, July 16, at 8 am. The *S.F. Chronicle* of July 15 reported the strike decision inside the Labor Temple in a colorful description: "Amid scenes of wildest conditions, with hundreds of delegates shouting and scores of others in a condition approaching hysteria, labor made the most momentous decision in many years. Throngs mulled about the Labor Temple at Sixteenth and Capp streets during four hours..." Finally, a hod carrier by the name of Joe Murphy made the motion.

The historic San Francisco General Strike went on four days, ending July 19, 1934. The strike was a success, opening the way to end the longshoremen's and maritime workers' strikes but extending beyond their demands to change the relationship between worker and boss forever. The maritime workers won the most contested issue, hiring halls with a union selected job dispatcher. Longshoremen won a six-hour day and 30-hour workweek while seamen won an eight-hour day. The solidarity with their brothers on the docks shown by the General Strike in San Francisco was heard around America in the midst of the Great Depression. Labor historian David Selvin called it a "new day" when workers acted from a new awareness of common grievances and common purpose, a newly recognized class identity that inspired workers nationwide.

As unions got larger, stronger and more numerous, the Labor Temple expanded to meet the need, and in 1939 the building got an addition, reaching its current size with room for 40 union offices. But as times changed, the culture changed. The very moment that seemed to presage a golden age for unions was simultaneously sowing the seeds of disaster for the Labor Temple. As unions got richer, it became fashionable for them to build their own - separate - union hall. In the '50's, offices in the Labor Temple went vacant and even though the Labor Council renovated it in 1959, the building had become a financial drain. With only 10 unions still in residence, the Labor Temple was sold in 1968 to repay bank loans and other bills. Although the new owners renamed the building the Redstone, most old timers in San Francisco still remember it as the Labor Temple.

The labor history within the Redstone Building will always be present thanks to a few San Francisco artists. In 1997 the Clarion Alley Mural Project, named for the Labor Clarion Newspaper, spent six months doing research which culminated in the murals seen in the lobby and first floor of the Labor Temple/Redstone Building. Muralist Aaron Noble led the project which includes some of the finest labor murals in San Francisco. Susan Greene's mural over the elevator on the ground floor celebrates the Bindery Women's union founded in 1902. Going up the stairs and into the main hall you'll see the 1948 Emporium strike by the saleswomen of Local 1100, and the Chinese women's garment workers strike in 1938, marking their entrance into organized labor in San Francisco.

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In the main portion of the first floor is the dramatic depiction by Aaron Noble of Dow Wilson throwing out the corrupt Secretary of the Painter's union in 1966. Unfortunately that wasn't the end of the story: next to Dow is the newspaper article, dated April 5, reporting Dow's murder just around the corner on South Van Ness days later. The inside front wall honors the original Native American inhabitants of this area, the Ohlones, with a bone harpoon tip being uncovered by a construction worker as he digs the foundation of this building. You know he was a union worker.

The most prominent labor mural as you walk by on the street is in the main entrance to the building painted by illustrator and muralist Chuck Sperry. It depicts scenes from the 1934 General Strike described above, particularly the strike vote meeting. Harry Bridges and other members of the Strike Committee are there as well as workers whose names we'll never know. An inset reproduces a picture of the two men shot at Steuart and Mission Streets on Bloody Thursday. This mural brings you back immediately to that day in July 1934 when a few hundred workers made labor history at the building they called the Labor Temple.

**REFERENCES**

A Terrible Anger: The 1934 Waterfront and General Strikes in San Francisco, David F. Selvin (1996).

*The 1934 San Francisco Waterfront & General Strikes*, Context Statement, adopted by the San Francisco Landmarks Preservation Advisory Board May 16, 2001.

Archie Green for deep background filled with the minute details of the labor movement that makes it live, and Susan Sherwood of the Labor Archives who shared her extensive knowledge and materials.

**RATINGS**

None.

**PREPARED BY** Betty Traynor, Coordinator, Redstone Tenants Association

**ADDRESS** 2940 16<sup>th</sup> Street, Suite 314, San Francisco, CA 94103 (for Betty Traynor)

**Attachments:** ☒ 523 A ☒ 523 B ☒ 523 L (Continuation sheet) ☒ Context Statement ☐ Other-

**PRIMARY RECORD**

Primary #

HRI #

Trinomial

NRHP Status Code

Other

Listings

Review Code

Reviewer

Date

Page 1 of 5 \*Resource Name or #: (Assigned by recorder) Redstone Building

P1. Other Identifier: Labor Temple

\*P2. Location: ☐ Not for Publication ☒ Unrestricted

\*a. County San Francisco and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

\*b. USGS 7.5' Quad S.F. North Date 1995 T    R    1/4 of    1/4 of Sec    B.M.

c. Address 2940 16<sup>th</sup> Street City San Francisco Zip 94103

d. UTM: (Give more than one for large and/or linear resources) Zone    mE/    mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

Block: 3553; Lot: 014

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This building is a steel frame rectangular brick masonry and concrete structure, three stories high with a partial mezzanine at the first floor and a full basement with a deep, narrow lightwell on the north side. Designed by the prominent firm of O'Brien and Werner, it was built with red common brick layed in English bond pattern on the south and west facades which face 16<sup>th</sup> Street and Capp Streets respectively. The east and north walls are made of board formed concrete which has been painted. (Continued)

\*P3b. Resource Attributes: (List attributes and codes) C-M—Commercial Building

\*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)



P5b. Description of Photo: (view, date, accession #)

View of front of building on 16<sup>th</sup> St. and westside on Capp St.

8-20-02

\*P6. Date Constructed/Age and Source: ☒ Historic ☐ Prehistoric ☐ Both

Constructed in 1914, Filed Building Permit/Contract Notice Jan. 1914 Charles Hall Page & Assoc., Inc.

\*P7. Owner and Address:

Danya Records Limited  
Profit Sharing Trust &  
David and Sandi Lucchesi  
2170 Commerce Avenue,  
Suite S  
Concord, CA 94520

\*P8. Recorded by: (Name, affiliation, and address)

Betty Traynor, Redstone  
Tenants Association  
2940 16<sup>th</sup> St. #314  
SF, CA 94103

\*P9. Date Recorded: 8-21-02

\*P10. Survey Type: (Describe) Local (San Francisco) Landmark Designation

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

\*Attachments: ☐ NONE ☐ Location Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☒ Other (List): Context Statement



**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*NRHP Status Code

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\*Resource Name or # (Assigned by recorder) Redstone Building

B1. Historic Name: Labor Temple

B2. Common Name: Redstone Building

B3. Original Use: Labor hall and offices

B4. Present Use: Office, commercial, art spaces, theaters

\*B5. Architectural Style: Office

\*B6. Construction History: (Construction date, alterations, and date of alterations)

Built in 1914, east wing added in 1939.

\*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features: N.A.

B9a. Architect: O'Brien and Werner

b. Builder:

\*B10. Significance: Theme Labor History

Area: San Francisco

Period of Significance 1914-1934 (Primary) Property Type: Office/Commercial

Applicable Criteria: A (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Labor Temple was built in 1914 by the San Francisco Labor Council to be its new headquarters and a center of union activity in San Francisco. There were over 130 member unions in the council at that time. The weekly union newspaper, *The Labor Clarion*, proclaimed it opened to the public February 26, 1915 with a first page article. The article heralded this "splendid new home of the Labor Council" with its large auditorium and assembly hall, jinks halls, seven lodge halls, and 24 offices. It stated that "the opening of the new Labor Temple will add new life to Sixteenth street, as it will bring thousands of men and women daily into the district who formerly gathered in their headquarters and meetings elsewhere in the city." (Cont.)

