



SAN FRANCISCO PLANNING DEPARTMENT

Certificate of Appropriateness Case Report

HEARING DATE: AUGUST 15, 2012

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Filing Date: July 12, 2012
Case No.: **2012.0884A**
Project Address: **4701 3rd STREET (BAYVIEW OPERA HOUSE)**
Historic Landmark: Landmark No. 08
Zoning: P (Public) Zoning District
40-X/OS Height and Bulk District
Block/Lot: 5311/036
Applicant: Judy Nemzoff, San Francisco Arts Commission
25 Van Ness Avenue
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PROPERTY DESCRIPTION

4701 3rd STREET (BAYVIEW OPERA HOUSE AKA SOUTH SAN FRANCISCO OPERA HOUSE) is located on an irregular parcel at the southeast corner of Newcomb Avenue and 3rd Street (Assessor's Block 5311 Lot 036). Originally constructed in 1888 alongside an abutting Masonic Hall (since demolished), the subject building served as a lodge hall for social, dance, and drama productions for the neighborhood. The Bayview Opera House was originally used by the Masonic Lodge from 1888 to 1930, and is the sole surviving theater of pre-fire San Francisco. The designating ordinance describes the building as follows:

The building is wood frame, two stories in height. Interesting surface decorations, all of wood, include pilasters, wide entrance doors, wooden paneling on doors, pediments over entrance doors, tall narrow windows, with small triangular pediments, supported by brackets at second floor level. The [front] façade of the Opera House has a central pediment forming part of the parapet wall above the roof line.

Over the main entrance within the pediment, which is flanked by double flat pilasters, are wooden urns and a sign reading "South San Francisco Opera House", which is carved in low relief above the doors. The building is clad in wood drop siding and possesses a one-story, non-historic, flat-roof porch addition on the west facade. The west and south facades face onto a public park that fronts onto 3rd Street while the east facade faces on a paved parking lot (formerly Mendell Street). Currently, non-historic concrete steps lead to the main entrance on the north (primary) façade.

PROJECT BACKGROUND

On January 6, 2010, as documented in Motion No. 0043, the Historic Preservation Commission approved a proposed project for:

- 1) Removal of non-original concrete stairs at front entrance and construction of new concrete ramp and stair;
- 2) Replacing roll-up door on porch addition with paired doors;
- 3) Adding two ADA-accessible restrooms and new interior wall under the existing balcony in the main auditorium space; and,
- 4) Installing metal columns under the existing balcony for seismic strengthening.

This Certificate of Appropriateness amends some of the previously approved scopes of work, including the construction of a new concrete entry stairway and alterations to the one-story porch addition.

PROJECT DESCRIPTION

The proposed project includes site work and exterior alterations to accommodate accessibility and infrastructure upgrades, a seismic reinforcement, and overall theater improvements.

The site work includes: extensive landscaping, repaving, and re-grading; installation of new site signage and exterior lighting; and, construction of a commemorative plaza, outdoor theater, multi-use court, and a new fence along the perimeter of the subject lot. The new commemorative plaza would be located on the northwest corner of the subject lot near the intersection of Newcomb Avenue and 3rd Street. The new outdoor theater would be located along the rear (south) façade, and would include colored-concrete, amphitheater-style seating and a new wooden stage, which would replace the existing brick stage. The new multi-use court would be located along the eastern portion of the subject lot on the area formerly occupied by Mendell Street. This court would be repaved with grasscrete (combination of concrete pavers and grass), decomposed granite, and concrete, and would feature new landscaping. A new retaining wall and new steel fence would be installed around the western and southern portions of the subject lot.

The exterior alterations include:

- Preservation and repair of the historic main entry doors on the primary (north) facade;
- Removal of the existing non-historic concrete stair at the main entrance on the primary (north) façade (facing Newcomb Avenue), and construction of a new concrete stairway, which features sandstone pavers on the angled portion underneath the new elevated accessibility walkway;
- Construction of an elevated fritted glass, wood and steel walkway with a tubular steel guardrail for handicap accessibility access along the north, west and south facades;
- Construction of an outdoor wood stage along the rear (south) façade;
- Replacement of the non-historic plaster cladding on the rear (west) façade with new wood siding to match the existing historic wood siding; and,
- Alterations to the non-historic, one-story, porch addition, including removal of wood stairs, guardrails and ground floor doors on the west façade, construction of a new walkway to connect

with the new site walkway, installation of a new steel gate, installation of a new infill wall and door at the ground floor, and removal of portion of the wood siding at the base to accommodate the new site work.

OTHER ACTIONS REQUIRED

Proposed work requires a Building Permit.

COMPLIANCE WITH THE PLANNING CODE PROVISIONS

The proposed project is in compliance with all other provisions 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.

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 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.

The proposed project would maintain the subject property's historic use as a theater and public performance space. Proposed work would facilitate the historic use without altering character-defining features.

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 proposed project maintains the historic character of the subject property, as defined by its character-defining features, including, but not limited to, the exterior decorative elements, wood

siding, two-story massing, wood-sash windows and other elements identified in the designating ordinance for the landmark.

The proposed project would not remove historic materials characteristics of the landmark. The proposed project would remove some features associated with the non-historic porch addition on the west façade. In addition, the project would remove the stucco cladding on the south façade, and would install new wood siding to match the historic siding on the west and east facades. The removal of these materials would not impact the existing character-defining features, and the project assists in reinforcing the historic integrity by removing a non-contributing elements and installing a new compatible material.

Therefore, the proposed project complies with Rehabilitation Standard 2.

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 architectural elements from other buildings, shall not be undertaken.

The proposed project does not include the addition of conjectural elements or architectural features from other buildings. New work does not create a false sense of historical development and would be contemporary in character. Therefore, the proposed project complies with Rehabilitation Standard 3.

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

The proposed project does not involve alterations to the subject building, which have acquired significance in their own right. The one-story porch addition on the west façade was constructed in the mid-1970s, and is not considered a historic feature. The subject building has not had any major alterations, which have garnered significance in their own right. Therefore, the proposed project complies with Rehabilitation Standard 4.

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

The proposed project would preserve distinctive features, finishes and construction techniques, including the wood siding, wood-sash windows and wooden decorative elements. The project does not call for the removal of distinctive features, finishes or construction techniques.

Therefore, the proposed project complies with Rehabilitation Standard 5.

Standard 6: Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacements of a distinctive feature, the new feature will match the old in design, color, texture and other visual qualities and, where possible, materials.

Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

In general, the proposed project adopts an ethos of repair over replacement. The existing wood main entry doors would be cleaned, preserved, repaired, and reinstalled back in place. On the exterior, a portion of the wood siding would be replaced due to deterioration. This new wood siding would match the historic wood siding in detail, form, and material.

Therefore, the proposed project complies with Rehabilitation Standard 6.

Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The proposed project does involve chemical or physical treatments, which would be used to clean, preserve, and repair historic materials. Other chemical and physical treatments include paint removal and priming, gentle brushing, and cleaning. Overall, the proposed project would undertake chemical and physical treatments using the gentlest means possible, and would institute a program for discrete mock-ups and testing for any specified chemical treatments. Therefore, the proposed project complies with Rehabilitation Standard 7.

Standard 8: Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures will be undertaken.

The proposed project would include foundation work and may require excavation to accommodate a new mechanical room within the basement. If any archaeological material is encountered during this project, construction would be halted and an appropriate study/treatment would be undertaken, including consultation with the San Francisco Planning Department's Environmental Planning Division. Therefore, the proposed project complies with Rehabilitation Standard 8.

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 proposed project includes exterior alterations consisting of replacement of the non-historic concrete entry stair with a new concrete stair, repair of the main entry doors, and construction of a new handicap accessible ramp and outdoor stage, which would be located along the rear façade. The new entry stair will be contemporary in design and will follow the steep grade of the subject lot, and will be constructed of concrete and a simple metal railing. This new stair is sufficient differentiated from the landmark in detail and design, but is compatible in form and material. The repair of the main entry doors will maintain the building's historic character by preserving an

original building element. Finally, the new walkway would be contemporary in design and would feature metal handrails, a metal armature/structure, and fritted glass and/or flooring. The overall design and configuration of this new accessibility walkway would be compatible with the overall form and detail of the landmark, since the new walkway would not be attached to the historic portions of the property.

Overall, the proposed project maintains the historic integrity of the subject property and introduces elements which are compatible with the property's overall size, scale and architectural features. Therefore, the proposed project complies with Rehabilitation Standard 9.

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.

The proposed project would include new construction consisting of new handicap accessible walkway on the north, west and south facades, as well as new site work and landscaping around the landmark property. The new construction would be undertaken in such a manner that if removed in the future, the essential form and integrity of the property would be unimpaired. The new accessibility ramps on the west and east facades would attach onto the non-historic concrete steps and would not be attached to the landmark property. Therefore, the accessibility ramps may be removed in the future without impacting any original historic material. Similarly, the new site work and landscaping would occur around and would not physically impact the historic property. Therefore, the site work and landscaping may be removed in the future without impacting the theater. Therefore, the proposed project complies with Rehabilitation Standard 10.

Summary: The Department finds that the overall project is consistent with the *Secretary of the Interior Standards for Rehabilitation*.

PUBLIC/NEIGHBORHOOD INPUT

As of August 9, 2012, the Department has received no public comment on the proposed project.

ISSUES & OTHER CONSIDERATIONS

Originally constructed in 1888 as the South San Francisco Opera House, the Bayview Opera House has been consistently used as a theater and public performance venue for the majority of its history.

The Department recommends additional conditions on certain elements of the design to ensure compatibility with the building's historic character (see below).

STAFF ANALYSIS

Included as an exhibit are architectural drawings (plans, elevations and sections) of the existing building and the proposed project. Based on the requirements of Article 10 and the *Secretary of Interior's Standards*, staff has determined the following:

Site Work and Landscaping: The proposed project includes extensive site work and landscaping, including repaving, and re-grading; installation of new site signage and exterior lighting; and, construction of a commemorative plaza, outdoor amphitheater seating, multi-use court, and a new fence along the perimeter of the subject lot. Although contemporary in design, this site work and landscaping does not detract from the landmark and respects the character-defining features associated with the historic building. This work is physically separated from the landmark property, and does not affect any elements identified within designating ordinance.

Exterior Alterations: The proposed project includes a number of exterior alterations including: construction of new handicap accessible ramps and planters on the north, west and south facades; replacement of the existing non-historic concrete stair with a new concrete stair and metal handrail; preservation and repair of the historic entry door on the primary façade; recladding of the rear (south) façade; and, construction of a new outdoor stage on the rear facade. As noted above, these alterations are consistent with the *Secretary of the Interior's Standards for Rehabilitation*, and do not damage or destroy the exterior architectural features of the landmark.

Accessibility Walkway: Department staff finds that the installation of the new handicap accessible walkway would be generally compatible with the building's overall historic character in design and configuration. The walkway would be located away from the historic wood siding and would not be affixed to historic portions of the existing building. However, the use of a fritted glass material for the walkway flooring is not compatible with the landmark, since this material is inconsistent and incongruent with the painted wood material palette of the subject property. To address the issue with this material, Department staff has provided a condition of approval to replace the fritted glass material with either a painted wood or painted metal material. With this condition, this aspect of the project would not impact the building's historic character and would be consistent with the provisions of Article 10 of the San Francisco Planning Code.

Concrete Entry Stair Replacement: Department staff finds that removal of existing non-historic concrete stair at front entrance and the construction of a new concrete stair will not detract from the building's historic character and will not cause any significant removal or alteration of historic material, spaces or features which characterize the property. The proposed work would be compatible with the building's historic character in scale, placement, material, and detail. The existing concrete stair is not original, so its removal would not impact building's historic character. Existing features of the building including the wood cladding, double flat pilasters at entrance, entrance doors, and pilasters at corners of façade would not be removed or covered by the proposed stair and adjacent ramp.

Repair of Entry Doors: Department staff finds the preservation and repair of the entry doors to be an appropriate treatment consistent with the guidelines offered in Article 10 and the Secretary's Standards.

Recladding of Rear (South) Façade: Department staff finds the replacement of the stucco cladding on the rear façade with new wood siding to be an appropriate treatment, since this material is not original to the landmark property and the new wood siding would match the existing historic wood siding in size, form, and detail.

Outdoor Stage: Department staff finds the design and construction of the new outdoor stage on the rear façade to be appropriate in design, material, and detail. The new stage would be structurally separate from the existing building and would feature wood construction that would complement the existing building's wood material palette.

Summary: With the recommended conditions, Department staff finds that proposed work will be in conformance with the Secretary's Standards and requirements of Article 10, as the proposed work shall not adversely affect the special character or special historical, architectural, or aesthetic interest or value of the landmark and its site.

CONDITIONS OF APPROVAL

To ensure that the proposed work is undertaken in conformance with this Certificate of Appropriateness, staff recommends the following conditions:

1. Prior to approval of the Site Permit, the flooring of the proposed handicap accessible walkway shall be constructed of painted wood or painted metal. The existing fritted glass material is not compatible with the landmark property. The Project Sponsor shall provide a material sample, updated plans, elevations and details of the ramp and flooring to Planning Department Preservation Staff for review and approval.
2. Prior to approval of the Site Permit, the Project Sponsor shall provide detailed information on the new wood siding on the rear facade for review and approval by Planning Department Preservation Staff. Specifically, the Project Sponsor shall provide a material sample, updated elevations and details of the siding. The new wood siding shall match the historic wood siding in form, detail, and material.

ENVIRONMENTAL REVIEW STATUS

The Project is exempt from the California Environmental Quality Act ("CEQA") as a Class One Categorical Exemption (CEQA Guideline Section 15301) because the project involves exterior and interior alteration to the existing building and meets the *Secretary of the Interior's Standards for Rehabilitation*.

PLANNING DEPARTMENT RECOMMENDATION

Planning Department staff recommends APPROVAL WITH CONDITIONS of the proposed project as it appears to meet the *Secretary of the Interior Standards for Rehabilitation* and requirements of Article 10.

ATTACHMENTS

Draft Motion

Exhibits, including Parcel Map, Sanborn Map, Zoning Map, Aerial Photos, and Site Photos
Landmark Designation Ordinance
National Register Nomination
Presentation to San Francisco Planning Department (dated July 12, 2012)
Architectural Drawings (100% Schematic Design)

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SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Motion

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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 AND TO MEET THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION, FOR THE PROPERTY LOCATED ON LOT 036 IN ASSESSOR'S BLOCK 5311, WITHIN THE P (PUBLIC) ZONING DISTRICT AND 40-X/OS HEIGHT AND BULK DISTRICT.

PREAMBLE

WHEREAS, on July 12, 2012, Judy Nemzoff of the San Francisco Arts Commission on behalf of City and County of San Francisco (Property Owner) filed an application with the San Francisco Planning Department (Department) for a Certificate of Appropriateness for site work and exterior alterations to the subject property located on Lot 036 in Assessor's Block 5311.

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

WHEREAS, on August 15, 2012, the Commission conducted a duly noticed public hearing on the current project, Case No. 2012.0884A (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 a Certificate of Appropriateness with conditions, in conformance with the project information dated May 11, 2012 and labeled Exhibit A on file in the docket for Case No. 2012.0884A based on the following findings:

CONDITIONS OF APPROVAL

To ensure that the proposed work is undertaken in conformance with this Certificate of Appropriateness, staff recommends the following conditions:

1. Prior to approval of the Site Permit, the flooring of the proposed handicap accessible walkway shall be constructed of painted wood or painted metal. The existing fritted glass material is not compatible with the landmark property. The Project Sponsor shall provide a material sample, updated plans, elevations and details of the ramp and flooring to Planning Department Preservation Staff for review and approval.
2. Prior to approval of the Site Permit, the Project Sponsor shall provide detailed information on the new wood siding on the rear facade for review and approval by Planning Department Preservation Staff. Specifically, the Project Sponsor shall provide a material sample, updated elevations and details of the siding. The new wood siding shall match the historic wood siding in form, detail, and material.

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 Historical Preservation Commission has determined that the proposed work is compatible with the character of Landmark No. 08 as described in Article 10 of the Planning Code.

- That the exterior alterations would preserve the exterior character-defining elements, and would rehabilitate deteriorated features, including the original entry doors and portions of the wood siding.
- That new exterior features, including the new handicap accessible walkway, concrete stairs, and outdoors stage, do not destroy or damage historic materials, and would be compatible with the church's character-defining features.
- That the essential form and integrity of the landmark and its environment would be unimpaired if the alterations were removed at a future date.
- That the proposal respects the character-defining features of Landmark No. 08.

- The proposed project meets the requirements of Article 10.
- The proposed project meets the *Secretary of the Interior's Standards for Rehabilitation*, including:

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 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 Landmark No. 08 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 project will not have any impact on any 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 Landmark No. 08 in conformance with the Secretary of the Interior's Standards for Rehabilitation.

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

The project will have no impact to housing supply.

- 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 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.

Preparedness against injury and loss of life in an earthquake is unaffected by the proposed work. Any construction or alteration associated with the project will be executed in compliance with all applicable construction and safety measures.

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

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

- 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 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 WITH CONDITIONS a Certificate of Appropriateness** for the property located at Lot 036 in Assessor's Block 5311 for proposed work in conformance with the project information dated May 11, 2012, labeled Exhibit A on file in the docket for Case No. 2012.0884A.

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, such 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 August 15, 2012.

Linda D. Avery
Commission Secretary

AYES:

NAYS:

ABSENT:

ADOPTED: August 15, 2012

Parcel Map

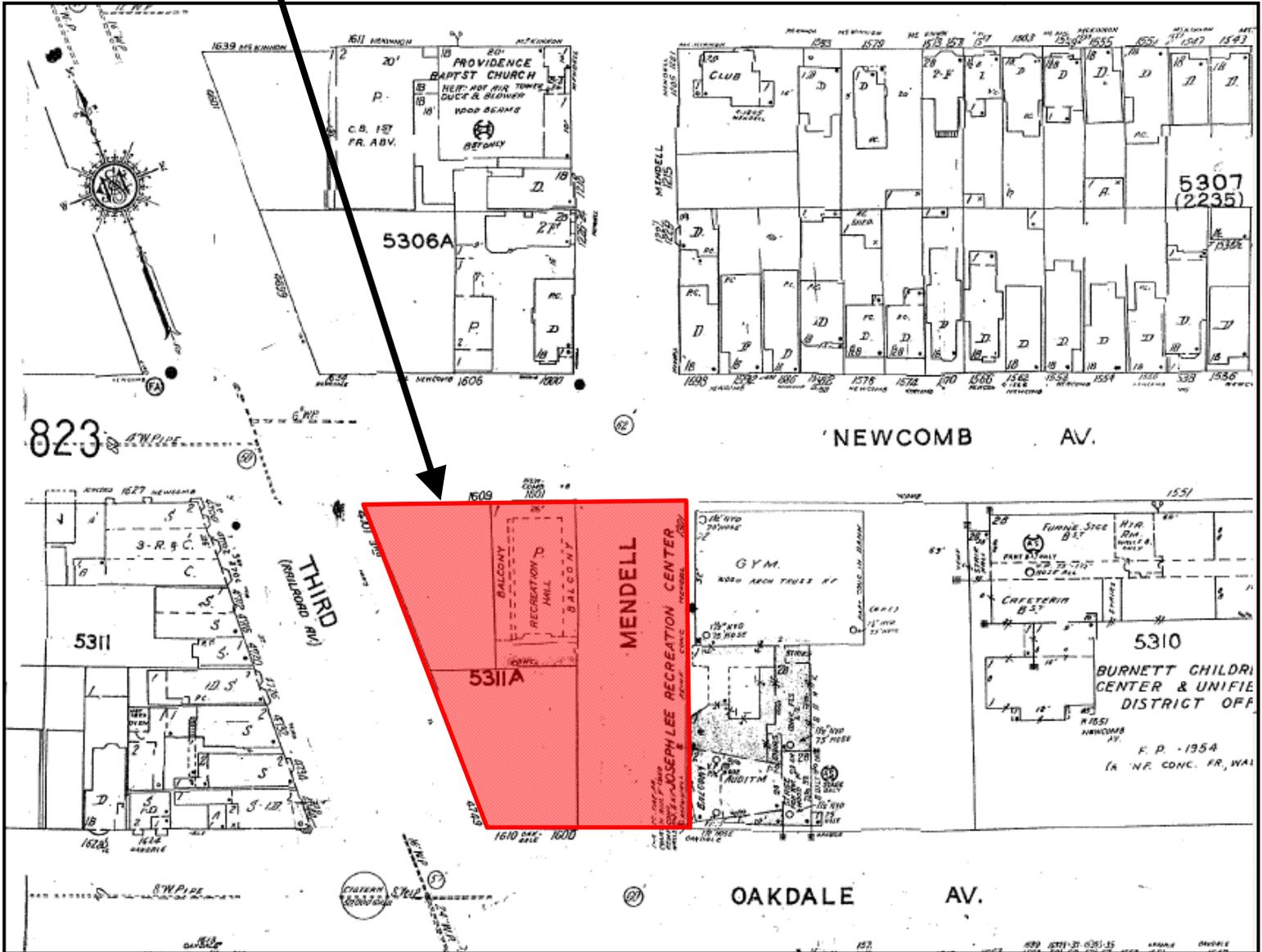
SUBJECT PROPERTY



Certificate of Appropriateness Hearing
Case Number 2012.0884A
4701 3rd Street (Bayview Opera House)

Sanborn Map*

SUBJECT PROPERTY

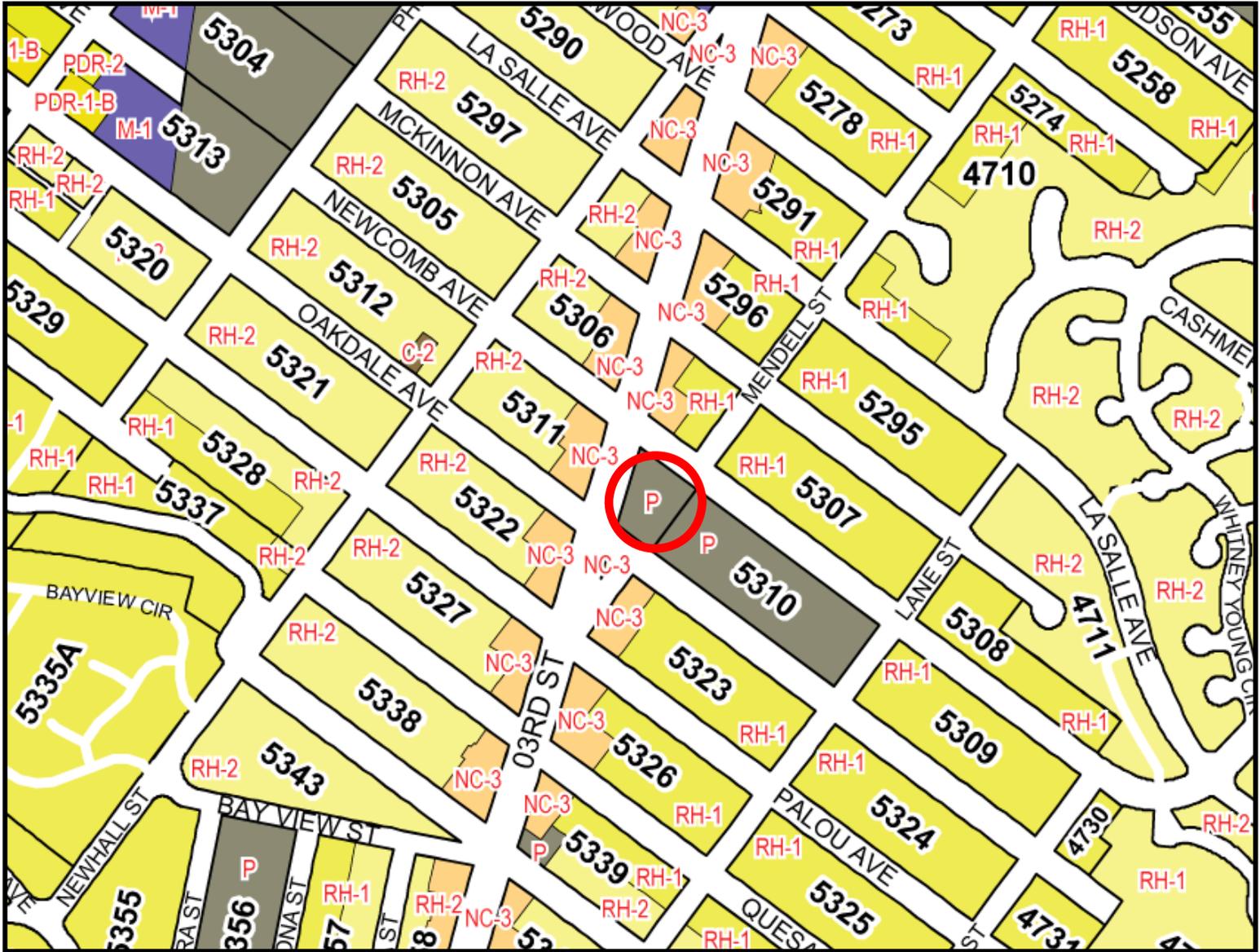


*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



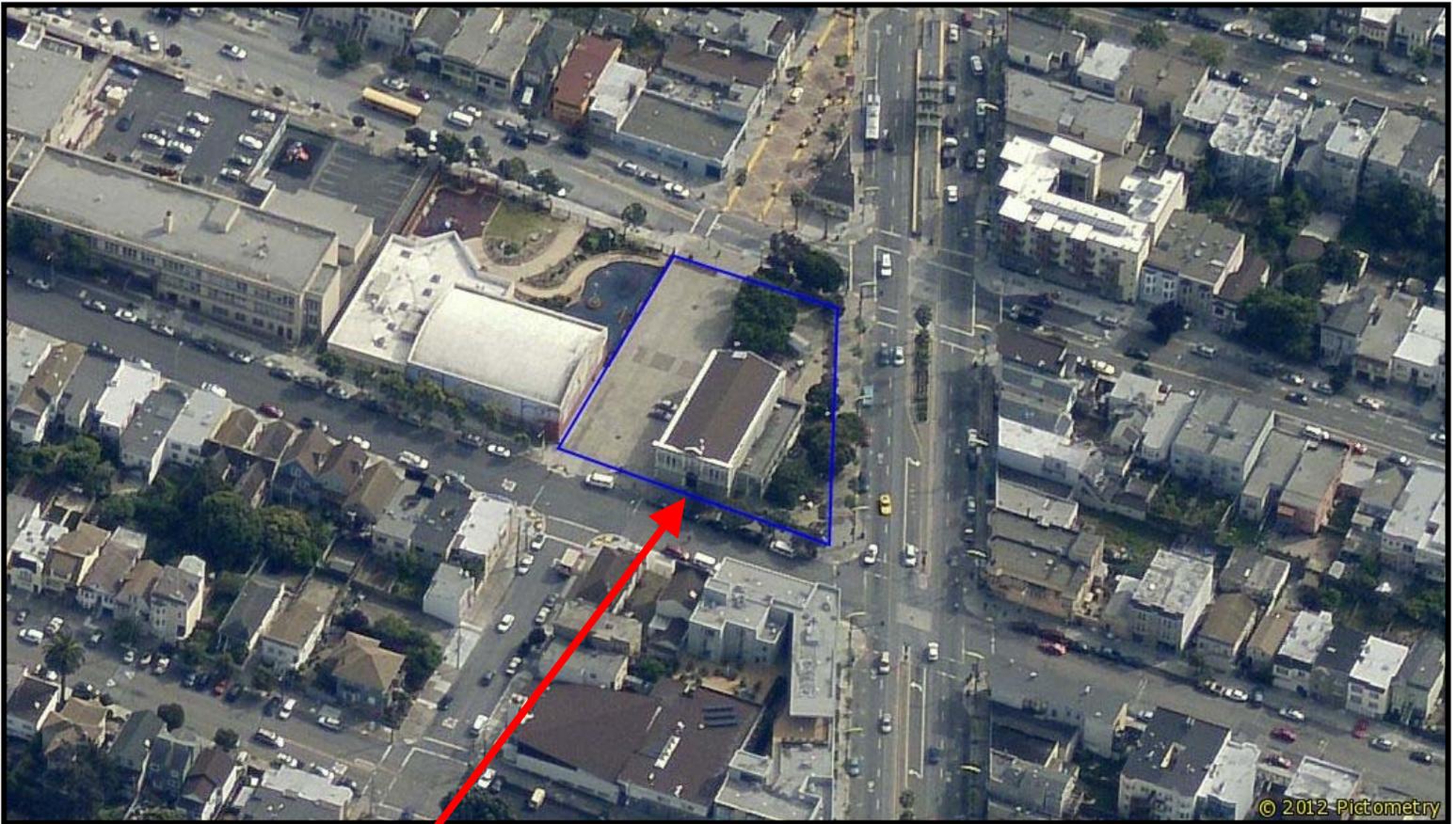
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Zoning Map



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4701 3rd Street (Bayview Opera House)

Aerial Photo

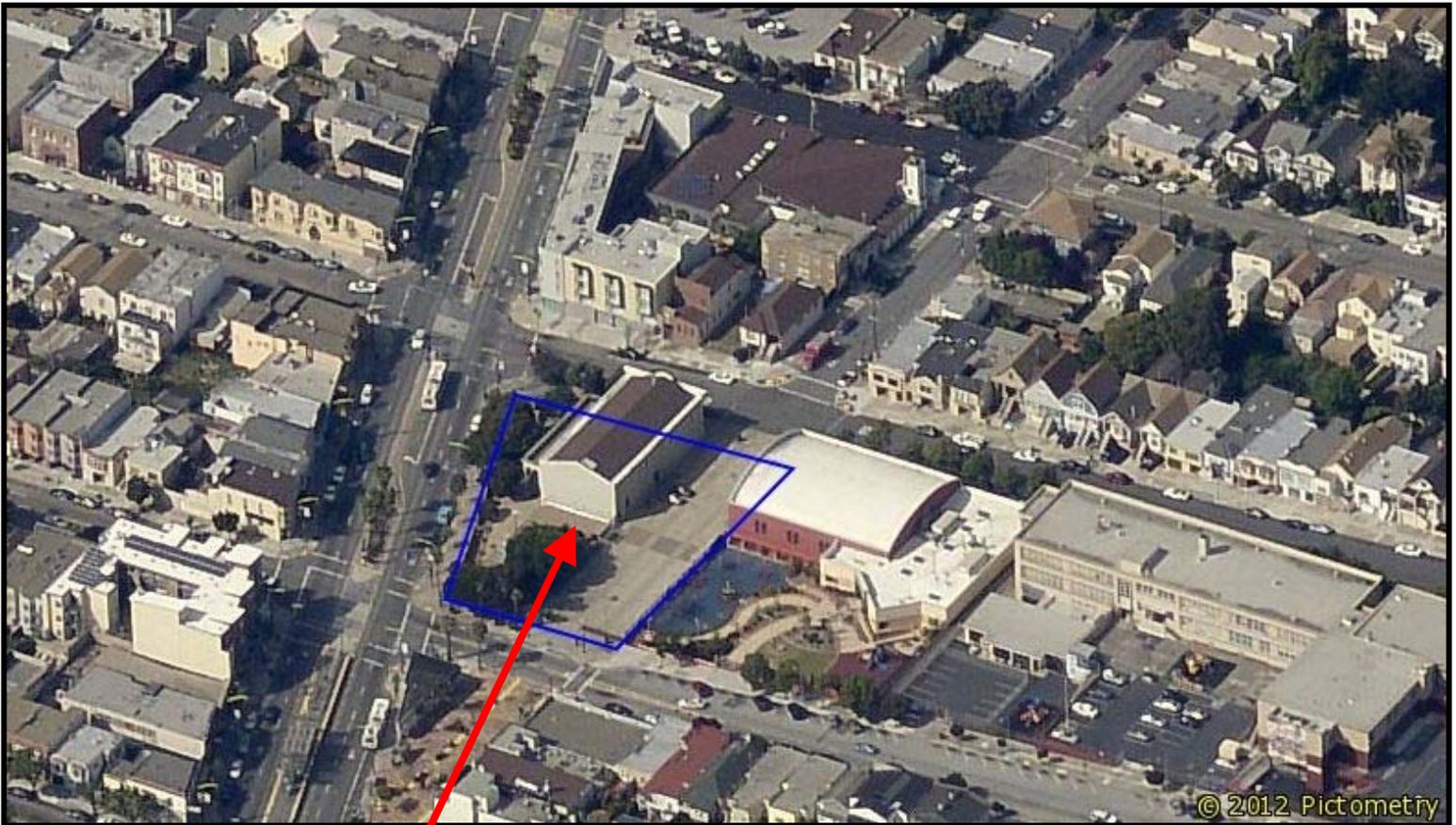


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Aerial Photo



SUBJECT PROPERTY



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Site Photo



Bayview Opera House, 4701 3rd Street, View along Newcomb Avenue
(Source: Google Maps, Accessed August 6, 2012; Image Date April 2011)

Certificate of Appropriateness Hearing
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4701 3rd Street (Bayview Opera House)

Site Photo



Bayview Opera House, 4701 3rd Street, View of rear façade along 3rd Street
(Source: Google Maps, Accessed August 6, 2012; Image Date April 2011)

Certificate of Appropriateness Hearing
Case Number 2012.0884A
4701 3rd Street (Bayview Opera House)

File Copy

**FILE NO. 494-68 ORD. NO. _____
DESIGNATING THE SOUTH SAN
FRANCISCO OPERA HOUSE AS A
LANDMARK.**

Be it Ordained by the People of the City and County of San Francisco:

Section 1. The Board of Supervisors hereby finds that the South San Francisco Opera House has a special character and special historical, architectural and aesthetic interest and value and that its designation as a Landmark will be in furtherance of and in conformance with the purposes of Article 10 of the City Planning Code and the standards set forth therein.

(a) **Designation.** Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, the South San Francisco Opera House is hereby designated as a Landmark, this designation having been duly approved by resolution of the City Planning Commission.

(b) **Location and Boundaries.** Pursuant to Section 1004 of the City Planning Code, Chapter II, Part II of the San Francisco Municipal Code, a landmark site is hereby designated for the said Landmark, located and bounded as follows:

Beginning at the point of intersection of the northerly line of Newcomb Avenue, with the westerly line of Mendell Street running thence southerly along said line of Mendell Street 100 feet; thence at a right angle westerly 50 feet; thence at a right angle northerly 100 feet to the said line of Newcomb Avenue; thence at a right angle easterly 50 feet along said line of Newcomb Avenue to the point of beginning; being a portion of Lot 1, Assessor's Block 5311.

(c) **Justification.** The special character and special historical, architectural and aesthetic interest and value of the said Landmark justifying its designation are as follows:

Built in 1888 as a theatre, the building has seen the acting of such famous players as David Belasco and the medicine shows of men like Pawnee Bill. Center of the neighborhood social, dramatic, and fraternal life for half a century. This opera house is the sole surviving theatre of pre-fire San Francisco.

(d) **Features.** 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. LM 68.18; the summary description being as follows:

The building is wood frame, two stories in height. Interesting surface decorations, all of wood, include pilasters, wide entrance doors, wooden panelling on doors, pediments over entrance doors, tall narrow windows, with small triangular pediments, supported by brackets at second floor level. The Mendell Street facade of the Opera House has a central pediment forming part of the parapet wall above the roof line.

I hereby certify that the foregoing ordinance was passed for second reading by the Board of Supervisors of the City and County of San Francisco at its meeting of Oct. 21, 1968.

ROBERT J. DOLAN, Clerk
Oct. 26, 1968—11

**NOTICE OF FINAL PASSAGE
FILE NO. 494-68 ORD. NO. 309-68
DESIGNATING THE SOUTH SAN
FRANCISCO OPERA HOUSE AS A
LANDMARK.**

I hereby certify that the foregoing ordinance was read for the second time and finally passed by the Board of Supervisors of the City and County of San Francisco at its meeting of Oct. 28, 1968.

ROBERT J. DOLAN, Clerk
Approved: Nov. 8, 1968
JOSEPH L. ALIOTO, Mayor
Nov. 13, 1968—11

LANDMARKS PRESERVATION ADVISORY BOARD

Preliminary Report for Hearing of December 6, 1967-SOUTH SAN FRANCISCO OPERA HOUSE

LOCATION AND SIZE
OF SITE

1601 Newcomb Ave., the northern half of the block bounded by Third Street, Mendell Street, Oakdale Street and Newcomb Ave. (Lot 1 in Assessor's Block 5311.)

NATURE AND HISTORY

The South San Francisco Opera House and the abutting Masonic Hall which fronts on Third Street were built in 1888 by the Masonic Lodge. The term Opera House is now somewhat misleading in that many theatres in America of the latter part of the nineteenth century used this imposing term even though, as in this case, no opera was performed there. Many famous actors played the Opera House, including David Belasco, whose name is written in the dressing rooms below the stage, and Pawnee Bill, a medicine showman of the kind made more famous by Buffalo Bill. The curtains and drops on the stage came from well known uptown theatres in San Francisco, such as the old California Theatre that stood on Bush Street, where the Pacific Telephone Company building now stands between Grant and Kearny.

The Masonic Lodge, which with other fraternal organizations, used the lodge halls for its meeting place from about 1890 to 1930. The two buildings served as a chief social, dance, and drama center for the neighborhood. After the vogue of theatrical performances passed, the Opera House was successively used as a dance hall, saddlery, recreation center, and most recently, for an Economic Opportunity Council office. The adjoining hall has not been used for several years. The buildings have common openings and intercommunicating doorways. They are substantially inseparable, although no doubt they can be separated if necessity arose. The old curtain remaining in the opera house has the old advertisements for popular attractions; still visible and intact and a real landmark in itself. Forty of the old seats have been removed from the theatre and used in Macy's shoe department in their Sacramento store. The theatre is said to be the only one still surviving from before the Fire of 1906. In connection with this hall and theatre, the buildings on opposite corners are noteworthy. One is a residence and the other a brewery which served the patrons of the theatre and provided liquid refreshment in its beer garden. The AIA publication on the Buildings of the Bay Area labels this structure "one of the city's neglected curiosities". The present owner, Arthur Viargues, a life-long resident of the neighborhood, is quite interested in its preservation and return to useful life.

STRUCTURAL
DESCRIPTION

The Opera House and Masonic Lodge, which because of common entrances and intercommunicating doorways are substantially inseparable, are wood frame structures, are basically two story in height except for a three story corner tower. Interesting surface decorations, all of wood, include pilasters, wide entrance doors, wooden panelling on doors, pediments over entrance doors, tall narrow windows, with small triangular pediments, supported by brackets at second floor level. The corner tower has a small conical roof; the remainder of the building has a flat roof with a cornice. The Mendell Street facade of the Opera House has a central pediment forming part of the parapet wall above the roof line. There are carved wooden urns midway and at each end of the pediment over the main entrance, which is flanked by double flat pilasters. The name of the building is carved in low relief over the entrance to the Opera House.

LANDMARKS PRESERVATION ADVISORY BOARD

Preliminary Report for Hearing of December 6, 1967-SOUTH SAN FRANCISCO OPERA HOUSE

SURROUNDING LAND
USE AND ZONING

A community center, gymnasium and school are to the east; dwellings and a church are to the north; stores are to the southeast; an auto service station is to the northwest; shops are to the west; and a garage is immediately to the south. Zoning is C-2, as is the whole Third Street frontage. The block to the east, owned by the city, is zoned R-1.

CITY PLANNING COMMISSION

RESOLUTION NO6246

WHEREAS, A proposal to designate the South San Francisco Opera House as a Landmark pursuant to the provisions of Article 10 of the City Planning Code was initiated by the Landmarks Preservation Advisory Board on July 10, 1968 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 August 8, 1968 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 the South San Francisco Opera House 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 northerly line of Newcomb Avenue, with the westerly line of Mendell Street running thence southerly along said line of Mendell Street 100 feet; thence at a right angle westerly 50 feet; thence at a right angle northerly 100 feet to the said line of Newcomb Avenue; thence at a right angle easterly 50 feet along said line of Newcomb Avenue to the point of beginning; being a portion of Lot 1, Assessor's Block 5311.

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

Built in 1888 as a theatre, the building has seen the acting of such famous players as David Belasco and the medicine shows of men like Pawnee Bill. Center of the neighborhood social, dramatic, and fraternal life for half a century. This opera house is the sole surviving theater of pre-fire San Francisco.

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. L168.18; the summary description being as follows:

The building is wood frame, two stories in height. Interesting surface decorations, all of wood, include pilasters, wide entrance doors, wooden panelling on doors, pediments over entrance doors, tall narrow windows, with small triangular pediments, supported by brackets at second floor level. The Mendell Street facade of the Opera House has a central pediment forming part of the parapet wall above the roof line.

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 August 8, 1968.

Lynn L. Pio
Secretary

AYES: Commissioners Elliott, Fleishmacker, Kearney, Newman, Porter
NOES: None
ABSENT: Commissioners Brinton, Carr
PASSED: August 8, 1968

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name South San Francisco Opera House
other names/site number Bayview Opera House

2. Location

street & number 4701-4705 Third Street/1601 Newcomb Avenue not for publication
city or town San Francisco vicinity
state California code CA county San Francisco code 075 zip code 94124

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
___ national ___ statewide ___ local

Signature of certifying official/Title _____ Date _____
State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____
Signature of the Keeper _____ Date of Action _____

South San Francisco Opera House
Name of Property

San Francisco, California
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

SOCIAL/meeting hall

RECREATION AND CULTURE/theater

Current Functions
(Enter categories from instructions.)

SOCIAL/meeting hall

RECREATION AND CULTURE/theater

OTHER/community and youth arts programs

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN/Italianate

Materials
(Enter categories from instructions.)

foundation: BRICK

walls: WOOD Frame with WOOD Siding

roof: ASPHALT Shingle

other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

See continuation sheet.

South San Francisco Opera House
Name of Property

San Francisco, California
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ENTERTAINMENT/RECREATION

PERFORMING ARTS

ARCHITECTURE

Period of Significance

1888 – 1965

Significant Dates

1888 – Building constructed by South San Francisco Masonic Lodge No. 212

1965 – Building sold to private owner

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Henry Geilfuss, Architect

Cornelius E. Dunshee, Builder

Period of Significance

The South San Francisco Opera House's period of significance begins with its date of construction, 1888. It was constructed by South San Francisco Masonic Lodge No. 212 and remained under their control until it was sold to Arthur Viargues in 1965. From 1888 to 1965, the building was operated and maintained by the Masons and served as a performance space and gathering hall for the Lodge and the community at large.

Statement of Significance

See continuation sheet.

South San Francisco Opera House
Name of Property

San Francisco, California
County and State

Criteria Considerations

Criteria Consideration G

Properties that have achieved significance within the last 50 years must satisfy Criteria Consideration G. The South San Francisco Opera House's period of significance extends over the nearly eight decades (1888-1965) that the building was operated and maintained by the Masons and served as a performance space and gathering hall for the Lodge and the community at large. Because the Mason's period of ownership continued until 1965, the building's period of significance extends into the last 50 years. As a result, Criteria Consideration G is applicable, though the South San Francisco Opera House did not achieve any new significance within the past 50 years; rather, it maintained the significance that it already possessed due to its association with the Masons. By the time the building was sold in 1965, the character of the neighborhood had changed, the Masons' presence had largely disappeared and the building (at that time) was no longer used for community purposes.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See continuation sheets 9-25 to 9-28 (four sheets).

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government (SF Planning Department)
 - University
 - Other: Architectural Resources Group
- Name of repository: See continuation sheet 9-25.

South San Francisco Opera House
Name of Property

San Francisco, California
County and State

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>10N</u> Zone	<u>553831</u> Easting	<u>4176406</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the subject property correspond to the footprint of the South San Francisco Opera House, including both the 1888 building and its 1970s addition. The building occupies an approximately 60 foot wide by 100 foot long parcel comprising the eastern half of Lot 036 in Block 5311 in the City and County of San Francisco, California.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the South San Francisco Opera House, including contemporary additions (this follows the recommendation for single-building boundaries specified in the bulletin "How to Complete the National Registration Form"). The western portion of the original lot has been excluded because the plaza that occupies that half of the site dates from after the Opera House's period of significance. The plaza was installed in the mid-1970s, when the Masonic Hall that was built in conjunction with the Opera House was demolished. The plaza immediately south of the Opera House (including the brick stage) was also excluded, because it post-dates the Opera House's period of significance and, moreover, because it occupies a lot that was never owned by or associated with South San Francisco Masonic Lodge No. 212.

South San Francisco Opera House
Name of Property

San Francisco, California
County and State

11. Form Prepared By

name/title Katherine Petrin (Senior Associate) and Matthew Davis (Preservation Planner)
organization Architectural Resources Group date September 23, 2010
street & number Pier 9, The Embarcadero telephone 415-421-1680
city or town San Francisco state CA zip code 94111
e-mail katherine@argsf.com; m.davis@argsf.com

Additional Documentation

Additional documentation submitted with this completed form includes:

- A **USGS map** indicating the property's location.
- A **Sketch map** of the property, including a photograph key.
- **Continuation Sheets:** 47 sheets, including 2 historic drawings, 7 historic photographs, and 3 Sanborn maps (1900, 1915 and 1951).

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

SOUTH SAN FRANCISCO OPERA HOUSE
San Francisco, CA
Photographer: Matthew Davis/Katherine Petrin, Architectural Resources Group
Date: July 2010
15 Photographs

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name City and County of San Francisco, San Francisco Arts Commission (Attn: Judy Nemzoff)
street & number 25 Van Ness Avenue, Suite 240 telephone 415-252-2590
city or town San Francisco state CA zip code 94102

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

South San Francisco Opera House
Name of property

San Francisco, California
County and State

SUMMARY PARAGRAPH

The South San Francisco Opera House (now known as the Bayview Opera House) occupies a triangular lot at the southeast corner of Third Street and Newcomb Avenue in the Bayview Hunters Point district of San Francisco. The Opera House was built in 1888 in conjunction with a Masonic Hall that formerly occupied the portion of the lot immediately west of the Opera House. The Masonic Hall was demolished in 1975, at which time an open-air entrance porch was added onto the west wall of the Opera House. The original footprint of the building is rectangular in plan, symmetrical, and approximately 50 feet wide by 100 feet long. The main (and historic) entrance to the building is along the building's north façade, facing Newcomb Avenue. Plaza areas that post-date the building's period of significance occupy the portions of the lot to the south and west of the Opera House. The perimeter of the lot is lined with a metal fence.

NARRATIVE DESCRIPTION

Exterior (2010)

The South San Francisco Opera House is a one-story building of wood-frame construction with horizontal, drop wood siding and a gable roof clad in asphalt shingles. Decorative elements, all in wood, are concentrated on the building's front (north) façade, which is an ornate expression of the Italianate style. The symmetrical façade consists of an elaborate parapet, two sets of paired wood windows, and a central entrance. Corner boards, with pilasters at ground level, frame the façade. A triangular projection emblazoned with an applied sunburst ornament occupies the center of the parapet and sits in front of the abutting gable.

The parapet consists of a profiled molding supported by decorative brackets comprised of block modillions supported by curved vertical members. A band of blind, pointed arches runs between the brackets just below the cornice with an enriched molding below. Beneath this molding runs a horizontal band of trim clad in stucco. Simple vertical wood strips extend downward from the bases of the brackets, framing the window frames and main entrance below. The corner boards and the strips above the main entrance feature incised decorative carving.

Two sets of paired windows with decorative surrounds occupy the upper portion of the façade on either side of the ground-level entrance. The windows are wood, double-hung sash, with semicircular upper sashes. The top portion of the window surrounds consist of paired dentil courses beneath a projecting molding with a triangular peak occupied by foliate decoration incised above each window. Below, three pilasters sit atop a projecting sill and frame the windows. Beneath the sill are rectangular panels with ornamental pellets. These panels are set amidst a horizontal course that extends across the façade and is clad in vertical wood siding.

Concrete steps lead to the main entrance, which consists of paired, wood, paneled doors flanked by paired pilasters with Corinthian capitals beneath an elaborate pediment. The batten-style doors include vertical, horizontal and diagonal boards. The central portion of the pediment is occupied by an arched panel with the words "South San Francisco Opera House" carved in low relief. A dentil course runs between the pendants beneath the pediment's raking cornices. Carved wooden finials sit atop the midpoint and either end of the pediment. A bracket with a harp-shaped appliqué flanked by

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

South San Francisco Opera House
Name of property

San Francisco, California
County and State

curvilinear moldings sits below the central finial, which is rendered in a pineapple motif. The first floor walls on either side of the main entrance are clad in drop siding, but are unornamented and have no window openings.

The upper central portion of the façade is occupied by a rectangular panel containing the numbers "1888" beneath sunburst-themed ornament and a segmentally arched pediment. This panel, which is buttressed by carved wood boards with incised ornamentation, sits atop a slightly projecting molding with decorative pendants.

Original decorative pellets (currently painted gold) punctuate several portions of the façade, including, at the base of the stucco trim, the corner boards and vertical strips above the outer edges of the entrance; the corners of the rectangular 1888 panel; the rectangular panels beneath the windows; the central portion of the pediment above the entrance; and the ends of the parapet's sunburst flares.

The building's east wall, which is clad in horizontal, drop wood siding, includes two entrances and a loading dock on the ground level and three windows at the upper level. The windows are wood, double-hung with divided sash (four-over-four). These narrowly proportioned windows have simple surrounds with slightly projecting sills. The two entrances are towards the south end of the wall. The northern entrance, which opens directly into the auditorium, consists of double doors, a small hood, and an entrance ramp. The southern entrance, which connects to the platform behind the stage, consists of a single door. The loading dock punctuates the wall between these two entrances.

A porch addition is centered on the building's west wall, which formerly abutted the Masonic Hall. The addition, which is set back from the building's front façade, consists of multiple rooms and a porch with simple wood posts and a closed rail. The addition is clad in horizontal, drop wood siding with a band of vertical wood siding immediately beneath the cornice. The concrete floor of the porch is accessed by concrete steps at its north and south ends. Two entrances to the auditorium consisting of paired wood, paneled doors occupy the recessed central portion of the porch. Wood relief in the wall areas above the entrances matches the paneling in the doors. The wall at the base of the porch has a roll-up door; three rectangular, louvered vents; and three one-over-one wood windows. A fenced concrete plaza sits west of this wall.

The building's windowless south wall is clad in stucco. A brick stage extends southward from the wall, with wood and metal benches beyond.

Interior (2010)

The interior of the Opera House is comprised of a narrow entry lobby with bathrooms on either side; a central auditorium with stage and proscenium arch at south end; a mezzanine at the north end; a perimeter balcony; and a partial basement. The main assembly area floor consists of wood framing over unreinforced masonry piers. The ceiling is approximately 28 feet above the main floor. The stage sits approximately 4 feet above the main floor of the auditorium. The projecting stage is faced with access doors concealing storage space. The stage's proscenium arch, which was restored in 2010 consistent with its original design, is decorated with foliage-themed painted and stenciled designs. Wainscoting consisting of vertical boards between a baseboard and a cap molding runs along the auditorium's east, west and north walls. The doors to the exterior (including two along the west wall, one along the east wall, and the main entrance on the north wall) have decorative wood frames.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 3

South San Francisco Opera House
Name of property

San Francisco, California
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The U-shaped perimeter balcony is approximately nine feet wide and is hung from the roof trusses via one-inch, steel rods. The balcony is lined with a closed, arched balustrade that is approximately two feet high. The balcony is stepped, with the portion abutting the balustrade slightly lower than the portion that abuts the building walls. The three windows along the east wall of the building have decorative wood surrounds, similar in design to the door frames below. A cove molding runs along the tops of the east and west walls.

An interior stairway with hand-painted tile risers leads from the west side of the main entrance to the mezzanine, which has been modified. This mezzanine, which has been in-filled with a projection room and an office, sits at the north end of the balcony. Three metal frame windows open from the projection room onto the auditorium. The office, at the building's northeast corner, has one non-original window and an interior door that opens onto the eastern portion of the balcony.

A partial basement consisting of two dressing rooms (including toilet facilities) and a small utility room sits beneath the auditorium stage. Five rooms, including a meeting room, a utility room, a mechanical room and two small storage rooms, occupy the basement of the porch that was added along the building's west wall. A large, rectangular mass of exposed bedrock occupies much of the crawl space that extends beneath the auditorium's floor and is a unique original feature. The building's foundation consists of wood framing over brick masonry piers.

