



SAN FRANCISCO PLANNING DEPARTMENT

Certificate of Appropriateness Case Report

HEARING DATE: FEBRUARY 21, 2018

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

Reception:
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Planning
Information:
415.558.6377

Filing Date: October 18, 2017
Case No.: 2017-013417COA
Project Address: 294 PAGE STREET
Historic Landmark: No. 48: Dietle Residence
Zoning: RTO (Residential Transit Oriented)
40-X Height and Bulk District
Block/Lot: 0839/017
Applicant: Madalyn Farquhar
Friends of the Urban Forest
1007 General Kennedy Ave #1
San Francisco, CA 94129
Staff Contact: Jonathan Vimr - (415) 575-9109
jonathan.vimr@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

PROPERTY DESCRIPTION

294 PAGE STREET, east side of Laguna Street between Page and Lily Streets, Assessor's Block 0839, Lot 017. The subject property, San Francisco Landmark No. 48, is a two-story over basement, wood-frame building designed by local architect Henry Geilfuss and completed in 1878. Historically known as the Dietle Residence, the building was designed in the Victorian Stick style with a large variety of ornament and detailing. A one-story, wood clad ancillary structure was added at the rear of the property sometime between 1886 and 1913. The property is within a RTO (Residential Transit Oriented) Zoning District and an 40-X Height and Bulk District.

PROJECT DESCRIPTION

The project is for the proposed painting of a mural measuring approximately 25' by 15' in area on the north (Lily Street) façade of the rear ancillary structure.

OTHER ACTIONS REQUIRED

No other actions are required for approval of the associated building permit application.

COMPLIANCE WITH THE PLANNING CODE PROVISIONS

The proposed project complies with all aspects of the Planning Code.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10

Pursuant to Section 1006.2 of the Planning Code, unless exempt from the Certificate of Appropriateness requirements or delegated to Planning Department Preservation staff through the Administrative Certificate Appropriateness process, the Historic Preservation Commission is required to review any applications for the construction, alteration, removal, or demolition of any designated Landmark for which a City permit is required. Section 1006.6 states that in evaluating a request for a Certificate of Appropriateness for an individual landmark or a contributing building within a historic district, the Historic Preservation Commission must find that the proposed work is in compliance with the Secretary of the Interior's Standards for the Treatment of Historic Properties, as well as the designating Ordinance and any applicable guidelines, local interpretations, bulletins, related appendices, or other policies.

Pursuant to Section 1006.6(f), for applications pertaining to the addition of murals on a landmark or contributory structure in a landmark district, the HPC shall consider only the placement, size and location of the mural in order to determine whether the mural covers or obscures significant architectural features of the landmark or contributory structure. For purposes of review under Article 10 of the Planning Code, the City shall not consider the artistic merit of the mural.

Additionally, Section 1005(g)(2) specifies that where the mural is proposed to be added to a landmark or contributory structure in a landmark district, the Historic Preservation Commission ("HPC") shall not act on the Certificate of Appropriateness until the Arts Commission has provided advice on the mural. When Department staff requested such advice, the Commission directed staff to a meeting of the full Arts Commission on December 4, 2017, wherein the Arts Commission unanimously approved the mural design with Commission President Beltran concluding the hearing item by noting that "the actions of the Commission literally shape the City's landscape and legacy, with great public art and public buildings" (meeting minutes are included in the hearing packet).

THE SECRETARY OF THE INTERIOR'S STANDARDS

Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. The Rehabilitation Standards provide, in relevant part(s):

Standard 1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The project would not change the property's historic residential use.

Standard 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

The historic character of the property would be retained with no distinctive materials, architectural elements, or spaces that characterize the property being altered. Work is limited to an approximately 25' by 15' area on the north (Lily Street) façade of the rear ancillary structure. This façade is composed wholly of painted wood cladding; therefore none of the architectural features

characterizing the property would be covered by the proposed mural. The cladding would be cleaned through the use of diluted TSP and a gentle water rinse to avoid the potential for damage to the siding, and the paint would be applied through the use of a long-handled sponge. The proposed paint itself (Chroma Mural Paint) is a water based, lightweight and breathable product, which will allow for the continued endurance of the wood siding. A brush, rather than roller or some other tool, would be used to apply the water based sheercoat.

- Standard 3.** Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

The project would not create a false sense of historical development and is entails the painting of a contemporary mural on a blank façade of an ancillary structure. No other work is proposed.

- Standard 5.** Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

No distinctive materials, features, finishes, construction or craftsmanship examples that characterize the property would be altered. Work is limited to an approximately 25' by 15' area on the north (Lily Street) façade of the rear ancillary structure. This façade is composed wholly of painted wood cladding; therefore none of the architectural features characterizing the property would be covered by the proposed mural. The cladding would be cleaned through the use of diluted TSP and a gentle water rinse to avoid the potential for damage to the siding, and the paint would be applied through the use of a long-handled sponge. The proposed paint itself (Chroma Mural Paint) is a water based, lightweight and breathable product, which will allow for the continued endurance of the wood siding. A brush, rather than roller or some other tool, would be used to apply the water based sheercoat.

- Standard 9.** New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

The application of the proposed mural will not destroy historic materials, features, and spatial relationships that characterize the property. Work is limited to an approximately 25' by 15' area on the north (Lily Street) façade of the rear ancillary structure. This façade is composed wholly of painted wood cladding; therefore none of the architectural features characterizing the property would be covered by the proposed mural. The cladding would be cleaned through the use of diluted TSP and a gentle water rinse to avoid the potential for damage to the siding, and the paint would be applied through the use of a long-handled sponge. The proposed paint itself (Chroma Mural Paint) is a water based, lightweight and breathable product, which will allow for the continued endurance of the wood siding. A brush, rather than roller or some other tool, would be used to apply the water based sheercoat.

Standard 10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

As the project is confined to the painting of a mural, it could be reversed just as any layer of paint is reversible without risking impairment to the essential form and integrity of the historic landmark.

PUBLIC/NEIGHBORHOOD INPUT

The Department has received no public correspondence related to this project.

STAFF ANALYSIS

Based on the requirements of Article 10 and the Secretary of Interior's Standards, staff has determined that the proposed work is compatible with the character-defining features of the subject landmark.

In describing the character-defining features of the building that should be preserved, the designating Landmark Ordinance specifies elements such as: the "strong vertical thrust" of the overall design; the semi-mansard roof; the rounded corner bays; the fine, Stick style detailing seen in the square bays, ornate carvings along the bays, the porch and gables, brackets supporting the eaves, and the original wrought iron rail around the front garden; and the regular fenestration consisting of tall, narrow rectangular windows in simple frames.

None of these character-defining features would be diminished by the project. Work is confined to an approximately 25' by 15' area on the north (Lily Street) façade of the rear ancillary structure, which is not original to the property but was constructed sometime between 1886 and 1913. This façade is composed wholly of painted wood cladding; therefore none of the architectural features characterizing the property would be covered by the proposed mural and the artwork would be added to a blank wall that is already painted. The cladding would be cleaned through the use of diluted TSP and a gentle water rinse to avoid the potential for damage to the siding, and the paint would be applied through the use of a long-handled sponge. The proposed paint itself (Chroma Mural Paint) is a water based, lightweight and breathable product, which will allow for the continued endurance of the wood siding. A brush, rather than roller or some other tool, will be used to apply the water based sheercoat.

ENVIRONMENTAL REVIEW STATUS

The Planning Department has determined that the proposed project is exempt/excluded from environmental review, pursuant to CEQA Guideline Sections 15301 (Class One – Minor Alteration) because the project includes a minor alteration of an existing structure that meets the Secretary of the Interior's Standards.

PLANNING DEPARTMENT RECOMMENDATION

Planning Department staff recommends APPROVAL of the proposed project as it appears to meet the Secretary of the Interior Standards for Rehabilitation.

ATTACHMENTS

Draft Motion
Parcel Map
1998 Sanborn Map
Aerial Photograph
Zoning Map
Site Photographs
Landmark No. 48 Designating Ordinance
Project Sponsor Submittal

- COA Application
- Product Specifications

Arts Commission Meeting Minutes - December 4, 2017 Hearing



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Motion No.

HEARING DATE: FEBRUARY 21, 2018

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ADOPTING FINDINGS FOR A CERTIFICATE OF APPROPRIATENESS FOR PROPOSED WORK DETERMINED TO BE APPROPRIATE FOR AND CONSISTENT WITH THE PURPOSES OF ARTICLE 10, TO MEET THE STANDARDS OF ARTICLE 10, TO MEET THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION, FOR THE PROPERTY LOCATED ON LOT 017 IN ASSESSOR'S BLOCK 0839, WITHIN A RTO (RESIDENTIAL TRANSIT ORIENTED) ZONING DISTRICT AND A 40-X HEIGHT AND BULK DISTRICT.

PREAMBLE

WHEREAS, on October 18, 2017 Madalyn Farquhar ("Project Sponsor") filed an application with the San Francisco Planning Department (hereinafter "Department") for a Certificate of Appropriateness for the painting of a mural covering an approximate 25' by 15' area on the Lily Street façade of the rear ancillary structure at 294 Page Street.

WHEREAS, the Project was determined by the Department to be categorically exempt from environmental review. The Historic Preservation Commission ("Commission") has reviewed and concurs with said determination.

WHEREAS, on February 21, 2018, the Commission conducted a duly noticed public hearing on the current project, Case No. 2017-013417COA ("Project") for its appropriateness.

WHEREAS, in reviewing the Application, the Commission has had available for its review and consideration case reports, plans, and other materials pertaining to the Project contained in the

Department's case files, has reviewed and heard testimony and received materials from interested parties during the public hearing on the Project.

MOVED, that the Commission hereby grants the Certificate of Appropriateness, in conformance with the plans labeled Exhibit A on file in the docket for Case 2017-013417COA based on the following findings:

FINDINGS

Having reviewed all the materials identified in the recitals above and having heard oral testimony and arguments, this Commission finds, concludes, and determines as follows:

1. The above recitals are accurate and also constitute findings of the Commission.
2. Findings pursuant to Article 10:

The Historic Preservation Commission has determined that the proposed work is compatible with the character of the landmark as described in the designation report.

- The project will retain the existing use and historic character of the building.
- Changes are limited to the application of a painted mural on the currently painted, wood cladding on the north (Lily Street) façade of the rear ancillary structure.
- The subject surface will be cleaned through the use of a long-handled sponge with diluted trisodium phosphate ("TSP") and a gentle water rinse.
- Paint used for the mural will be lightweight and breathable.
- Given the sensitive cleaning method and the paint that will be applied, the project is fully reversible.
- The proposed project meets the following *Secretary of Interior's Standards for Rehabilitation*:

Standard 1.

A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard 2.

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3.

Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Standard 5.

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Standard 9.

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Standard 10.

New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

3. **General Plan Compliance.** The proposed Certificate of Appropriateness is, on balance, consistent with the following Objectives and Policies of the General Plan:

I. URBAN DESIGN ELEMENT

THE URBAN DESIGN ELEMENT CONCERNS THE PHYSICAL CHARACTER AND ORDER OF THE CITY, AND THE RELATIONSHIP BETWEEN PEOPLE AND THEIR ENVIRONMENT.

GOALS

The Urban Design Element is concerned both with development and with preservation. It is a concerted effort to recognize the positive attributes of the city, to enhance and conserve those attributes, and to improve the living environment where it is less than satisfactory. The Plan is a definition of quality, a definition based upon human needs.

OBJECTIVE 1

EMPHASIS OF THE CHARACTERISTIC PATTERN WHICH GIVES TO THE CITY AND ITS NEIGHBORHOODS AN IMAGE, A SENSE OF PURPOSE, AND A MEANS OF ORIENTATION.

POLICY 1.3

Recognize that buildings, when seen together, produce a total effect that characterizes the city and its districts.

OBJECTIVE 2

CONSERVATION OF RESOURCES WHICH PROVIDE A SENSE OF NATURE, CONTINUITY WITH THE PAST, AND FREEDOM FROM OVERCROWDING.

POLICY 2.4

Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

POLICY 2.5

Use care in remodeling of older buildings, in order to enhance rather than weaken the original character of such buildings.

POLICY 2.7

Recognize and protect outstanding and unique areas that contribute in an extraordinary degree to San Francisco's visual form and character.

The goal of a Certificate of Appropriateness is to provide additional oversight for buildings and districts that are architecturally or culturally significant to the City in order to protect the qualities that are associated with that significance.

The proposed project qualifies for a Certificate of Appropriateness and therefore furthers these policies and objectives by maintaining and preserving the character-defining features of the contributory property and landmark district for the future enjoyment and education of San Francisco residents and visitors.

