

Legacy Business Registry Staff Report

HEARING DATE FEBRUARY 26, 2018

THE LAB SF

Application No.: LBR-2017-18-031
Business Name: The Lab SF
Business Address: 2948 16th Street
District: District 9
Applicant: Dena Beard, Executive Director
Nomination Date: January 9, 2018
Nominated By: Supervisor Hillary Ronen
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

The Lab SF ("The Lab"), located in San Francisco's Redstone Building at 2948 16th Street, is a nonprofit arts organization and performance space. Founded in 1984 by art students from San Francisco State University, The Lab is a site for interdisciplinary artistic production. Originally named "The•art•re•grüp, Inc.," the organization was informally called "Co-LAB" until 1985 when it was renamed "The LAB." In 2014, its name was officially changed to "The Lab SF."

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

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

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





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

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

Yes, the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

- 1805 Divisadero Street from 1984 to 1994 (10 years)
2948 16th Street from 1994 to Present (24 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes, The Lab SF has contributed to the identity of the Mission neighborhood and to San Francisco's artist community.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- The Lab SF is associated with the local, national, and international art scenes.
In 2003, The Lab worked with the Redstone Labor Tenants Association to register the Redstone Building at 2926-2948 16th Street (formerly the San Francisco Labor Temple) as San Francisco Historical Landmark 238.
The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997.
The Lab has been the recipient of grants from the Andy Warhol Foundation for the Visual Arts, Creative Work Fund, Grants for the Arts, San Francisco Hotel Tax Fund, The Jay DeFeo Foundation, Kenneth Rainin Foundation, New Music USA, San Francisco Arts Commission, San Francisco Foundation, Violet World Foundation, Voluntary Arts Contribution Fund and Zellerbach Family Fund.
The Lab has been described as a "haven for the city's experimental performance scene" (New York Times) and "a radical venue dedicated to experimental work" (Wall Street Journal). The Lab was included in the 1992 Directory of Artists' Organizations. The business has been cited in the following publications:
New York Times
Wall Street Journal
Art in America
Interview Magazine
Art Papers
Artsy
Hyperallergic
Kuba Paris



- San Francisco Chronicle
- Impose Magazine
- KQED
- East Bay Express
- White Fungus publications

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes, the Lab SF is committed to maintaining the physical features and traditions that define the organization.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that The Lab SF qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

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

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

Following is the core physical feature or tradition that defines the business that would be required for maintenance of the business on the Legacy Business Registry.

- Art gallery and/or art production.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include The Lab SF currently located at 2948 16th Street in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE FEBRUARY 26, 2018

THE LAB SF

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2017-18-031
Business Name: The Lab SF
Business Address: 2948 16th Street
District: District 9
Applicant: Dena Beard, Executive Director
Nomination Date: January 9, 2018
Nominated By: Supervisor Hillary Ronen
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR THE LAB SF, CURRENTLY LOCATED AT 2948 16TH STREET.

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

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

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

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

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

WHEREAS, at a duly noticed public hearing held on February 26, 2018, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

BE IT RESOLVED that the Small Business Commission hereby includes The Lab SF in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at The Lab SF:

Physical Features or Traditions that Define the Business:

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

BE IT FURTHER RESOLVED that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain The Lab SF on the Legacy Business Registry:

- Art gallery and/or art production.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on February 26, 2018.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

- Ayes -
Nays -
Abstained -
Absent -





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2017-18-031
Business Name: The Lab SF
Business Address: 2948 16th Street
District: District 9
Applicant: Dena Beard, Executive Director
Nomination Date: January 9, 2018
Nominated By: Supervisor Hillary Ronen

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

1805 Divisadero Street from 1984 to 1994 (10 years)
 2948 16th Street from 1994 to Present (24 years)

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

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

NOTES: NA

DELIVERY DATE TO HPC: January 11, 2018

Richard Kurylo
 Manager, Legacy Business Program



Member, Board of Supervisors
District 9



City and County of San Francisco

HILLARY RONEN

January 9, 2018

Richard Kurylo, Legacy Business Program Manager
Legacy Business Program
San Francisco Office of Small Business
LegacyBusiness@sfgov.org.

Dear Mr. Kurylo:

I am writing to nominate The Lab to the Legacy Business Registry. The Lab was founded in 1984 and is located in the historic Redstone Building on 16th and Capp Streets in the heart of the Mission. The Lab is committed to providing a venue for interdisciplinary artistic production by finding and nurturing extraordinary artists who are underrepresented as a result of gender, class, race, sexuality or geography. For more than 32 years, The Lab has been providing local artists with the resources to both survive in the Bay Area and produce high-caliber work. In short, The Lab is a major catalyst for artistic experimentation.

As stated in the organization's application, "The Lab's small scale (i.e., annual budget less than \$500,000) allows the organization to cultivate long-term relationship, permitting horizontal communication networks between artists and audiences." Despite their limited budget, The Lab is committed to making sure their artists receive a living wage. The Lab's annual audience of more than 10,000 people reflects the unique diversity of The City.

This Mission-based organization plays a crucial role in the cultural identity of San Francisco and it is my distinct honor to nominate The Lab to become part of San Francisco's Legacy Business registry.

Sincerely,

A handwritten signature in blue ink that reads "Hillary Ronen".

Supervisor Hillary Ronen
San Francisco Board of Supervisors

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
The Lab SF		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Dena Beard, Executive Director		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
The Lab 2948 16th Street San Francisco, CA 94103		(415) 864-8855
		EMAIL:
		dena@thelab.org
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.thelab.org	facebook.com/thelabsf	https://www.yelp.com/biz/the

APPLICANT'S NAME	
Dena Beard	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	
The Lab 2948 16th Street San Francisco, CA 94103	
TELEPHONE:	
(415) 864-8855	
EMAIL:	
dena@thelab.org	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
1005242	CAL EIN 339-1019-1 / FEIN 94-2952488

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1805 Divisadero St., San Francisco, CA	94115	1984
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	1984-1994	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2948 16th St., San Francisco, CA	94103	Start: 1994
		End: present

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

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Dena Beard

12/13/17



Name (Print):

Date:

Signature:

THE LAB

Section 4: Written Historical Narrative

CRITERION 1

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

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

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

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

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

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

Not applicable.

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

The Lab is not a family-owned business.

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

Founded in 1984 by Alan Millar, John DiStefano, Laura Brun and other art students from San Francisco State University, The Lab's nonprofit leadership has changed five times in its 33-year history, transferring leadership from Laura Brun, Elisabeth Beard, Kristin Chappa, Eilish Cullen, to present Executive Director Dena Beard. Currently, Board members Anna Acquistapace, Miriam Dym, Minnette Lehmann, Al McElrath, Perrin Meyer, Alan Millar, Danny Reddin, Ann Rich, Jessica Shaefer, Neal Strickberger and Beau Takahara share ownership of The Lab with Beard.

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

Included in the Legacy Business Registry application are Articles of Incorporation that verify the organization has been in operation for 30+ years.

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

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

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

Along with The Lab, current tenants include groups such as Indian Treaty Council, El/La Para TransLatinas, Western Regional Advocacy Project, Mojo Theatre, and Living Wage Coalition, as well as more than 90 artists and writers.

CRITERION 2

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

Founded in 1984 by five San Francisco State University art students, The Lab was created as a site for interdisciplinary artistic production. The Lab was first located in a two-story building at 1805 and 1807 Divisadero Street with a black box theater upstairs and a small gallery space downstairs. In 1995, The Lab relocated to the historic Redstone Building in San Francisco's Mission District. A hub for political organizing since 1914, the Redstone played a significant role in the General Strike of 1934.

As one of the longest running and last remaining truly avant-garde arts organizations in San Francisco, The Lab's aim is to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working. We believe it is important to constantly question our own organizational model and to deeply engage with new artistic practices and modes of thinking around the arts. The Lab embodies the desires of creative, critical and compassionate individuals. We want audiences to be inspired by the way we work, not just what we produce.

We believe that artists deserve to be fairly compensated for their work. To that end, The Lab is certified by Working Artists and the Greater Economy (W.A.G.E.). W.A.G.E. Certification is a program initiated and operated by working artists that publicly recognizes non-profit arts organizations demonstrating a commitment to voluntarily paying artist fees that meet a minimum standard.

Memberships at The Lab are available. Tax-deductible contributions bring cutting-edge programs to San Francisco and ensure that artists can thrive. Memberships last one year from the date of donation and include free or reduced-price admittance to live music, art, film and literature events, early-bird bookings for special events and access to members-only offerings. Pay-by-month subscriptions are available at all levels.

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

Founded in 1984 during the early rise of alternative art spaces, The Lab was one of the first arts organizations in the United States to make a commitment to supporting interdisciplinary art. The organization focuses on artists working in the performance, dance, music, media, visual and literary arts fields, with a focus on experimental art that challenges perceptual systems. True to our name, we want to give artists complete license to take risks and push the boundaries of their practice, allowing them to transform and change The Lab with each new project.

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

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

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

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

Since 1984, The Lab hosted early performances and projects by Cluster, Jack Smith, Nan Goldin, Lynn Hershman Leeson, David Wojnarowicz, Nayland Blake, Jeanne Finley, Lutz Bacher, Orlan, Lydia Lunch, Barry McGee, The Billboard Liberation Front, Karen Finley, Sapphire, Negativland, Survival Research Laboratories, Mike Kelley, Bruce Conner, Carrie Mae Weems, Barbara Kruger, Kathleen Hanna, Jello Biafra, Fred Frith and countless others.

Recent notable artists include: Wadada Leo Smith, Helen Molesworth, Julia Bryan-Wilson, Annea Lockwood, Jlin, Saul Williams, The Red Krayola, Grouper, Laraaji, Camille Norment, Brontez Purnell, Dynasty Handbag, Martin Creed, Brontez Purnell, The Necks, Dora Garcia, Alice Notley, Rhys Chatham, Peter Eeley, Senyawa, Kembra Pfahler, Ellen Fullman, Xara Thustra, Charlemagne Palestine, Z'ev, Mike Kuchar and Holly Herndon, among many others.

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

The Lab catalyzes artistic experimentation in non-traditional ways, providing significant support to local artists, enabling them to sustain their practice in the Bay Area, while also empowering their own increasingly diverse, engaged and creatively uncompromising communities. The Lab serves more than 10,000 audiences and gives more than \$120,000 in direct funding to 60+ artists per year.

The Lab is W.A.G.E. Certified. W.A.G.E. Certification is a program initiated and operated by working artists that publicly recognizes nonprofit arts organizations demonstrating a commitment to voluntarily paying artist fees that meet a minimum standard.

Unlike most larger or even mid-sized art spaces, the small size of The Lab ensures that 85% of staff time and all individual donations (including membership fees) go directly to paying and supporting artists rather than to covering administrative costs. Along with year-round multidisciplinary programs that pay artist fees that meet and often exceed W.A.G.E. standards, The Lab also commissions three major projects per year and these artists receive between

\$25,000 and \$75,000 each. As a result, The Lab gives more than \$120,000 — over one third of its annual budget — directly to working artists every year.

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

The Lab welcomes more than 10,000 visitors annually to its physical space at the intersection of 16th and Capp Streets in the Mission District of San Francisco. Of these audiences:

- 85% are from the Bay Area; 15% from out of town.
- 67% are between the ages of 25 and 44; 21% are older than 45; 3% are younger than 24.
- 54% identify as female.
- 47% identify as non-Caucasian.
- 42% identify as LGBTQ.
- 70% are involved in creative labor; 10% are in academia; 20% work in other industries.
- The majority hold advanced degrees.

The Lab's artists are more than 60% female, people of color and/or LGBTQ. Commissioned artists in 2015-2017 included queer, experimental composer Ellen Fullman; Japanese American sound/installation artist Jacqueline Gordon; and queer, black choreographer Brontez Purnell.

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

With a nod to the rich history of the Redstone Building, which was built as a union meeting hall in 1914, The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997. The Lab was awarded a grant from the Mayor's Office to cover artist fees and expenses for the mural project, and for the design and installation of a handicapped lift, to allow access to the entertainment venues The Lab and Theater Rhinoceros. Muralists Carolyn Castano, John Fadeff, Susan Greene (a Redstone tenant), Barry McGee, Ruby Neri, Sebastiani Pastor, Rigo '96, Lilly Rodriguez, Chuck Sperry and Project Director Aaron Noble spent several months researching the history of the building at San Francisco State University's Labor Archives before painting the majority of the mezzanine floor of the Redstone as well as The Lab's stairwell.

The Lab's 3,000 square foot space in the Redstone Building was recently restored to reveal the union hall's original hardwood floors, a wall of windows and industrial steel beams.

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

The Lab stands among a select few San Francisco-based art institutions that truly provide local artists with the financial, legal and artistic resources to both survive in the Bay Area and produce extremely high caliber work. Small arts operations are focused on collaboration and

flexibility – these approaches are as vital to a healthy visual art ecosystem as those of larger institutions. The Lab’s small scale (i.e., annual budget less than \$500,000) allows the organization to cultivate long-term relationships, permitting horizontal communication networks between artists and audiences. The Lab is one of the city’s most important launch pads for artists seeking international careers.

Making a living as an artist has never been easy, but rising costs of living, greater income inequality, high levels of debt and insufficient protections for "gig economy" workers are putting increasing pressure on artists. In The Lab’s 2016 e-mail survey, it was discovered that 12% of The Lab’s 10,000+ yearly audience were recently displaced as a result of rising rents and evictions, and 14% expect to be displaced imminently. It is clear that the communities that shape the character of this city – and the mission of spaces like The Lab – are shrinking. Additionally, race, gender and sexuality biases disproportionately affect artists from those communities, and the art system continues to privilege a very homogenous field of vision.

For these reasons, The Lab intends to model and implement new funding and distribution strategies for under recognized artists and their work. We prioritize collective strategies as a means of guaranteeing future operations – extending to a potential purchase of our building – and continually articulate the qualitative value of our work in the lives of artists and our community. Since Fall 2014, over 27,000 people have visited The Lab, it has hosted 168 programs, 815 artists, and paid \$237,346 directly in artist fees.

CRITERION 3

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

As one of the longest running and last remaining truly avant-garde arts organizations in San Francisco, The Lab’s aim is to provide under-resourced artists and audiences with the space, time and resources to experiment with alternative ways of living and working. We believe it is important to constantly question our own organizational model and to deeply engage with new artistic practices and modes of thinking around the arts. The Lab embodies the desires of creative, critical and compassionate individuals. We want audiences to be inspired by the way we work, not just what we produce.

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

The Lab continues its 30+ year commitment to artists working in a variety of forms, along with over year-round multidisciplinary programs. The Lab commissions ambitious projects each year in which artists receive significant funds and total access to run The Lab's space and operating systems. For all programs, artists receive a living wage.

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

The Lab is housed in the assembly hall of San Francisco's Labor Temple, opened on February 27, 1915. For 30 years and the price of union dues, thousands came here to receive medical care, daycare, food, leisure time and a place to fight for better working conditions. In 1934, it hosted the vote for the General Strike, which set off a wave of actions that led to the 40 hour work week and standard minimum wage. Taking its lead from the Labor Temple, The Lab is likewise committed to visioning new ways of living and working, and to fair wages.

The Lab is located one-half block from the 16th and Mission BART station and is wheelchair accessible. Built as a union meeting hall in 1914, The Lab's 3,000-square-foot space includes original hardwood floors, a wall of windows and industrial steel beams, 125 feet of static wall space, four moveable 8-foot walls, an acoustic ceiling, flexible track lighting, blackout curtains and a Meyer Sound system, which give the historic space its modern edge.

The Lab's space maintains maximum flexibility, transforming into a gallery, dance studio, classroom, performance space and theater. The Lab's program is based on independent research and is curated 3-12 months in advance with a maximum of 3-4 events per month.