Alterations

The 1974-77 South San Francisco Opera House Renovation and Plaza Project, carried out by the City and County of San Francisco, included the following modifications to the Opera House and site:¹

- The Masonic Hall that originally stood immediately west of the Opera House was demolished.
- An addition consisting of an open-air porch over multi-purpose rooms was added to the building's west wall. Specifically, the porch, snack bar room and storage room were added at the auditorium's floor level, with the meeting room, mechanical room, utility room and two small storage rooms added at basement level.
- The stage floor was rebuilt and the front of the stage was extended approximately nine feet forward into the auditorium space. Historically, the stage terminated at the outside edge of the proscenium. The area beneath the stage addition is used as storage space.
- The unreinforced brick masonry wall at the building's south end was replaced with a wood-frame wall clad in stucco on metal lath.
- Additional seismic strengthening was completed, including sheathing the roof diaphragm and some walls with plywood, and adding hold-downs and anchor bolts to the brick foundation. In some locations, new concrete footings were built to strengthen the original unreinforced masonry footings.

¹ This summary is based on a review of (1) Department of Building Inspection, Permit No. 397092, May 21, 1974, and (2) project plans dated May 2, 1974. The plans are in the keeping of the Bureau of Architecture, San Francisco Department of Public Works.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 4

South San Francisco Opera House
Name of property

San Francisco, California
County and State

-
- On the building's east wall, the double door was replaced within the original opening. A single doorway farther south was removed and filled in.
 - The outdoor brick stage abutting the building's south wall was installed.
 - Concrete slab plazas, including several planters, were added to the west and south of the building.
 - Mendell Street was closed to vehicle traffic between Newcomb and Oakdale Avenues.

Various alterations to the Opera House to address termite and water penetration were made in late 1996 by Clark Pest Control of Burlingame, California at a total estimated cost of \$9,385.² Specific alterations included:

- A trench was dug around the building to expose at least six inches of the building's brick foundation below the natural exterior grade, and a properly flashed and sloped concrete curb was formed and poured.
- The double door and frame on the east side of the building was removed and replaced.
- Portions of the wood trim at the main entrance were removed and replaced-in-kind.
- At the main entrance, the wood stairs from the sidewalk were replaced with concrete stairs.

The Opera House was re-roofed in 1996 at an estimated cost of \$16,330.³ In 1997, permits were filed to make improvements to the projection room, including installation of new interior gypsum board, partition walls, windows, and door at an estimated cost of \$18,000.⁴ This work appears to have been completed in 1998. In 2002, architects Gerson/Overstreet of San Francisco oversaw repairs to the building's roof and work on the building's HVAC systems, including replacement of the furnace. The estimated cost of these tasks was \$65,000.⁵ The roof was replaced again in-kind in 2009 at a cost of approximately \$20,000.⁶

² Department of Building Inspection, Permit No. 808371, October 25, 1996. Planned alterations are detailed in the "Wood Destroying Pests and Organisms Inspection Report" that accompanies the permit.

³ Department of Building Inspection, Permit No. 801651, August 20, 1996.

⁴ Department of Building Inspection, Permit No. 819340, February 25, 1997. Permit extension No. 847363, April 1998.

⁵ Department of Building Inspection, Permit No. 972281, July 25, 2002.

⁶ Conversation with Barbara Ockel, Bayview Opera House, Inc., August 30, 2010.

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In addition to these changes, other alterations have been made to the building at unknown dates:

- Paired cornice brackets flanking the front façade's central bay were removed sometime between 1970 and 1990.
- As a multi-use building from its inception, the Opera House, including the balcony, was never equipped with fixed seating. No original seats remain.
- The auditorium's original wood flooring was refinished and restored in 2010. This work involved removal of a non-original vinyl tile flooring.
- A skylight was added to the rear of the roof's eastern slope sometime after 1965.

Original Elements

The Opera House façade appears to have undergone little alteration since its construction in 1888. Virtually all extant design elements appear in Henry Geilfuss' architectural drawings for the Masonic Hall and Opera House, including:⁷

- A central entrance composed of six-paneled double doors flanked by paired pilasters beneath a pediment with dentils, three finials, pendants, harp ornamentation, and a large name plate identifying the building.
- A rectangular "1888" date plate with sunburst-themed decoration, curved pediment, and pendants.
- A parapet composed of brackets, a band of pointed arches, and a cornice, with sunburst-themed ornament on the gable peak above.
- Double-hung windows with rounded upper sashes set in surrounds that feature dentil courses, triangular moldings, pilasters, and panels below.
- Incised ornamentation on the corner boards, on the vertical strips above the outer edges of the main entrance, on the triangular peaks above each window, and on the carved wood boards that buttress the date plate.

In addition, the building's horizontal board drop siding on the north and east walls, and on the west wall above the 1970s addition, appears to be original, as are the three wood windows in the upper portion of the west wall.

⁷ These drawings show a balustrade atop the parapet, which was not executed.

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The Opera House also retains several original interior elements.

- The auditorium appears to have been maintained as a single open space undivided by intervening walls since its original construction.
- Though the stage floor has been rebuilt and extended into the auditorium approximately nine feet, the stage is at its original height and retains its original proscenium arch.
- The painted finishes and stencils on the proscenium plaster date from the building's period of significance and are clearly visible in a 1920 photo of the Opera House interior.
- The wainscoting and narrow perimeter balcony that wrap the east, north and west walls of the auditorium appear to be original.

Integrity

Dating to 1888, the South San Francisco Opera House retains a good level of integrity. Throughout most of its 122-year history, the building has maintained its original intended use as a performance space and community social hall. The building has not been moved and retains integrity of location. The building's immediate setting has been altered by demolition of the Masonic Hall, which was built in conjunction with the Opera House and directly abutted its west wall. The Opera House, however, retains its original orientation facing Newcomb Avenue, and sits amidst a neighborhood that consists primarily of one- and two-story residential buildings with larger mixed-use commercial buildings with flats above along nearby Third Street, an important transportation and commercial corridor. As a result, the building retains good integrity of setting. The building's ornate façade appears today much as it did originally, with the elimination of a few minor elements. The original interior configuration as a central auditorium space with a stage and proscenium at the south end has not been modified. While the 1970s addition of a porch and basement rooms along the west wall modified the building's original footprint, that side addition is set back from the building's principal façade and is distinguishable from, and subservient to, the original building. As a result, the building retains good integrity of design.

The Opera House also retains high integrity of materials and workmanship. The building retains features associated with the Italianate and Stick styles, including: parapet with brackets and pointed arches; wood siding; narrow, rounded windows set in elaborate surrounds; extensive use of decorative trim; and use of corner boards, pilasters and strips to emphasize the building's verticality. Portions of these features have been replaced using similar, and visually indistinguishable, materials, with the exception of the concrete entrance steps, which replaced wooden steps. The building also retains key interior features, including the proscenium and balcony, associated with its historic use as a performance venue. These features together serve to articulate the Italianate/Stick character of the property and provide physical evidence of construction methods of Victorian theaters of the late nineteenth century. With its intact façade and auditorium, the building is still easily legible as a late nineteenth century performance venue and social hall and conveys a sense of development in South San Francisco when that district was still a fledgling, and remote, community. As a result, the Opera House retains good integrity of feeling and association.

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SUMMARY OF SIGNIFICANCE

The South San Francisco Opera House possesses both historical and architectural significance. Now known as the Bayview Opera House, it appears to be eligible for the National Register of Historic Places at the local level of significance under Criteria A and C.

The South San Francisco Opera House appears eligible for the National Register at the local level of significance under Criterion A within the context of the early social and cultural development of the Bayview Hunters Point district, then known as South San Francisco. Built in 1888 by South San Francisco Masonic Lodge No. 212 in tandem with their adjacent Masonic Temple, the building served as a public social hall for gatherings, cultural events and entertainment. The Opera House was the first cultural building constructed in the neighborhood and served for decades as the chief social center of the Bayview Hunters Point district, regularly hosting dances, fairs, political rallies, and charity benefits. As one of the few entertainment venues located outside the downtown area, the Opera House also offered a wide variety of theatrical performances – including dramas, comedies, minstrelsy and vaudeville – in its first two decades of existence. It retains its original use as a community center and performance venue, and appears to be the oldest surviving entertainment venue in San Francisco.

The South San Francisco Opera House also appears eligible for the National Register at the local level of significance under Criterion C within the context of architect Henry Geilfuss' career. One of San Francisco's most prolific architects during the 1880s and 1890s, Geilfuss blended Italianate, Gothic, Eastlake, and Stick elements into a style that came to define Victorian architecture in San Francisco. The South San Francisco Opera House, which was built at the height of Geilfuss' career, is representative of his style and craftsmanship, and is particularly notable as a rare, non-residential example of Geilfuss' work.

The South San Francisco Opera House's period of significance extends from 1888, its date of construction, until 1965, when the building was sold by the Masons. From 1888 to 1965, the building was operated and maintained by the Masons and served as a performance space and gathering hall for the Lodge and the community at large. Though aspects of the building have been modified (see section 7 above), the South San Francisco Opera House retains sufficient integrity to convey its significance under both Criteria A and C of the National Register of Historic Places.

NARRATIVE STATEMENT OF SIGNIFICANCE

Criterion A: Association with the Early Development of San Francisco's Bayview Hunters Point District

The South San Francisco Opera House was built in 1888 by Masonic Lodge No. 212. It was the first cultural building constructed in the Bayview Hunters Point neighborhood, then known as South San Francisco, a fledgling district of cottages, farms and slaughterhouses at the City's southeast corner. Seen upon its construction as "one of the most

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substantial improvements in that quarter," the Opera House established South San Francisco as a viable community that would offer more than simply housing and employment to its residents.¹

Masonic Lodge No. 212 and the Construction of the South San Francisco Opera House

Fraternal organizations – associations of people bound together for philosophical, religious, literary, social, athletic, or philanthropic purposes – were ubiquitous in America in the late nineteenth and early twentieth centuries. In the last two decades of the nineteenth century, Americans created almost 500 national beneficiary orders that hosted many thousands of local lodges. Many of these groups were patterned after the Freemasons, with a focus on bringing together members of the local business community for benevolent or service-related reasons. These organizations also provided a range of benefits to their members, including financial help in times of poverty or illness or contributions to help defray burial expenses. Among the early U.S. fraternal organizations that exist to the present day are: the Freemasons (which came to America in 1730); the Odd Fellows (1819); Benevolent and Protective Order of Elks (1868); Loyal Order of Moose (1888); and the Fraternal Order of Eagles (1898).

South San Francisco Lodge No. 212 of the Free and Accepted Masons was formally chartered on October 14, 1871, the thirteenth Subordinate Lodge in San Francisco.² Fourteen founding members, men "whose vocation required them to live there," had begun meeting in South San Francisco the year before.³ These founding members included South San Francisco real estate investor Henry F. Williams and future South San Francisco Opera House builder Cornelius E. Dunshee. The establishment of the lodge in South San Francisco was seen as "the first step in closing the gap between the Lodges in San Francisco and Redwood City."⁴ At the time of Lodge No. 212's creation, agreement was made with existing lodges in San Francisco that, in order to avoid infringing upon their boundaries, Lodge No. 212's members would be drawn "only from persons who reside south of Chennel Street or Channel Street extended westwardly."⁵

The lodge's first Master was Henry F. Williams. Williams, along with the officers and charter of the state's first Masonic Lodge (California Lodge No. 1), had arrived in San Francisco on February 28, 1849, aboard the first steamship (the *California*) to ever enter the Golden Gate. Soon upon his arrival, Williams became the first man to petition for the degrees of Masonry in California.⁶ Making "a great personal sacrifice," Williams left California Lodge No. 1 in order to establish a new lodge in the remote southeast corner of San Francisco, a part of the city that was "not in a condition very inviting":

The way through the Potrero and "Butchertown," or *putrid row*, as it was termed, was offensive and unpleasant, but it had to be traversed in going to and from, and it was insalubrious as the Valley of Jehosaphat; yet beyond it South San Francisco Lodge set up its altar and went to work.⁷

¹ "Around Butcherville, The New Opera House," February 11, 1889.

² Sherman, *Fifty Years of Masonry in California*, 401; 1871 City Directory.

³ Sherman, 400; Whitsell, *One Hundred Years of Freemasonry in California*, 1110.

⁴ Whitsell, 1110.

⁵ South San Francisco Lodge No. 212, "One Hundred Years of Masonry, 1870-1970," 4.

⁶ Sherman, 400-401.

⁷ *Ibid.*, 401.

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In the first years of its existence, South San Francisco Lodge No. 212 met in social halls that it shared with other similar associations.⁸ In 1887, lodge members decided to purchase a lot for the construction of a dedicated Masonic Temple and associated public hall.⁹ To raise money for the purchase, the lodge formed a corporation, the Masonic Hall Association of South San Francisco, and sold stock in the corporation to the lodge's 77 members at \$10 a share.¹⁰ They purchased a vacant lot at the southeast corner of Railroad (3rd Street) and Paraguay (Newcomb) Avenues, diagonally across from the San Francisco Brewery and one block from South San Francisco's unofficial center at Railroad and Teneriffe (Oakdale) Avenues.¹¹ At the time of the purchase, the blocks east of Railroad Ave were still largely vacant, while the parcels along the west side of the avenue were lined with storefronts. When the corner lot proved too small to support their desired building, the Masons acquired the adjacent lot to the east for \$2,000 as the site of the future Opera House.¹²

The cornerstone of the South San Francisco Lodge No. 212 Masonic Hall was laid on May 30, 1888. As made clear by a contemporary newspaper account, this was a significant event for the surrounding neighborhood:

South San Francisco was all excitement yesterday, the occasion being the laying of the corner-stone of the new Masonic Temple on the lot fronting on Railroad and Fourteenth avenues and M street, in that part of our city. Men, women and children turned out en masse, and by their presence gave additional interest to the exercises of the day.¹³

The day's pomp and circumstance, which included a formal procession with choral accompaniment, culminated in an oration delivered by Lodge Master Henry F. Williams. The newspaper account concluded that the building "will mark the era for renewed prosperity in the southern part of the city."¹⁴

In tandem with the construction of the Masonic Temple, Lodge 212 planned an adjacent public hall for their use as well as for public gatherings and entertainment.

At the rear of the main building will be a public hall, one story in height, fitted up with a complete stage and other paraphernalia suitable for public gatherings and entertainments of all descriptions...[The building's] size will be 50x100 feet.¹⁵

⁸ South San Francisco Lodge No. 212, 5. Lodge No. 212 met at Hare Hall until 1878, when they moved to Myrtle Hall. According to City Directories, Hare Hall was on Tenth (Jerrold) Avenue and Myrtle Hall was on Railroad Avenue.

⁹ South San Francisco Lodge No. 212, 5.

¹⁰ Ibid.; "New Masonic Temple," May 31, 1888. South San Francisco Lodge No. 212 was never a particularly large lodge. Lodge membership grew to 116 by 1900, peaking at 305 in 1929, before declining to 224 in 1940 and 260 in 1949 (Whitsell, 1111).

¹¹ Sanborn Fire Insurance Map, 1888. Present-day street names are included in parentheses. Based on a Sanborn Map of the area, the brewery was known as the "South San Francisco Brewery" by 1900.

¹² South San Francisco Lodge No. 212, 5.

¹³ "New Masonic Temple." Note the 1888 newspaper article's use of pre-1880 street names.

¹⁴ Ibid.

¹⁵ Ibid.

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This public hall, soon named the "South San Francisco Opera House," was a central component of the Mason's vision for their ongoing relationship with the district that was developing around them. From the beginning, the members of Lodge No. 212 intended the South San Francisco Opera House be used for the benefit of the larger public:

Our early brethren were not only good Masons but conscientious citizens. They realized that the area around our Temple, known as 'Butchertown,' was growing and blossoming into a thriving residential and commercial region. This area was lacking one important element though, a cultural center. Recognizing this need, they built along with the Temple an adjoining hall known as the "South San Francisco Opera House."¹⁶

The Masons looked to their own ranks for the expertise needed to complete the new Masonic Hall and Opera House, tapping Henry Geilfuss to serve as architect, and Cornelius E. Dunshee to be "master builder."¹⁷ Cornelius Dunshee had served as Secretary of Lodge No. 212 from its beginning in 1870 until 1886. After being elected Junior Warden in 1887, and Senior Warden in 1888, Dunshee went on to serve two consecutive terms as Master in 1889 and 1890.¹⁸ Architect Henry Geilfuss was a member, and one-time Master, of Hermann Lodge No. 127. This Lodge, which had been founded in San Francisco in 1858, had been granted permission to work entirely in the German language.¹⁹ Architectural plans for the Masonic Hall and Opera House list the address of Geilfuss' office as 33 Kearny Street, San Francisco.²⁰

The total cost of the lot, construction of both buildings, and furnishings was estimated to be \$25,000, with the Opera House's share of construction costs estimated at \$10,000.²¹ Construction of the Masonic Hall and South San Francisco Opera House was completed in September 1888, four and one-half months after the cornerstone was laid, and the Lodge held its first meeting in the building on October 4, 1888.²² The buildings, which were recognized as among "the most substantial improvements in that quarter" of the city, were formally dedicated on May 30, 1889, exactly one year after the cornerstone had been laid.²³ Approximately 300 Masons and their families attended the celebration, which included a grand march, dancing "until long after midnight," and "an elaborate collation" served at 11 P.M.²⁴

From the start the Opera House hosted concurrent uses, social gatherings and theatrical performances. Newspapers of the 1890s and 1900s announced upcoming dances, political rallies and other events of local interest. A survey of the *San Francisco Chronicle* from 1888 to 1922 identified the following events held at the South San Francisco Opera House:

¹⁶ South San Francisco Lodge No. 212, 7.

¹⁷ "New Masonic Temple."

¹⁸ Sherman, 402.

¹⁹ *Ibid.*, 293. At the time of the Opera House's construction, there were 231 Subordinate Masonic Lodges in California, and 16 in San Francisco.

²⁰ "South San Francisco Opera House" file, San Francisco Architectural Heritage.

²¹ "New Masonic Temple"; "Around Butcherville, The New Opera House"; *California Architect and Building News*, June 15, 1888, 80. The *California Architect and Building News* lists a 2-story brick [sic] building built for \$10,000 by the Masonic Hall Association at the corner of Paraguay (Newcomb) Avenue and Yazoo (Mendell) Street. Since neither the address nor the number of stories applies to the Masonic Hall building itself, the \$10,000 appears to refer to the Opera House.

²² "Around Butcherville, The New Opera House"; South San Francisco Lodge No. 212, 7. The contract called for completion of the Opera House within 60 days ("New Masonic Temple").

²³ "In Its New Hall," May 31, 1889.

²⁴ *Ibid.*

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- November 1889: Second anniversary party, Bradford Council, No. 190, Organization of Chosen Friends
- September 1890: Public addresses, Henry H. Markham, Republican nominee for Governor and John B. Reddick, Lieutenant-Governor nominee
- September 1891: "Apron-and-necktie party," Bradford Council No. 190, O.C.F.
- February 1892: Entertainment and dance, California Specialty Company
- May 1892: Charity entertainment and ball, Catholic Ladies' Aid Society
- October 1892: Public address, Wendell Easton, Republican candidate for Mayor
- April 1894: South End Forester's Bazar, Oak Leaf Circle, Companions of the Forest
- October 1896: Fair, including exhibition drill by Company A.L.C.C., in aid of All Hallows' Church
- January 1897: Public address, P.C. Yorke of the Young Men's Institute
- March 1897: Relief fund benefit, Catholic Ladies' Aid Society
- November, 1902: Masquerade ball, Native Sons of the Golden West
- May, 1904: Minstrel show and ball, Butchertown branches of the Journeyman Butcher's Union
- November, 1905: Political rally, John Partridge, Republican nominee for Mayor
- October 1907: Political meeting, Republican Party
- October, 1909: Political meeting, Democratic campaign committee
- October 1909: Public address, Good Government League
- February 1910: Entertainment and dance, Native Daughters of the Golden West
- March 1910: St. Patrick's Day ball, Division No. 4, Ancient Order of Hibernians in America
- April 1910: Fundraising ball, Bay Shore Greens baseball team
- August 1911: Public address, Republican mayoral candidate James Rolph Jr.
- September 1911: Public address, Republican mayoral candidate James Rolph Jr.

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Together, these announcements make it clear that the Opera House, as much as serving as a theater for traveling troupes, was built as “a social center for the German, Irish and French Americans who lived in Butchertown.”²⁵

Performance at the South San Francisco Opera House

The South San Francisco Opera House first appears in city directories in 1890. In Langley’s 1890 San Francisco directory, it is listed under “Amusement, Places of,” together with gardens and amphitheaters. The other listings were primarily downtown theaters, including the Alcazar, the Baldwin, the Bella Union, the California, and the Palace Variety. The South San Francisco Opera House is listed in city directories through 1900, during which time the number of listed theaters remained fairly constant. With the exception of the Potrero Opera House at Tennessee and 17th Streets, the South San Francisco Opera House is the only listed theater outside the downtown area. Beginning in 1901, the South San Francisco Opera House no longer appears in city directory listings.

When it opened in late December 1888, the South San Francisco Opera House was a fairly simple structure, consisting of a central assembly area that could accommodate a few hundred people, with a stage at the south end, a mezzanine at the north end, a narrow perimeter balcony, and dressing rooms within a partial basement. An 1889 account explains that “the aisles on the main floor are a little narrow and the chairs are not fastened down.”²⁶ Nor were the benches in the balcony attached to the floor. This, combined with the modest size of the stage (approximately 30 feet by 15 feet) reflects the multi-purpose nature of the Mason’s desire to be able to clear the space and use it for non-theatrical purposes.²⁷

Despite the space’s simplicity, the Opera House was not without its decorative features. Foliage-themed decorations from plaster molds adorned the stage’s proscenium arch, and the balcony was lined with an arched balustrade. Probably the most grandiose element of the theater’s interior was the main drop curtain, which came from the recently demolished California Theater. The California Theater, built in 1869 by William Ralston on the north side of Bush Street between Kearny and Dupont (Grant) Streets, had been regarded as one of the most lavish theaters in San Francisco, second only to the Baldwin Theater at Market and Powell Streets.²⁸ The hand-painted drop curtain displayed a landscape scene with Classical ruins and two figures along a rocky coastline at the base of a hill, with two trees at the water’s edge to the right.²⁹ According to several sources, the South San Francisco Opera House had a curtain emblazoned with Victorian-era advertisements, including “ads extolling the virtues of Lydia Pinkham, seasick remedies, Doctor Pierce’s Pleasant Pellets and the local corsetiere.”³⁰ This was presumably a different curtain than the one obtained from the old California Theater.

²⁵ “The Old Op’ry House,” October 1, 1937.

²⁶ “Around Butcherville, The New Opera House.”

²⁷ Rinear, “Old Theatres Are Not Always Significant Theatres,” 2.

²⁸ McElhaney, 56. The theater demolished in 1888 was replaced by a new California Theater on the same site in 1889.

²⁹ “California Theater” clippings file, Museum of Performance & Design Performing Arts Library, San Francisco, CA. Several newspaper articles on the South San Francisco Opera House, including “The Old Op’ry House” (October 1, 1937); “Theatrical Relic from the Days Before Film” (May 31, 1959); and Jordan, “Standing Room Only, Grand old opera” (September 29-30, 1965), are accompanied by photographs that show portions of this curtain.

³⁰ Brill, “A San Francisco Landmark: Misnamed old theater due for reopening,” January 2, 1975; see also, for example, Robbins, “Theatrical Survivor of ‘06,” July 28, 1963.

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In their survey of nineteenth-century performance halls, David Naylor and Joan Dillon cite the South San Francisco Opera House as a classic example of a western boomtown opera house.³¹ In the latter part of the nineteenth century, these opera houses, which sprang up across California and the West, provided “some semblance of conventional community life” for residents of the makeshift boomtowns.³² These halls, which were often attached to larger commercial buildings, hosted a wide variety of events, including dances, political rallies, and theatrical performances. Despite their common moniker, however, few of these Opera Houses actually showed opera. As such, the “Opera House” name appears to have been more an ironic reference to the “rough and ready” nature of life in the Western mining towns than an indication of the specific theatrical fare on tap. According to a survey of nineteenth century theater in Oregon, these “so-called opera houses were quite often built by either the Masonic or Odd Fellows lodges, doubling valiantly as community centers.”³³

In the 1950s, George Poultney chronicled the South San Francisco Opera House’s first performances:

The South San Francisco Opera House opened during Christmas week, 1888, with Frank Daniels and Bessie Mason in *Little Puck*, which was followed by Neil Warner in *Richelieu* and *Richard III*. Then came Atkinson’s original *Peck’s Bad Boy* company, followed by Charles H. Hoyt’s *A Midnight Bell*, Jeffreys Lewis in *La Belle Russe*, E.E. Rice’s *Evangeline* with George Knight and Fay Templeton, Marie Wainwright in *Virginus*, and a production of *Uncle Tom’s Cabin* that offered two funny Topsy’s, twenty-five plantation singers, imported bloodhounds, a comical trick donkey, beautiful scenery and a company of fifty people on stage.³⁴

An extensive record of performances held at the South San Francisco Opera House was known due to the markings on the walls of the basement dressing rooms, which were covered with graffiti from visiting performers.³⁵ Together with the recollections of audience members, the graffiti indicated that “minstrelsy and vaudeville were the...main bill of fare” at the San Francisco Opera House during its first two decades of existence.³⁶ The companies and performances included:

- Mabel Prael, Frances Campbell, Dec. 23, 1888
- A.W. Belasco as “Pete” in “The Octoroon,” Dec. 20-21, 1889
- “True As Steel,” April 22-23, 1889
- “The Myrtle Club and Pandora’s Co.,” June 29, 1889
- “The Pawnee Indian Medicine Co.,” July 30, 1890
- “The Royal Nippon Japanese Troupe,” Dec. 27, 1891, and again on Nov. 27, 1893, appearing with “The Mullen and Morris Novelty Co.” for one week
- “Runaway Wife,” Aug. 17, 1901

³¹ Naylor and Dillon, *American Theaters: Performance Halls of the Nineteenth Century*, 126-145. Other California examples still extant include the Winters Opera House, the Woodland Opera House, the Napa Valley Opera House, and the Sonora Opera House.

³² *Ibid.*, 126.

³³ Ernst, *Trouping in the Oregon Country: A History of Frontier Theatre*, 155.

³⁴ Poultney, “Famous American Theaters,” September 1958.

³⁵ This graffiti is no longer visible, as all original dressing room walls have been either removed or resurfaced.

³⁶ Rinear, 8.

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- "The Versatile and Eccentric Comedians Peguillen and Flaherty," Nov. 25, 1901, Thanksgiving Day
- "The Columbia Park Boys Club of San Francisco," March 11, 1904.³⁷

A 1937 account waxes nostalgic about the Pawnee Indian Medicine Company, which was led by Pawnee Bill, a medicine showman of the kind made more famous by Buffalo Bill:

Memories of a drum being frantically pounded to the sound of wild war whoops by Big Chief Pow-how-taw-nee, accompanied on the banjo by some brass-lunged Jeff Peters who would twang the strings and shout a spiel about his show! Memories of pitch or gasoline torches lighting up the faces of gaping yokels, scoffing sports, awestruck small boys. The Pawnee Indian Medicine Show!³⁸

In the Opera House's first decade, before the rail line along Railroad Avenue had been completed, access to the Opera House was limited to those who could walk or obtain horse-drawn transportation:

The people of San Francisco would come out and enjoy a good time. They came in surreys and buggies. The opposite corner on Third Street there was a brewery [the South San Francisco Brewery] where the patrons enjoyed refreshments during intermission. These were the horse and buggy days.³⁹

Similarly, the acting companies "came to the Opera House in horse-drawn wagons, carrying their costumes and scenery with them."⁴⁰ The rail line that was installed along Railroad Avenue near the turn of the century included a stop just two blocks from the Opera House, further expanding access to the theater.⁴¹

Most early performances were short runs, typically a night or two. Given the theater's location in comparatively remote South San Francisco, this suggests that at least some of the acting troupes were stopping off to perform at the Opera House on their way into or out of San Francisco's downtown theater district.

The venue appears to have been used by smaller companies performing for local crowds.⁴² This impression is reinforced by the way Opera House performances were reputedly advertised, in keeping with the building's role as the community center for South San Francisco:

Most of the advertising for the productions done at the Opera House was through the medium of the Masonic Bulletins and by word-of-mouth. There was also a brass band which played to advertise the performances. This was a most effective form of advertising because there were still few houses in the area and the sound would carry for miles.⁴³

³⁷ Ibid., 9-11; "Scrawls on the Walls," October 1, 1937.

³⁸ "Scrawls on the Walls."

³⁹ Letter from Henry T. Conserva Sr., Past Master, South San Francisco Lodge No. 212 to Arthur Viargues. Included in Rinear, 5.

⁴⁰ Rinear, 12.

⁴¹ Ibid.

⁴² Rinear.

⁴³ Ibid., 7; South San Francisco Lodge No. 212, 7-8.

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Declining Use of the South San Francisco Opera House as a Performance Venue

With the exception of Butchertown, which was largely destroyed by the earthquake and fires that laid waste to much of San Francisco in 1906, South San Francisco was relatively little affected. The fires that extended southward from downtown were stopped miles north of South San Francisco, and the substantial bedrock beneath much of the district likely reduced the effects of the earthquake itself.⁴⁴ Despite its remoteness, South San Francisco hosted thousands of refugees in the wake of the disaster.⁴⁵

Even though the South San Francisco Opera House had survived the 1906 earthquake and fire, its use as a performance venue slowed in the wake of the cataclysm. The earthquake and fire had destroyed virtually every other theater in the city, leaving acting companies, at least temporarily, with no reason to travel to San Francisco, and thus no reason to pass through South San Francisco.⁴⁶

The Opera House's use as a stop-over for traveling performers was further reduced by the Southern Pacific Railroad's completion of the ambitious "Bayshore Cutoff" in 1907, which made stopping off in South San Francisco both inconvenient and unnecessary. This line, which markedly improved rail access between San Bruno and downtown San Francisco, had required extensive tunneling and related excavation to maintain a continuous grade separation.⁴⁷ Unlike the earlier line, the Bayshore Cutoff did not pass right by the South San Francisco Opera House. Instead, the Bayshore Cutoff ran a couple blocks to the west of the Railroad Avenue rail line, emerging from tunnels just northwest of the intersection of P (Phelps) Street and 16th (Palou) Avenue South and heading northward, over a bridge across Islais Creek, before going underground again near 25th Street and Pennsylvania Avenue.

Over the next several decades, the Masons continued to use the Opera House as a community social hall. The building hosted card parties, club meetings and barn dances, among other events. The 1951 Sanborn Map of the area identifies the Opera House as the "Bayview Center Recreation Hall." For several years in the 1950s and early 1960s, Olsen's Saddlery Shop, which occupied the first floor of the Masonic Lodge, rented the Opera House from the Masons for \$100 a month for use as a warehouse.⁴⁸ In 1964, forty of the Opera House's velvet-upholstered iron seats, which had been packed away in the balcony, were sold to Macy's, which reupholstered the seats with leather and installed them in the men's shoe department of their new Sacramento store.⁴⁹ At the time, the original curtain, "ablaze with ads of its heyday," was still in place and "roll[ed] up and down without much difficulty."⁵⁰ South San Francisco Lodge No. 212 sold the Masonic Hall and Opera House to life-long area resident Arthur Viargues for \$100,000 in 1965, after 77 years of continuous occupation.⁵¹

⁴⁴ Kelley & VerPlanck, "Bayview-Hunters Point Area B Survey," 68.

⁴⁵ Ibid., 69.

⁴⁶ Rinear, 13. The latest date that appeared in the graffiti on the dressing room walls was November 29, 1906.

⁴⁷ Kelley & VerPlanck, 66.

⁴⁸ Rinear, 13.

⁴⁹ Poultney; Robbins, "History in a shoe shop."

⁵⁰ Robbins, "Theatrical Survivor of '06."

⁵¹ Rinear, 14; Jordan. After selling the building, Lodge 212 moved to Daly City, where they remain today (South San Francisco Lodge No. 212, 8).

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Criterion C: Representative Example of the Work of Architect Henry Geilfuss

The South San Francisco Opera House appears eligible for the National Register at the local level of significance under Criterion C as a representative example of the work of architect Henry Geilfuss, one of the most prolific architects in San Francisco during the 1880s and 1890s.

Architect Henry Geilfuss was born in Thurin, Germany in 1850. He attended architecture school in Erfurt, Weimar and Berlin, and began his architectural practice in Berlin and Schlessing, where he designed railroad bridges and related masonry structures.⁵² He left Germany and came to San Francisco in 1876. After working two years as a draughtsman, Geilfuss opened his own office at 637 Kearny Street.⁵³ He remained in practice until at least 1910, and by the late 1880s he was known in San Francisco for having designed “some of the best buildings erected here.”⁵⁴ Geilfuss was one of the foremost practitioners of the Victorian style of residential architecture – a style that incorporated Italianate, Gothic, Eastlake, and Stick elements – that has since become synonymous worldwide with “historic San Francisco architecture.”

Henry Geilfuss appears in San Francisco City Directory architect listings from 1879 to 1910. He is listed under his own name from 1879 to 1903, except for the 1891 directory, which has the listing “Geilfuss, Zimmerman & Co.” From 1904 to 1910, the directories list “H. Geilfuss & Son.”⁵⁵ Geilfuss moved his office to 33 Kearney Street in 1881, moving again to 935 Market Street in 1888. By 1891, Geilfuss had moved to a “fine” office in his own five-story building at 120 Fulton Street.⁵⁶ His practice was still there as of his final appearance in the 1910 city directory.⁵⁷

Based on an index of *California Architect and Building News* compiled for the period, Geilfuss appears to have been one of the most prolific architects in San Francisco in the 1880s and 1890s.⁵⁸ During that time, he designed hundreds of buildings throughout San Francisco, quite possibly more than anyone else. Most of his buildings were located outside of downtown, in the neighborhoods of the Mission, Eureka Valley, the Haight and Hayes Valley. While primarily a residential architect, Geilfuss also designed several important commercial buildings, including the Italian-Swiss Colony Building (since demolished), the Armour & Co. meatpacking building at 1050 Battery Street (added to the National Register of Historic Places in 2009), as well as several breweries, including the U.S. Brewery (600 Franklin and 315 Fulton), the National Brewing Company (740 Webster), and the Jackson Brewing Company (1428 Mission), none of which remains. Whether residential or commercial, the majority of Geilfuss’ clients appear to have been German, which may be expected, given his prominent association with the German-speaking Hermann Masonic Lodge.

The 1891 opening of the Golden West, a seven-story brick and stone hotel on Ellis Street designed by Geilfuss, drew a celebratory account in the *San Francisco Chronicle*, complete with a sketch of the “handsome” building. The article clearly demonstrates Geilfuss’ prominence in late nineteenth-century San Francisco:

⁵² *California Architect and Building News*, September 15, 1889.

⁵³ *Ibid.*; Lowell, *Architectural Records in the San Francisco Bay Area: A Guide to Research*, 272.

⁵⁴ *California Architect and Building News*, September 15, 1889.

⁵⁵ “Henry Geilfuss” file, San Francisco Architectural Heritage; Lowell, 272.

⁵⁶ Lowell, 272; *The Bay of San Francisco*, V. 1, 532.

⁵⁷ Lowell, 272. Geilfuss’ office is listed at 150 Fulton from 1907 to 1910, which likely reflects a street renumbering, rather than an office relocation.

⁵⁸ John William Snyder, 139-157; “Henry Geilfuss” file, San Francisco Architectural Heritage.

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The entire structure was planned by Henry Geilfuss, who has been in business as an architect in this city for upward of fifteen years and is now the head of the architectural firm of Geilfuss, Zimmerman & Co. of 150 Fulton street. This is one of the largest architectural firms of the city, and their offices have recently been opened in their own new handsome building at the address named. The firm consists of Henry Geilfuss, Robert Zimmerman, Fritz Gereke and Albert E. Cobby, all gentlemen of experience in architecture and practical building. The firm is particularly well known to the German residents of the city, having designed a large proportion of the buildings owned here by them.⁵⁹

Several important examples of Geilfuss' work remain, including three City of San Francisco Landmarks: the Romanesque Revival St. Mark's Lutheran Church (1895) at 1135 O'Farrell Street, the Stick-style Charles Dietle House (1878) at 294 Page Street, and the Gothic/Victorian Westerfeld House (1889) at 1198 Fulton Street. The Westerfeld House, recognized as "virtually the symbol of San Francisco's Victorian architecture," is also listed on the National Register of Historic Places.⁶⁰ Other, less well known buildings that illustrate Geilfuss' flair for Victorian massing and ornament include the 1886 Brune-Reutlinger House at 824 Grove Street, the 1882 house at 811 Treat Avenue, the 1882 house at 23 Henry Street, the 1893 house at 969 Page Street, the 1889 house at 1231 Page Street, and the 1888 paired houses at 605 and 611 Haight Street.

DEVELOPMENTAL HISTORY/ADDITIONAL HISTORIC CONTEXT INFORMATION

The Development of South San Francisco

The South San Francisco Opera House is one of the oldest surviving buildings in Bayview Hunters Point, a large district at San Francisco's southeast corner. The history of Bayview Hunters Point recently completed by Kelley & VerPlanck Historical Resources Consulting provides an excellent backdrop for understanding the historical context of the South San Francisco Opera House:

Bayview-Hunters Point is one of San Francisco's oldest and most historic communities. Originally occupied by plains of coastal grasslands, hillsides covered in coastal sage scrub, and extensive marshlands, the physical character of the district has been extensively transformed from the initial contact era between Spanish explorers and the native Ohlone inhabitants. During the Spanish and Mexican periods, what is now the Bayview-Hunters Point district was home to cattle herds, belonging first to Mission Dolores, and later José Bernal's Rancho Rincon de las Salinas y Potrero Viejo. After the American conquest of California, the land comprising today's Bayview-Hunters Point district was quickly subdivided into house and garden lots and gradually sold off to diverse group of American and European settlers. The area soon became San Francisco's most ethnically varied community, housing British, Scandinavian, and German boat builders at India Basin; several Chinese fishermen's camps at Hunters Point; Italian, Maltese, and Portuguese truck farmers in the Bayview; and French tannery workers and Mexican and southwestern vaqueros at Butchertown.⁶¹

⁵⁹ "The Golden West," May 10, 1891.

⁶⁰ Bloomfield, "National Register of Historic Places Nomination, William Westerfeld House."

⁶¹ Kelley & VerPlanck, 1.

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From the Gold Rush era through the early years of the twentieth century, the area that today comprises Bayview Hunters Point was known as "South San Francisco," though "this technically only referred to one of a half-dozen nineteenth-century subdivisions in the area."⁶² When the San Mateo County community of Baden incorporated as the City of South San Francisco in 1908, many residents instead began using their individual neighborhood names, such as Hunters Point, Bay View, Silver Terrace, or Bret Harte, to avoid confusion with the new city. The term Bayview Hunters Point was not used as an umbrella term for the district until the 1960s.

The South San Francisco Opera House lot at 3rd Street and Newcomb Avenue is part of the subdivision map that was filed by the South San Francisco Homestead & Railroad Association in April of 1867. The Association had been formed in 1862 with Henry F. Williams as president (Williams would later serve as the first Master of Masonic Lodge No. 212.) The association's 800-acre tract, which extended from Railroad Avenue (3rd Street) eastward to San Francisco Bay, between 5th (Evans) and 15th (Oakdale) Avenues, was subdivided into two thousand 75' x 100' lots. The association planned to sell the lots as shares in a joint stock company, which was a common method of subdividing outlying parts of San Francisco in the late 1800s. In South San Francisco, each share entitled the owner to claim three 75' x 100' lots.⁶³

The Association, under the leadership of Henry F. Williams, also acquired much of the land to the west of their original subdivision, on the other side of Railroad Avenue. This area, which was surveyed in 1867, was known as the O'Neill and Haley Tract. The same year, Williams established the Bayview Tract No. 1 Homestead Association. Bayview Tract No. 1 was immediately south of the original South San Francisco Homestead subdivision.⁶⁴

Unfortunately, none of these subdivisions sold well, and only a few lots were developed in the San Francisco Homestead & Railroad Association's first five years of existence. As of 1869, residential and commercial development in South San Francisco was still concentrated around the intersection of Railroad Avenue (3rd Street) and 15th (Oakdale) Avenue, one block from the future site of the South San Francisco Opera House.⁶⁵

South San Francisco's remoteness and lack of necessary infrastructure, including utilities, paved streets, and rail service, no doubt slowed the pace of residential development in the area. In the late nineteenth century, utilities and transportation infrastructure were still provided by private companies, who likely considered major infrastructure investments in outlying areas like South San Francisco to be an unnecessary financial risk. Water service, for example, was not extended to the Bayview Hunters Point area until 1924, before which most households in the area obtained water through local wells, springs and septic systems.⁶⁶

South San Francisco was connected to San Francisco proper by a single thoroughfare, a two-part causeway and bridge across Mission Bay and the Islais Creek Estuary completed in 1869 and known as "Long Bridge." While the San Francisco Homestead & Railroad Association did manage to extend a horse-drawn street railway across Long Bridge, the line stopped at the southern bank of Islais Creek, instead of running along Railroad Avenue as originally planned.

⁶² Ibid., 4.

⁶³ Ibid., 32-3.

⁶⁴ Ibid., 39-40.

⁶⁵ Ibid., 33, 44.

⁶⁶ Ibid., 57, 87.

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Passengers who wanted to continue on to South San Francisco could either walk or take a bumpy carriage ride along pre-macadamized Railroad Avenue. This situation was not remedied (and then only partially) until the spring of 1890, when the Omnibus Cable Company's line from 24th and Harrison Streets was extended to Railroad Avenue and Teneriffe (Oakdale) Avenue. A party was held at the newly completed South San Francisco Opera House to celebrate this important victory for the district. Rail line service along Railroad Avenue itself, however, does not appear until the 1901 Coast Survey map of the area, and 3rd Street was not widened and properly paved until the mid-1920s.⁶⁷

Residential development of the Bayview Hunters Point area was also slowed by relocation of the city's slaughterhouse district there in the late-1860s. The "Butcher's Reservation" had previously been located along Mission Bay at 9th and Brannan Streets, but by the 1860s, this area had been encompassed by residential development in the Mission and Potrero districts. As a result, in 1867, wholesale butchers were required to relocate to a tidelands area at the north end of South San Francisco. The 80-acre area, which came to be known as "Butchertown," consisted primarily of wharves constructed above Islais Creek, so that the offal could be swept out by the tides.⁶⁸ Though the slaughterhouses (and related industries such as tanneries and glue factories) drove the burgeoning economy of South San Francisco, they also served to stigmatize the area as a less-preferable residential district:

Straddling Railroad Avenue, Butchertown marked the main entrance to South San Francisco. As such it was probably what most people thought of when they thought of South San Francisco. Butchertown's nasty stench and gruesome atmosphere probably deterred people of means from moving to South San Francisco, presumably sealing its fate as a working-class district.⁶⁹

By 1900, Butchertown, bound by Islais Creek to the north and west, extended eastward to K (Keith) Street and southward to 6th Avenue South (Fairfax Avenue). Not surprisingly, the geographic isolation combined with a concentration of industrial facilities led to a markedly self-contained district. According to Kelley & VerPlanck's review of contemporary census records, most South San Francisco residents worked in one of the nearby industries, "making South San Francisco an informal company town consisting primarily of manual laborers of various origins who lived in the area because they worked in the local slaughterhouses, shipyards, breweries, and truck farms."⁷⁰

Early residential and commercial construction in South San Francisco was concentrated within a four-block wide swath of territory along Railroad Avenue (3rd Street) between 11th (Kirkwood) and 16th (Palou) Avenues, and consisted primarily of one- and two-story wood-frame residential buildings, with larger mixed-use commercial buildings with flats above located along Railroad Avenue.⁷¹ By the turn of the century, development, which was still concentrated along Railroad Avenue, extended northward to 5th (Evans) Avenue South.⁷² The O'Neill & Haley tract immediately west of Railroad Avenue was still more densely settled than the South San Francisco Homestead & Railroad Association tract to the east,

⁶⁷ Ibid., 32, 33, 57, 62, 87; A streetcar line running northwesterly along Teneriffe (Oakdale) Avenue to San Bruno Road (Avenue) appears on an 1897 Rand McNally Map of San Francisco (David Rumsey Map Collection, <http://www.davidrumsey.com>).

⁶⁸ Kelley & VerPlanck, 7, 42.

⁶⁹ Ibid., 59.

⁷⁰ Ibid., 64-65.

⁷¹ Ibid., 8.

⁷² Ibid., 63; Sanborn Fire Insurance Map, 1900.

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which still had a multitude of vacant parcels. The latter tract, which was still approximately one-third vacant lots as of 1915, was likely filled-in in the second half of the 1920s, when Bayview Hunters Point, like most of the city's outlying areas, saw a significant boom in residential construction.⁷³

Street Name Changes

The street names in Bayview Hunters Point have been changed on multiple occasions. The original naming convention comes from the 1867 South San Francisco Homestead & Railroad Association subdivision map, on which the east-west avenues were numbered from 1st (Arthur) Avenue to 24th (Yosemite) Avenue, while the north-south streets were designated by letters of the alphabet, beginning with 'A' (Alvord) Street and terminating with 'S' (Selby) Street.⁷⁴ Around 1880, the U.S. Postal Service petitioned the San Francisco Board of Supervisors to change these street names to avoid confusion with the newly subdivided "Park District" (today's Sunset, Parkside, and Richmond districts), which used a similar system of numbered north-south avenues and east-west streets named for the letters of the alphabet. In response, avenues in South San Francisco were renamed after exotic geographic locales, such as Denmark (Burke), Bahama (Hudson), Servia (McKinnon), Teneriffe (Oakdale), Falkland (Palou) and Mauritius (Thomas) avenues. Meanwhile, the streets were renamed for American rivers, including Monongahela (Jennings), Platte (Lane), Tombigbee (Quint), and Potomac (Rankin) streets. Under this new convention, 14th (Newcomb) Avenue became Paraguay Avenue, and M (Mendell) Street became Yazoo Street. This rather grandiose renaming scheme was soon revised:

Local residents never took kindly to the new names, finding them difficult to pronounce and most refused to use them in either conversation or for addressing correspondence. In September 1890, local residents successfully petitioned the Board of Supervisors to revert to the original nomenclature with the addition of the prefix "South" to distinguish between streets of the same name in South San Francisco and the Park District.⁷⁵

Thus, from 1890 to 1909, the South San Francisco Opera House, though in its original and present location, was at the corner of 14th Avenue South and M Street South.

In December 1909, street names in the area were changed once again. In this new system, which remains largely intact today, both the east-west avenues and the north-south streets were named in alphabetical order for famous persons. Specifically, the east-west avenues were named for "American heroes," while the north-south streets were named for "local pioneers."⁷⁶ At the Opera House, 14th Avenue South became Newcomb Avenue and M Street South became Mendell Street. Based on a review of Sanborn Maps and Block Books for the area, Railroad Avenue was not renamed 3rd Street until a few years later, sometime between 1915 and 1924.

The Mid-century Transformation of Bayview Hunters Point

At the outset of World War II, the Bayview Hunters Point area was home to approximately 14,000 residents. By 1945, the population had ballooned to 43,000, as people from across America came to San Francisco to work in the Hunters Point Shipyard. The influx of workers also significantly changed the ethnic mix of the area. In 1940, Bayview Hunters Point was

⁷³ Sanborn Fire Insurance Map, 1915; Kelley & VerPlanck, 86.

⁷⁴ Kelley & VerPlanck, 33.

⁷⁵ Ibid., 55.

⁷⁶ Ibid., 70-71.

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overwhelmingly white, with a grand total of seven African-Americans counted among the 14,000 inhabitants. By 1945, approximately 20 percent of the population of Bayview Hunters Point, or about 9,000 persons, were African-American. Thousands of makeshift apartments and dormitory units, most segregated by race, were built to house the war-time workers. The San Francisco Housing Authority assumed control of many of these units after the war. As post-war employment at the shipyard fell, many white workers were able to move to market-rate housing elsewhere, an option that, due to discriminatory practices in the private housing market, was open to few African-Americans. By the early 1950s, the converted war housing, occupied predominately by African-Americans, was overcrowded and deteriorating.⁷⁷

A “sustained period of activism” by African-American residents grew out of dissatisfaction with this housing situation and, more generally, with the Bayview Hunters Point’s ongoing neglect by the rest of the city.⁷⁸ Activist Gene K. Walker formed the Hunters Point Project Committee in the early 1950s to advocate for physical improvements throughout the district. In 1954, the Committee successfully lobbied the San Francisco Housing Authority to replace much of the temporary war-time housing with new public housing. Another of the Committee’s first acts was to request \$12,000 to buy and rehabilitate the South San Francisco Opera House, which was being used as a warehouse.⁷⁹ While the Committee did not ultimately buy the building, their efforts reflect the Opera House’s recognized importance, despite years of non-public use, as a potential community center for the area.

The history of a second group, the Bayview Neighborhood Community Center, would prove to be more intimately connected with the Opera House. Founded in 1954, the Bayview Neighborhood Community Center moved into the South San Francisco Opera House in November of 1965, renting the building from owner Art Viargues for \$1,000 a month.⁸⁰ In addition to a performance space, the Center used the Opera House to house an anti-poverty program and a group called the Neighborhood Youth Corps.⁸¹

Growing racial tensions in the area came to a head in the summer of 1966. On September 27, 1966, a 16-year-old African-American named Matthew Johnson was shot in the back by a white police officer as he fled from a car that had been reported stolen. Anger over the incident quickly escalated:

After giving chase, the police officer claimed that he fired two shots in the air and one at the youth, but witnesses claim that he fired all three at Johnson. Johnson, who was shot in the back, died in a ditch on the north side of Navy Road on SFHA property. A crowd gathered at the scene while police investigators and medical personnel responded. Word of what happened spread and by that evening crowds of several hundred youth began roaming 3rd Street breaking shop windows, throwing bricks and Molotov cocktails at police, and looting stores. The first call to the police was from a store at 4917 3rd Street. Mindful of the Watts Riots, the SFPD instituted a curfew and closed all bars and liquor stores in the area. Following a night of disorder on the streets of Bayview-Hunters Point and the Fillmore, Police Chief Thomas Cahill requested Governor Edmund G. Brown to send 2,000 National

⁷⁷ Ibid., 97-99.

⁷⁸ Ibid., 104.

⁷⁹ Ibid., 104-105.

⁸⁰ Canter, “Old Opera House is Renovated,” December 16, 1965. Prior to renting the building, Viargues had the roof repaired and some missing portions of the exterior molding replaced (Jordan).

⁸¹ Canter.

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Guard troops to San Francisco. With troops on the way, Cahill sent in more than 500 police armed with shotguns to stop the looting. At the request of local leaders, Mayor John Shelley and Police Chief Cahill attended a meeting at the Bayview Community Center to answer questions but they were quickly evacuated when bricks began flying. Following this incident, the police marched down 3rd Street firing live ammunition over the heads of the protesters, clearing 3rd Street of protesters from Newcomb to Palou.⁸²

As the office of the Bayview Neighborhood Community Center, the South San Francisco Opera House was at the center of the next day's violence:

The next day, on September 28, 1966, a crowd assembled at 3rd Street and Newcomb Avenue. The temperature was a record-breaking 86 degrees and the mood was tense. Around 11 AM, members of the crowd, which had grown to around 700, began throwing bottles and other objects at the police and at white motorists. With the situation clearly out of control, Chief Cahill requested back up. At 4:00 PM, tactical squads made up of police and highway patrolmen began blockading 3rd Street. After about an hour-and-a-half, while waiting for more back up, the combined forces began attempting to push the protesters south along 3rd Street. When they reached Newcomb Avenue, the police began taking rifle shots and Molotov cocktails from the windows of the Bayview Community Center. The police fired at the Community Center, silencing the gunshots. Seven people were injured by police gunfire. Meanwhile, the National Guard began marching north along 3rd Street with bayonets drawn.⁸³

The Bayview Neighborhood Community Center remained in the building until 1967.⁸⁴ According to Owner Viargues, the tenant "damaged the building and didn't pay its rent," and he successfully won a case suing the Center for several thousand dollars of unpaid back rent.⁸⁵

On May 27 and 29, 1968, the Western Opera Theatre, a company sponsored by the Equal Opportunities Council, performed the *Barber of Seville* and *La Boheme* at the Opera House. At the time, it was asserted that these were probably the first performances since the early twentieth century, and the first operas ever, to be held in the Opera House.⁸⁶

Local Landmark Designation and City Ownership of the Opera House

At its July 10, 1968 meeting, the members of San Francisco's Landmarks Preservation Advisory Board (LPAB) passed a resolution recommending that the South San Francisco Opera House be designated a City Landmark.⁸⁷ This recommendation was approved by the Planning Commission and the Board of Supervisors, and the Opera House became City of San Francisco Landmark No. 8 on October 28, 1968.

The LPAB's effort to landmark the Opera House, which began in late 1967, had been driven in part by fears that the building, which had recently been vandalized and the site of an arson attempt, was in danger of being irreparably

⁸² Kelley & VerPlanck, 116.