4. The proposed project is generally consistent with the eight General Plan priority policies set forth in Section 101.1 in that:

- A) The existing neighborhood-serving retail uses will be preserved and enhanced and future opportunities for resident employment in and ownership of such businesses will be enhanced:

The proposed project will have no effect on existing neighborhood-serving retail uses.

- B) The existing housing and neighborhood character will be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods:

The proposed project will strengthen neighborhood character by respecting the character-defining features of the site and landmark district in conformance with the Secretary of the Interior's Standards.

- C) The City's supply of affordable housing will be preserved and enhanced:

The project will not reduce the affordable housing supply as the existing units will be retained.

- D) The commuter traffic will not impede MUNI transit service or overburden our streets or neighborhood parking:

The proposed project will not result in commuter traffic impeding MUNI transit service or overburdening the streets or neighborhood parking.

- E) A diverse economic base will be maintained by protecting our industrial and service sectors from displacement due to commercial office development. And future opportunities for resident employment and ownership in these sectors will be enhanced:

The proposed project will not have any impact on industrial and service sector jobs.

- F) The City will achieve the greatest possible preparedness to protect against injury and loss of life in an earthquake.

The project will have no effect on preparedness against injury and loss of life in an earthquake. The work will be executed in compliance with all applicable construction and safety measures.

- G) That landmark and historic buildings will be preserved:

The proposed project is in conformance with Article 10 of the Planning Code and the Secretary of the Interior's Standards.

- H) Parks and open space and their access to sunlight and vistas will be protected from development:

The proposed project will not impact the access to sunlight or vistas for the parks and open space.

5. For these reasons, the proposal overall, is appropriate for and consistent with the purposes of Article 10, meets the standards of Article 10, and the Secretary of Interior's Standards for Rehabilitation, General Plan and Prop M findings of the Planning Code.

DECISION

That based upon the Record, the submissions by the Applicant, the staff of the Department and other interested parties, the oral testimony presented to this Commission at the public hearings, and all other written materials submitted by all parties, the Commission hereby **GRANTS a Certificate of Appropriateness** for the property located at Lot 017 in Assessor's Block 0839 for proposed work in conformance with the plans labeled Exhibit A on file in the docket for Case No. 2017-013417COA.

APPEAL AND EFFECTIVE DATE OF MOTION: The Commission's decision on a Certificate of Appropriateness shall be final unless appealed within thirty (30) days. Any appeal shall be made to the Board of Appeals, unless the proposed project requires Board of Supervisors approval or is appealed to the Board of Supervisors as a conditional use, in which case any appeal shall be made to the Board of Supervisors (see Charter Section 4.135).

Duration of this Certificate of Appropriateness: This Certificate of Appropriateness is issued pursuant to Article 10 of the Planning Code and is valid for a period of three (3) years from the effective date of approval by the Historic Preservation Commission. The authorization and right vested by virtue of this action shall be deemed void and canceled if, within 3 years of the date of this Motion, a site permit or building permit for the Project has not been secured by Project Sponsor.

THIS IS NOT A PERMIT TO COMMENCE ANY WORK OR CHANGE OF OCCUPANCY UNLESS NO BUILDING PERMIT IS REQUIRED. PERMITS FROM THE DEPARTMENT OF BUILDING INSPECTION (and any other appropriate agencies) MUST BE SECURED BEFORE WORK IS STARTED OR OCCUPANCY IS CHANGED.

I hereby certify that the Historical Preservation Commission ADOPTED the foregoing Motion on February 21, 2018.