The entrance to The Lab features hand painted signage by the late Mission School artist Margaret Kilgallen and has not changed since 1995. The vintage, Western-style lettering is painted with house paint on the top glass of the doorframe and reads "The Lab" in burnt-orange with black shadow. In 2016, the window was professionally restored and secured with Plexiglas by professional sign painter Jeff Canham and Kilgallen's husband, the artist Barry McGee.

The Lab partnered with Aaron Noble of the Clarion Alley Mural Project and the Redstone Building's still-active union and nonprofit occupants on a series of murals in the building's main atrium and in The Lab, which were dedicated upon completion by Mayor Willie Brown in 1997.

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

Articles of Incorporation are included in this Legacy application along with the supplemental materials. The Articles of Incorporation reference the original mission and scope of service of the organization, which matches the current mission.

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE
05-31-2018

EXPIRATION DATE
06-30-2018

FY 2017-18

BUSINESS ACCOUNT NUMBER 1005242	LOCATION ID 1023977-03-151
TRADE NAME (DBA) THE LAB SF	BUSINESS LOCATION 2948 16TH ST
BUSINESS THE LAB SF	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

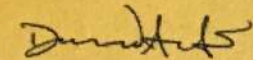
POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

THE LAB SF
2948 16TH ST
SAN FRANCISCO CA 94103

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



José Cisneros
Treasurer



David Augustine
Tax Collector

Read reverse side. To update addresses or to close a business, go to www.sftreasurer.org/accountupdate.

ARTICLES OF INCORPORATION

OF

the.art.re.grup, inc.

1249860

**ENDORSED
FILED**

In the office of the Secretary of State
of the State of California

JUN 19 1984

ARCH FONG EU, Secretary of State

Leslie Glenn
Deputy

ONE: The name of this corporation is:

the.art.re.grup, inc.

TWO: This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation law for charitable and public purposes. The specific and primary purposes for which this corporation is organized are to establish a forum for the development for and presentation of the performing, visual, and multi-disciplinary arts to the general public, for the benefit of the general public and the enjoyment of the public in the San Francisco Bay Area, and specifically for the public benefit of the people of the State of California and the City and County of San Francisco, such purposes also being to focus on the advanced student of the arts, by providing a creative and supportive environment which will allow for refinement of artistic techniques; providing, in addition, a forum for public review and critique, giving the students of the San Francisco Bay Area the opportunity to utilize the work-study situations and artists work-study situations, as well as artists workshops, as are necessary and incidental to the publication and presentation of the performing, visual and multi-disciplinary arts works contemplated by this non-profit corporation, making all such arts works available to the general public wherever and whenever feasible.

THREE: The name and address in the State of California of this corporation's initial agent for service of process is B. ALAN MILLAR, of 1252 5th Avenue, San Francisco, California 94122.

FOUR:

(a) This corporation is organized and operated exclusively for charitable and educational purposes within the meaning of Section 501(c)(3) of the United States Internal Revenue Code.

(b) Notwithstanding any other provision of these Articles, the corporation shall not carry on any other activities not permitted to be carried on (1) by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code or (2) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code.

(c) No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and the corporation shall not participate or intervene in any political campaign (including the publishing or distribution of statements) on behalf of any candidate for public office.

FIVE: The name and addresses of the persons appointed to act as the initial Directors of this corporation are:

B. ALAN MILLAR	1252 5th Avenue, San Francisco, CA 94122
GUY DALPE	1252 5th Avenue, San Francisco, CA 94122
TED YAMASAKI	1654 19th Ave. #2, San Francisco, CA 94122
JACK ADAMS	125 Sanchez Street, Apt. 26, San Francisco, CA 94114


SIX: The property of this corporation is irrevocably dedicated to charitable and educational purposes meeting the requirements of Section 214 of the California Revenue and Taxation Code and no part of the net income or assets of the organization shall ever inure to the benefit of any Director, officer or member thereof or to the benefit of any private person.

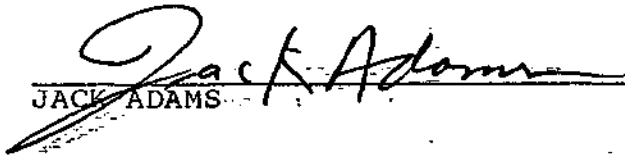
On the dissolution or winding up of the corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation, shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for charitable and educational purposes and which has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code.

JUNE 12, 1984


B. ALAN MILLAR


GUY DALPE


TED YAMASAKI


JACK ADAMS

//////
//////

We, the above-mentioned initial Directors of this corporation, hereby declare that we are the persons who executed the foregoing Articles of Incorporation, which execution is our act and deed.

JUNE 12, 1984

B. Alan Millar

B. ALAN MILLAR

Guy Dalpe

GUY DALPE

Ted Yamasaki

TED YAMASAKI

Jack Adams

JACK ADAMS

//////

//////

A0762737

1249860

FILED
Secretary of State
State of California

OCT 31 2014

Certificate of Amendment of Articles of Incorporation

The undersigned certify that:

1. They are the president and the secretary, respectively, of **The.Art.Re.Grup, Inc.**, a California corporation.

2. Article I of the Articles of Incorporation of this corporation is amended to read as follows:

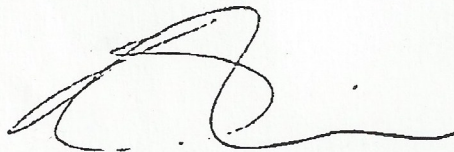
The name of this corporation is **The Lab SF.**

3. The foregoing amendment of Articles of Incorporation has been duly approved by the board of directors.

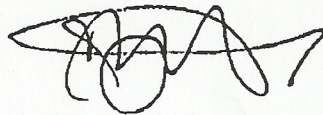
4. The corporation has no members.

We further declare under penalty of perjury under the laws of the State of California that the matters set forth in this certificate are true and correct of our own knowledge.

DATE: October 22, 2014



Alan Millar, President



Shari Wilk, Vice-President/Secretary

NOV 14 2014
Date
Shari Wilk
SECRETARY OF STATE

OGDEN UT 84201-0046

In reply refer to: 0423256148
Feb. 25, 2015 LTR 252C 0
94-2952488 000000 00
00005458
BODC: TE

THE LAB SF
THE LAB
2948 16TH ST
SAN FRANCISCO CA 94103-3613



053359

Taxpayer Identification Number: 94-2952488

Dear Taxpayer:

Thank you for the inquiry dated Jan. 11, 2015.

We have changed the name on your account as requested. The number shown above is valid for use on all tax documents.

If you need forms, schedules, or publications, you may get them by visiting the IRS website at www.irs.gov or by calling toll-free at 1-800-TAX-FORM (1-800-829-3676).

If you have any questions, please call us toll free at 1-877-829-5500.

If you prefer, you may write to us at the address shown at the top of the first page of this letter.

Whenever you write, please include this letter and, in the spaces below, give us your telephone number with the hours we can reach you. Also, you may want to keep a copy of this letter for your records.

Telephone Number () _____ Hours _____

Sincerely yours,



Brett S. Bemenderfer
Dept. Manager, Code & Edit/Entity 3

Enclosure(s):
Copy of this letter



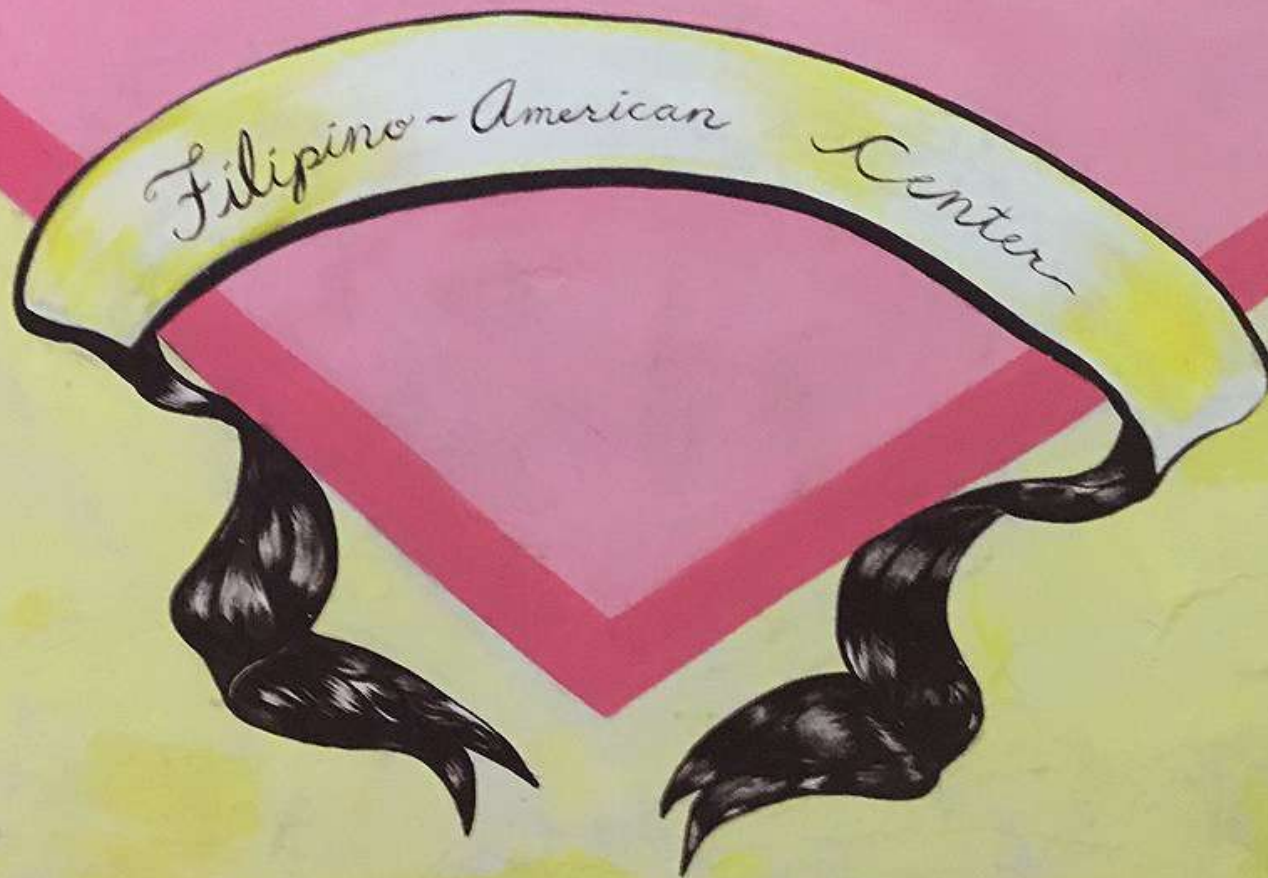




The Labor Temple was sold in 1968 and renamed the Redstone. Since then it has been home to a wide array of arts, activist, and social service organizations. The murals to the right reflect a few aspects of this contemporary history.

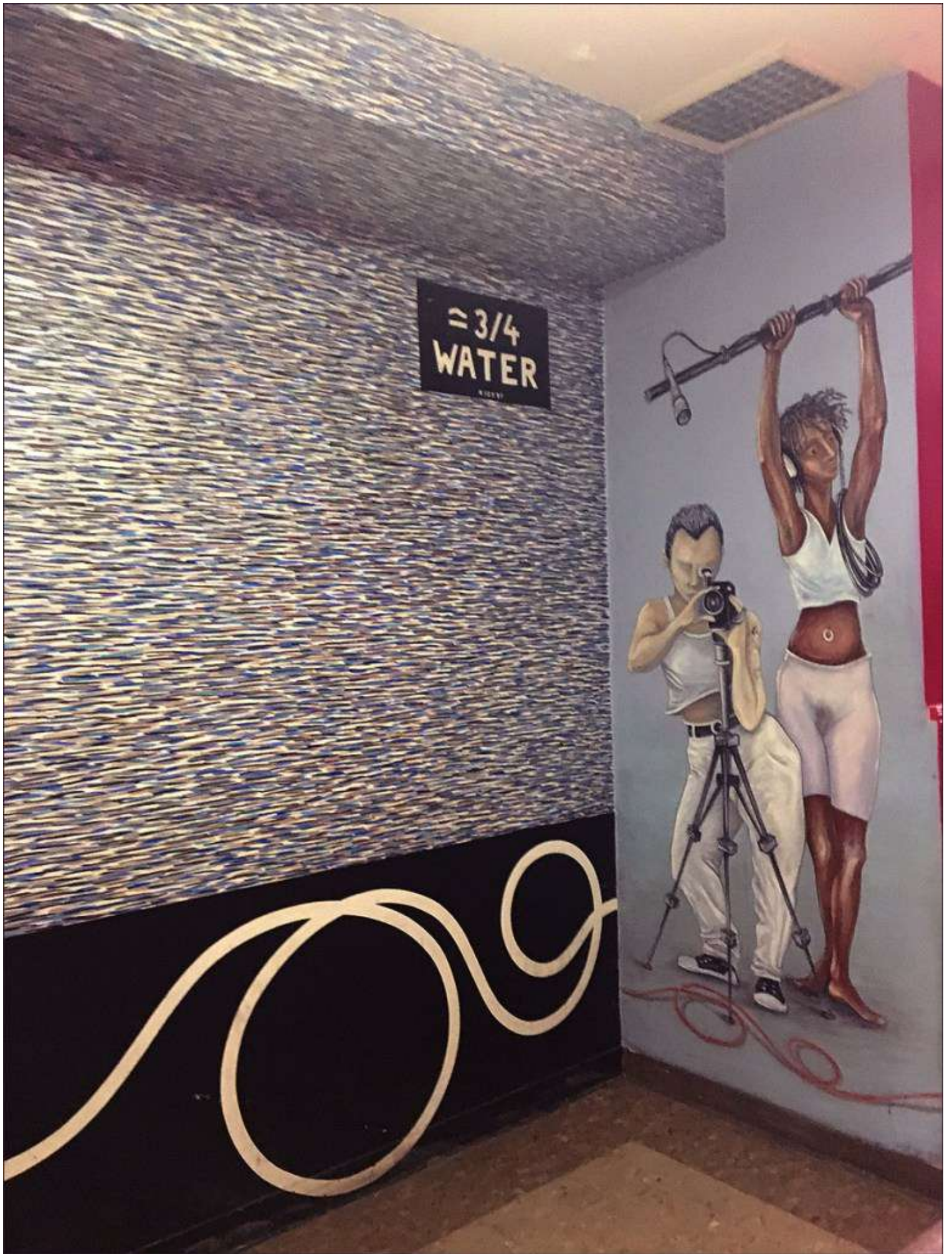


Récuendo



Filipino-American

Center





$\approx 3/4$
WATER

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2'getha
♥ 4'eva



- Mary
- Susan
- Jane
- John
- ...

REMINISCENCE



Just a heads

The Man
to
SUSAN
HERE!



Slipping

its
GOODY!



I can only
Laugh
To keep from
Crying





Labor Day Greetings 1965

IRVING

OFFICIAL PUBLICATION OF THE BUILDING AND CONSTRUCTION TRADES COUNCIL OF SAN FRANCISCO
MONDAY, AUGUST 23, 1965



Striking Painters Return Normal 'Best Contract Ever'

4 Leaders
To Back
Postone

BAY AREA PAINTERS NEWS

Rank and File Speaks Angry Men Escort Rasnick

Willie Brown Asks S.F. Local's Help

SAN FRANCISCO LABOR TEMPLE

IS JOIN FARM WORKERS

BAY AREA PAINTERS NEWS

Accusers Can't Stand Heat, Get Out of the Kitchen

CALIFORNIA PAINTERS:

*Fight for Tenants' Rights
Defend Union Democracy
Win Hard Strike*

San Francisco Examiner 9 STAR FINAL

UNION BOSS SLAIN HERE



Painters' Chief Shot

2 Beatles' Postmortem

Being Sluggish
Marin City Has Its Worst Night



MAX WARR

Call's Testimony:

Union Killing 'Mastermind'

BY JANE EISENBERG CRANST.