⁸³ Ibid., 117.

⁸⁴ Rinear, 14.

⁸⁵ "South SF Opera House Renewal," May 4, 1968; Rinear, 14.

⁸⁶ "The History of Bayview Opera House," Victorian Alliance Newsletter.

⁸⁷ The Landmarks Preservation Advisory Board was formed in 1967, and had identified 34 landmarks in San Francisco by 1970.

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harmed.⁸⁸ LPAB members explored the possibility of having the Opera House moved to a safer area of the city, and conferred with several city departments and related institutions, including the Parks and Recreation Department, the Port of San Francisco, the San Francisco Maritime Museum, and San Francisco City College, to see if any of these bodies were interested in relocating and making use of the building. The only positive response came in the spring of 1968 from the City College drama department, which expressed an interest in moving the building to its campus (at an estimated cost of \$60,000 to \$65,000) and using it as a theater.⁸⁹ By June 1968, however, City College was no longer interested in obtaining the building, as Opera House owner Viargues had entered into a long-term lease with a new tenant and was apparently no longer interested in having the building moved.⁹⁰

The new tenant was the San Francisco Youth Organizers, a group of African-American longshoremen who reopened the building as the "Opera House Cinema" on August 23, 1968 with a showing of "Cool Hand Luke."⁹¹ In addition to movies, the building was to be used for "various community projects and activities including dances, tutorial programs and counseling."⁹² Within a year of the Opera House becoming a City Landmark, however, the San Francisco Planning Department, in its South Bayshore Plan, recommended that the City purchase the property. Once this component of the South Bayshore Plan became common knowledge, Viargues was unable to find tenants to replace the departed San Francisco Youth Organizers, and the building was vacant.⁹³

By September of 1969, the City had received preliminary approval of \$140,530 in federal historic preservation and open space grants (to be matched dollar-for-dollar by the City) for purchasing and restoring the South San Francisco Opera House.⁹⁴ Specifically, the City's plan was to purchase the Opera House and adjacent Masonic Hall; restore and preserve the Opera House; demolish the Masonic Hall; and develop an urban plaza on the Masonic Hall's former site. The City of San Francisco bought the property from Arthur Viargues for \$150,000 in December 1971.⁹⁵ The south end of the block, which was also purchased by the city, was cleared of several buildings that had previously been used for offices, car repair and storage, leaving only the Opera House and Masonic Hall on the block.⁹⁶

Demolition of the Masonic Hall was complete by May 30, 1975.⁹⁷ Unlike the Opera House, the exterior of the Masonic Hall had been significantly altered over time, including addition of stucco cladding. According to a planning department official in 1974, the building was torn down because it was uneconomical to rehabilitate it.⁹⁸

⁸⁸ LPAB meeting minutes, September 13, 1967; October 11, 1967; and November 15, 1967.

⁸⁹ LPAB meeting minutes, April 10, 1968; April 24, 1968.

⁹⁰ LPAB meeting minutes, June 26, 1968. Before leasing to the San Francisco Youth Organizers, Viargues had turned down an offer to lease his land to Shell Oil Company ("South SF Opera House Renewal").

⁹¹ "South SF Opera House Renewal"; "Glory Days Return At Old Opera House," August 24, 1968.

⁹² "Glory Days Return At Old Opera House."

⁹³ LPAB meeting minutes, September 24, 1969.

⁹⁴ "Preliminary OK: U.S. Money for Old Opera House"; LPAB Minutes, January 7, 1970.

⁹⁵ Brill.

⁹⁶ The 1915 Sanborn Map of the area shows a two-story dwelling with detached garage and a hay and grain storage facility on the southern portion of the block. By the 1951 Sanborn Map, these structures had been replaced by a reinforced concrete car repair garage with concrete floor and wood posts.

⁹⁷ Department of Building Inspection, Permit No. 10582, May 15, 1975. The demolition was done by William McIntosh & Son, 633 Texas Street, San Francisco.

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The South San Francisco Opera House Rehabilitation and Improvement Plan submitted to the LPAB in April 1974 makes it clear that the project was as much about restoring the Opera House's historic role as an important community center as preserving the building's historic materials. According to the Planning Department, "[w]hile the restoration program is sensitive to its architectural heritage, the intention of the proposal is to develop a viable community center for visual and performing arts rather than an architectural museum piece."⁹⁹ As such, the project was also consistent with the recently completed South Bayshore element of the Master Plan, which indicated that portion of 3rd Street near the Opera House would be the preferred location for the development of a community center.

The project was approved by the LPAB in June of 1974 and begun later that year.¹⁰⁰ The project budget, financed by the federal and city governments, had grown to \$800,000.¹⁰¹ The City retained San Francisco architects Gerson/Overstreet to oversee the rehabilitation, which included seismic strengthening of the Opera House and addition of an entrance platform along the building's west side (which had previously adjoined the Masonic Hall).¹⁰² As part of the project, Mendell Street was closed to vehicular traffic between Newcomb and Oakdale Avenues, as it remains today.¹⁰³ The project was completed in the summer of 1977.¹⁰⁴

In conjunction with the building's rehabilitation, the Opera House was transferred to the San Francisco Arts Commission in 1976, for incorporation into its Neighborhood Arts Program as a community theater for the Bayview Hunters Point neighborhood.¹⁰⁵ The building remains under the jurisdiction of the San Francisco Arts Commission today.

In 1995, the Board of Supervisors renamed the building the Bayview Opera House Ruth Williams Memorial Theater in honor of the woman "who virtually saved it from demolition" thirty years before.¹⁰⁶ A longtime advocate for the Bayview Hunters Point area, Williams had raised money to hire African-American architect Harry Overstreet to renovate and restore the building in the wake of the 1966 violence. She had also testified before the U.S. Senate in the 1970s on the need for ongoing economic development in Bayview Hunters Point, "which community members say led to millions in Housing and Urban development funds."¹⁰⁷ In addition to being an activist, Williams founded the Bayview Repertory Theatre Company and wrote and produced 37 plays and musicals at the Bayview Opera House and other city venues.¹⁰⁸ As both an engaged community member and a respected artist, she serves as the perfect namesake for the South San Francisco Opera House.

⁹⁸ "City landmark will be restored," June 22, 1974.

⁹⁹ "South San Francisco Opera House Rehabilitation and Improvement Plan."

¹⁰⁰ "Landmark Opera House Plans OKd," June 20, 1974.

¹⁰¹ Ibid.

¹⁰² Department of Building Inspection, Permit No. 397092, May 21, 1974.

¹⁰³ "South San Francisco Opera House Rehabilitation and Improvement Plan."

¹⁰⁴ Department of Building Inspection, Permit No. 397092, May 21, 1974.

¹⁰⁵ Wong, "Bayview Opera has grand plans," August 20, 1980; Brill.

¹⁰⁶ Lewis, "Opera house to bear name of its savior," August 16, 1995.

¹⁰⁷ Ibid.; Kelley & VerPlanck, 122.

¹⁰⁸ Lewis.

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PRIMARY LOCATIONS OF ADDITIONAL DATA

North Baker Research Library, California Historical Society
Performing Arts Library, San Francisco Museum of Performance and Design
Research Archive, San Francisco Architectural Heritage
San Francisco Department of Building Inspection
San Francisco Planning Department
San Francisco Public Library

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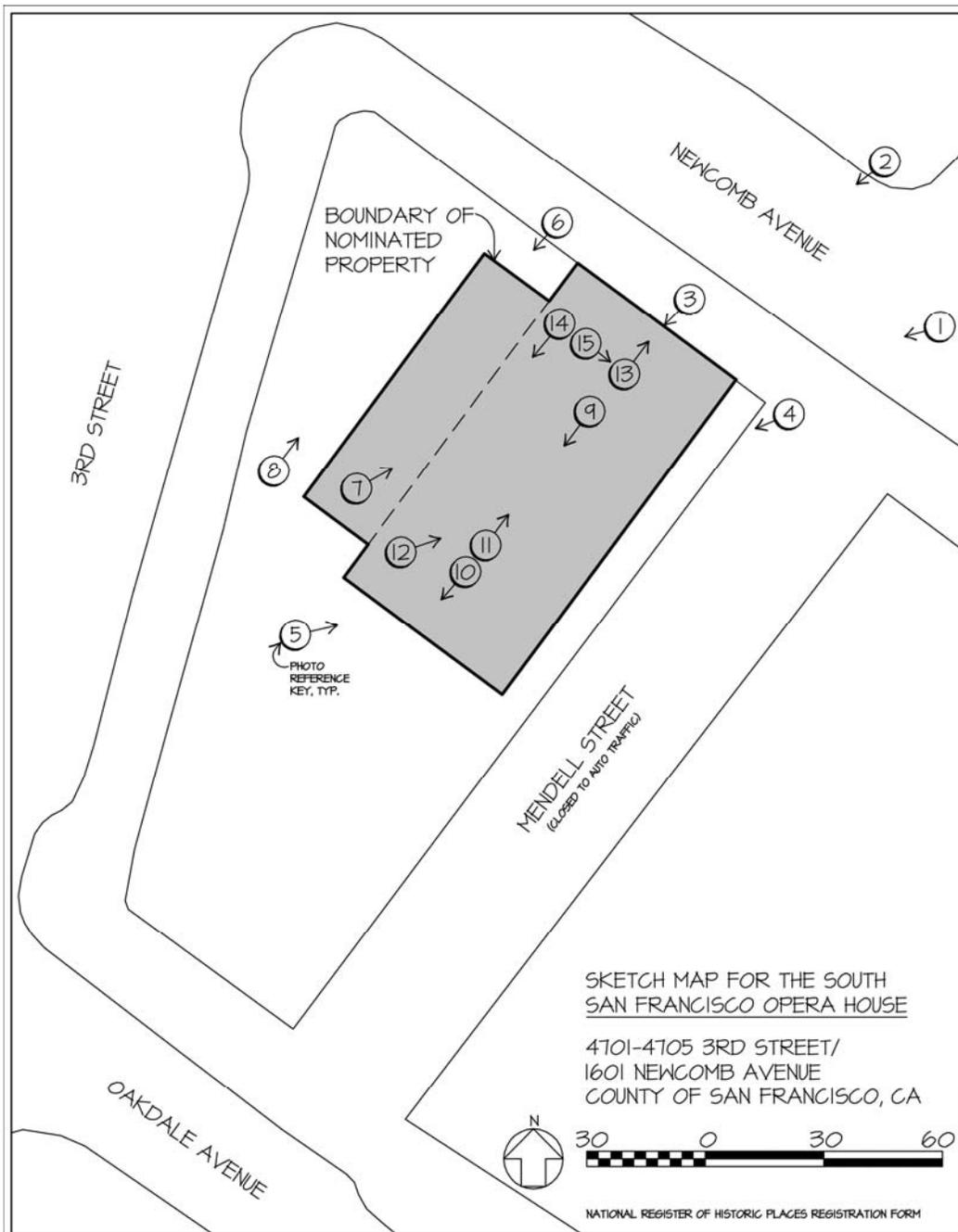
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From the collection of San Francisco Architectural Heritage

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San Francisco, CA

From the collection of San Francisco Architectural Heritage

Date: circa 1888

Exterior – Architectural drawing, South San Francisco Opera House, Henry Geilfuss; looking south
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA

From the collection of the Bayview Opera House, Inc., photographer unknown

Date: 1920

Interior – View of auditorium, South San Francisco Masonic Lodge No. 212's Fiftieth Anniversary celebration; looking southwest
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA

From the collection of the San Francisco Public Library, photographer unknown

Date: 1941

Exterior – View of entrance, north façade; looking south
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SOUTH SAN FRANCISCO OPERA HOUSE

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From the collection of the San Francisco Public Library, photographer unknown

Date: circa 1950

Exterior - View of east and north façades of the Opera House, with the now demolished Masonic Hall to the right; looking southwest
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: From the collection of the San Francisco Planning Department, photographer unknown
Date: circa 1968
Description: Exterior – View of north façade; looking south
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: From the collection of the San Francisco Planning Department, photographer unknown
Date: circa 1968
Description: Exterior– View of east and north façades of the Opera House, with the now demolished Masonic Hall to the far right; looking west
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: From the collection of the San Francisco Planning Department, photographer unknown
Date: circa 1968
Description: Exterior – View of north façade; looking south
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SOUTH SAN FRANCISCO OPERA HOUSE

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Photographer: From the collection of the Performing Arts Library, San Francisco Museum of Performance & Design, photographer unknown
Date: 1970
Description: Exterior – View of north façades of Opera House and now demolished Masonic Hall; looking southwest
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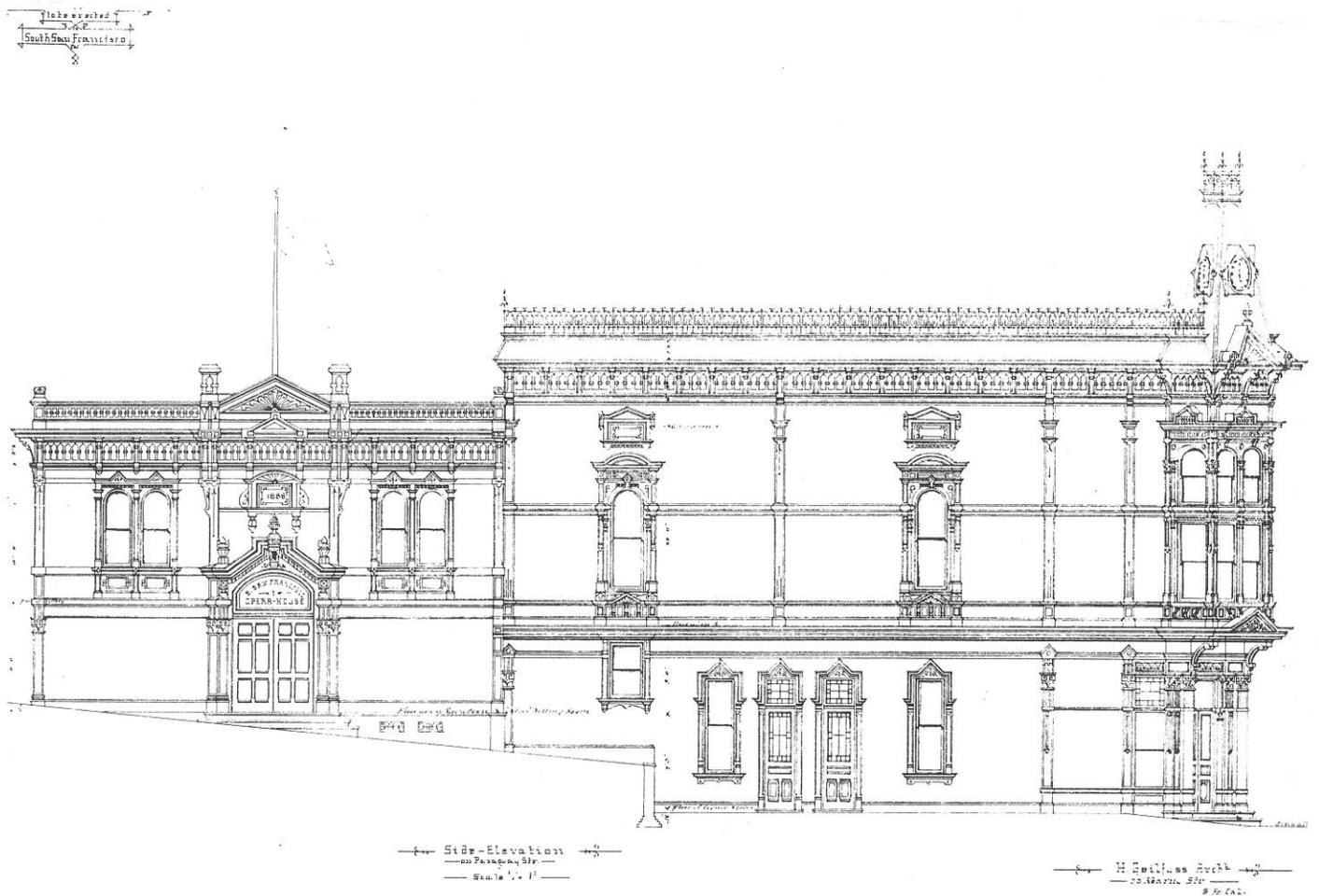
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From the collection of San Francisco Architectural Heritage

Date: circa 1888

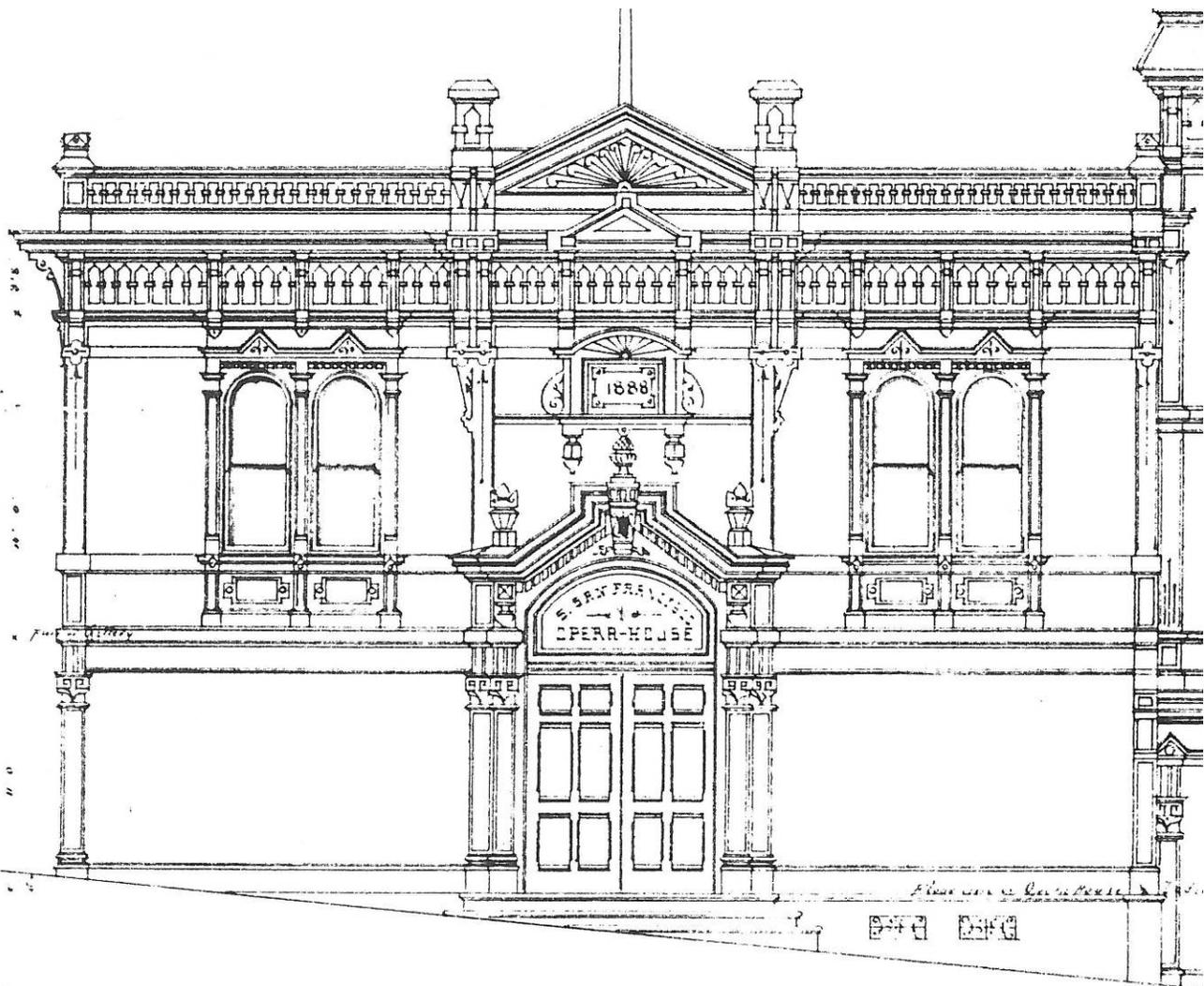
Exterior – Architectural drawing, South San Francisco Opera House and Masonic Hall, Henry Geilfuss; looking south
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Date: circa 1888

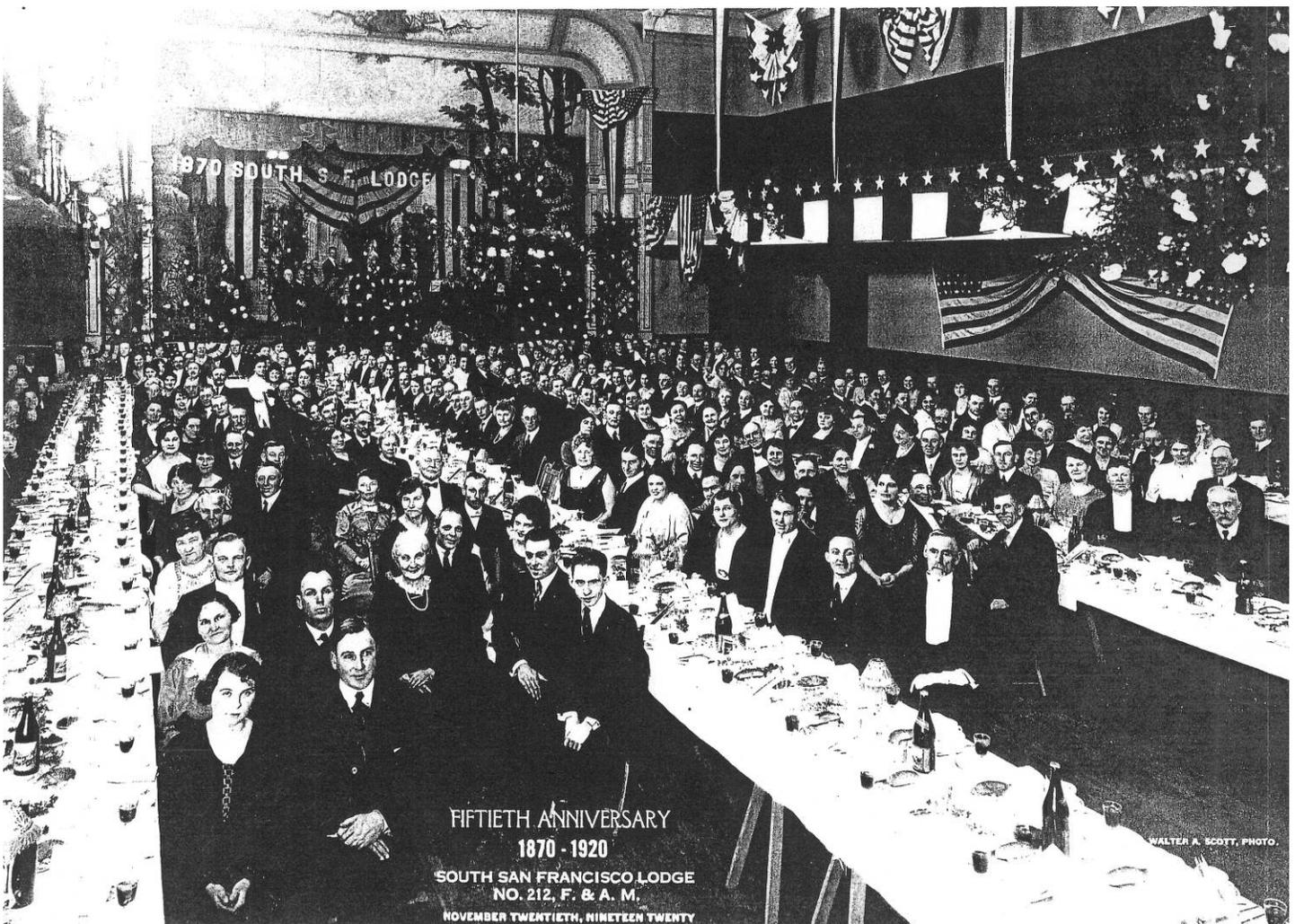
Exterior – Architectural drawing, South San Francisco Opera House, Henry Geilfuss; looking south

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SOUTH SAN FRANCISCO OPERA HOUSE

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From the collection of the Bayview Opera House, Inc., photographer unknown

Date: 1920

Interior – View of auditorium, South San Francisco Masonic Lodge No. 212’s Fiftieth Anniversary celebration; looking southwest

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SOUTH SAN FRANCISCO OPERA HOUSE
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From the collection of the San Francisco Public Library, photographer unknown

Date: 1941

Exterior – View of entrance, north façade; looking south

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SOUTH SAN FRANCISCO OPERA HOUSE

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From the collection of the San Francisco Public Library, photographer unknown

Date: circa 1950

Exterior - View of east and north façades of the Opera House, with the now demolished Masonic Hall to the right; looking southwest

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Photographer: From the collection of the San Francisco Planning Department, photographer unknown

Date: circa 1968

Description: Exterior – View of north façade; looking south

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Photographer: From the collection of the San Francisco Planning Department, photographer unknown

Date: circa 1968

Description: Exterior— View of east and north façades of the Opera House, with the now demolished Masonic Hall to the far right; looking west

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SOUTH SAN FRANCISCO OPERA HOUSE
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Photographer: From the collection of the San Francisco Planning Department, photographer unknown

Date: circa 1968

Description: Exterior – View of north façade; looking south

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SOUTH SAN FRANCISCO OPERA HOUSE

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Photographer: From the collection of the Performing Arts Library, San Francisco Museum of Performance & Design, photographer unknown

Date: 1970

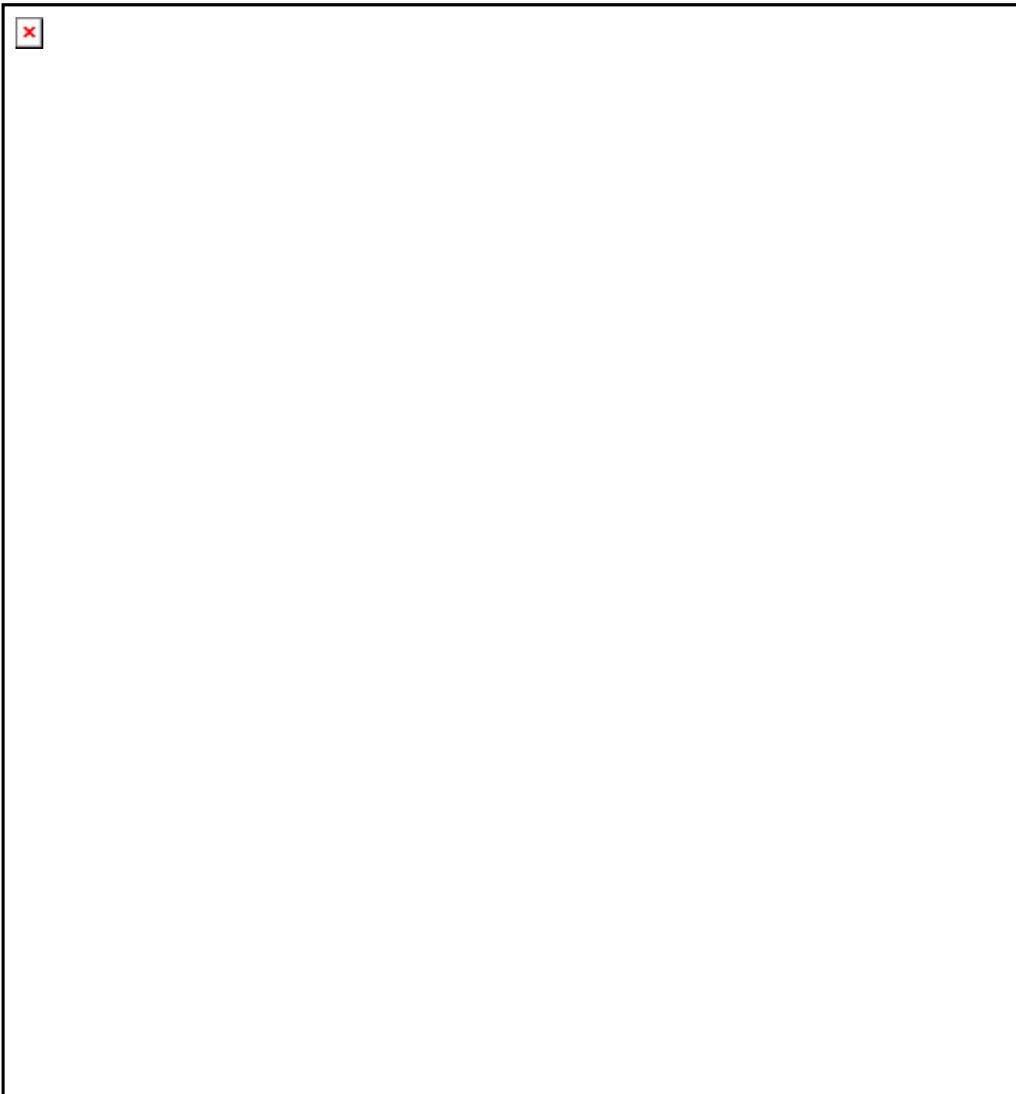
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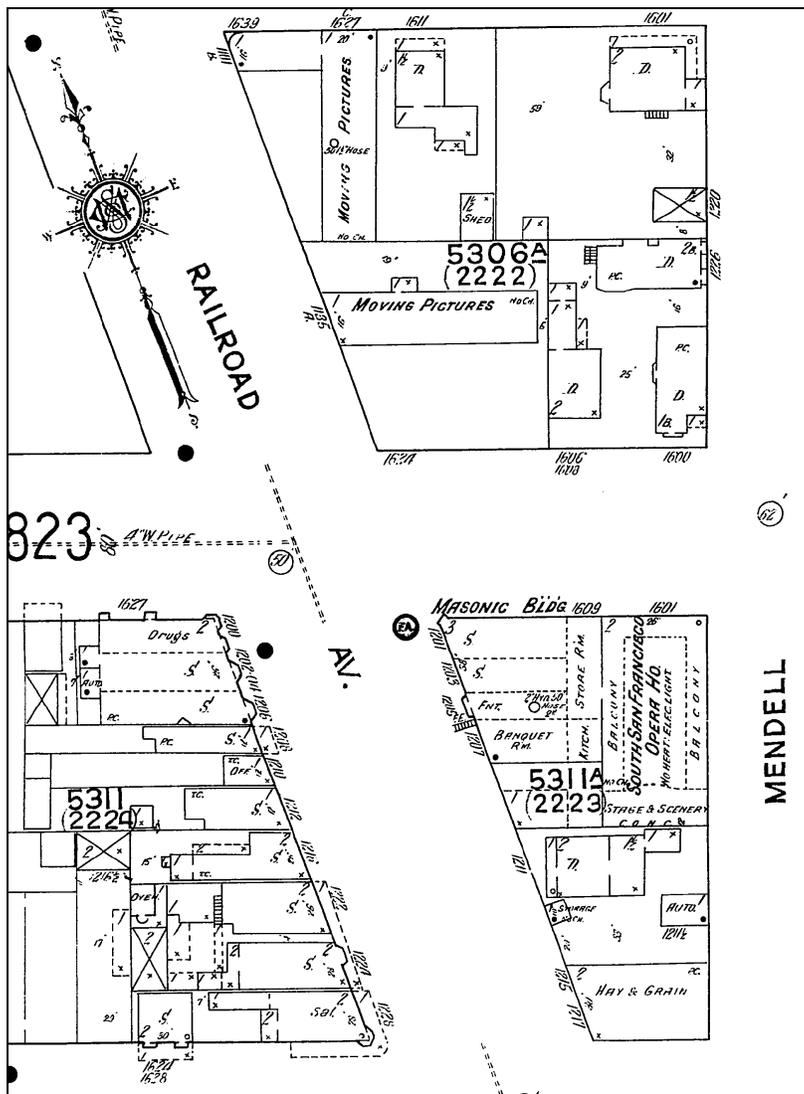
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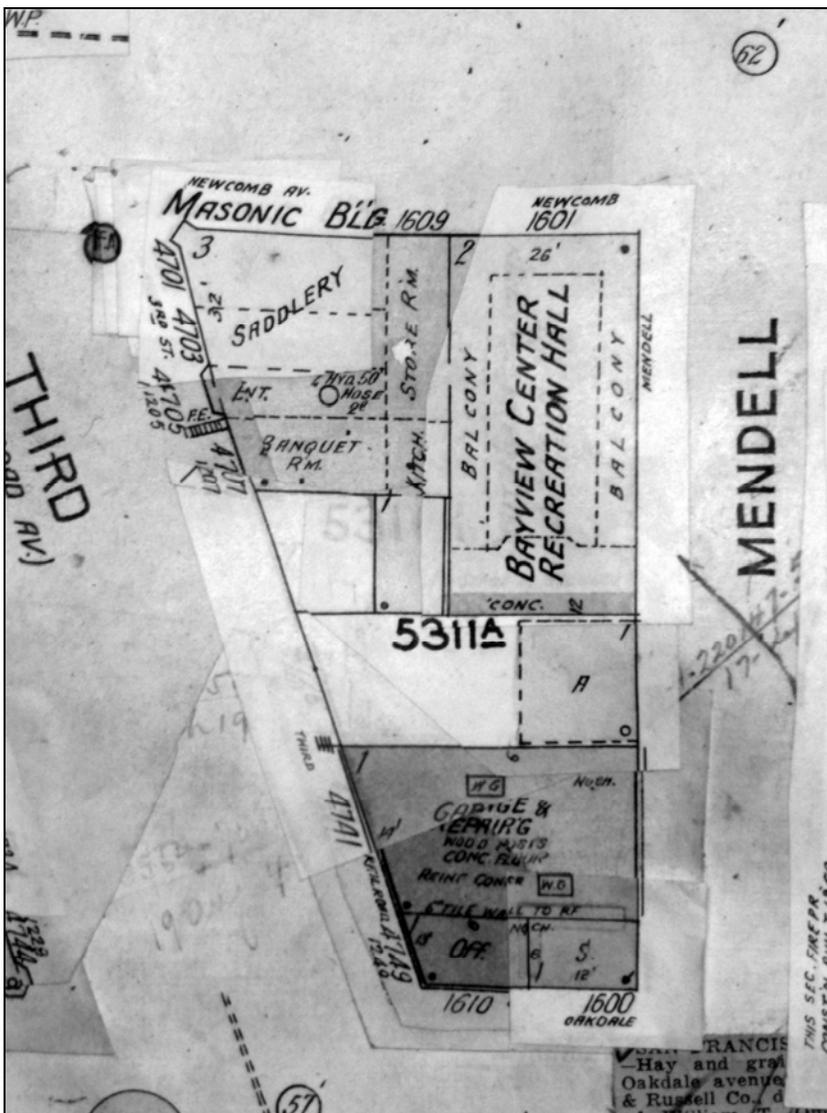
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San Francisco, CA
Photographer: Matthew Davis, Architectural Resources Group
Date: July 2010
Description: Exterior – View of north façade; looking south
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: Matthew Davis, Architectural Resources Group
Date: July 2010
Description: Exterior – View of pediment and date plate, north façade; looking south
Photograph 3 of 15

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San Francisco, CA
Photographer: Matthew Davis, Architectural Resources Group
Date: July 2010
Description: Exterior – View of east façade; looking southwest
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: Matthew Davis, Architectural Resources Group
Date: July 2010
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SOUTH SAN FRANCISCO OPERA HOUSE

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Photographer: Katherine Petrin, Architectural Resources Group
Date: July 2010
Description: Exterior – View of 1970s addition to west wall; looking south
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Photographer: Matthew Davis, Architectural Resources Group
Date: July 2010
Description: Exterior – View of 1970s addition to west wall; looking northeast
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA
Photographer: Katherine Petrin, Architectural Resources Group
Date: July 2010
Description: Site – View of plaza immediately west of Opera House; looking north
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SOUTH SAN FRANCISCO OPERA HOUSE

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Description: Interior – View of auditorium, including stage, proscenium and balcony; looking south
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Photographer: Katherine Petrin, Architectural Resources Group
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SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA

Photographer: Katherine Petrin, Architectural Resources Group

Date: July 2010

Description: Interior – View of auditorium, including wainscoting, balcony and mezzanine; looking north

Photograph 11 of 15

SOUTH SAN FRANCISCO OPERA HOUSE

San Francisco, CA

Photographer: Katherine Petrin, Architectural Resources Group

Date: July 2010

Description: Interior – view of auditorium, including wainscoting, balcony and the three east-wall windows; looking northeast

Photograph 12 of 15

SOUTH SAN FRANCISCO OPERA HOUSE

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Photographer: Katherine Petrin, Architectural Resources Group

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Description: Interior – View of wood paneled doors at main entrance; looking north

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Photographer: Katherine Petrin, Architectural Resources Group

Date: July 2010

Description: Interior – View of balcony along west wall; looking south

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Photographer: Matthew Davis, Architectural Resources Group

Date: July 2010

Description: Interior – View of balcony along mezzanine at north end of auditorium; looking east

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Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / **KnappArchitects** with **HOOD**

OUTLINE

A. REVIEW OF PREVIOUS ENTITLEMENT DESIGN- JANUARY 2010

B. PROPOSED DESIGN FOR BUILDING IMPROVEMENTS

C. PROPOSED SITE IMPROVEMENTS

Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / **KnappArchitects** with **HOOD**

A. REVIEW OF PREVIOUS ENTITLEMENT DESIGN- JANUARY 2010

Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / **KnappArchitects** with **HOOD**



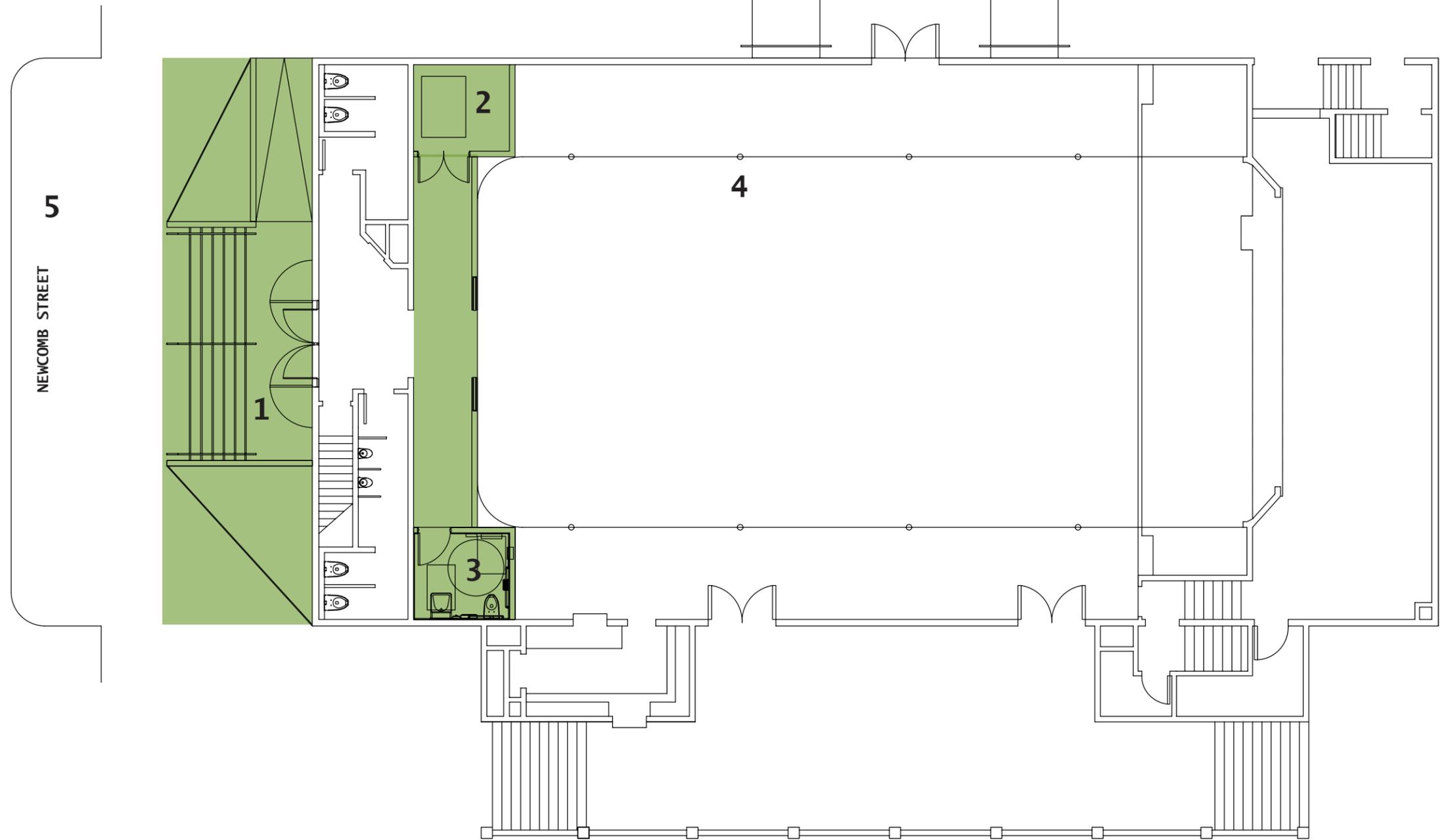
1. NEWCOMB STREET ENTRY. NEW ACCESSIBLE RAMP AND STAIR. NEW ACCESSIBLE GLASS DOOR ENTRY DOOR SYSTEM.

2. NEW STORAGE FOR CHAIRS AND NEW PORTABLE CHAIR LIFT FOR STAGE ACCESS.

3. NEW ACCESSIBLE UNISEX RESTROOM. NEW FLOOR AND WALL FINISH.

4. NEW STRUCTURAL STEEL POST AND BEAM SYSTEM TO STABILIZE EXISTING BALCONY. COLUMNS ARE APPROXIMATELY 4 " IN DIAMETER.

5. NEW SIDEWALK BULB OUT N.I.C.



Proposed Upper Level Floor Plan
Scale: 3/32" = 1'-0"

January 06, 2010 Presentation to the Historic Preservation Commission

03

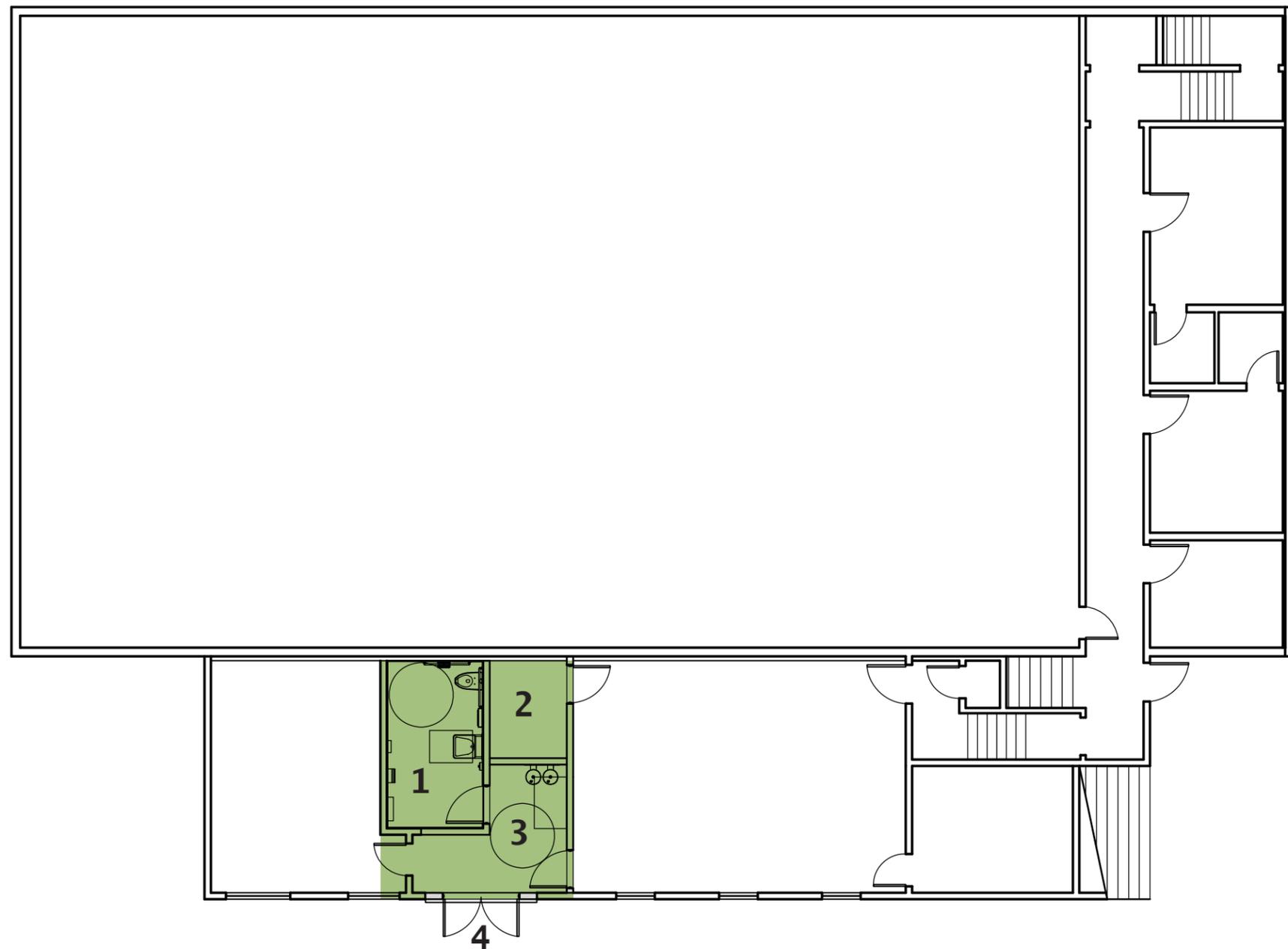
SAN FRANCISCO LANDMARK NO. 8



MEMDELL STREET

- 1. NEW UNISEX ACCESSIBLE RESTROOM
- 2. NEW STORAGE
- 3. NEW VESTIBULE WITH ACCESSIBLE DRINKING FOUNTAIN
- 4. NEW ACCESSIBLE ENTRY/EGRESS DOORS

NEWCOMB STREET



Proposed Lower Level Floor Plan
Scale: 3/32" = 1'-0"

January 06, 2010 Presentation to the Historic Preservation Commission

03.1

SAN FRANCISCO LANDMARK NO. 8



Exterior Perspective Looking South East

January 06, 2010 Presentation to the Historic Preservation Commission

04

SAN FRANCISCO LANDMARK NO. 8



Exterior Perspective Looking South West

January 06, 2010 Presentation to the Historic Preservation Commission

04.1

SAN FRANCISCO LANDMARK NO. 8



Proposed Closed



Existing Closed



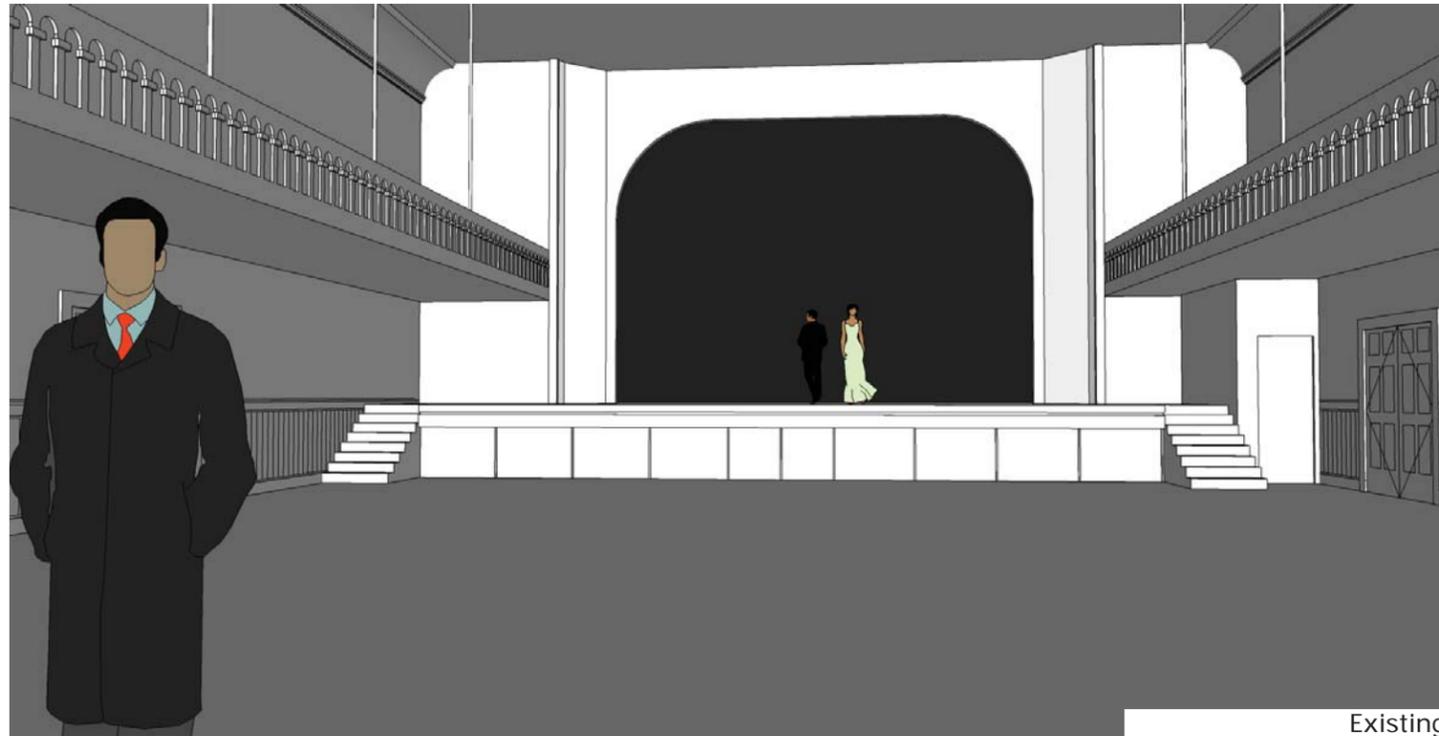
Proposed Open



Existing Open

Exterior Perspectives-Newcomb Street Entry

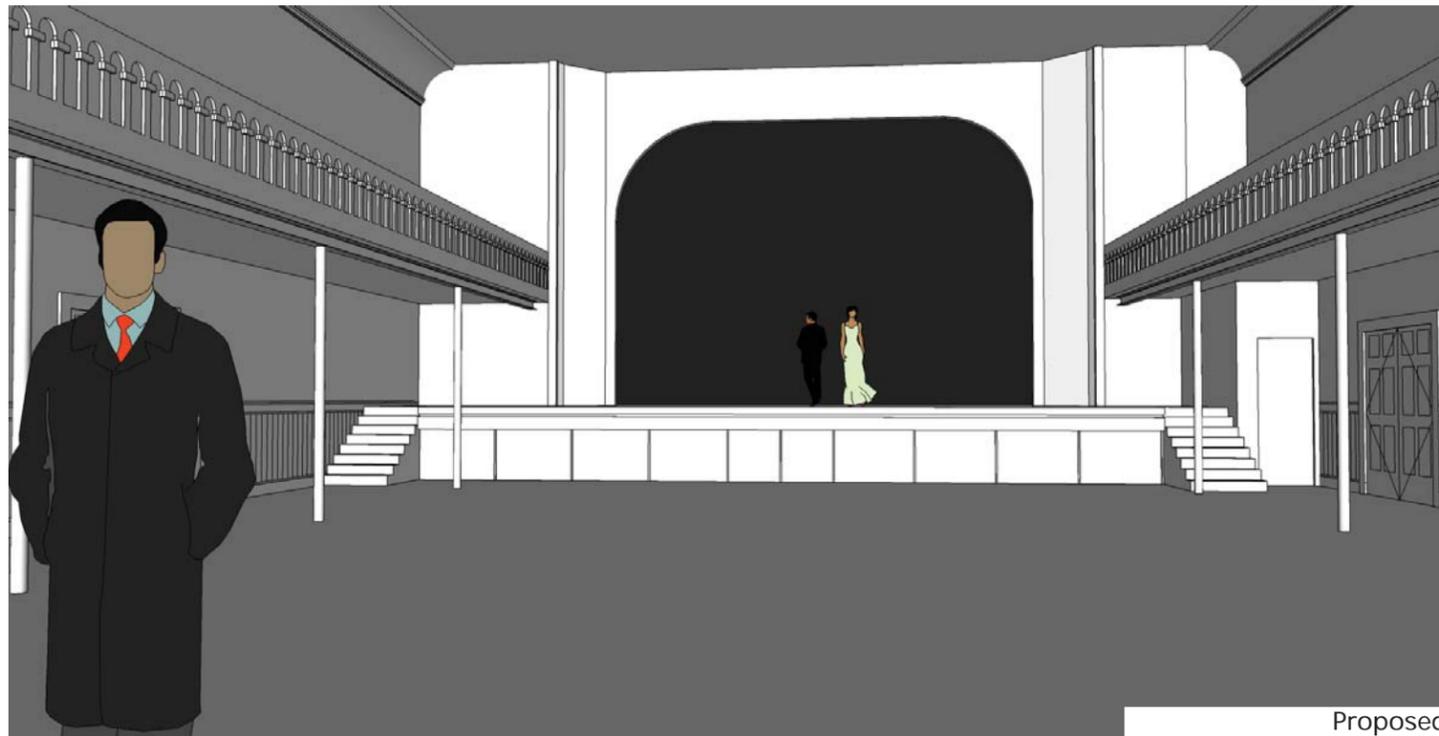
January 06, 2010 Presentation to the Historic Preservation Commission