Jonas P. Ionin
Commission Secretary

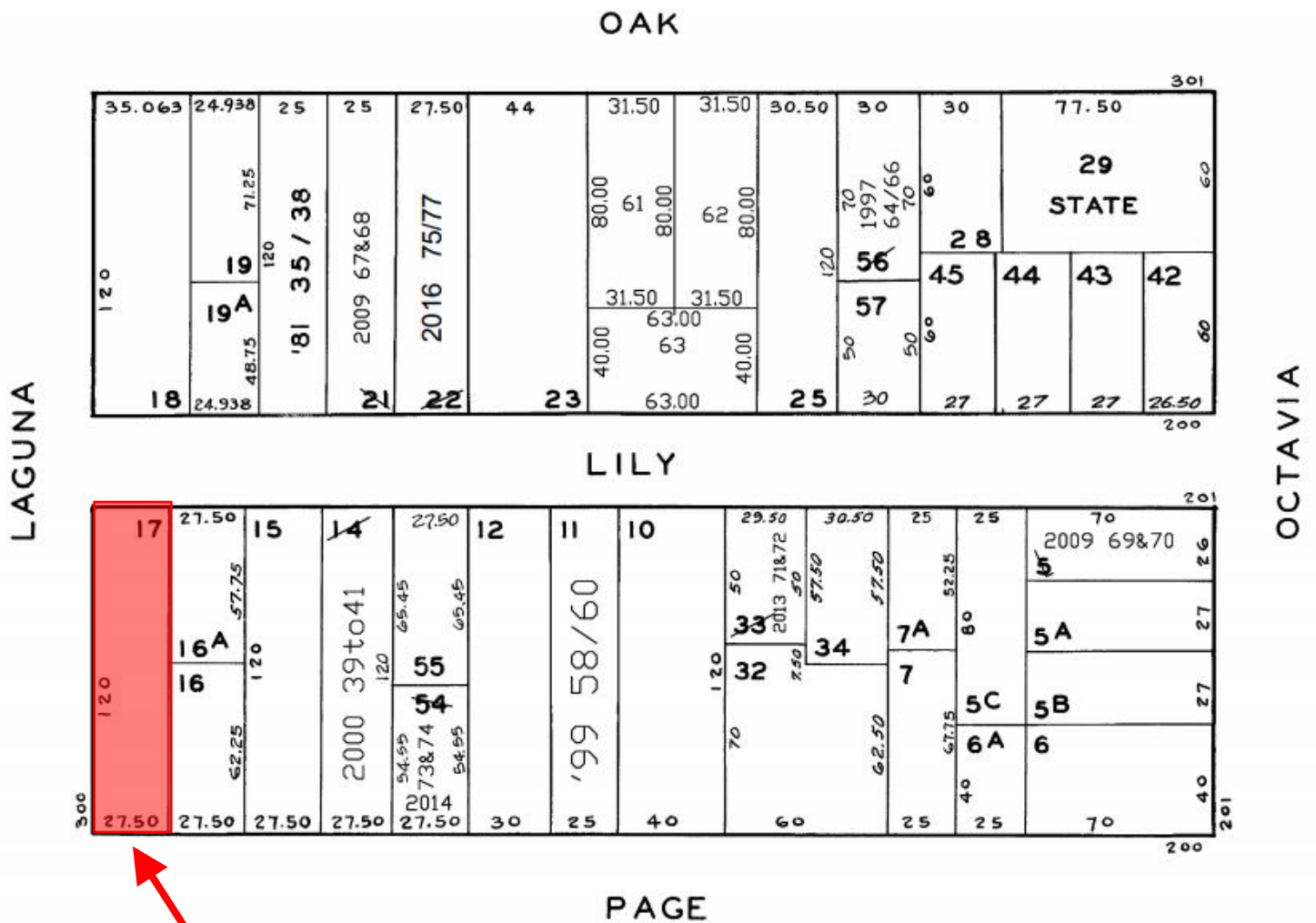
AYES: X

NAYS: X

ABSENT: X

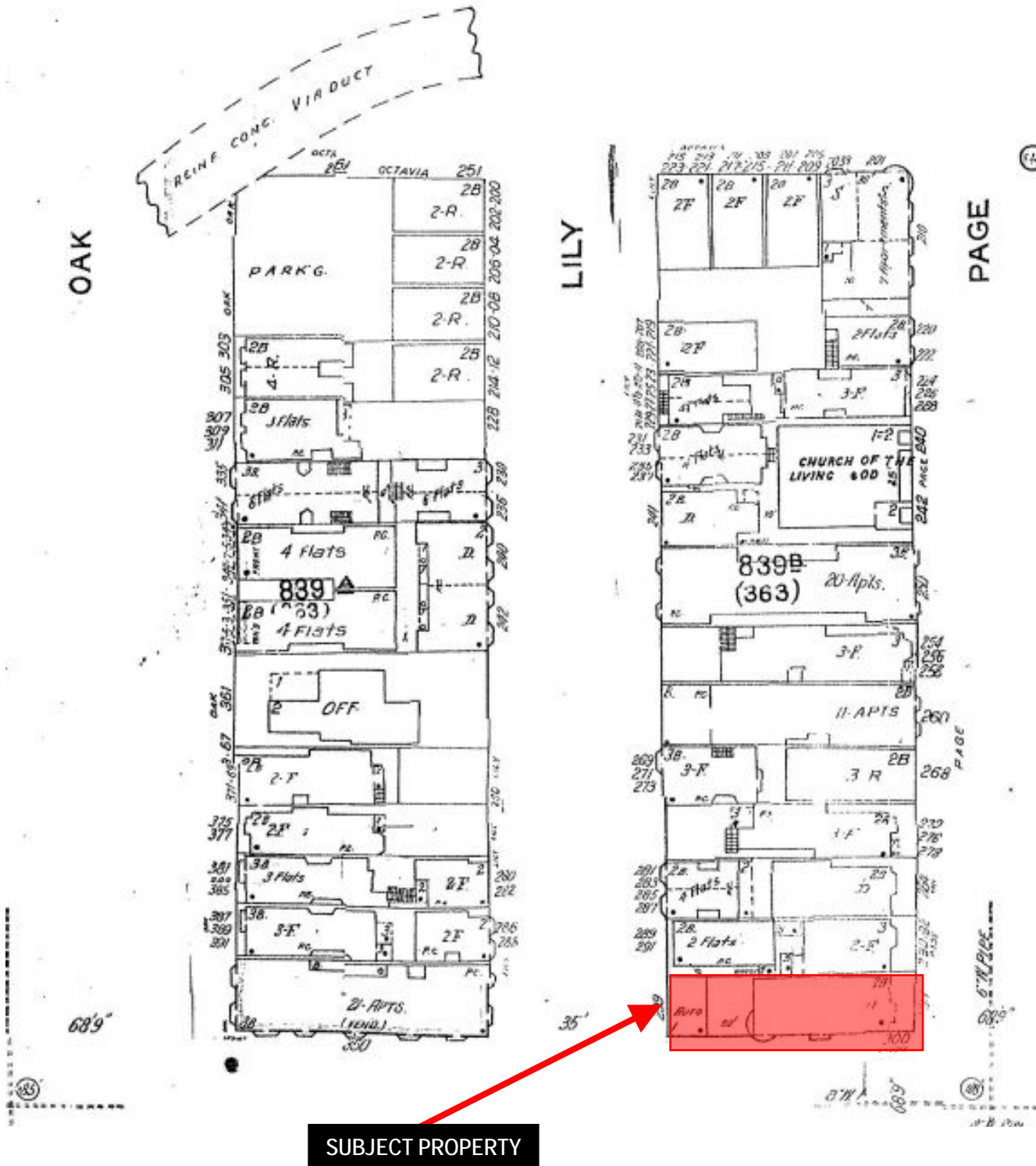
ADOPTED: February 21, 2018

Parcel Map



Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

Sanborn Map*

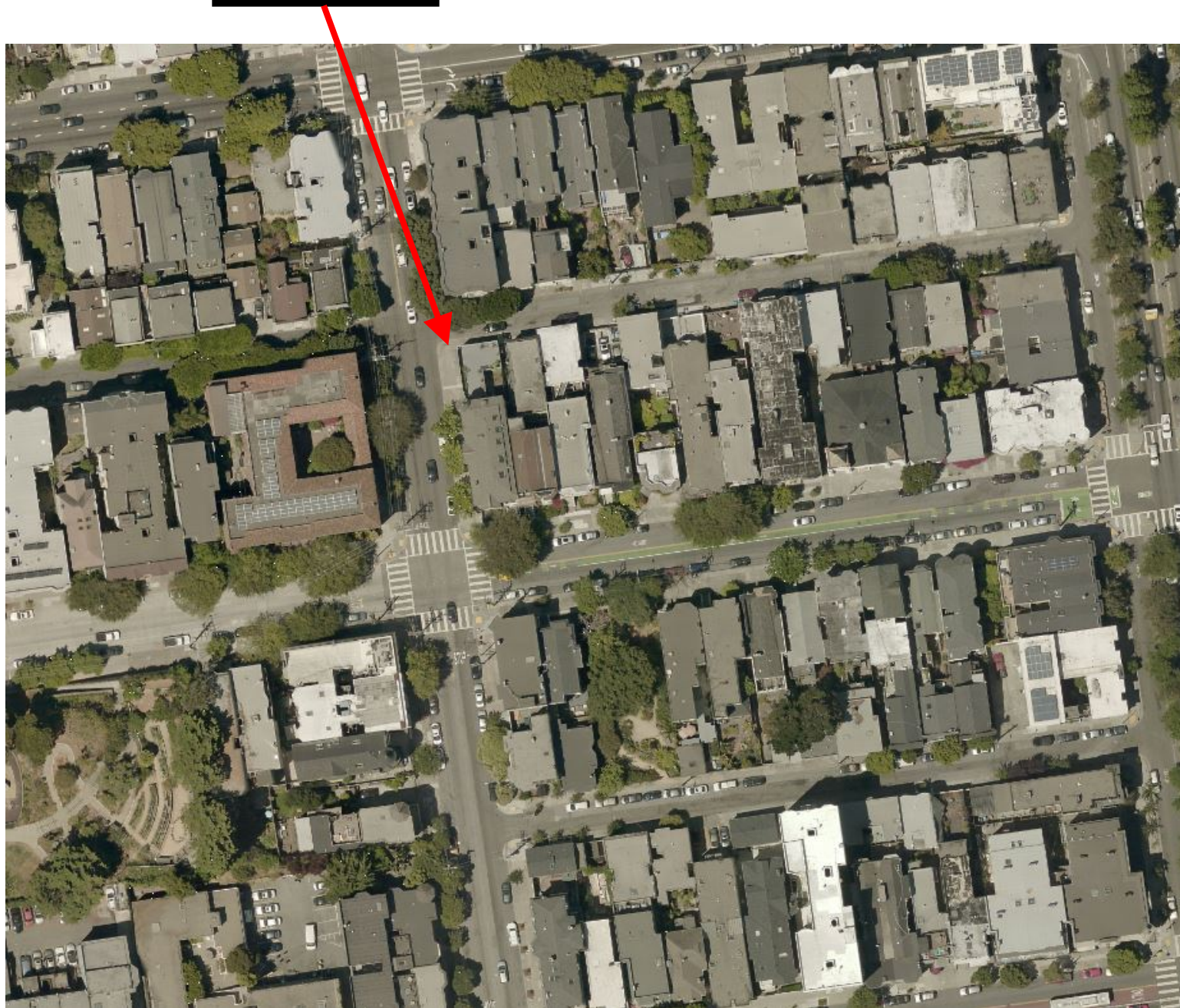


*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



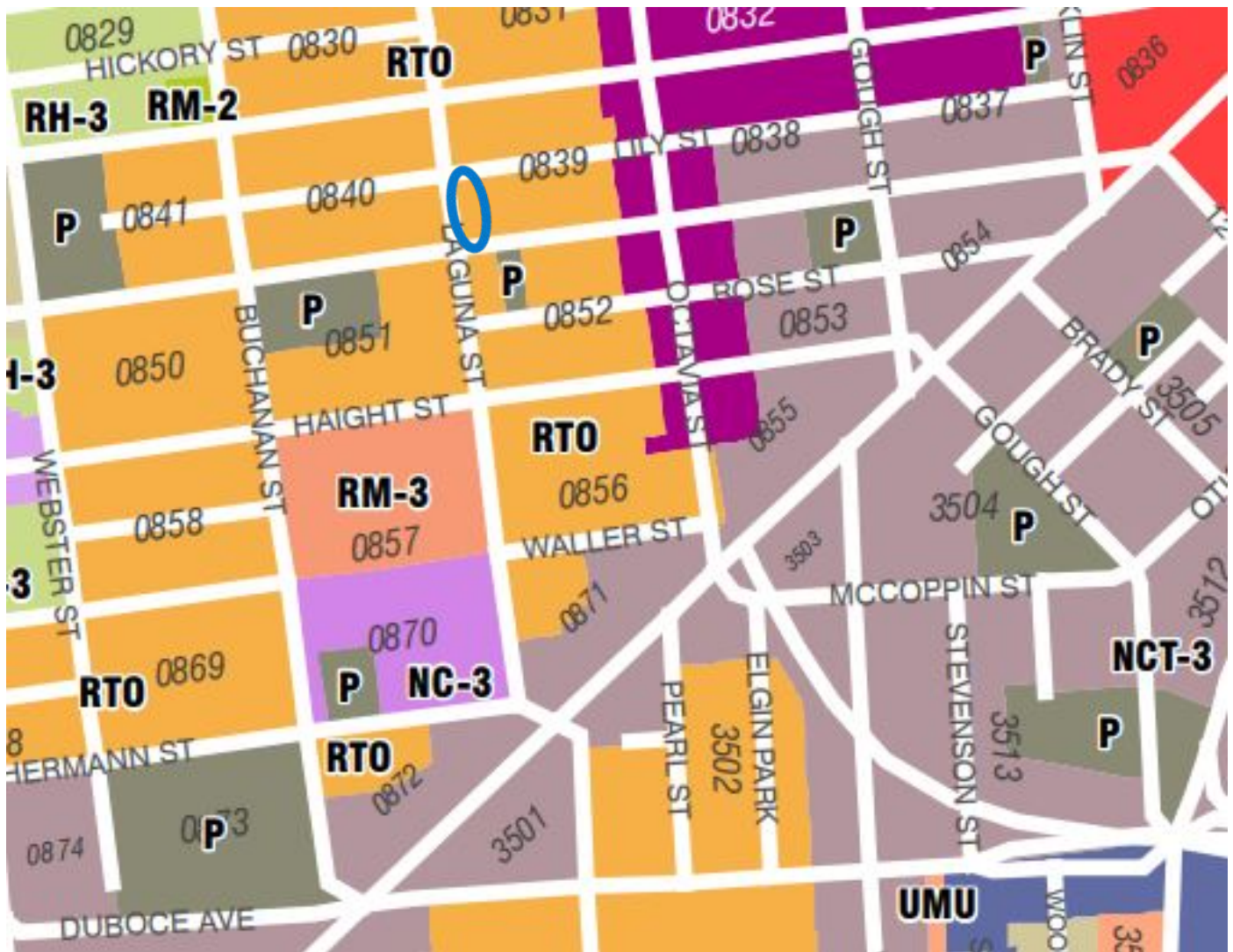
Aerial Photograph

SUBJECT PROPERTY



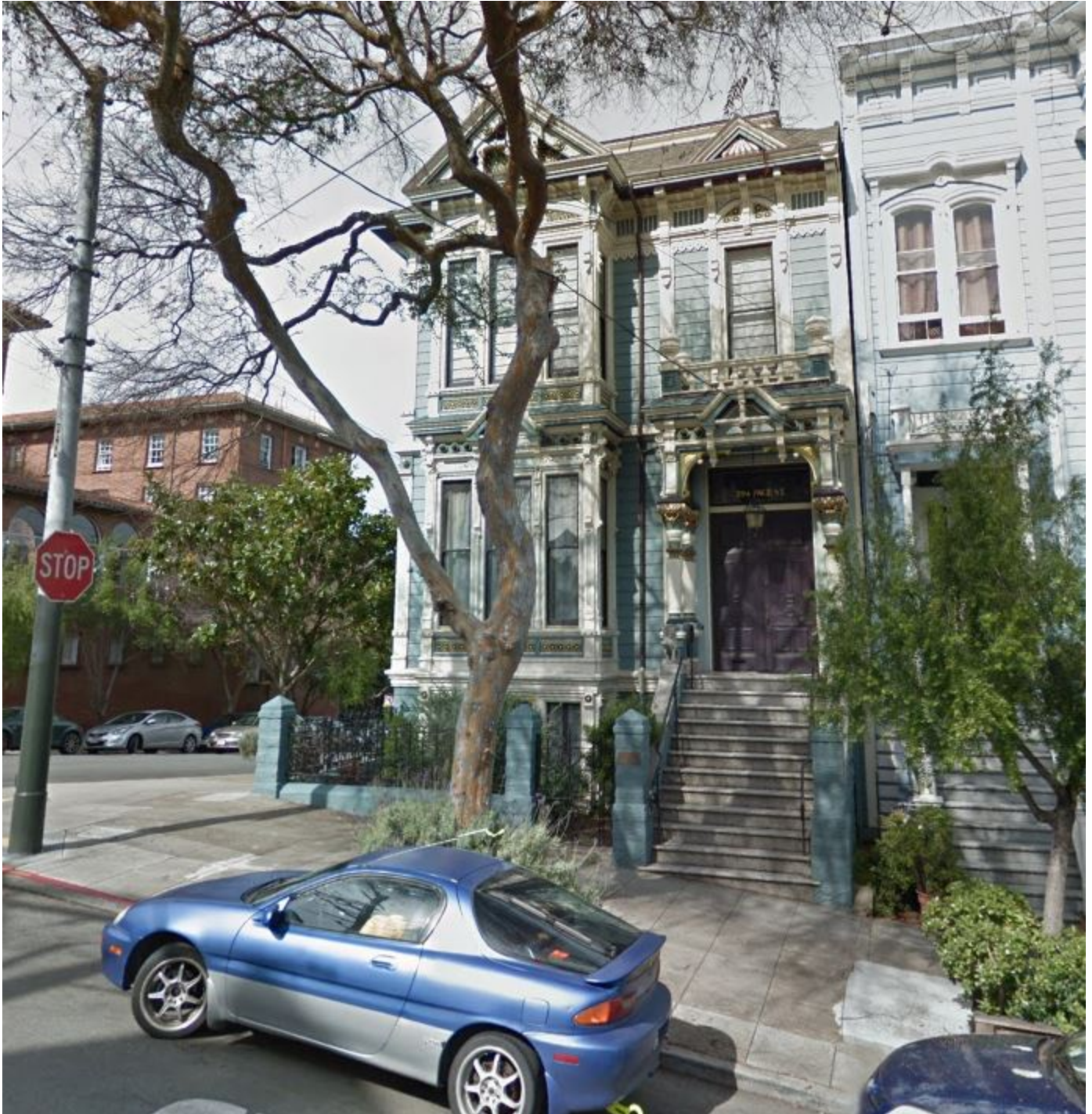
Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

Zoning Map



Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

Site Photo*



**No work will occur on the depicted Page Street façade.*

Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

Site Photo*



**No work will occur on the depicted Laguna Street façade.*

Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

Site Photo*



**This image depicts the area of work on the Lily Street façade of the smaller ancillary structure.*

Certificate of Appropriateness
Case Number 2017-013417COA
294 Page Street

FILE NO. 90-72-4

ORDINANCE NO. 257-72

1 DESIGNATING 294 PAGE STREET AS A LANDMARK PURSUANT TO ARTICLE 10 OF THE CITY
2 PLANNING CODE.

3 Be it ordained by the people of the City and County of San Francisco:

4 Section 1. The Board of Supervisors hereby finds that the house located at
5 294 Page Street, being Lot 17 in Assessor's Block 839, has a special character and
6 special historical, architectural and aesthetic interest and value, and that its
7 designation as a Landmark will be in furtherance of and in conformance with the
8 purposes of Article 10 of the City Planning Code and the standards set forth there-
9 in.

10 (a) Designation. Pursuant to Section 1004 of the City Planning Code,
11 Chapter II, Part II of the San Francisco Municipal Code, 294 Page Street is hereby
12 designated as a Landmark, this designation having been duly approved by Resolution
13 No. 6856 of the City Planning Commission, which Resolution is on file with the
14 Clerk of the Board of Supervisors under File No.

15 (b) Required Data. The location and boundaries of the landmark site, the
16 characteristics of the landmark which justify its designation, and the particular
17 features that should be preserved, described and included in the said Resolution,
18 are hereby incorporated herein and made a part hereof as though fully set forth.

Passed for Second Reading
Board of Supervisors, San Francisco

AUG 21 1972

Ayes: Supervisors Barbagelata, Boas, Feinstein,
Francis, Gonzales, Knapp, Mendelsohn, Molinari,
Pelosi, Tamaras, von Beroldingen.

Noes: Supervisors

Absent: Supervisors FEINSTEIN, MOLINARI

Read Second Time and Finally Passed
Board of Supervisors, San Francisco

AUG 28 1972

Ayes: Supervisors Barbagelata, Boas, Feinstein,
Francis, Gonzales, Knapp, Mendelsohn, Molinari,
Pelosi, Tamaras, von Beroldingen

Noes: Supervisors

Absent: Supervisors BOAS FEINSTEIN

I hereby certify that the foregoing ordinance was
finally passed by the Board of Supervisors of the
City and County of San Francisco.

Robert H. Wascel
Clerk

Robert H. Wascel
Clerk

90-72-4
File No.