BEN RASNICK

Key Says 'Never' to VCTalks

NOBLE



720
Golden Gate
Mattel
Disney
Gar

National Dollar Stores
Peerless
Wilson
Hasbro
Reebok
Prison Industries
Nike

全
司公造

In 1968 the National Dollar Stores strike, called by the newly formed Chinese Ladies Garment Workers Union, marked the beginning of Chinese participation in organized labor in San Francisco.



Founded in 1902 

BINDERY WOMEN'S

Local Union
No. 125
San Francisco



the bindery-
workers were
of about
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ons that
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s and 20's.
of them

was economically
advantageous
but generally re-
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political power for
the women.



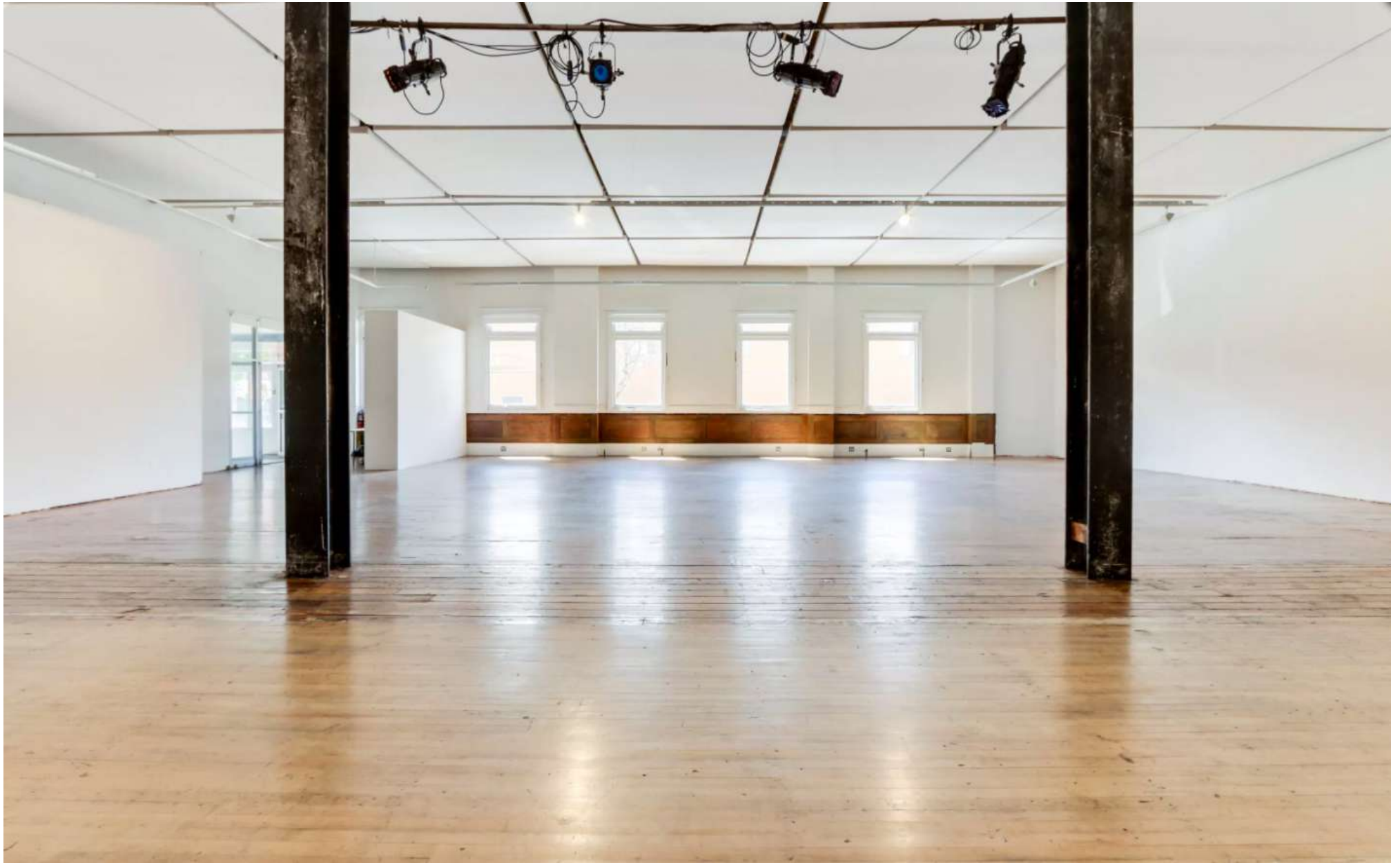




MURALS COMPLETED in 1997
by the Clarion Alley Mural Project.
Carolyn Castaño; Matt Day;
John Fadeff; Susan Greene;
Barry McGee; Aaron Noble,
project director; Sebastiana Pastor
Rigo 97; Isis Rodriguez; Ruby Neri
Chuck Sperry and Scott Williams.

SPONSORED by The Lab;
Laura Brun and Elisabeth Beaird,
directors.

Made possible by a grant from
the Creative Work Fund.

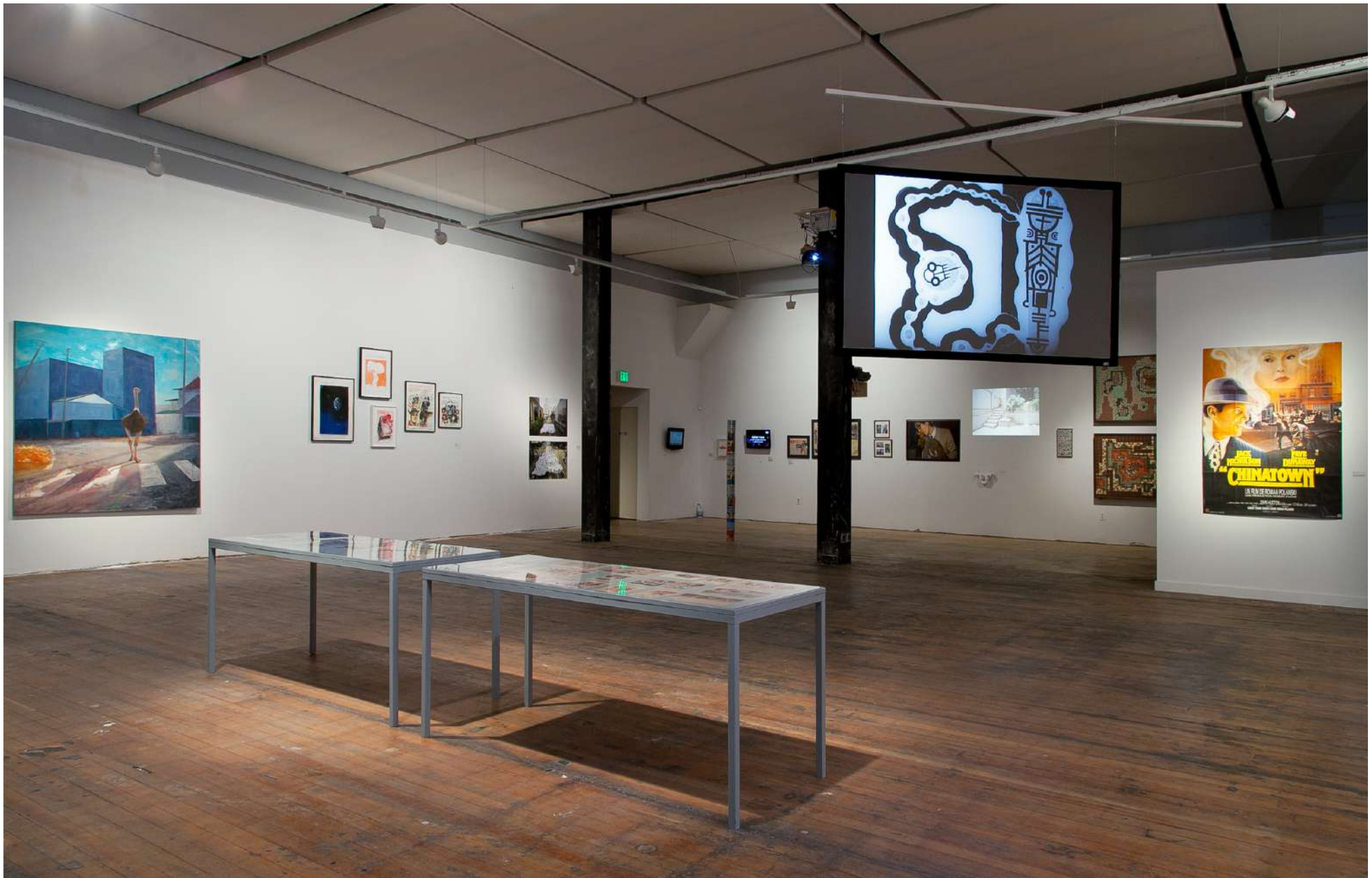






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APRIL 1-MAY 9, 2015

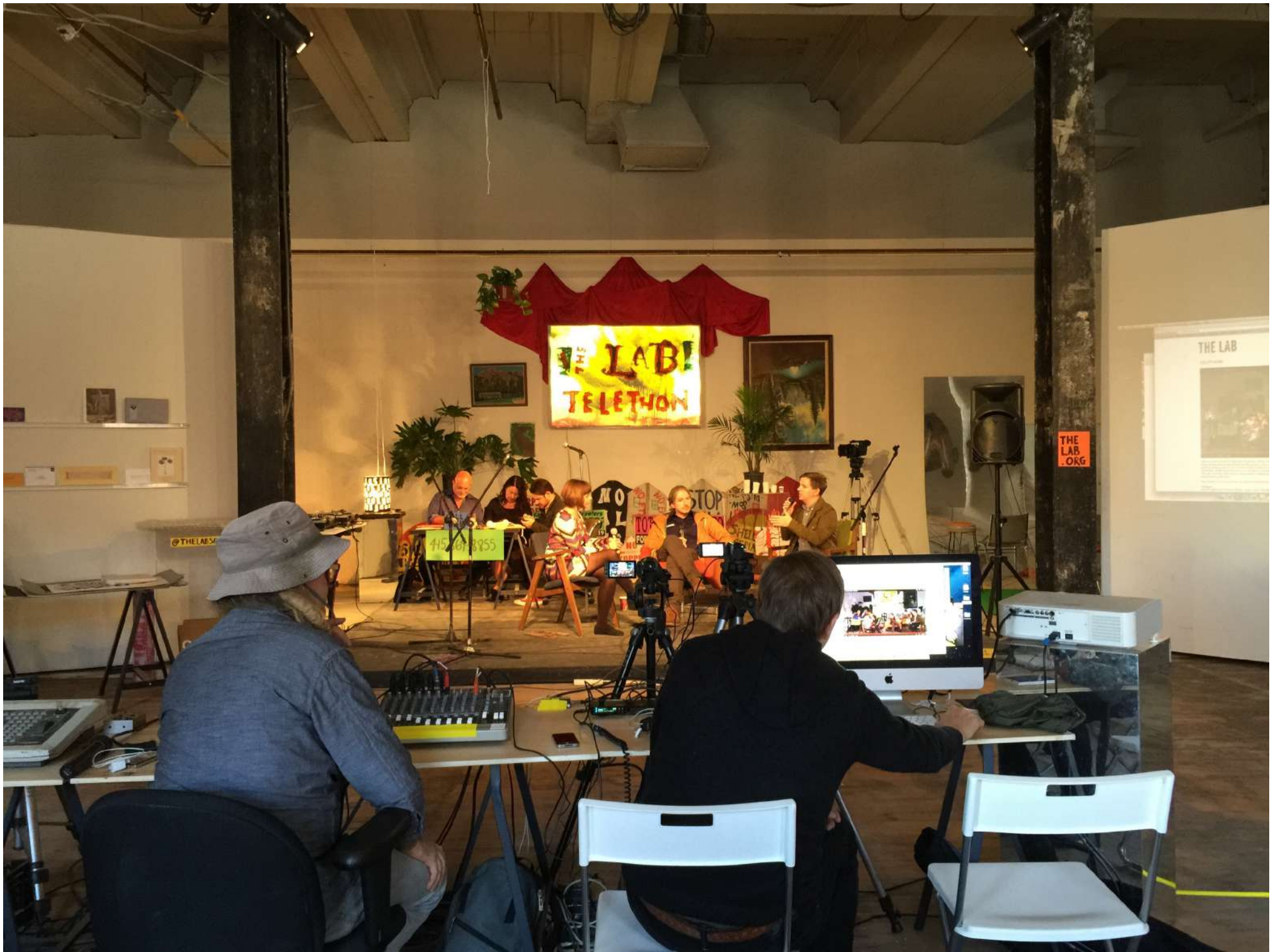




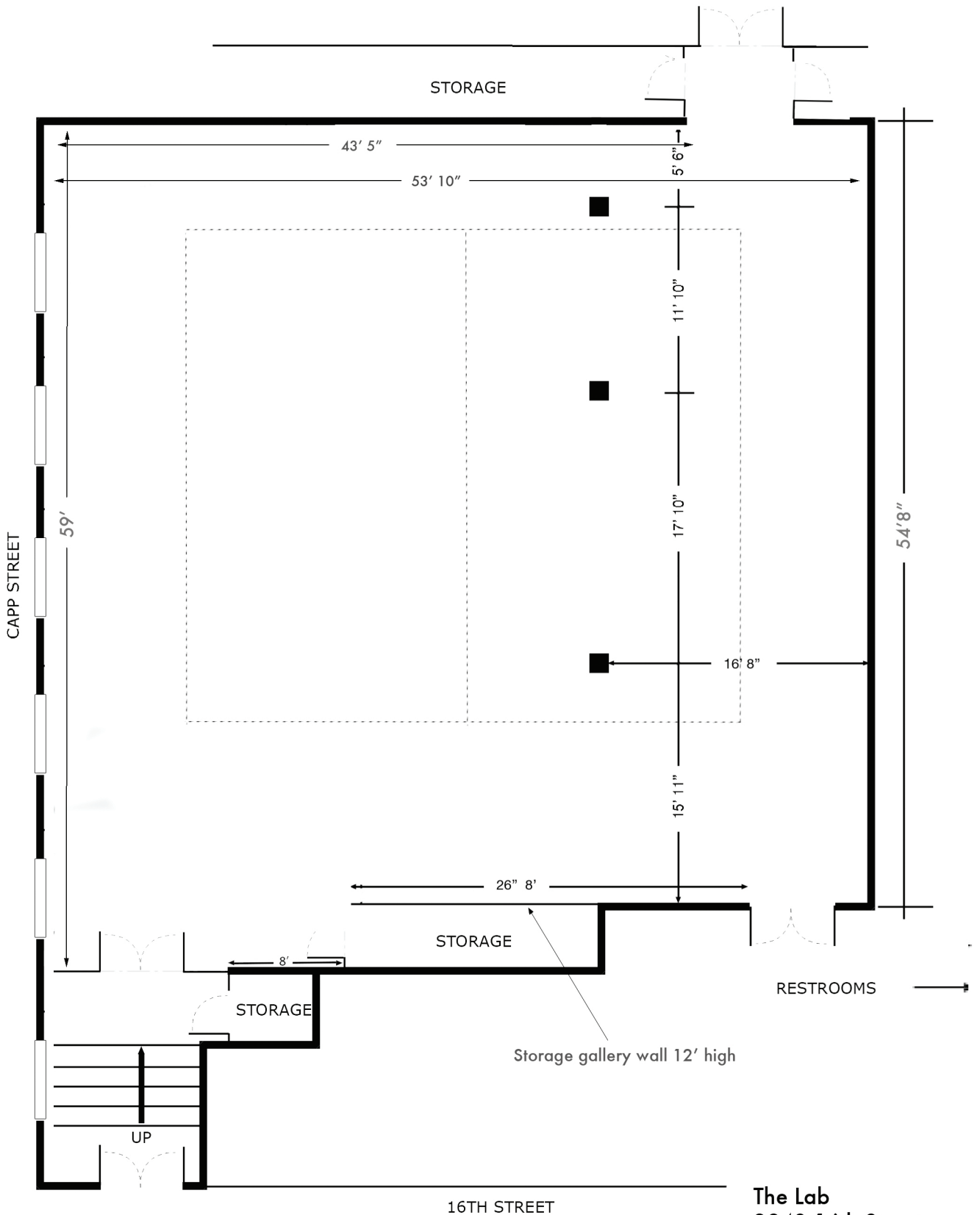












Additional Technical Information:

4 moveable gallery walls 8' wide x 10' high x 2' 2" deep

15' from wooden floor to bottom of acoustic ceiling

----- Indicates electrical grid

The Lab
 2948 16th Street
 San Francisco, CA
 94103
 (415) 864-8855

AUDIO VISUAL		
Type	Model	Qty
Meyer Sound Galileo 408	G408	1
Meyer Sound Subwoofers	600HP subs	2
Meyer Sound UPAs	UPA1P tops	4
Roland Mixer	M-400	1
Roland Snake	S1608	1
Mackie Monitors	SA1521	2
Mackie Mixer	1202-VL2 Pro	1
Shure Cardioid Dynamic Microphone	SM58	1
Sennheiser Wireless Microphone	ew 300 G3 865	1
Sennheiser Super Cardioid Vocal Microphones	e 865	2
Sennheiser Cardoid Instrument Microphone	MD 421	2
Audio Tecnica Performer Microphone	PR335	1
Audio Technica Microphone	AT822	1
Shure Microphone	PG50	1
Standard Boom Microphone Stands		
XLR (male to female)		12
1/4 in (male to male)		12
Stereo DI Box		2
Mono DI Box		2
Steinway Grand Piano	9 foot	1
Music stands		3
Epson Projector	PowerLite 1080 UB	1
Panasonic Projector	PT-AX100U	1
Lee Colortron International Lighting Board	168-421	1
Source Four Theater Lighting	36 degree Ellipsoidal	4
Lightolier Track Lighting	T4 wall wash	10
Lightolier Track Lighting	Par38 halogen	24

FURNITURE		
Type	Qty	Dimensions
White folding chairs	150	16 1/8 x 17 3/4 in.
Clear plexiglas pedestals	6	9.5 x 19.5 x 39 in.
Mirrored pedestals	6	16 L x 16 W x 34 H in.
Staging Risers	8	4 L x 8 W x 3 H ft.
Small lightweight trestle tables	8	24 L x 48 W x 28 H in.
Large lightweight trestle tables	10	36 L x 72 W x 28 H in.
Heavyweight steel tables w/ plexi tops	2	6 L x 2 W x 2.5 H ft.
Folding table	1	6 L x 2 W x 2.5 H ft.
Folding table	1	4 L x 2 W x 2.5 H ft.
Unfinished moveable birchwood bar	1	68 L x 24.5 W x 42 H in.
Plastic buckets for chilling beverages	2	

1 [Ordinance to Designate 2926-2948 16th Street, the Labor Temple/Redstone Building, As a
2 Landmark Under Planning Code Article 10.]

3 **Ordinance Designating 2926-2948 16th Street, the Labor Temple/Redstone Building, As**
4 **Landmark No. 238 Pursuant To Article 10, Sections 1004 And 1004.4 Of The Planning**
5 **Code.**

6
7 Note: Additions are single-underline italics Times New Roman;
8 deletions are ~~striketrough italics Times New Roman~~.
9 Board amendment additions are double underlined.
10 Board amendment deletions are ~~striketrough normal~~.

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

12 Section 1. Findings:

13 The Board of Supervisors hereby finds that 2926-2948 16th Street, the Labor Temple /
14 Redstone Building, Lot 14 in Assessors Block 3553, has a special character and special
15 historical, architectural and aesthetic interest and value, and that its designation as a
16 Landmark will further the purposes of, and conform to the standards set forth in Article 10 of
17 the City Planning Code.

18 (a) Designation: Pursuant to Section 1004 of the City Planning Code, 2926-2948
19 16th Street, the Labor Temple / Redstone Building, is hereby designated as Landmark No.
20 238. This designation has been fully approved by Resolution No. 563 of the Landmarks
21 Preservation Advisory Board and Resolution No. 16638 of the Planning Commission, which
22 Resolutions are on file with the Clerk of the Board of Supervisors under File No. 031832
23 and which Resolutions are incorporated herein and made part hereof as though fully set forth.

24 (b) Priority Policy Findings.

25 Pursuant to Section 101.1 of the Planning Code, the Board of Supervisors makes the
following findings:

Supervisors Daly, Peskin, Gonzalez
PLANNING DEPARTMENT
BOARD OF SUPERVISORS

1 (1) The designation is in conformity with the Priority Policies of Planning Code
2 Section 101.1 and with the General Plan as set forth in the letter dated October 29, 2003 from the
3 Director of Planning. Such letter is on file with the Clerk of the Board in File No. 031832

4 (c) Required Data:

5 (1) The description, location and boundary of the Landmark site encompass the
6 footprint of 2926-2948 16th Street, the Labor Temple / Redstone Building, located at the
7 northeast corner of 16th Street and Capp Street.

8 (2) The characteristics of the Landmark which justify its designation are described
9 and shown in the Landmark Designation Report adopted by the Landmarks Preservation
10 Advisory Board on May 7, 2003 and other supporting materials contained in Planning
11 Department Docket No. 2003.0449L. In brief, the National Register characteristics of the
12 landmark which justify its designation are as follows:

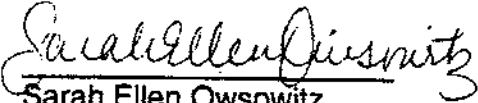
13 (a) Its association with events that have made a significant contribution to the broad
14 patterns of our history (National Register Criterion A); in the case of the Labor Temple /
15 Redstone Building, its association with historic labor events of San Francisco, particularly the
16 events of the 1934 San Francisco General Strike.

17 (3) The particular exterior features that should be preserved, or replaced in-kind as
18 determined necessary, are those generally shown in the photographs and described in the
19 Landmark Designation Report, both which can be found in the case docket 2003.0449L,
20 which is incorporated in this designation ordinance as though fully set forth. In brief, the
21 description of the particular features that should be preserved are as follows:

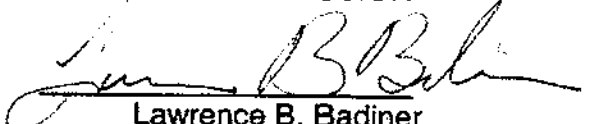
22 (a) The exterior architectural features, composition and materials, particularly the
23 red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third
24 floor windows and the decorative medallions between pairs of third floor windows on the
25 primary façades.

1 Section 2. The property shall be subject to further controls and procedures, pursuant
2 to this Board of Supervisor's Ordinance and Planning Code Article 10.
3

4 APPROVED AS TO FORM:
5 DENNIS J. HERRERA, City Attorney

6 By: 
7 Sarah Ellen Owsowitz
8 Deputy City Attorney

RECOMMENDED:
PLANNING COMMISSION

By: 
Lawrence B. Badiner
Director of Planning

SAN FRANCISCO
PLANNING COMMISSION
RESOLUTION NO. 16638

ADOPTING FINDINGS RELATED TO THE APPROVAL OF LANDMARK DESIGNATION OF 2926
- 2948 16TH STREET, THE LABOR TEMPLE / REDSTONE BUILDING, ASSESSOR'S BLOCK
3553, LOT 14 AS LANDMARK NO. 238.

1. WHEREAS, on November 20, 2002, the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmarks Designation Work Program for fiscal year 2002 - 2003. Up to 8 sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was 2926-2948 16th Street, the Labor Temple / Redstone Building; and
2. Betty Traynor, Coordinator of the Redstone Tenants Association, prepared and submitted a draft landmark Designation Report for 2926-2948 16th Street, the Labor Temple / Redstone Building, for the Landmarks Board to consider initiation of the landmark designation of the property; and
3. At its regular meeting of May 7, 2003, the Landmarks Preservation Advisory Board (Landmarks Board) adopted Resolution No. 563, initiating designation of and recommending to the Planning Commission that they approve the Labor Temple / Redstone Building as Landmark No. 238; and
4. The Landmarks Board finds that the Labor Temple / Redstone Building Designation Report describes the location and boundaries, of the landmark site, describes the characteristics of the landmark which justifies its designation, and describes the particular features that should be preserved and therefore meets the requirements of Planning Code Section 1004(b) and 1004(c)(1). That Designation Report is fully incorporated by reference into this resolution; and
5. The Planning Commission reviewed and endorsed the description, location, and boundary of the landmark site, which is the footprint of the building; and
6. The Planning Commission, in considering the proposed landmark designation employed the "National Register of Historic Places" rating criteria and found 2926-2948 16th Street, the Labor Temple / Redstone Building to be eligible for listing in the National Register of Historic Places under the criteria "A", association with events that have made a significant contribution to the broad patterns of our history, because of its association with San Francisco labor history and its role in the San Francisco 1934 General Strike; and
7. The Planning Commission reviewed and endorsed the following description of the characteristics of the landmark which justify its designation:

- Association with historic labor events of San Francisco, particularly the events of the 1934 San Francisco General Strike.
8. The Planning Commission reviewed and endorsed the following particular features that should be preserved:
- The exterior architectural features, composition and materials (depending on availability today), particularly the red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third floor windows and the decorative medallions between pairs of third floor windows on the primary facades.
9. The Planning Commission has reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at a duly noticed Public Hearing held on May 7, 2003.
- *The proposed Project will further Priority Policy No. 7, that landmarks and historic buildings be preserved, such as the designation of the Labor Temple / Redstone Building as City Landmark No. 238. Landmark designation will help to preserve a significant historic resource associated with the City's labor history, particularly with the General Strike of 1934.*
 - *That the proposed project will have no significant effect on the other seven Priority Policies: the City's supply of affordable housing, existing housing or neighborhood character, public transit or neighborhood paring, preparedness to protect against injury and loss of life in an earthquake, commercial activity, business or employment, or public parks and open space.*

THEREFORE BE IT RESOLVED that the Planning Commission hereby approves the landmark designation of 2926-2948 16th Street, the Labor Temple / Redstone building, Assessor's Block 3553, Lot 14 as Landmark No. 238, pursuant to Article 10 of the Planning Code; and

BE IT FURTHER RESOLVED that the Planning Commission hereby directs its Recording Secretary to transmit this Resolution, the 2926-2948 16th Street, the Labor Temple / Redstone Building Landmark Designation Report and other pertinent materials in the Case File 2003.0449L to the Board of Supervisor's.

LANDMARK DESIGNATION REPORT

DATE: August 21, 2003

CASE NO.: 2003.0449L

LANDMARKS BOARD VOTE: 6-0

APPROVED: 5/7/03

PLANNING COMMISSION VOTE:

APPROVED:

PROPOSED LANDMARK NO.: 238

PAGE 1

HISTORIC NAME: San Francisco Labor Temple

POPULAR NAME: Redstone Building

ADDRESS: 2940 16th Street (main entrance, includes 2926 to 2948 16th Street)

BLOCK & LOT: 3553-014

OWNER: Danya Records Limited Profit Sharing Trust (60%)
David and Sandi Lucchesi (40%)

ORIGINAL USE: labor union hall/office

CURRENT USE: commercial, office, art spaces, theaters

ZONING: C-M (Heavy Commercial)

National Register Criterion (a)

- (A) Association with events that have made a significant contribution to the broad patterns of our history.
- (B) Association with the lives of persons significant in our past.
- (C) Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- (D) Has yielded, or may be likely to yield information important in History or prehistory.

° **Period of Significance:** 1914-1934; Secondary: 1935-1952

° **Integrity:** The building retains substantial integrity of location, design, setting, exterior materials and workmanship, feeling and association. The S.F. Labor Council built a sizeable addition to the building in 1939, a three-story east wing that was completely integrated with the existing exterior. Today the exterior of the building looks much the same as it appeared when built in 1914 with the addition of 1939.

Article 10 Requirements—Section 1004 (b)

° **Boundaries of the Landmark site:** The footprint of the 2926 - 2948 Redstone Building, located at the northeast corner of 16th Street and Capp Street.

° **Characteristics of the Landmark which justify its designation:** Association with historic labor events of San Francisco, particularly the events of the 1934 San Francisco General Strike.

° **Description of the particular features which should be preserved:** The exterior architectural features, composition and materials (depending on availability today), particularly the red brick masonry, concrete cornice, the round arch tops with plaster keystone of the third floor windows and the decorative medallions between pairs of third floor windows on the primary façades.

DESCRIPTION (Architectural)

This building is a steel frame rectangular brick masonry and concrete structure, three stories high with a partial mezzanine at the first floor and a full basement with a deep, narrow lightwell on the north side. Designed by the prominent firm of O'Brien and Werner, it was built with red common brick layed in English bond pattern on the south and west facades which face 16th Street and Capp Streets respectively. The east and north walls are made of board formed concrete which has been painted.

LANDMARK DESIGNATION REPORT**DATE: August 21, 2003****CASE NO.: 2003.0449L****LANDMARKS BOARD VOTE: 6-0****APPROVED: 5/7/03****PLANNING COMMISSION VOTE:****APPROVED:****PROPOSED LANDMARK NO.: 238****PAGE 2**

There is a break line in the 16th street façade separating the portion of the building west of the lightwell from the rest of the structure. The larger, west end of the building was built in 1914 and had a symmetrical façade with 5 pairs of windows across the front and the main entry in the center below the central pair of windows. The east end was added in 1939 and continued the pairs of windows and the brick field with decorative bands to create a continuous façade.

The wide main entry on the 16th Street façade contains aluminum storefront double doors, sidelights and a transom surrounded by two levels of flat, unadorned concrete. The flat surround reaches to the underside of the second floor windows. At the west and east ends of this elevation are lower height entries also with aluminum storefront doors and transoms but with more decorative side moldings and projecting flat lintels overhead. The height of these entry openings is midway of the first floor window line. All three entries are directly off the sidewalk level which is mid way between the first and basement floors. Adjacent to the east entry is an aluminum commercial storefront approximately 10 feet wide with entry door and window.

Windows on the primary facades at the first, mezzanine, second and third stories are all double hung wood sash, one over one. All windows except those on the mezzanine have projecting concrete sills. The third floor windows have round arch tops with a plaster keystone which may once have had a decorative motif, but which are now predominantly flat. All other windows are simple rectangular shape. At the third floor there is a decorative medallion between each pair of windows. Windows on all floors align.

Decorative brick courses appear in several locations including a rowlock-over-stretcher-over-soldier course directly over the basement windows and two stacked rowlocks-over-stretcher-over-three-deep-basketweave-stretcher course directly below the second story windows. There is a rectangular decorative pattern of brick and plaster below the third floor windows with square plaster tiles at the corners and a larger rotated plaster square in the center surrounded by herringbone brick in the center with soldier and rowlock course at the edge from it. There is a continuous concrete cornice approximately six courses from the top of the building which is approx. 2 feet deep. This cornice contains interwoven geometric relief bands on both sides of a center pattern containing alternating circles; smaller circles with two levels of relief, and larger circles with three levels. There is one brick soldier course at the top of the parapet.

The west façade on Capp Street contains a utility entry on the far north side. This façade has seven equally spaced windows (similar in size to the south façade) with a fire escape at the second windows from the north.

The east façade is visible from an adjacent parking lot. A building projection at the southeast corner of the building has a windowless east face which contains a painted advertisement. There are three windows in the north face of this projection which houses a stairwell. The remainder of the façade has 4 pairs of windows aligned floor to floor. The second and third floor pairs have steel casement windows with divided transoms and bottom panes. Below the south pair of windows are similar ones at the mezzanine and first floors. Under the north three pairs at the first floor there are larger windows at the auditorium within which are pairs of five light steel casements with a two light transom above each casement. The north façade has unevenly spaced rectangular wood sash windows at the second and third floors with a fire escape and various utility ducts.