Existing



Existing



Proposed



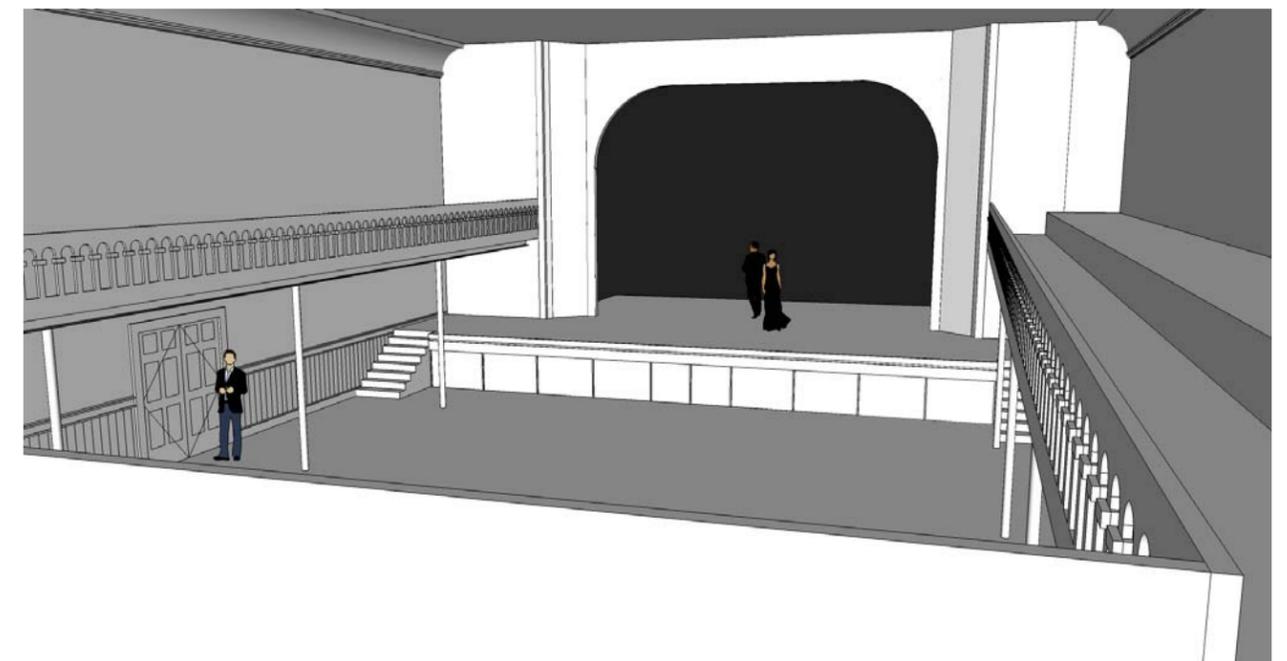
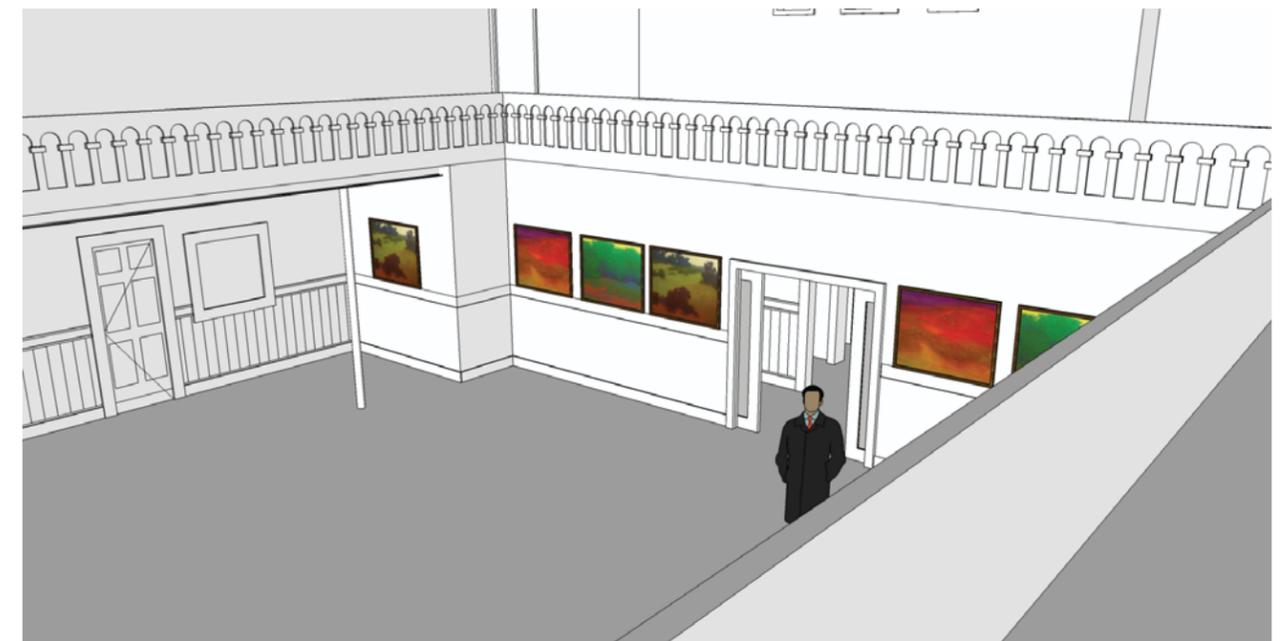
Proposed

Interior Perspectives-Toward Proscenium and Entrance

January 06, 2010 Presentation to the Historic Preservation Commission

05

SAN FRANCISCO LANDMARK NO. 8



Interior Perspective Views

January 06, 2010 Presentation to the Historic Preservation Commission

05.1

SAN FRANCISCO LANDMARK NO. 8

B. PROPOSED DESIGN FOR BUILDING IMPROVEMENTS

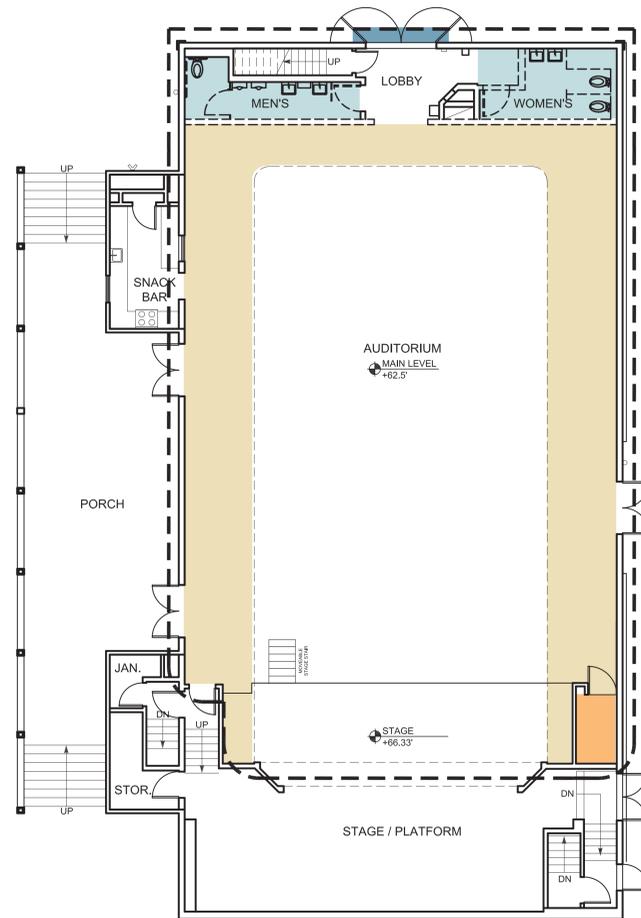
Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

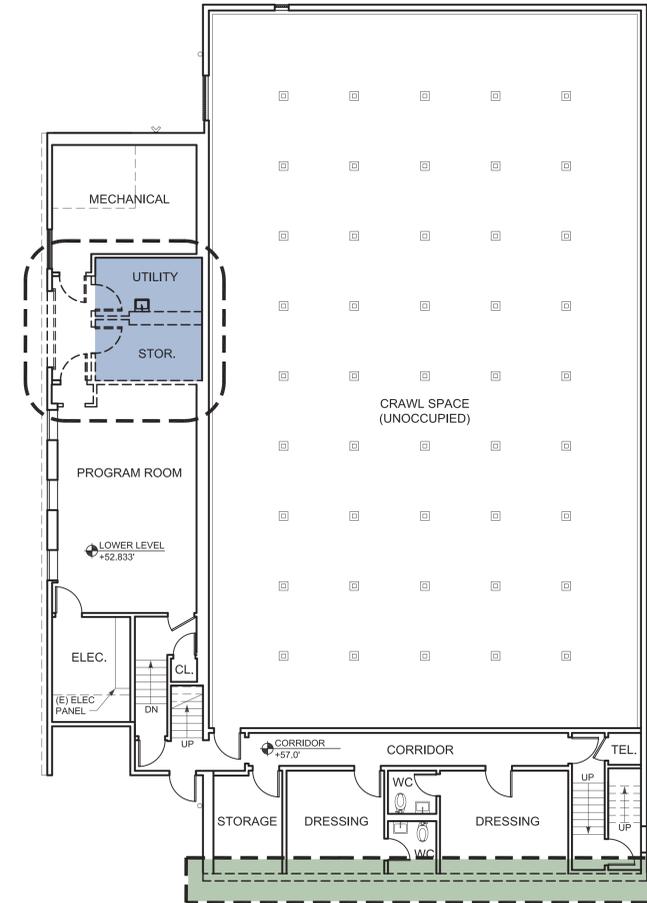
TOM ELIOT FISCH / **KnappArchitects** with **HOOD**

DEMOLITION PLANS

- 1 No Demolition at Entrance
- 2 Non-Historic Restrooms- Demolition of Walls, Finishes & Plumbing Fixtures
- 3 Removal for Structural Reinforcing of Underside of Balcony
- 4 Demolition of Non-Historic Stage to Make Room for Lift Storage



Upper Level Floor Plan

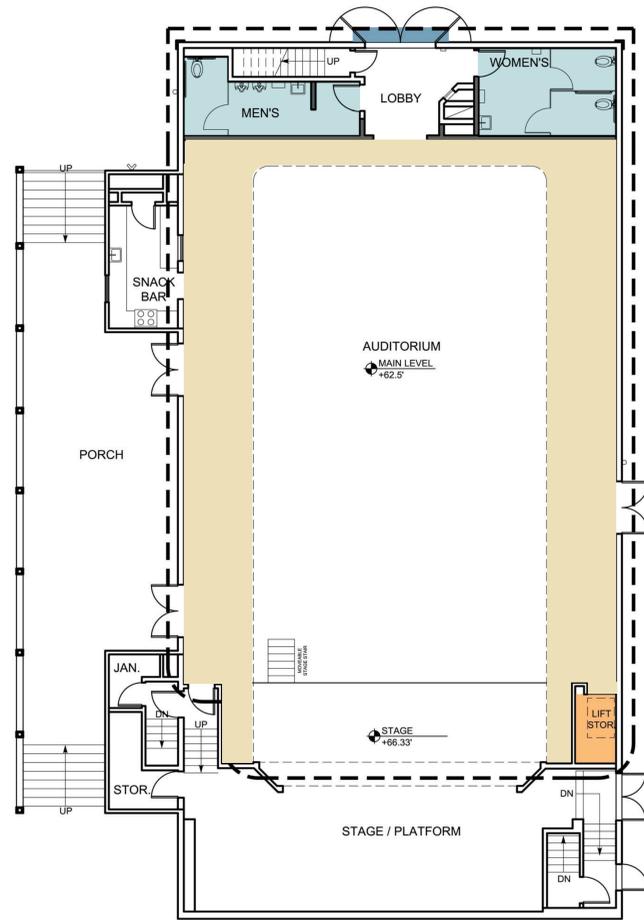


Lower Level Floor Plan

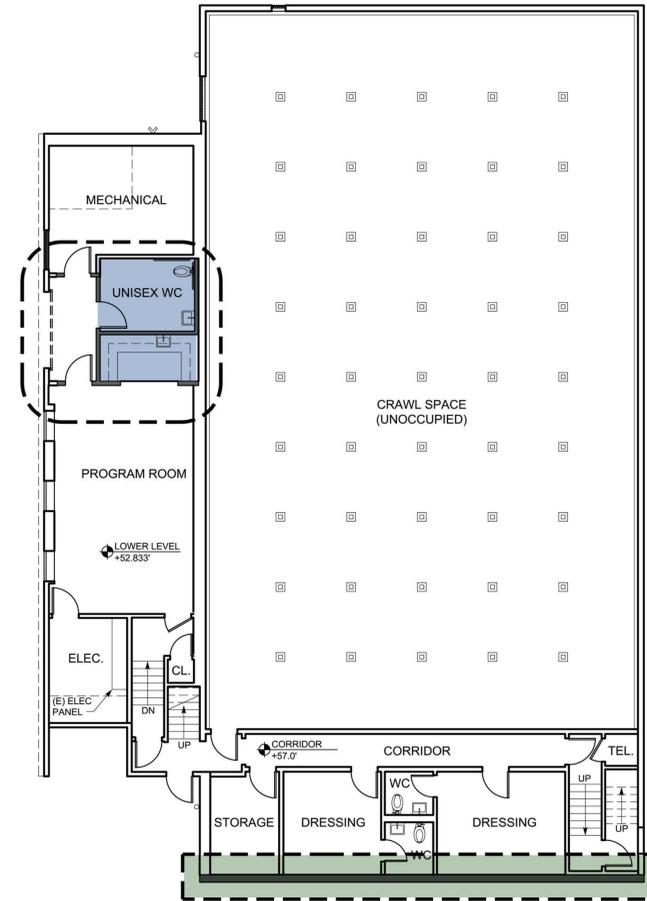
- 5 Remove 50% of Wall Studs & Existing Finish
- 6 Non-Historic Demolition of Walls and Doors

BUILDING IMPROVEMENTS

- 1 Accessible Main Entrance
- 2 Accessible Restrooms
- 3 Balcony Structural Reinforcing
- 4 Stage Accessibility



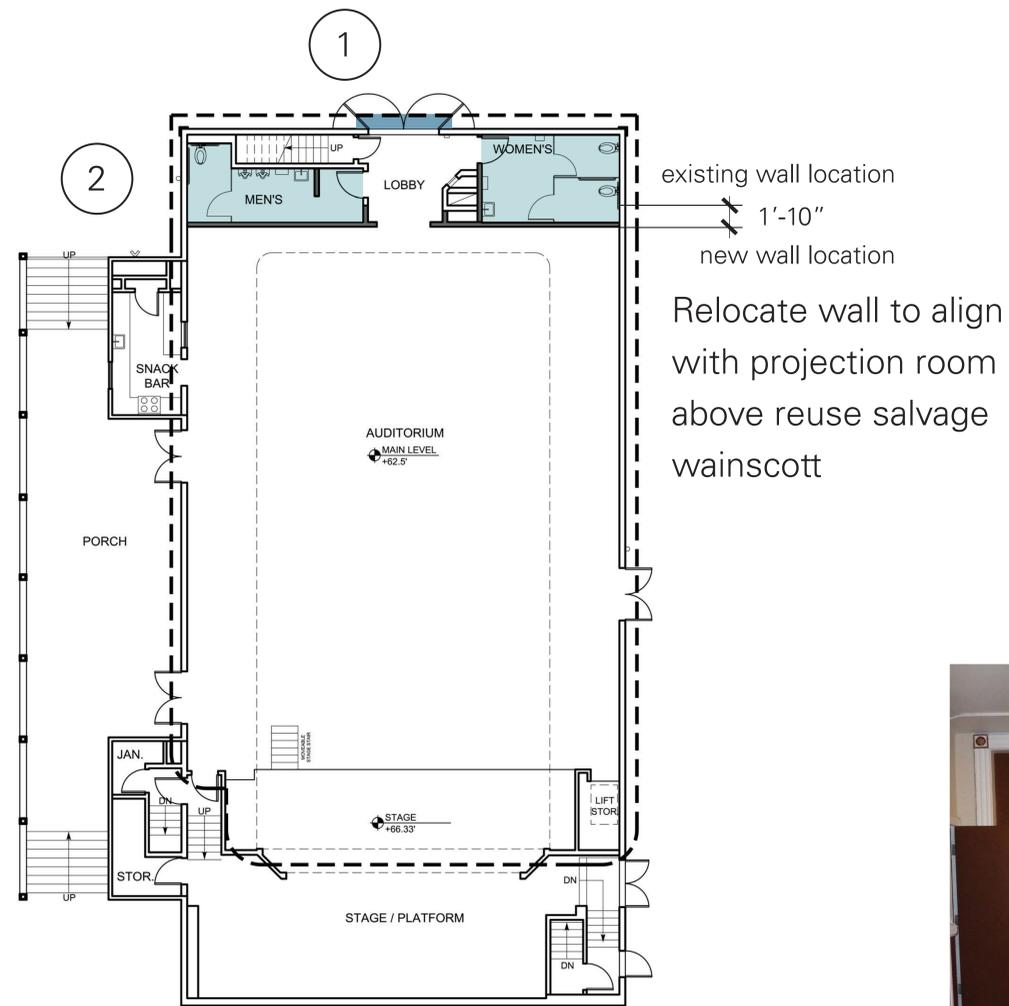
Upper Level Floor Plan



Lower Level Floor Plan

- 5 South Wall Waterproofing-Clapboard to match Historic fabric
- 6 Non-Historic- Adding An Accessible Restroom

ACCESSIBLE MAIN ENTRANCE AND RESTROOMS



Upper Level Floor Plan

- 1 Accessible Main Entrance
- 2 Restrooms- Modify Non-Historic Restrooms to make Accessible



Lobby - Main Entry Doors

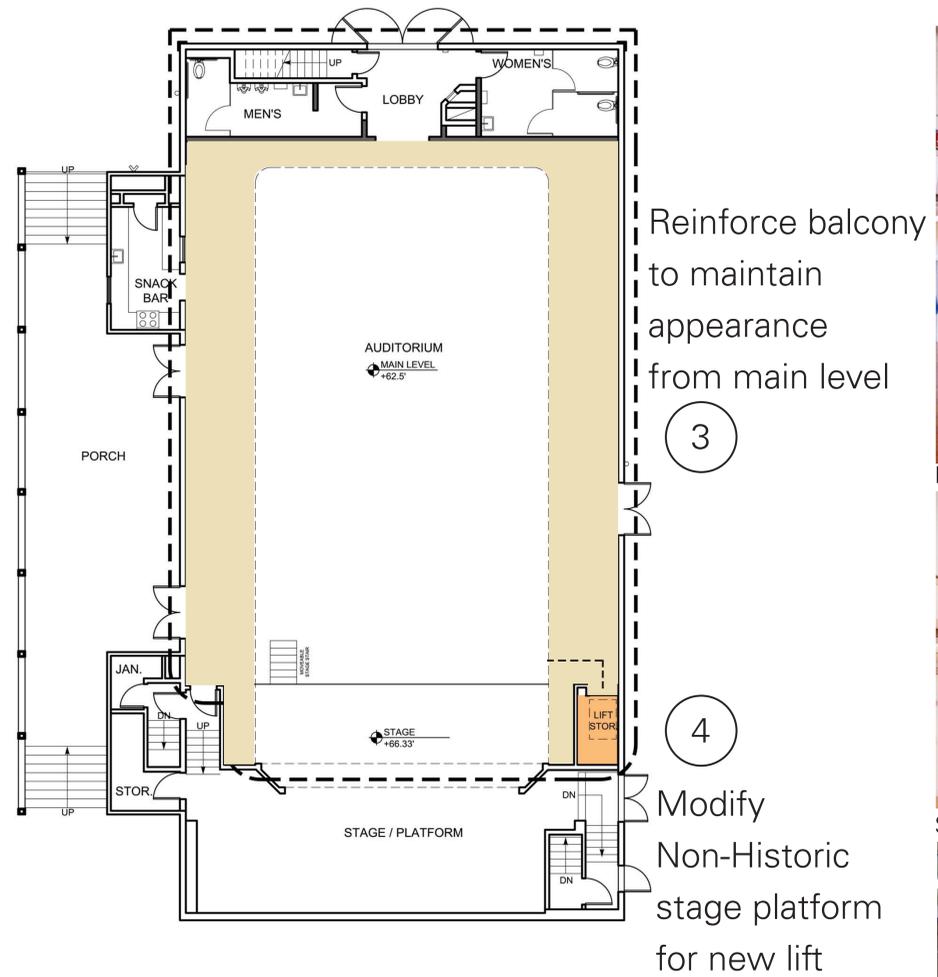


Lobby - Ticket Booth and Womens Room Entry



Lobby - Men's Toilet Room and Mezzanine Stairs

BALCONY STRUCTURAL REINFORCING AND STAGE ACCESSIBILITY



Upper Level Floor Plan

- 3 Balcony Structural Reinforcing
New Track Lighting for Art Display
- 4 Stage Accessibility



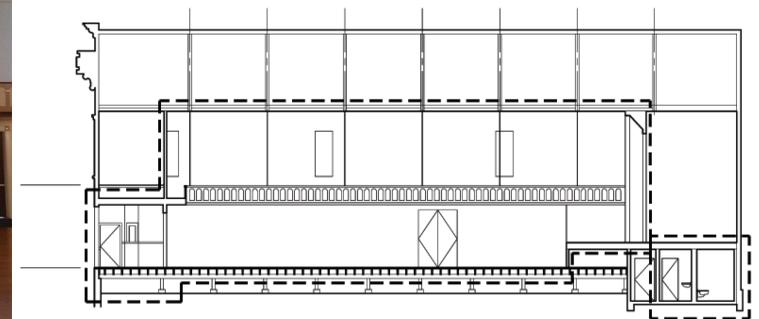
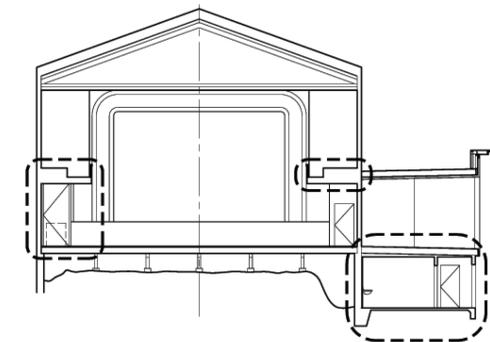
North Wall with non historic projection room



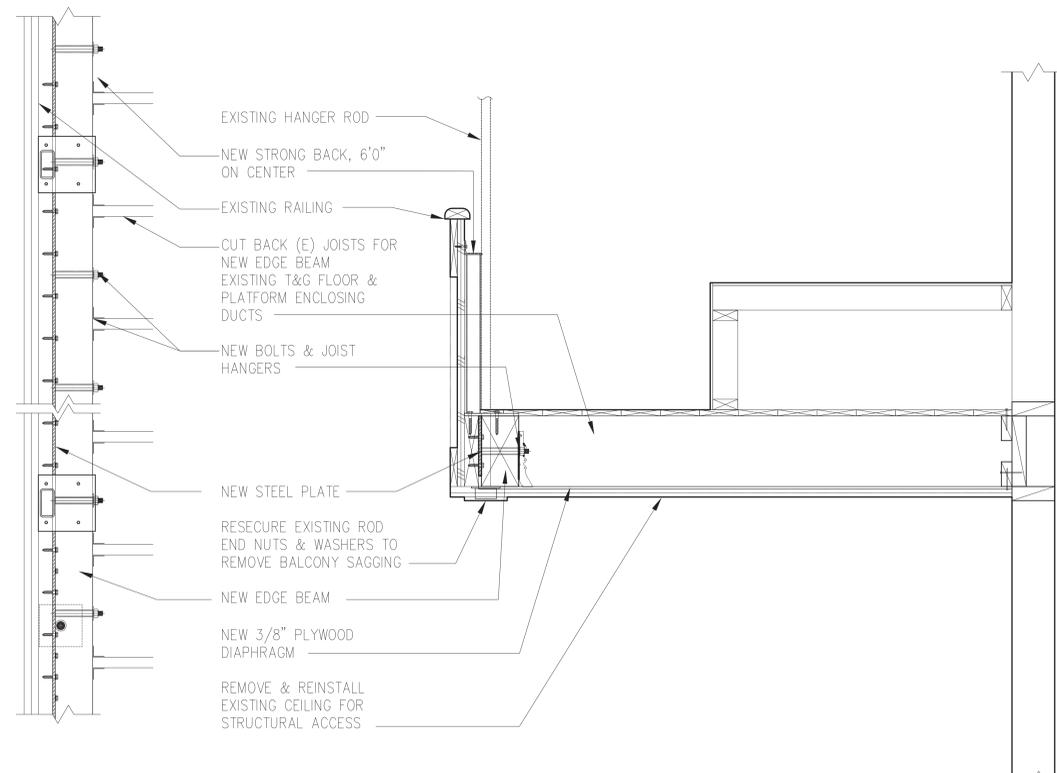
South Wall Historic Proscenium over non historic stage



Existing wall at Main Level Inset from Projection room wall



AUDITORIUM BALCONY RAILING



Plan

Section



Auditorium view to Stage from Balcony



Balcony rod and view into structure



Balcony detailing projection room above,
Lobby entry below

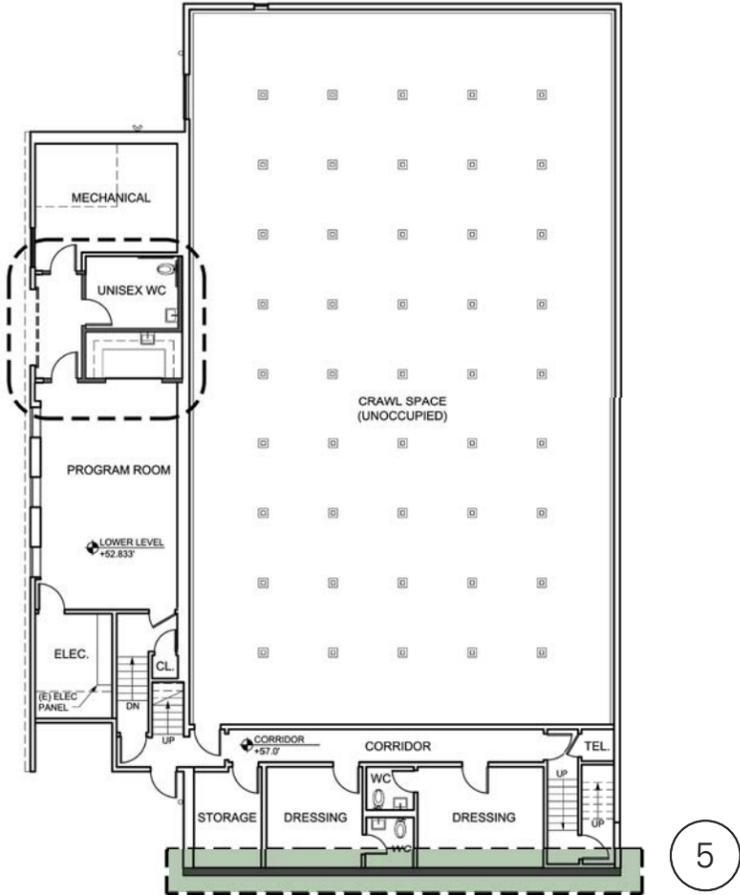


Balcony railing detail - Soffit at the Proscenium

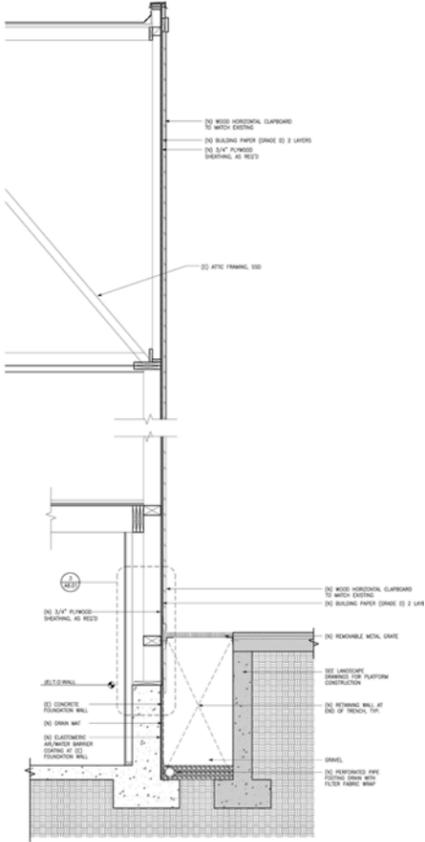
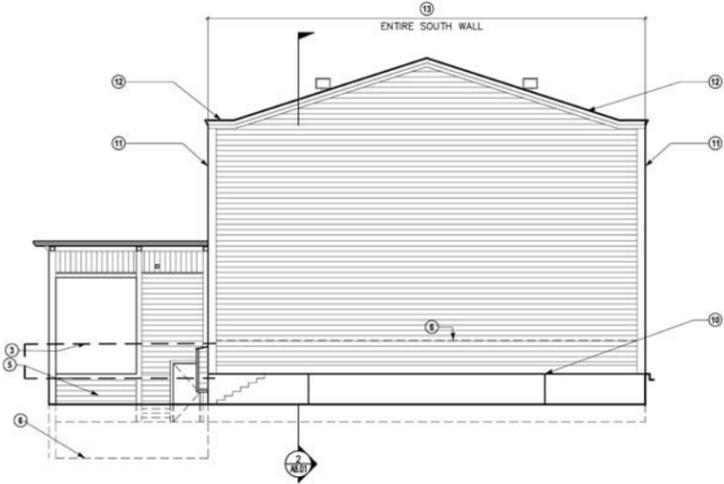
Ruth Williams Memorial Theatre
BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / KnappArchitects with HOOD

SOUTH WALL WATERPROOFING



5 South Wall Waterproofing



2 (N) SECTION @ SOUTH WALL
3/4" = 1'-0"

Ruth Williams Memorial Theatre
BAYVIEW OPERA HOUSE

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C. PROPOSED SITE IMPROVEMENTS

Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / **KnappArchitects** with **HOOD**

EXISTING CONDITIONS



NORTH BUILDING ELEVATION



PORCH OF OPERA HOUSE



CHILDREN'S OUTDOOR CLASSROOM



OUTDOOR STAGE AND SEATING



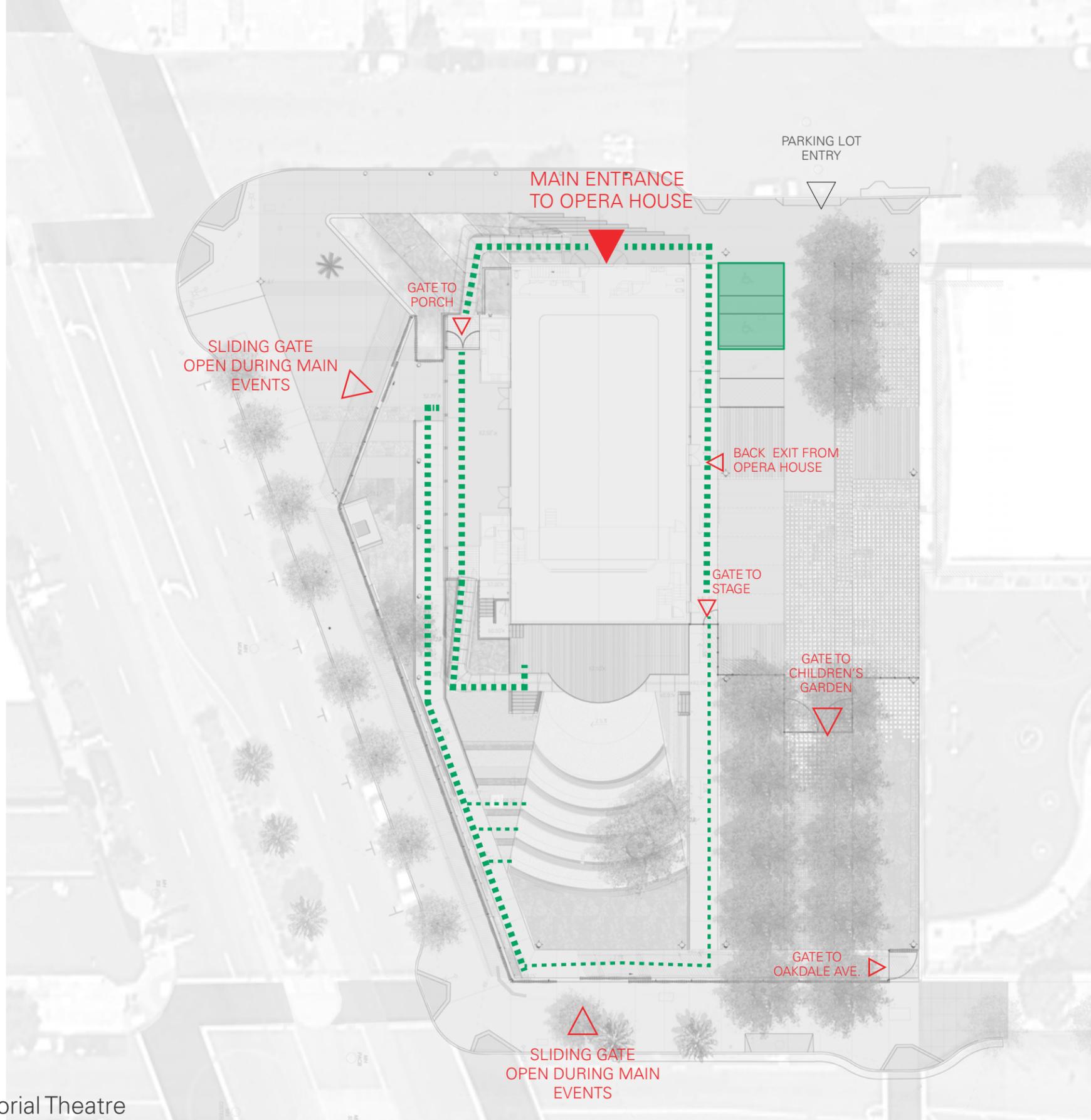
OPERA HOUSE PARKING

Ruth Williams Memorial Theatre BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / KnappArchitects with HOOD

CIRCULATION

SITE ACCESSIBILITY



PLAN DIAGRAM

SCALE: 1/32"=1'-0"

0' 16' 32'



Ruth Williams Memorial Theatre

BAYVIEW OPERA HOUSE

-  ADA PARKING SPACES
-  ADA ACCESSIBILITY

TOM ELIOT FISCH / KnappArchitects with HOOD

NORTH ENTRY

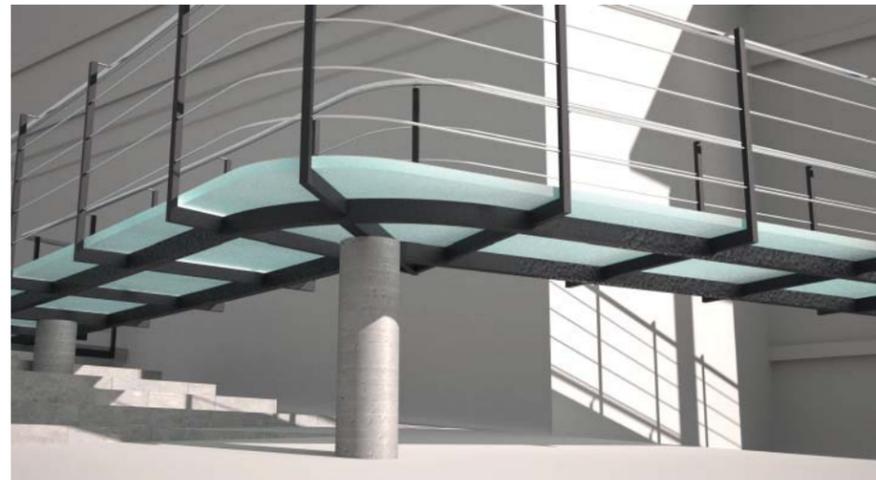
ELEVATED GLASS WALKWAY



PERSPECTIVE VIEW 1



GLASS STRUCTURE



Ruth Williams Memorial Theatre
BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / **KnappArchitects** with **HOOD**

PERSPECTIVE VIEW - ELEVATED WALKWAY AND BUILDING REVEAL



Ruth Williams Memorial Theatre
BAYVIEW OPERA HOUSE

TOM ELIOT FISCH / KnappArchitects with HOOD

RUTH WILLIAMS MEMORIAL THEATRE BAYVIEW OPERA HOUSE

100% SCHEMATIC DESIGN

**T O M
E L I O T
F I S C H**

KnappARCHITECTS
JOINT VENTURE

**BAYVIEW
OPERA HOUSE**
Ruth Williams Memorial Theatre
4705 THIRD STREET
SAN FRANCISCO, CA

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San Francisco, CA 94111
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STRUCTURAL ENGINEER
SOHA Engineers
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San Francisco, CA 94107
tel 415 989.9900
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MECHANICAL / PLUMBING
MHC Engineers
150 8th Street
San Francisco, CA 94103
tel 415 512.7141
fax 415 512.7120

ELECTRICAL / LIGHTING
F.W. Associates, Inc.
68 12th Street, Suite 300
San Francisco, CA 94103-1242
tel 415 861.0266
fax 415 861.0191

WATERPROOFING
Simpson Gumpertz & Heger
One Market, Suite 600
San Francisco, CA 94105
tel 415 495.3700
fax 415 495.3550

GEOTECHNICAL
Rollo & Ridley, Inc.
360 Post Street, Suite 505
San Francisco, CA 94108
tel 415 670.9123

SURVEYOR
Frederick T. Seher & Associates
841 Lombard Street
San Francisco, CA 94123
tel 415 921.7690

ABBREVIATIONS

A.F.F. ABOVE FINISHED FLOOR	LAV. LAVATORY
AC. ACOUSTIC, ACOUSTICAL	LBS. POUNDS
A.C. AIR CONDITIONING	LDR. LEADER
ADJ. ADJUSTABLE, ADJACENT	LW. LIGHTWEIGHT
A.D. AREA DRAIN	LAM. LAMINATE
ALUM. ALUMINUM	L.L.V. LONG LEG VERTICAL
ANO. ANODIZED	L.P. LOW POINT
ANGLE	L.C.C. LEAD COATED COPPER
APPROX. APPROXIMATE	MATL. MATERIAL
ARCH. ARCHITECT(URAL)	MECH. MECHANICAL
AT	MTL. METAL
AUX. AUXILIARY	MIN. MINIMUM
B.B. BEAD BLASTED	MAX. MAXIMUM
BET. BETWEEN	MFR. MANUFACTURER
BIT. BITUMINOUS	N.I.C. NOT IN CONTRACT
BLK. BLOCK(S)	N.T.S. NOT TO SCALE
BLKG. BLOCKING	N. NORTH
BO. BOARD	NO. OR # NUMBER
BOT. BOTTOM	NOM. NOMINAL
BR. BRONZE	O / ON / OVER
BRK. BRICK	O.C. ON CENTER (S)
BLDG. BUILDING	OPNG. OPENING
B.O.L. BOTTOM OF LINTEL	O.H. OVERHEAD
B.M. BENCHMARK	O.D. OUTSIDE DIAMETER
CAB. CABINET	OPP. HND. OPPOSITE HAND
C.I. CAST IRON	PTN. PARTITION
C.I.P. CAST IN PLACE	PNL. PANEL
C.L. CENTER LINE	PTD. PAINTED
C.D. CEILING DIFFUSER	PL. PROPERTY LINE
C.R. CEILING REGISTER	PWR. POWER
CLOS., CL. CLOSET	P.O. PANEL OPENING
CLR. CLEAR	PL. LAM. PLASTIC LAMINATED
COL. COLUMN	P.S.I. POUNDS PER SQUARE INCH
CONC. CONCRETE	P.S.F. POUNDS PER SQUARE FOOT
CONST. CONSTRUCTION	RD. RADIUS
CMU. CONCRETE MASONRY UNIT	REC. RECESSED / RECEPTACLE
CONT. CONTINUOUS	REQ./REQ'D. REQUIRED
CONTR. CONTRACTOR	REF./REF'L. REFLECTED
C.W. CURTAIN WALL	REINF. REINFORCE (D)(ING)
CER. CERAMIC	RES. RESILEN
D./DN. DOWN	RET. RETURN / RETAIN
DP. DAMPPROOFING	R. RISER / RADIUS
DS. DOOR STRIKE	RM. ROOM
DET. DETAIL	R.O. ROUGH OPENING
DIA. DIAMETER	R.S. ROOF SCUPPER
DM. DIMENSION	SCH. SCHEDULE
DISP. DISPENSER	SEC. SECTION
DWG. DRAWING	S.E.D. SEE ELECTRICAL DRAWINGS
DIAG. DIAGONAL	SEP. SEPARATE
EAST	SIM. SIMILAR TO
E.I.F.S. EXTERIOR INSULATION FINISH SYSTEM	SPEC. SPECIFICATION
ELEC. ELECTRIC, ELECTRICAL	S. SOUTH / SINK
EL. ELEVATION	S.S. STAINLESS STEEL
EQUIP. EQUIPMENT	S.L.D. SEE LANDSCAPE DRAWINGS
EQ. EQUAL	S.L.V. SHORT LEG VERTICAL
E.A. EACH	S.M.D. SEE MECHANICAL DRAWINGS
EXH. EXHAUST	S.P.D. SEE PLUMBING DRAWINGS
EXP. JT. EXPANSION JOINT	S.S.D. SEE STRUCTURAL DRAWINGS
EXT. EXTERIOR	SB. SAND BLASTED
F. FIRE SHUTTER	STL. STEEL
F.T. FIN TUBE	STOR. STORAGE
F.O.B. FACE OF BLOCK / BRICK	STR. STRUCTURAL, STRUCTURE
F.O.W. FACE OF WALL	SW. SWITCH
FIN. FINISH, FINISHED	SO. SQUARE
FH. FIREHOSE CABINET	S.C. SOLID CORE
FX. FIXTURE	SUSP. SUSPENDED
F.H. FULL HEIGHT	STN. STONE
F.R. FIRE RATED	T.C.S.S. TERNE-COATED STAINLESS STEEL
FLSHG. FLASHING	TEL. TELEPHONE
FL/FLR. FLOOR	THERM. THERMOSTAT
FD. FLOOR DRAIN / FIELD DIMENSION	THK. THICKNESS/THICK
FDN. FOUNDATION	T.G. TEMPERED GLASS
F.R.T. FIRE RETARDANT TREATED	T.O. TOP OF
FTG. FOOTING	T. TREAD
G. GAS	TP. TYPICAL
GA. GAUGE	TRTD. TREATED
GALV. GALVANIZED	TRTD. TREATED
G.S.M. GALVANIZED SHEET METAL	UNLESS NOTED OTHERWISE
GFRG. GLASS FIBER REINFORCED CONCRETE	UP. UNDERWRITER'S LABORATORIES
GL. GLASS	U.L. UNDERWRITER'S LABORATORIES
GR. GRADE	VA. VALUE
GWB. GYPSUM WALL BOARD	VEN. VENER
GYP. BD. GYPSUM WALL BOARD	VERT. VERTICAL
HW. HARDWARE	V.I.F. VERIFY IN FIELD
HW. HARDWOOD	V.B. VAPOR BARRIER
H.W. HARDWOOD	W. WATER / WEST
H.R. HANDRAIL	W.C. WATER CLOSET
H.V.A.C. HEAT, VENT. & AIR COND.	W.P. WATERPROOFING
HT. HEIGHT	WR. WATER RESISTANT
HOR. HORIZONTAL	W.S. WOOD SADDLE
H.W. HOT WATER	W.W.M. WELDED WIRE MESH
I.D. INSIDE DIAMETER	W. WINDOW
INSUL. INSULATION	W/W. WITH, WITHOUT
INT. INTEGRAL	WD. WOOD
INCL. INCLUDE (D)(ING)	
INV. INVERT	

GRAPHIC SYMBOLS

LINETYPES	DRAWING SYMBOLS
--- LINE ABOVE	1/400 BUILDING SECTION
--- PROPERTY LINE	1/400 BUILDING ELEVATION
DETAILS	2/400 INTERIOR ELEVATION
WOOD PANEL	1/400 DETAIL SECTION
GYPSUM WALL BOARD	1/400 DETAIL
STEEL	6 COLUMN CENTER LINE
RIGID INSULATION	DOOR DESIGNATION
WOOD BLOCKING - DETAILS	ELEVATION / DATUM
PLYWOOD	CASEWORK DESIGNATION
FINISH GRADE WOOD	REVISION NOTE
BATT INSULATION	PARTITION TYPE
CONCRETE	WINDOW DESIGNATION
	FURNITURE, N.I.C.
	PLUMBING & EQUIPMENT DESIGNATION



PROJECT DESCRIPTION

The general scope includes the following items:

Site Work

1. Accessible site path
2. Hardscape and landscape improvements off-site
3. Hardscape and landscape improvement on-site
4. Enhanced site lighting for egress, security and program support
5. Replacement of existing outdoor stage with seating

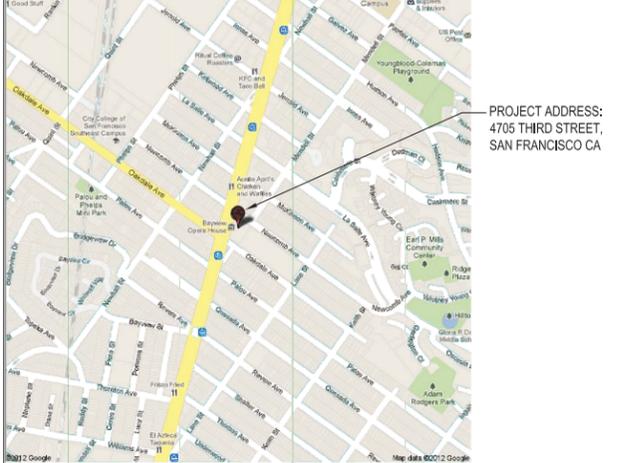
Building Renovation Work

1. Accessible upgrades to the main entrance (north side)
2. Preservation of the existing historic entrance doors and ticket window.
3. Accessible upgrades of two restrooms on the main level
4. Finish, light fixture and plumbing fixture upgrades to the lower level dressing rooms and lower level dressing restrooms.
5. Addition of one restroom on the lower level
6. Accessible access to the stage
7. Waterproofing and reconstruction of south wall to prevent water intrusion.
8. Structural upgrades to the balcony support

GENERAL NOTES

1. Contractor to verify conditions and dimensions at the site. Bring any inconsistencies to the attention of the architect before proceeding with work.
2. Do not scale drawings. Written dimensions shall govern. Details shall govern over plans and elevations. Large scale drawing shall govern over small scale drawing. Contractor shall notify architect of any conflicts in writing prior to commencement of work.
3. Dimensioning System:
General: Dimensions are to Face of Finish, U.O.N.
Grid Lines: Dimensions to Grid Lines are to Centerline, U.O.N.
Other: Dimensions noted as "Clear", "Minimum Clear", "Minimum", etc., indicate finish dimensions, U.O.N.
4. Location of all electrical fixtures and outlets to be as indicated on drawings and to be verified with the Architect in the field.
5. Location of all mechanical equipment, ducts, grilles, registers, flues, & vents to be as indicated on drawings and to be verified with the Architect in the field.
6. Install all materials, equipment, and fixtures in conformance with the requirements and recommendations of the manufacturer and the requirements of applicable codes.
7. Provide all necessary blocking, backing & framing for light fixtures, electrical units, plumbing fixtures, heating equipment & all other items requiring support.
8. Contractor is responsible for locating and protecting all existing on-site utilities during construction. Notify architect immediately of any discrepancies between actual field conditions and contract documents.
9. "Typical" or "Typ." means identical for all similar conditions unless otherwise noted.
10. "Similar" or "Sim." means comparable characteristics to the condition noted. Verify dimensions and orientation on plan.

VICINITY MAP



PROJECT ADDRESS:
4705 THIRD STREET,
SAN FRANCISCO CA

SHEET INDEX

DRAWING DESCRIPTION
GENERAL
A0.0 COVER SHEET
CIVIL
CO.1 EXISTING SURVEY
C1.0 PRELIMINARY SITE IMPROVEMENT PLAN
LANDSCAPE
L1.0 SITE DEMOLITION PLAN- TO BE ISSUED AT A LATER DATE
L1.1 SITE DEVELOPMENT PLAN
L1.2 SITE FURNISHING PLAN
L1.3 PLANTING PLAN
L2.1 SITE ELEVATIONS AND SECTIONS
L3.1 SITE DETAILS
L3.2 SITE DETAILS
L3.3 SITE DETAILS
ARCHITECTURE
A2.1D DEMOLITION PLANS - LOWER LEVEL AND MAIN LEVELS
A2.2D DEMOLITION PLANS- BALCONY AND ROOF LEVELS
A3.1D DEMOLITION AND EXISTING ELEVATIONS
A6.1D REFLECTED CEILING DEMOLITION PLANS- LOWER AND MAIN LEVELS
A2.1 FLOOR PLANS- LOWER AND MAIN LEVELS
A2.2 FLOOR PLANS- BALCONY AND ROOF LEVELS
A3.1 EXTERIOR ELEVATIONS
A3.3 BUILDING SECTIONS
A6.1 REFLECTED CEILING PLANS- LOWER AND MAIN LEVELS
A8.01 WALL SECTIONS
STRUCTURAL
S1.1 GENERAL STRUCTURAL NOTES
S1.2 TYPICAL CONCRETE DETAILS
S1.3 TYPICAL WOOD DETAILS
S2.1 FOUNDATION PLAN AND MAIN LEVEL FRAMING PLAN
S2.2 BALCONY AND ROOF LEVEL FRAMING PLANS
S4.1 STRUCTURAL DETAILS
MECHANICAL
M0.0 MECHANICAL GENERAL NOTES, EQUIPMENT SCHEDULE AND LEGEND
M2.1 LOWER AND MAIN LEVEL FLOOR MECHANICAL PLANS
PLUMBING
P0.0 PLUMBING GENERAL NOTES AND LEGEND
P2.1 LOWER LEVEL FLOOR PLUMBING PLANS
P2.2 MAIN LEVEL FLOOR PLUMBING PLANS
ELECTRICAL
E1.1 SITE PLAN
E2.1D MAIN AND LOWER LEVEL ELECTRICAL PLANS DEMOLITION
E2.1 MAIN AND LOWER LEVEL ELECTRICAL PLANS

**FOR INFORMATION ONLY
NOT FOR CONSTRUCTION**

Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	
Num.	Date	Description	
1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

COVER SHEET

A0.0

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1:33 PM local computer

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Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	Revision
Num.	Date	Description	
1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

GENERAL NOTE:
THE FOLIAGE LINES OF ALL TREES PLOTTED HEREON ARE SHOWN IN A GRAPHICAL FORM ONLY, AND ARE NOT INTENDED TO REPRESENT ACTUAL DRUPLINES THEREOF.

SURVEYOR'S STATEMENT:

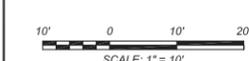
THIS MAP WAS PREPARED BY ME, OR UNDER MY DIRECTION, AND IS BASED UPON A FIELD SURVEY.

DATE
FREDERICK T. SEHER, PLS
LICENSE NO. 6216
LICENSE EXPIRES MARCH 31, 2012

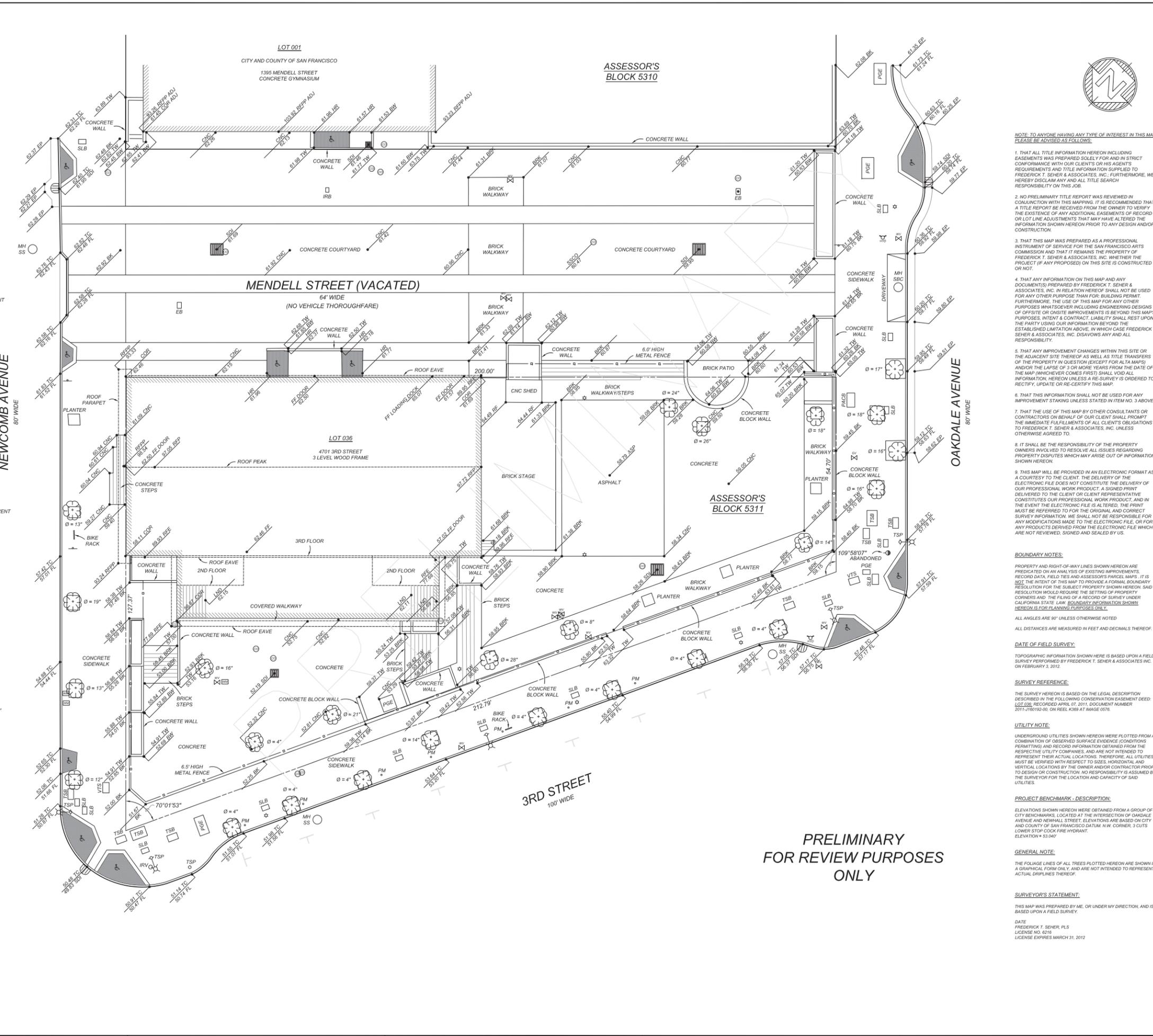
**EXISTING SITE
SURVEY**

- LEGEND**
- ADJ ADJACENT BUILDING
 - ASP ASPHALT
 - BK BACK OF WALK
 - BRK BRICK
 - BW BOTTOM OF WALL
 - CNC CONCRETE
 - COR CORNER
 - EB ELECTRIC BOX
 - EP EDGE OF PAVEMENT
 - FF FINISHED FLOOR
 - FL FLOW LINE
 - HR HANDICAP RAMP
 - IRB IRRIGATION BOX
 - IRV IRRIGATION VALVE
 - LND LANDING
 - MH MANHOLE
 - PACB PACIFIC GAS & ELECTRIC
 - PGE PARKING METER
 - RFE ROOF EAVE
 - RFP ROOF PEAK
 - RFPF ROOF PARAPET
 - SS SANITARY SEWER
 - SBC SBC COMMUNICATIONS
 - SDI STORM DRAIN INLET
 - SLB STREET LIGHT BOX
 - SSCO SANITARY SEWER CLEAN OUT/VENT
 - TC TOP OF CURB
 - TSB TRAFFIC SIGNAL BOX
 - TSP TRAFFIC SIGNAL POLE
 - TW TOP OF WALL
 - VTS VTS BOX

- METAL FENCE
- SANITARY SEWER LINE
- DIAMETER
- FIRE HYDRANT
- GAS VALVE
- HANDICAP RAMP
- STREET LIGHT
- LIGHT POST
- PAINT STRIPE
- POWER POLE
- SANITARY SEWER CLEAN OUT/VENT
- SIGN
- SPOT ELEVATION
- STORM DRAIN INLET
- TREE
- WATER METER
- WATER VALVE



plot date: 5/14/2012 2:39 PM Paul Conner



**PRELIMINARY
FOR REVIEW PURPOSES
ONLY**

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6. THAT THIS INFORMATION SHALL NOT BE USED FOR ANY IMPROVEMENT STAKING UNLESS STATED IN ITEM NO. 3 ABOVE.
7. THAT THE USE OF THIS MAP BY OTHER CONSULTANTS OR CONTRACTORS ON BEHALF OF OUR CLIENT SHALL PROMPT THE IMMEDIATE FULFILLMENT OF ALL CLIENTS OBLIGATIONS TO FREDERICK T. SEHER & ASSOCIATES, INC. UNLESS OTHERWISE AGREED TO.
8. IT SHALL BE THE RESPONSIBILITY OF THE PROPERTY OWNERS INVOLVED TO RESOLVE ALL ISSUES REGARDING PROPERTY DISPUTES WHICH MAY ARISE OUT OF INFORMATION SHOWN HEREON.
9. THIS MAP WILL BE PROVIDED IN AN ELECTRONIC FORMAT AS A COURTESY TO THE CLIENT. THE DELIVERY OF THE ELECTRONIC FILE DOES NOT CONSTITUTE THE DELIVERY OF OUR PROFESSIONAL WORK PRODUCT. A SIGNED PRINT DELIVERED TO THE CLIENT OR CLIENT REPRESENTATIVE CONSTITUTES OUR PROFESSIONAL WORK PRODUCT, AND IN THE EVENT THE ELECTRONIC FILE IS ALTERED, THE PRINT MUST BE REFERRED TO FOR THE ORIGINAL AND CORRECT SURVEY INFORMATION. WE SHALL NOT BE RESPONSIBLE FOR ANY MODIFICATIONS MADE TO THE ELECTRONIC FILE, OR FOR ANY PRODUCTS DERIVED FROM THE ELECTRONIC FILE WHICH ARE NOT REVIEWED, SIGNED AND SEALED BY US.

BOUNDARY NOTES:

PROPERTY AND RIGHT-OF-WAY LINES SHOWN HEREON ARE PREDICATED ON AN ANALYSIS OF EXISTING IMPROVEMENTS, RECORD DATA, FIELD TIES AND ASSESSOR'S PARCEL MAPS. IT IS NOT THE INTENT OF THIS MAP TO PROVIDE A FORMAL BOUNDARY RESOLUTION FOR THE SUBJECT PROPERTY SHOWN HEREON. SAID RESOLUTION WOULD REQUIRE THE SETTING OF PROPERTY CORNERS AND THE FILING OF A RECORD OF SURVEY UNDER CALIFORNIA STATE LAW. BOUNDARY INFORMATION SHOWN HEREON IS FOR PLANNING PURPOSES ONLY.

ALL ANGLES ARE 90° UNLESS OTHERWISE NOTED

ALL DISTANCES ARE MEASURED IN FEET AND DECIMALS THEREOF.

DATE OF FIELD SURVEY:

TOPOGRAPHIC INFORMATION SHOWN HERE IS BASED UPON A FIELD SURVEY PERFORMED BY FREDERICK T. SEHER & ASSOCIATES INC. ON FEBRUARY 3, 2012.

SURVEY REFERENCE:

THE SURVEY HEREON IS BASED ON THE LEGAL DESCRIPTION DESCRIBED IN THE FOLLOWING CONSERVATION EASEMENT DEED: LOT 036, RECORDED APRIL 07, 2011, DOCUMENT NUMBER 2011-376192-00, ON REEL K339 AT MARGE 0516.

UTILITY NOTE:

UNDERGROUND UTILITIES SHOWN HEREON WERE PLOTTED FROM A COMBINATION OF OBSERVED SURFACE EVIDENCE, CONDITIONS PERMITTING AND RECORD INFORMATION OBTAINED FROM THE RESPECTIVE UTILITY COMPANIES, AND ARE NOT INTENDED TO REPRESENT THEIR ACTUAL LOCATIONS. THEREFORE, ALL UTILITIES MUST BE VERIFIED WITH RESPECT TO SIZES, HORIZONTAL AND VERTICAL LOCATIONS BY THE OWNER AND/OR CONTRACTOR PRIOR TO DESIGN OR CONSTRUCTION. NO RESPONSIBILITY IS ASSUMED BY THE SURVEYOR FOR THE LOCATION AND CAPACITY OF SAID UTILITIES.

PROJECT BENCHMARK - DESCRIPTION:

ELEVATIONS SHOWN HEREON WERE OBTAINED FROM A GROUP OF CITY BENCHMARKS, LOCATED AT THE INTERSECTION OF OAKDALE AVENUE AND NEWALL STREET. ELEVATIONS ARE BASED ON CITY AND COUNTY OF SAN FRANCISCO DATUM, N.W. CORNER, 3 CUTS LOWER STOP COCK FIRE HYDRANT. ELEVATION = 53.940'

GENERAL NOTE:

THE FOLIAGE LINES OF ALL TREES PLOTTED HEREON ARE SHOWN IN A GRAPHICAL FORM ONLY, AND ARE NOT INTENDED TO REPRESENT ACTUAL DRUPLINES THEREOF.

SURVEYOR'S STATEMENT:

THIS MAP WAS PREPARED BY ME, OR UNDER MY DIRECTION, AND IS BASED UPON A FIELD SURVEY.

DATE
FREDERICK T. SEHER, PLS
LICENSE NO. 6216
LICENSE EXPIRES MARCH 31, 2012

**TOM
ELIOT
FISCH**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**

Ruth Williams Memorial Theatre
4705 THIRD STREET
SAN FRANCISCO, CA



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STRUCTURAL ENGINEER
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fax 415.861.0191

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tel 415.495.3700
fax 415.495.3550

GEOTECHNICAL
Rialto & Riley, Inc.
360 Post Street, Suite 505
San Francisco, CA 94108
tel 415.670.9123

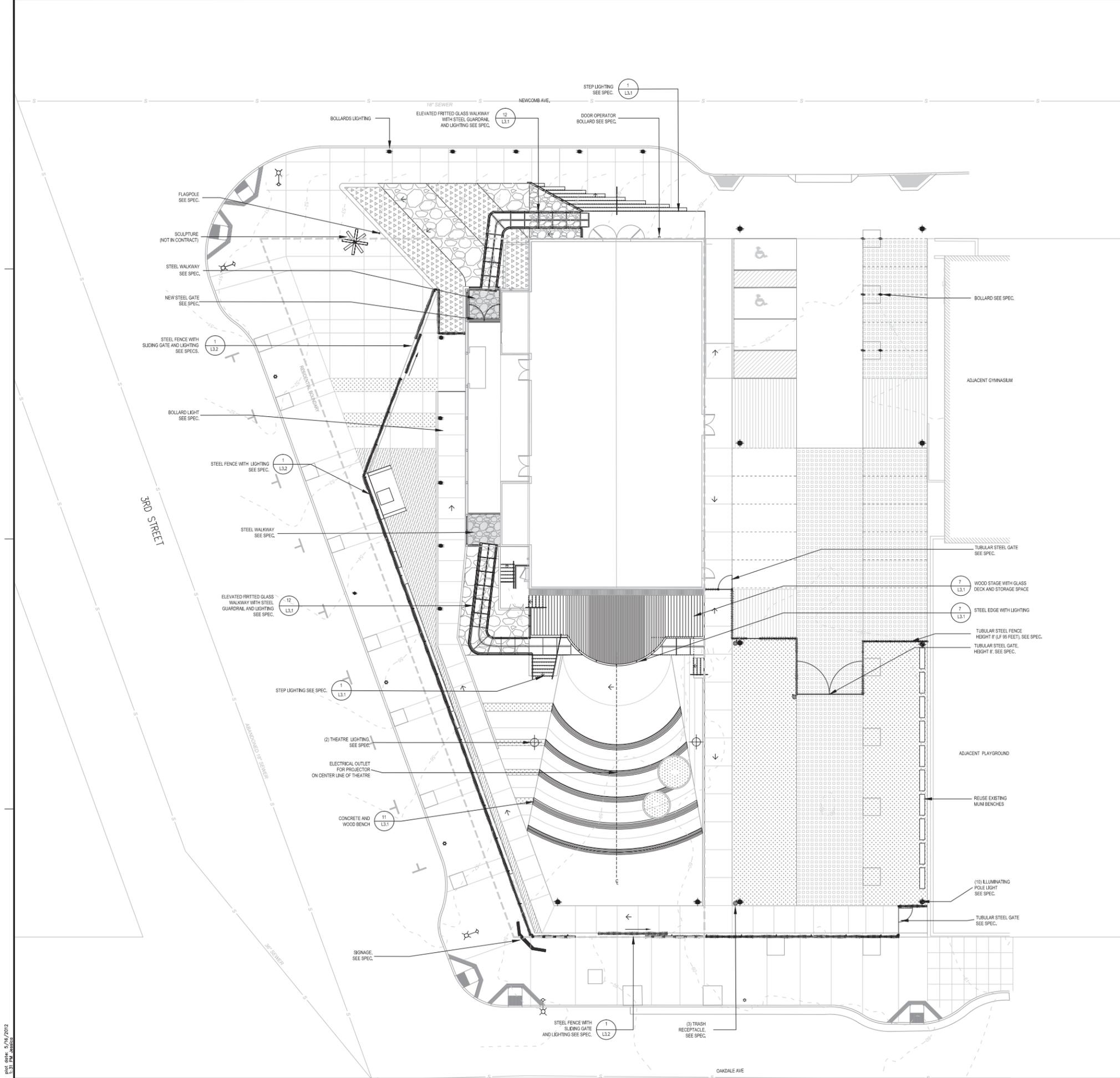
SURVEYOR
Frederick T. Seher & Associates
841 Lombard Street
San Francisco, CA 94123
tel 415.921.7690

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Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	<input type="checkbox"/> Revision <input type="checkbox"/>
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2	5/11/12	100% SCHEMATIC DESIGN	

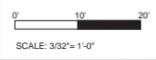
**SITE FURNISHING
PLAN**

L 1.2



- LEGEND**
- THEATRE LIGHT
 - COLUMNAR LIGHT
 - BOLLARD LIGHT
 - UNDER STEP LIGHTING
 - EXISTING STREET LIGHT
 - EXISTING STREET LIGHT
 - TRASH RECEPTACLE
 - BOLLARD

- PLANTING AREA
- LAWN
- METAL GRATE DECKING
- WOOD DECKING
- GRASSCRETE



DATE: 5/11/12
BY: [signature]
PROJECT: BAYVIEW OPERA HOUSE

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If this drawing is not 30"x42", then the drawing has been revised from its original size. Noted scales must be adjusted. This line should be equal to one inch.

**BAYVIEW
OPERA HOUSE**

Ruth Williams Memorial Theatre
4705 THIRD STREET
SAN FRANCISCO, CA



ARCHITECT
Tom Eliot Fisch / Knapp Architects
Joint venture

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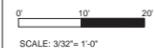
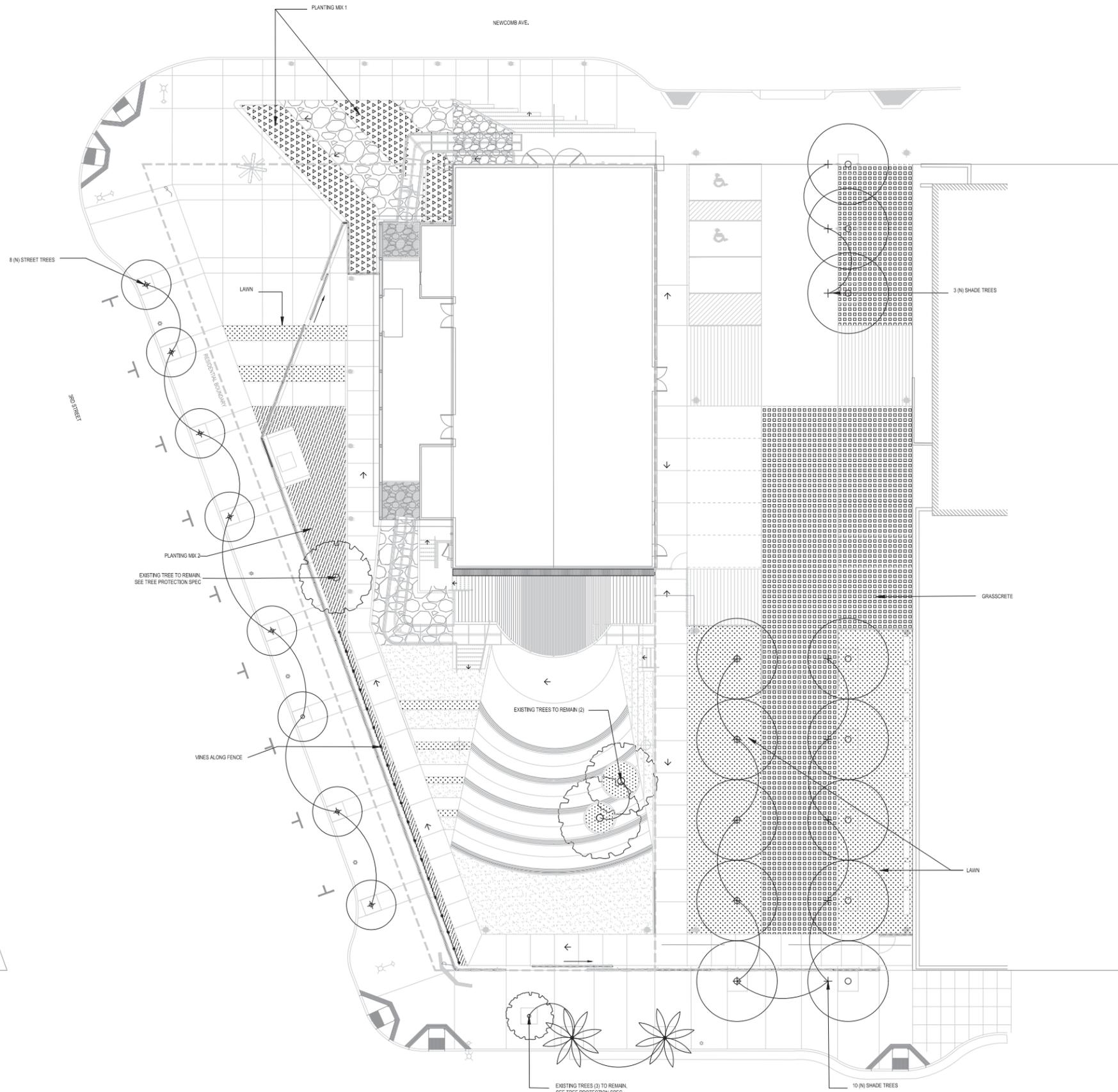
PLANTING PLAN

L 1.3

LEGEND

TYPE	SPECIES/MIX	QUANTITY
NEW STREET TREE	LYCOTHAMNUS FLORIBUNDUS, TREBIMANOPSIS LAURINA ELEGANS, ULMUS PARVIFOLIA, LAGUNARIA PATERSONII	8
NEW GARDEN TREE	ACER SACCHARUM 'GOLDSPIRE'	13
PLANTING MIX 1	GROUND COVER: OXALIS OREGANA, GERANIUM MACULATUM SHRUBS: ARCTOSTAPHYLOS HOOKERI, GAURA LINDEHEIMERI	900 SF
PLANTING MIX 2	GROUND COVER: HELIXINE SOLEIROLII SHRUBS: ADANTUM JORDANII, WOODWARDIA FRAXILLATA, DRYOPTERIS ERYTHROSORA 'BRILLIANCE'	550 SF
VINES	SOLANUM JASMINOIDES	
LAWN		3700 SF
GRASSCRETE PAVERS, SEE SPECS		4510 SF
EXISTING TREES TO REMAIN		

NOTE: FOR SHRUB, TREE AND VINE PLANTING SEE L 3.3



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DATE: 5/16/2012
PROJECT: BAYVIEW OPERA HOUSE

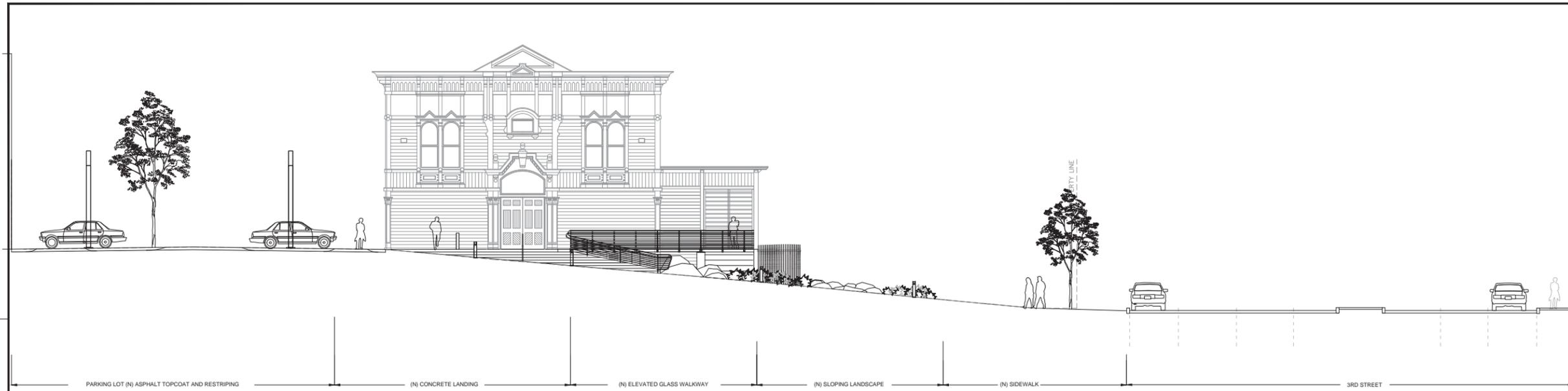
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Job #	211772.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	<input type="checkbox"/> Revision <input type="checkbox"/>
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2	5/11/12	100% SCHEMATIC DESIGN	

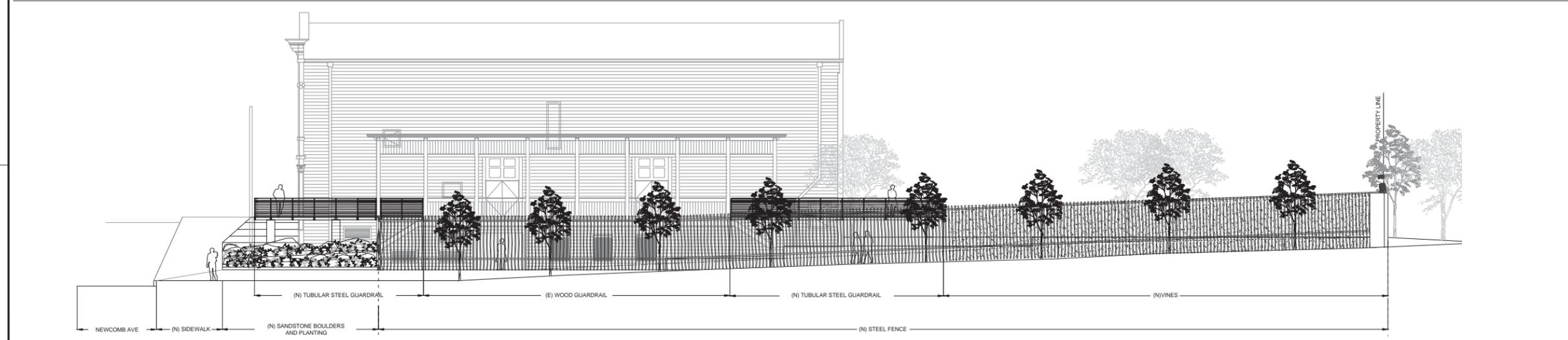
SITE ELEVATIONS AND
SECTIONS



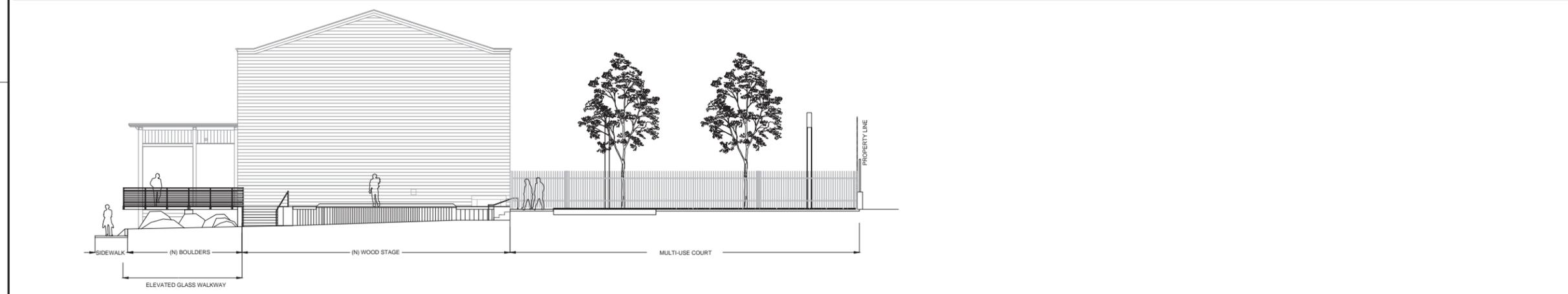
L 2.1



A-A NORTH ELEVATION - SECTION PLAZA
SCALE: 1/8"=1'-0"



B-B NORTH ELEVATION - SECTION PLAZA
SCALE: 1/8"=1'-0"



C-C NORTH ELEVATION - SECTION PLAZA
SCALE: 1/8"=1'-0"

Rev. Date: 5/12/2012
S.F. TEL: 415.391.7918

DEMOLITION SHEET NOTES:

1. SEE SPECIFICATIONS.
2. SEE SITE PLAN FOR EXT. WORK AT BUILDING & SITE.
3. PROTECT (E) FINISHES & FEATURES IN AREAS OF WORK FROM DUST, DEBRIS & DAMAGE.
4. CAREFULLY REMOVE FEATURES TO AVOID DAMAGE TO (E) MATERIALS TO REMAIN.
5. V.E. LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.

DEMOLITION KEYNOTES:

1. SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK, TYP.
2. SALVAGE (E) DOOR & FRAME FOR REUSE.
3. SALVAGE (E) MURAL, PANEL FOR RELOCATION.
4. DEMOLISH (E) DRINKING FOUNTAIN FOR STORAGE.
5. WHERE WALL TO BE DEMOLISHED, SALVAGE (E) W/O WINDCUT & TRIM FOR REUSE.
6. PROTECT (E) FLOOR & WALL TO REMAIN DURING CONSTRUCTION.
7. CAREFULLY REMOVE & SALVAGE BALCONY RAILING FOR REUSE. SHORE BALCONY DURING CONSTRUCTION - EA. SIDE.
8. DEMOLISH (E) WALL.
9. DEMOLISH (E) DOOR & FRAME.
10. DEMOLISH (E) PLUMBING FIXTURE.
11. DEMOLISH (E) FLOOR & WALL TILE - THIS ROOM.
12. DEMOLISH (E) CYP. BD. CEILING AT BALCONY SLOTT - (3) SIDES. RETAIN (E) DUCTING IN PLACE & PROTECT FROM DUST & DEBRIS. SALVAGE FOR REUSE (E) MECH. GRATES, S.A.I.D. DEMOLISH (E) LIGHT FIXTURES, E.E.C.
13. DEMOLISH EDGE OF STAGE TO REAR WALL OF STORAGE. DEMOLISH (E) MECH. GRATE FOR REUSE.
14. DEMOLISH LIMITED AREA OF (E) T & G FLOORING AT BALCONY FLOOR AS NEEDED FOR CONSTRUCTION ACCESS FOR (N) STRUCTURAL WORK AT EDGE OF BALCONY.
15. DEMOLISH TOILET PARTITION & ASSOCIATED PARTITION DOOR.
16. DEMOLISH (E) CYP. BD. CEILING, THIS ROOM.
17. DEMOLISH (E) LIGHT FIXTURES, THIS ROOM.
18. DEMOLISH (E) EXHAUST GRILES, THIS ROOM.
19. DEMOLISH (E) PHONE.
20. RETAIN IN PLACE (E) FIRE WALL, TYP. U.M.S.
21. DEMOLISH (E) TOILET ROOM ACCESSORIES - THIS ROOM.
22. DEMOLISH (E) COUNTER.
23. DEMOLISH LIMITED AREA OF (E) FLOOR AT TOILET ROOM SIDE AS NECESSARY TO ACCESS CRAWL SPACE TO INSTALL (N) STRUCTURAL WORK FOR (N) WALL. DO NOT REMOVE FLOORING ON AUDITORIUM OR ENTRY LOBBY (SEE CP IN WALL).
24. SALVAGE (E) MAIN DOUBLE DOORS FOR REINSTALLATION. PROTECT (E) FRAME & TRIM IN PLACE DURING CONSTRUCTION. PROVIDE TEMPORARY DOORS W/OPERATION HARDWARE & LOCK DURING CONSTRUCTION.
25. DEMOLISH (E) EXHAUST FAN.
26. DEMOLISH (E) FRESH AIR FLOORING - THIS ROOM.
27. DEMOLISH (E) WALL FINISHES AT SOUTH WALL, IF DEMOLITION AT ADJACENT SURFACES IS REQUIRED FOR (N) WORK AT SOUTH WALL. LIMIT TO MAX. 2'-0" AT WALLS, CEILING & FLOORS.

DEMOLITION LEGEND:

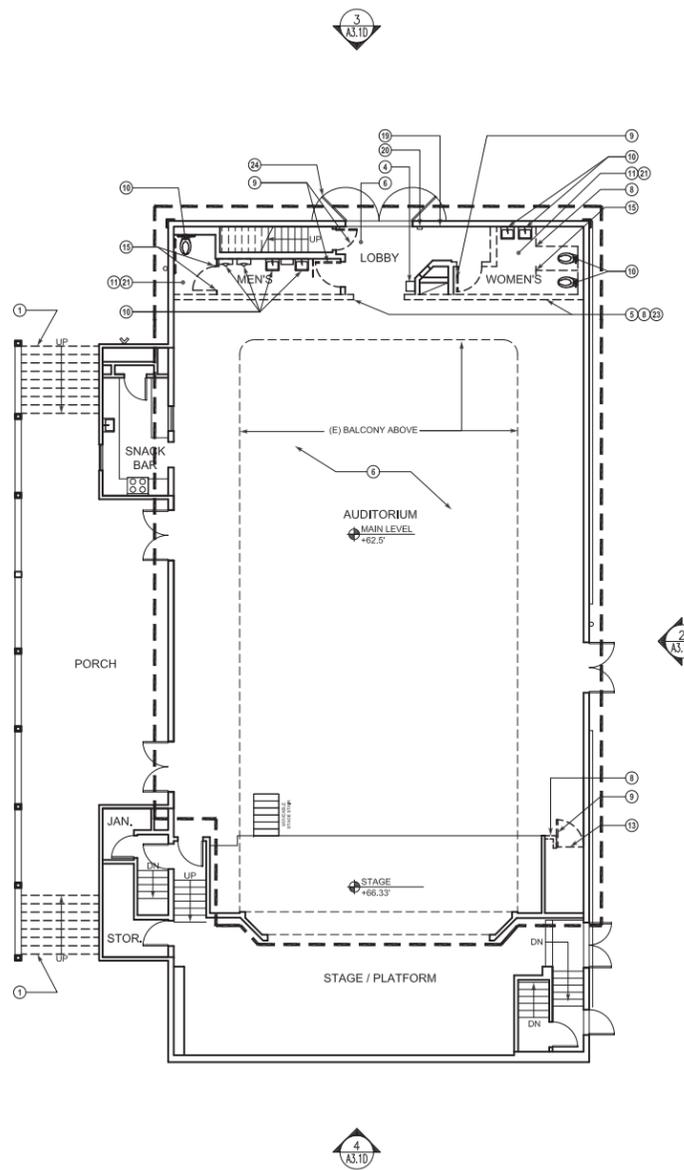
AREA OF INTERVENTION
(DENOTES PRIMARY AREAS OF WORK
WORK ASSOCIATED WITH PRIMARY
AREAS MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
OF THE OVERALL SCOPE.



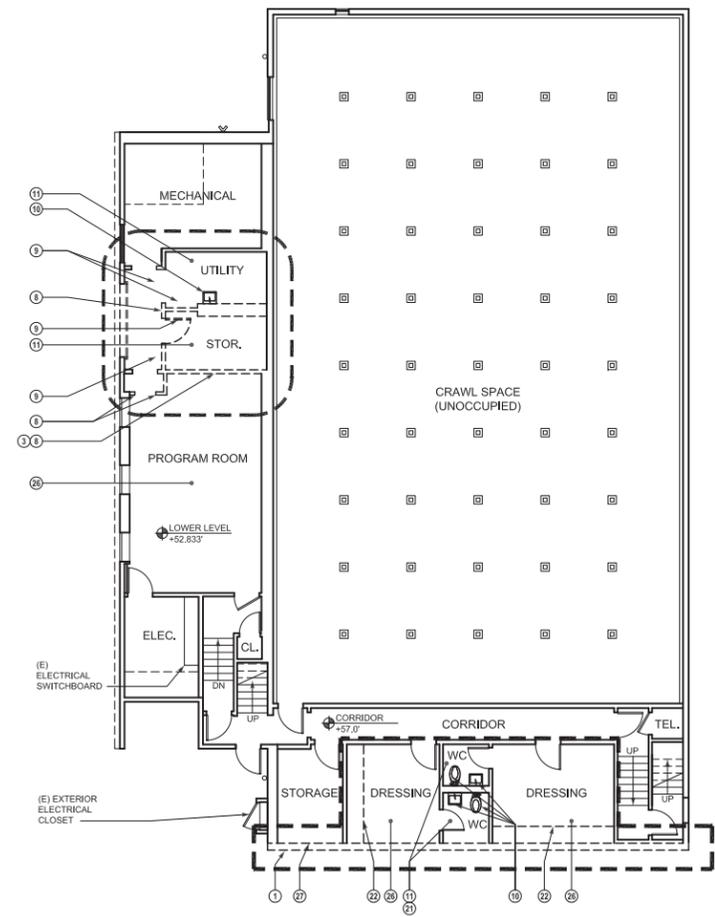
DEMOLISH (E) WALL



DEMOLISH (E) CEILING



2 MAIN LEVEL PLAN - DEMOLITION
1/8" = 1'-0"



1 LOWER LEVEL PLAN - DEMOLITION
1/8" = 1'-0"

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1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

**DEMOLITION PLANS
LOWER & MAIN LEVELS**



DEMOLITION SHEET NOTES:

1. SEE SPECIFICATIONS.
2. SEE SITE PLAN FOR EXT. ELEV. FOR EXT. WORK, TYP.
3. PROTECT (E) FINISHES & FEATURES IN AREAS OF WORK FROM DUST, DEBRIS & DAMAGE.
4. CAREFULLY REMOVE FEATURES TO AVOID DAMAGE TO (E) MATERIALS TO REMAIN.
5. V.E.F. LOCATION, DIMS & CORNER/STATION (P.E.) CONDITIONS.

DEMOLITION KEYNOTES:

1. SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK, TYP.
2. SALVAGE (E) DOOR & FRAME FOR REUSE.
3. SALVAGE (E) MARBLE, TRIM, FLOOR FOR RELOCATION.
4. DEMOLISH (E) DRAINING FOUNTAIN FOR STORAGE.
5. WHERE WALL TO BE DEMOLISHED, SALVAGE (E) W/O WINDSCOT & TRIM FOR REUSE.
6. PROTECT (E) FLOOR & WALL TO REMAIN DURING CONSTRUCTION.
7. CAREFULLY REMOVE & SALVAGE BALCONY RAILING FOR REUSE. SHORE BALCONY DURING CONSTRUCTION - EA. SIDE.
8. DEMOLISH (E) WALL.
9. DEMOLISH (E) DOOR & FRAME.
10. DEMOLISH (E) PLUMBING FIXTURE.
11. DEMOLISH (E) FLOOR & WALL TILE - THIS ROOM.
12. DEMOLISH (E) CYP. BD. CEILING AT BALCONY SLOFT - (I) SIDES. RETAIN (E) DUCTING IN PLACE & PROTECT FROM DUST & DEBRIS. SALVAGE FOR REUSE (E) MECH. GRATES; S.A.L.D. DEMOLISH (E) LIGHT FIXTURES, E.E.C.
13. DEMOLISH EDGE OF STAGE TO REAR WALL OF STORAGE. DEMOLISH (E) MECH. GRATE FOR REUSE.
14. DEMOLISH LIMITED AREA OF (E) T & G FLOORING AT BALCONY FLOOR AS NEEDED FOR CONSTRUCTION ACCESS FOR (N) STRUCTURAL WORK AT EDGE OF BALCONY.
15. DEMOLISH TOILET PARTITION & ASSOCIATED PARTITION DOOR.
16. DEMOLISH (E) CYP. BD. CEILING, THIS ROOM.
17. DEMOLISH (E) LIGHT FIXTURES, THIS ROOM.
18. DEMOLISH (E) EXHAUST GRILES, THIS ROOM.
19. DEMOLISH (E) PHONE.
20. RETAIN IN PLACE (E) FIRE RAIL, TYP. UNCL.
21. DEMOLISH (E) TOILET ROOM ACCESSORIES - THIS ROOM.
22. DEMOLISH (E) COUNTER.
23. DEMOLISH LIMITED AREA OF (E) FLOOR AT TOILET ROOM SIDE AS NECESSARY TO ACCESS CRAWL SPACE TO INSTALL (N) STRUCTURAL WORK FOR (N) WALL. DO NOT REMOVE FLOORING ON AUDITORIUM OR ENTRY LOBBY (SEE (P) IN WALL).
24. SALVAGE (E) MAIN DOUBLE DOORS FOR REINSTALLATION. PROTECT (E) FRAME & TRIM IN PLACE DURING CONSTRUCTION. PROVIDE TEMPORARY DOORS W/OPERATION HARDWARE & LOCK DURING CONSTRUCTION.
25. DEMOLISH (E) EXHAUST FAN.
26. DEMOLISH (E) RESIDENT FLOORING - THIS ROOM.
27. DEMOLISH (E) WALL FINISHES AT SOUTH WALL. IF DEMOLITION AT ADJACENT SURFACES IS REQUIRED FOR (N) WORK AT SOUTH WALL, LIMIT TO MAX. 2'-0" AT WALLS, CEILING & FLOORS.

DEMOLITION LEGEND:

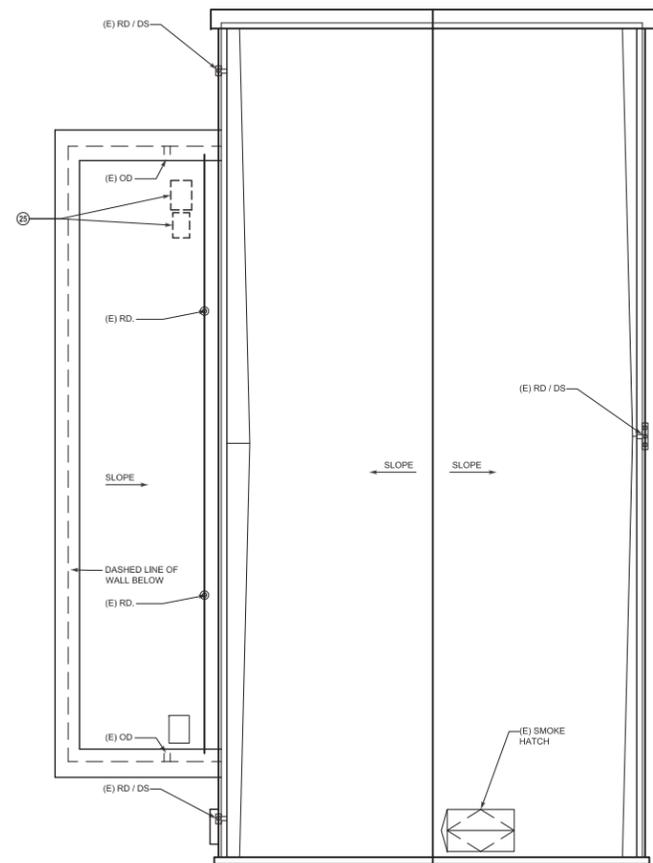
AREA OF INTERVENTION
(IDENTIFIES PRIMARY AREAS OF WORK
WORK ASSOCIATED WITH PRIMARY
AREAS MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
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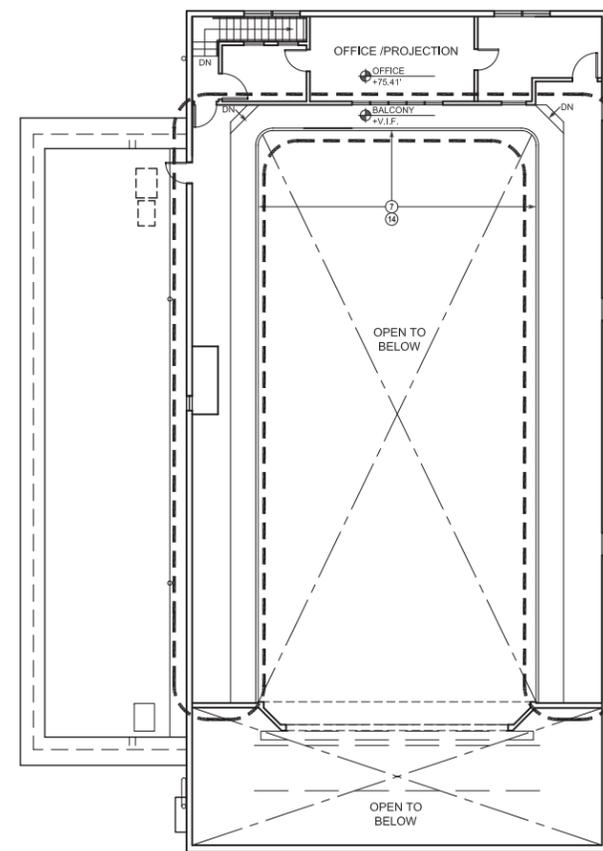
DEMOLISH (E) WALL



DEMOLISH (E) CEILING



2 ROOF DEMOLITION PLAN
1/8" = 1'-0"



1 BALCONY LEVEL DEMOLITION PLAN
1/8" = 1'-0"

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Job #	21177.00	Print Date	5/11/12
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1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

**DEMOLITION PLANS
BALCONY & ROOF
LEVELS**

A2.2D



DEMOLITION SHEET NOTES:

- a. SEE SPECIFICATIONS.
- b. SEE LANDSCAPE AND CIVIL PLAN FOR EXTENT OF SITE IMPROVEMENT.
- c. CAREFULLY REMOVE FEATURES TO AVOID DAMAGE TO (E) MATERIALS TO REMAIN.
- d. V.L.F. LOCATION EMS & CONFIGURATION OF (E) CONDITIONS.

DEMOLITION KEYNOTES: (E)

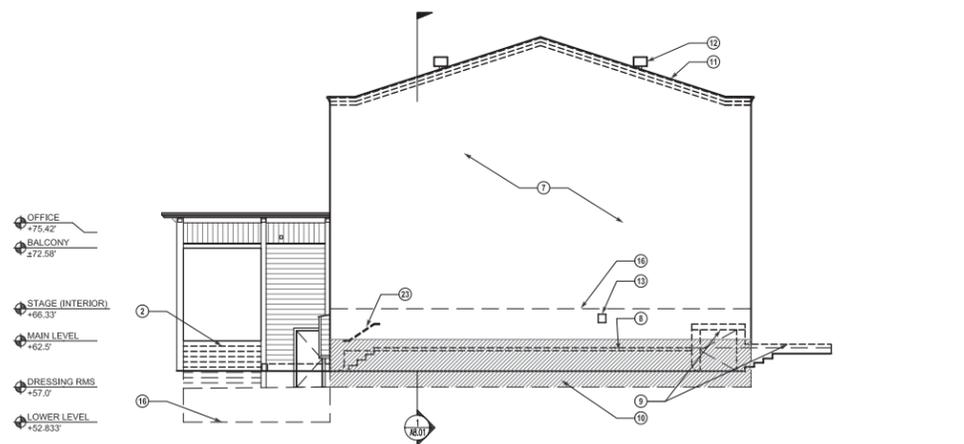
1. SEE LANDSCAPE PLANS FOR EXTENT OF SITE IMPROVEMENT WORK, TYP.
2. (E) CONCRETE STAIRS TO BE REMOVED.
3. (E) PLANTERS TO BE REMOVED, S.L.D., TYP.
4. REMOVE (E) GUARDRAIL WALL AND TRIM PATCH AS RECD.
5. REMOVE (E) WOOD SIDING FOR EXTENT SHOWN, PATCH AND REPAIR AS REQUIRED TO NEW GRADE.
6. REMOVE AND SALVAGE (E) DOOR.
7. REMOVE (E) PLASTER FINISHES AND (E) WATERPROOFING TO SHEATHING ENTIRE SOUTH WALL.
8. DEMOLISH (E) OUTDOOR STAGE.
9. DEMOLISH (E) EXTERIOR STORAGE AND PLANTER.
10. EXPOSE (E) FOUNDATION, REMOVE DAMAGED WALL FRAMING AND FOUNDATION AS INDICATED PER PLANS.
11. REMOVE (E) FLASHING AND TRIM, DOCUMENT (E) CONDITIONS FOR REPLACEMENT TO MATCH (E).
12. (E) SITE LIGHTING TO REMAIN, TYP.
13. REMOVE (E) VENT.
14. REMOVE (E) CONCRETE CURB AS RECD FOR NEW GRADING AND FINISHES.
15. REMOVE (E) ADA CURB AND GUARDRAIL.
16. DASHED LINE OF FLOOR LEVEL BEYOND, TYP.
17. REMOVE (E) AND SIDING AS RECD FOR INSTALLATION OF (N) ADA DOOR ACTUATOR, PATCH & REPAIR AS RECD.
18. (E) EXTERIOR ELECTRICAL PANEL, CLOSET TO REMAIN.
19. (E) DOWNSPOUT TO REMAIN.
20. DEMOLISH (E) WALL AS INDICATED PER PLANS.
21. (E) WINDOWS AND SECURITY SCREENS TO REMAIN, TYPICAL.
22. DEMOLISH EXISTING DOOR.
23. DEMOLISH EXISTING HANDRAIL.



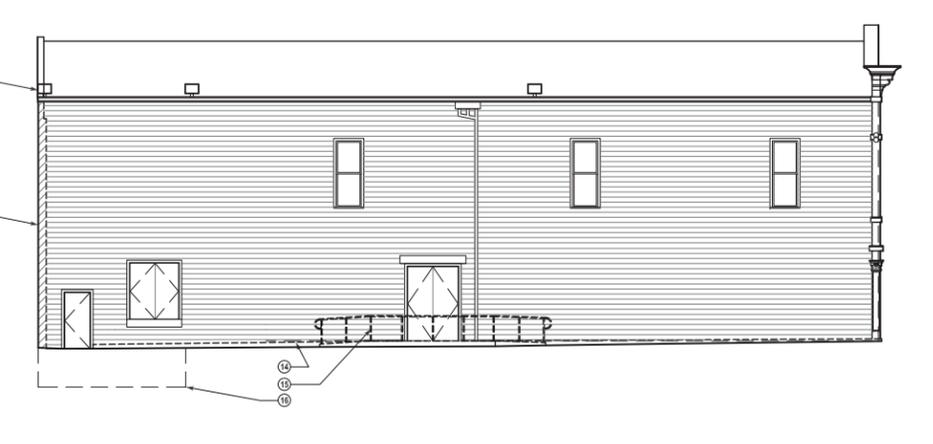
4 NORTH ELEVATION
1/8" = 1'-0"



2 WEST ELEVATION
1/8" = 1'-0"



3 SOUTH ELEVATION
1/8" = 1'-0"



1 EAST ELEVATION
1/8" = 1'-0"

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**DEMOLITION
AND EXISTING
ELEVATIONS**

DEMOLITION SHEET NOTES:

- SEE SPECIFICATIONS.
- SEE SITE PLAN FOR EXT. WORK AT BUILDING & SITE.
- PROTECT (E) FINISHES & FEATURES IN AREAS OF WORK FROM DUST, DEBRIS & DAMAGE.
- CAREFULLY REMOVE FEATURES TO AVOID DAMAGE TO (E) MATERIALS TO REMAIN.
- SEE LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.

DEMOLITION KEYNOTES:

- SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK, TYP.
- SALVAGE (E) DOOR & FRAME FOR REUSE.
- SALVAGE (E) MARBLE, PAVES FOR RELOCATION.
- DEMOLISH (E) DRINKING FOUNTAIN FOR STORAGE.
- WHERE WALL TO BE DEMOLISHED, SALVAGE (E) WOOD WINDCOT & TRIM FOR REUSE.
- PROTECT (E) FLOOR & WALL TO REMAIN DURING CONSTRUCTION.
- CAREFULLY REMOVE & SALVAGE BALCONY RAILING FOR REUSE. SHORE BALCONY DURING CONSTRUCTION - EA SIDE.
- DEMOLISH (E) WALL.
- DEMOLISH (E) DOOR & FRAME.
- DEMOLISH (E) PLUMBING FIXTURE.
- DEMOLISH (E) FLOOR & WALL TILE - THIS ROOM.
- DEMOLISH (E) GYP. BD. CEILING AT BALCONY SOFFIT - (2) SIDES. RETAIN (E) DUCTING IN PLACE & PROTECT FROM DUST & DEBRIS. SALVAGE FOR REUSE (E) MECH. GRATES; S.A.I.D. DEMOLISH (E) LIGHT FIXTURES, E.E.C.
- DEMOLISH EDGE OF STAGE TO REAR WALL OF STORAGE. DEMOLISH (E) MECH. GRATE FOR REUSE.
- DEMOLISH LIMITED AREA OF (E) T & G FLOORING AT BALCONY FLOOR AS NEEDED FOR CONSTRUCTION ACCESS FOR (N) STRUCTURAL WORK AT EDGE OF BALCONY.
- DEMOLISH TOILET PARTITION & ASSOCIATED PARTITION DOOR.
- DEMOLISH (E) GYP. BD. CEILING, THIS ROOM.
- DEMOLISH (E) LIGHT FIXTURES, THIS ROOM.
- DEMOLISH (E) EXHAUST GRILES, THIS ROOM.
- DEMOLISH (E) PHONE.
- RETAIN IN PLACE (E) FIRE RAIL, TYP. U.M.G.
- DEMOLISH (E) TOILET ROOM ACCESSORIES - THIS ROOM.
- DEMOLISH (E) COUNTER.
- DEMOLISH LIMITED AREA OF (E) FLOOR AT TOILET ROOM SIDE AS NECESSARY TO ACCESS CRAWL SPACE TO INSTALL (N) STRUCTURAL WORK FOR (N) WALL. DO NOT REMOVE FLOORING ON AUDITORIUM OR ENTRY LOBBY SIDE OF (N) WALL.
- SALVAGE (E) MAIN DOUBLE DOORS FOR REINSTALLATION. PROTECT (E) FRAME & TRIM IN PLACE DURING CONSTRUCTION. PROVIDE TEMPORARY DOORS W/OPERATION HARDWARE & LOCK DURING CONSTRUCTION.
- DEMOLISH (E) EXHAUST FAN.
- DEMOLISH (E) FRESH AIR FLOORING - THIS ROOM.
- DEMOLISH (E) WALL FINISHES AT SOUTH WALL. IF DEMOLITION AT ADJACENT SURFACES IS REQUIRED FOR (N) WORK AT SOUTH WALL, LIMIT TO MAX. 2'-0" AT WALLS, CEILING & FLOORS.