AUG 31 1972
Approved

Robert H. Wascel
Mayor

CITY PLANNING COMMISSION

RESOLUTION NO. 6856

WHEREAS, A proposal to designate 294 Page Street as a Landmark pursuant to the provisions of Article 10 of the City Planning Code was initiated by the Landmarks Preservation Advisory Board on April 19, 1972, and said Advisory Board, after due consideration, has recommended approval of this proposal;

WHEREAS, The City Planning Commission, after due notice given, held a public hearing on June 8, 1972 to consider the proposed designation and the report of said Advisory Board; and

WHEREAS, The Commission believes that the proposed Landmark has a special character and special historical, architectural and aesthetic interest and value; and that the proposed designation would be in furtherance of and in conformance with the purposes and standards of the said Article 10;

NOW THEREFORE BE IT RESOLVED, First, That the proposal to designate 294 Page Street as a Landmark pursuant to Article 10 of the City Planning Code is hereby APPROVED, the location and boundaries of the landmark site being as follows:

BEGINNING at the point of intersection of the easterly line of Laguna Street and the northerly line of Page Street; running thence northerly 120 feet along the easterly line of Laguna Street; thence at a right angle easterly 27.5 feet along the southerly line of Lily Street; thence at a right angle 120 feet southerly; thence at a right angle westerly 27.5 feet along the northerly line of Page Street to the point of beginning. BEING lot No. 17 in Assessor's Block No. 839; which property is known as and located at 294 Page Street.

Second, That the special character and special historical, architectural and aesthetic interest and value of the said Landmark justifying its designation are as follows:

This house was designed and built by Henry Geilfuss, well-known San Francisco architect of German origin, for Charles Dietle. The probable date of construction is 1878, since the City Directory shows Dietle resident at the northeast corner of Page and Laguna Streets continuously from February of that year. Dietle was a boot and shoemaker with a shop at 235 Bush Street, who advertised himself as a "prize bootmaker".

In April 1906, John DeMartini bought the property from the Dietle family, and his family occupied the house over a period of sixty years. John DeMartini was a fruit and vegetable commission merchant who was also an original director, with Giannini and Scatena, of the Bank of Italy -- now the Bank of America. Shortly after the great Earthquake and Fire, DeMartini, who had been burned out of his Rincon Hill house, returned to San Francisco with gold coins from his Lindsay ranch to buy a new house for his family, and selected this one.

Third, That the said Landmark should be preserved generally in all of its particular exterior features as existing on the date hereof and as described and depicted in the photographs, case report and other material on file in the Department of City Planning in Docket No. LM72.3; the summary description being as follows:

Tall and spacious, with strong vertical thrust, the house has two stories and basement and occupies most of its lot. The quality of this finely-detailed Stick Style building is shown in its squared bays, vertical strip elements, ornate carvings on the bays, porch and gables, brackets supporting the eaves, and original wrought iron rail around the small front garden.

The Page Street facade is distinguished by the squared, two-story bays on the western half and the entry porch on the easterly; at ground floor level, these are marked by identical cornice lines, ornamental friezes and miniature gables. These motifs are repeated on the squared bays of the Laguna Street facade, as well as on the flatter ground floor windows of that facade. Carved roof line gables surmount the squared bays in each facade. The entry porch is supported by turned round wooden columns enlarging at the top to floral sprays; the porch roof is surmounted by a low balustrade with spindle balusters.

All fenestration is regular, consisting of tall, narrow, rectangular windows in simple frames. These frames, and other elements of the facades, have been picked out in white paint contrasting with the gray of the walls, which are of shiplap timber. The northwest corner of the house is distinguished by its round, two-story corner bays, surmounted by a conical roof and dormer. The other building corners are decorated with flat, fluted pilasters. The roof is semi-mansard, without windows.

AND BE IT FURTHER RESOLVED, That the Commission hereby directs its Secretary to transmit the proposal for designation, with a copy of this Resolution, to the Board of Supervisors for appropriate action.

I hereby certify that the foregoing Resolution was adopted by the City Planning Commission at its regular meeting of June 8, 1972.

Lynn E. Pio
Secretary

AYES: Commissioners Finn, Fleishhacker, Mellon, Porter, Ritchie, Rueda

NOES: None

ABSENT: Commissioner Newman

PASSED: June 8, 1972

LANDMARKS PRESERVATION ADVISORY BOARD
Revised Case Report - April 19, 1972

294 PAGE STREET

OWNER: Jerrold Levitin

LOCATION: 294 Page Street, east side of Laguna Street between Lily Street and Page Street. Lot has 27.5 feet of frontage on Lily Street, 120 feet on Laguna Street, and 27.5 feet on Page Street; being Lot 17 in Assessor's Block 839.

HISTORY: This house was designed and built by Henry Geilfuss, well-known San Francisco architect of German origin, for Charles Dietle. The probable date of construction is 1878, since the City Directory shows Dietle resident at the northeast corner of Page and Laguna Streets continuously from February of that year. Dietle was a boot and shoemaker with a shop at 235 Bush Street, who advertised himself as a "prize bootmaker".

In April 1906, John DeMartini bought the property from the Dietle family, and his family occupied the house over a period of sixty years. John DeMartini was a fruit and vegetable commission merchant who was also an original director, with Giannini and Scatena, of the Bank of Italy -- now the Bank of America. Shortly after the great Earthquake and Fire, DeMartini, who had been burned out of his Rincon Hill house, returned to San Francisco with gold coins from his Lindsay ranch to buy a new house for his family, and selected this one.

ARCHITECTURE: Tall and spacious, with strong vertical thrust, the house has two stories and basement and occupies most of its lot. The quality of this finely-detailed Stick Style building is shown in its squared bays, vertical strip elements, ornate carvings on the bays, porch and gables, brackets supporting the eaves, and original wrought iron rail around the small front garden.

The Page Street facade is distinguished by the squared, two-story bays on the western half and the entry porch on the easterly; at ground floor level, these are marked by identical cornice lines, ornamental friezes and miniature gables. These motifs are repeated on the squared bays of the Laguna Street facade, as well as on the flatter ground floor windows of that facade. Carved roof line gables surmount the squared bays on each facade. The entry porch is supported by turned round wooden columns enlarging at the top to floral sprays; the porch roof is surmounted by a low balustrade with spindle balusters.

All fenestration is regular, consisting of tall, narrow, rectangular windows in simple frames. These frames, and other elements of the facades, have been picked out in white paint contrasting with the gray of the walls, which are of shiplap timber. The northwest corner of the house is distinguished by its round, two-story corner bays, surmounted by a conical roof and dormer. The other building corners are decorated with flat, fluted pilasters. The roof is semi mansard, without windows.

LAND USE: Surrounding land use is primarily residential, including both single and multiple-family dwellings and boarding houses. Across Laguna Street is a residence for girls. Across Page Street are a mini-park and law offices occupying a Victorian house. U.C. Extension is one block to the south. Zoning of this house and the surrounding area is R-4. Currently the house is used for Law offices under a conditional use authorization.

APPLICATION FOR Certificate of Appropriateness

1. Owner/Applicant Information

PROPERTY OWNER'S NAME: Carolyn Press Chatham & Andrew Chatham		TELEPHONE: (415) 710-3642
PROPERTY OWNER'S ADDRESS: 3590 20th st, #204 San Francisco, CA 94110	EMAIL: cipress@gmail.com	
APPLICANT'S NAME: Madalyn Farquhar		
APPLICANT'S ADDRESS: 1007 General Kennedy Ave, Ste 1 San Francisco, CA 94129		TELEPHONE: (415) 268-0783
		EMAIL: madalyn@fuf.net
CONTACT FOR PROJECT INFORMATION:		
CONTACT PERSON'S ADDRESS:		TELEPHONE: ()
		EMAIL:

2. Location and Classification

STREET ADDRESS OF PROJECT: 294 Page Street, San Francisco, CA		ZIP CODE: 94102
CROSS STREETS: Laguna st & Octavia Blvd (mural work on corner of Lily & Laguna)		
ASSESSORS BLOCK/LOT: 839 / 17	LOT DIMENSIONS: 165X20ft	LOT AREA (SQ FT): 3300
ZONING DISTRICT: RTO		HEIGHT/BULK DISTRICT: 40-X
ARTICLE 10 LANDMARK NUMBER: 48		HISTORIC DISTRICT: Hayes Valley Residential Historic District

3. Project Description

Residents of Lily Street and Friends of the Urban Forest recieved a grant from Community Challenge Grant Living Alleys Program to paint murals along Lily street. A mural depicting lilies is proposed on the garage building of 294 Page st (corner of Laguna & Lily st).

Building Permit Application No. _____

Date Filed: _____

4. Project Summary Table

If you are not sure of the eventual size of the project, provide the maximum estimates.

GROSS SQUARE FOOTAGE (GSF)	EXISTING USES:	EXISTING USES TO BE RETAINED:	NET NEW CONSTRUCTION AND/OR ADDITION:	PROJECT TOTALS:
Residential	2894	2894	0	0
Retail	0	0	0	0
Office	0	0	0	0
Industrial / PDR Production, Distribution, & Repair	0	0	0	0
Parking	800	800	0	0
Other (Specify Use)	0	0	0	0
Total GSF	3694	3694	0	0
PROJECT FEATURES	EXISTING USES:	EXISTING USES TO BE RETAINED:	NET NEW CONSTRUCTION AND/OR ADDITION:	PROJECT TOTALS:
Dwelling Units	1	1	0	0
Hotel Rooms	0	0	0	
Parking Spaces	2	2	0	0
Loading Spaces	0	0	0	0
Number of Buildings	2	2	0	0
Height of Building(s)			0	0
Number of Stories	2	2	0	0

Please provide a narrative project description, and describe any additional project features that are not included in this table:

This project is a part of the Community Challenge Grant's Living Alley Program. This is 1 of 5 murals proposed along Lily Street. The artist has been identified and the design is finalized. The design is focused on lilies and nature. To get to this point the residents of Lily street organized themselves and formed a planning committee and an art selection committee after the submission period for mural proposals ended. Residents (along with the property owners) scrutinized over 40 proposals and picked this artist and design for the site.

Findings of Compliance with Preservation Standards

	FINDINGS OF COMPLIANCE WITH PRESERVATION STANDARDS	YES	NO	N/A
1	Is the property being used as it was historically?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Does the new use have minimal impact on distinctive materials, features, spaces, and spatial relationship?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Is the historic character of the property being maintained due to minimal changes of the above listed characteristics?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	Are the design changes creating a false sense of history of historical development, possible from features or elements taken from other historical properties?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5	Are there elements of the property that were not initially significant but have acquired their own historical significance?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6	Have the elements referenced in Finding 5 been retained and preserved?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7	Have distinctive materials, features, finishes, and construction techniques or examples of fine craftsmanship that characterize the property been preserved?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8	Are all deteriorating historic features being repaired per the Secretary of the Interior Standards?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9	Are there historic features that have deteriorated and need to be replaced?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
10	Do the replacement features match in design, color, texture, and, where possible, materials?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
11	Are any specified chemical or physical treatments being undertaken on historic materials using the gentlest means possible?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12	Are all archeological resources being protected and preserved in place?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
13	Do exterior alterations or related new construction preserve historic materials, features, and spatial relationships that are characteristic to the property?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14	Are exterior alterations differentiated from the old, but still compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15	If any alterations are removed one day in the future, will the forms and integrity of the historic property and environment be preserved?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please summarize how your project meets the Secretary of the Interior's *Standards for the Treatment of Historic Properties*, in particular the *Guidelines for Rehabilitation* and will retain character-defining features of the building and/or district:

Our mural project will not impact any architectural aspects of the garage building and will not impact the main, historic portion of the building at all. The materials used for the painting of the mural will be gentle chemicals and the artist is trained in wall preparation.

Findings of Compliance with General Preservation Standards

In reviewing applications for Certificate of Appropriateness the Historic Preservation Commission, Department staff, Board of Appeals and/or Board of Supervisors, and the Planning Commission shall be governed by *The Secretary of the Interior's Standards for the Treatment of Historic Properties* pursuant to Section 1006.6 of the Planning Code. Please respond to each statement completely (Note: Attach continuation sheets, if necessary). Give reasons as to *how* and *why* the project meets the ten Standards rather than merely concluding that it does so. IF A GIVEN REQUIREMENT DOES NOT APPLY TO YOUR PROJECT, EXPLAIN WHY IT DOES NOT.

1. The property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships;

The mural will be 2 dimensional, with so additions to the wall except paint. In this way, none of the historical uses of the building will be impacted by the addition of this mural.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided;

During the painting of the mural on the Lily st facing wall of the garage building the artist will in no way change any architectural features of the siding, top fencing, or concrete foundation. The artist will use a ladder or scissor lift to complete the mural and will not be attaching anything to the surface of the building during the execution.

3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken;

The content of the mural will center entirely on lilies and nature and will in no way attempt to mimic architectural features or other aspects of similar historic buildings.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved;

The change to the garage building will only be a change of painted surface. The materials used to execute the mural will be the gentlest possible on the existing siding.