STATEMENT OF SIGNIFICANCE**CRITERION A (Historic events and patterns)**

The Labor Temple was built in 1914 by the San Francisco Labor Council to be its new headquarters and a center of union activity in San Francisco. There were over 130 member unions in the council at that time. The weekly union newspaper, *The Labor Clarion*, proclaimed it opened to the public February 26, 1915 with a first page article. The article heralded this "splendid new home of the Labor Council" with its large auditorium and assembly hall, jinks halls, seven lodge halls,

LANDMARK DESIGNATION REPORT**DATE: August 21, 2003****CASE NO.: 2003.0449L****LANDMARKS BOARD VOTE: 6-0****APPROVED: 5/7/03****PLANNING COMMISSION VOTE:****APPROVED:****PROPOSED LANDMARK NO.: 238****PAGE 3**

and 24 offices. It stated that "the opening of the new Labor Temple will add new life to Sixteenth street, as it will bring thousands of men and women daily into the district who formerly gathered in their headquarters and meetings elsewhere in the city."

The May 1916 Union Directory shows 54 unions using this building for their meetings. The bakers and bakery wagon drivers, the bindery women, blacksmiths, butchers, carriage and wagon workers, cigar makers, coopers, horseshoers, ice and milk wagon drivers, janitors, sail makers, and tailors all met at the Labor Temple. In the atmosphere of the times when American capitalists had an almost religious fervor for business and office buildings were built to resemble gothic cathedrals (look at the Russ Building at 235 Montgomery, sometime), this building was designated as a haven from the boss, and it was called The Labor Temple. It was the place where workers could come, away from the boss, and the boss' culture. A place where workers could help each other understand the world through working eyes, with a working sensibility. It was the one place the boss couldn't come.

To facilitate this, the Labor Temple had pool and billiard tables, as well as reading rooms, and on the south side of the auditorium, a ladies parlor. On the second floor, the west hallway was the hospital, and the north hallway, the dentist's offices. Medical care at prices workers could afford. In those days, a worker's union membership might be as important as their church or synagogue membership, and the Labor Temple was the center of working class life in San Francisco. Here workers had space for family gatherings, picnics, holiday parties, benefit dances, sports leagues, and theatrical events. The seamstresses might have a dinner with the webpressmen, or the Women's Bindery Union might have a dance with the plumbers. The San Francisco Labor Archives and Research Center has a dance card from just such an event many years ago. The Labor Archives has an article from the *Labor Clarion* dated May 19, 1916 which reported that "...a ball for the benefit of a disabled (laundry worker) ...was a financial success, more than \$300 was raised." This was a significant sum in a time when union machinists were striking to get \$4.50 a day.

The most significant historical events at the Labor Temple took place in July 1934 when the longshoremen and maritime workers led San Francisco workers in the momentous General Strike that changed the labor movement forever. The waterfront workers lived on the fringes of society in conditions that, even for those times, were abominable. The longshoremen had to pay for their jobs on the dock; the seafarers were little more than slaves on the ships. They wanted no more than any worker wants: dignity on the job and off, justice, a living wage. They were willing to strike because their conditions were so bad, and they had almost nothing to lose.

The longshoremen and seamen had been out on strike for about three months without much success, few other unions had joined them in sympathy, but the strikers hung on. The shipping companies were determined to bring the strikers to their knees and stop the strike. They had hired armed guards as well as San Francisco police to do their dirty work. For several days there had been fighting on Rincon Hill. On July 5, just outside of the strike kitchen at 113 Steuart, an unnamed policeman fired into a crowd of longshoremen and their sympathizers, shooting several of them. Two died. The deaths of Howard Sperry and Nick Bordoise stunned the public. This infamous day in San Francisco labor history became know as "Bloody Thursday" and galvanized the rest of the unions to support the struggle.

The next day (July 6) was the regular Friday night session of the San Francisco Labor Council. The Council members packed the auditorium in the Labor Temple; hundreds more spectators jammed the halls and overflowed onto 16th Street. A growing demand for a general strike was on the minds of the rank and file members. Fourteen unions had already taken action supporting a general strike and others were planning action. Harry Bridges was in attendance and asked for immediate action on an International Longshoreman's Association (ILA) resolution underscoring its position that the question of union hiring halls "cannot possibly be submitted to arbitration." The resolution was approved without dissent as was a second resolution condemning Governor Merriam for calling out the state militia. This resolution urged a peace based on 'simple justice and not military force.' At this meeting the S.F. Labor Council set up a Strike Strategy Committee to, in the words of the ILA Strike Bulletin, "make plans of a strike that will stop every industry in the city." The bulletin noted, too, that the council had endorsed the ILA's refusal to arbitrate the closed shop. Bridges declared,

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"This is no longer the ILA's fight alone. Thursday's bloody rioting has crystallized labor's attention on the conditions under which the ILA works and labor is demanding concerted action. The Labor Council is definitely behind the marine strike."

On July 9, a funeral procession bearing the bodies of the two slain unionists walked down Market Street. Estimates range from 15,000 to 50,000 in the procession. Thousands more lined the sidewalks. Fearing that sight of police on the streets would incite workers further, City Hall agreed that the strikers would be in charge of crowd control. There was no talking, no sound except a quiet funeral dirge, and the tramp of feet, but the air was electric with that sound. Their deaths - and that march - forged the solidarity that became the West Coast General Strike. The march ended at 17th and Valencia at the mortuary, just two blocks away from the Labor Temple. No doubt many mourners walked over to the Temple afterward to be together, to try to make some sense of what was happening and to decide what to do next.

Although a number of unions, including the Teamsters, had already decided to strike by July 12, the Labor Council's Strike Committee had not yet formally acted. It was in the auditorium of the Labor Temple where the vote was taken that sent the 175 unions of the SF Labor Council out on strike in support of the Longshoremen and Seafarers. The new General Strike Committee had already written up the motion. You would recognize many of the names on that strike committee: Jack Shelly, A. Noriega, Mike Casey, and of course, Harry Bridges. The strike vote meeting was held on Saturday, July 14, with the strike to commence on Monday, July 16, at 8 am. The *S.F. Chronicle* of July 15 reported the strike decision inside the Labor Temple in a colorful description: "Amid scenes of wildest conditions, with hundreds of delegates shouting and scores of others in a condition approaching hysteria, labor made the most momentous decision in many years. Throngs mulled about the Labor Temple at Sixteenth and Capp streets during four hours..." Finally, a hod carrier by the name of Joe Murphy made the motion.

The historic San Francisco General Strike went on four days, ending July 19, 1934. The strike was a success, opening the way to end the longshoremen's and maritime workers' strikes but extending beyond their demands to change the relationship between worker and boss forever. The maritime workers won the most contested issue, hiring halls with a union selected job dispatcher. Longshoremen won a six-hour day and 30-hour workweek while seamen won an eight-hour day. The solidarity with their brothers on the docks shown by the General Strike in San Francisco was heard around America in the midst of the Great Depression. Labor historian David Selvin called it a "new day" when workers acted from a new awareness of common grievances and common purpose, a newly recognized class identity that inspired workers nationwide.

As unions got larger, stronger and more numerous, the Labor Temple expanded to meet the need, and in 1939 the building got an addition, reaching its current size with room for 40 union offices. But as times changed, the culture changed. The very moment that seemed to presage a golden age for unions was simultaneously sowing the seeds of disaster for the Labor Temple. As unions got richer, it became fashionable for them to build their own - separate - union hall. In the '50's, offices in the Labor Temple went vacant and even though the Labor Council renovated it in 1959, the building had become a financial drain. With only 10 unions still in residence, the Labor Temple was sold in 1968 to repay bank loans and other bills. Although the new owners renamed the building the Redstone, most old timers in San Francisco still remember it as the Labor Temple.

The labor history within the Redstone Building will always be present thanks to a few San Francisco artists. In 1997 the Clarion Alley Mural Project, named for the Labor Clarion Newspaper, spent six months doing research which culminated in the murals seen in the lobby and first floor of the Labor Temple/Redstone Building. Muralist Aaron Noble led the project which includes some of the finest labor murals in San Francisco. Susan Greene's mural over the elevator on the ground floor celebrates the Bindery Women's union founded in 1902. Going up the stairs and into the main hall you'll see the 1948 Emporium strike by the saleswomen of Local 1100, and the Chinese women's garment workers strike in 1938, marking their entrance into organized labor in San Francisco.

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In the main portion of the first floor is the dramatic depiction by Aaron Noble of Dow Wilson throwing out the corrupt Secretary of the Painter's union in 1966. Unfortunately that wasn't the end of the story: next to Dow is the newspaper article, dated April 5, reporting Dow's murder just around the corner on South Van Ness days later. The inside front wall honors the original Native American inhabitants of this area, the Ohlones, with a bone harpoon tip being uncovered by a construction worker as he digs the foundation of this building. You know he was a union worker.

The most prominent labor mural as you walk by on the street is in the main entrance to the building painted by illustrator and muralist Chuck Sperry. It depicts scenes from the 1934 General Strike described above, particularly the strike vote meeting. Harry Bridges and other members of the Strike Committee are there as well as workers whose names we'll never know. An inset reproduces a picture of the two men shot at Steuart and Mission Streets on Bloody Thursday. This mural brings you back immediately to that day in July 1934 when a few hundred workers made labor history at the building they called the Labor Temple.

REFERENCES

A Terrible Anger: The 1934 Waterfront and General Strikes in San Francisco, David F. Selvin (1996).

The 1934 San Francisco Waterfront & General Strikes, Context Statement, adopted by the San Francisco Landmarks Preservation Advisory Board May 16, 2001.

Archie Green for deep background filled with the minute details of the labor movement that makes it live, and Susan Sherwood of the Labor Archives who shared her extensive knowledge and materials.

RATINGS

None.

PREPARED BY Betty Traynor, Coordinator, Redstone Tenants Association

ADDRESS 2940 16th Street, Suite 314, San Francisco, CA 94103 (for Betty Traynor)

Attachments: 523 A 523 B 523 L (Continuation sheet) Context Statement Other-

PRIMARY RECORD

Primary #
HRI #

Trinomial
NRHP Status Code

Other

Listings

Review Code

Reviewer

Date

Page 1 of 5 *Resource Name or #: (Assigned by recorder) Redstone Building

P1. Other Identifier: Labor Temple

*P2. Location: Not for Publication Unrestricted

*a. County San Francisco and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad S.F. North Date 1995 T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address 2940 16th Street City San Francisco Zip 94103

d. UTM: (Give more than one for large and/or linear resources) Zone , mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

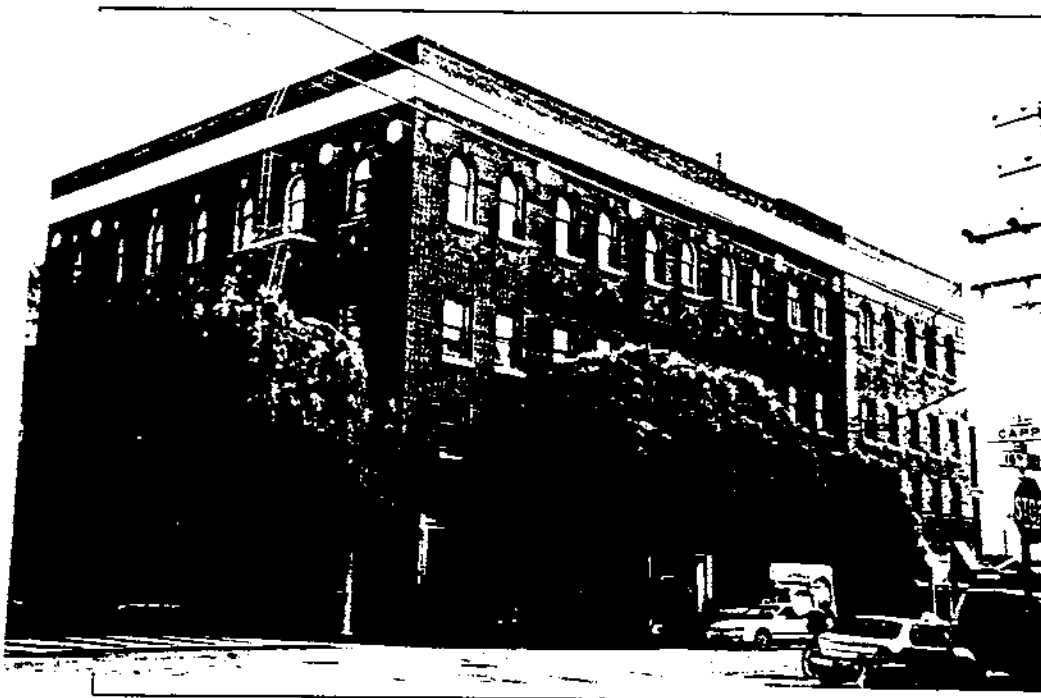
Block: 3553; Lot: 014

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This building is a steel frame rectangular brick masonry and concrete structure, three stories high with a partial mezzanine at the first floor and a full basement with a deep, narrow lightwell on the north side. Designed by the prominent firm of O'Brien and Werner, it was built with red common brick layed in English bond pattern on the south and west facades which face 16th Street and Capp Streets respectively. The east and north walls are made of board formed concrete which has been painted. (Continued)

*P3b. Resource Attributes: (List attributes and codes) C-M—Commercial Building

*P4. Resources Present: Building Structure Object Site District Element of District Other (isolates, etc.)



P5b. Description of Photo: (view, date, accession #)

View of front of building on 16th St. and westside on Capp St.

8-20-02

*P6. Date Constructed/Age and Source: Historic Prehistoric Both

Constructed in 1914, Filed Building Permit/Contract Notice Jan. 1914 Charles Hall Page & Assoc., Inc.

*P7. Owner and Address:

Danya Records Limited
Profit Sharing Trust &
David and Sandi Lucchesi
2170 Commerce Avenue,
Suite S
Concord, CA 94520

*P8. Recorded by: (Name, affiliation, and address)

Betty Traynor, Redstone
Tenants Association
2940 16th St. #314
SF, CA 94103

*P9. Date Recorded: 8-21-02

*P10. Survey Type: (Describe) Local (San Francisco) Landmark Designation

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List): Context Statement

BUILDING, STRUCTURE, AND OBJECT RECORD

*NRHP Status Code

Page 2 of 5 *Resource Name or # (Assigned by recorder) Redstone Building

- B1. Historic Name: Labor Temple
- B2. Common Name: Redstone Building
- B3. Original Use: Labor hall and offices
- B4. Present Use: Office, commercial, art spaces, theaters
- *B5. Architectural Style: Office
- *B6. Construction History: (Construction date, alterations, and date of alterations)

Built in 1914, east wing added in 1939.

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features: N.A.

B9a. Architect: O'Brien and Werner b. Builder: _____

*B10. Significance: Theme Labor History Area: San Francisco
Period of Significance 1914-1934 (Primary) Property Type: Office/Commercial
Applicable Criteria: A (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Labor Temple was built in 1914 by the San Francisco Labor Council to be its new headquarters and a center of union activity in San Francisco. There were over 130 member unions in the council at that time. The weekly union newspaper, *The Labor Clarion*, proclaimed it opened to the public February 26, 1915 with a first page article. The article heralded this "splendid new home of the Labor Council" with its large auditorium and assembly hall, jinks halls, seven lodge halls, and 24 offices. It stated that "the opening of the new Labor Temple will add new life to Sixteenth street, as it will bring thousands of men and women daily into the district who formerly gathered in their headquarters and meetings elsewhere in the city." (Cont.)