DEMOLITION LEGEND:

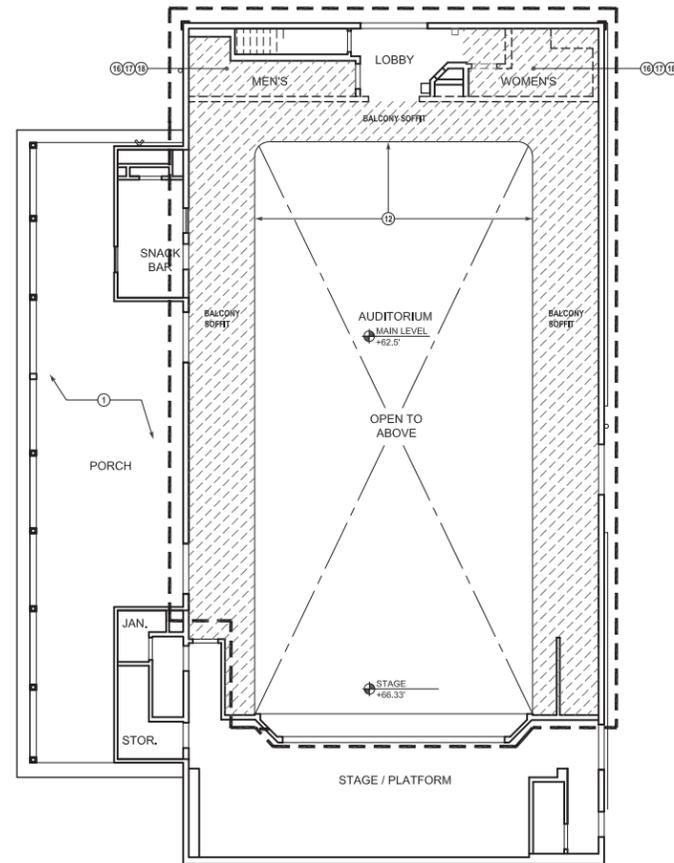
AREA OF INTERVENTION
(DENOTES PRIMARY AREAS OF WORK
WORK ASSOCIATED WITH PRIMARY
AREA MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
OF THE OVERALL SCOPE.



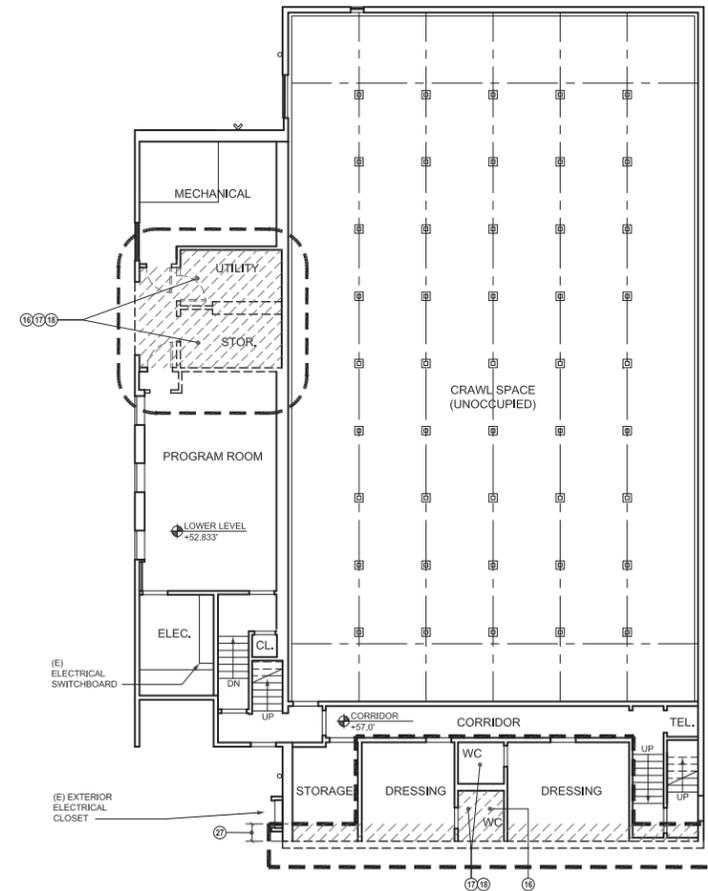
DEMOLISH (E) WALL



DEMOLISH (E) CEILING



② MAIN LEVEL (1st Story) REFLECTED CEILING PLAN - DEMOLITION
1/8" = 1'-0"



① LOWER LEVEL REFLECTED CEILING PLAN - DEMOLITION
1/8" = 1'-0"

FOR INFORMATION ONLY
NOT FOR CONSTRUCTION

Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	□
Num.	Date	Description	
1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

REFLECTED CEILING
DEMOLITION PLANS
LOWER & MAIN LEVEL

A6.1D



FOR INFORMATION ONLY
NOT FOR CONSTRUCTION

Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	Revision
Num.	Date	Description	
[1]	03/30/12	75% SCHEMATIC DESIGN	
[2]	5/11/12	100% SCHEMATIC DESIGN	

FLOOR PLANS
LOWER & MAIN LEVELS

A2.1

REHABILITATION SHEET NOTES:

- SEE SPECIFICATIONS.
- PATCH MATERIALS WHERE (E) FINISHES OR EOPF. REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS.
- WHERE PATCHING IS REQUIRED: PATCH ASSEMBLY TO MATCH ADJACENT INTACT ASSEMBLY. SSS: PATCH HATCH: FINE PATCHING.
- V.F. LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.
- SEE SITE PLAN FOR EXT. WORK AT BUILDING SITE.
- AT TOILET ROOMS - PROVIDE STANDARD U.S. ACCESSORIES - TOILET PAPER DISPENSER, PAPER TOWEL DISPENSER, SANITARY PRODUCT DISPENSER IN WOMEN'S FULL HLT WIPER, LAVATORY MIRROR, SOAP DISPENSER.
- SEE ELEC. DWGS FOR (N) LIGHT FIXTURES & RECEPTACLES.
- SEE MECH. PLUMBING DWGS FOR HVAC & PLUMBING.

REHABILITATION KEYNOTES: (O)

- SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK. TYP. SEE LANDSCAPE DRAWINGS.
- REINSTALL (E) BALCONY RAIL AFTER STRUCTURAL WORK. PATCH RAILING & REFINISH. MODIFY (E) RAILING PROVIDE NEW 1X2 WOOD CAP. INSTALL IN FINISH STRIPS & VERTICAL 1X FINISH BOARDS TO MATCH (E) TO ENJOY (N) STRUCTURAL REINFORCEMENT AT BALCONY SIDE OF RAILING.
- REINSTALL (E) MURAL PANEL AT (N) LOCATION. V.F. DIMS OF MURAL & (N) LOCK. PROVIDE BACKING & SUPPORT.
- REINSTALL (E) DOOR & FRAME AT LOCATION INDICATED.
- REINSTALL (E) TRIM AT (N) WALL. ADJUST & FITTER CORNERS.
- IN ACoustICAL PARTITION TO ISOLATE SOUND FROM TOILET ROOMS FROM AUDITORIUM.
- IN WOOD STUD WALL. PATCH TO MATCH (E) ADJACENT MATERIAL. PAINT UNAC. FOR (N) PLUMBING. SEE PLUMBING DRAWINGS.
- NOT USED.
- IN 5" HIGH CERAMIC TILE WAINSCOT & FLOOR & (N) GREEN BOARD AT WALL WHERE DEMOLISHED - THIS ROOM.
- IN ACCESSIBLE LAVATORY. SEE MEP DWGS.
- IN ACCESSIBLE WATER CLOSET. SEE MEP DWGS.
- IN ACCESSIBLE S.S. WRT. BNK. SEE MEP DWGS.
- IN ACCESSIBLE URINAL. SEE MEP DWGS.
- IN ACCESSIBLE HIGH LOW D.F. SEE MEP DWGS.
- IN ACCESSIBLE COUNTERS. IN W/IC. LAMINATE COUNTER W/ W/IC FRAMED SUPPORT.
- REINSTALL (E) DOOR LEAFS AT OPENING. REPAIR & REFINISH DOORS. PROVIDE (N) POWER OPERATOR AT EACH LEAF.
- IN SHEAR PANEL. THIS SIDE OF (N) WALL. S.S.D.
- IN O.P.F. CEILING (O) STRUCTURAL COMPANION AT BALCONY SOFFIT. S.S.D. CLEAN (E) DUCTWORK PLACE REINSTALL (E) MECH. GRATES. S.S.D. INSTALL (N) LIGHT FIXTURES AT SOFFIT. S.S.D.
- IN PORTABLE ACCESSIBLE LIFT IN STORAGE AREA.
- IN T & G FLOORING TO MATCH (E) AT BALCONY WHERE REMOVED FOR CONSTRUCTION ACCESS AT EDGE OF BALCONY.
- IN STRUCTURAL RISA AT INT. EDGE OF BALCONY. S.S.D.
- REINFORCE (E) SUPPORT ROOF. TYP. S.S.D.
- IN FRAMELESS DOOR AT PORTABLE LIFT STORAGE ROOM.
- IN DOOR.
- IN ST. WALL PARTITION & DOOR.
- CLEAN (E) FLOOR & PAINT (E) WALLS AT AUDITORIUM. DO NOT REPAIR DECORATIVE BAND OF PROSCENIUM OR DECORATIVE CORNER DETAILS AT HISTORIC DOOR TRIM.
- IN O.P.F. CEILING - THIS ROOM.
- IN ENERGY EFFICIENT LIGHT FIXTURE - THIS ROOM. SEE ELEC. DWGS.
- IN EXHAUST VENT. SEE MECH DWGS.
- IN TOILET ROOM ACCESSORIES - THIS ROOM.
- IN UPPER CABINETS.
- IN EXT. WALL HILLS PAPER & SING TO MATCH (E) AT EXT. INT. FINISH TO MATCH (E) ADJACENT MATERIAL.
- PAINT (E) & (N) O.P.F. ID WALLS WHERE DEMOLISHED. PROVIDE (N) HOLLOW FLOORING - THIS ROOM.
- IN LAVATORY.
- IN WATER CLOSET.
- IN INT. DOOR ACTUATOR. SEE SITE PLAN FOR EXT. ACTUATOR.
- (E) FIRE PULL TO REMAIN. TYP. UNAC.
- IN ACoustICAL CABINETS AT DOOR.
- NOT USED.
- PATCH FLOOR WHERE DEMOLISHED FOR ACCESS TO CRAWL SPACE AT TOILET ROOMS.
- IN WOOD BASE - THIS ROOM. REMOVE (E) QUARTER ROUND & PROVIDE (N) 1/2" TRIM AT BASE OF WAINSCOT.
- IN W/IC FLOOR FRAMING & THRESHOLD & FLOOR BOARDS TO MATCH (E) AUDITORIUM FLOORING.
- IN EXHAUST FAN WHERE EXISTING DEMOLISHED. PATCH ROOFING AT PERIMETER OF EQUIPMENT.
- PAINT (E) DOORS.
- IN PANEL DOOR.
- IN HOLLOW METAL DOOR.
- PATCH CEILING TO MATCH (E) FINISH.

REHABILITATION LEGEND:

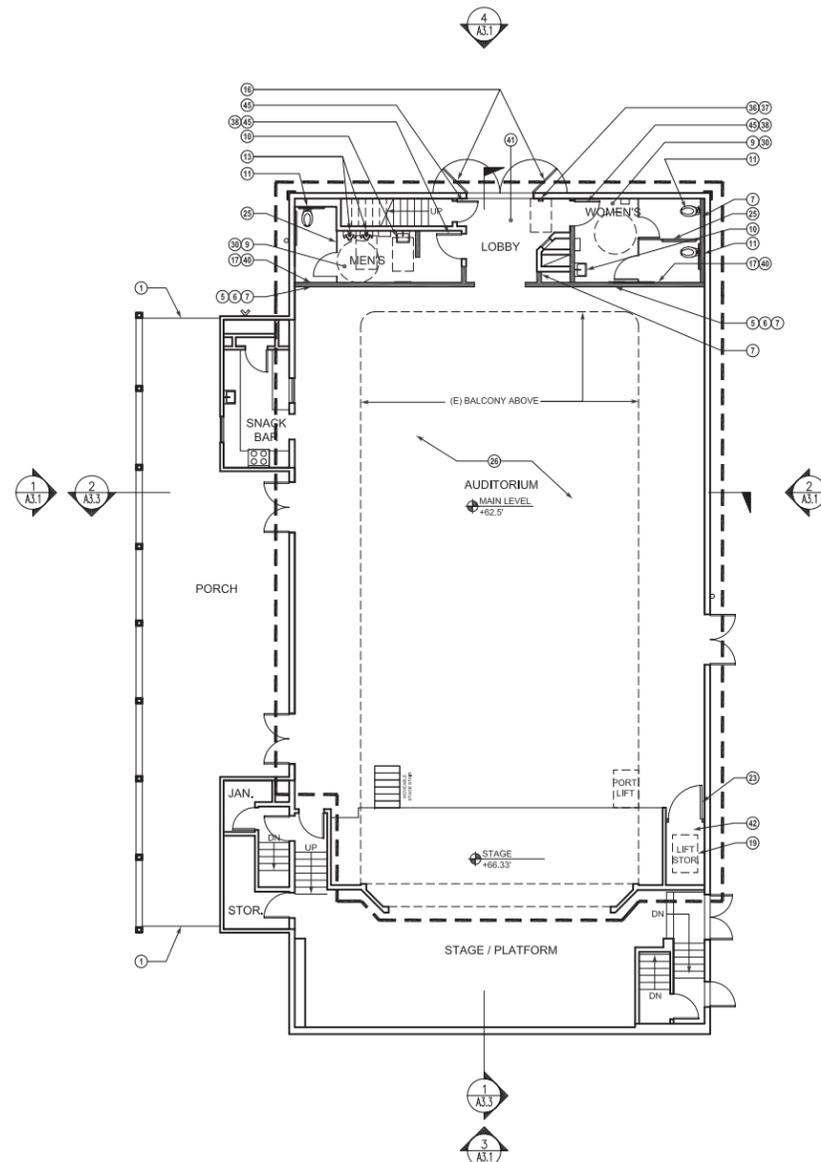
AREA OF INTERVENTION
(IDENTIFIES PRIMARY AREAS OF WORK.
WORK ASSOCIATED WITH PRIMARY
AREAS MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
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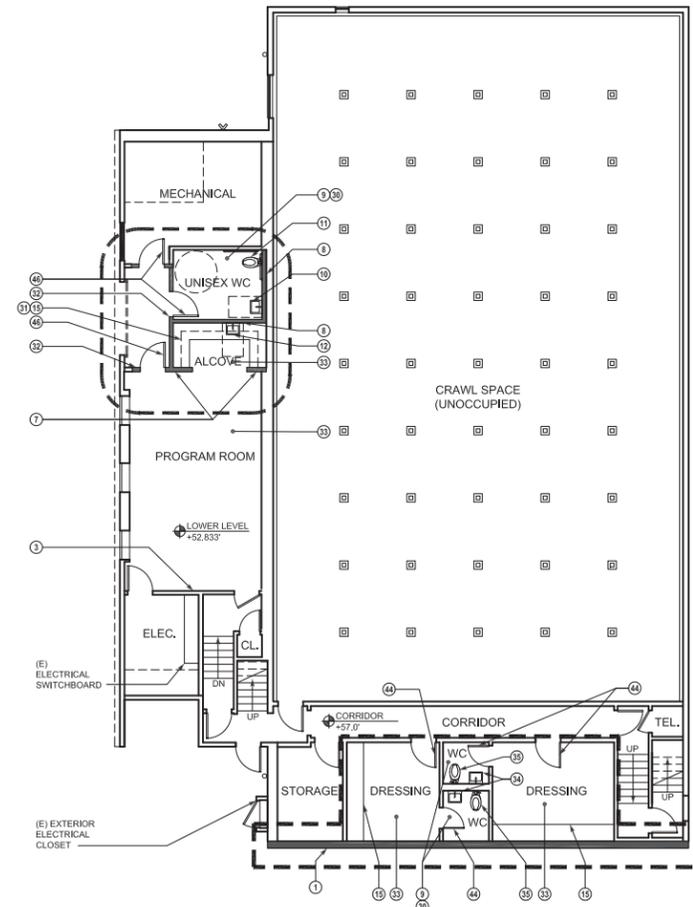
(N) WOOD STUD WALL



(N) CEILING



2 MAIN LEVEL PLAN - PROPOSED
1/8" = 1'-0"



1 LOWER LEVEL PLAN - PROPOSED
1/8" = 1'-0"



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Drawn By		Approved By	
Scale	AS NOTED	Issue	<input type="checkbox"/> Issue <input type="checkbox"/> Revision <input type="checkbox"/>
Num.	Date	Description	
01	03/30/12	75% SCHEMATIC DESIGN	
02	5/11/12	100% SCHEMATIC DESIGN	

FLOOR PLANS
BALCONY & ROOF
LEVELS

A2.2

REHABILITATION SHEET NOTES:

1. SEE SPECIFICATIONS.
2. PATCH MATERIALS WHERE (E) FINISHES OR EOPM. REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS.
3. WHERE PATCHING IS REQUIRED: PATCH ASSEMBLY TO MATCH ADJACENT INTACT ASSEMBLY. S.S. PATCH MINOR PENETRATIONS.
4. V.I.F. LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.
5. SEE SITE PLAN FOR EXT. WORK AT BALCONY & SITE.
6. AT TOILET ROOMS - PROVIDE STANDARD U.S. ACCESSORIES - TOILET PAPER DISPENSER, PAPER TOWEL DISPENSER, SANITARY PRODUCT DISPENSER IN WOMEN'S Rm, FULL HT WIPER, LAVATORY MIRROR, SOAP DISPENSER.
7. SEE ELEC. DWGS FOR (N) LIGHT FIXTURES & RECEPTACLES.
8. SEE MECH. PLUMBING DWGS FOR HVAC & PLUMBING.

REHABILITATION KEYNOTES: (O)

1. SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK. TYP. SEE LANDSCAPE DRAWINGS.
2. REINSTALL (E) BALCONY RAIL AFTER STRUCTURAL WORK. PATCH RAILING & REFINISH. MODIFY (E) RAILING PROVIDE NEW 1X2 WOOD CAP. INSTALL IN FINISHING STRIPS & VERTICAL 1X FINISH BOARDS TO MATCH (E) TO ENCLOSE (N) STRUCTURAL REINFORCEMENT AT BALCONY SIDE OF RAILING.
3. REINSTALL (E) MURAL PANEL AT (N) LOCATION. V.I.F. DIMS OF MURAL & (N) LOCK. PROVIDE BACKING & SUPPORT.
4. REINSTALL (E) DOOR & FRAME AT LOCATION INDICATED.
5. REINSTALL (E) TRIM AT (N) WALL. ADJUST & MITER CORNERS.
6. (N) ACOUSTICAL PARTITION TO ISOLATE SOUND FROM TOILET ROOMS FROM AUDITORIUM.
7. (N) WOOD STUD WALL. FINISH TO MATCH (E) ADJACENT MATERIAL. PAINT UNCL. FOR (N) PLUMBING. SEE PLUMBING DRAWINGS.
8. NOT USED.
9. (N) 5/8" HIGH CERAMIC TILE WAINSCOT & FLOOR & (N) GREEN BOARD AT WALL WHERE DEMOLISHED - THIS ROOM.
10. (N) ACCESSIBLE LAVATORY. SEE MEP DWGS.
11. (N) ACCESSIBLE WATER CLOSET. SEE MEP DWGS.
12. (N) ACCESSIBLE S.S. WY. TRNK. SEE MEP DWGS.
13. (N) ACCESSIBLE URINAL. SEE MEP DWGS.
14. (N) ACCESSIBLE HIGH/LOW D.F. SEE MEP DWGS.
15. (N) ACCESSIBLE COUNTERTOPS. (N) W.G. LAMINATE COUNTER W/ W/D FRAMED SUPPORT.
16. REINSTALL (E) DOOR LEAFS AT OPENING. REPAIR & REFINISH DOORS. PROVIDE (N) POWER OPERATOR AT EACH LEAF.
17. (N) SHEAR PANEL. THIS SIDE OF (N) WALL. S.S.D.
18. (N) O.P.R. BG. CEILING O STRUCTURAL CONSTRUCTION AT BALCONY SOFFIT. S.S.D. CLEAN (E) DUCTWORK PLACE & REINSTALL (E) MECH. GRATES. S.S.D. INSTALL (N) LIGHT FIXTURES AT SOFFIT. S.S.D.
19. (N) PORTABLE ACCESSIBLE LIFT IN STORAGE AREA.
20. (N) T & G FLOORING TO MATCH (E) AT BALCONY WHERE REMOVED FOR CONSTRUCTION ACCESS AT EDGE OF BALCONY.
21. (N) STRUCTURAL RISA AT INT. EDGE OF BALCONY. S.S.D.
22. REINFORCE (E) SUPPORT ROOF. TYP. S.S.D.
23. (N) FRAMELESS DOOR AT PORTABLE LIFT STORAGE ROOM.
24. (N) DOOR.
25. (N) ST. STALL PARTITION & DOOR.
26. CLEAN (E) FLOOR & PAINT (E) WALLS AT AUDITORIUM. DO NOT REPAINT DECORATIVE BAND OF PROSCENIUM OR DECORATIVE CORNER DETAILS AT HISTORIC DOOR TRIM.
27. (N) O.P.R. BG. CEILING - THIS ROOM.
28. (N) ENERGY EFFICIENT LIGHT FIXTURE - THIS ROOM. SEE ELEC. DWGS.
29. (N) EDWALVEST VENT. SEE MECH DWGS.
30. (N) TOILET ROOM ACCESSORIES - THIS ROOM.
31. (N) UPPER CABINETS.
32. (N) EXT. WALL W/ BUILT UP PAPER & SBG TO MATCH (E) AT EXT. & INT. FINISH TO MATCH (E) ADJACENT MATERIAL.
33. PAINT (E) & (N) O.P.R. BG. WALLS WHERE DEMOLISHED. PROVIDE (N) HOLLOW METAL DOOR - THIS ROOM.
34. (N) LAVATORY.
35. (N) WATER CLOSET.
36. (N) INT. DOOR ACTUATOR. SEE SITE PLAN FOR EXT. ACTUATOR.
37. (E) FIRE PULL TO REMAIN. TYP. UNCL.
38. (N) ACOUSTICAL CABINET AT DOOR.
39. NOT USED.
40. PATCH FLOOR WHERE DEMOLISHED FOR ACCESS TO DOWN. SPACE AT TOILET ROOMS.
41. (N) WOOD BASE - THIS ROOM. REMOVE (E) QUARTER ROUND & PROVIDE (N) 1X4 TRIM AT BASE OF WAINSCOT.
42. (N) W.G. FLOOR FRAMING & THRESHOLD & FLOOR BOARDS TO MATCH (E) AUDITORIUM FLOORING.
43. (N) EDWALVEST FAN WHERE EXISTING DEMOLISHED. PATCH ROOFING AT PERIMETER OF EQUIPMENT.
44. PAINT (E) DOORS.
45. (N) PANEL DOOR.
46. (N) HOLLOW METAL DOOR.
47. PATCH CEILING TO MATCH (E) FINISH.

REHABILITATION LEGEND:

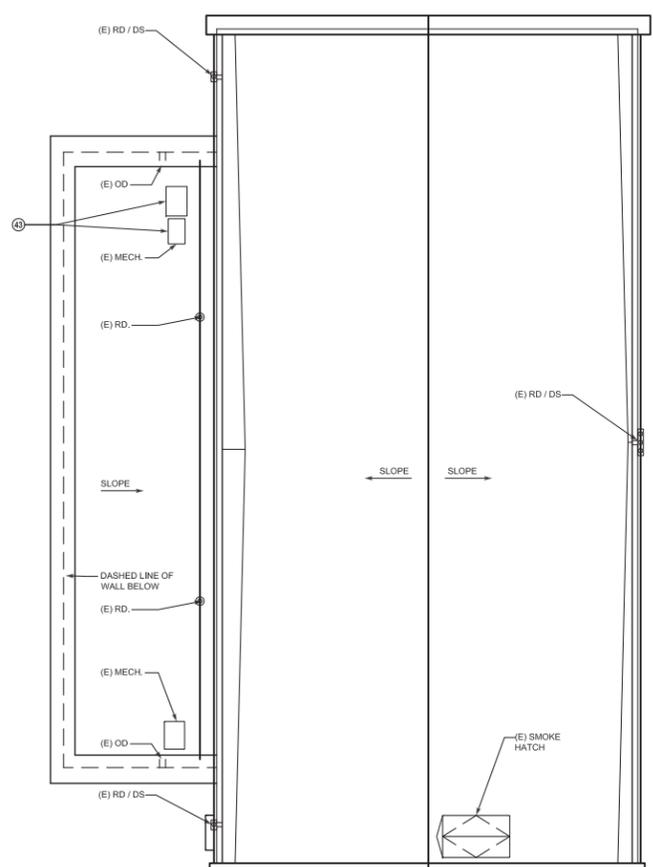
AREA OF INTERVENTION
(INDICATES PRIMARY AREAS OF WORK
WORK ASSOCIATED WITH PRIMARY
AREAS MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
OF THE OVERALL SCOPE.



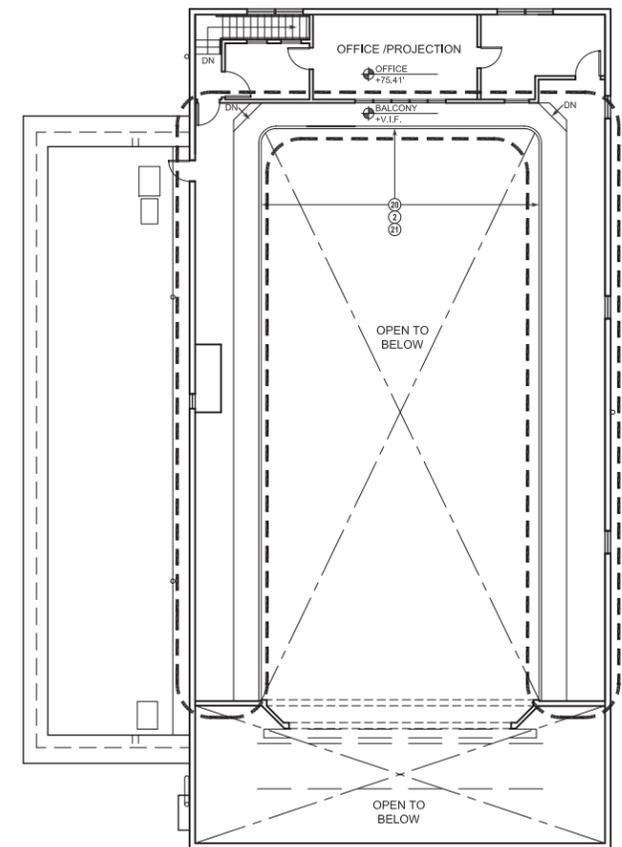
(N) WOOD STUD WALL



(N) CEILING



2 ROOF - PROPOSED PLAN
1/8" = 1'-0"



1 BALCONY LEVEL - PROPOSED PLAN
1/8" = 1'-0"

REHABILITATION SHEET NOTES:

- a. SEE SPECIFICATIONS.
- b. PATCH MATERIALS WHERE (E) EOPT. REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS.
- c. WHERE PATCHING IS REQUIRED: PATCH ASSEMBLY TO MATCH ADJACENT KTYNC ASSEMBLY. SSG. PATCH MINOR PENETRATIONS.
- d. I.F. LOCATION (SING.) & CORRELATION OF (E) CONCRETE.
- e. SEE SITE PLANS (LANDSCAPE AND GRILL) FOR EXTENT OF SITE IMPROVEMENT.

REHABILITATION KEYNOTES: (E)

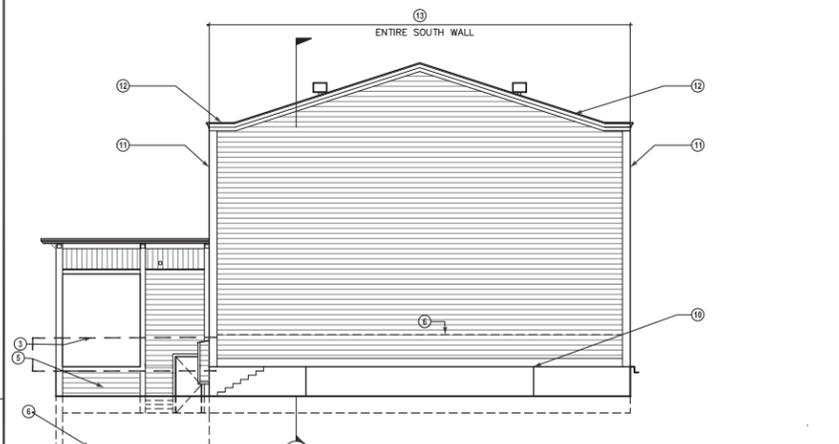
1. SEE LANDSCAPE DRAWINGS PLAN FOR EXTENT OF SITE WORK, TYP.
2. (N) ENTRY STAIR, SLD
3. (N) ENTRY DECK AND RAILING, SLD
4. (N) LANDSCAPE PLANTERS, SLD
5. (N) NEW WALL FINISHES TO MATCH (E) ADJACENT
6. DASHED LINE OF FLOORLEVEL BEYOND
7. (N) WOOD FRAMED GUARDRAIL WALL FINISHES TO MATCH (E) ADJ.
8. (N) CONC CURB, SLD
9. (N) DOOR PER PLANS
10. (N) OUTDOOR STAGE, SLD
11. 1X SOLID WOOD TRIM OVER (N) WATERPROOFING
12. (N) PTD USM FLASHING AND PTD WOOD TRIM TO MATCH (E)
13. (N) PTD WOOD SINGING TO MATCH TYPE AND SIZE OF ADJACENT FRACADES
14. (N) PTD WOOD SINGING OVER (N) WATERPROOFING BEYOND
15. (N) PTD WOOD SINGING OVER (N) WATERPROOFING BEYOND



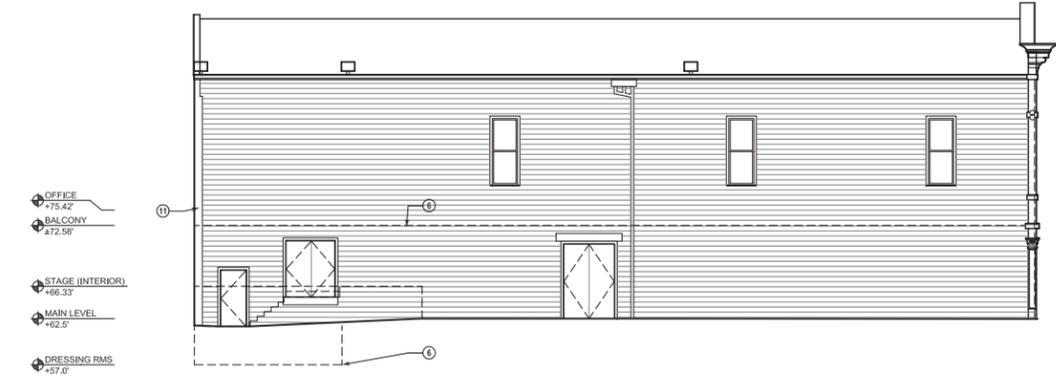
4 NORTH ELEVATION
1/8" = 1'-0"



2 WEST ELEVATION
1/8" = 1'-0"



3 SOUTH ELEVATION
1/8" = 1'-0"



1 EAST ELEVATION
1/8" = 1'-0"

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Drawn By		Approved By	
Scale	AS NOTED	Issue	<input type="checkbox"/> Revision <input type="checkbox"/>
Num.	Date	Description	
1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

EXTERIOR
ELEVATIONS

REHABILITATION SHEET NOTES:

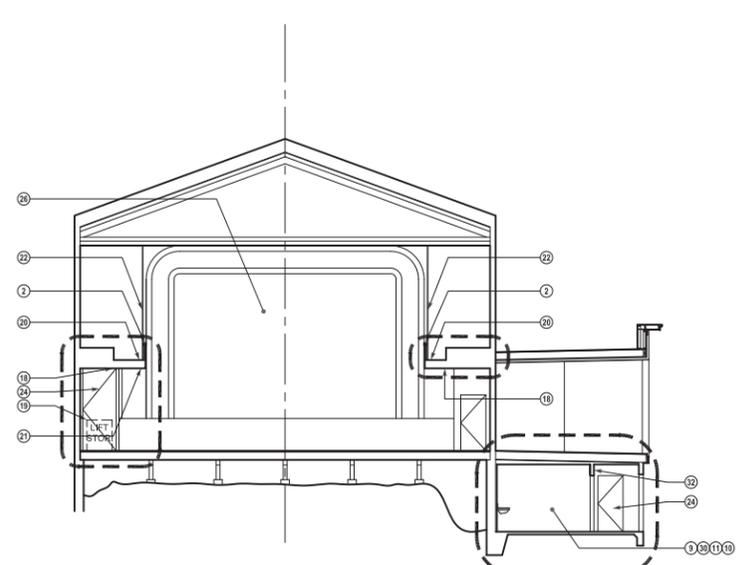
1. SEE SPECIFICATIONS.
2. PATCH MATERIALS WHERE (E) FINISHES OR EPIPE, REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS.
3. WHERE PATCHING IS REQUIRED: PATCH ASSEMBLY TO MATCH ADJACENT INTACT ASSEMBLY. S.S.: PATCH HURD/FIBER/FIBROIDS
4. V.F. LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.
5. SEE SITE PLAN FOR EXT. WORK AT BUILDING & SITE.
6. AT TOILET ROOMS - PROVIDE STANDARD U.S. ACCESSORIES - TOILET PAPER DISPENSER, PAPER TOWEL DISPENSER, SANITARY PRODUCT DISPENSER IN WOMEN'S FULL HLT WIPER, LAVATORY MIRROR, SOAP DISPENSER.
7. SEE ELEC. DWGS FOR (N) LIGHT FIXTURES & RECEPTACLES.
8. SEE MECH. / PLUMBING DWGS FOR HVAC & PLUMBING.

REHABILITATION KEYNOTES: (O)

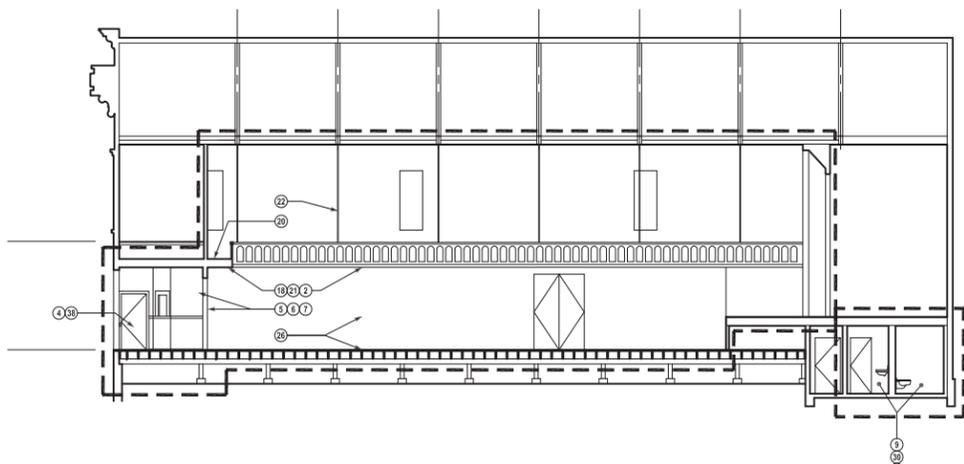
1. SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK. TYP. SEE LANDSCAPE DRAWINGS.
2. REINSTALL (E) BALCONY RAIL AFTER STRUCTURAL WORK. PATCH RAILING & REFINISH. MODIFY (E) RAILING. PROVIDE NEW 1X2 WOOD CAP. METALLIC FINISHING STRIPS & VERTICAL 1X FINISH BOARDS TO MATCH (E) TO ENCLOSE (N) STRUCTURAL REINFORCEMENT AT BALCONY SIDE OF RAILING.
3. REINSTALL (E) MURAL PANEL AT (N) LOCATION V.F. DIMS OF MURAL & (N) LOCK. PROVIDE BACKING & SUPPORT.
4. REINSTALL (E) DOOR & FRAME AT LOCATION INDICATED.
5. REINSTALL (E) TRIM AT (N) WALL. ADJUST & MITER CORNERS.
6. (N) ACOUSTICAL PARTITION TO ISOLATE SOUND FROM TOILET ROOMS FROM AUDITORIUM.
7. (N) WOOD STUD WALL. FINISH TO MATCH (E) ADJACENT MATERIAL. PAINT UNCL. FOR (N) PLUMBING. SEE PLUMBING DRAWINGS.
8. NOT USED.
9. (N) 5/8" HIGH CERAMIC TILE WAINSCOT & FLOOR & (N) GREEN BOARD AT WALL WHERE DEMOLISHED - THIS ROOM.
10. (N) ACCESSIBLE LAVATORY. SEE MEP DWGS.
11. (N) ACCESSIBLE WATER CLOSET. SEE MEP DWGS.
12. (N) ACCESSIBLE S.S. WRT. RM. SEE MEP DWGS.
13. (N) ACCESSIBLE URINAL. SEE MEP DWGS.
14. (N) ACCESSIBLE HIGH/LOW D.F. SEE MEP DWGS.
15. (N) ACCESSIBLE COUNTERS. (N) W.G. LAMINATE COUNTER W/ W.D. FRAMED SUPPORT.
16. REINSTALL (E) DOOR LEAFS AT OPENING. REPAIR & REFINISH DOORS. PROVIDE (N) POWER OPERATOR AT EACH LEAF.
17. (N) SHEAR PANEL. THIS SIDE OF (N) WALL. S.S.D.
18. (N) OVP. (E) CEILING (O) STRUCTURAL DAMPRAGN AT BALCONY SOFFIT. S.S.D. CLEAN (E) DUCTWORK PLACE & REINSTALL (E) MECH. GRATES. S.S.D. METALL. (N) LIGHT FIXTURES AT SOFFIT. S.S.D.
19. (N) PORTABLE ACCESSIBLE LIFT IN STORAGE AREA.
20. (N) T & G FLOORING TO MATCH (E) AT BALCONY WHERE REMOVED FOR CONSTRUCTION ACCESS AT EDGE OF BALCONY.
21. (N) STRUCTURAL RISA AT INT. EDGE OF BALCONY. S.S.D.
22. REINFORCE (E) SUPPORT RODS. TYP. S.S.D.
23. (N) FRAMELESS DOOR AT PORTABLE LIFT STORAGE ROOM.
24. (N) DOOR.
25. (N) ST. STALL PARTITION & DOOR.
26. CLEAN (E) FLOOR & FINISH (E) WALLS AT AUDITORIUM. DO NOT REPAINT DECORATIVE BAND OF PROSCENIUM OR DECORATIVE CORNER DETAILS AT HISTORIC DOOR TRIM.
27. (N) OVP. (E) CEILING - THIS ROOM.
28. (N) ENERGY EFFICIENT LIGHT FIXTURE - THIS ROOM. SEE ELEC. DWGS.
29. (N) EXHAUST VENT. SEE MECH DWGS.
30. (N) TOILET ROOM ACCESSORIES - THIS ROOM.
31. (N) UPPER CABINETS.
32. (N) EXT. WALL W/ HUNG PAPER & SOUND TO MATCH (E) AT EXT. & INT. FINISH TO MATCH (E) ADJACENT MATERIAL.
33. PAINT (E) & (N) OVP. (E) WALLS WHERE DEMOLISHED. PROVIDE (N) UNCLEAN FLOORING - THIS ROOM.
34. (N) LAVATORY.
35. (N) WATER CLOSET.
36. (N) INT. DOOR ACTUATOR. SEE SITE PLAN FOR EXT. ACTUATOR.
37. (E) FIRE PULL TO REMAIN. TYP. UNCL.
38. (N) ACOUSTICAL CABINET AT DOOR.
39. NOT USED.
40. PATCH FLOOR WHERE DEMOLISHED FOR ACCESS TO DOWN. SPACE AT TOILET ROOMS.
41. (N) WOOD BASE - THIS ROOM. REMOVE (E) QUARTER ROUND & PROVIDE (N) 1X2 TRIM AT BASE OF WAINSCOT.
42. (N) W.D. FLOOR FRAMING & THRESHOLD & FLOOR BOARDS TO MATCH (E) AUDITORIUM FLOORING.
43. (N) EXHAUST FAN WHERE EXISTING DEMOLISHED. PATCH ROOFING AT PERIMETER OF EQUIPMENT.
44. PAINT (E) DOORS.
45. (N) PANEL DOOR.
46. (N) HOLLOW METAL DOOR.
47. PATCH CEILING TO MATCH (E) FINISH.

REHABILITATION LEGEND:

- AREA OF INTERVENTION
(DENOTES PRIMARY AREAS OF WORK.
WORK ASSOCIATED WITH PRIMARY
AREAS MAY NOT OCCUR WITHIN THE
AREA OF INTERVENTION BUT ARE PART
OF THE OVERALL SCOPE.
- (N) WOOD STUD WALL
- (N) CEILING



2 TRANSVERSE SECTION - PROPOSED
1/8" = 1'-0"



1 LONGITUDINAL SECTION - PROPOSED
1/8" = 1'-0"

**FOR INFORMATION ONLY
NOT FOR CONSTRUCTION**

Job #	21177.00	Print Date	5/11/12
Drawn By		Approved By	
Scale	AS NOTED	Issue	<input type="checkbox"/> Revision <input type="checkbox"/>
Num.	Date	Description	
1	03/30/12	75% SCHEMATIC DESIGN	
2	5/11/12	100% SCHEMATIC DESIGN	

BUILDING SECTIONS

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2	5/11/12	100% SCHEMATIC DESIGN	

REFLECTED CEILING
PLANS
LOWER & MAIN LEVELS

A6.1

REHABILITATION SHEET NOTES:

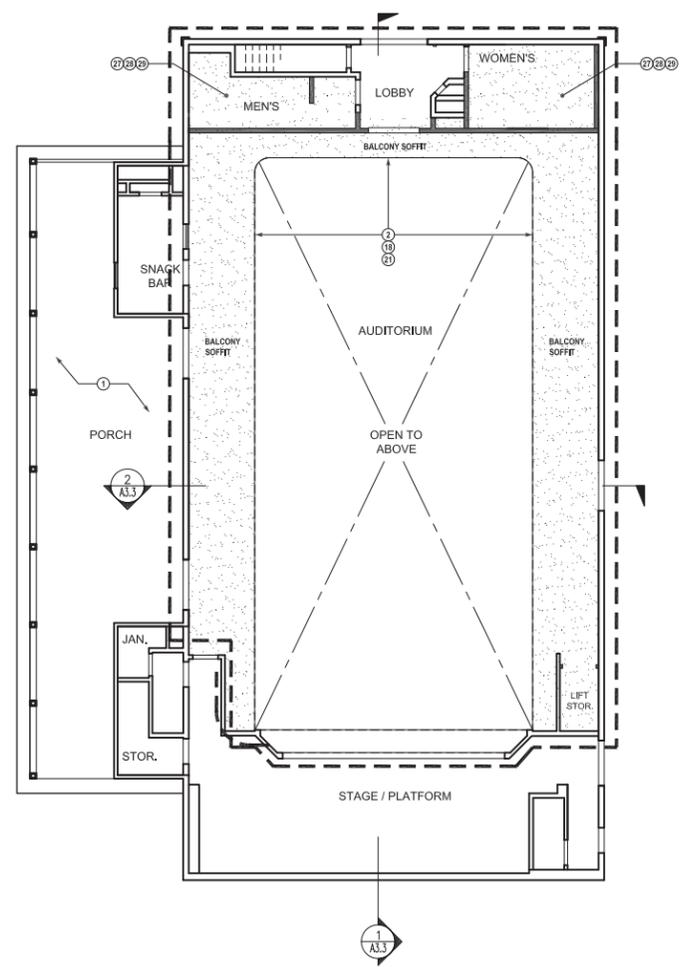
- SEE SPECIFICATIONS.
- PATCH MATERIALS WHERE (E) FINISHES OR EOPM. REMOVED OR CONSTRUCTION REQUIRES TEMPORARY PENETRATIONS.
- WHERE PATCHING IS REQUIRED: PATCH ASSEMBLY TO MATCH ADJACENT INTACT ASSEMBLY. S.S. PATCH HURF-FINISH PATCHES.
- V.F. LOCATION, DIMS & CONFIGURATION OF (E) CONDITIONS.
- SEE SITE PLAN FOR EXT. WORK AT BUILDING SITE.
- AT TOILET ROOMS - PROVIDE STANDARD U.S. ACCESSORIES - TOILET PAPER DISPENSER, PAPER TOWEL DISPENSER, SANITARY PRODUCT DISPENSER IN WOMEN'S FULL HLL WIPROX, LAVATORY MIRROR, SOAP DISPENSERS.
- SEE ELEC. DWGS FOR (N) LIGHT FIXTURES & RECEPTACLES.
- SEE MECH. PLUMBING DWGS FOR HVAC & PLUMBING.

REHABILITATION KEYNOTES: (O)

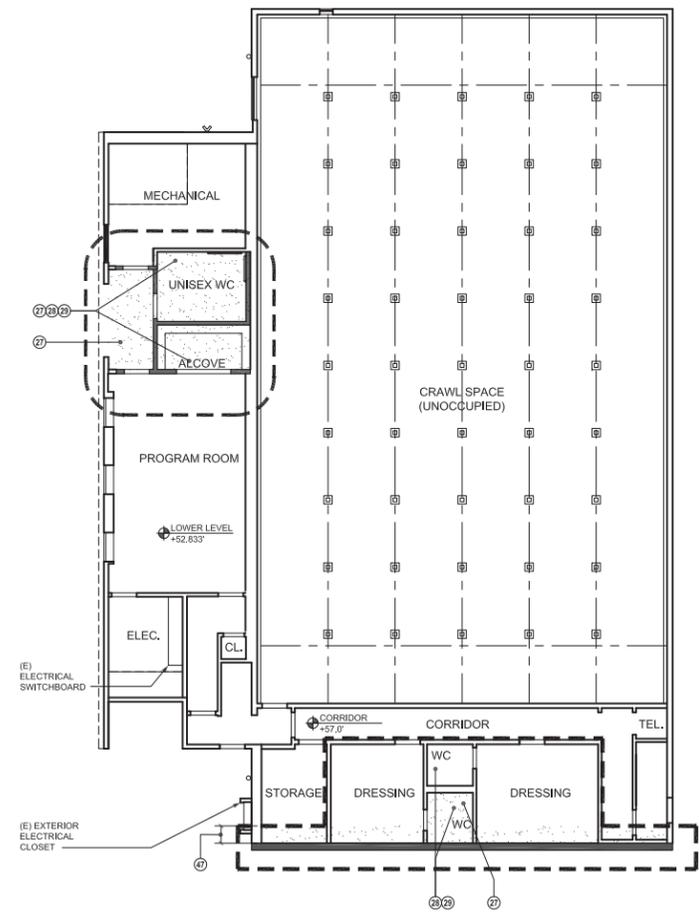
- SEE SITE PLAN & EXT. ELEV. FOR EXT. WORK. TYP. SEE LANDSCAPE DRAWINGS.
- REINSTATE (E) BALCONY RAIL AFTER STRUCTURAL WORK. PATCH RAILING & REFINISH. MODIFY (E) RAILING PROVIDE NEW 1X2 WOOD CAP. INSTALL IN FINISH STRIPS & VERTICAL 1X FINISH BOARDS TO MATCH (E) TO ENJOY (N) STRUCTURAL REINFORCEMENT AT BALCONY SIDE OF RAILING.
- REINSTATE (E) MURAL PANEL AT (N) LOCATION. V.F. DIMS OF MURAL & (N) LOCK. PROVIDE BACKING & SUPPORT.
- REINSTATE (E) DOOR & FRAME AT LOCATION INDICATED.
- REINSTATE (E) TRIM AT (N) WALL. ADJUST & MITER CORNERS.
- IN ACoustICAL PARTITION TO ISOLATE SOUND FROM TOILET ROOMS FROM AUDITORIUM.
- IN WOOD STUD WALL. PATCH TO MATCH (E) ADJACENT MATERIAL. PAINT UNCL. FOR (N) PLUMBING. SEE PLUMBING DRAWINGS.
- NOT USED.
- IN 5" HIGH CERAMIC TILE WAINSCOT & FLOOR & (N) GREEN BOARD AT WALL WHERE DEMOLISHED - THIS ROOM.
- IN ACCESSIBLE LAVATORY. SEE MEP DWGS.
- IN ACCESSIBLE WATER CLOSET. SEE MEP DWGS.
- IN ACCESSIBLE S.S. WY. BRK. SEE MEP DWGS.
- IN ACCESSIBLE URINAL. SEE MEP DWGS.
- IN ACCESSIBLE HIGH LOW D.F. SEE MEP DWGS.
- IN ACCESSIBLE COUNTERS. IN W/ W. LAMINATE COUNTER W/ W/ D. FRAMED SUPPORT.
- REINSTATE (E) DOOR LEAFS AT OPENING. REPAIR & REFINISH DOORS. PROVIDE (N) POWER OPERATOR AT EACH LEAF.
- IN SHEAR PANEL. THIS SIDE OF (N) WALL. S.S.D.
- IN O.P. RD. CEILING (O) STRUCTURAL DAMPBRAG AT BALCONY SOFFIT. S.S.D. CLEAN (E) DUCTWORK PLACE & REINSTATE (E) MECH. GRATES. S.S.D. INSTALL (N) LIGHT FIXTURES AT SOFFIT. S.E.D.
- IN PORTABLE ACCESSIBLE LIFT IN STORAGE AREA.
- IN T & G FLOORING TO MATCH (E) AT BALCONY WHERE REMOVED FOR CONSTRUCTION ACCESS AT EDGE OF BALCONY.
- IN STRUCTURAL RISA AT INT. EDGE OF BALCONY. S.S.D.
- REINFORCE (E) SUPPORT RODS. TYP. S.S.D.
- IN FRAMELESS DOOR AT PORTABLE LIFT STORAGE ROOM.
- IN DOOR.
- IN ST. STALL PARTITION & DOOR.
- CLEAN (E) FLOOR & PAINT (E) WALLS AT AUDITORIUM. DO NOT REPAIR DECORATIVE BAND OF PROSCENIUM OR DECORATIVE CORNER DETAILS AT HISTORIC DOOR TRIM.
- IN O.P. RD. CEILING - THIS ROOM.
- IN ENERGY EFFICIENT LIGHT FIXTURE - THIS ROOM. SEE ELEC. DWGS.
- IN EXHAUST VENT. SEE MECH DWGS.
- IN TOILET ROOM ACCESSORIES - THIS ROOM.
- IN UPPER CABINETS.
- IN EXT. WALL HILLS PAPER & SING TO MATCH (E) AT EXT. INT. FINISH TO MATCH (E) ADJACENT MATERIAL.
- PAINT (E) & (N) O.P. RD WALLS WHERE DEMOLISHED. PROVIDE (N) HOLLOW FLOORING - THIS ROOM.
- IN LAVATORY.
- IN WATER CLOSET.
- IN INT. DOOR ACTUATOR. SEE SITE PLAN FOR EXT. ACTUATOR.
- (E) FIRE PULL TO REMAIN. TYP. UNCL.
- IN ACoustICAL CABINET AT DOOR.
- NOT USED.
- PATCH FLOOR WHERE DEMOLISHED FOR ACCESS TO CRAWL SPACE AT TOILET ROOMS.
- IN WOOD BASE - THIS ROOM. REMOVE (E) QUARTER ROUND & PROVIDE (N) 1" X 1" TRIM AT BASE OF WAINSCOT.
- IN (E) FLOOR FRAMING & THRESHOLD & FLOOR BOARDS TO MATCH (E) AUDITORIUM FLOORING.
- IN EXHAUST FAN WHERE EXISTING DEMOLISHED. PATCH ROOFING AT PERIMETER OF EQUIPMENT.
- PAINT (E) DOORS.
- IN PANEL DOOR.
- IN HOLLOW METAL DOOR.
- PATCH CEILING TO MATCH (E) FINISH.