5. Distinctive materials, features, finishes, and construction techniques or examples of fine craftsmanship that characterize a property will be preserved;

The work will not involve replacing any materials on the garage building except for the blue paint on the lily st facing wall. The mural will not be impacting the fence at the top of the garage building.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence;

The scope of work for the mural doesn't involve any contact with deteriorating materials or surfaces. There are no plans to replace or remove any materials from the building.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used;

The paints and protective materials used for the mural will in no way damage the siding of the garage building and will likely protect the siding to a greater extent than the current paint. Please see product sheets for more material information.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken;

There will be no digging involved in this mural project.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment;

The new mural will be entirely 2 dimensional and will not impact any architectural features of the building.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would not be impaired;

The paints used for the mural will not damage the surface of the garage building and will easily be painted over if so desired.

PLEASE NOTE: For all applications pertaining to buildings located within Historic Districts, the proposed work must comply with all applicable standards and guidelines set forth in the corresponding Appendix which describes the District, in addition to the applicable standards and requirements set forth in Section 1006.6. In the event of any conflict between the standards of Section 1006.6 and the standards contained within the Appendix which describes the District, the more protective shall prevail.

Priority General Plan Policies Findings

Proposition M was adopted by the voters on November 4, 1986. It requires that the City shall find that proposed projects and demolitions are consistent with eight priority policies set forth in Section 101.1 of the City Planning Code. These eight policies are listed below. Please state how the project is consistent or inconsistent with each policy. Each statement should refer to specific circumstances or conditions applicable to the property. Each policy must have a response. IF A GIVEN POLICY DOES NOT APPLY TO YOUR PROJECT, EXPLAIN WHY IT DOES NOT.

1. That existing neighborhood-serving retail uses be preserved and enhanced and future opportunities for resident employment in and ownership of such businesses enhanced;

The property is a residential property and does not contain any retail space. However, the proposed mural will possibly bring more foot traffic to the intersection, which will positively affect the retail businesses in the vicinity.

2. That existing housing and neighborhood character be conserved and protected in order to preserve the cultural and economic diversity of our neighborhoods;

The Lily St Mural project is a 2+ year effort by the residents of Lily st (50+ different voices and multiple organizations). The proposed mural was scrutinized by a committee made up of these residents. All content of the mural has been endorsed by the neighbors and the property owners.

3. That the City's supply of affordable housing be preserved and enhanced;

While having a beautiful mural might increase a property's value, we do not believe it significantly contributes to the decreased supply of affordable housing in the City.

4. That commuter traffic not impede Muni transit service or overburden our streets or neighborhood parking;

The mural project will not impact commuter traffic in any way. During the painting of the mural Friends of the urban forest might apply for 1 street space parking permit to park a scissor lift, but it is not confirmed because it might not be necessary. It is our hope that by beautifying streets that City residents will be more apt to walk to their destinations as opposed to driving everywhere.

5. That a diverse economic base be maintained by protecting our industrial and service sectors from displacement due to commercial office development, and that future opportunities for resident employment and ownership in these sectors be enhanced;

The mural artist is a long-term Bay Area resident and has been commissioned by many local businesses. It is our hope that her mural will bring more foot traffic to the area which will enhance patronage to local shops around the intersection.

6. That the City achieve the greatest possible preparedness to protect against injury and loss of life in an earthquake;

The artist has liability insurance in the case of an accident, but I'm not sure if it covers natural disasters. In any case, the painting of this mural will not impact any structural aspects of the building.

7. That landmarks and historic buildings be preserved; and

The proposed mural will not impact any architectural aspects of the garage building and will not impact the main, historic portion of the building at all. Every care will be afforded to the preparation of the wall and the paints used will be gentle and will not damage the surface.

8. That our parks and open space and their access to sunlight and vistas be protected from development.

The proposed mural is a nature themed mural and is part of the Living Alleys program through Community Challenge Grant. We believe the painting of the mural will enhance the natural beauty of the block and will inspire residents to visit more open spaces!

Estimated Construction Costs

TYPE OF APPLICATION:	
OCCUPANCY CLASSIFICATION: RTO	
BUILDING TYPE: wood & steel frame	
TOTAL GROSS SQUARE FEET OF CONSTRUCTION: 426 sq. ft. of vertical wall surface	BY PROPOSED USES: Mural
ESTIMATED CONSTRUCTION COST: \$9,000.00	
ESTIMATE PREPARED BY: Bryana Fleming & Madalyn Farquhar	
FEE ESTABLISHED: \$382.00	

Applicant's Affidavit

Under penalty of perjury the following declarations are made:

- a: The undersigned is the owner or authorized agent of the owner of this property.
- b: The information presented is true and correct to the best of my knowledge.
- c: Other information or applications may be required.

Signature: Madalyn Farquhar

Date: 09/25/17

Print name, and indicate whether owner, or authorized agent:

MADALYN FARQUHAR

Owner / Authorized Agent (circle one)

Certificate of Appropriateness Application Submittal Checklist

The intent of this application is to provide Staff and the Historic Preservation Commission with sufficient information to understand and review the proposal. Receipt of the application and the accompanying materials by the Planning Department shall only serve the purpose of establishing a Planning Department file for the proposed project. After the file is established, the Department will review the application to determine whether the application is complete or whether additional information is required for the Certificate of Appropriateness process. Applications listed below submitted to the Planning Department must be accompanied by this checklist and all required materials. The checklist is to be completed and **signed by the applicant or authorized agent**.

REQUIRED MATERIALS (please check correct column)	CERTIFICATE OF APPROPRIATENESS
Application, with all blanks completed	<input checked="" type="checkbox"/>
Site Plan	<input type="checkbox"/> N/A
Floor Plan	<input type="checkbox"/> N/A
Elevations	<input checked="" type="checkbox"/>
Prop. M Findings	<input checked="" type="checkbox"/>
Historic photographs (if possible), and current photographs	<input checked="" type="checkbox"/>
Check payable to Planning Department	<input checked="" type="checkbox"/>
Original Application signed by owner or agent	<input checked="" type="checkbox"/>
Letter of authorization for agent	<input checked="" type="checkbox"/>
Other: Section Plan, Detail drawings (i.e. windows, door entries, trim), Specifications (for cleaning, repair, etc.) and/or product cut sheets for new elements (i.e. windows, doors)	<input type="checkbox"/> N/A

NOTES:

- ☐ Required Material. Write "N/A" if you believe the item is not applicable, (e.g. letter of authorization is not required if application is signed by property owner.)
- ☒ Typically would not apply. Nevertheless, in a specific case, staff may require the item.

PLEASE NOTE: The Historic Preservation Commission will require additional copies each of plans and color photographs in \ reduced sets (11" x 17") for the public hearing packets. If the application is for a demolition, additional materials not listed above may be required. All plans, drawings, photographs, mailing lists, maps and other materials required for the application must be included with the completed application form and cannot be "borrowed" from any related application.

For Department Use Only

Application received by Planning Department:

By: _____

Date: 10/18/17



FOR MORE INFORMATION:

Call or visit the San Francisco Planning Department

Central Reception

1650 Mission Street, Suite 400
San Francisco CA 94103-2479

TEL: 415.558.6378

FAX: 415 558-6409

WEB: <http://www.sfplanning.org>

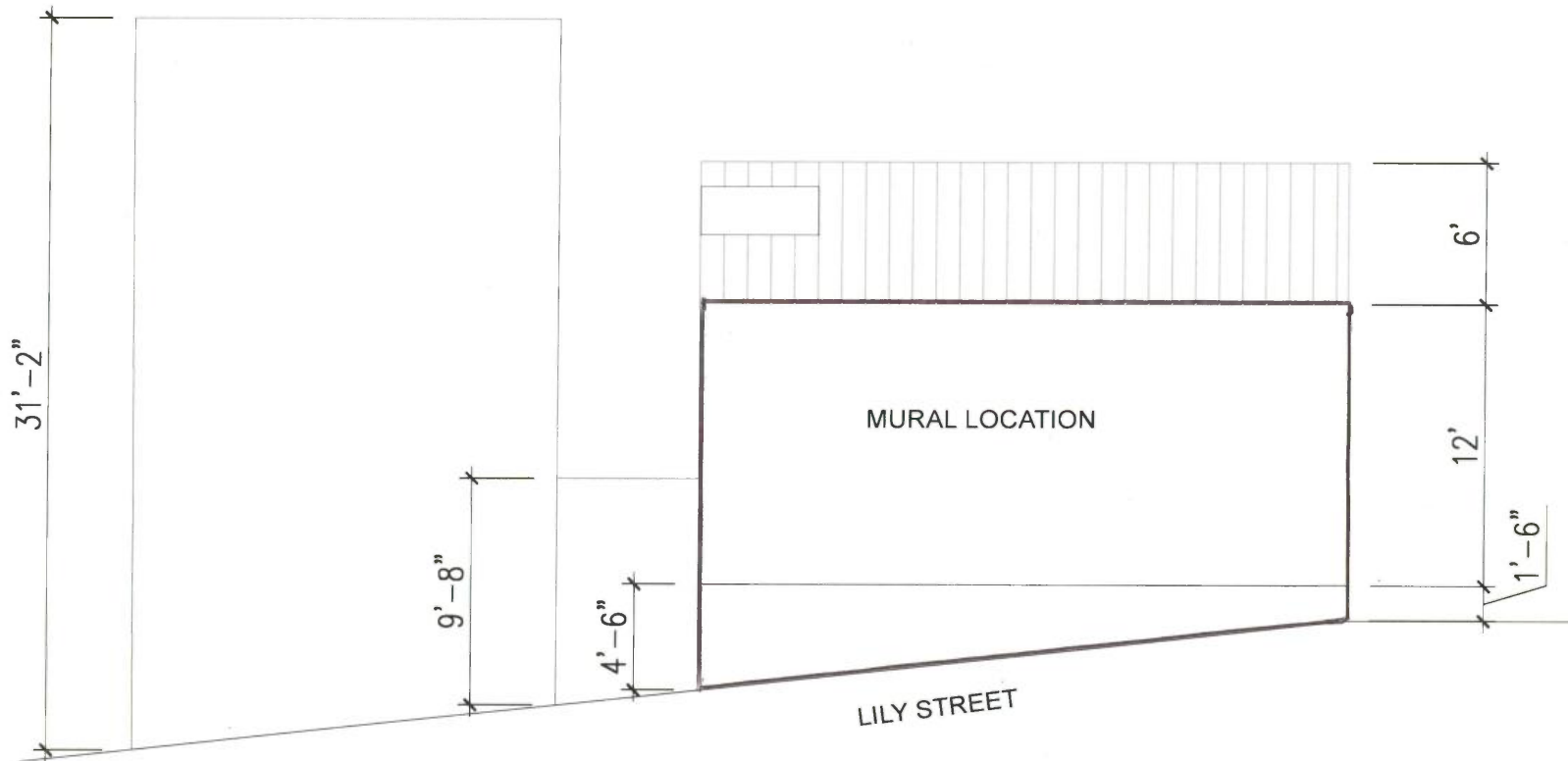
Planning Information Center (PIC)

1660 Mission Street, First Floor
San Francisco CA 94103-2479

TEL: 415.558.6377

Planning staff are available by phone and at the PIC counter.
No appointment is necessary.

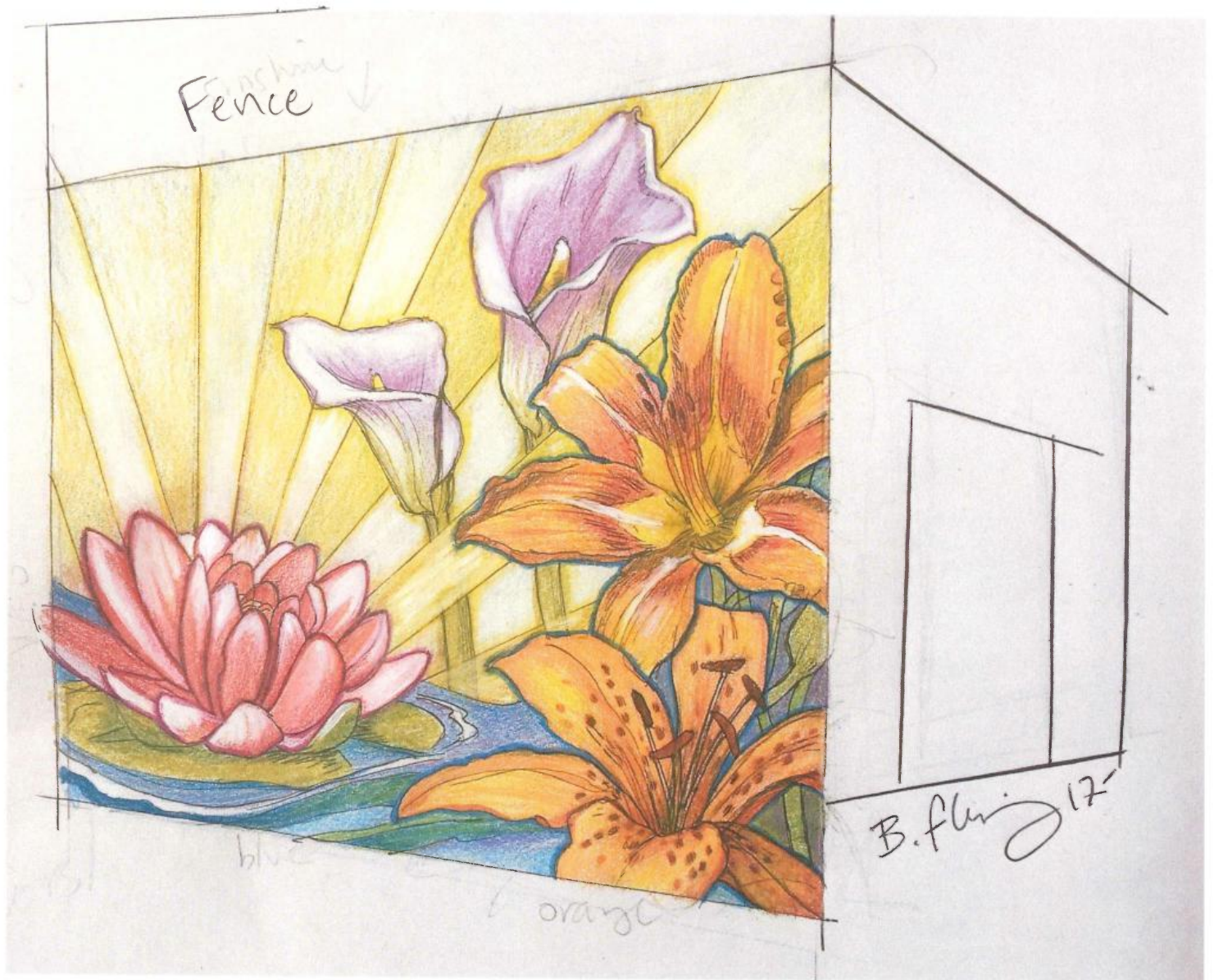




FRIENDS OF THE URBAN FOREST
 PRESIDIO OF SAN FRANCISCO
 1007 GENERAL KENNEDY AVE., SUITE 1
 SAN FRANCISCO, CA 94129-0456
 415-561-6890 www.fuf.net

294 PAGE ST (FACADE ON LILY ST @ LAGUNA ST)
 PROPOSED MURAL LOCATION

1/8" = 1'-0"
 MARCH 4, 2017



SAFETY DATA SHEET

TSP Trisodium Phosphate

1. CHEMICAL PRODUCT AND COMPANY IDENTIFICATION:

MANUFACTURER: Griffin Bros., Inc..
P.O. Box 7719
Salem, OR 97303
(800) 456-4743

INFORMATION:

EMERGENCY PHONE: CHEMTREC: (800) 424-9300

PRODUCT NAME: Trisodium Phosphate

PRODUCT NUMBER: G-531

DATE PREPARED: 03/03/2015

LAST REVISION: 07/18/2015

Uses: Substance used as such, in formulation or in formulation of products for :
Detergent, Treatment of textiles and leather,
Metal treatment, Water treatment,
Formulation Fertilizer , Laboratory
chemicals, Ceramics, Dyes etc.

PURE: ☐ LIQUID: ☐
MIXTURE: ☒ SOLID: ☒

2. HAZARDOUS IDENTIFICATION:

EMERGENCY OVERVIEW: Corrosive

GHS CLASSIFICATION: Skin: (Category 2), Eyes: (Category 2A), STOT – Single Exposure (Category 3) Respiratory

GHS Label elements, including precautionary statements

SIGNAL WORD: Warning

PICTOGRAM:



HAZARD STATEMENT(S):

H315: Causes skin irritation
H319: Causes serious eye irritation
H335: May cause respiratory irritation

PRECAUTIONARY STATEMENT(S):

P261: Avoid breathing spray, mist, fume, gas, dust, vapours
P280: Wear protective gloves, protective clothing, eye protection, face protection
P302+P352: IF ON SKIN: Wash with plenty of hands, forearms and face
P305+P351+P338: IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing
P332+P313: IF SKIN irritation occurs: Get medical advice/attention
P337+P313: IF EYE irritation persists: Get medical advice/attention

3. COMPOSITION/INFORMATION ON INGREDIENTS:

Chemical Name	CAS #	Wt. Range %
TRISODIUM PHOSPHATE	10101-89-0	>= 98.5
Balance of formula is Proprietary Non-hazardous materials	--	Balance

4. FIRST AID MEASURES:

GENERAL ADVICE: Consult a physician. Show this safety data sheet to the doctor in attendance. Move out of dangerous area.

EYE CONTACT: Immediately flush eyes with water for at least 15 minutes. Hold eyelids open while flushing the eyes.

INHALATION: Remove to fresh air. If not breathing, give artificial respiration. If breathing is difficult, give oxygen. Get medical attention immediately.

INGESTION: If swallowed, do NOT induce vomiting. Give victim lots of water or milk. Get medical attention immediately. Never give anything by mouth to an unconscious or convulsing person.

SKIN CONTACT: Wash with soap and water. Change contaminated clothing. Get medical attention if irritation develops or persists.

AGGRAVATED MEDICAL CONDITIONS: Pre-existing eye, skin or respiratory conditions.

SUPPLEMENTAL HEALTH INFORMATION: The effects of long-term, low-level exposure to this product have not been determined. Safe handling of this material on a long-term basis should emphasize the avoidance of all effects from repetitive acute exposures.

5. FIRE FIGHTING MEASURES:

EXTINGUISHING MEDIA: Use extinguishing media appropriate for surrounding fire.

SPECIAL FIRE FIGHTING PROCEDURES:

Firefighters should wear proper protective equipment and self-contained breathing apparatus with full facepiece in positive pressure mode. Move containers from fire area if it can be done without risk. Use water to keep fire-exposed containers cool.

UNUSUAL FIRE AND EXPLOSION HAZARDS: None known.

COMBUSTION PRODUCTS: None known.

6. ACCIDENTAL RELEASE MEASURES:

STEPS TO BE TAKEN IN CASE MATERIAL IS SPILLED OR RELEASED: Pick up and arrange disposal without creating dust. Sweep up and shovel. DO NOT add water to spilled material. DO NOT use floor sweeping compounds to clean up spills. Every attempt should be made to avoid mixing spilled material with other chemicals or debris when cleaning up. Keep in suitable, closed containers for disposal.

7. HANDLING AND STORAGE:

PRECAUTIONS TO BE TAKEN IN HANDLING AND STORAGE: Do not handle until all safety precautions have been read and understood. Do not allow product to get wet. If liner is present, tie after each use. Use good personal hygiene when handling this product. Wash hands after use, before smoking, or using the toilet. Wear personal protection as required per safety program. Follow all SDS/label precautions even after container is emptied because it may retain product residues.

OTHER PRECAUTIONS: For industrial and institutional use only. Keep away from children. Keep containers closed while not in use.

8. EXPOSURE CONTROL/PERSONAL PROTECTION:

EXPOSURE CONTROLS:

Chemical Name	OSHA PEL		ACGIH TLV	
	TWA	STEL	TWA	STEL
TRISODIUM PHOSPHATE	Respirable: 5 mg/m ³ . Inhalable: 15mg/m ³		Respirable: 3 mg/m ³ . Inhalable: 10 mg/m ³	

PERSONAL PROTECTIVE EQUIPMENT

RESPIRATORY PROTECTION: Use respiratory protection mask according to NIOSH/MSHA. Respiratory protection programs must comply with 29 CFR 1910.134.

VENTILATION: Local exhaust sufficient to keep exposure below TLV.

WORK/HYGENIC PRACTICES: Use good personal hygiene when handling this product. Wash hands after use, before smoking, or using the toilet.

EYE PROTECTION: Use chemical safety goggles and/or full face shield when splashing is possible. Contact lenses should not be worn when working with this material. Maintain eye wash fountain and quick-drench facilities in work areas

PROTECTIVE GLOVES: Rubber, Neoprene, Nitrile, Polyvinyl chloride (PVC). Gloves must be inspected prior to use. Use proper glove removal technique (without touching glove's outer surface) to avoid skin contact with this product.

OTHER PROTECTIVE EQUIP: Boots, apron, lab coat or coveralls of impervious material, as appropriate to avoid skin contact.

ENGINEERING CONTROLS: Facilities storing or utilizing this material should be equipped with an eye wash facility and safety shower.

9. PHYSICAL AND CHEMICAL PROPERTIES:

INFORMATION ON BASIC PHYSICAL AND CHEMICAL PROPERTIES:

a) Appearance: White granular powder	k) Vapor pressure (mm/hg): No data available
b) Odor: Odorless	l) Vapor density (Air = 1): No data available
d) pH: 11.7 - 12.5 at 50 g/l at 20 °C (68 °F)	m) Relative density (Specific Gravity): Not applicable
e) Melting point/freezing point: No data available	n) Water solubility: 21g / 100g saturated solution @ 25 °C
f) Initial boiling point and boiling range: Not applicable	p) Auto-ignition temperature: n/a
g) Flash point: n/a Method Used: n/a	r) Viscosity: n/a
h) Evaporation rate: No data available	-) Pounds Per Gallon: Not applicable
j) Upper/lower flammability or explosive limits: UEL: n/a LEL: n/a	OTHER: No other data is available for this product.

10. STABILITY AND REACTIVITY:

STABLE: Stable under recommended storage conditions.

INCOMPATIBILITY: Take care when using on aluminum. This material could be corrosive to aluminum surfaces because of the high pH.

HAZARDOUS DECOMPOSITION OR BY-PRODUCTS: oxides of carbon

HAZARDOUS POLYMERIZATION: Will Not Occur

CONDITIONS TO AVOID: Do not get water/moisture inside container, product is hygroscopic. Avoid contact with incompatible materials.

11. TOXICOLOGICAL INFORMATION:

Laboratory data

Data from ICL Performance LP single-dose (acute) animal studies with this material are given below:

ORAL – RAT LD50: 6,500 mg/kg; practically non-toxic

DERMAL – RABBIT LD50: > 7940 mg/kg; practically non-toxic

EYE IRRITATION – RABBIT (4-HR EXP.): corrosive

SKIN IRRITATION – RABBIT: 3.3 / 8.0; moderately irritating

The anhydrous form of this material produced no mutagenic effects in standard assays using fruit flies.

This material has been defined as a hazardous chemical under criteria of the OSHA Hazard Communication Standard (29 CFR 1910.1200)

12. ECOLOGICAL INFORMATION:

The following data have been classified using criteria adopted by the European Economic Community (EEC) for aquatic organism toxicity.

INVERTEBRATE: 48-hr EC50 Daphnia magna: >1000 mg/L; Practically Non-toxic

WARMWATER FISH: 96-hr LC50 Bluegill sunfish: 440 mg/L; Practically Non-toxic

COLDWATER FISH: 96-hr LC50 Rainbow Trout: 260 mg/L; Practically Non-toxic

13. DISPOSAL CONSIDERATIONS: This material when discarded in pure form is not a hazardous waste as defined by 40 CFR 261, the Resource Conservation and Recovery Act (RCRA). Dry materials may be landfilled or recycled in accordance with local, state, and federal regulations. If materials have become contaminated with other substances, dispose of in accordance with local, state, and federal regulations.

14. TRANSPORT INFORMATION:

Regulation	UN No.	Proper Shipping Name	Transport Hazard Class(es)	Packing Group
US DOT	-	Non-Regulated Material, Solid	-	-

ERG No.: N/A

15. REGULATORY INFORMATION: No data available**16. OTHER INFORMATION:**

HMIS INFORMATION: HEALTH: 1 FLAMMABILITY: 0 PHYSICAL HAZARD: 0 PROTECTIVE: B
NFPA INFORMATION: TOXICITY: 1 FIRE: 0 REACTIVITY: 0 SPECIAL: N

Griffin Bros., Inc. expressly disclaims all express or implied warranties of merchantability and fitness for a particular purpose, with respect to the product or information provided herein. All information appearing herein is based upon data obtained from the manufacturer and/or recognized technical sources. While the information appears to be accurate, Griffin Bros., Inc. makes no representations as to its accuracy or sufficiency. Conditions of use are beyond Griffin Bros., Inc.'s control and therefore users are responsible to verify this data under their particular purposes and they assume all risks of their use, handling, and disposal of the product, or from the publications of use of, or reliance upon, information contained herein. This information relates only to the product designated herein, and does not relate to its use in combination with any other material or in any other process.

Material Safety Data Sheet

CHROMA MURAL PAINT

CHROMA INC

Manufacturer

205 BUCKY DRIVE

Address

LITITZ PA 17543

(717)626-8866

Phone Number (For Information)

(717)626-8866

Emergency Phone Number

Telex*

Identity (Trade Name As Used On Label)

MSDS Number*

CAS Number*

01/13

Date Prepared

Prepared By*

Note: Blank spaces are not permitted. If any item is not applicable, or no information is available, the space must be marked to indicate that.

SECTION 1 - MATERIAL IDENTIFICATION AND INFORMATION

COMPONENTS — Chemical Name & Common Names (Hazardous Components 1% or greater; Carcinogens 0.1% or greater)	%*	OSHA PEL	ACGIH TLV	OTHER LIMITS RECOMMENDED
PRODUCT IS WATER BASED, NON-TOXIC, NON-HAZARDOUS				
ACRYLIC COLOR IN LIQUID FORM. CERTIFIED NON-TOXIC BY				
THE ART & CREATIVE MATERIALS INSTITUTE.				
1. WATER				
2. VARIOUS COLORED PIGMENTS				
3. ACRYLIC EMULSION				
4. CALCIUM CARBONATE				
5. ACRYLIC THICKENERS				
6. PRESERVATIVE - NON HAZARDOUS AT LEVEL USED				
* ALL INGREDIENTS THE SAME FOR QUARTS AND GALLONS				
Non-Hazardous Ingredients				
TOTAL	100			

SECTION 2 - PHYSICAL / CHEMICAL CHARACTERISTICS

Boiling Point	215-275°F	Specific Gravity (H ₂ O = 1)	NOT KNOWN
Vapor Pressure (mm Hg and Temperature)	NOT KNOWN	Melting Point	NOT KNOWN
Vapor Density (Air = 1)	LIGHTER THAN AIR	Evaporation Rate (= 1)	SLOWER THAN ETHER
Solubility in Water	TOTALLY SOLUBLE	Water Reactive	NOT KNOWN

Appearance and Odor LIQUID ACRYLIC PAINTS IN ASSORTED COLORS.

SECTION 3 - FIRE AND EXPLOSION HAZARD DATA

Flash Point and Method Used	N/A	Auto-Ignition Temperature	N/A	Flammability Limits in Air % by Volume	N/A	LEL	UEL
Extinguisher Media	N/A					UNKNOWN	UNKNOWN
Special Fire Fighting Procedures	N/A						

Unusual Fire and Explosion Hazards N/A

SECTION 4 - REACTIVITY HAZARD DATA

PAGE 2 - CHROMA MURAL PAINT

STABILITY☒ Stable
☐ Unstable

Conditions

To Avoid N/A

Incompatibility
(Materials to Avoid)

NONE

Hazardous
Decomposition Products

NONE

HAZARDOUS POLYMERIZATION☐ May Occur
☒ Will Not OccurConditions
To Avoid

N/A

SECTION 5 - HEALTH HAZARD DATA**PRIMARY ROUTES
OF ENTRY**☐ Inhalation☐ Ingestion☐ Skin Absorption☒ Not Hazardous**CARCINOGEN
LISTED IN**☐ NTP☐ IARC Monograph☐ OSHA☒ Not Listed**HEALTH HAZARDS**

Acute NONE

Chronic NONE

Signs and Symptoms
of Exposure

NONE

Medical Conditions

Generally Aggravated by Exposure

NONE

EMERGENCY FIRST AID PROCEDURES - Seek medical assistance for further treatment, observation and support if necessary.

Eye Contact NONE

Skin Contact NONE

Inhalation NONE

Ingestion NONE

SECTION 6 - CONTROL AND PROTECTIVE MEASURESRespiratory Protection
(Specify Type)

NONE NEEDED UNDER NORMAL CONDITIONS OF USE

Protective Gloves

NOT REQUIRED

Eye Protection

NOT REQUIRED

**VENTILATION
TO BE USED**☐ Local Exhaust

N/A

☐ Mechanical (general)

N/A

☐ Special

N/A

☐ Other (specify)

N/A

Other Protective
Clothing and Equipment

NOT REQUIRED

Hygienic Work
Practices

AS WITH ANY WATER BASED PRODUCT

SECTION 7 - PRECAUTIONS FOR SAFE HANDLING AND USE / LEAK PROCEDURESSteps to be Taken If Material
is Spilled Or ReleasedDIKE AND CONTAIN SPILL WITH INERT MATERIALS (SAND, SAWDUST, ETC.) AND
TRANSFER TO CONTAINERS FOR DISPOSAL.Waste Disposal
Methods

NORMAL DISPOSAL

Precautions to be Taken
in Handling and Storage

NO PARTICULAR PRECAUTIONS

Other Precautions and/or Special Hazards

NONE

NFPA

Rating*

Health

Flammability

Reactivity

Special

HMIS

Rating*

Health

Flammability

Reactivity

Personal Protection

*Optional

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PRODUCT DATA SHEET

SHEERCOAT

DESCRIPTION - SHEERCOAT is a clear, water based, acrylic copolymer, cross-linked coating that seals pores and cracks in walls. SHEERCOAT is specifically formulated to provide protection against graffiti attacks.

SHEERCOAT provides an almost invisible barrier which inhibits the permanent staining caused by graffiti. Spray paints, permanent markers, and other commonly used tools of the graffiti vandal can be successfully removed without marring the surface.

SHEERCOAT treated surfaces are also protected from the harmful effects of the environment. SHEERCOAT protects against the deterioration commonly associated with Smog, Ultra-Violet Rays, Sulfur Dioxide (SO₂), Smoke, Ozone, Dirt, Wind, Sea Mist & Spray, and other common urban pollutants.

FORMULATION - SHEERCOAT is a clear, water based two component, cross linked copolymer plastic coating. SHEERCOAT contains no chemical which poses a significant risk as defined by California Proposition 65. SHEERCOAT is non-flammable and non-toxic.

APPLICATION FOR MURALS - SHEERCOAT should be applied with a brush, not a roller. Smooth sags, runs and drips immediately. Four coats are recommended.

GRAFFITI REMOVAL - Graffiti defacement can be easily removed from sheercoat with GRAFFITI DEFENZ CLEVERCLEAN. See product data sheet or label for cleaning instructions.

DURABILITY - SHEERCOAT will not discolor from outdoor exposure. It will be necessary to re-coat areas that have been repeatedly cleaned as some sacrificing will occur. In those cases re-apply SHEERCOAT to the effected area as necessary to maintain the integrity and thickness of the protective coating.

SAFETY INFORMATION - Consult material safety data sheet for information and details regarding necessary precautions.

San Francisco Arts Commission

Full Commission - December 4, 2017 - Minutes

Meeting Date:

December 4, 2017 - 2:00pm

Location:

City Hall Room 416
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
United States

MEETING OF THE FULL ARTS COMMISSION

Monday, December 4, 2017

2:00 p.m.

City Hall Room 416

1 Dr. Carlton B. Goodlett Place

Minutes

President Beltran called the meeting to order at 2:05 p.m.

1. Roll Call

Commissioners Present

JD Beltran, President
Roberto Ordeñana, Vice President
Charles Collins
Simon Frankel
Dorka Keehn
Abby Sadin Schnair
Marcus Shelby
Janine Shiota
Barbara Sklar
Lydia So
Kimberlee Stryker
Paul Woolford

Commissioners Absent

Mary Jung
Sherene Melania
Jessica Silverman

Rich Hillis, ex officio

2. Approval of Minutes

Public Comment:

Ann Treboux submitted the following written statement:

“THE NOVEMBER 6, 2017 SFAC DRAFT MINUTES POSTED ON DECEMBER 1, 2017. THIS IS IN VIOLATION OF 67.25 OF THE SUNSHINE ORDINANCE. THIS IS NOT THE FIRST TIME THE DRAFT MINUTES POSTED LATE. 33 ORDERS OF DETERMINATION FROM THE SF BOARD OF SUPERVISORS HAVE ISSUED AGAINST THE SF ARTS COMMISSION FOR ISSUES RELATED TO THE SUNSHINE ORDINANCE.

“SHARON PAGE-RITCHIE WENT ON VACATION AND FORGOT TO POST THE DRAFT MINUTES.

“I NOTED IN THE GENERAL PUBLIC COMMENTS OF THE NOVEMBER 6 MEETING, SEVERAL SPEAKERS CLAIMED ISSUES WITH THE ACCURACY OF THEIR COMMENTS IN THE MINUTES.”

There was no further public comment, and the minutes were unanimously approved as follows.

RESOLUTION NO. 1204-17-354: Motion to approve November 6, 2017 Minutes.

3. General Public Comment

Ms. Treboux submitted the following written statement:

“I ATTENDED THE NOVEMBER 7, ADVISORY MEETING. AT THE CALL FOR PUBLIC COMMENT, I READ FROM A 150 WORD STATEMENT. ANN TRICKEY, SCREAMED THAT, “I HAD TO LEAVE AND THAT I COULD NOT SAY THAT UNDER PUBLIC COMMENT”. I SAID, FIVE TIMES, “**YOU ARE ABRIDGING MY PUBLIC COMMENT, YOU NEED TO RESET THE CLOCK**”.

“TRICKEY RAN OUT. WHILE SHE WAS GONE, I READ MY STATEMENT IN ITS' ENTIRETY AND GAVE IT TO A COMMITTEE MEMBER.

“TRICKEY RETURNED TWICE WITH SECURITY GUARDS. I WAS TOLD TO LEAVE, “OTHERWISE I WOULD BE ARRESTED”. I DID NOT LEAVE. WHEN THE SECURITY GUARD PUT HIS HANDS ON ME, I CALLED BILL GRAHAM THE DIRECTOR OF SECURITY.

“THE AUDIO OF THE MEETING REFLECTS MY READING OF THE 150 WORD SUMMARY AND MY HANDING IT OVER TO BE, “**INCLUDED IN THE BODY OF THE MINUTES**”.

“MY STATEMENT WAS NOT INCLUDED IN THE MINUTES THIS REPRESENTS THE MOST SERIOUS VIOLATION OF THE SUNSHINE ORDINANCE.”

There was no further public comment.

4. Director's Report

Mr. DeCaigny reported on the fifth Illuminate SF Festival of Light, from Thanksgiving through January 1, celebrating light installations throughout San Francisco; several were commissioned through the 2%-for-art Public Art Program. He added that the festival is supported by SF Travel, and named some of the artworks included, including Sites Unseen projects facilitated by Commissioner Keehn. President Beltran noted that a similar festival in Amsterdam is a real travel destination.

Mr. DeCaigny reported on the Pioneer Monument, explaining that the Collections team has submitted a comprehensive report to the Historic Preservation Commission with a formal request for a certificate of appropriateness as the next step in the process. That Commission is tentatively scheduled to hear the request at their February 7 meeting. He promised to keep the Arts Commission informed.

Mr. DeCaigny reminded everyone that the first Monday in January, 2018 is a holiday, January 1, so the next meeting of the full Commission will be on January 8.

He reported that Supervisor Ronen is proposing legislation regarding cultural districts, related to recently passed state legislation.

He reminded the Commission about planning for the upcoming Commission and staff daylong retreat, incorporating both a discussion on the strategic plan and a half-day training on racial equity. He explained that, like the 2011 retreat, this would be a public meeting, and he thanked staff for working on the scheduling.

Finally, he noted the passing of Anne Wu, dancer, choreographer and playwright, of Chinese Performing Arts of America; and Jeffrey Betcher, founder and editor of Bayview Footprints, who dedicated himself to community organizing, and community gardening, in the Bayview.

Commissioner Shelby added sadly that jazz saxophonist Mel Martin, a champion of the music scene and a mentor to him, had died unexpectedly in November.

There was no public comment.

5. Committee Reports and Committee Matters

1. Community Arts, Education and Grants Committee—Sherene Melania, Chair

1. In the absence of Commissioner Melania, Vice President Ordeñana reported that at the last meeting of the Committee, directors of all six of the Cultural Centers had given really thorough reports on the work they are doing, the communities they are serving and the audiences they are engaging. Arts Commission staff gave an overview on the Centers' performance and plans. The Committee appreciates all the great work the Centers are doing.

There was no public comment.

2. Civic Design Review Committee—Kimberlee Stryker, Chair

1. Commissioner Stryker reported that the Committee had reviewed three projects at Phase 2, and she presented images of the Margaret Hayward Playground renovation. She reported that the Committee was impressed with the work done by the Public Works architects with the extremely sloped site, and with the good materials that should hold up well.

Commissioner Stryker acknowledged the expertise and hard work of the Commissioners and staff, noting that the Committee had had an intense year with many unusually long meetings, reviewing projects from a variety of departments, even including the Coroner. She singled out each of her Committee colleagues for their contributions, and she looked forward to working with them all in the new year. President Beltran praised the leadership of Commissioner Stryker, and the stellar work of the Committee.

There was no public comment.