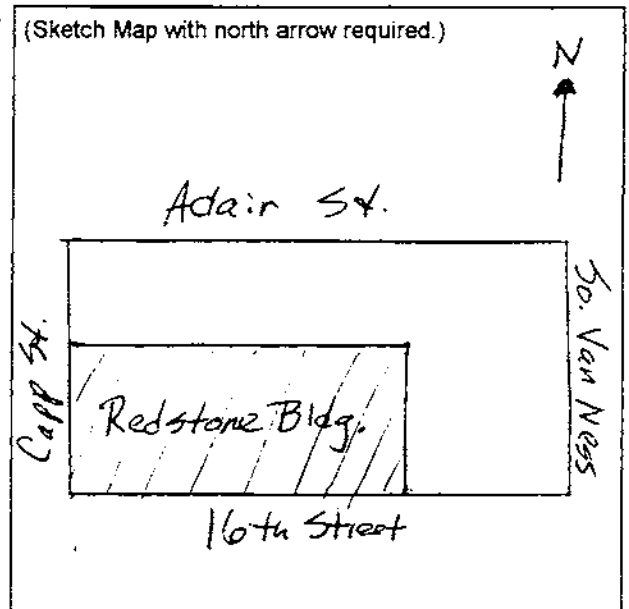
B11. Additional Resource Attributes: (List attributes and codes) C-M -- Commercial Building

*B12. References: A Terrible Anger. The 1934 Waterfront and General Strike in San Francisco, David F. Selvin (1996) and The 1934 San Francisco Waterfront and General Strikes, Context Statement, adopted by The S.F. Landmarks Advisory Board, May 16, 2001, plus labor historian Archie Green and labor librarian Susan Sherwood.

B13. Remarks: Today the exterior of the building looks much the same as it appeared when built in 1914 with the addition of 1939.

*B14. Evaluator: _____
*Date of Evaluation: _____

(This space reserved for official comments.)



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*Resource Name or # (Assigned by recorder) Redstone Building

*Recorded by: Betty Traynor

*Date 8-21-02

Continuation Update

P3a (Continued)

There is a break line in the 16th street façade separating the portion of the building west of the lightwell from the rest of the structure. The larger, west end of the building was built in 1914 and had a symmetrical façade with 5 pairs of windows across the front and the main entry in the center below the central pair of windows. The east end was added in 1939 and continued the pairs of windows and the brick field with decorative bands to create a continuous façade.

The wide main entry on the 16th Street façade contains aluminum storefront double doors, sidelights and a transom surrounded by two levels of flat, unadorned concrete. The flat surround reaches to the underside of the second floor windows. At the west and east ends of this elevation are lower height entries also with aluminum storefront doors and transoms but with more decorative side moldings and projecting flat lintels overhead. The height of these entry openings is midway of the first floor window line. All three entries are directly off the sidewalk level which is mid way between the first and basement floors. Adjacent to the east entry is an aluminum commercial storefront approximately 10 feet wide with entry door and window.

Windows on the primary facades at the first, mezzanine, second and third stories are all double hung wood sash, one over one. All windows except those on the mezzanine have projecting concrete sills. The third floor windows have round arch tops with a plaster keystone which may once have had a decorative motif, but which are now predominantly flat. All other windows are simple rectangular shape. At the third floor there is a decorative medallion between each pair of windows. Windows on all floors align.

Decorative brick courses appear in several locations including a rowlock-over-stretcher-over-soldier course directly over the basement windows and two stacked rowlocks-over-stretcher-over-three-deep-basketweave-stretcher course directly below the second story windows. There is a rectangular decorative pattern of brick and plaster below the third floor windows with square plaster tiles at the corners and a larger rotated plaster square in the center surrounded by herringbone brick in the center with soldier and rowlock course at the edge from it. There is a continuous concrete cornice approximately six courses from the top of the building which is approx. 2 feet deep. This cornice contains interwoven geometric relief bands on both sides of a center pattern containing alternating circles; smaller circles with two levels of relief, and larger circles with three levels. There is one brick soldier course at the top of the parapet.

The west façade on Capp Street contains a utility entry on the far north side. This façade has seven equally spaced windows (similar in size to the south façade) with a fire escape at the second windows from the north.

The east façade is visible from an adjacent parking lot. A building projection at the southeast corner of the building has a windowless east face which contains a painted advertisement. There are three windows in the north face of this projection which houses a stairwell. The remainder of the façade has 4 pairs of windows aligned floor to floor. The second and third floor pairs have steel casement windows with divided transoms and bottom panes. Below the south pair of windows are similar ones at the mezzanine and first floors. Under the north three pairs at the first floor there are larger windows at the auditorium within which are pairs of five light steel casements with a two light transom above each casement. The north façade has unevenly spaced rectangular wood sash windows at the second and third floors with a fire escape and various utility ducts.

B10 Significance (Continued)

The May 1916 Union Directory shows 54 unions using this building for their meetings. The bakers and bakery wagon drivers, the bindery women, blacksmiths, butchers, carriage and wagon workers, cigar makers, coopers, horseshoers, ice and milk wagon drivers, janitors, sail makers, and tailors all met at the Labor Temple. In the atmosphere of the times when American capitalists had an almost religious fervor for business and office buildings were built to resemble gothic cathedrals (look at the Russ Building at 235 Montgomery, sometime), this building was designated as a haven from the boss, and it was called The Labor Temple. It was the place where workers could come, away from the boss, and the boss' culture. A place where workers could help each other understand the world through working eyes, with a working sensibility. It was the one place the boss couldn't come.

To facilitate this, the Labor Temple had pool and billiard tables, as well as reading rooms, and on the south side of the auditorium, a ladies parlor. On the second floor, the west hallway was the hospital, and the north hallway, the dentist's offices. Medical care at prices workers could afford. In those days, a worker's union membership might be as important as their church or synagogue membership, and the Labor Temple was the center of working class life in San Francisco. Here workers had space for family gatherings, picnics, holiday parties, benefit dances, sports leagues, and theatrical events. The seamstresses might have a dinner with the webpressmen, or the Women's Bindery Union might have a dance with the plumbers. The San Francisco Labor Archives and Research Center has a dance card from just such an event many years ago. The Labor Archives has an article from the *Labor Clarion* dated May 19, 1916 which reported that "...a ball for the benefit of a disabled (laundry worker) ... was a financial success, more than \$300 was raised." This was a significant sum in a time when union machinists were striking to get \$4.50 a day. (Continued)

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*Resource Name or # (Assigned by recorder) Redstone Building

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*Date 8-21-02

Continuation Update

B10 Significance (Continued)

The most significant historical events at the Labor Temple took place in July 1934 when the longshoremen and maritime workers led San Francisco workers in the momentous General Strike that changed the labor movement forever. The waterfront workers lived on the fringes of society in conditions that, even for those times, were abominable. The longshoremen had to pay for their jobs on the dock; the seafarers were little more than slaves on the ships. They wanted no more than any worker wants: dignity on the job and off, justice, a living wage. They were willing to strike because their conditions were so bad, and they had almost nothing to lose.

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The next day (July 6) was the regular Friday night session of the San Francisco Labor Council. The Council members packed the auditorium in the Labor Temple; hundreds more spectators jammed the halls and overflowed onto 16th Street. A growing demand for a general strike was on the minds of the rank and file members. Fourteen unions had already taken action supporting a general strike and others were planning action. Harry Bridges was in attendance and asked for immediate action on an International Longshoreman's Association (ILA) resolution underscoring its position that the question of union hiring halls "cannot possibly be submitted to arbitration." The resolution was approved without dissent as was a second resolution condemning Governor Merriam for calling out the state militia. This resolution urged a peace based on "simple justice and not military force." At this meeting the S.F. Labor Council set up a Strike Strategy Committee to, in the words of the ILA Strike Bulletin, "make plans of a strike that will stop every industry in the city." The bulletin noted, too, that the council had endorsed the ILA's refusal to arbitrate the closed shop. Bridges declared, "This is no longer the ILA's fight alone. Thursday's bloody rioting has crystallized labor's attention on the conditions under which the ILA works and labor is demanding concerted action. The Labor Council is definitely behind the marine strike."

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The historic San Francisco General Strike went on four days, ending July 19, 1934. The strike was a success, opening the way to end the longshoremen's and maritime workers' strikes but extending beyond their demands to change the relationship between worker and boss forever. The maritime workers won the most contested issue, hiring halls with a union selected job dispatcher. Longshoremen won a six-hour day and 30-hour workweek while seamen won an eight-hour day. The solidarity with their brothers on the docks shown by the General Strike in San Francisco was heard around America in the midst of the Great Depression. Labor historian David Selvin called it a "new day" when workers acted from a new awareness of common grievances and common purpose, a newly recognized class identity that inspired workers nationwide.

(Continued)

Page 5 of 5

*Resource Name or # (Assigned by recorder) Redstone Building

*Recorded by: Betty Traynor

*Date 8-21-02

Continuation Update

B10 Significance (Continued)

As unions got larger, stronger and more numerous, the Labor Temple expanded to meet the need, and in 1939 the building got an addition, reaching its current size with room for 40 union offices. But as times changed, the culture changed. The very moment that seemed to presage a golden age for unions was simultaneously sowing the seeds of disaster for the Labor Temple. As unions got richer, it became fashionable for them to build their own - separate - union hall. In the '50's, offices in the Labor Temple went vacant and even though the Labor Council renovated it in 1959, the building had become a financial drain. With only 10 unions still in residence, the Labor Temple was sold in 1968 to repay bank loans and other bills. Although the new owners renamed the building the Redstone, most old timers in San Francisco still remember it as the Labor Temple.

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Longtail

THE LAB: "A SAFE SPACE FOR DISSONANCE IN SAN FRANCISCO"

{ Dena Beard, the arts space's new director, dismantles creative divisions and challenges the conventions of funding in a city that's increasingly inhospitable to artists. }

SAM LEFEBVRE | FEBRUARY 9, 2016



Dena Beard. Photo by Mark Mahaney.

Cream-colored acoustic panels grid the ceiling and graphic scores litter the wooden floor, where composer Ellen Fullman walks back-and-forth among 53-foot long rows of taut wires. Her rosin-coated fingers coax a lustrous array of timbre and tone from the tuned metallic expanse, known as a Long String Instrument. Microphones capture the yearning, natural resonance, which Theresa Wong multiplies on a laptop and deploys through four speakers positioned at each corner of a 200-person audience. The piece, entitled "Harbors", evokes ghosts of renegade string sections and Ennio Morricone's harmonica motifs. The

increasingly colorful *mélange* of wavering notes and their errant reflections sound like the thrum of vibrant light.

The performance culminates Fullman's [month-long residency](#)—which involved hands-on workshops, demonstrations, and performances on the instrument she helped pioneer decades before—at [The Lab](#), San Francisco's storied nonprofit arts space, located in the historic Redstone Building at 16th & Capp Streets in the Mission District, not long ago seemed terminally beleaguered by debt. But under the new directorship of Dena Beard, The Lab is in the midst of an unexpected revival.

Since 2014, Beard has steered The Lab directly against the city's withering arts narrative, underwriting celebrated, non-idiomatic figures such as Fullman and unheard-of aesthetic dissidents alike. And Beard has done so while complicating and challenging the conventions of public and private funding in a city that, according to countless reports, is increasingly inhospitable to artists. As she says over coffee before Fullman's performance, "We need a safe space for dissonance in San Francisco."

The ultimate goal, Beard says, involves implementing a living wage of \$25/hour for all workers at The Lab, and allotting \$25,000 for each of three four-to-ten week artist residencies annually, wherein participants such as Fullman receive a key to the space and free reign.



Art students from San Francisco State University founded the Lab in 1984. Always decidedly inner-disciplinary, The Lab exhibited the works and performances of modern primitive and industrial figures such as Z'EV and Survival Research Laboratories; avant-garde pillars such as Bruce Conner; and Mission School painters such as Barry McGee and Margaret Kilgallen, among many others. In the 2000s, it hosted a lot noise and experimental music, but the programming appeared increasingly erratic and rudderless; speculation about mismanagement abounded, poisoning the long-running space to become another cultural casualty of the city's escalating gentrification.

Beard was first contacted about taking over The Lab in 2012, by then-director Eilish Cullen. Though Cullen says she couldn't have estimated the organization's debt at the time, Beard says she received the impression that The Lab owed roughly \$15,000–\$30,000. Beard, then an assistant curator at the Berkeley Art Museum and Pacific Film Archive, initially declined the job, but volunteered to organize workshops with local artists to better understand their needs and how The Lab might meet them—plus untangle the various debts. As she says, "I built a plan to help frame what The Lab might need to do to recover and rebuild, regardless of my involvement."

In July 2013, Beard and Alan Millar, an original cofounder and The Lab's current board president, discovered around fifty unopened envelopes in the bottom of a filing cabinet, mostly from the IRS. They were startled to conclude that the total debt was actually over \$150,000. Beard connected Millar with sympathetic tax lawyers to assess their options, but ceased volunteering and sought employment elsewhere, looking to implement the model she'd begun to develop for The Lab.

"I was pitching a platform to these museums that involved not thinking about disciplines," she says. "When you go to museums, the work is often neutralized by these didactic tags; it compromises the vitality of the art. So I was saying, why not create places of freedom, give artists \$25,000 with minimal caveats—prescribe nothing?"

"I got pretty far along in interview processes," she recalls. "And then they'd end up going with these white dudes, or more traditional candidates."

In other words, Beard pitched institutions the sort of freewheeling values that The Lab had written into its history. So when Millar contacted Beard again in May, 2014 and said that through a combination of debt forgiveness, quiet generosity, and an \$18,000 grant from San Francisco Grants for the Arts, the outstanding total had shrunk to a still-daunting but manageable \$40,000—she left BAMPFA and in August, 2014, officially assumed the role of The Lab's Executive Director and sole full-time employee.

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That November, she reset The Lab's tone with a [24-hour live telethon fundraiser](#). It involved a brass band decked in sex toys, turf dancers, and an amplified jet engine that provoked the ire of SFPD. At the event's spiritual center was the "Dreamachine", a spinning paper funnel with shapes cut into its sides and a light bulb dangling in the center, which Byron Gysin conceived to enhance cognition. It strobed all night.

Ensuing programming highlights included New Music luminaries Arnold Dreyblatt and Charlemagne Palestine; a [series centered on the acoustic deconstruction](#) of Mario Ciampi's decommissioned Brutalist landmark in Berkeley by Jacqueline Gordon and Zachery Belanger; jarring improvisation from Chris Corsano, Okkyung Lee, and [Bill Orcutt](#); the performative provocations of [Mat Dryhurst](#) and [Holly Herndon](#); and the underground but globally recognized harsh-noise series Godwaffle Noise Pancakes. The calendar can resemble that of Brooklyn's celebrated experimental venue [ISSUE Project Room](#), but also that of a shadowy warehouse in nearby Oakland.

The local arts and experimental music community welcomed The Lab's resurgence; a year into Beard's tenure, she [reported](#) that individual financial contributions to the organization outweighed corporate, government, and foundation income combined. Raising more money remains urgent—the report shows income just barely exceeding expenses—but Beard has consistently questioned the process. Tellingly, she framed a costly interior renovation as an "excavation," intended to exhume the spirit of the building's past, when it was a union hall known as the San Francisco Labor Temple.

"When you run...a public-facing space, usually you put the content first, and the system kind of recedes to the background," she said in a [roundtable](#) on the concept of ownership published by SFMOMA's Open Space. "[So] many systems these days recede to the background. And so the idea of forefronting the system itself is precisely, I think, what we're here for."

To that end, Beard installed a surveillance camera. Each month she posts a time-lapse video of The Lab's prior thirty days, a gesture against cultural institutions' bureaucratic machinations and towards transparency. "That's about this idea that we're all part of a big public trust," she says. "It shows the actual labor, shows me sweeping the floors for two hours every day—making visible all of the more ridiculous ways this barely works."

Beard says she "hates art auctions." With foundation funding, she rejects the prevalence of caveats and stipulations. Defining deliverables, she argues, undercuts inspiration, producing work that's "over-determined." And with corporate funding, which cultural institutions increasingly rely upon as civic grants lag behind cost-of-living, Beard is similarly defiant.

"I've reached to some tech companies and gotten some really terrible offers back, in which they ask for something in return: a return on their investment, or free use of the space," she says. "Anything we'd charge for normally and they want for free is a no...I've started doing these patronage education initiatives—going, that's not how patronage works, but here's how it does and how it can make the city more interesting."