B11. Additional Resource Attributes: (List attributes and codes) C-M -- Commercial Building

\*B12. References: A Terrible Anger: The 1934 Waterfront and General Strike in San Francisco, David F. Selvin (1996) and The 1934 San Francisco Waterfront and General Strikes, Context Statement, adopted by The S.F. Landmarks Advisory Board, May 16, 2001, plus labor historian Archie Green and labor librarian Susan Sherwood.

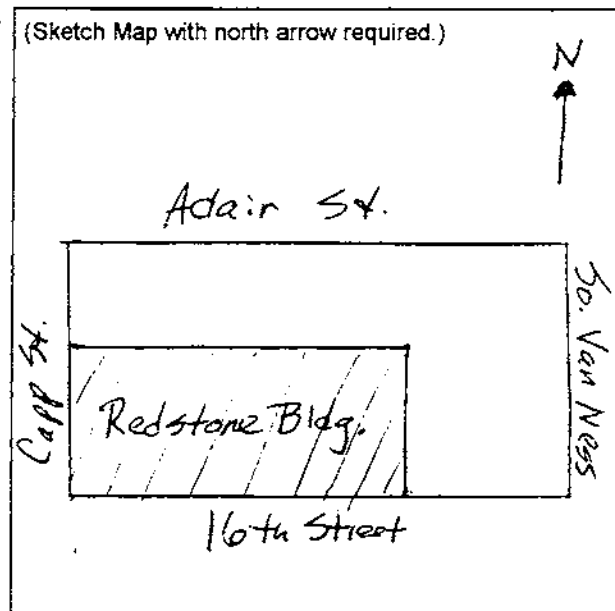
B13. Remarks: Today the exterior of the building looks much the same as it appeared when built in 1914 with the addition of 1939.

\*B14. Evaluator:

\*Date of Evaluation:

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

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\*Resource Name or # (Assigned by recorder) Redstone Building

\*Recorded by: Betty Traynor

\*Date 8-21-02

☒ Continuation ☐ Update

**P3a (Continued)**

There is a break line in the 16<sup>th</sup> street façade separating the portion of the building west of the lightwell from the rest of the structure. The larger, west end of the building was built in 1914 and had a symmetrical façade with 5 pairs of windows across the front and the main entry in the center below the central pair of windows. The east end was added in 1939 and continued the pairs of windows and the brick field with decorative bands to create a continuous façade.

The wide main entry on the 16<sup>th</sup> Street façade contains aluminum storefront double doors, sidelights and a transom surrounded by two levels of flat, unadorned concrete. The flat surround reaches to the underside of the second floor windows. At the west and east ends of this elevation are lower height entries also with aluminum storefront doors and transoms but with more decorative side moldings and projecting flat lintels overhead. The height of these entry openings is midway of the first floor window line. All three entries are directly off the sidewalk level which is mid way between the first and basement floors. Adjacent to the east entry is an aluminum commercial storefront approximately 10 feet wide with entry door and window.

Windows on the primary facades at the first, mezzanine, second and third stories are all double hung wood sash, one over one. All windows except those on the mezzanine have projecting concrete sills. The third floor windows have round arch tops with a plaster keystone which may once have had a decorative motif, but which are now predominantly flat. All other windows are simple rectangular shape. At the third floor there is a decorative medallion between each pair of windows. Windows on all floors align.

Decorative brick courses appear in several locations including a rowlock-over-stretcher-over-soldier course directly over the basement windows and two stacked rowlocks-over-stretcher-over-three-deep-basketweave-stretcher course directly below the second story windows. There is a rectangular decorative pattern of brick and plaster below the third floor windows with square plaster tiles at the corners and a larger rotated plaster square in the center surrounded by herringbone brick in the center with soldier and rowlock course at the edge from it. There is a continuous concrete cornice approximately six courses from the top of the building which is approx. 2 feet deep. This cornice contains interwoven geometric relief bands on both sides of a center pattern containing alternating circles; smaller circles with two levels of relief, and larger circles with three levels. There is one brick soldier course at the top of the parapet.

The west façade on Capp Street contains a utility entry on the far north side. This façade has seven equally spaced windows (similar in size to the south façade) with a fire escape at the second windows from the north.

The east façade is visible from an adjacent parking lot. A building projection at the southeast corner of the building has a windowless east face which contains a painted advertisement. There are three windows in the north face of this projection which houses a stairwell. The remainder of the façade has 4 pairs of windows aligned floor to floor. The second and third floor pairs have steel casement windows with divided transoms and bottom panes. Below the south pair of windows are similar ones at the mezzanine and first floors. Under the north three pairs at the first floor there are larger windows at the auditorium within which are pairs of five light steel casements with a two light transom above each casement. The north façade has unevenly spaced rectangular wood sash windows at the second and third floors with a fire escape and various utility ducts.

**B10 Significance (Continued)**

The May 1916 Union Directory shows 54 unions using this building for their meetings. The bakers and bakery wagon drivers, the bindery women, blacksmiths, butchers, carriage and wagon workers, cigar makers, coopers, horseshoers, ice and milk wagon drivers, janitors, sail makers, and tailors all met at the Labor Temple. In the atmosphere of the times when American capitalists had an almost religious fervor for business and office buildings were built to resemble gothic cathedrals (look at the Russ Building at 235 Montgomery, sometime), this building was designated as a haven from the boss, and it was called The Labor Temple. It was the place where workers could come, away from the boss, and the boss' culture. A place where workers could help each other understand the world through working eyes, with a working sensibility. It was the one place the boss couldn't come.

To facilitate this, the Labor Temple had pool and billiard tables, as well as reading rooms, and on the south side of the auditorium, a ladies parlor. On the second floor, the west hallway was the hospital, and the north hallway, the dentist's offices. Medical care at prices workers could afford. In those days, a worker's union membership might be as important as their church or synagogue membership, and the Labor Temple was the center of working class life in San Francisco. Here workers had space for family gatherings, picnics, holiday parties, benefit dances, sports leagues, and theatrical events. The seamstresses might have a dinner with the webpressmen, or the Women's Bindery Union might have a dance with the plumbers. The San Francisco Labor Archives and Research Center has a dance card from just such an event many years ago. The Labor Archives has an article from the *Labor Clarion* dated May 19, 1916 which reported that "...a ball for the benefit of a disabled (laundry worker) ... was a financial success, more than \$300 was raised." This was a significant sum in a time when union machinists were striking to get \$4.50 a day. (Continued)

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**CONTINUATION SHEET**

Primary #

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Trinomial

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\*Resource Name or # (Assigned by recorder) Redstone Building

\*Recorded by: Betty Traynor

\*Date 8-21-02

☒ Continuation ☐ Update

**B10 Significance (Continued)**

The most significant historical events at the Labor Temple took place in July 1934 when the longshoremen and maritime workers led San Francisco workers in the momentous General Strike that changed the labor movement forever. The waterfront workers lived on the fringes of society in conditions that, even for those times, were abominable. The longshoremen had to pay for their jobs on the dock; the seafarers were little more than slaves on the ships. They wanted no more than any worker wants: dignity on the job and off, justice, a living wage. They were willing to strike because their conditions were so bad, and they had almost nothing to lose.