3. Visual Arts Committee—Dorka Keehn, Chair

1. Commissioner Keehn reported that the new building for the Office of the Chief Medical Examiner had been opened. She praised it as a great building, and reported that it included twelve different types of artworks, largely two-dimensional except for one large exterior sculpture. She described the work as very interesting,

including a fabric collage inspired by local scenery.

Commissioner Keehn thanked her fellow Committee members for their work, including serving on lots and lots of panels, and she thanked staff for their work, including several items not usually part of the Committee's work.

Commissioner Keehn presented the following motion to approve murals, directing the Commission's attention to the images posted with the agenda. The Commission discussed the motion. Mr. DeCaigny explained that the Commission was being asked to approve them because of their public funding from a Community Challenge Grant, even though many will be on private property and they will not become part of the Civic Art Collection. In response to questions, he explained that Friends of the Urban Forest, the responsible entity, understands the requirements of the California Art Preservation Act ("CAPA") and the Visual Artists Rights Act ("VARA").

There was no public comment, and the motion was unanimously approved as follows.

2. **RESOLUTION NO. 1204-17-355:** Motion to approve the following mural designs by the listed artists for Lily Street Living Alleys Mural Project. The painted murals will be installed along Lily Street, Page Street and Buchanan Street, as listed below. The project is funded with a Community Challenge Grant, and is sponsored by Friends of the Urban Forest; the murals will not become part of the Civic Art Collection.
 - Highway to Green*, by artist Giuseppe Percivati, 27 ft. by 5-1/2 ft., along a residential wall at 219 and 221 Lily Street
 - Radiant Bloom*, by artist Bryana Fleming, 17 ft. by 27-1/2 ft., along a residential garage wall at 294 Page Street
 - Flower Resistance*, by artist Giuseppe Percivati, 10 ft. by 24-1/2 ft., along a residential garage wall and door at 350 Lily Street
 - Kwanzan*, by artist Giuseppe Percivati, 14 ft. by 30 ft., at 380 Webster Street, along a retaining wall at the John Muir Elementary School playground (the Western end of the 400 block on Lily Street). The mural has been approved by the San Francisco Unified School District.
 - Nature's Creation*, by artist Giuseppe Percivati, 7 ft. by 12 ft., along a residential garage door at 406-408 Buchanan Street

Finally, Public Art Program Director Susan Pontious acknowledged the efforts of the Commissioners in serving on many panels this year, one or even two a week.

President Beltran, acknowledging the work of the Committees, noted that the actions of the Commission literally shape the City's landscape and legacy, with great public art and public buildings.

6. Consent Calendar

There was no public comment, and the Consent Calendar was approved unanimously as follows.

RESOLUTION NO. 1204-17-356:

Approval: RESOLVED, that this Commission does hereby adopt the following items on the Consent Calendar and their related Resolutions:

1. **RESOLUTION NO. 1204-17-357:** Motion to approve the Civic Design Review Meeting Minutes of October 23, 2017.
2. **RESOLUTION NO. 1204-17-358:** Motion to approve the Community Arts, Education and Grants Committee Meeting Minutes of November 14, 2017.

3. **RESOLUTION NO. 1204-17-359:** Motion to approve the Visual Arts Committee Meeting Minutes of November 15, 2017.

Visual Arts Committee Recommendations (November 15, 2017)

4. **RESOLUTION NO. 1204-17-360:** Motion to approve and accept into the Civic Art Collection two painted water-jet cut steel panels, *The Great Blue Heron*, 2017 (6 ft. by 6 ft.); and *The California Condor*, 2017, (6 ft. by 10 ft.) by Carmen Lomas Garza. The panels were commissioned for and are located at In Chan Kaajal Park at 17th and Folsom Streets.
5. **RESOLUTION NO. 1204-17-361:** Motion to approve and accept into the Civic Art Collection the artwork *No Other Lands Their Glory Know*, 2017, by Alice Shaw. The black-and-white photographic image of redwood trees consists of pigmented inks, with gold leaf on wood panel and measures 17-3/4 ft. by 25 ft.; located at the San Francisco International Airport: International Terminal, Boarding Area G, Gate Room 95.
6. **RESOLUTION NO. 1204-17-362:** Motion to approve and accept into the Civic Art Collection the artwork *Mondrian Meets the Beatles*, 2017, by Kota Ezawa. The diorama-like construction of The Beatles consists of enamel paint on wooden panel and measures 19-1/2 ft. by 26 ft. by 10-1/2 in.; located at the San Francisco International Airport: International Terminal, Boarding Area G, Gate Room 100.
7. **RESOLUTION NO. 1204-17-363:** Motion to approve revised project description for an artwork honoring Maya Angelou to be located at the Main Library.
8. **RESOLUTION NO. 1204-17-364:** Motion to approve the selected finalists Miya Ando, Ellen Harvey, Annie Vought, and alternate Klea McKenna for the San Francisco International Airport: Hyatt Hotel Lobby Wall Public Art Project.
9. **RESOLUTION NO. 1204-17-365:** Motion to approve Final Acceptance per contract of the "*Comfort Women's*" *Column of Strength*, 2017, a sculpture in bronze and COR-TEN steel by Stephen Whyte, as installed in St. Mary's Square. The sculpture is a gift to the City from the "Comfort Women" Justice Coalition. With the passage of this motion, title to this artwork will automatically transfer to the City and County of San Francisco under the jurisdiction of the San Francisco Arts Commission.
10. **RESOLUTION NO. 1204-17-366:** Motion to approve an honorarium in the amount of \$2,500 to Kenyatta A.C. Hinkle. Ms. Hinkle was approved for an honorarium of \$3,000 (October Visual Arts Committee and November full Commission meetings) for her participation in a two-person exhibition. The additional amount reflects the change in her participation from a two-person exhibition to a solo exhibition.
11. **RESOLUTION NO. 1204-17-367:** Motion to approve the slate of artists selected for the 2018 Muni Art Program sponsored by SF Beautiful including Donavon Brutus, Mara Hernandez, Tsungwei Moo, Randi Pace and Janet Rumsey, each of whom will have twenty Muni buses to use as a canvas for their artwork, which was designed in response to poems by Juan Felipe Herrera, Diane di Prima, Kay Ryan, Brynn Saito and Charif Shanahan, from January 1 through April 30, 2018.
12. **RESOLUTION NO. 1204-17-368:** Motion to approve and accept into the Civic Art Collection the following twelve artworks as installed. Each original artwork was purchased for the new Office of the Chief Medical Examiner, Two-Dimensional Artwork Program. All artworks are located inside the building at 1 Newhall:
Sure Blue, 2015, oil on wood panel, 44 in. by 51 in., by Suzy Barnard
Preferring the Poetic, 2015, acrylic on panel, 50 in. by 40 in., by Elaine Coombs
Rodeo Beach, 1985, oil on paper, 19-3/4 in. by 27-1/2 in., by Stanley Goldstein

Rise-Fall, 1984, acrylic on canvas, 48 in. by 48 in., by Beryl Landau
Twin Palms, 2010, acrylic on canvas, 24 in. by 24 in., by Beryl Landau
Mt. Diablo from San Bruno Mountain, 2009, acrylic on canvas, 24 in. by 24 in., by Beryl Landau
Walking Along, 2012, acrylic on canvas, 24 in. by 24 in., by Beryl Landau
Gateway, 2016, acrylic on canvas over panel, 36 in. by 24 in., by Alan Mazzetti
Higher Heights, 2016, acrylic on wood, 48 in. by 44 in., by Alan Mazzetti
Dune Trail, 2016, c-print photograph, 24 in. by 30 in., by Wendell Shinn
Man and His Best Friend, 2009, photograph, 20 in. by 30 in., by Wendell Shinn
Dumbarton Bridge (#3), 2014, photograph mounted on Sintra®, 32 in. by 40 in., by Donna J. Wan

13. **RESOLUTION NO. 1204-17-369:** Motion to approve and accept into the Civic Art Collection the artwork *Sentinel*, 2017, by Merle Axelrad as installed. The fabric collage measures 96 in. by 68 in. and depicts a nature scene of two cranes in the former marshland of India Basin in a realistic style. The artwork was commissioned for the Office of the Chief Medical Examiner and is located inside the main entry of the building at 1 Newhall.
14. **RESOLUTION NO. 1204-17-370:** Motion to approve and accept into the Civic Art Collection the artwork *Alma*, 2017, by Richard Deutsch as installed. The stainless steel sculpture is composed of two curved components which are shaped in the form of a ship's sails that meet at a single point at the center of the sculpture. Each component is perforated and is composed of individual pieces of round stainless steel rod, spaced evenly. The sculpture is approximately 22 ft. tall with three legs that each come to a point, each supported by 18 in. diameter concrete piers that extend 24 in. above the ground; all are tied footed in a triangular concrete foundation that measures approximately 20 ft. by 20 ft. The artwork was commissioned for the Office of the Chief Medical Examiner and is located outside the main entry of the building at 1 Newhall.
15. **RESOLUTION NO. 1204-17-371:** Motion to approve the final design development documents and construction document phase deliverables for Clare Rojas' artwork, title to be determined, for Central Subway: Chinatown Station.

Civic Design Review Committee Recommendations (November 27, 2017)

16. **RESOLUTION NO. 1204-17-372:** Motion to approve Phase 2 of the Margaret Hayward Playground Renovation Project contingent upon: 1) following the Committee's recommendation to eliminate fritted glass on the sun shade façade because it is not necessary for bird safety; 2) adopting the Committee's endorsement of a playful visual for the fence; 3) exploring the possibility of using International Orange as the accent color; 4) bringing up the cast concrete of the bench seating to 42 inches; 5) studying continuing the selected tiles to the bottom of the water fountain wall; 6) addressing the channel of the roof edge; and 7) integrating the Committee's planting suggestions.
17. **RESOLUTION NO. 1204-17-373:** Motion to approve Phase 2 of the Maxine Hall Health Center Renovation and Seismic Upgrade Project contingent upon: 1) including a plaque which describes the artwork and reproduction; 2) moving forward with Option 1 of the Graphic Wall; 3) painting the handrails; 4) moving forward with the preferred option of clear anodized aluminum window detailing for the shotcrete wall; and 5) integrating the Committee's planting suggestions.
18. **RESOLUTION NO. 1204-17-374:** Motion to approve Phase 2 of the Garfield Center Project contingent upon: 1) further study of the entrance canopy design; and 2) studying the darker mullion color for both wings (particularly if the Natatorium could use a structurally glazed system) or, alternatively, studying dark mullions on the Clubhouse and medium gray on the Natatorium.

7. New Business and Announcements

Mr. DeCaigny called the attention of the Commission to the printed version of the Treasure Island Arts Master Plan, and he

thanked Director of Special Projects Jill Manton and all the staff who worked on it. He noted that the first three calls for artists have gone out, and the panel process is underway. He noted that Treasure Island projects will appear on future agenda and encouraged Commissioners to keep the Master Plan for reference on those projects. He invited Ms. Manton to give a brief update. She explained that 495 artists had responded to the calls for three large sculpture projects, and that staff had narrowed that to a pool of 37, and nine finalists have been selected by panel review. The Visual Arts Committee and the Treasure Island Development Authority will have to approve them. She noted that many of the artists are new, and President Beltran added that the opportunities appealed to several very well-known names. In response to a question, President Beltran named the sites for the artworks: the waterfront, the plaza in front of the visitors center and the Yerba Buena hilltop park.

Mr. DeCaigny referred to the Commission's newsletter and invited everyone to the first pop-up Street Artists markets in the Veterans Building.

President Beltran encouraged everyone to see the work by Isaac Julien at Fort Mason, which received a full-page review in the San Francisco Chronicle; the show will be up until mid-January.

She reminded everyone of the tree-lighting ceremonies in City Hall later in the day, and in the Civic Center Plaza the next day, and she announced that she will miss the January 8 meeting of the Commission because her electronic artwork with partner Scott Minneman will be on display at the Consumer Electronics Show in Las Vegas.

There was no further news or announcements, and there was no public comment.

8. Adjournment

There being no further business, the meeting was adjourned at 2:50 p.m.

posted 12/15/17, 5:45 p.m. spr
approved 1/8/18

Language Accessibility

Translated written materials and interpretation services are available to you at no cost. For assistance, please notify Commission Secretary Sharon Page Ritchie, 415-252-2256, sharon.page_ritchie@sfgov.org.

我們將為閣下提供免費的書面翻譯資料和口譯服務。如需協助，Commission Secretary Sharon Page Ritchie, 415-252-2256, sharon.page_ritchie@sfgov.org.

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Ang mga materyales na nakasalin sa ibang wika at ang mga serbisyong tagapagsalin sa wika ay walang bayad. Para sa tulong, maaring i-contact si Commission Secretary Sharon Page Ritchie, 415-252-2256, sharon.page_ritchie@sfgov.org.