REHABILITATION LEGEND:

- AREA OF INTERVENTION (INDICATES PRIMARY AREAS OF WORK. WORK ASSOCIATED WITH PRIMARY AREAS MAY NOT OCCUR WITHIN THE AREA OF INTERVENTION BUT ARE PART OF THE OVERALL SCOPE.)
- (N) WOOD STUD WALL
- (N) CEILING



2 MAIN LEVEL (1st Story) REFLECTED CEILING PLAN - PROPOSED
1/8" = 1'-0"



1 LOWER LEVEL REFLECTED CEILING PLAN - PROPOSED
1/8" = 1'-0"

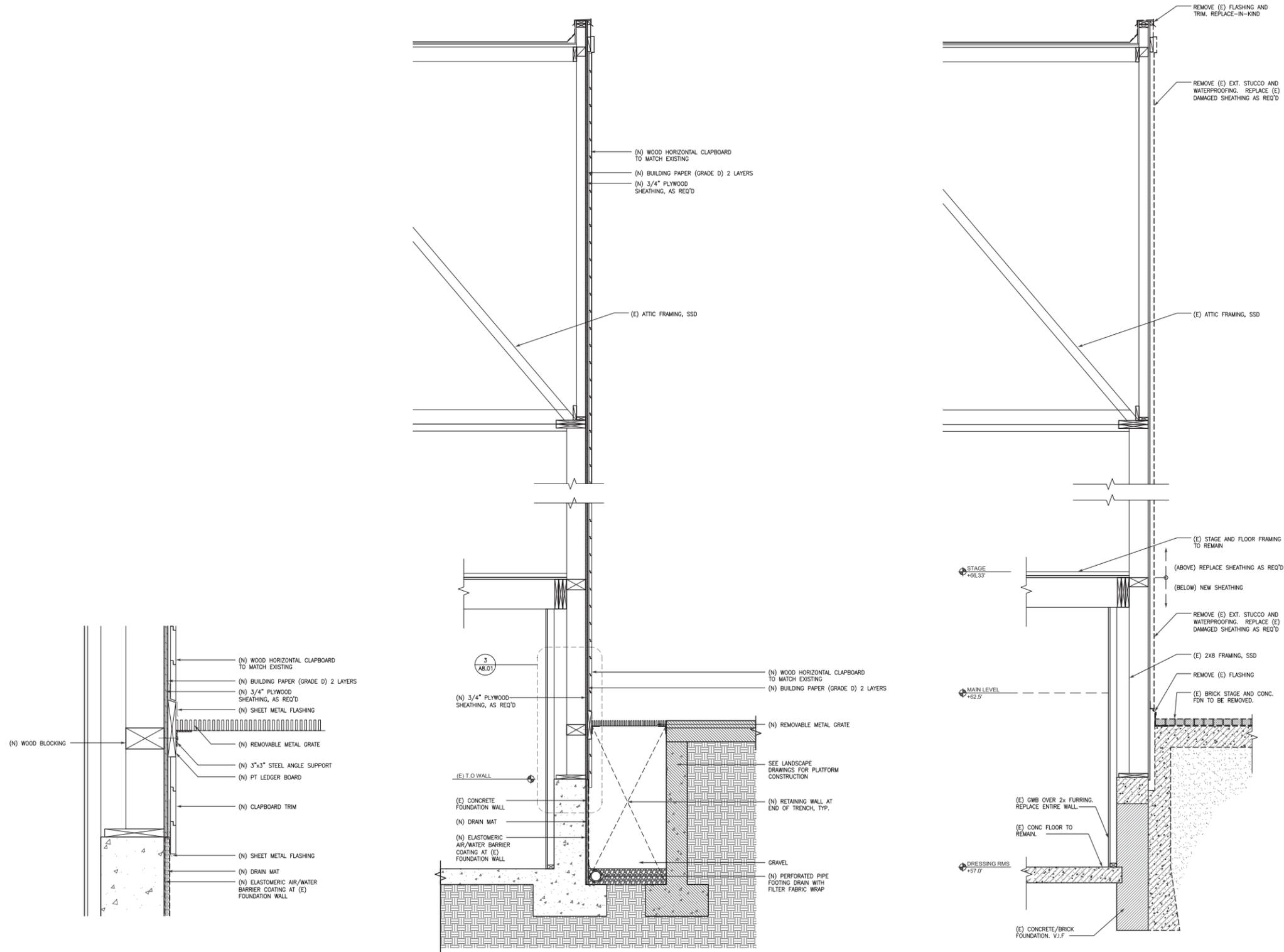


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WALL SECTIONS

A8.01



3 SECTION DETAIL @ SOUTH WALL
1-1/2" = 1'-0"

2 (N) SECTION @ SOUTH WALL
3/4" = 1'-0"

1 (E) SECTION @ SOUTH WALL
3/4" = 1'-0"

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GENERAL STRUCTURAL NOTES

BAYVIEW OPERA HOUSE – STRUCTURAL NARRATIVE
BAYVIEW OPERA HOUSE, A REGISTERED HISTORIC STRUCTURE, IS AN EXISTING TIMBER-FRAMED STRUCTURE. THE CURRENT GRAVITY FRAMING SYSTEM CONSISTS OF WOOD-FRAMED ROOF AND FLOOR DIAPHRAGMS, SUPPORTED BY A STRUCTURAL STEEL FRAME.

THE LATERAL FORCE RESISTING SYSTEM IS COMPRISED OF THE ROOF AND FLOOR DIAPHRAGMS SPANNING BETWEEN AND TRANSFERRING FORCES TO THE WOOD-SHEATHED WALLS. THE MAIN LEVEL IS FRAMED OF WOOD OVER A CRAWLSPACE, WHILE THE LOWER CONDITIONED SPACES BEAR ON CONCRETE SLAB-ON-GRADE.

THE PROPOSED VOLUNTARY UPGRADES FOR THE BUILDING WILL BE IN ACCORDANCE WITH THE SAN FRANCISCO BUILDING CODE, 2010 EDITION.

A. GENERAL

- APPLICABLE CODES:
SAN FRANCISCO BUILDING CODE (SFBC), 2010 EDITION
- CONTRACTOR SHALL COMPARE STRUCTURAL DRAWINGS WITH DRAWINGS OF OTHER DISCIPLINES WITH REFERENCE TO MATERIALS, LAYOUT, DIMENSIONS AND ELEVATIONS BEFORE STARTING WORK, AND ANY DISCREPANCIES SHALL BE REPORTED TO THE ARCHITECT FOR CORRECTION. LOCATION AND DIMENSIONS OF ALL OPENINGS, AND CURBS SHALL BE VERIFIED AND COORDINATED WITH ARCHITECTURAL DRAWINGS. LOCATION AND DIMENSIONS OF SLEEVES, SHAFTS AND EMBEDDED OR ATTACHED ITEMS SHALL BE VERIFIED AND COORDINATED WITH ARCHITECTURAL, MECHANICAL, PLUMBING, ELECTRICAL AND CIVIL DRAWINGS.
- DETAILS AND NOTES SHOWN IN THIS SET OF DRAWINGS AND TITLED "TYPICAL" ARE TYPICAL, AND SHALL APPLY UNLESS OTHERWISE NOTED. DETAILS OF CONSTRUCTION NOT FULLY SHOWN SHALL BE OF THE SAME NATURE AS SHOWN IN TYPICAL DETAILS OR AS SHOWN FOR SIMILAR CONDITIONS.
- DO NOT SCALE STRUCTURAL DRAWINGS, USE WRITTEN DIMENSIONS. IF DIMENSIONS ARE OMITTED OR NOT CLEAR, CONTACT THE ARCHITECT.
- NO PIPES OR SLEEVES SHALL PASS THROUGH STRUCTURAL MEMBERS WITHOUT THE APPROVAL OF THE STRUCTURAL ENGINEER UNLESS SHOWN ON STRUCTURAL DRAWINGS.
- THE CONTRACTOR SHALL LOCATE AND PROTECT ALL EXISTING UTILITY LINES AND CONNECTIONS INCLUDING SEWER, WATER, GAS, AND ELECTRIC SERVICES BEFORE AND DURING HIS WORK.
- THE CONTRACT STRUCTURAL DRAWINGS AND SPECIFICATIONS REPRESENT THE FINISHED STRUCTURE. THEY DO NOT INDICATE THE METHOD OF CONSTRUCTION. THE CONTRACTOR SHALL PROVIDE ALL MEASURES NECESSARY TO PROTECT THE STRUCTURE DURING CONSTRUCTION. SUCH MEASURES SHALL INCLUDE, BUT NOT BE LIMITED TO, BRACING, SHORING FOR LOADS DUE TO CONSTRUCTION EQUIPMENT, MATERIALS, ETC.

B. DESIGN CRITERIA

- DEAD LOAD (DL)

STRUCTURE EQUIPMENT	AS CALCULATED ACTUAL
COMMUNITY ROOM/ASSEMBLY	100 PSF
BALCONY	100 PSF
ROOF	20 PSF
EXIT/STAIR/CORRIDOR	100 PSF
OFFICE	50 PSF + 20 PSF
- LIVE LOAD (LL)

COMMUNITY ROOM/ASSEMBLY	100 PSF
BALCONY	100 PSF
ROOF	20 PSF
EXIT/STAIR/CORRIDOR	100 PSF
OFFICE	50 PSF + 20 PSF
- SNOW LOAD (SL)

LIVE LOADS REDUCED WHERE PERMITTED BY CODE	N/A
--	-----
- WIND LOAD (WL)

BASIC WIND SPEED, V	85 mph
WIND IMPORTANCE FACTOR, I	1.0
WIND EXPOSURE	B
INTERNAL PRESSURE COEFFICIENT, GCpi	+0.18
COMPONENTS AND CLADDING	16 PSF
- EARTHQUAKE DESIGN DATA:
 - SEISMIC IMPORTANCE FACTOR, I=1.0, OCCUPANCY CATEGORY II
 - MAPPED SPECTRAL RESPONSE ACCELERATIONS
S_s = 1.50 S₁ = 0.69
 - SITE CLASS "D" (ASSUMED)
 - SPECTRAL RESPONSE COEFFICIENTS
SDS = 1.00 SD1 = 0.69
 - SEISMIC DESIGN CATEGORY "D"
 - LATERAL SYSTEM IS DETAILED AS A PLYWOOD SHEAR WALL SYSTEM
 - DESIGN BASE SHEAR V = C_sW
 - RESPONSE MODIFICATION FACTOR
R = 6.5

C. FOUNDATIONS

- FOUNDATIONS ARE DESIGNED IN CONFORMANCE WITH THE GENERAL REQUIREMENTS OF CH.18 OF 2010 SFBC.
- CONTRACTOR SHALL BRACE OR PROTECT ALL BUILDINGS AND PIT WALLS BELOW GRADE FROM LATERAL LOADS UNTIL ATTACHING FLOORS ARE COMPLETELY IN PLACE AND HAVE ATTAINED FULL STRENGTH.
- FOUNDATION AND WALL EXCAVATIONS MUST BE INSPECTED BY THE INSPECTOR PRIOR TO PLACEMENT OF STEEL OR CONCRETE.
- THE FINISH EXCAVATION FOR FOUNDATIONS SHALL BE NEAT AND TRUE TO LINE WITH ALL LOOSE MATERIAL REMOVED.
- FOUNDATION EXCAVATIONS SHALL BE KEPT FREE OF LOOSE MATERIAL AND STANDING WATER.
- ALL EXCAVATIONS SHALL BE PROPERLY BACKFILLED. DO NOT PLACE BACKFILL BEHIND RETAINING WALLS BEFORE CONCRETE HAS ATTAINED FULL DESIGN STRENGTH.

SOIL DESIGN PRESSURE		
	DL + LL	DL + LL + LATERAL
SPREAD FOOTING	1500 PSF	2000 PSF

BOTTOM OF SPREAD FOOTING SHALL BE A MINIMUM 2'-0" BELOW THE FINISHED FLOOR AND HAVE A MINIMUM WIDTH OF 2'-0". BOTTOM SHALL ALSO MATCH B.O. (E) FOOTINGS.

D. SPECIAL INSPECTION

ALL SPECIAL INSPECTION SHALL BE PERFORMED PER 2010 SFBC CHAPTER 17 AS SHOWN BELOW:

- SPECIAL INSPECTION SHALL BE PERFORMED BY SPECIAL INSPECTORS. THE ITEMS OF WORK TO BE INSPECTED ARE AS FOLLOWS:
 - FOUNDATION EXCAVATION & ENGINEERED FILL (BY THE GEOTECHNICAL ENGINEER)
 - CONCRETE TEST SPECIMENS & CONCRETE BATCHING
 - EXPANSION ANCHORS AND THREADED RODS OR REBARS WITH ADHESIVE INSTALLATION & PULL-OUT TESTING
- ALL OTHER INSPECTION SHALL BE PERFORMED BY THE PROJECT INSPECTOR, INCLUDING BUT NOT LIMITED TO THE FOLLOWING ITEMS OF WORK:

- PLACEMENT OF CONCRETE REINFORCEMENT, BOLTS AND OTHER EMBEDDED ITEMS
- CONCRETE PLACEMENT
- PLYWOOD NAILING AT WALL

E. CONCRETE

- STRUCTURAL CONCRETE SHALL BE MADE WITH HARD ROCK AGGREGATE AND SHALL DEVELOP THE FOLLOWING MINIMUM COMPRESSIVE STRENGTH AT 28 DAYS:

NORMAL WEIGHT CONCRETE SLABS ON GRADE	4000 PSI
FOUNDATIONS & GRADE BEAMS	4000 PSI
SITWORK	4000 PSI
- CEMENT SHALL BE TYPE II CONFORMING TO ASTM C150. NORMAL-WEIGHT AGGREGATES SHALL CONFORM TO ASTM C33, MAXIMUM SIZE 3/4".
- MIXING AND PLACING OF ALL CONCRETE AND SELECTION OF MATERIALS SHALL BE IN ACCORDANCE WITH ACI 301.
- WATER CEMENT RATIO SHALL NOT BE GREATER THAN 0.45.
- CONCRETE SHALL BE PLACED IN A CONTINUOUS OPERATION UNTIL THE SECTION IS COMPLETED BETWEEN PREDETERMINED CONSTRUCTION JOINTS. CONCRETE SHALL BE OF A CONSISTENCY TO PERMIT PLACING INTIMATELY AROUND REINF. BARS AND AGAINST FORMS.
- THOROUGHLY CLEAN AND ROUGHEN JOINTS TO 1/4" AMPLITUDE PER SFBC 1906.4
- EXPOSED SURFACES OF CONCRETE SHALL BE KEPT MOIST OR CURED BY PROTECTIVE COVERINGS APPLIED IN ACCORDANCE WITH MANUFACTURER'S SPECIFICATIONS.
- FORMS SHALL BE TIGHT AND CLEAN BEFORE PLACING CONCRETE. REMOVE FORMS FROM ALL AREAS AFTER COMPLETION OF WORK.
- SLUMPS SHALL BE 4"±1/2" NOMINAL

F. REINFORCING STEEL

- REINFORCING STEEL SHALL BE IN ACCORDANCE WITH THE FOLLOWING:

DEFORMED BARS:	ASTM A615, GRADE 60
WELDED BARS:	ASTM A706
TIE WIRES:	18ga OR HEAVIER, BLACK ANNEALED
- THE CLEAR DISTANCE BETWEEN PARALLEL BARS IN A LAYER SHALL NOT BE LESS THAN 3 TIMES THE NOMINAL DIAMETER OF THE BARS, OR 1-1/3 TIMES THE MAXIMUM SIZE AGGREGATE, NOR LESS THAN 1-1/2".
- UNLESS OTHERWISE NOTED, LAP SPICES OF REINFORCING BARS SHALL BE STAGGERED A MINIMUM OF THE REQUIRED SPICE LENGTH FROM LAPS IN OTHER ADJACENT REINFORCING BARS. IN NO CASE SHALL MORE THAN 50% OF THE REINFORCING BARS BE SPICED AT ANY SINGLE CROSS SECTION. WHEN LAP SPICING REINFORCEMENT BARS OF DIFFERENT SIZES, USE THE LARGER BAR LAP SPICE LENGTH. SEE SCHEDULE ON S5.01.
- REINFORCING STEEL SHALL HAVE A MINIMUM PROTECTIVE COVERING OF CONCRETE AS FOLLOWS, U.O.N.:
 - CONCRETE PLACED DIRECTLY AGAINST EARTH 3"
 - CONCRETE PLACED AGAINST FORMS BUT EXPOSED TO EARTH OR WEATHER:

#6 BARS AND LARGER	2"
#5 BARS AND SMALLER	1-1/2"
 - CONCRETE PLACES AGAINST FORMS BUT NOT EXPOSED DIRECTLY TO EARTH OR WEATHER:

SLABS AND WALLS	3/4"
BEAMS AND COLUMNS	1-1/2"
- ALL BARS SHALL BE CLEAN OR RUST, GREASE AND OTHER MATERIALS LIKELY TO IMPAIR BOND. ALL BENDS SHALL BE MADE COLD.
- DOWELS BETWEEN FOOTINGS/GRADE BEAMS AND WALLS SHALL BE THE SAME SIZE AND SPACING AS VERTICAL REINFORCING IN WALLS AND PILASTERS.
- REINFORCING DETAILING, BENDING AND PLACING SHALL BE IN ACCORDANCE WITH THE CONCRETE REINFORCING STEEL INSTITUTE (CRSI) "MANUAL OF STANDARD PRACTICE", LATEST EDITION.
- LAP SPICES ARE NOT PERMITTED WHERE MECHANICAL SPICES ARE SHOWN OR SPECIFIED ON DRAWINGS.

I. NONSHRINK GROUT

- WHERE CALLED FOR ON THE STRUCTURAL DRAWINGS, GROUT USED SHALL BE NON-SHRINK, NON-METALLIC GROUT MEETING ASTM STANDARD C1107, AND SHALL ATTAIN A MINIMUM 28 DAYS COMPRESSIVE STRENGTH OF 8000 PSI.

K. ANCHORAGE TO CONCRETE AND MASONRY

- WHERE "EPOXY," "EPOXIED," OR "GROUTED" DOWELS ARE INDICATED, THESE NOTES SHALL APPLY.
- EPOXY GROUTING SYSTEM FOR BRICK MASONRY SHALL BE SIMPSON SET ADHESIVE ANCHOR SYSTEM.
- EPOXY GROUTING SYSTEM FOR CONCRETE SHALL BE SIMPSON SET-XP ADHESIVE ANCHOR SYSTEM.
- CEMENTITIOUS GROUT FOR GROUTING DOWELS IN EXISTING ROCK SHALL BE ANY COMMERCIAL, PACKAGED NON-SHRINK, NON-METALLIC GROUT, WITH A MINIMUM 28-DAY COMPRESSIVE STRENGTH OF 6,000 PSI WHEN MIXED TO A FLOWABLE CONSISTENCY.
- SEE SPECIFICATIONS SECTION XXXXX FOR INSTALLATION AND INSPECTION REQUIREMENTS.

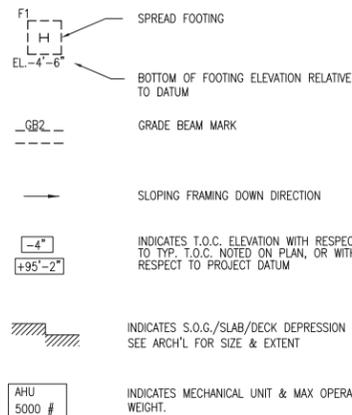
G. WOOD FRAMING

- DIMENSION LUMBER:
ROUGH FRAMING MEMBERS SHALL BE DOUGLAS FIR-LARCH MILLED AND GRADED IN ACCORDANCE WITH THE LATEST EDITION OF "STANDARD GRADING AND DRESSING RULES" OF THE WEST COAST LUMBER INSPECTION BUREAU. MEMBERS SHALL CONFORM WITH THE FOLLOWING:
ALL DIMENSION LUMBER: #1 OR BETTER, UNLESS OTHERWISE NOTED
PRESSURE TREATED SILLS: #1
- FRAMING:
ARRANGE ALL JOISTS AND HORIZONTAL MEMBERS WITH CROWN UP.
- NAILING:
 - ALL NAILS SHALL BE COMMON WIRE NAILS, HOT-DIPPED ZINC COATED GALVANIZED, UNLESS OTHERWISE INDICATED.
 - PENETRATION OF NAILS INTO THE PIECE RECEIVING THE POINT SHALL BE NOT LESS THAN ONE-HALF THE LENGTH OF THE NAIL PROVIDED, HOWEVER, THAT 16d NAILS MAY BE USED TO CONNECT PIECES OF 2" NOMINAL THICKNESS.
 - END DISTANCE, EDGE DISTANCE AND SPACING OF NAILS SHALL BE SUCH AS TO AVOID SPLITTING OF THE WOOD. WHERE 16d IS DRIVEN CLOSER THAN 3-1/2" o.c., PREDRILL HOLES TO AVOID SPLITTING OF THE WOOD.
 - UNLESS SPECIFICALLY INDICATED OTHERWISE, MINIMUM NAILING FOR CONNECTING WOOD MEMBERS SHALL BE AS SET FORTH IN TABLE 23-11-B-1 OF THE CBC. SEE NAILING SCHEDULE, SHEET S3.
 - NAILING NOT NOTED SHALL BE AT LEAST TWO NAILS AT ALL CONTACT POINTS USING 8d THRU 1" MATERIAL AND 16d THRU 2" MATERIAL.
- BOLTS & PLATES:
BOLTS SHALL CONFORM TO ASTM A307. PLATES SHALL CONFORM TO ASTM A36 BOLTS & PLATES IN CONTACT WITH P.T. WOOD SHALL BE HOT-DIPPED COATED GALVANIZED SQUARE WASHERS.
- WOOD CONNECTORS:
 - TIMBER CONNECTORS AND THE ASSOCIATED FASTENERS INDICATED ON DRAWINGS SHALL BE AS IDENTIFIED BY PROPRIETARY NAMES, OR EQUAL, AND SHALL BE FASTENED IN ACCORDANCE WITH MANUFACTURER'S SPECIFICATIONS. CONNECTORS DESIGNATED ON DRAWINGS ARE "STRONG-TIE" CONNECTORS AS MANUFACTURED BY THE SIMPSON COMPANY, SAN LEANDRO, CA.
 - CONNECTORS & FASTENERS IN CONTACT WITH P.T. WOOD SHALL BE HOT-DIPPED ZINC COATED GALVANIZED.

H. EXISTING BUILDING NOTES:

- CONDITION OF EXISTING CONSTRUCTION WERE DETERMINED FROM EXISTING DRAWINGS. THE CONTRACTOR SHALL VERIFY FRAMING CONDITIONS PRIOR TO START OF WORK. IF CONDITIONS DIFFER IN ANY SIGNIFICANT WAY FROM THAT SHOWN, CONTACT ARCHITECT/STRUCTURAL ENGINEER FOR REVISED DIRECTION.
- THE CONTRACTOR SHALL PROVIDE ALL MEASURES NECESSARY TO PROTECT THE STRUCTURE, WORKMEN, AND OTHER PERSONS DURING CONSTRUCTION. SUCH MEASURES SHALL INCLUDE, BUT NOT BE LIMITED TO, BRACING, SHORING AND/OR SCAFFOLDING.
- THE CONTRACTOR SHALL CAREFULLY CHECK THE STABILITY OF ALL ELEMENTS OF THE EXISTING BUILDING BEFORE COMMENCING WITH ANY WORK. THE CONTRACTOR SHALL BRACE, STRENGTHEN AND/OR SHORE ALL PORTIONS OF THE EXISTING STRUCTURE WHICH MAY BE WEAKENED BY REMOVAL OF EXISTING CONSTRUCTION OR SOIL UNTIL NEW CONSTRUCTION IS IN PLACE.
- FOR LOCATION OF AND DIMENSIONS OF SLEEVES, CURBS, OPENINGS, SHAFTS, DEPRESSIONS, AND EMBEDDED OR ATTACHED ITEMS NOT SHOWN ON THE STRUCTURAL DRAWINGS, REFER TO ARCHITECTURAL, MECHANICAL, PLUMBING, ELECTRICAL OR CIVIL DRAWINGS. MAXIMUM SIZE OF OPENINGS IS 24"x24".
- NO PIPES OR SLEEVES FOR MECHANICAL OR PLUMBING TRADES SHALL PASS THROUGH STRUCTURAL MEMBERS, UNLESS SHOWN ON STRUCTURAL DRAWINGS, WITHOUT THE APPROVAL OF THE STRUCTURAL ENGINEER.
- THE CONTRACTOR SHALL LOCATE AND PROTECT ALL EXISTING UTILITY LINES AND CONNECTIONS INCLUDING SEWER, WATER, GAS, AND ELECTRIC SERVICES BEFORE AND DURING WORK.
- SEWER AND UTILITY LINES ARE NOT INDICATED ON STRUCTURAL DRAWINGS, REFER TO CIVIL, PLUMBING AND ELECTRICAL DRAWINGS FOR THEIR LOCATION, PROFILE AND DETAILS. THE CONTRACTOR MUST COORDINATE SEWER AND UTILITY LINES WITH FOUNDATIONS SHOWN ON STRUCTURAL DRAWINGS. ANY INTERFERENCE BETWEEN SEWER AND UTILITY LINES SHALL BE BROUGHT TO THE ATTENTION OF THE ARCHITECT/STRUCTURAL ENGINEER BEFORE PROCEEDING FURTHER WITH THE CONSTRUCTION.
- REFER TO ARCHITECTURAL DRAWINGS AND SPECIFICATIONS FOR WALL OPENINGS, ARCHITECTURAL TREATMENT, AND DIMENSIONS NOT SHOWN. VERIFY AND PROVIDE DIMENSIONS, SIZE AND LOCATION OF ALL OPENINGS FOR DUCTS, MECHANICAL EQUIPMENT, PIPING, CONDUIT, ETC.

LEGEND



STRUCTURAL ABBREVIATIONS

AB.	ANCHOR BOLT	MFR.	MANUFACTURER
ABV. OR (A)	ABOVE	MAT'L	MATERIAL
ACI	AMERICAN CONCRETE INSTITUTE	MAX.	MAXIMUM
ADD'L	ADDITIONAL	MACH. BOLT	MACHINE BOLT
AESS	ARCHITECTURALLY EXPOSED STRUCTURAL STEEL	MISCELLANEOUS CHANNEL	MISCELLANEOUS CHANNEL
AISC	AMERICAN INSTITUTE OF STEEL CONSTRUCTION	MECH'L MEZZ.	MECHANICAL MEZZANINE
AITC	AMERICAN INSTITUTE OF TIMBER CONSTRUCTION	MIN.	MINIMUM
ALT.	ALTERNATE	MISC.	MISCELLANEOUS
ANSI	AMERICAN NATIONAL STANDARDS INSTITUTE	MTL.	METAL
APPROX.	APPROXIMATELY	(N)	NEW
ARCH.	ARCHITECTURAL	N.L.C.	NOMINAL
ASTM	AMERICAN SOCIETY FOR TESTING AND MATERIALS	NOM.	NOMINAL
	AMERICAN WOOD PRESERVERS ASSOCIATION	N.S.	NEAR SIDE
AWPA	AMERICAN WELDING SOCIETY	N.T.S.	NOT TO SCALE
	AT	# OR NO.	NUMBER
AWS	O/		
@	O.C.		
	O.D.		
	O.F.		
BLK.	BLOCK	O.H.	OVER
BLKG.	BLOCKING	OPNG.	OPENING
BLW.	BELOW		
BM.	BEAM		
B.O.F.	BOTTOM OF FOOTING		
BOT. OR (B)	BOTTOM	PARL. OR //	PARALLEL
B.N.	BOUNDARY NAILING	PERP. OR ⊥	PERPENDICULAR
BRG.	BEARING	PL. OR R	PLATE OR PROPERTY LINE
B.S.	BOTH SIDES	P.E.N.	PLYWOOD EDGE NAILING
BTWN.	BETWEEN	P.J.	POUR JOINT
		PLY.	PLYWOOD
C	CHANNEL OR CAMBER	P.P.	PARTIAL PENETRATION
CANT.	CANTILEVER	PSF	POUNDS PER SQUARE FOOT
C.C.	CENTER TO CENTER	PSI	POUNDS PER SQUARE INCH
C.C.J.	CRACK CONTROL JOINT	P.T.	POST-TENSIONED OR PRESSURE TREATED POINT
C.I.P.	CAST IN PLACE CONSTRUCTION JOINT	PT.	POINT
C.J.	CENTER LINE		
CLG.	CLOSURE	RAD.	RADIUS
CLOS.	CLEAR	RAFT.	RAFTER
CLR.	COLUMN	R.C.	REINFORCED CONCRETE
COL.	CONCRETE	R.J.	ROOF JOIST
CONC.	CONNECTION	RENF.	REINFORCING
CONN.	CONSTRUCTION	REM.	REMAINDER
CONT.	CONTINUOUS	REQ'D	REQUIRED
C.P.	COMPLETE PENETRATION	S.A.D.	SEE ARCHITECTURAL DRAWINGS
C.R.	COLD ROLLED	SCHED	SCHEDULE
CTR.	CENTER	SECT.	SECTION
CU.	CUBIC	SHT.	SHEET
		SHTG.	SHEATHING
DBL.	DOUBLE	SIMIL.	SIMILAR
DET.	DIAMETER	S.M.S.	SHEET METAL SCREW
DI. OR ~	DIAGONAL	SPCG.	SPACING
DIAG.	DIMENSION	SPEC.	SPECIFICATION
DIR.	DIRECTION	S.O.G.	SLAB ON GRADE
D.F.	DOUGLAS FIR	SQ.	SQUARE
D.L.	DEAD LOAD	S.S.	STAINLESS STEEL OR SELECT STRUCTURAL
DN.	DITTO	STAGG'D	STAGGERED
DO	DRAWING	STD.	STANDARD
DWG.	DRAWING	STIFF.	STIFFENER
DWL.	DOWEL	STL.	STEEL
		STRUCT'L	STRUCTURAL
EA.	EACH	SUSP.	SUSPENDED
E.E.	EACH END	SYMM.	SYMMETRICAL
E.F.	EACH FACE		
E.J.	EXPANSION JOINT	(T)	TOP
ELECT'L	ELECTRICAL	T&B	TOP AND BOTTOM
ELEV. OR EL.	ELEVATION	T&G	TONGUE AND GROOVE
E.O.S.	EDGE OF SLAB	THK.	THICK
EQUIP.	EQUIPMENT	THR'D	THREADED
E.S.	EACH SIDE	T.O.B.	TOP OF BEAM
E.W.	EACH WAY	T.O.C.	TOP OF CONCRETE
(E)	EXISTING	T.O.F.	TOP OF FOOTING
EXP.	EXPANSION	T.O.S.	TOP OF STEEL
EXT.	EXTERIOR	T.O.W.	TOP OF WALL
		TRANS.	TRANSVERSE
FDN.	FOUNDATION	TS	STRUCTURAL STEEL TUBE
F.S.	FAR SIDE	TYP.	TYPICAL
F.G.	FINISH GRADE		
FIN.	FINISH	UBC	UNIFORM BUILDING CODE
FLG.	FLOOR	U.O.N.	UNLESS OTHERWISE NOTED
FLR.	FLOOR		
F.N.	FIELD NAILING	VERT.	VERTICAL
F.O.C.	FACE OF CONCRETE	V.I.F.	VERIFY IN FIELD
F.O.S.	FACE OF STUD		
F.F.	FINISH FLOOR	W/	WITH
FT.	FEET OR FOOT	W/O	WITHOUT
FTG.	FOOTING	W.P.	WORK POINT OR WATER PROOFING
		W.P.M.	WATERPROOF MEMBRANE
GA.	GAUGE	WT.	WEIGHT
GALV.	GALVANIZE	WWF	WELDED WIRE FABRIC
G.B.	GRADE BEAM		
GR.	GRADE		
GYP. BD.	GYP SUM BOARD		
(H)	HIGH		
HD	HOLDOWN		
HDR.	HEADER		
HGR.	HANGER		
HORIZ.	HORIZONTAL		
H.S.B.	HIGH STRENGTH BOLT		
HSS.	HOLLOW STRUCTURAL SECTION (i.e. STRUCTURAL TUBING)		
HT.	HEIGHT		
ICBO	INTERNATIONAL CONFERENCE OF BUILDING OFFICIALS		
ICC	INTERNATIONAL CODE COUNCIL		
I.D.	INSIDE DIAMETER		
I.F.	INSIDE FACE		
IN.	INCH OR INCHES		
INFO	INFORMATION		
INT.	INTERIOR		
INV.	INVERTED/INVERT		
JST.	JOIST		
JT.	JOINT		
K	KIP (1000 LBS.)		
KSI	KIPS PER SQUARE INCH		
(L)	LOW		
LB.	POUND		
LG.	LENGTH OR LONG		
LL.	LIVE LOAD		
LLH	LONG LEG HORIZONTAL		
LLV	LONG LEG VERTICAL		
LONG.	LONGITUDINAL		
L.S.	LAG SCREW		
LT.	LIGHT		
LT. WT.	LIGHT WEIGHT		
LVL.	LEVEL		

LIST OF STRUCTURAL DRAWINGS

100% SCHEMATIC DESIGN PACKAGE

SHEET NO.	DRAWING TITLE
S1.1	STRUCTURAL STRUCTURAL NOTES
S1.2	TYPICAL CONCRETE DETAILS
S1.3	TYPICAL WOOD DETAILS
S2.1	FOUNDATION PLAN & MAIN LEVEL FRAMING PLAN
S2.2	BALCONY & ROOF LEVEL FRAMING PLANS
S4.1	STRUCTURAL DETAILS

**T O M
E L I O T
F I S C H**

**KnappARCHITECTS
JOINT VENTURE**

**BAYVIEW
OPERA HOUSE**

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Tom Eliot Fisch / Knapp Architects
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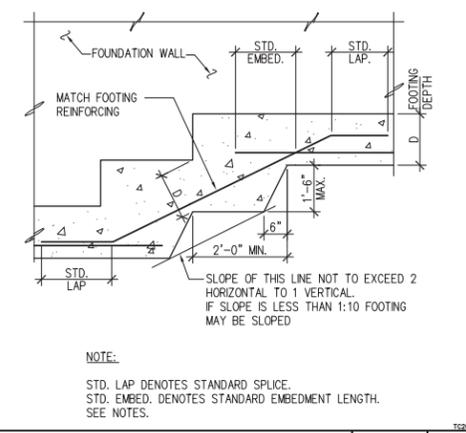
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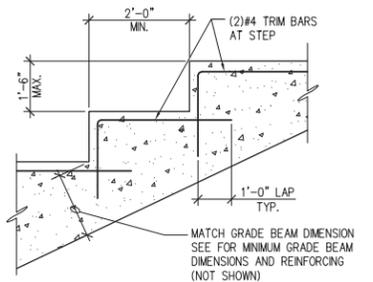
LANDSCAPE ARCHITECT
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3016 Filbert Street, Studio 2
Oakland, CA 94608
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Sherwood Design Engineers
One Union Street, Suite 210
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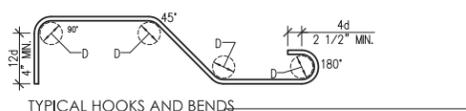
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STEPPED WALL FOOTING



SLOPE GRADE BEAM W/ STEP TOP

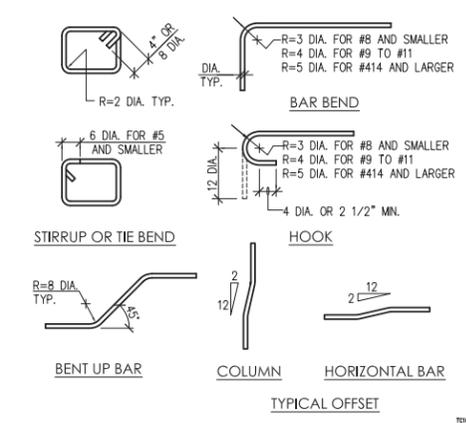


TYPICAL HOOKS AND BENDS

BAR SIZE	FOR TIES AND STIRRUPS ONLY		FOR OTHER HOOKS AND BENDS	
	#3	#4	#5	#6
#3	1 1/2"	2 1/2"	3"	4 1/2"
#4	2"	3 3/4"	6d	8d
#5	2 1/2"	4 1/2"	6d	10d
#6	4 1/2"	6d	6d	10d
#7-#8	-	-	-	-
#9-#11	-	-	-	-
#14-#18	-	-	-	-

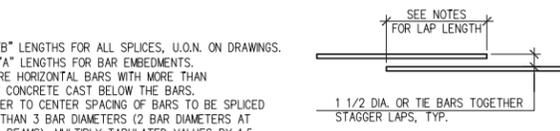
NOTES:
 1. d=DIAMETER OF RENF. BAR
 2. ALL BENDS SHALL BE MADE COLD
 3. PROVIDE MINIMUM HOOK LENGTHS UNLESS LONGER HOOKS ARE SHOWN ON DRAWINGS

TYPICAL REBAR BENDS AND HOOKS



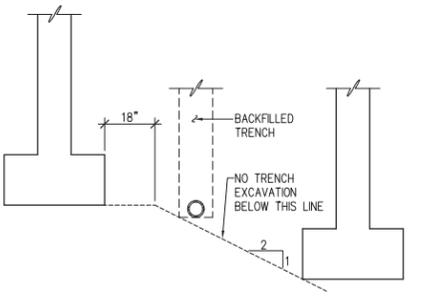
TYPICAL BAR BENDING DETAILS

BAR SIZE	f'c < 3000 psi				f'c > 4000 psi			
	CLASS "B"		CLASS "A"		CLASS "B"		CLASS "A"	
	TOP BARS	OTHER BARS	TOP BARS	OTHER BARS	TOP BARS	OTHER BARS	TOP BARS	OTHER BARS
#3	2'-4"	1'-10"	1'-10"	1'-5"	2'-0"	1'-7"	1'-7"	1'-3"
#4	3'-1"	2'-5"	2'-5"	1'-10"	2'-8"	2'-1"	2'-1"	1'-7"
#5	3'-11"	3'-0"	3'-0"	2'-4"	3'-4"	2'-7"	2'-7"	2'-0"
#6	4'-8"	3'-7"	3'-7"	2'-9"	4'-0"	3'-1"	3'-1"	2'-5"
#7	6'-9"	5'-3"	5'-3"	4'-0"	5'-10"	4'-6"	4'-6"	3'-6"
#8	7'-9"	6'-0"	6'-0"	4'-7"	6'-8"	5'-2"	5'-2"	4'-0"
#9	8'-9"	6'-9"	6'-9"	5'-2"	7'-7"	5'-10"	5'-10"	4'-6"
#10	9'-10"	7'-7"	7'-7"	5'-10"	8'-6"	6'-7"	6'-7"	5'-1"
#11	10'-11"	8'-5"	8'-5"	6'-6"	9'-7"	7'-3"	7'-3"	5'-7"

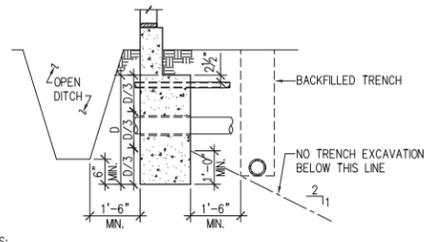


NOTES:
 1. USE CLASS "B" LENGTHS FOR ALL SPLICES, U.O.N. ON DRAWINGS.
 2. USE CLASS "A" LENGTHS FOR BAR EMBEDMENTS.
 3. TOP BARS ARE HORIZONTAL BARS WITH MORE THAN 12 INCHES OF CONCRETE CAST BELOW THE BARS.
 4. WHERE CENTER TO CENTER SPACING OF BARS TO BE SPLICED ARE CLOSER THAN 3 BAR DIAMETERS (2 BAR DIAMETERS AT COLUMNS AND BEAMS), MULTIPLY TABULATED VALUES BY 1.5.
 5. FOR LIGHTWEIGHT CONCRETE, MULTIPLY TABULATED VALUES BY 1.3.
 6. SMALLER BAR LAP LENGTH MAY BE USED WHEN SPLICING DIFFERENT SIZE BARS.
 7. LAP SPLICES ARE NOT PERMITTED, IF MECHANICAL SPLICES ARE SHOWN OR SPECIFIED ON DRAWINGS.
 8. LAP SPLICES OF BUNDLED BARS:
 AT THREE BARS BUNDLE, MULTIPLY TABULATED LENGTHS BY 1.2.
 AT FOUR BARS BUNDLE, MULTIPLY TABULATED LENGTHS BY 1.3.
 INDIVIDUAL BAR SPLICES WITHIN THE BUNDLE SHALL NOT OVERLAP.
 9. WHERE ICBO APPROVED MECHANICAL SPLICES ARE USED, MECHANICAL CONNECTORS SHALL BE TENSION - COMPRESSION TYPE CAPABLE OF DEVELOPING 125 PERCENT OF THE YIELD STRENGTH OF THE SPLICED BAR (1.25 x 60 = 75 ksi)

TYPICAL REIN. BAR SPLICE LENGTH



MAXIMUM SLOPE BETWEEN FOOTINGS



NOTES:
 1. PIPES OR SLEEVES LESS THAN 2" DIAMETER MAY PASS THRU UPPER 2/3 OF FOOTING AND BE SPACED NOT LESS THAN 6" o.c.
 2. PIPES OR SLEEVES GREATER THAN 2" DIAMETER SHALL PASS THRU MIDDLE 1/3 OF FOOTING OR BE PLACED UNDER FOOTING PER NOTE 3. WRAP OR SLEEVE PIPES TO PROVIDE 1" CLEARANCE TO CONCRETE ALL AROUND.
 3. WHERE PIPES CROSS UNDER, AND ARE NOT MORE THAN THREE FEET BELOW NORMAL BOTTOM OF FOOTING, EXCAVATE AT LEAST 6" UNDER AND 18" WIDER THAN PIPE AND FILL WITH LEAN CONCRETE.

FOOTING TO PIPES AND DITCHES

SCALE 20

SCALE 16

SCALE 12

SCALE 8

SCALE 4

SCALE 19

SCALE 15

SCALE 11

SCALE 7

SCALE 3

SCALE 18

SCALE N.T.S.

SCALE N.T.S.

SCALE N.T.S.

SCALE 2

SCALE 17

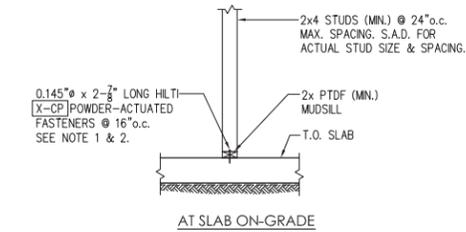
SCALE N.T.S.

SCALE N.T.S.

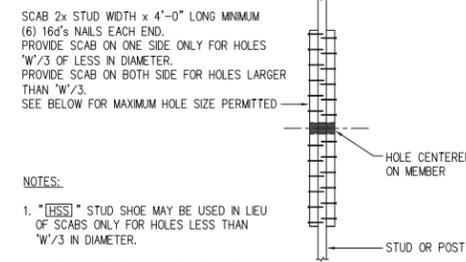
SCALE 5

SCALE N.T.S.

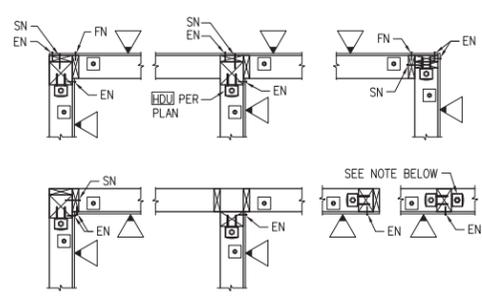
Rev.	Date	Description
1	03/09/12	75% SCHEMATIC DESIGN
2	05/11/12	100% SCHEMATIC DESIGN



- NOTES:**
- WHERE TOPPING OR RADIANT FILL SLABS OCCUR, USE 5/8" C.I.P. GALV. BOLTS @ 24" o.c. & 4x OR 6x PTFE MUDSILLS SO TOP OF MUDSILL IS 1 1/2" MIN. ABV. T.O.P CONC.
 - WHEN INSTALLED ON POST-TENSION SLAB, SCAN FOR PT TENDONS & LOCATE 3" CLR. MIN.



- NOTES:**
- "HSS" STUD SHOE MAY BE USED IN LIEU OF SCABS ONLY FOR HOLES LESS THAN W/3 IN DIAMETER.
 - HOLES LARGER THAN W/3 ARE NOT PERMITTED IN POSTS.
 - MAXIMUM HOLE DIAMETER IN STUDS W/ SCABBED-ON 2x's:
2x4 STUD WALL: 2" HOLE MAX.
2x6 STUD WALL: 3 1/4" HOLE MAX.
2x8 STUD WALL: 4 1/2" HOLE MAX.



NOTE:
OFFSET HOLD DOWN VERTICALLY WHERE BOTH SCREW INTO THE SAME END-SIDE.

PLAN VIEW

SCALE 12 NON-BEARING STUD WALL ON CONC. SCALE N.T.S. 9

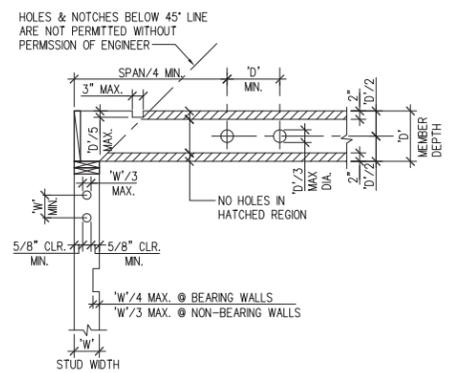
SCALE 6 PERMISSIBLE HOLES IN SAWN LUMBER STUDS WITH SCAB-ON/SISTERED REINFORCING STUD SCALE N.T.S. 6

SCALE 3 SHEARWALL INTERSECTION WITH HOLD-DOWNS SCALE N.T.S. 3

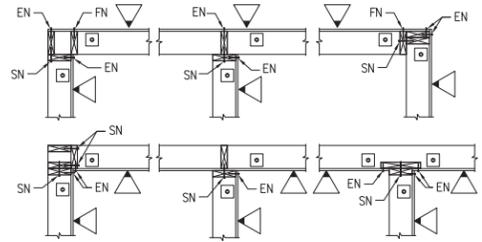
STANDARD HEX NUT
SEE NOTE 1
6" MIN. BOLT PROJECTION ABV. T.O. CONC.
EMBEDMENT LENGTH
HEADED BOLT

BOLT DIA. (d)	MIN. EMBED. INTO CONC.
5/8"	7" + CURB HT.
3/4"	7" + CURB HT.
7/8"	8" + CURB HT.
1"	9" + CURB HT.
1 1/8"	10" + CURB HT.

- NOTES:**
- SEE SHEARWALL SCHEDULE FOR PLATE WASHERS @ MUDSILLS.
 - INCREASE EMBEDMENT LENGTH @ CONC. CURBS BY CURB HEIGHT. (WHERE OCCURS)
 - FOR A.B. SPACING, SEE SHEARWALL SCHEDULE.
 - BOLTS SHALL BE GALVANIZED A307.



- NOTES:**
- HOLES & NOTCHES ARE NOT PERMITTED WHERE 'D' IS 4" OR LESS.
 - SEE DETAIL ___ FOR REINFORCED WALL STUDS WITH LARGER HOLES THAN PERMITTED IN THIS DETAIL.

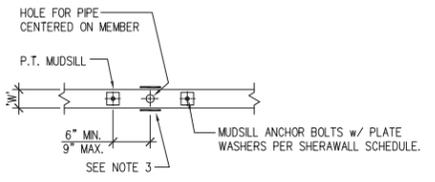
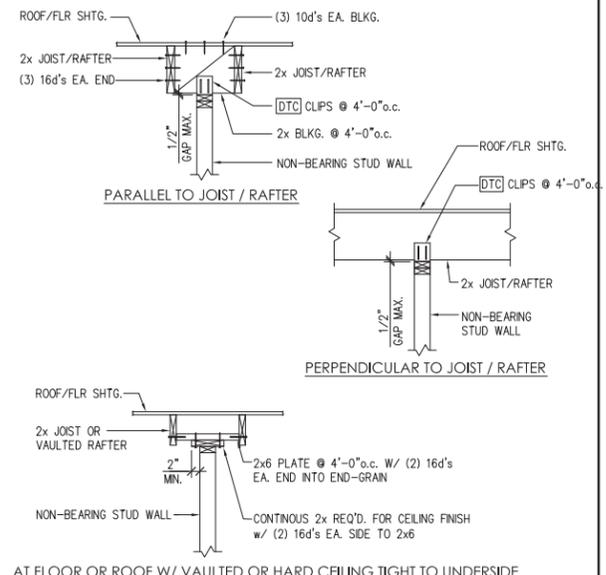


NOTE:
1. AT WALL INTERSECTIONS W/ HOLD-DOWN DEVICES, SEE DETAIL ___/S___.

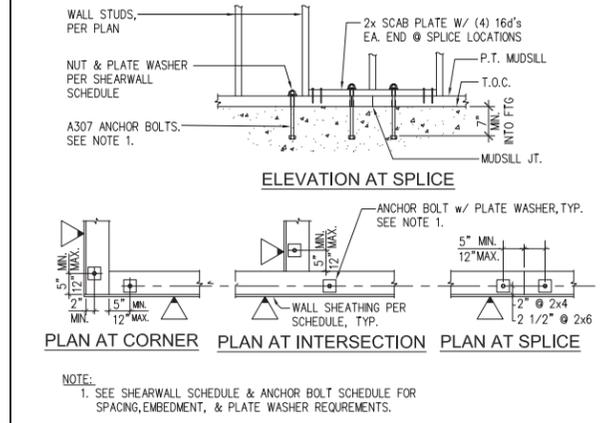
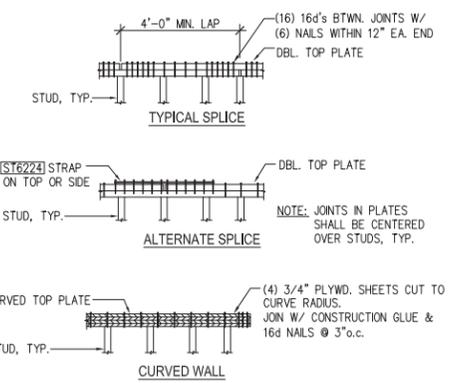
SCALE 11 MUDSILL ANCHOR BOLT EMBEDMENT SCHEDULE SCALE N.T.S. 8

SCALE 5 PERMISSIBLE HOLES IN SAWN LUMBER MEMBERS LUMBER JOISTS, BEAMS AND STUDS SCALE N.T.S. 5

SCALE 2 SHEARWALL INTERSECTION FRAMING REQUIREMENTS SCALE N.T.S. 2



- NOTES:**
- NO SPECIAL BOLTING REQUIRED FOR HOLES W/3 OR LESS IN DIAMETER.
 - PROVIDE ANCHOR BOLTS WITHIN 9" EA. SIDE FOR HOLES LARGER THAN W/3.
 - PROVIDE METAL PLATE, NAIL PROTECTOR E.S. AS REQ'D AT PIPES.



NOTE:
1. SEE SHEARWALL SCHEDULE & ANCHOR BOLT SCHEDULE FOR SPACING, EMBEDMENT, & PLATE WASHER REQUIREMENTS.

SCALE 10 NON-BEARING STUDS AT FLR JOISTS/ ROOF RAFTERS SCALE N.T.S. 10

SCALE 7 PERMISSIBLE HOLES FOR PIPES IN SILL PLATES PLAN VIEW SCALE N.T.S. 7

SCALE 4 DOUBLE TOP PLATE DETAILS SCALE N.T.S. 4

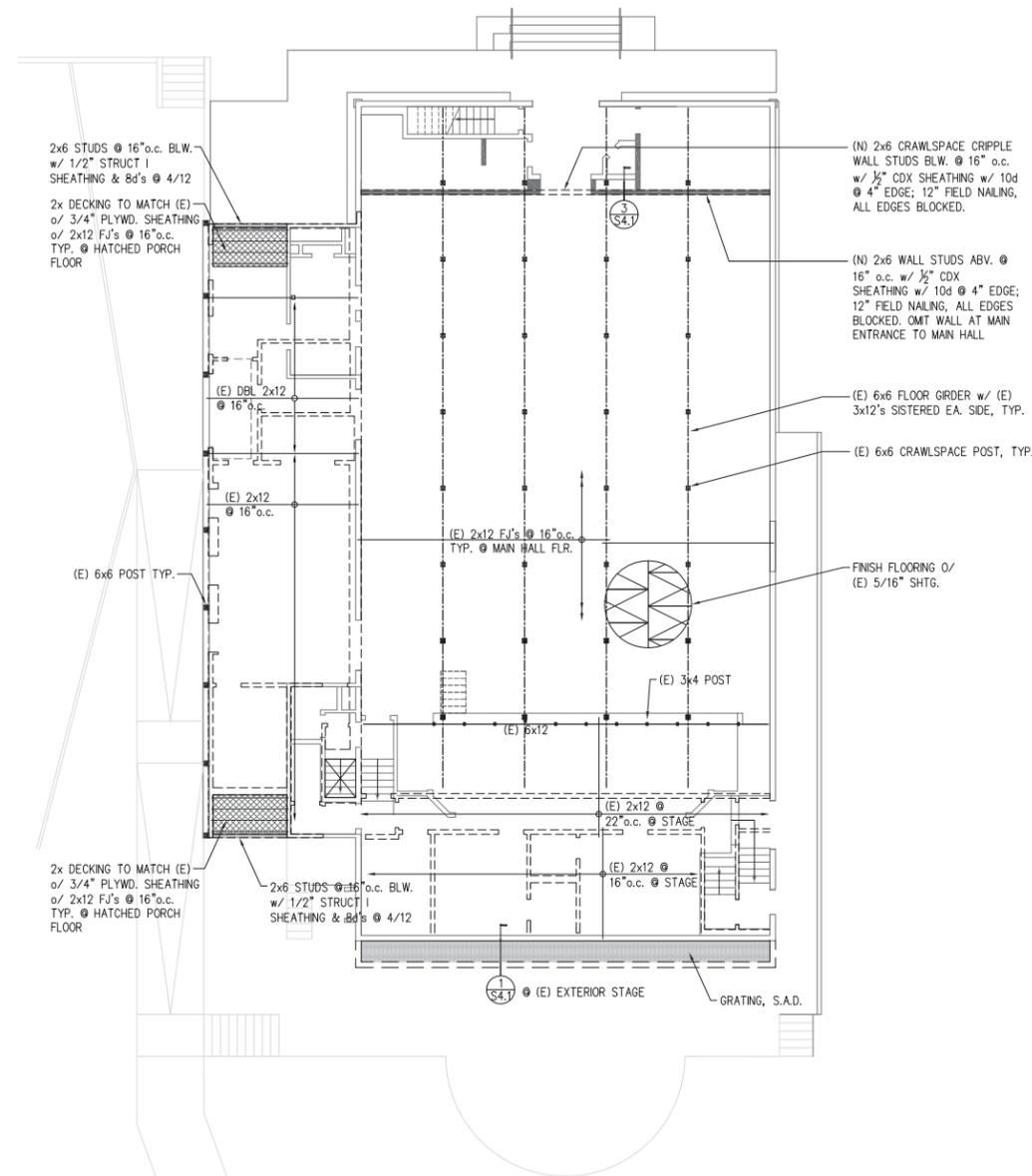
SCALE 1 SHEARWALL ANCHOR BOLTS AT WALL INTERSECTIONS SCALE N.T.S. 1

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1	03/30/12	75% SCHEMATIC DESIGN
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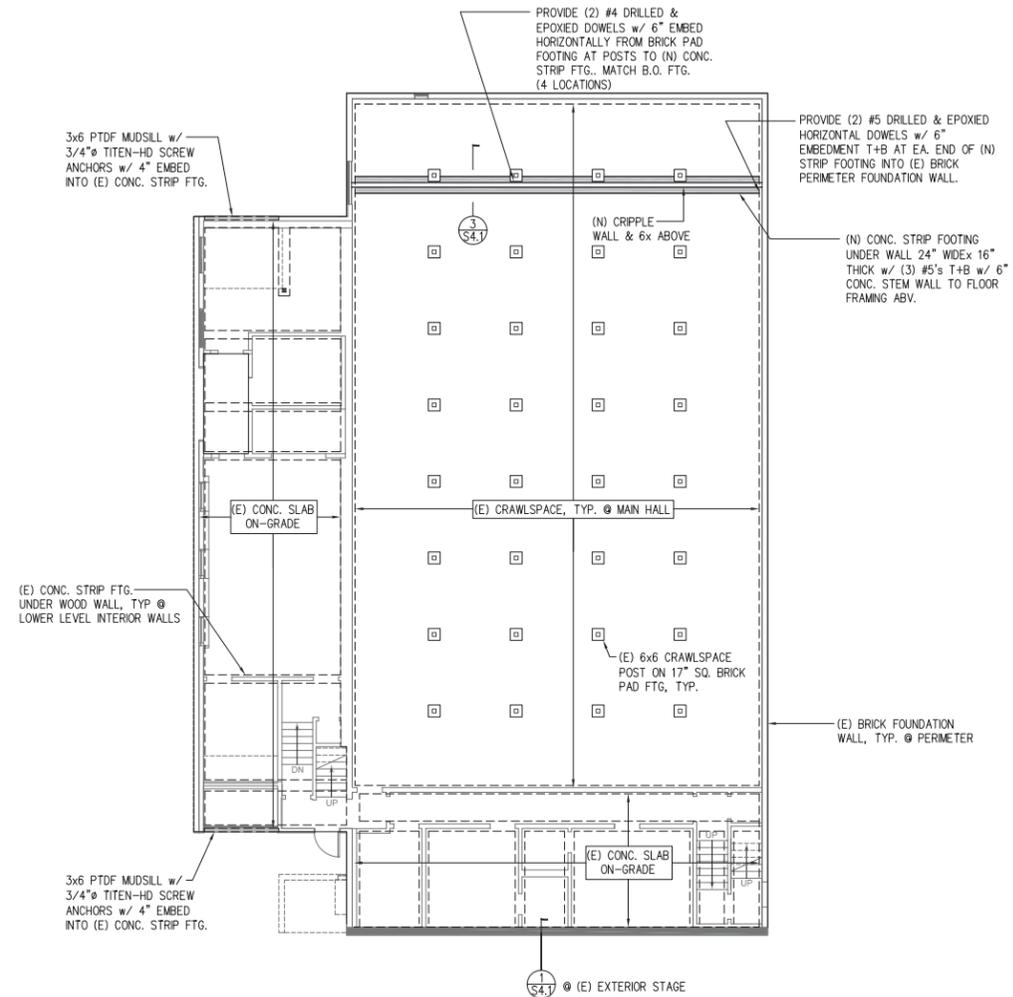
**FOUNDATION PLAN &
MAIN LEVEL FRAMING
PLAN**

S2.1



SCALE 1/8"=1'-0" 2

FOUNDATION PLAN



SCALE 1/8"=1'-0" 1

MAIN LEVEL FRAMING

**BAYVIEW
OPERA HOUSE**
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Frederick T. Seher & Associates
841 Lombard Street
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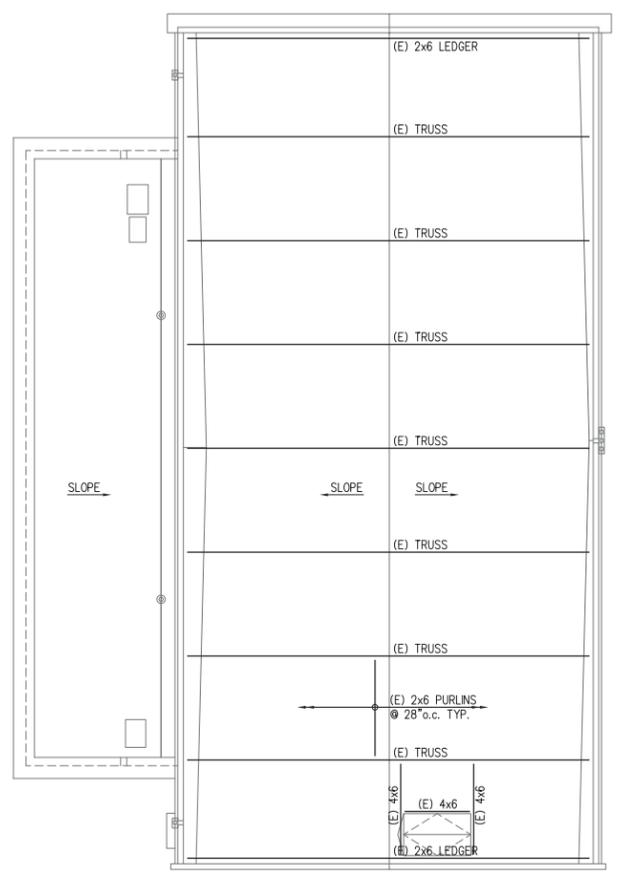
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Drawn By Approved By

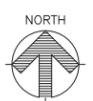
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**BALCONY & ROOF
LEVEL FRAMING
PLANS**

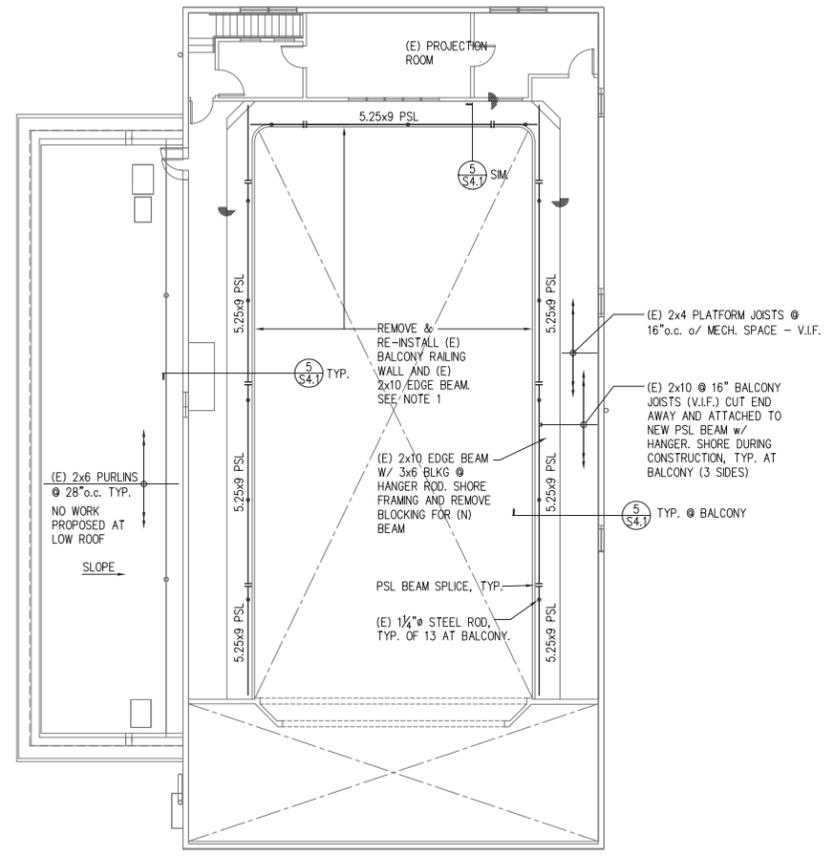
S2.2



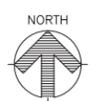
NOTE:
NO WORK PROPOSED AT ROOF.



SCALE
1/8"=1'-0" 2



NOTE:
1. S.A.D. FOR HISTORIC PRESERVATION REQUIREMENTS



SCALE
1/8"=1'-0" 1

BALCONY LEVEL FRAMING PLAN

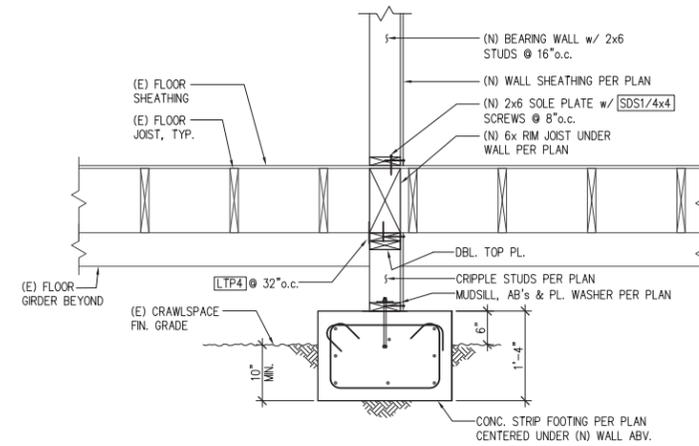
Plot Date: 5/10/2012 4:44 PM
Plotter: Cheryl Madden

ROOF FRAMING PLAN

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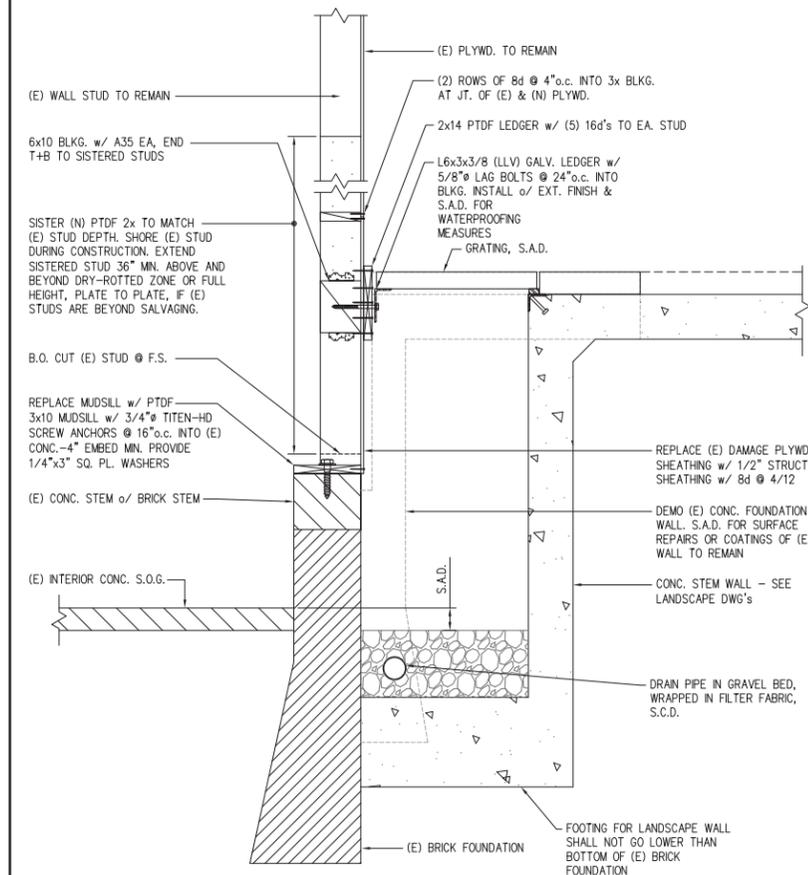
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Job #	Date	Issue	Revision
21177.00	5/11/12		
1	03/30/12	75% SCHEMATIC DESIGN	
2	05/11/12	100% SCHEMATIC DESIGN	



CONC. STRIP FOOTING UNDER RELOCATED BEARING WALL

SCALE
NTS 3



REPLACE SOUTH WALL FOUNDATION

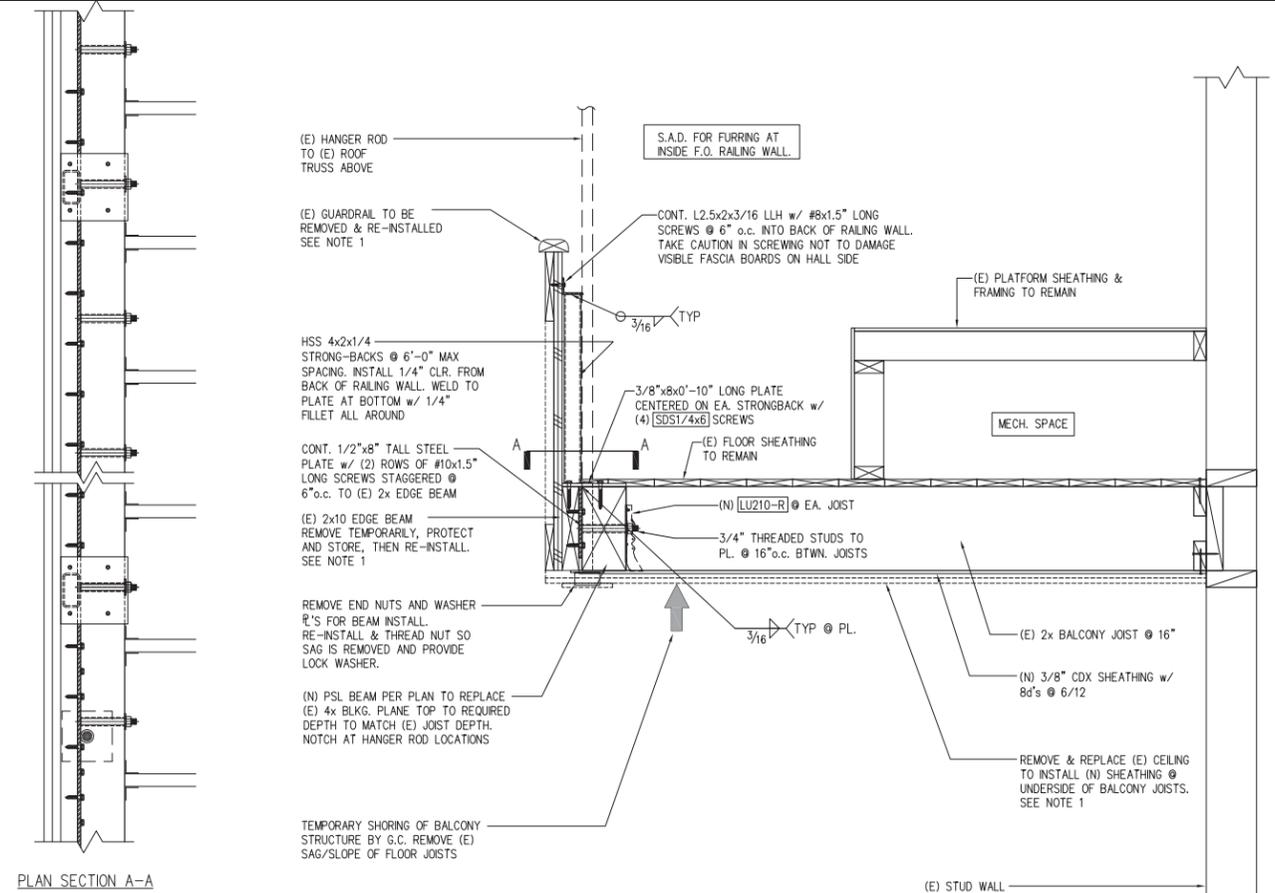
SCALE
3/4"=1'-0" 1

SCALE 12

SCALE 8

SCALE 11

SCALE 7



SECTION AT (E) BALCONY

SCALE
NTS 5

NOTES
1. S.A.D. FOR ALL HISTORIC PRESERVATION REQUIREMENTS FOR ITEMS TO REMAIN OR TO BE REMOVED AND RE-INSTALLED.

GENERAL NOTES

1. CONTRACTOR SHALL VISIT JOB SITE, VERIFY FIELD CONDITIONS, REVIEW PLAN AND SPECIFICATIONS AND SHALL INCLUDE IN HIS PRICE THE NECESSARY COST TO CONSTRUCT THIS PROJECT IN ACCORDANCE WITH THE MECHANICAL DRAWING AND SHALL MEET ALL APPLICABLE CODES.
2. ALL MATERIAL AND EQUIPMENT FURNISHED AND INSTALLED SHALL BE NEW, FREE FROM DEFECTS AND SHALL BE GUARANTEED FOR A PERIOD OF ONE YEAR FROM DATE OF FINAL ACCEPTANCE BY THE OWNER. SHOULD ANY TROUBLE DEVELOP DURING THE PERIOD DUE TO FAULTY WORKMANSHIP OR MATERIAL, THE CONTRACTOR SHALL FURNISH ALL NECESSARY MATERIAL AND LABOR TO CORRECT THE TROUBLE WITHOUT COST TO THE OWNER.
3. CONTRACTOR IS TO REVIEW THE PLANS FOR OTHER DISCIPLINES AND COORDINATE WITH THE WORK OF OTHER TRADES PRIOR TO INSTALLATION TO AVOID ANY CONFLICT BETWEEN DUCTS, CONDITS, SPRINKLERS, PIPING, LIGHTING FIXTURES, ETC. NO EXTRAS WILL BE ALLOWED FOR CORRECTION OF CONFLICTS DUE TO LACK OF COORDINATION.
4. THE DRAWINGS ARE DIAGRAMMATIC AND SHALL NOT BE SCALED TO DETERMINE EXACT LOCATION OF PIPING, DUCT WORK OR DIFFUSERS.
5. THE CONTRACTOR SHALL BRING TO THE ARCHITECT'S ATTENTION OF ALL DISCREPANCY OR CONFLICTS IN THE PLANS OR THE SITE CONDITIONS. ANY NECESSARY CHANGES MUST BE APPROVED IN WRITING BY THE ARCHITECT BEFORE START OF WORK.
6. CONTRACTOR TO SUBMIT CATALOG CUT SHEETS OF ALL THE MATERIAL AND EQUIPMENT TO BE USED AND WORKING SHOP DRAWINGS FOR APPROVAL BEFORE START OF WORK.
7. SUPPORTS FOR ALL PIPING AND DUCTWORK SHALL BE IN ACCORDANCE WITH LATEST SMACNA "GUIDELINES FOR SEISMIC RESTRAINTS OF MECHANICAL SYSTEMS AND PLUMBING SYSTEMS", AND UMC.
8. CONTRACTOR SHALL OBTAIN AND PAY FOR ALL PERMITS AND FEES REQUIRED FOR THE WORK.

HYAC GENERAL NOTES

1. VERIFY EXACT SIZE AND LOCATION OF OPENINGS THROUGH BEAMS, CONCRETE WALLS AND SLABS WITH STRUCTURAL ENGINEER, PRIOR TO INSTALLATION OR PURCHASE.
2. SEAL ALL AIR PLENUMS, DUCT SHAFTS AND PENETRATIONS AIRTIGHT.
3. FLEX DUCTS MAY BE USED IN BETWEEN JOISTS AND AT CONNECTION TO DIFFUSERS. FLEX DUCT SHALL BE LISTED AND LABELED UMC 10-1 (UL181).
4. SEE STRUCTURAL DRAWINGS FOR MINIMUM DISTANCE BETWEEN PIPE SLEEVES AND OTHER PENETRATIONS OF STRUCTURAL SLABS AND WALLS.
5. PROVIDE NECESSARY TRANSITION PIECES UNDER BEAMS TO AVOID CONFLICT WITH CEILING, LIGHTS, PIPING, ETC. AS REQUIRED.
6. ALL EXHAUST AND SUPPLY AIR DUCTWORK SHALL BE SHEET METAL FABRICATED PER SMACNA STANDARDS.
7. ALL SEAMS AND CONNECTIONS IN DUCTWORK AND INSULATION SHALL BE SEALED PER SMACNA STANDARD.
8. ALL MATERIALS AND EQUIPMENT INSTALLED ABOVE CEILING SHALL BE NON-COMBUSTIBLE AND U.L. APPROVED. ALL WIRING SHALL BE NON-COMBUSTIBLE OR SHALL BE ENCLOSED IN METAL CONDUIT.
9. CONTRACTOR SHALL COORDINATE WITH ARCHITECT BEFORE PURCHASING DIFFUSERS AND REGISTERS TO VERIFY SIZE, TYPE AND FINISH. COORDINATE LOCATIONS WITH LIGHTING AND CEILING PLANS.
10. LINING MATERIALS INSTALLED WITHIN DUCTS TO HAVE MOLD, HUMIDITY, AND EROSION RESISTANT SURFACE THAT MEETS THE REQUIREMENTS OF UMC SID. 6-1.
11. INSULATION MATERIALS SHALL HAVE A FLAME SPREAD OF NOT MORE THAN 25 AND SMOKE-DEVELOPED NOT EXCEEDING 50 WHEN TESTED AS A COMPOSITE INSTALLATION PER UMC 604.3.

LEGEND

SYMBOL	ABBREV.	DESCRIPTION
	(E)	NEW
	TP.	TYPICAL
		DUCT SIZE (DIAMETER)
		DUCT SIZE (WIDTH X DEPTH)
		MANUAL VOLUME DAMPER
	EF, FAF	EXHAUST OR FRESH AIR FAN
	WSD/SWD	WALL SUPPLY DIFFUSER TITUS MODEL 272 FL. FRONT BLADE PARALLEL TO SHORT DIMENSION. REAR BLADE PARALLEL TO LONG DIMENSION.
	CRR	CEILING RETURN REGISTER, TITUS PAR, PERFORATED FACE, FRAME STYLE TO MATCH EXISTING CEILING TILE.
	CSD	CEILING SUPPLY DIFFUSER, TITUS PSS, PERFORATED FACE, FRAME STYLE TO MATCH EXISTING CEILING TILE.
	LD	LINEAR DIFFUSER TITUS MODEL ML-39, 3-1" SLOT, 4 FT. LENGTH, WITH SUPPLY PLENUM.
	--	FLEXIBLE DUCT, 5 FT. MAX. ALLOWED
	RA/EX	RETURN AIR/EXHAUST AIR, # DENOTES CFM
	SA/FA	SUPPLY AIR/FRESH AIR, # DENOTES CFM
	--	EQUIPMENT TAG

EQUIPMENT SCHEDULE

(E)EF-1	EXHAUST FAN: CENTRIFUGAL EXHAUST FAN 1,000 CFM @ 3/4" S.P., 120V/1Ø/60HZ.
(E)EF-2	EXHAUST FAN: CENTRIFUGAL EXHAUST FAN 675 CFM @ 3/4" S.P., 120V/1Ø/60HZ.

DISC. SWITCH.
COMPLETE WITH ROOF CURB, VIBRATION ISOLATOR AND DISC. SWITCH.

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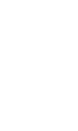
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MECHANICAL GEN NOTES
EQUIPMENT SCHEDULE
M.O.0



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Knopp ARCHITECT
JOINT VENTUR

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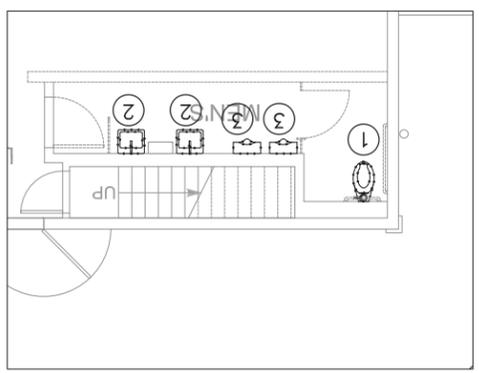
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Rev	Date	By	Appr'd By	Date
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002	5/11/12			

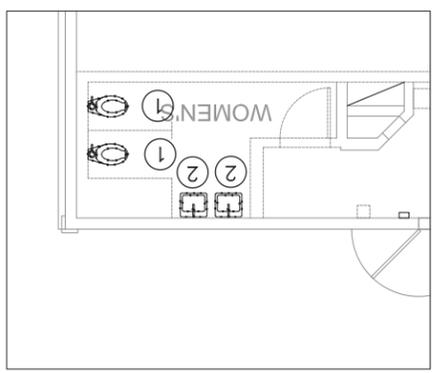
MECHANICAL GEN NOTES
EQUIPMENT SCHEDULE
M.O.0
AND LEGEND

- SHEET NOTES (DEMO):**
- ① DEMO EXISTING WATER CLOSET, AND CAP WATER, WASTE & VENT AS REQUIRED.
 - ② DEMO EXISTING LAVATORY, AND CAP WATER, WASTE & VENT AS REQUIRED.
 - ③ DEMO EXISTING URINAL, AND CAP WATER, WASTE & VENT AS REQUIRED.

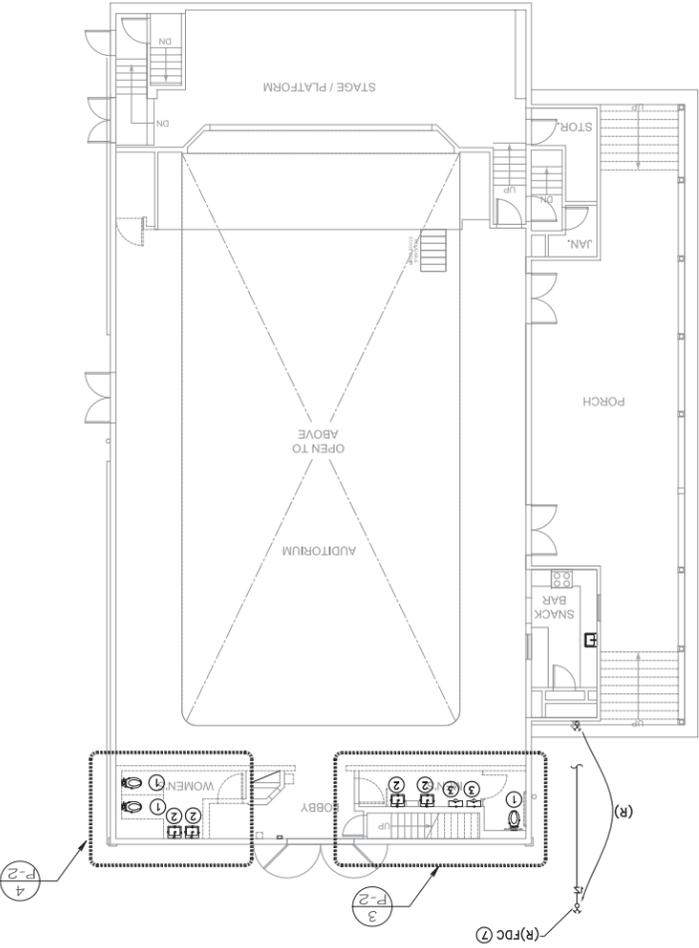
③ PARTIAL PLUMBING DEMOLITION PLAN
SCALE: 1/4"=1'-0"



④ PARTIAL PLUMBING DEMOLITION PLAN
SCALE: 1/4"=1'-0"

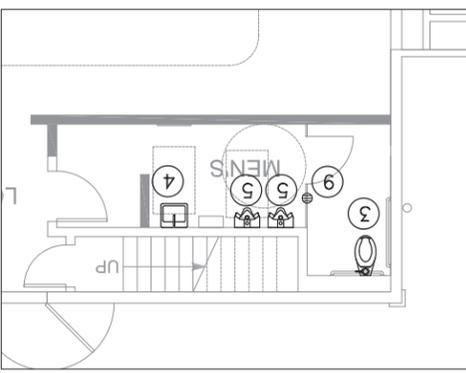


① MAIN LEVEL PLUMBING DEMOLITION PLAN
SCALE: 1/8"=1'-0"

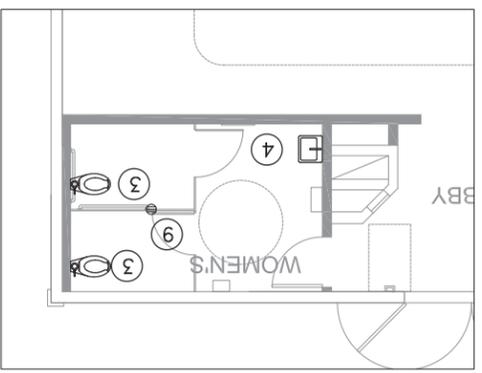


- SHEET NOTES:**
- ③ NEW WATER CLOSETS:
PROVIDE NEW 4" W, 2" V, 1 1/2" CW
AND P.O.C. THE NEAREST EXISTING.
 - ④ NEW LAVATORY:
PROVIDE NEW 2" W, 1 1/2" V, 1/2" H/CW
AND P.O.C. THE NEAREST EXISTING.
 - ⑤ NEW URINAL:
PROVIDE NEW 2" W, 1 1/2" V, 1" CW
AND P.O.C. THE NEAREST EXISTING.
 - ⑥ EXISTING SINK TO REMAIN.

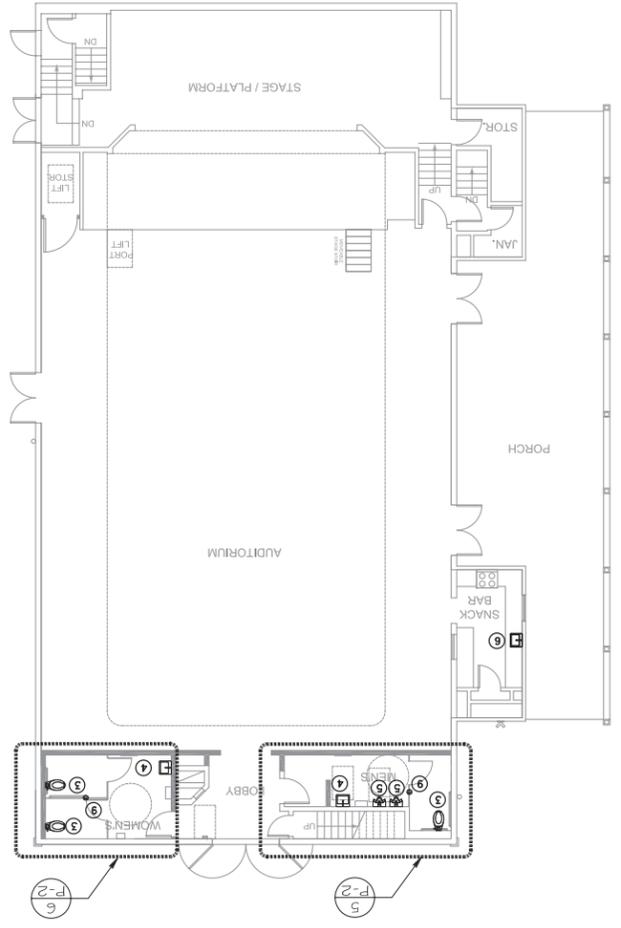
⑤ PARTIAL PLUMBING PLAN
SCALE: 1/4"=1'-0"



⑥ PARTIAL PLUMBING PLAN
SCALE: 1/8"=1'-0"



② MAIN LEVEL PLUMBING PLAN
SCALE: 1/8"=1'-0"



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- ⑦ RELOCATE EXISTING FDC, NEW PIPING TO MATCH TO EXISTING.
- ⑧ NEW HI/LOW DRINKING FOUNTAIN:
PROVIDE NEW 2" W, 1 1/2" V, 1/2" CW
AND P.O.C. THE NEAREST EXISTING.
- ⑨ NEW FLOOR DRAIN:
PROVIDE NEW 2" W, 1 1/2" V, 1/2" CW AND P.O.C. THE NEAREST EXISTING.
(1/2" CW FEED AND TIE TO TRAP PRIMER)

P2.2

MAIN LEVEL FLOOR PLUMBING PLANS

Item	Date	Description
1	03/02/12	75% SCHEMATIC DESIGN
2	5/11/12	100% SCHEMATIC DESIGN

Scale: _____
Drawn by: _____
Approved by: _____
Date: _____

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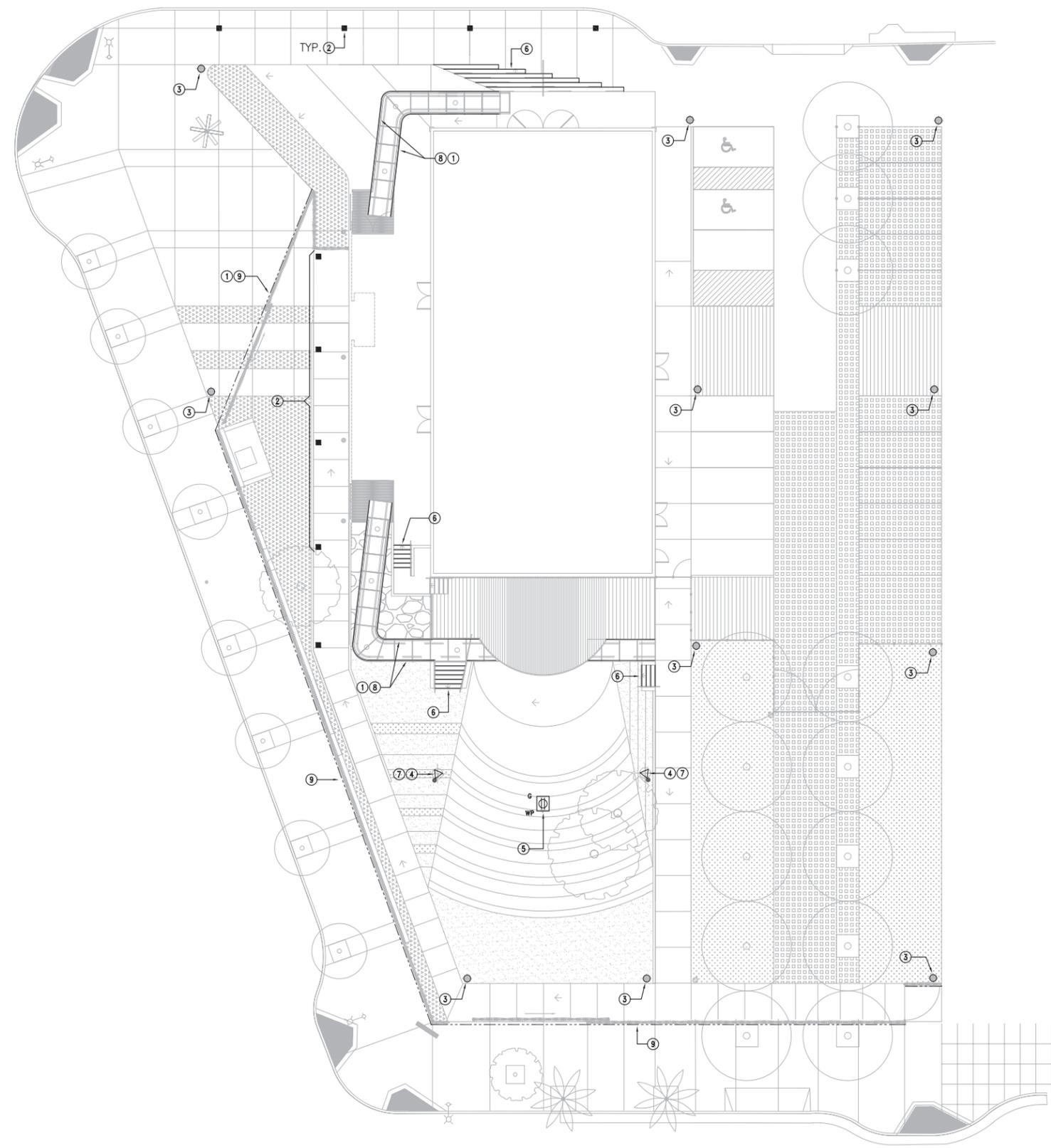
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Tom Eliot Fish
Knapp Architects
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Job #	21177.00	Print Date	March 12, 2012
Drawn By		Approved By	
Scale	1/8"=1'-0"	Issue	<input type="checkbox"/> Revision <input type="checkbox"/>
Rev.	Date	Description	
1	02/19/12	75% SCHEMATIC DESIGN	
2	02/19/12	100% SCHEMATIC DESIGN	

SITE PLAN



- LEGEND**
- THEATER LIGHT
 - COLUMNAR LIGHT
 - BOLLARD LIGHT
 - UNDER STEP LED LIGHTING
 - IN GROUND LED LINEAR LIGHTING
 - EXISTING STREET LIGHT
 - EXISTING STREET/STOP LIGHT
 - 120V RECEPTACLE WITH GROUND FAULT CIRCUIT INTERRUPTER AND STAINLESS STEEL PEDESTAL TYPE WEATHER PROOF HOUSING

GENERAL NOTES

- A. ALL EXTERIOR LIGHTING EXCEPT THEATRICAL LIGHTING FIXTURES SHALL BE CONNECTED TO A NEW PROGRAMMABLE LIGHTING CONTROL PANEL EQUIPPED WITH PHOTOCELL ON THE ROOF.
- B. REFER TO LANDSCAPE SPECIFICATIONS 265600 FOR TYPE OF FIXTURES USED.

SHEET NOTES

- 1 PROVIDE 120V CONNECTION FOR LED LIGHT.
- 2 PROVIDE 120V CONNECTION FOR BOLLARD LIGHTING FIXTURE.
- 3 PROVIDE 120V CONNECTION AND PRECAST CONCRETE HANDHOLE FOR 14.5' POLE LUMINAIRE.
- 4 PROVIDE DEDICATED 120V CIRCUIT FOR POLE MOUNTED THEATRICAL LIGHTING FIXTURE AND CONDUIT CONNECTIONS FOR CONTROLS.
- 5 PROVIDE DEDICATED 120V CIRCUIT FOR PROJECTOR OUTLET INSTALL IN CAST-ALUMINUM, WATERTIGHT BOX.
- 6 PROVIDE 120V CONNECTION FOR STEP LIGHTING FIXTURES.
- 7 LOCATION OF CONTROL SWITCHES FOR THEATRICAL LIGHTING FIXTURE TO BE DETERMINED.
- 8 LED STRIP LIGHT UNDERNEATH TO ILLUMINATE TRANSLUCENT RAMP.
- 9 IN GROUND LED INDIRECT LINEAR FIXTURE TO ILLUMINATE FENCE.

SITE PLAN
SCALE: 3/32"=1'-0"



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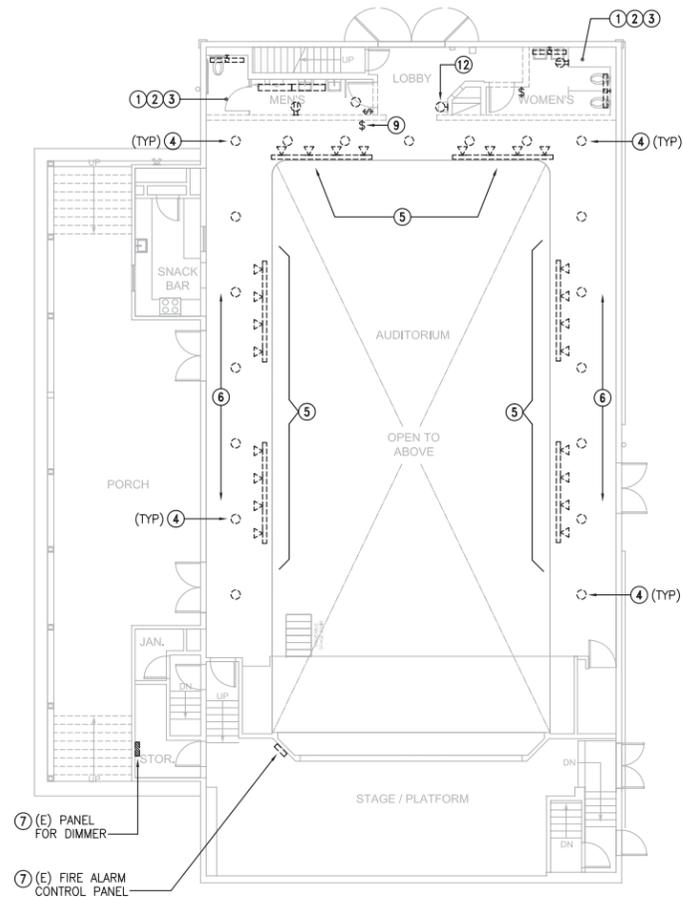
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2	03/07/12	100% SCHEMATIC DESIGN

**MAIN AND LOWER
LEVEL FLOOR PLANS
DEMOLITION**

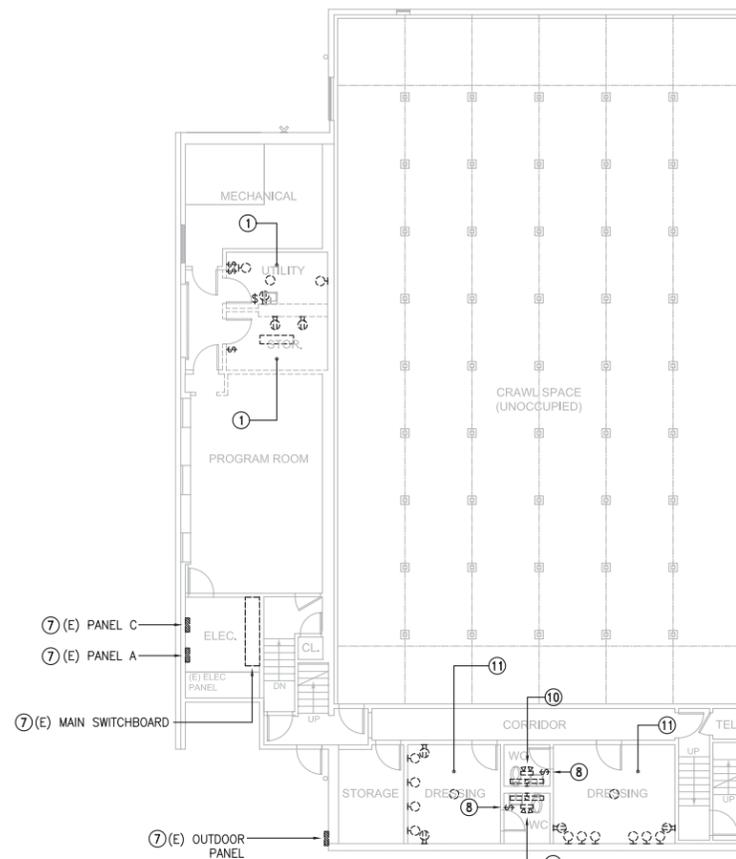
E2.1D

SHEET NOTES

- ① REMOVE RECEPTACLES, LIGHTING FIXTURES, SWITCHES SHOWN EXISTING BRANCH CIRCUIT WIRING TO REMAIN FOR REUSE.
- ② DISCONNECT FIRE ALARM DEVICE.
- ③ REMOVE EMERGENCY BATTERY PACK LIGHTING.
- ④ REMOVE RECESSED DOWNLIGHTS AFFECTED BY DEMOLITION.
- ⑤ REMOVE TRACK LIGHTING.
- ⑥ REMOVE ALL CABLES, WIRING, CONDUITS RUNNING ON TOP OF BALCONY THAT IS AFFECTED BY STRUCTURAL WORK. TRACE AND TAG EACH CABLE FOR RECONNECTION.
- ⑦ TO REMAIN.
- ⑧ REMOVE SWITCH DEVICE. BRANCH CIRCUIT AND BACKBOX TO REMAIN FOR REUSE.
- ⑨ REMOVE CONTROL SWITCH FOR AUDITORIUM LIGHTING. (E) WIRING TO REMAIN FOR RECONNECTION.
- ⑩ REMOVE LIGHTING AND EMERGENCY FLUORESCENT BATTERY PACK LIGHTS. BRANCH CIRCUIT AND BACKBOX OF LIGHTING FIXTURE TO REMAIN FOR REUSE.
- ⑪ REMOVE CEILING LIGHT, WALL MOUNTED VANITY LIGHTS, AND RECEPTACLES. BACKBOX AND BRANCH CIRCUIT WIRING TO REMAIN FOR REUSE.
- ⑫ REMOVE WALL SCOFFER. BACKBOX AND BRANCH CIRCUIT WIRING TO REMAIN FOR REUSE.



MAIN LEVEL PLAN - DEMOLITION
SCALE: 1/8"=1'-0"



LOWER LEVEL PLAN - DEMOLITION
SCALE: 1/8"=1'-0"



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Job # 21177.00 Print Date March 12, 2012
Drawn By Approved By

Scale 1/8"=1'-0" Issue Revision

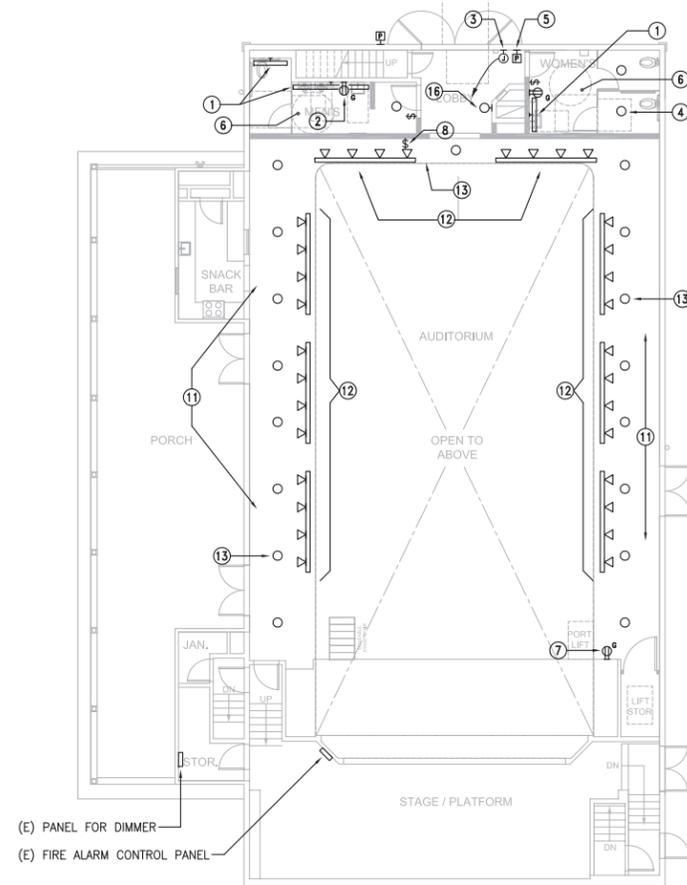
Rev.	Date	Description
01	02/17/12	75% SCHEMATIC DESIGN
02	02/17/12	100% SCHEMATIC DESIGN

MAIN AND LOWER
LEVEL FLOOR PLANS
NEW

E2.1

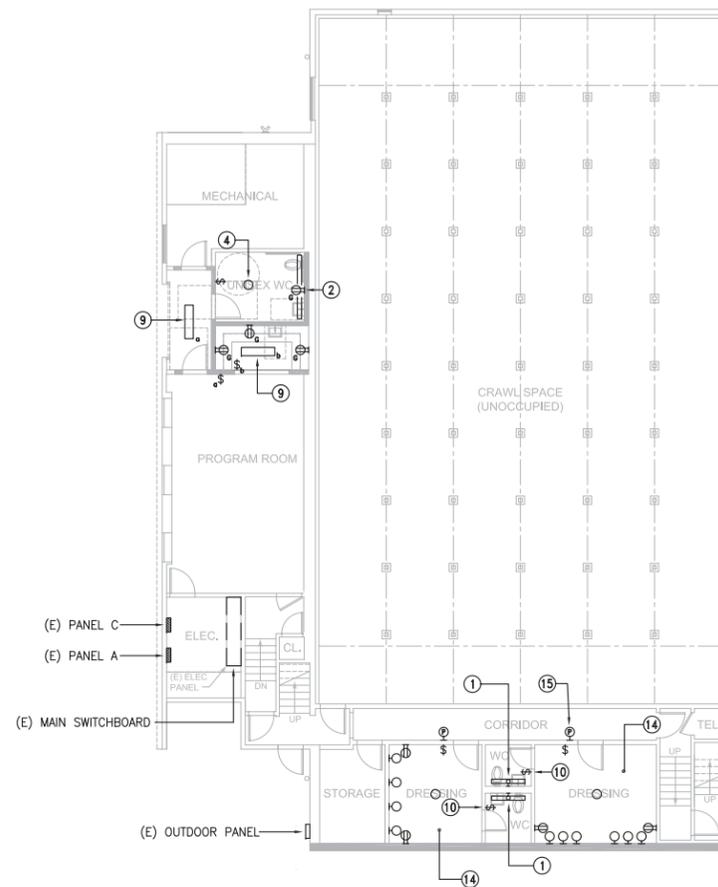
SHEET NOTES

- 1 PROVIDE 4' SURFACE MOUNTED LINEAR TWO LAMP F32/T8 FLUORESCENT FIXTURES.
- 2 PROVIDE 120V RECEPTACLES WITH GFI TYPE. CONNECT VIA EXISTING BRANCH CIRCUIT.
- 3 PROVIDE 120V POWER FOR AUTOMATIC DOOR OPERATOR.
- 4 PROVIDE 6" APERTURE, 26W COMPACT FLUORESCENT DOWNLIGHTS.
- 5 PUSHPAD FOR HANDICAP DOOR OPERATOR.
- 6 PROVIDE CEILING MOUNTED MOTION SENSOR.
- 7 FOR PORTABLE WHEELCHAIR LIFT.
- 8 REINSTALL CONTROL SWITCH FOR AUDITORIUM LIGHTING. EXTEND CONDUIT/WIRING OVER THE NEW WALL AS REQUIRED FOR RECONNECTION.
- 9 PROVIDE SURFACE MOUNTED 1x4, TWO LAMP F32/T8 LOW PROFILE WRAPAROUND FLUORESCENT FIXTURE.
- 10 INSTALL NEW SWITCH WITH MOTION SENSOR IN (E) BACKBOX.
- 11 RECONNECT AND RESTORE CONNECTION OF CABLES/CONDUITS PER EXISTING CONDITION ON TOP OF BALCONY FLOOR.
- 12 6" DIAMETER, SOLID HEAD SHADE HOUSING, 28W LED, 4000 KELVIN, TRACK LIGHTING FIXTURE. SIMILAR TO PRESOLITE: AKTSLED4 OR EQUAL. LENGTH OF RAIL AND QUANTITY OF LAMP HEAD TO MATCH EXISTING.
- 13 NEW 6" APERTURE, RECESSED MOUNTED LED WALL WASHER DOWNLIGHT.
- 14 PROVIDE NEW FLUORESCENT CEILING LIGHTS, NEW COMPACT FLUORESCENT WALL MOUNTED VANITY LIGHTS WITH WIRE GUARD. ALL VANITY LIGHTING AND RECEPTACLES SHALL BE SWITCHED, CONNECTED VIA PILOT LIGHT LOCATED OUTSIDE THE DRESSING.
- 15 NEW PILOT LIGHT, ON WHEN VANITY LIGHTING AND RECEPTACLES ADJACENT TO MIRROR IS ENERGIZED.
- 16 PROVIDE NEW FLUORESCENT WALL SCONCE.



MAIN LEVEL PLAN - NEW

SCALE: 1/8"=1'-0"



LOWER LEVEL PLAN - NEW

SCALE: 1/8"=1'-0"