The longshoremen and seamen had been out on strike for about three months without much success, few other unions had joined them in sympathy, but the strikers hung on. The shipping companies were determined to bring the strikers to their knees and stop the strike. They had hired armed guards as well as San Francisco police to do their dirty work. For several days there had been fighting on Rincon Hill. On July 5, just outside of the strike kitchen at 113 Stuart, an unnamed policeman fired into a crowd of longshoremen and their sympathizers, shooting several of them. Two died. The deaths of Howard Sperry and Nick Bordoise stunned the public. This infamous day in San Francisco labor history became known as "Bloody Thursday" and galvanized the rest of the unions to support the struggle.

The next day (July 6) was the regular Friday night session of the San Francisco Labor Council. The Council members packed the auditorium in the Labor Temple; hundreds more spectators jammed the halls and overflowed onto 16<sup>th</sup> Street. A growing demand for a general strike was on the minds of the rank and file members. Fourteen unions had already taken action supporting a general strike and others were planning action. Harry Bridges was in attendance and asked for immediate action on an International Longshoremen's Association (ILA) resolution underscoring its position that the question of union hiring halls "cannot possibly be submitted to arbitration." The resolution was approved without dissent as was a second resolution condemning Governor Merriam for calling out the state militia. This resolution urged a peace based on "simple justice and not military force." At this meeting the S.F. Labor Council set up a Strike Strategy Committee to, in the words of the ILA Strike Bulletin, "make plans of a strike that will stop every industry in the city." The bulletin noted, too, that the council had endorsed the ILA's refusal to arbitrate the closed shop. Bridges declared, "This is no longer the ILA's fight alone. Thursday's bloody rioting has crystallized labor's attention on the conditions under which the ILA works and labor is demanding concerted action. The Labor Council is definitely behind the marine strike."

On July 9, a funeral procession bearing the bodies of the two slain unionists walked down Market Street. Estimates range from 15,000 to 50,000 in the procession. Thousands more lined the sidewalks. Fearing that sight of police on the streets would incite workers further, City Hall agreed that the strikers would be in charge of crowd control. There was no talking, no sound except a quiet funeral dirge, and the tramp of feet, but the air was electric with that sound. Their deaths - and that march - forged the solidarity that became the West Coast General Strike. The march ended at 17<sup>th</sup> and Valencia at the mortuary, just two blocks away from the Labor Temple. No doubt many mourners walked over to the Temple afterward to be together, to try to make some sense of what was happening and to decide what to do next.

Although a number of unions, including the Teamsters, had already decided to strike by July 12, the Labor Council's Strike Committee had not yet formally acted. It was in the auditorium of the Labor Temple where the vote was taken that sent the 175 unions of the SF Labor Council out on strike in support of the Longshoremen and Seafarers. The new General Strike Committee had already written up the motion. You would recognize many of the names on that strike committee: Jack Shelly, A. Noriega, Mike Casey, and of course, Harry Bridges. The strike vote meeting was held on Saturday, July 14, with the strike to commence on Monday, July 16, at 8 am. The *S.F. Chronicle* of July 15 reported the strike decision inside the Labor Temple in a colorful description: "Amid scenes of wildest conditions, with hundreds of delegates shouting and scores of others in a condition approaching hysteria, labor made the most momentous decision in many years. Throngs mulled about the Labor Temple at Sixteenth and Capp streets during four hours..." Finally, a hod carrier by the name of Joe Murphy made the motion.

The historic San Francisco General Strike went on four days, ending July 19, 1934. The strike was a success, opening the way to end the longshoremen's and maritime workers' strikes but extending beyond their demands to change the relationship between worker and boss forever. The maritime workers won the most contested issue, hiring halls with a union selected job dispatcher. Longshoremen won a six-hour day and 30-hour workweek while seamen won an eight-hour day. The solidarity with their brothers on the docks shown by the General Strike in San Francisco was heard around America in the midst of the Great Depression. Labor historian David Selvin called it a "new day" when workers acted from a new awareness of common grievances and common purpose, a newly recognized class identity that inspired workers nationwide. (Continued)



Page 5 of 5

\*Resource Name or # (Assigned by recorder) Redstone Building

\*Recorded by: Betty Traynor

\*Date 8-21-02

☒ Continuation ☐ Update

**B10 Significance (Continued)**

As unions got larger, stronger and more numerous, the Labor Temple expanded to meet the need, and in 1939 the building got an addition, reaching its current size with room for 40 union offices. But as times changed, the culture changed. The very moment that seemed to presage a golden age for unions was simultaneously sowing the seeds of disaster for the Labor Temple. As unions got richer, it became fashionable for them to build their own - separate - union hall. In the '50's, offices in the Labor Temple went vacant and even though the Labor Council renovated it in 1959, the building had become a financial drain. With only 10 unions still in residence, the Labor Temple was sold in 1968 to repay bank loans and other bills. Although the new owners renamed the building the Redstone, most old timers in San Francisco still remember it as the Labor Temple.

The labor history within the Redstone Building will always be present thanks to a few San Francisco artists. In 1997 the Clarion Alley Mural Project, named for the Labor Clarion Newspaper, spent six months doing research which culminated in the murals seen in the lobby and first floor of the Labor Temple/Redstone Building. Muralist Aaron Nobles led the project which includes some of the finest labor murals in San Francisco. Susan Greene's mural over the elevator on the ground floor celebrates the Bindery Women's union founded in 1902. Going up the stairs and into the main hall you'll see the 1948 Emporium strike by the saleswomen of Local 1100, and the Chinese women's garment workers strike in 1938, marking their entrance into organized labor in San Francisco.

In the main portion of the lobby is the dramatic depiction by Aaron Noble of Dow Wilson throwing out the corrupt Secretary of the Painter's union in 1966. Unfortunately that wasn't the end of the story: next to Dow is the newspaper article, dated April 5, reporting Dow's murder just around the corner on South Van Ness days later. The inside front wall honors the original Native American inhabitants of this area, the Ohlones, with a bone harpoon tip being uncovered by a construction worker as he digs the foundation of this building. You know he was a union worker.

The most prominent labor mural as you walk by on the street is in the main entrance to the building painted by illustrator and muralist Chuck Sperry. It depicts scenes from the 1934 General Strike described above, particularly the strike vote meeting. Harry Bridges and other members of the Strike Committee are there as well as workers whose names we'll never know. An inset reproduces a picture of the two men shot at Steuart and Mission Streets on Bloody Thursday. This mural brings you back immediately to that day in July 1934 when a few hundred workers made labor history at the building they called the Labor Temple.

*Longtail*

## THE LAB: "A SAFE SPACE FOR DISSONANCE IN SAN FRANCISCO"

{ Dena Beard, the arts space's new director, dismantles creative divisions and challenges the conventions of funding in a city that's increasingly inhospitable to artists. }

SAM LEFEBVRE | FEBRUARY 9, 2016



Dena Beard. Photo by Mark Mahaney.

Cream-colored acoustic panels grid the ceiling and graphic scores litter the wooden floor, where composer Ellen Fullman walks back-and-forth among 53-foot long rows of taut wires. Her rosin-coated fingers coax a lustrous array of timbre and tone from the tuned metallic expanse, known as a Long String Instrument. Microphones capture the yearning, natural resonance, which Theresa Wong multiplies on a laptop and deploys through four speakers positioned at each corner of a 200-person audience. The piece, entitled "Harbors", evokes ghosts of renegade string sections and Ennio Morricone's harmonica motifs. The

increasingly colorful *mélange* of wavering notes and their errant reflections sound like the thrum of vibrant light.