“
One participating artist disclosed
on the condition of anonymity that,
after expenses, their monthly piece of
the grant covers rent. ”

Beard has used her position to funnel funds towards underserved, often underground artists—even when there's little direct benefit for The Lab itself.

Last year, for instance, she secured a private grant of \$78,000 intended to fund performances at 16th St. BART Station. She and a group of local artists grew concerned that they might effectively colonize the intersection, exacerbating gentrification. So, since the series started last September, its schedule and the identities of participating filmmakers, dancers, and musicians haven't been publicized—so as to serve only the street's day-to-day denizens. Beard says they're striving to "keep the integrity of the public commons intact."

Beard's role in the series isn't limited to dispersing funds; at a recent installment, it included dumping oil in a finicky generator. One participating artist disclosed on the condition of anonymity that, after expenses, their monthly piece of the grant covers rent.

To charges that her aversion to hierarchies, opacity, and corporate capitulation is unrealistic, Beard counters that The Lab's earlier "precarity" is in fact the ideal springboard for a stubborn, radical rethinking. Though evidence so far points to the contrary, Beard is fond of saying, "We anticipate failure."

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Art in America

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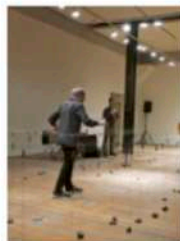
NEWS MAR. 30, 2016

Limited Access: Art and Gentrification in the Mission

by Brandon Brown



Dena Beard in front of The Lab, 2014. Photo Lauren Bayless.



Artists' Television Access (ATA) is an artist-run non-profit in San Francisco's Mission District. Its ragged punk sign hangs over a few square feet of sidewalk on Valencia Street. A decade or so ago, Valencia Street was the psychogeographic border between the Mission that was in the process of rapid gentrification and the Mission that hadn't yet been infiltrated. At that time, this incipient process was beginning to be visible but far from complete. New College, an experimental university, still served students in its several buildings on Valencia. (It shuttered in 2008.) There were travel agencies, hardware stores, used bookstores. Now there are boutiques, haute chocolate dispensaries, Michelin stars. Serial parklets—green spots that adjacent businesses claim as spaces for their mostly white, mostly wealthy clientele to lounge—populate the sidewalks.

ATA launched programming in the Haight in 1984, operating as a television production facility for artists pursuing public access shows. In 1987, ATA moved to its current location on Valencia. It is one of the rare organizations in the Bay Area that does not focus its programming on marketable visual art objects. It is a home for the radically unsellable, the momentary, fugitive, lawless and nomadic efforts of truly experimental practitioners: ATA hosts noise shows, rogue screenings, and political meetings.

Small Press Traffic brings poets and writers like Aisha Sasha John, Dolores Dorantes, Claudia Rankine, and Monica McClure to read in the space, which some of the artists who collectively run ATA still live in. I saw Eileen Myles and C.A. Conrad read there in 2012, to an audience so big that it broke the cliché of a "packed house." The people who were denied entrance due to the lack of space organized

their own reading on the sidewalk. Myles and Conrad gave them an encore at a laundromat a couple of hours later.

ATA also sponsors Right Window, a gallery run by a collective of curators which shows work by emerging and established Bay Area artists. I had to laugh when, in a recent debut show, Matthew Arnone (who has since moved to Brooklyn) installed *Calf-Bearer* (2015), a larger-than-life cardboard cutout self-portrait. It shows Arnone dressed in a shepherd's robe with an adorable placid lamb around his shoulders. The image is classical, even Biblical. In the context of Arnone's work, largely abject portraits of figures groveling, pissing on themselves, falling, and failing, *Calf-Bearer* was rather perverse in its earnestness. Of course, plenty of passersby ignored it. But *Calf-Bearer*; peering out of the gallery's front window, was a taste of the weird San Francisco that my friends and I all desperately miss.

When I moved to the Mission District in 2005 it was already gentrified. My partner and I moved into a one-bedroom apartment in a converted Victorian house. Our landlord Frank had grown up in the house, and our neighbor, also named Frank, had lived all of his forty years in the house's other apartment, which he shared with his mom. I didn't have a clear understanding of myself as a gentrifier. So I was genuinely surprised when, on the very first night we spent in the house, our neighbors rang our bell and asked me how much we were paying for rent, the gleam of schadenfreude flickering softly in their eyes. Quite sensible schadenfreude. Frank, our neighbor, said offhandedly as we lugged boxes of books and ragged furniture up the stairs, "I hope you all aren't Raiders fans." We weren't.

The symptoms of this transformation were many. It wasn't just that dive bars, panaderias, and other small businesses were sold, gutted, and repackaged as dystopian hubs for vast beer halls and avant-garde sausage joints, though those things did happen. It wasn't just the wholesale reconfigurations of land and space, the magically appearing condos and the very mundane violence of increasing evictions. Those things happened too. And it wasn't just the dreaded "Google bus." It was also the Linked-In Bus, the Yahoo! Shuttle, and the Genentech omnibus.

Walking around the Mission in 2016 for those of us who have been around for a while is complex. I say to my friend: "Did you ever think you would miss hipsters?" We laugh, and our laughs are salty with tears. I still love walking around the neighborhood, but I do it with a permanent look like someone has farted. One tried strategy is to cling to whatever has continued to survive the force of excess capital and gentrifying desire, which is both abstract and extremely specific in its effects. Maybe it's not much. But you can go to ATA and see programs there. Stop in front of Right Window and see the

works. Drink at the Uptown. Go see something at The Lab.

The Lab is another key survivor of the strangled neighborhood. Founded in 1984 by five students from San Francisco State University, The Lab is thriving. Originally in the SoMa neighborhood, The Lab relocated to the Redstone Building in 1995, a historical landmark in the Mission that housed radical political organizations for decades in the twentieth century. Two blocks away from Valencia, it stands out as an old-school institution in the geographical heart of an ongoing struggle to demolish the past in order to make way for the future.

The Lab director Dena Beard has brought renewed vigor to the organization since she was hired in 2014. The Lab, like Right Window, faces outward: all of its activities are publicly visible. A live camera broadcasts what happens inside on The Lab's website. The space is accessible day and night. In addition to the rich events programming that takes place several times a week, you can walk in and see artists at work.

Recently, legendary Bay Area composer, performer, and instrument designer Ellen Fullman took up residence in the space to build a large-scale instrument for a series of events. Fullman's *Long String Instrument* involved over a hundred strings spanning the 53-foot length of The Lab's interior space. She gave workshops, lectures, and performances with the instrument, playing scores that use her unique system of graphic notation.

"I see the process of rebuilding and re-imagining The Lab within this climate of austerity as an opportunity to renegotiate questions of value," Beard wrote via e-mail. "Because we are small we don't have to make the art fit within the parameters of the institution. We can let art dictate its own terms."

Of course, over the years small and medium-sized organizations promoting the arts have come and gone. Galleries more devoted to the art market are relatively stable, although it's hard to say whether the new denizens of the Mission's flats are buying artworks. As one might predict, the organizations that have tried to be more inclusive of different media, genres, and social scenes (like The Lab and ATA) have struggled the most under economically precarious conditions.

And indeed, ATA has been engaged in an extended fight for its survival on Valencia Street. Five years ago, American Apparel was making plans to open a branch right next door—one of their board members referred to this scheme as a "Trojan Horse." And yet, this was a fight ATA's neighbors felt was worth waging. Artists, board members, other small entrepreneurs, neighbors, and friends across

the Bay Area organized, resisting the move until American Apparel gave up.

No art space, no matter how legendary, proven, or radical, is going to be able to undo the drastic changes which have taken place in the Mission, let alone San Francisco—even the Bay Area—as a whole. And while I have lamented the loss of them and other neighborhood fixtures, and mocked tech millionaires, the violence of gentrification is not vague. In the end, art spaces might be the least of our worries in the face of rapidly increasing wealth. The value of these obdurate venues, of their stubbornness and their struggle, is in the renegotiation of value that organizations like ATA and The Lab make possible.

ART PAPERS

Jacqueline Gordon: *Inside You is Me* The Lab, San Francisco



All around, odd sounds shaken loose from the stockades were beginning to reach them. Over the entire area, fed from the dumps below, hung an unbroken phonic high, invisible but nonetheless as tangible and menacing as an enormous black thundercloud ... a nightmarish cataract of noise, raining on to the sound-sweeps not only the howling of cats and dogs, but the multi-lunged tumult of cars, express trains, fairgrounds and aircraft, the cacophonous musique concrète of civilization.
—J.G. Ballard, *The Sound-Sweep*, 1960

In 1960, J.G. Ballard's short story *The Sound-Sweep* rendered a world in which technology has made music obsolete and sound is considered waste, to be swept away like soot. Recognizing in Ballard's fiction her own very real concern for the role of the audible in the everyday, artist Jacqueline Gordon exalts the power of sound. She creates sonic sculptures: immersive aural environments that render the mass and weight of sound material through multichannel scores mixing analogue with digital noises, played in spaces filled with sculptural forms created from materials that have specific acoustic characteristics, such as felt, acoustic foam, shiny latex, or polished wood. Gordon made her most recent work of this type during an October 2016 residency at The Lab in San Francisco, where her dynamically developing installation *Inside You is Me* evidenced her flair for interdisciplinary experimentation. Blending art, technology, and performance, Gordon explores how sound determines our physical and emotional states of being.

Imagine wandering through a forest of sounds, noise reaching your ears successively from different directions—left, right, left again. A percussionist score encircles you as it taps, tinkles, drops, drums, hums, shuffles, swooshes, and scratches at different pitches and rhythms, only to make way for a monotone drone that floods your body, drowning out thoughts and slowing your heart rate—a deep bass for which your torso is the echo chamber. This is how Gordon configured her first public presentation for *Inside You is Me*: an open orientation of a dozen different-sized speakers and several sound “shields”—110-inch-tall screens draped in “muted grey” industrial noise blankets—set up in three expanding circles. Imagine that, as you penetrate the circling score's architecture, you arrive at its center in a state of meditative calm, with a heightened awareness of your body—both its internal and external conditions. Suddenly, the sound turns from pleasant and playful to eerie and unnerving, culminating in a shrill, spine-chilling shriek out of Hitchcock. The effect is so overwhelming that you flee for the safety of the noise blankets that hug the screens at the outer edges of this imaginary forest. Yet when eventually the sound ebbs: a wistful sense of loss.

When The Lab's director Dena Beard handed Gordon the keys to the expansive Mission District space, she gave the artist full autonomy to inhabit it as she saw fit, allowing, for example, for the removal of the windows' safety bars (despite, according to Beard, sensing the gesture's complicity with the dramatic gentrification of the city's most-changed neighborhood). Gordon then covered the wooden floor with sound cables to embark on an experimental, collaborative project: a series of

impermanent installations and performances that would echo the ephemerality of early Fluxus, the practice of Joseph Beuys, and the work of composer John Cage. Each day the constellation of speakers, sound, and movable screens evolved through a process of interdisciplinary exchange and learning. Gordon invited local artists Maryanna Lachman, Jose Abad, Oscar Tidd, and Sam Hertz, Los Angeles composers FAY and Jonathan Mandabach, Bolivian-American musician Elysia Crampton, and Merce Cunningham Dance Company-trained dance duo Rashaun Mitchell and Silas Riener to use the installation as a system in which to create new work and stage performances, often in interaction with audiences. The Lab became Gordon's open studio: a messy, indeterminate headquarters for live practice and research. Consequently, *Inside You is Me*—its intimacy alluded to in its title—possessed a personal dimension, an unpretentious and daring honesty that would have been difficult to replicate in a more strictly controlled white cube.

Notwithstanding its focus on sound-as-emotion—its affective power to guide movement, jolt perception, prompt creation—the piece engaged both sight and touch in tandem with hearing—an interplay among the senses that amplified the intimacy of her score. Gordon arranged industrial noise blankets around the space with a post-minimalist sculptural sensitivity; draped to form snug-looking alcoves of soft velour, or to reveal their shimmering inner skin of pinkish silicone and air-pocketed plastic that rustled at the touch, they brought to mind the female subjectivity of Eva Hesse's process pieces. Not only did this tactility, and its visceral corporeal allusions, conjure a three-dimensional concern for the body as a whole, it also provided an enigmatic (albeit slightly crude) contrast to the banal aesthetic of Gordon's technological equipment. In a city where currently little else but tech can flourish, Gordon's attempt to balance the sensibility of art with the promise of technology was a welcome one: *Inside You is Me* successfully suggested that the boundary-pushing impulses of both industries could coalesce to provide for a more mindful, a more meaningful experience of our sensory world and—perhaps precluding a Ballardian dystopia—rule out any desire to sweep it clean.

—Eva Mak

ABOVE: *Inside You is Me*, installation view, 2016 [photo: Robbi Sweeny; courtesy of the artist and The Lab, San Francisco]

ARTS&CULTURE

YEAR IN REVIEW

The Most Inspiring Local Art of 2016

This past year, we needed it most.

By Sarah Burke

The Ghost Ship tragedy made at least one thing clear: The East Bay art scene is vaster than most people realize. Like water, it seeps into any available crevice, forming a web of streams that would be impossible to map. But, undoubtedly, it all connects.

The artwork on this year-end list is diverse. There are museum shows that featured works made by activists in their bedrooms and underground headquarters, conceptual installation-art collaborations with San Quentin inmates and professional piñata crafters, and even the venues vary, from the Oakland Museum of California to a neighboring Chinatown loft, which provides space for art at the intersection of queerness and new media.

I can't pretend that I saw every art show in the East Bay this year, but I did my best, and these are the ones that I remember most. And, while they all differ greatly in content, form, and intention, they have one thing in common: incredible ambition. During such a politically discouraging year, and amid a broader climate of scarcity in the arts, instead of scaling back, these artists and arts institutions managed to actualize projects against all odds.

Here's my top-ten list of most memorable and inspiring art shows and projects of 2016, in chronological order.

Best Art Experience of the Year

Inside You is Me

Dena Beard's curating at The Lab, located in San Francisco's Mission District, remains a frequent reason to cross the Bay. For the Lab's 2016 artist residencies — so far featuring Jacqueline Kiyomi Gordon and Dora García, with Brontez Purnell forthcoming — she handed the artists keys to the venue, up to \$70,000, and free rein. In the case of Gordon, whose work also made my list last year, that freedom manifested into a constantly transforming immersive sound installation made up of directional speakers, movable sculptural diffusers, and live recording and editing by Gordon. Further, the Oakland artist activated the installation throughout her residency by inviting dancers to improvise inside of it while audience members milled around the space like fish caught in a sonic current. The best art experience I had all year.