The performance culminates Fullman's [month-long residency](#)—which involved hands-on workshops, demonstrations, and performances on the instrument she helped pioneer decades before—at [The Lab](#), San Francisco's storied nonprofit arts space, located in the historic Redstone Building at 16th & Capp Streets in the Mission District, not long ago seemed terminally beleaguered by debt. But under the new directorship of Dena Beard, The Lab is in the midst of an unexpected revival.

Since 2014, Beard has steered The Lab directly against the city's withering arts narrative, underwriting celebrated, non-idiomatic figures such as Fullman and unheard-of aesthetic dissidents alike. And Beard has done so while complicating and challenging the conventions of public and private funding in a city that, according to countless reports, is increasingly inhospitable to artists. As she says over coffee before Fullman's performance, "We need a safe space for dissonance in San Francisco."

The ultimate goal, Beard says, involves implementing a living wage of \$25/hour for all workers at The Lab, and allotting \$25,000 for each of three four-to-ten week artist residencies annually, wherein participants such as Fullman receive a key to the space and free reign.



Art students from San Francisco State University founded the Lab in 1984. Always decidedly inner-disciplinary, The Lab exhibited the works and performances of modern primitive and industrial figures such as Z'EV and Survival Research Laboratories; avant-garde pillars such as Bruce Conner; and Mission School painters such as Barry McGee and Margaret Kilgallen, among many others. In the 2000s, it hosted a lot noise and experimental music, but the programming appeared increasingly erratic and rudderless; speculation about mismanagement abounded, poisoning the long-running space to become another cultural casualty of the city's escalating gentrification.

Beard was first contacted about taking over The Lab in 2012, by then-director Eilish Cullen. Though Cullen says she couldn't have estimated the organization's debt at the time, Beard says she received the impression that The Lab owed roughly \$15,000–\$30,000. Beard, then an assistant curator at the Berkeley Art Museum and Pacific Film Archive, initially declined the job, but volunteered to organize workshops with local artists to better understand their needs and how The Lab might meet them—plus untangle the various debts. As she says, "I built a plan to help frame what The Lab might need to do to recover and rebuild, regardless of my involvement."

In July 2013, Beard and Alan Millar, an original cofounder and The Lab's current board president, discovered around fifty unopened envelopes in the bottom of a filing cabinet, mostly from the IRS. They were startled to conclude that the total debt was actually over \$150,000. Beard connected Millar with sympathetic tax lawyers to assess their options, but ceased volunteering and sought employment elsewhere, looking to implement the model she'd begun to develop for The Lab.



"I was pitching a platform to these museums that involved not thinking about disciplines," she says. "When you go to museums, the work is often neutralized by these didactic tags; it compromises the vitality of the art. So I was saying, why not create places of freedom, give artists \$25,000 with minimal caveats—prescribe nothing?"

"I got pretty far along in interview processes," she recalls. "And then they'd end up going with these white dudes, or more traditional candidates."

In other words, Beard pitched institutions the sort of freewheeling values that The Lab had written into its history. So when Millar contacted Beard again in May, 2014 and said that through a combination of debt forgiveness, quiet generosity, and an \$18,000 grant from San Francisco Grants for the Arts, the outstanding total had shrunk to a still-daunting but manageable \$40,000—she left BAMPFA and in August, 2014, officially assumed the role of The Lab's Executive Director and sole full-time employee.

“  
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not create places of freedom, give  
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—prescribe nothing? ”

That November, she reset The Lab's tone with a [24-hour live telethon fundraiser](#). It involved a brass band decked in sex toys, turf dancers, and an amplified jet engine that provoked the ire of SFPD. At the event's spiritual center was the "Dreamachine", a spinning paper funnel with shapes cut into its sides and a light bulb dangling in the center, which Byron Gysin conceived to enhance cognition. It strobed all night.

Ensuing programming highlights included New Music luminaries Arnold Dreyblatt and Charlemagne Palestine; a [series centered on the acoustic deconstruction](#) of Mario Ciampi's decommissioned Brutalist landmark in Berkeley by Jacqueline Gordon and Zachery Belanger; jarring improvisation from Chris Corsano, Okkyung Lee, and [Bill Orcutt](#); the performative provocations of [Mat Dryhurst](#) and [Holly Herndon](#); and the underground but globally recognized harsh-noise series Godwaffle Noise Pancakes. The calendar can resemble that of Brooklyn's celebrated experimental venue [ISSUE Project Room](#), but also that of a shadowy warehouse in nearby Oakland.

The local arts and experimental music community welcomed The Lab's resurgence; a year into Beard's tenure, she [reported](#) that individual financial contributions to the organization outweighed corporate, government, and foundation income combined. Raising more money remains urgent—the report shows income just barely exceeding expenses—but Beard has consistently questioned the process. Tellingly, she framed a costly interior renovation as an "excavation," intended to exhume the spirit of the building's past, when it was a union hall known as the San Francisco Labor Temple.

"When you run...a public-facing space, usually you put the content first, and the system kind of recedes to the background," she said in a [roundtable](#) on the concept of ownership published by SFMOMA's Open Space. "[So] many systems these days recede to the background. And so the idea of forefronting the system itself is precisely, I think, what we're here for."

To that end, Beard installed a surveillance camera. Each month she posts a time-lapse video of The Lab's prior thirty days, a gesture against cultural institutions' bureaucratic machinations and towards transparency. "That's about this idea that we're all part of a big public trust," she says. "It shows the actual labor, shows me sweeping the floors for two hours every day—making visible all of the more ridiculous ways this barely works."

Beard says she "hates art auctions." With foundation funding, she rejects the prevalence of caveats and stipulations. Defining deliverables, she argues, undercuts inspiration, producing work that's "over-determined." And with corporate funding, which cultural institutions increasingly rely upon as civic grants lag behind cost-of-living, Beard is similarly defiant.

"I've reached to some tech companies and gotten some really terrible offers back, in which they ask for something in return: a return on their investment, or free use of the space," she says. "Anything we'd charge for normally and they want for free is a no...I've started doing these patronage education initiatives—going, that's not how patronage works, but here's how it does and how it can make the city more interesting."

“ One participating artist disclosed on the condition of anonymity that, after expenses, their monthly piece of the grant covers rent. ”

Beard has used her position to funnel funds towards underserved, often underground artists—even when there's little direct benefit for The Lab itself.

Last year, for instance, she secured a private grant of \$78,000 intended to fund performances at 16th St. BART Station. She and a group of local artists grew concerned that they might effectively colonize the intersection, exacerbating gentrification. So, since the series started last September, its schedule and the identities of participating filmmakers, dancers, and musicians haven't been publicized—so as to serve only the street's day-to-day denizens. Beard says they're striving to "keep the integrity of the public commons intact."

Beard's role in the series isn't limited to dispersing funds; at a recent installment, it included dumping oil in a finicky generator. One participating artist disclosed on the condition of anonymity that, after expenses, their monthly piece of the grant covers rent.

To charges that her aversion to hierarchies, opacity, and corporate capitulation is unrealistic, Beard counters that The Lab's earlier "precarity" is in fact the ideal springboard for a stubborn, radical rethinking. Though evidence so far points to the contrary, Beard is fond of saying, "We anticipate failure."

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# Art in America

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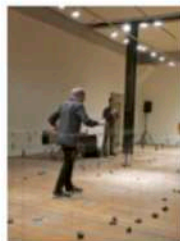
NEWS MAR. 30, 2016

## Limited Access: Art and Gentrification in the Mission

by Brandon Brown



Dena Beard in front of  
The Lab, 2014. Photo  
Lauren Bayless.



Artists' Television Access (ATA) is an artist-run non-profit in San Francisco's Mission District. Its ragged punk sign hangs over a few square feet of sidewalk on Valencia Street. A decade or so ago, Valencia Street was the psychogeographic border between the Mission that was in the process of rapid gentrification and the Mission that hadn't yet been infiltrated. At that time, this incipient process was beginning to be visible but far from complete. New College, an experimental university, still served students in its several buildings on Valencia. (It shuttered in 2008.) There were travel agencies, hardware stores, used bookstores. Now there are boutiques, haute chocolate dispensaries, Michelin stars. Serial parklets—green spots that adjacent businesses claim as spaces for their mostly white, mostly wealthy clientele to lounge—populate the sidewalks.

ATA launched programming in the Haight in 1984, operating as a television production facility for artists pursuing public access shows. In 1987, ATA moved to its current location on Valencia. It is one of the rare organizations in the Bay Area that does not focus its programming on marketable visual art objects. It is a home for the radically unsellable, the momentary, fugitive, lawless and nomadic efforts of truly experimental practitioners: ATA hosts noise shows, rogue screenings, and political meetings.

Small Press Traffic brings poets and writers like Aisha Sasha John, Dolores Dorantes, Claudia Rankine, and Monica McClure to read in the space, which some of the artists who collectively run ATA still live in. I saw Eileen Myles and C.A. Conrad read there in 2012, to an audience so big that it broke the cliché of a "packed house." The people who were denied entrance due to the lack of space organized



their own reading on the sidewalk. Myles and Conrad gave them an encore at a laundromat a couple of hours later.

ATA also sponsors Right Window, a gallery run by a collective of curators which shows work by emerging and established Bay Area artists. I had to laugh when, in a recent debut show, Matthew Arnone (who has since moved to Brooklyn) installed *Calf-Bearer* (2015), a larger-than-life cardboard cutout self-portrait. It shows Arnone dressed in a shepherd's robe with an adorable placid lamb around his shoulders. The image is classical, even Biblical. In the context of Arnone's work, largely abject portraits of figures groveling, pissing on themselves, falling, and failing, *Calf-Bearer* was rather perverse in its earnestness. Of course, plenty of passersby ignored it. But *Calf-Bearer*, peering out of the gallery's front window, was a taste of the weird San Francisco that my friends and I all desperately miss.

When I moved to the Mission District in 2005 it was already gentrified. My partner and I moved into a one-bedroom apartment in a converted Victorian house. Our landlord Frank had grown up in the house, and our neighbor, also named Frank, had lived all of his forty years in the house's other apartment, which he shared with his mom. I didn't have a clear understanding of myself as a gentrifier. So I was genuinely surprised when, on the very first night we spent in the house, our neighbors rang our bell and asked me how much we were paying for rent, the gleam of *schadenfreude* flickering softly in their eyes. Quite sensible *schadenfreude*. Frank, our neighbor, said offhandedly as we lugged boxes of books and ragged furniture up the stairs, "I hope you all aren't Raiders fans." We weren't.

The symptoms of this transformation were many. It wasn't just that dive bars, panaderias, and other small businesses were sold, gutted, and repackaged as dystopian hubs for vast beer halls and avant-garde sausage joints, though those things did happen. It wasn't just the wholesale reconfigurations of land and space, the magically appearing condos and the very mundane violence of increasing evictions. Those things happened too. And it wasn't just the dreaded "Google bus." It was also the Linked-In Bus, the Yahoo! Shuttle, and the Genentech omnibus.

Walking around the Mission in 2016 for those of us who have been around for a while is complex. I say to my friend: "Did you ever think you would miss hipsters?" We laugh, and our laughs are salty with tears. I still love walking around the neighborhood, but I do it with a permanent look like someone has farted. One tried strategy is to cling to whatever has continued to survive the force of excess capital and gentrifying desire, which is both abstract and extremely specific in its effects. Maybe it's not much. But you can go to ATA and see programs there. Stop in front of Right Window and see the

works. Drink at the Uptown. Go see something at The Lab.

The Lab is another key survivor of the strangled neighborhood. Founded in 1984 by five students from San Francisco State University, The Lab is thriving. Originally in the SoMa neighborhood, The Lab relocated to the Redstone Building in 1995, a historical landmark in the Mission that housed radical political organizations for decades in the twentieth century. Two blocks away from Valencia, it stands out as an old-school institution in the geographical heart of an ongoing struggle to demolish the past in order to make way for the future.

The Lab director Dena Beard has brought renewed vigor to the organization since she was hired in 2014. The Lab, like Right Window, faces outward: all of its activities are publicly visible. A live camera broadcasts what happens inside on The Lab's website. The space is accessible day and night. In addition to the rich events programming that takes place several times a week, you can walk in and see artists at work.

Recently, legendary Bay Area composer, performer, and instrument designer Ellen Fullman took up residence in the space to build a large-scale instrument for a series of events. Fullman's *Long String Instrument* involved over a hundred strings spanning the 53-foot length of The Lab's interior space. She gave workshops, lectures, and performances with the instrument, playing scores that use her unique system of graphic notation.

"I see the process of rebuilding and re-imagining The Lab within this climate of austerity as an opportunity to renegotiate questions of value," Beard wrote via e-mail. "Because we are small we don't have to make the art fit within the parameters of the institution. We can let art dictate its own terms."

Of course, over the years small and medium-sized organizations promoting the arts have come and gone. Galleries more devoted to the art market are relatively stable, although it's hard to say whether the new denizens of the Mission's flats are buying artworks. As one might predict, the organizations that have tried to be more inclusive of different media, genres, and social scenes (like The Lab and ATA) have struggled the most under economically precarious conditions.

And indeed, ATA has been engaged in an extended fight for its survival on Valencia Street. Five years ago, American Apparel was making plans to open a branch right next door—one of their board members referred to this scheme as a "Trojan Horse." And yet, this was a fight ATA's neighbors felt was worth waging. Artists, board members, other small entrepreneurs, neighbors, and friends across

the Bay Area organized, resisting the move until American Apparel gave up.

No art space, no matter how legendary, proven, or radical, is going to be able to undo the drastic changes which have taken place in the Mission, let alone San Francisco—even the Bay Area—as a whole. And while I have lamented the loss of them and other neighborhood fixtures, and mocked tech millionaires, the violence of gentrification is not vague. In the end, art spaces might be the least of our worries in the face of rapidly increasing wealth. The value of these obdurate venues, of their stubbornness and their struggle, is in the renegotiation of value that organizations like ATA and The Lab make possible.

# ART PAPERS

## Jacqueline Gordon: *Inside You is Me*

The Lab, San Francisco



All around, odd sounds shaken loose from the stockades were beginning to reach them. Over the entire area, fed from the dumps below, hung an unbroken phonic high, invisible but nonetheless as tangible and menacing as an enormous black thundercloud ... a nightmarish cataract of noise, raining on to the sound-sweeps not only the howling of cats and dogs, but the multi-lunged tumult of cars, express trains, fairgrounds and aircraft, the cacophonous musique concrète of civilization.

—J.G. Ballard, *The Sound-Sweep*, 1960

In 1960, J.G. Ballard's short story *The Sound-Sweep* rendered a world in which technology has made music obsolete and sound is considered waste, to be swept away like soot. Recognizing in Ballard's fiction her own very real concern for the role of the audible in the everyday, artist Jacqueline Gordon exalts the power of sound. She creates sonic sculptures: immersive aural environments that render the mass and weight of sound material through multichannel scores mixing analogue with digital noises, played in spaces filled with sculptural forms created from materials that have specific acoustic characteristics, such as felt, acoustic foam, shiny latex, or polished wood. Gordon made her most recent work of this type during an October 2016 residency at The Lab in San Francisco, where her dynamically developing installation *Inside You is Me* evidenced her flair for interdisciplinary experimentation. Blending art, technology, and performance, Gordon explores how sound determines our physical and emotional states of being.

Imagine wandering through a forest of sounds, noise reaching your ears successively from different directions—left, right, left again. A percussionist score encircles you as it taps, tinkles, drops, drums, hums, shuffles, swooshes, and scratches at different pitches and rhythms, only to make way for a monotone drone that floods your body, drowning out thoughts and slowing your heart rate—a deep bass for which your torso is the echo chamber. This is how Gordon configured her first public presentation for *Inside You is Me*: an open orientation of a dozen different-sized speakers and several sound “shields”—110-inch-tall screens draped in “muted grey” industrial noise blankets—set up in three expanding circles. Imagine that, as you penetrate the circling score's architecture, you arrive at its center in a state of meditative calm, with a heightened awareness of your body—both its internal and external conditions. Suddenly, the sound turns from pleasant and playful to eerie and unnerving, culminating in a shrill, spine-chilling shriek out of Hitchcock. The effect is so overwhelming that you flee for the safety of the noise blankets that hug the screens at the outer edges of this imaginary forest. Yet when eventually the sound ebbs: a wistful sense of loss.

When The Lab's director Dena Beard handed Gordon the keys to the expansive Mission District space, she gave the artist full autonomy to inhabit it as she saw fit, allowing, for example, for the removal of the windows' safety bars (despite, according to Beard, sensing the gesture's complicity with the dramatic gentrification of the city's most-changed neighborhood). Gordon then covered the wooden floor with sound cables to embark on an experimental, collaborative project: a series of

impermanent installations and performances that would echo the ephemerality of early Fluxus, the practice of Joseph Beuys, and the work of composer John Cage. Each day the constellation of speakers, sound, and movable screens evolved through a process of interdisciplinary exchange and learning. Gordon invited local artists Maryanna Lachman, Jose Abad, Oscar Tidd, and Sam Hertz, Los Angeles composers FAY and Jonathan Mandabach, Bolivian-American musician Elysia Crampton, and Merce Cunningham Dance Company-trained dance duo Rashaun Mitchell and Silas Riener to use the installation as a system in which to create new work and stage performances, often in interaction with audiences. The Lab became Gordon's open studio: a messy, indeterminate headquarters for live practice and research. Consequently, *Inside You is Me*—its intimacy alluded to in its title—possessed a personal dimension, an unpretentious and daring honesty that would have been difficult to replicate in a more strictly controlled white cube.

Notwithstanding its focus on sound-as-emotion—its affective power to guide movement, jolt perception, prompt creation—the piece engaged both sight and touch in tandem with hearing—an interplay among the senses that amplified the intimacy of her score. Gordon arranged industrial noise blankets around the space with a post-minimalist sculptural sensitivity; draped to form snug-looking alcoves of soft velour, or to reveal their shimmering inner skin of pinkish silicone and air-pocketed plastic that rustled at the touch, they brought to mind the female subjectivity of Eva Hesse's process pieces. Not only did this tactility, and its visceral corporeal allusions, conjure a three-dimensional concern for the body as a whole, it also provided an enigmatic (albeit slightly crude) contrast to the banal aesthetic of Gordon's technological equipment. In a city where currently little else but tech can flourish, Gordon's attempt to balance the sensibility of art with the promise of technology was a welcome one: *Inside You is Me* successfully suggested that the boundary-pushing impulses of both industries could coalesce to provide for a more mindful, a more meaningful experience of our sensory world and—perhaps precluding a Ballardian dystopia—rule out any desire to sweep it clean.

—Eva Mak

ABOVE: *Inside You is Me*, installation view, 2016 [photo: Robbi Sweeney; courtesy of the artist and The Lab, San Francisco]



# ARTS&CULTURE

YEAR IN REVIEW

## The Most Inspiring Local Art of 2016

This past year, we needed it most.

By Sarah Burke

**T**he Ghost Ship tragedy made at least one thing clear: The East Bay art scene is vaster than most people realize. Like water, it seeps into any available crevice, forming a web of streams that would be impossible to map. But, undoubtedly, it all connects.

The artwork on this year-end list is diverse. There are museum shows that featured works made by activists in their bedrooms and underground headquarters, conceptual installation-art collaborations with San Quentin inmates and professional piñata crafters, and even the venues vary, from the Oakland Museum of California to a neighboring Chinatown loft, which provides space for art at the intersection of queerness and new media.

I can't pretend that I saw every art show in the East Bay this year, but I did my best, and these are the ones that I remember most. And, while they all differ greatly in content, form, and intention, they have one thing in common: incredible ambition. During such a politically discouraging year, and amid a broader climate of scarcity in the arts, instead of scaling back, these artists and arts institutions managed to actualize projects against all odds.

Here's my top-ten list of most memorable and inspiring art shows and projects of 2016, in chronological order.

### Best Art Experience of the Year

#### *Inside You is Me*

Dena Beard's curating at The Lab, located in San Francisco's Mission District, remains a frequent reason to cross the Bay. For the Lab's 2016 artist residencies — so far featuring Jacqueline Kiyomi Gordon and Dora García, with Brontez Purnell forthcoming — she handed the artists keys to the venue, up to \$70,000, and free rein. In the case of Gordon, whose work also made my list last year, that freedom manifested into a constantly transforming immersive sound installation made up of directional speakers, movable sculptural diffusers, and live recording and editing by Gordon. Further, the Oakland artist activated the installation throughout her residency by inviting dancers to improvise inside of it while audience members milled around the space like fish caught in a sonic current. The best art experience I had all year.





Ed Mock. (Courtesy Lynne Redding)

**CULTURE CUE** (<https://www.kqed.org/arts/programs/culture-cue/>)

## Dancer Ed Mock's 'Unstoppable Feat' Chronicled in New Documentary

By Sarah Burke (<https://www.kqed.org/arts/author/sburke/>) <http://twitter.com/sarahlubyburke>

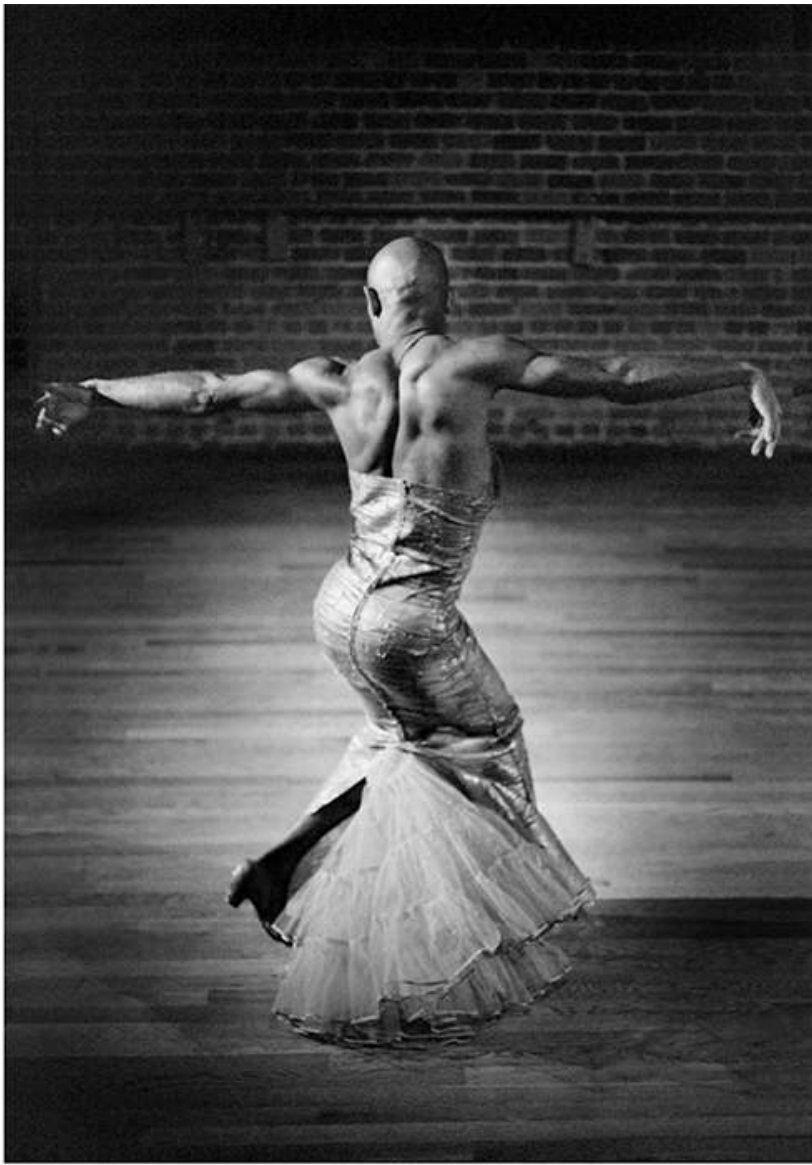
MAY 18, 2017



“‘Pioneer’ — I have trouble with that word,” says Brontez Purnell, sitting in the sunny backyard of his West Oakland home and grasping for the best language with which to describe Ed Mock.

It’s a task that the popular dancer, musician, author, and visual artist has meditated on for the past two years while directing his first documentary — about influential San Francisco dancer Ed Mock, who died from AIDS in 1986. Mock’s work was definitely daring: experimental, free, genre-bending performance at the forefront of the alternative West Coast dance scene in the 1970s. But with *Unstoppable Feat: The Dances of Ed Mock*, Purnell is more interested in identifying lineages than he is in applauding originality.

“It’s not always to me about being so cutting-edge, I feel like we are soldiers in a tradition,” Purnell says in a rough cut of the film. “I want people to look at this and know that we have brothers and sisters all throughout history, and we also have to keep in the tradition of knowing what our past is.”



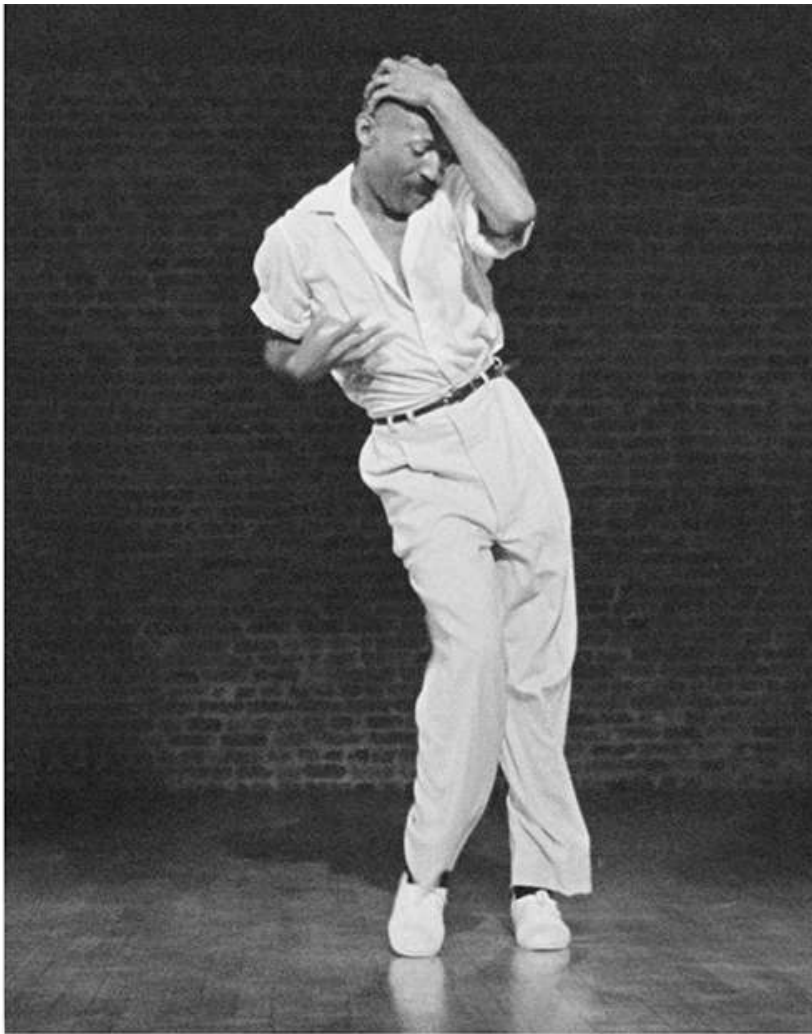
Ed Mock. (Courtesy Lynne Redding)

Originally from Chicago, story has it that Mock's first time dancing was when he climbed on top of his parents' poolroom as a child and did a little number for the customers. Mock went on to study with esteemed teachers such as Jimmy Payne, Katherine Dunham, and Lester Horton. In 1966, he moved to San Francisco and became a choreographer and dance instructor himself, teaching at ACT and elsewhere. With a specialty in improvisation and blending an array of styles, from mime techniques to jazz dance, Mock soon became a star of the San Francisco dance scene.

Purnell describes Mock's work as proto-performance art — before the discipline had really taken hold — as well as crucial, under-historicized influence. "For my own work, Mock represents the missing choreographic link between Alvin Ailey, Anna Halprin, and Bill T. Jones," he writes in a statement about the film.

The documentary is filled with joyous recollections of not only Mock's dancing, but his magnetic personality. In interviews interspersed with clips of Mock performing and portraits of him from Lynne Redding's beautiful photographic homage *Ed Mock and Company Dance* (<http://www.edmockbook.com/>), Mock's former friends and students describe him as a revered instructor, a widely desired and fluid romantic partner, and an always-fashionable socialite who unwaveringly commanded the room.





Ed Mock. (Courtesy Lynne Redding)

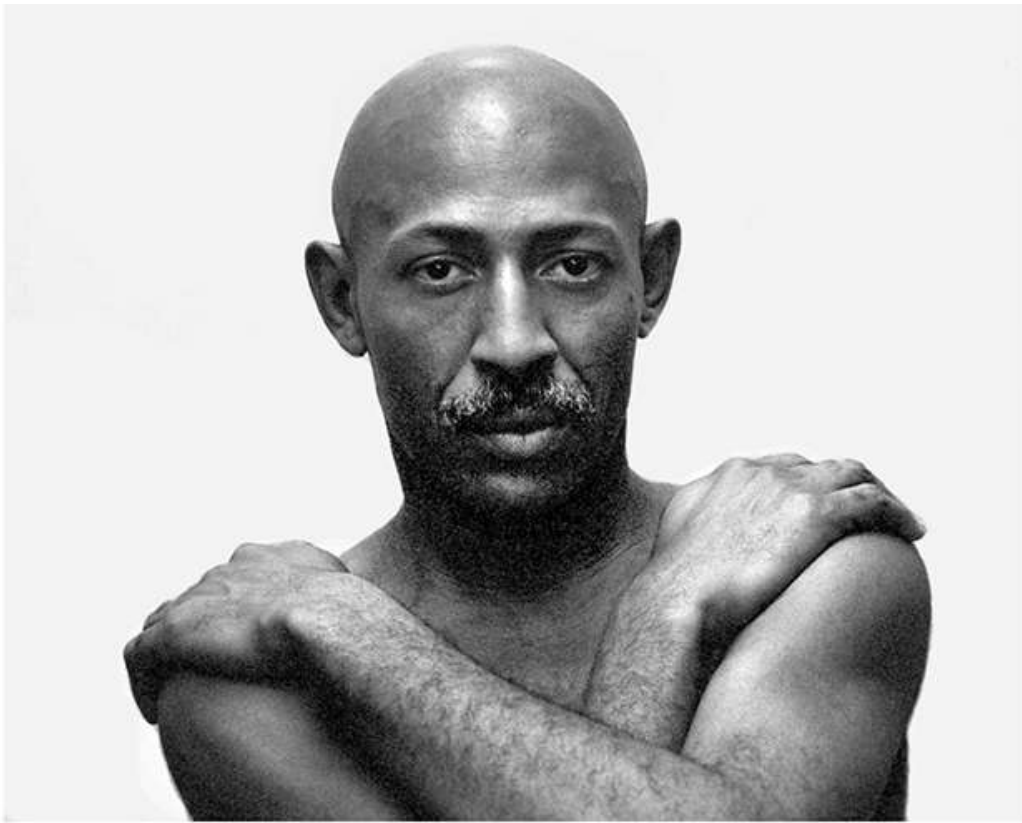
“He knew that he was a black man who was also a beacon for us young people of color,” says dancer Rhodessa Jones in the film. “He knew that all of that was going down when we were watching him in class.”

The documentary serves as a peek into the artistic culture of San Francisco in the '60s and '70s: spontaneous, bohemian, sexual, flamboyant. It's also a reflection on the abruptness with which so many artistic lineages were cut short due to the AIDS epidemic. Throughout, a lingering question hovers over the film: What else would Mock have achieved; how many more dancers would Mock have directly influenced if he hadn't died so young?

“It's really satisfying to me to just know that there *was* an Ed,” say Purnell. “I feel like it's kind of engrained that dance is a matriarchal tradition, which is totally fine, but with the AIDS epidemic and having so many of those artists swept away, it was like: Who was this generation of men making this kind of abstract work; What were their lives like?”

Purnell, who now heads the Brontez Purnell Dance Company, first became aware of Mock when prolific Bay Area dancer and choreographer Amara Tabor-Smith, who studied with Mock and appears in the film, told Purnell that a dance piece of his reminded her of Mock's work. Years later, Tabor-Smith produced a ritualistic public performance tribute to Mock entitled *He Moved Swiftly but Gently Down a Not Too Crowded Street: Ed Mock and Other True Tales in a City That Once Was*, in which Purnell took part. The experience cemented his interest in researching and preserving Mock's legacy.

“I was just like, ‘Oh my god, that's my dad,’” Purnell recalls. “That is definitely an ancestor I never knew existed.”



Ed Mock. (Courtesy Lynne Redding. )

Purnell finally received funding for the project about two years ago, and is currently in the final stages of post-production. As part of the process, he did a residency at The Lab in San Francisco that consisted of multiple events and culminated in a screening of a rough cut of the film at the end of March. In mid-March, Purnell threw the No New Art No New Dance Fest. That night at The Lab, he stalked around the room in white overalls covered in the words “STOP MEN” wearing a painting like a poncho and pasted paper to his forehead with spit while a collaborator scribbled on the stage with a mop and a bucket of black paint.

#### Brontez Purnell: No New Art No New Dance Fest – Screen Tests



Although Purnell is definitely a multidisciplinary artist, those who know his in-your-face work might be surprised at the thought of him making a straight-forward documentary. Purnell promises to enliven the format with poetry by Marvin K White and dance interludes featuring remixed choreographies of Mock’s work — in effect, taking up and expanding a creative lineage cut short.

“The cross-section of his career, placement in the underground dance world, and experiences as a gay black man who died of AIDS early in the pandemic, these parallel my life and are barely written or recorded,” writes Purnell in his statement. “We — artists, Black queers, Bay Area dancers, HIV+ gay men — have to extract our collective past and create the historical record.”



To whom it may concern:

I respectfully submit this letter of support for The Lab.

As one of the last remaining cultural common spaces San Francisco, The Lab presents artwork that reinforces the edginess and energy of this city. Since 1984, The Lab has hosted performances and projects by hundreds of celebrated local and international experimental artists.

In the wake of significant challenges, The Lab is in the first phase of redefining its role in the San Francisco arts ecosystem. In the past year alone, 652 individual donors have contributed to The Lab's revival, and over 4K attendees have attended its more than 35 exhibitions and events. The Lab's director, Dena Beard, is working to help the space continue presenting experimental sound work, dance performances, visual art, and literary projects that are open to a wide and diverse public from our local community.

Please accept this as indication of my support for The Lab. It is essential that it continue to produce cutting-edge music and arts programs that contribute to the cultural fabric of San Francisco. The Lab provides a home for creative work that exists outside of the mainstream, with day and evening programs of adventurous music, performance, and visual art.

Sincerely,

A handwritten signature in black ink, appearing to read "Jenny Gheith", is written over a circular stamp. The signature is fluid and cursive.

Jenny Gheith  
Assistant Curator, Painting and Sculpture  
San Francisco Museum of Modern Art





To Whom It May Concern:

I have known The Lab since I was a high school student growing up in the Bay Area. I distinctly remember seeing a photography show capturing the Bay Area punk scene curated by V.Vale. Almost fifteen years later, I still frequent this vital and groundbreaking art space for their many events, exhibitions, and activities. I am continually interested in how it provides a space in San Francisco for artists working outside traditional boundaries. The Lab was founded in 1984 as a site for interdisciplinary artistic production. Ever since, it has been a crucial part of the community, providing early opportunities for emerging and established artists.

In the past year alone, 652 individual donors have contributed to The Lab's revival, and over 4K attendees have attended its more than 35 exhibitions and events. The Lab's director, Dena Beard, is working to help the space continue presenting experimental sound work, dance performances, visual art, and literary projects that are open to a wide and diverse public from our local community. Recently, it has hosted performances by world groundbreaking international artists like Charlemagne Palestine, Arnold Dreyblatt, Bill Nace, Girma Yifrasheva, Brian Catling, Marcus Schmickler, and John Wiese, alongside local artists like Jacqueline Gordon, Desiree Holman, Holly Herndon, Bill Orcutt, Norma Cole, Peaches Christ, Jello Biafra, and V. Vale.

I am dedicated to ensuring that The Lab continues to renew the energy and relevance of San Francisco's cultural landscape for the next generation. As a member of the Lab, I'm thrilled to see how much they've grown over the past year, and I hope to see them continue for many to come. Please accept this as indication of my full support for The Lab as a non-profit experimental art space. It plays a vital role in San Francisco's cultural landscape. Please feel free to contact me at 415-978-2710 x248 or Dena Beard, Executive Director of The Lab, at [801-861-8490](tel:801-861-8490), if you require additional information.

Sincerely,

Ceci Moss, Assistant Curator of Visual Art