Ed Mock. (Courtesy Lynne Redding)

[CULTURE CUE \(HTTPS://WW2.KQED.ORG/ARTS/PROGRAMS/CULTURE-CUE/\)](https://ww2.kqed.org/arts/programs/culture-cue/)

Dancer Ed Mock's 'Unstoppable Feat' Chronicled in New Documentary

By [Sarah Burke \(https://ww2.kqed.org/arts/author/sburke/\)](https://ww2.kqed.org/arts/author/sburke/) [✈ \(http://twitter.com/sarahlubyburke\)](http://twitter.com/sarahlubyburke)

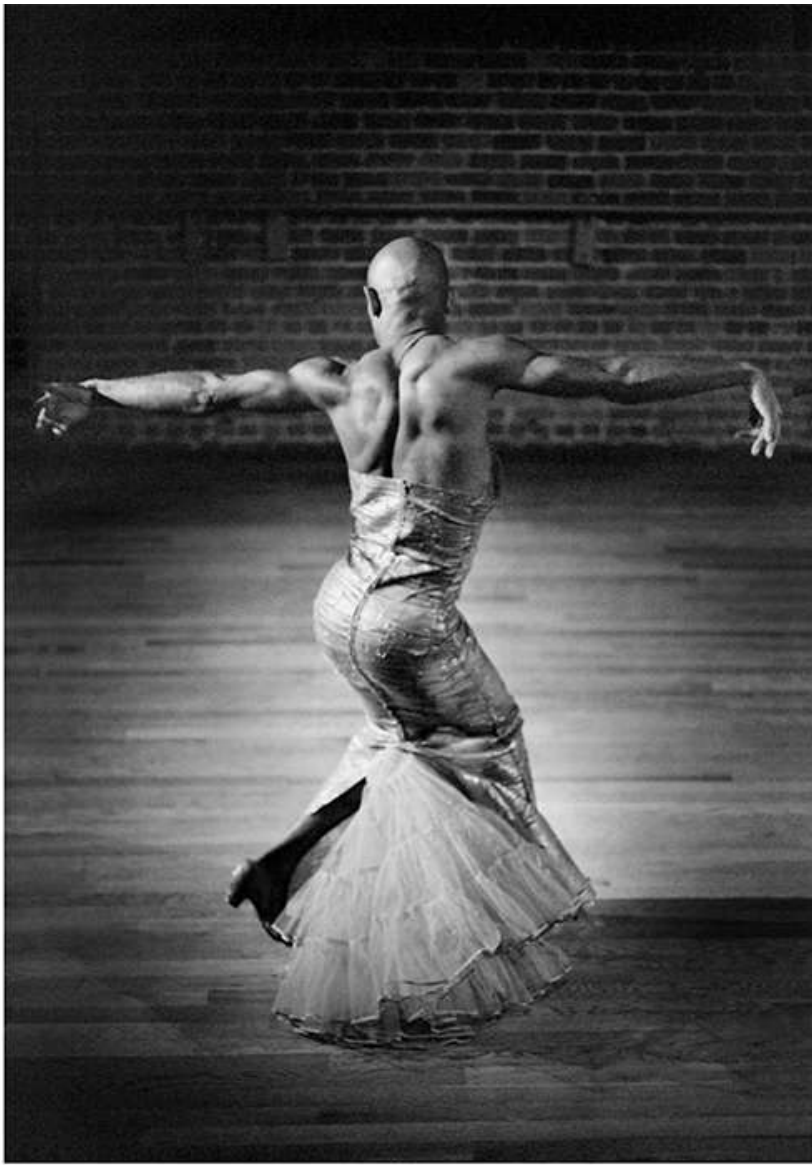
MAY 18, 2017



“Pioneer’ — I have trouble with that word,” says Brontez Purnell, sitting in the sunny backyard of his West Oakland home and grasping for the best language with which to describe Ed Mock.

It’s a task that the popular dancer, musician, author, and visual artist has meditated on for the past two years while directing his first documentary — about influential San Francisco dancer Ed Mock, who died from AIDS in 1986. Mock’s work was definitely daring: experimental, free, genre-bending performance at the forefront of the alternative West Coast dance scene in the 1970s. But with *Unstoppable Feat: The Dances of Ed Mock*, Purnell is more interested in identifying lineages than he is in applauding originality.

“It’s not always to me about being so cutting-edge, I feel like we are soldiers in a tradition,” Purnell says in a rough cut of the film. “I want people to look at this and know that we have brothers and sisters all throughout history, and we also have to keep in the tradition of knowing what our past is.”

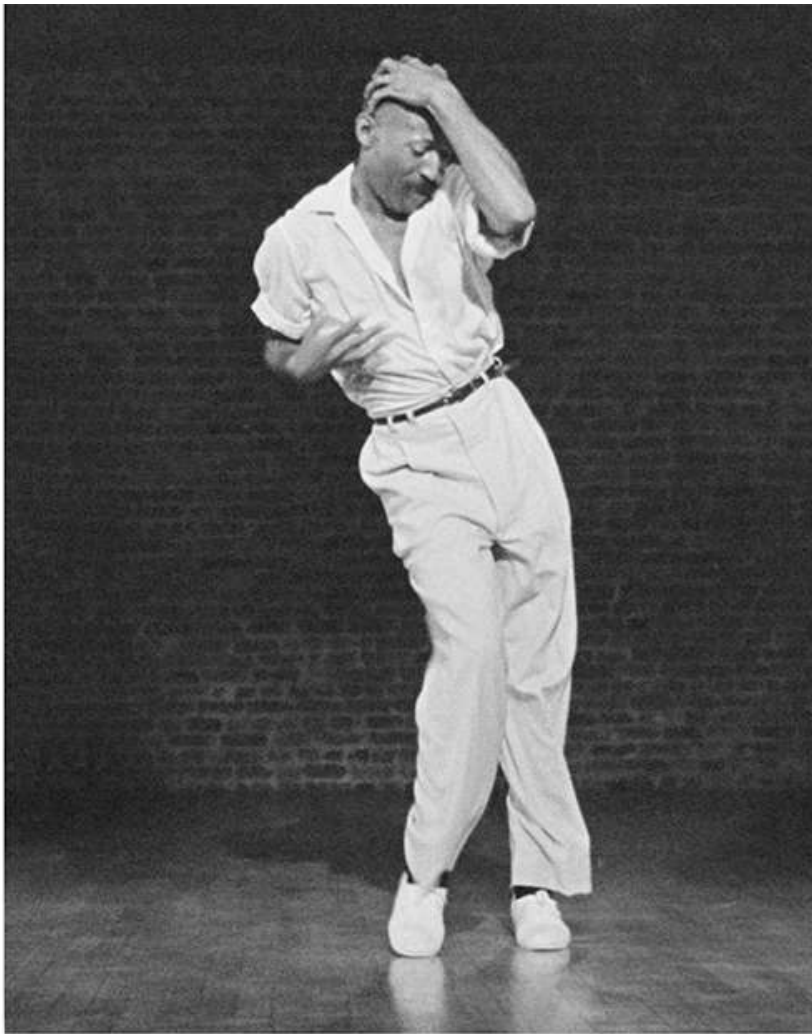


Ed Mock. (Courtesy Lynne Redding)

Originally from Chicago, story has it that Mock's first time dancing was when he climbed on top of his parents' poolroom as a child and did a little number for the customers. Mock went on to study with esteemed teachers such as Jimmy Payne, Katherine Dunham, and Lester Horton. In 1966, he moved to San Francisco and became a choreographer and dance instructor himself, teaching at ACT and elsewhere. With a specialty in improvisation and blending an array of styles, from mime techniques to jazz dance, Mock soon became a star of the San Francisco dance scene.

Purnell describes Mock's work as proto-performance art — before the discipline had really taken hold — as well as crucial, under-historicized influence. “For my own work, Mock represents the missing choreographic link between Alvin Ailey, Anna Halprin, and Bill T. Jones,” he writes in a statement about the film.

The documentary is filled with joyous recollections of not only Mock's dancing, but his magnetic personality. In interviews interspersed with clips of Mock performing and portraits of him from Lynne Redding's beautiful photographic homage *Ed Mock and Company Dance* (<http://www.edmockbook.com/>), Mock's former friends and students describe him as a revered instructor, a widely desired and fluid romantic partner, and an always-fashionable socialite who unwaveringly commanded the room.



Ed Mock. (Courtesy Lynne Redding)

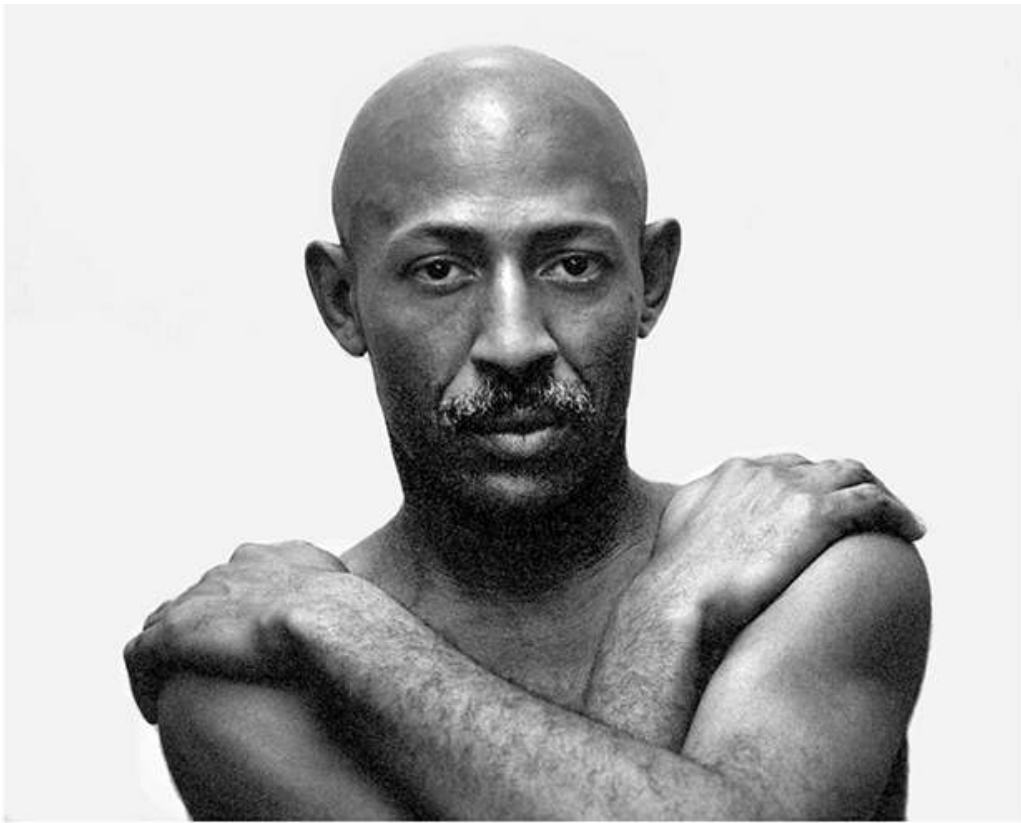
“He knew that he was a black man who was also a beacon for us young people of color,” says dancer Rhodessa Jones in the film. “He knew that all of that was going down when we were watching him in class.”

The documentary serves as a peek into the artistic culture of San Francisco in the '60s and '70s: spontaneous, bohemian, sexual, flamboyant. It's also a reflection on the abruptness with which so many artistic lineages were cut short due to the AIDS epidemic. Throughout, a lingering question hovers over the film: What else would Mock have achieved; how many more dancers would Mock have directly influenced if he hadn't died so young?

“It's really satisfying to me to just know that there *was* an Ed,” say Purnell. “I feel like it's kind of engrained that dance is a matriarchal tradition, which is totally fine, but with the AIDS epidemic and having so many of those artists swept away, it was like: Who was this generation of men making this kind of abstract work; What were their lives like?”

Purnell, who now heads the Brontez Purnell Dance Company, first became aware of Mock when prolific Bay Area dancer and choreographer Amara Tabor-Smith, who studied with Mock and appears in the film, told Purnell that a dance piece of his reminded her of Mock's work. Years later, Tabor-Smith produced a ritualistic public performance tribute to Mock entitled *He Moved Swiftly but Gently Down a Not Too Crowded Street: Ed Mock and Other True Tales in a City That Once Was*, in which Purnell took part. The experience cemented his interest in researching and preserving Mock's legacy.

“I was just like, ‘Oh my god, that's my dad,’” Purnell recalls. “That is definitely an ancestor I never knew existed.”



Ed Mock. (Courtesy Lynne Redding.)

Purnell finally received funding for the project about two years ago, and is currently in the final stages of post-production. As part of the process, he did a residency at The Lab in San Francisco that consisted of multiple events and culminated in a screening of a rough cut of the film at the end of March. In mid-March, Purnell threw the No New Art No New Dance Fest. That night at The Lab, he stalked around the room in white overalls covered in the words “STOP MEN” wearing a painting like a poncho and pasted paper to his forehead with spit while a collaborator scribbled on the stage with a mop and a bucket of black paint.

Brontez Purnell: No New Art No New Dance Fest – Screen Tests



Although Purnell is definitely a multidisciplinary artist, those who know his in-your-face work might be surprised at the thought of him making a straight-forward documentary. Purnell promises to enliven the format with poetry by Marvin K White and dance interludes featuring remixed choreographies of Mock’s work — in effect, taking up and expanding a creative lineage cut short.

“The cross-section of his career, placement in the underground dance world, and experiences as a gay black man who died of AIDS early in the pandemic, these parallel my life and are barely written or recorded,” writes Purnell in his statement. “We — artists, Black queers, Bay Area dancers, HIV+ gay men — have to extract our collective past and create the historical record.”



To whom it may concern:

I respectfully submit this letter of support for The Lab.

As one of the last remaining cultural common spaces San Francisco, The Lab presents artwork that reinforces the edginess and energy of this city. Since 1984, The Lab has hosted performances and projects by hundreds of celebrated local and international experimental artists.

In the wake of significant challenges, The Lab is in the first phase of redefining its role in the San Francisco arts ecosystem. In the past year alone, 652 individual donors have contributed to The Lab's revival, and over 4K attendees have attended its more than 35 exhibitions and events. The Lab's director, Dena Beard, is working to help the space continue presenting experimental sound work, dance performances, visual art, and literary projects that are open to a wide and diverse public from our local community.

Please accept this as indication of my support for The Lab. It is essential that it continue to produce cutting-edge music and arts programs that contribute to the cultural fabric of San Francisco. The Lab provides a home for creative work that exists outside of the mainstream, with day and evening programs of adventurous music, performance, and visual art.

Sincerely,

A handwritten signature in black ink, appearing to read "Jenny Gheith", is written over the word "Sincerely,".

Jenny Gheith
Assistant Curator, Painting and Sculpture
San Francisco Museum of Modern Art



To Whom It May Concern:

I have known The Lab since I was a high school student growing up in the Bay Area. I distinctly remember seeing a photography show capturing the Bay Area punk scene curated by V.Vale. Almost fifteen years later, I still frequent this vital and groundbreaking art space for their many events, exhibitions, and activities. I am continually interested in how it provides a space in San Francisco for artists working outside traditional boundaries. The Lab was founded in 1984 as a site for interdisciplinary artistic production. Ever since, it has been a crucial part of the community, providing early opportunities for emerging and established artists.

In the past year alone, 652 individual donors have contributed to The Lab's revival, and over 4K attendees have attended its more than 35 exhibitions and events. The Lab's director, Dena Beard, is working to help the space continue presenting experimental sound work, dance performances, visual art, and literary projects that are open to a wide and diverse public from our local community. Recently, it has hosted performances by world groundbreaking international artists like Charlemagne Palestine, Arnold Dreyblatt, Bill Nace, Girma Yifrashewa, Brian Catling, Marcus Schmickler, and John Wiese, alongside local artists like Jacqueline Gordon, Desiree Holman, Holly Herndon, Bill Orcutt, Norma Cole, Peaches Christ, Jello Biafra, and V. Vale.

I am dedicated to ensuring that The Lab continues to renew the energy and relevance of San Francisco's cultural landscape for the next generation. As a member of the Lab, I'm thrilled to see how much they've grown over the past year, and I hope to see them continue for many to come. Please accept this as indication of my full support for The Lab as a non-profit experimental art space. It plays a vital role in San Francisco's cultural landscape. Please feel free to contact me at 415-978-2710 x248 or Dena Beard, Executive Director of The Lab, at [801-861-8490](tel:801-861-8490), if you require additional information.

Sincerely,

Ceci Moss, Assistant Curator of Visual Art

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

BUSINESS DESCRIPTION

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

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

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

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

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

STAFF ANALYSIS

Review Criteria

22. *When was business founded?*

The Lab SF was founded in 1984.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 2948 16th Street (1994 – present)

Recommended by Applicant

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

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No. XXX

HEARING DATE: FEBRUARY 7, 2018

Case No.: 2018-001258LBR
Business Name: The Lab SF
Business Address: 2948 16th Street
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE LAB SF, CURRENTLY LOCATED AT 2948 16TH STREET, (BLOCK/LOT 3553/014).

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

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

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

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

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

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

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

Location (if applicable)

- 2948 16th Street

Physical Features or Traditions that Define the Business

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

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

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

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

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: