

Legacy Business Registry Staff Report

HEARING DATE SEPTEMBER 24, 2018

CREATIVITY EXPLORED

Application No.: LBR-2018-19-004
Business Name: Creativity Explored
Business Address: 3245 16th Street and 1 Arkansas Street, Studio E
District: District 8
Applicant: Linda Johnson, Executive Director
Nomination Date: July 31, 2018
Nominated By: Supervisor Rafael Mandelman
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

Creativity Explored has been providing artists with developmental disabilities the opportunity to become working artists and earn income from their art since 1983. Florence Ludins-Katz and Elias Katz founded Creativity Explored after seeing success in Oakland with Creative Growth and in Richmond with NIAD (Nurturing Independence Through Artistic Development). The organization provides studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible. Many of its studio artists have developed meaningful practices and are now becoming increasingly recognized for their contributions to the contemporary art world.

Creativity Explored was originally located at 2868 Mission Street from 1983 to 1985, followed by 2515 24th Street from 1985 to 1986, followed by its current location at 3245 16th Street. The building owner supports the mission of Creativity Explored and has been providing the space at below market rental rates for over 30 years. The on-site gallery, providing professional exhibition space for artists with developmental disabilities, opened in 2001 and hosts over 10,000 local and international visitors each year. Creativity Explored's second studio – located in San Francisco's Potrero Hill at 1 Arkansas Street, Studio E – opened in 1995 and provides adults with severe disabilities an opportunity to create visual art. As an organization, Creativity Explored has become a leader in the field of art and disability. Through supporting these individuals as they develop their own creative voice and style and by celebrating their creative work in the public sphere, they allow the art to stand on its own and to influence a broad social dialogue.

The business is located on the south side of 16th Street between Dolores and Guerrero streets in the Mission neighborhood.

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:





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

2868 Mission Street from 1983 to 1985 (2 years)
2515 24th Street from 1985 to 1986 (1 year)
3245 16th Street from 1986 to Present (32 years)
1 Arkansas Street, Studio E from 1995 to Present (23 years)

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

Yes, the applicant has contributed to San Francisco's history and identity.

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:

- Creativity Explored is associated with the visual arts.
- Creativity Explored has contributed to the history and identity of San Francisco by serving as an art educator and studio space for persons with disabilities.
- Creativity Explored is one of three art centers founded between 1973 and 1983 by artist Florence Ludins-Katz and her husband, Elias Katz, a psychologist. With the energy of the mid-1960s Free Speech Movement still circulating throughout the Bay Area, the two pioneered a community-based model for supporting people with developmental disabilities in expressing themselves through visual art.
- The building is architecturally significant for representing post-1906 reconstruction period commercial buildings. This is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade. The windows are 9/1 wood double hung. The façade is divided by a wide beltcourse between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled.
- The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1907. A 2011 evaluation found that the property may be individually eligible for listing on the California Register for its association with post-1906 reconstruction in the Mission. Character defining features may include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; stucco and wood cladding; roof configuration; building plan; open, recessed entry approach; windows and doors including transoms, surrounds and glazing; and architectural elements such as the shaped parapet and arched entry.
- In 2016, Fodor's San Francisco Travel Guide listed Creativity Explored on their list of "23 Under-The-Radar Things to Do in San Francisco." Readers of the SF Weekly and Bay Guardian have consistently voted Creativity Explored the Best Art Gallery in the Bay Area, and CE exhibits have been featured in the Huffington Post, the San Francisco Chronicle, the San Francisco Examiner, Mission Local, and Hoodline. In 2017, CE won the Best of the Bay award for best nonprofit.





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

Yes, Creativity Explored is committed to maintaining the physical features and traditions that define the business.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Creativity Explored 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:

- Artist studio and gallery spaces.
- Professional teaching artists.
- Art sales with proceeds providing income to studio artists.
- Original hardwood floors.
- Pressed tin ceiling.
- Exterior features, including spandrels and entrance steps.
- Rotating mural outside gallery space.

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.

- Services for artists with developmental disabilities.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Creativity Explored currently located at 3245 16th Street and 1 Arkansas Street, Studio E in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Program Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE SEPTEMBER 24, 2018

CREATIVITY EXPLORED

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2018-19-004
Business Name: Creativity Explored
Business Address: 3245 16th Street and 1 Arkansas Street, Studio E
District: District 8
Applicant: Linda Johnson, Executive Director
Nomination Date: July 31, 2018
Nominated By: Supervisor Rafael Mandelman
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR CREATIVITY EXPLORED, CURRENTLY LOCATED AT 3245 16TH STREET ANC 1 ARKANSAS STREET, STUDIO E.

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 September 24, 2018, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





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BE IT RESOLVED that the Small Business Commission hereby includes Creativity Explored 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 Creativity Explored:

Physical Features or Traditions that Define the Business:

- Artist studio and gallery spaces.
Professional teaching artists.
Art sales with proceeds providing income to studio artists.
Original hardwood floors.
Pressed tin ceiling.
Exterior features, including spandrels and entrance steps.
Rotating mural outside gallery space.

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

- Services for artists with developmental disabilities.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on September 24, 2018.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

Ayes -
Nays -
Abstained -
Absent -





SAN FRANCISCO

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**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2018-19-004
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Nomination Date: July 31, 2018
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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

2868 Mission Street from 1983 to 1985 (2 years)
 2515 24th Street from 1985 to 1986 (1 year)
 3245 16th Street from 1986 to Present (32 years)
 1 Arkansas Street, Studio E from 1995 to Present (23 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: N/A

DELIVERY DATE TO HPC: August 22, 2018

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 8



City and County of San Francisco

RAFAEL MANDELMAN

July 31, 2018

Re: Nomination of Creativity Explored to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate Creativity Explored to the Legacy Business Registry for their contributions to a vibrant Mission District in San Francisco.

Since 1983, Creativity Explored has given artists with developmental disabilities the means to create and share their work with the community, celebrating the power of art to change lives. Working with some of San Francisco's most vulnerable residents, Creativity Explored launched careers for more than 400 artists with developmental disabilities. Fostering talents and sharing studio artists' work, Creativity Explored helps erase stigmas surrounding people with disabilities.

For 35 years, Creativity Explored has been a popular destination for locals and tourists alike. Since inception, the public has been able to view and purchase art, and the two studios now draw over 10,000 patrons each year. The Annual Holiday Art Sale at Creativity Explored is a must see and has been featured in local news outlets including the San Francisco Chronicle.

Creativity Explored has earned a reputation on an international scale. The innovative and respected programs, structure, and culture have served as an organizational model worldwide in the fields of art and disability awareness.

Given their strong presence in the Mission District and their commitment to the arts and disability communities, I strongly believe that this business would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "RJM".

Rafael Mandelman
Member, 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:		
Creativity Explored		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Linda Johnson		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
3245 Sixteenth Street San Francisco, CA 94103	(415) 863-2108	
	EMAIL:	
	info@creativityexplored.org	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.creativityexplored.org	www.facebook.com/creativityexplored	www.yelp.com/biz/creativity-explored-san-francisco

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

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0956276	

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
2868 Mission Street	94110	1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1983-1985	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2515 24th Street	94110	Start: 1985
		End: 1986

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3245 16th Street	94103	Start: 1986
		End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1 Arkansas Street, Studio E	94107	Start: 1995
		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:

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.

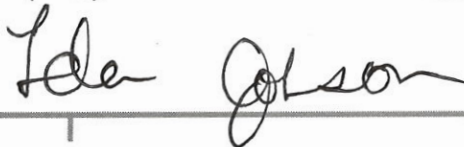
- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards 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.

Linda Johnson 05/04/2018

Name (Print):

Date:

Signature:



CREATIVITY EXPLORED

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.

For 35 years, Creativity Explored (“CE”) has been providing artists with developmental disabilities the opportunity to become working artists and earn income from their art.

After seeing success in Oakland with Creative Growth and in Richmond with NIAD (Nurturing Independence Through Artistic Development), Florence Ludins-Katz and Elias Katz founded Creativity Explored in 1982. A worldwide movement has grown from their belief that all people have the ability to create. Creativity Explored is a leader in that movement.

Creativity Explored exists to provide people with developmental disabilities the opportunity to express themselves through the creation of art. Additionally, the organization provides studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible.

Many Creativity Explored studio artists have developed meaningful arts practices and are now becoming increasingly recognized for their contributions to the contemporary art world. In addition to participating in numerous group exhibitions in the Bay Area, Creativity Explored artists have had one-person gallery shows in New Zealand and Australia. Several artists’ work has been included in international group exhibitions, as well as in commercial and nonprofit venues across the nation. Nine Creativity Explored artists were exhibited in UC Berkeley Art Museum’s traveling group exhibition, Create, which was selected as one of San Francisco Chronicle Art Critic Kenneth Baker’s top ten exhibits in 2011.

Creativity Explored was originally located at 2868 Mission Street from 1983 to 1985, followed by 2515 24th Street from 1985 to 1986. In 1986, the organization settled at 3245 16th Street in the vibrant Mission district. The 16th Street building was constructed in 1907 as a dance hall. The family that owns the building supports the mission of CE and has been providing the space at below market rental rates for over 30 years. The on-site gallery, providing professional exhibition space for artists with developmental disabilities, opened in 2001 and hosts over 10,000 local and international visitors each year. Creativity Explored’s second studio – located in San Francisco's Potrero Hill at 1 Arkansas Street, Studio E – opened in 1995 and provides adults with severe disabilities an opportunity to create visual art.

As an organization, Creativity Explored has become a leader in the field of art and disability, holding fast to its founding principles. Through supporting these individuals as they develop

their own creative voice and style and by celebrating their creative work in the public sphere, CE allows the art to stand on its own and to influence a broad social dialogue.

CE artists' acclaim in the contemporary art world centers artists with disabilities as visionaries and influencers. Through their art practice, CE artists are identified by what they can do, not what they cannot. As artist Antonio Benjamin says, "I like when people buy my art because I want people to know who I am."

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

Creativity Explored has operated in San Francisco since 1983 without any gaps in services.

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

Creativity Explored is a nonprofit organization and not a family-owned business. It is deeply rooted in the community: nearly half of the staff have worked at CE for 10, 20, and even 30 years and most are San Francisco residents.

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

Creativity Explored was established as a nonprofit organization in 1983.

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

Documentation of the existence of the organization for 30+ years is included in the Legacy Business Registry application.

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

The historic resource status of the building at 3241-3247 16th Street is categorized by the Planning Department as Category B (Unknown / Age Eligible) with regard to the California Environmental Quality Act. However, it appears eligible for listing in the California Register of Historical Resources. The building, Findlay's Hall, is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open

vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade. The windows are 9/1 wood double hung. The façade is divided by a wide belt course between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled. The building represents the first wave of redevelopment in the Inner Mission North survey area of residential, residential-over-commercial, and small-scale commercial structures between 1906 and 1913, following the area's destruction in the earthquake and fire of April 1906. Development was extremely rapid, intense and frequently lacked sophisticated design.

The historic resource status of the building at 1-41 Arkansas Street is categorized by the Planning Department as Category C (No Historic Resource Present / Not Age Eligible) with regard to the California Environmental Quality Act. The building was included in the Showplace Square/Northeast Mission Historic Resource Survey, but found ineligible for national, state, or local designation through survey evaluation.

CRITERION 2

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

Creativity Explored gives artists with developmental disabilities the means to create and share their work with the community, celebrating the power of art to change lives.

The six key goals identified in Creativity Explored's 2017 Strategic Plan are as follows:

1. Provide diverse learning opportunities for Creativity Explored artists to further their arts practices.
2. Integrate artists with developmental disabilities into the Bay Area arts community and expand Creativity Explored's reach through collaborative relationships.
3. Strengthen Creativity Explored's exhibitions program to maximize exposure for artists according to skill levels and elevate the organization's position in the contemporary art world.
4. Leverage the stories and outcomes of Creativity Explored's studio program through marketing and communications activities that engage target audiences and stimulate art-related revenue.
5. Cultivate a growing and engaged community of supporters with a particular focus on individual giving.
6. Align Creativity Explored's staff, board, program, facilities, and budget to support strategic goals and amplify the organization's leadership in the field of art and disability.

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

The Mission District gallery is a must-see attraction for locals and tourists alike. Gallery programming now includes six diverse exhibitions per year with more than 10,000 people visiting the gallery annually.

Creativity Explored's gallery operations continue to expand, encompassing a growing array of art products (notecards, books, and t-shirts) and the popular online web store. The Annual Holiday Art Shop has also been attracting locals for decades. In addition, the Art Services and Licensing Programs have expanded studio artists' commercial success and visibility within retail and commercial/residential development markets. For example, CE collaborates with SF Travel, Recchiuti Chocolates, Booaloo's, and many other San Francisco-based businesses and nonprofits on licensing and art services projects.

Over the past 30 years, CE artists have contributed over a dozen murals to the Mission District's rich, artistic landscape. Working with local, national, and international artists alike, CE's studio artists' presence in the community continues to grow.

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

In 2016, Fodor's San Francisco Travel Guide listed Creativity Explored on their list of "23 Under-The-Radar Things to Do in San Francisco." Readers of the SF Weekly and Bay Guardian have consistently voted Creativity Explored the Best Art Gallery in the Bay Area, and CE exhibits have been featured in the Huffington Post, the San Francisco Chronicle, the San Francisco Examiner, Mission Local, and Hoodline. In 2017, CE won the Best of the Bay award for best nonprofit.

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

Creativity Explored is one of three art centers founded between 1973 and 1983 by artist Florence Ludins-Katz and her husband, Elias Katz, a psychologist. With the energy of the mid-60s Free Speech Movement still circulating throughout the Bay Area, the two pioneered a community-based model for supporting people with developmental disabilities in expressing themselves through visual art.

The Katzes launched a movement, and after 45 years, dozens of similar organizations worldwide have followed in their footsteps.

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

Creativity Explored is committed to supporting people with developmental disabilities in their quest to become working artists, and to promoting their work as an emerging and increasingly important contribution to the contemporary art world.

Foster Artistic Development: Creativity Explored provides a supportive studio environment for artists with developmental disabilities in which they receive individualized instruction from mentoring artists, quality art materials, and professional opportunities to exhibit their work.

Inspire Connection: Artists at Creativity Explored communicate through their art. In expressing their thoughts, emotions, experiences, and cultures to their peers, instructors, patrons, and art lovers, they also engage with a broad and supportive community.

Enhance Personal Identity: By developing a meaningful art practice and creating a body of work, Creativity Explored artists acquire an expanded sense of self, realizing their potentials, amplifying their voices, and more fully establishing themselves in the world.

Change Attitudes: At Creativity Explored, art is a captivating means of challenging and transforming assumptions about disability. The beauty, depth and humor of the work provokes fresh perspectives and fosters new regard for the personal vision and artistic ability of artists with developmental disabilities.

Lead Responsibly: Since its inception 35 years ago, Creativity Explored's innovative and respected programs, structure, and culture have served as an organizational model worldwide in the field of art and disability. Operating with a spirit of openness and transparency, the organization recognizes that collaboration will create new and exciting opportunities for artists with developmental disabilities nationally and internationally, and will mutually benefit partnering organizations.

To this end, Creativity Explored seeks ways to center itself as a community center for people of all abilities. Recently, CE partnered with SoFar Sounds for live music concerts, and CE plans on collaborating with AirBNB for community gathering events. Studio events allow members of the public opportunities to engage with artists with disabilities and their work.

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

Through the years, Creativity Explored has grown into a robust community. Every year, approximately 130 adults with developmental disabilities ranging in age from 18 and up create art at Creativity Explored. One hundred percent of CE artists are adults with low income and 72% are people of color - the majority of their families fit this criteria as well. Some artists have been working in the studio for more than 30 years!

CE's gallery space welcomes over 10,000 visitors each year. Over 64% of CE visitors leave the gallery space with an original art piece or art product in hand.

While Bay Area residents purchase a majority of the artwork, CE has seen an increase in art bought by California residents who live outside of the Bay Area, as well as national and international supporters, leading to 35% of art sales in 2018.

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

From 1908 to 1926, the Edwardian-era building that is currently the home of Creativity Explored was in full swing as Findlay's Dance Hall, once a San Francisco trademark gathering place for raucous entertainment.

The building's structure, now used as a studio for artists with developmental disabilities, still has many of its original features and charm. Recently, the gallery space was reconfigured to proudly display the work of CE artists while increasing capacity for a growing group of patrons.

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

Creativity Explored has been a consistent presence in a changing neighborhood for over 30 years, and the organization's events have become community gatherings for generations of Mission District and San Francisco residents. The loss of an arts institution, especially one like CE, would be a substantial loss for the Mission District, the residents of San Francisco, the arts community, and people with disabilities. And starting a space-intensive enterprise, like CE, in the current San Francisco real estate market would be challenging.

CRITERION 3

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

CE's studio artists create art every weekday in a wide variety of media ranging from pencil and paint to ceramics and computer animation. Professional teaching artists assist studio artists as they pursue a meaningful art practice through experimentation and collaboration. Visiting artists work side by side with CE artists, sharing their practice and enhancing exposure to new ideas and techniques. Through this rich engagement, studio artists become part of an artist community. CE artists' lives are transformed as they develop an artistic voice and identify as artists. Art sale proceeds also provide earned income for studio artists, as 50% of the sale price goes directly to the artist.

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)

Creativity Explored is committed to continuing to provide artists with developmental disabilities the means to create and share their artwork with the community.

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.).

Whereas other businesses would require massive renovations, Creativity Explored's day-to-day requires little redesign that would affect the architectural charm of the building. CE recently removed the paint once covering the original hardwood floors. The pressed tin ceilings remain intact, and CE is committed to the upkeep of the original spandrels and steps at the building's entrance.

With strong ties to San Francisco's Mission District - a district internationally known for its colorful storefronts and buildings - CE contributes to the district's vibrancy with a rotating mural gracing the wall just outside the gallery space. Each quarter, a new mural highlights the work of one CE artist.

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.

Not applicable.

Required Photos:



Creativity Explored Artists and staff join together outside the studio at 3245 Sixteenth Street in the early 1990s.

A current photo from the sidewalk outside the Gallery and Studio on Sixteenth Street.





Members of the community attend a Creativity Explored exhibit featuring artwork from various artists.

Creativity Explored artists' work is proudly displayed in our gallery.





WHERE
ART
CHANGES
LIVES

NO PARKING
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creativity explored

GALLERY OPEN





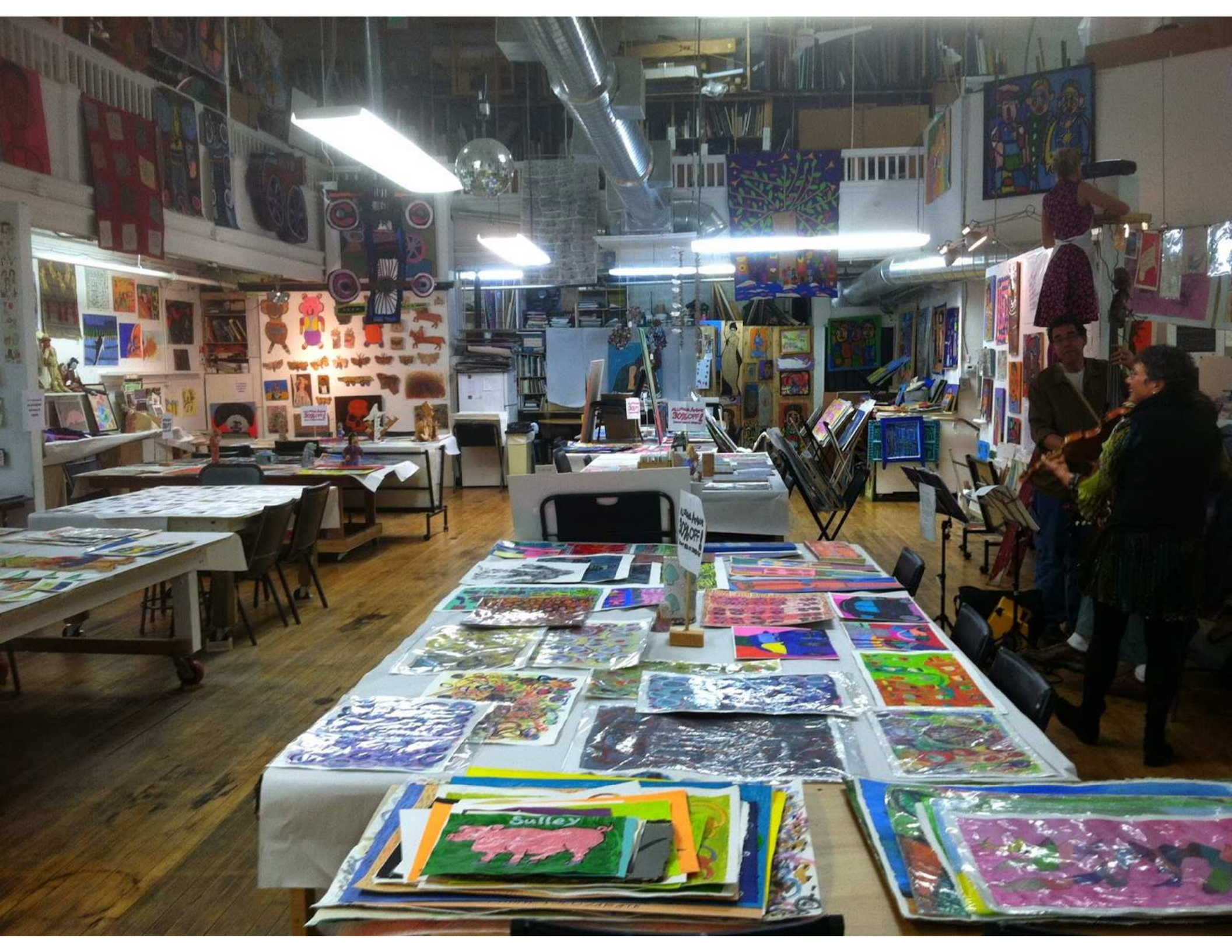


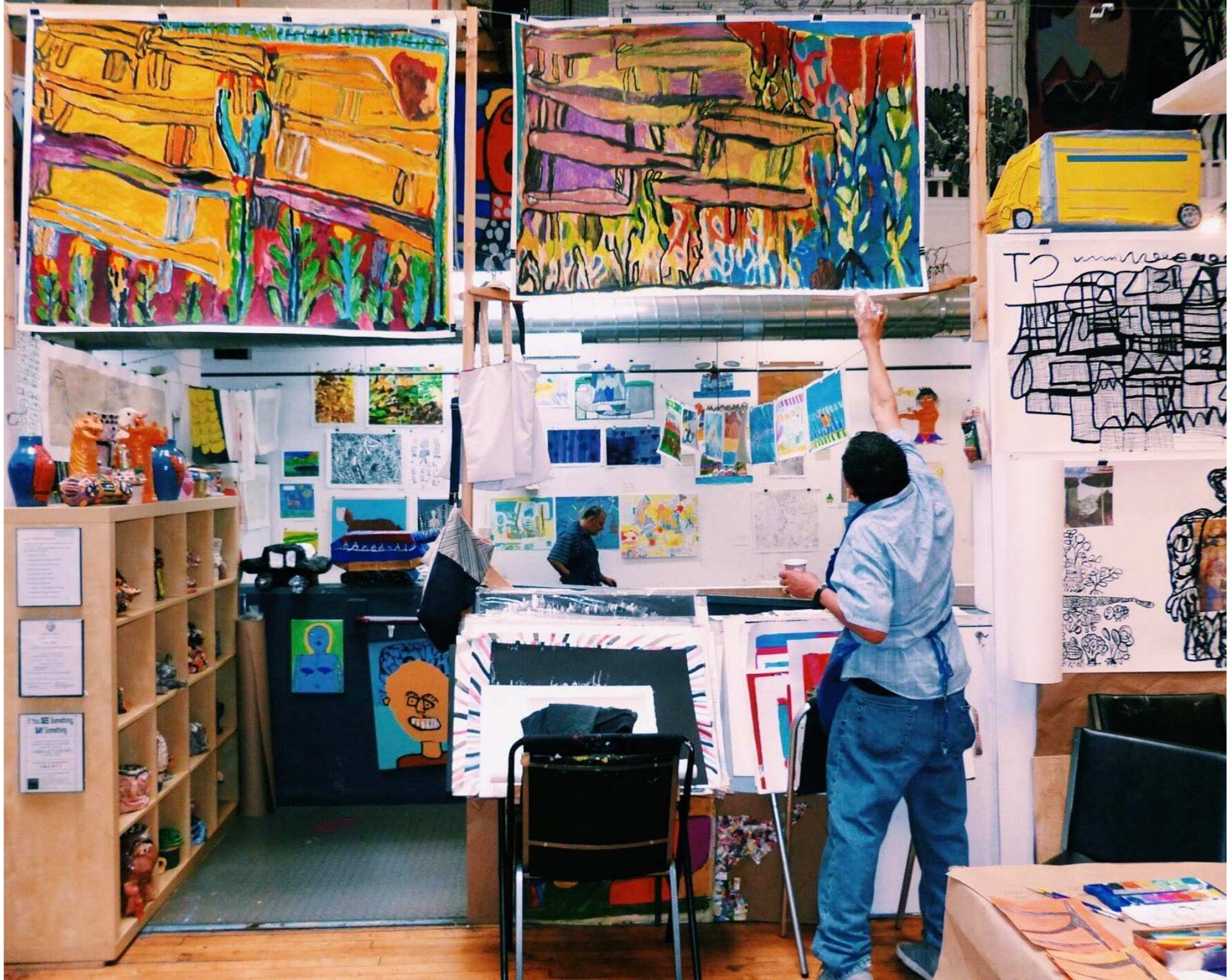












There are no Have Nots, only artists

Creativity is the watchword

By Nancy Scott
OF THE EXAMINER STAFF

OH, HAPPINESS, here is a story, 18 days before Christmas, that does not ask you to feel sorry for somebody.

Or guilty. Or sad. Or angry. Or any other emotion that plagues those who Have when they think of those who Have Not.

Those, for instance, who have not the mental resources the rest of us enjoy. Once these folks were called retarded; now they are called "disabled adults."

The only operative title in this story for such a person is going to be artist.

As in the artists who spend their days at Creativity Explored, a 4-year-old visual arts center that is holding a celebration this Thursday in honor of its brand new studio, which can be found a block below Mission Dolores on 16th Street.

The celebration, officially titled a "New Studio Inauguration," will feature refreshments and music — performed by musicians from the San Francisco Conservatory of Music and from Trio Arepa — and dozens of art works by one or another of the 66 artists enrolled in the center.

Some paintings no doubt will remind viewers of the fantasies created by young children, and in the opinion of the center's director, Ray Patlan, this is wonderful, this is "uninhibited creativity — the ability to create without thinking about it."

Many pieces are akin to the work



Artist Gene Culbertson gets a visit from his mother, Mary, at Creativity Explored

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December 7, 1989

Artweek Calendar



"Earth, Wind & Firings"
An exhibition of painting and sculpture
November 28 – December 23, 1989

Guest Curators
Jo Hanson and Joe Sam

Presented by Creativity Explored
(a visual arts center for
developmentally disabled adults)

Gallery Imago
619 Post Street, San Francisco 94109

SAN FRANCISCO FOCUS

IMAGO Bay Area artists Joe Sam and Jo Hanson curated this exhibit of paintings and ceramics by disabled artists from Creativity Explored. Called *Earth, Wind and Firings*, the show includes work by Cam Quach and Norma Cativo. Through 12/23. 619 Post, SF (415) 775-0707.

Tuesday, November 28, 1989

San Francisco Chronicle

GALLERIES

"Earth, Wind and Firings," paintings and ceramics by artists from Creativity Explored of San Francisco, a visual arts center for disabled adults. Gallery Imago, 619 Post Street.

DATEBOOK, NOVEMBER 26, 1989

ART

Galleries

GROUP SHOWS

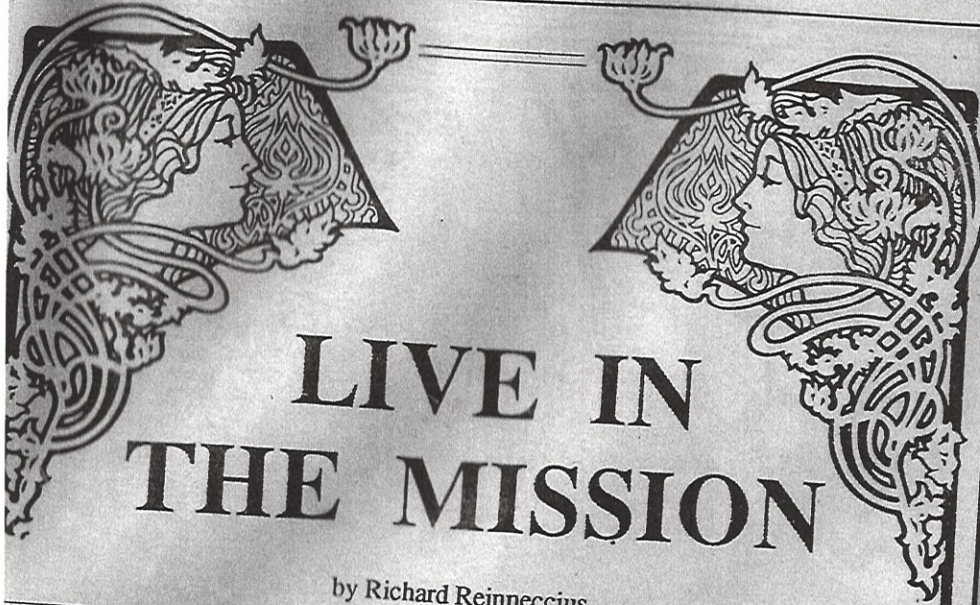
GALLERY IMAGO — Ceramics and paintings by artists from Creativity Explored of S.F. Through December 23. 619 Post.

San Francisco Sentinel • November 23, 1989

28 NOVEMBER TUESDAY

ART

"Earth, Wind and Firings." Artists from Creativity Explored of San Francisco show their group's paintings and ceramics. Runs through December 23. Tuesday through Saturday 11 a.m. to 7 p.m. Gallery Imago, 619 Post St. near Taylor. For further information call 775-0707 or 863-2108.



LIVE IN THE MISSION

by Richard Reinneccius

The Mission is so full of the arts that the annual Open Studio Tours has to divide the neighborhood into East SF and West SF, roughly at Harrison Street, for its annual public tour of living artists working in their studios. While this column usually covers the performing arts (which are also thickest in The Mission), the Open Studio tours are a very special live SF treat that shouldn't be missed.

The tours take place over three weekends. East SF you've missed, and will have to wait for next year. The other two, West SF Nov. 2-3 and Hunter's Point (Nov. 9-10) will be hosted by the balance of the 524 artists involved. Maps are available at all Real Food stores, at the South of Market and Mission Cultural Centers, or call 861-9838 for info.

CREATIVITY EXPLORED, at 3245 - Street west of Guerrero, is the "studio" of one of the artists featured in the tour. I interviewed the work of one of them, Cam Quach, a refugee from Vietnam. Coming here in 1982 with her brother and sister-in-law, she was put into programs for the developmentally disabled by the City's welfare

Six years ago, CE hired Mission sculptor Horace Washington to teach ceramics. From the moment Washington introduced Cam to clay, she came alive all over again, and rapidly put down her brushes and drawing tools to shape animals and humans, in larger and larger scale and quantity.

Now, she and Norma Cativo, an El Salvador refugee, work side by side, mildly competing to put out more pieces, with an ever-surprising creativity. She can complete a large head or intricate animal sculpture in two or three days. Occasionally she picks up a brush or pencil "for relaxation", in the words of the staff. Cam's works are now selling at commercial galleries, and at Creativity Explored, for prices from \$20 to \$600.

If you missed the open studios week-end, Creativity Explored is always open to the public to view the work taking place. You can drop in to take a quick look, but the staff wants you to call ahead if you want a tour, or to be shown the work of a particular artist. Small groups can also be accommodated, but call James or Sally at CE for an appointment -



Cam Quach at work.

This one, "Ribs", is about a clairvoyant computer hacker who knows how to help a young actress get an L.A. agent, and thus fame and fortune. Directed by Laura Meshel, the other TP co-founder, it's on my "must see" list, and should be on yours. "Ribs" plays Fridays and Saturdays at 8 through November 16, sliding scale tickets \$4 to \$8. Call 512-7965 to reserve.

A couple of wild plays about religion are on at The Dolores Street Community Center, 200 Dolores at 15th Street. Performed by The Fourth Monkey Ensemble, Christopher

vic Lewis, will play their new work "La China Pablana", directed by Mark Knego, from November 7 through the 24th.

And 21 Bernice, located conveniently at 21 Bernice, between 12th & 13th Streets south of Folsom, is celebrating its first full year of shows, premiering "Brilliant Traces", by Cindy Lou Johnson. Scheduled through November 8, maybe longer "Traces" is about a runaway bride, involved in an unlikely love story with a hermit in Alaska. It's just \$7, or free to anyone on UI or government assistance.



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HOLIDAY ART SALE**

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6:30 - 8:30 PM
CREATIVITY EXPLORED of S.F.
3245 16TH STREET
BETWEEN DOLORES & GUERRERO
(415) 863-2108**

PHOTO BY: HARUKO



ESPACE PRESENTS

'Rough Edges'

An exhibit by artists of
Creativity Explored of San Francisco

CHARLES 'PANCHO' CRUZ
ERNEST FIGUERORA
JEFFERY FUENTES
MELVIN GEISENHOFER
VINCENT JACKSON
ANDREW LI
JOHN MCKENZIE
JOSE NUNEZ
PHILLIP RENISH
DOUGLAS SHERAN
SARA O'SULLIVAN
BETTY BENARD
AND OTHER COLLABORATORS

* Featuring documentary photographs by Lydia Regnault

May 18-June 15

Reception: Wednesday, May 18, 1994, 6:00pm-8:00pm

520 Hayes Street (415) 861 4657

Creativity Explored's 'Tabula Rasa' Transforms Gallery Into Art-Making Space



... Berrios. (Photos via Creativity Explored/Facebook (<https://www.facebook.com/creativityexplored/?fref=ts>))

Thu. March 31, 2016, 10:43am

by Johanna Sorrentino

Neighborhoods

Mission (/neighborhoods/mission)



(/ads/434/481/2)

In Latin, tabula rasa refers to the absence of preconceived ideas; a clean slate. It is also the title of a new exhibit (<https://www.creativityexplored.org/events/exhibitions?date=2016-03-03#event3236>) at Creativity Explored (<https://www.creativityexplored.org/>), the Mission-based gallery and studio for artists with disabilities. The exhibit, which runs from March 3rd to April 13th, seeks to challenge the notion of a “finished” work by merging the studio and gallery into a kind of tabula rasa for its community of artists.

“It was my own tabula rasa, too, because I didn’t know exactly what would come out of this project,” said Paul Moshammer, exhibit curator and studio manager at Creativity Explored. “I didn’t know how rich and fantastic it would turn out to be. The artists displayed a focus and motivation that I haven’t seen before.”



Artist Joseph "J.D." Green at work.

During the course of the exhibit, the gallery has transformed into an active art-making space, bucking the notion of gallery as pristine space and highlighting instead the organic aspect of a work in progress. Moshammer said even at the reception for the exhibit, taking place tonight (Thursday, March 31st from 7-9pm), "The gallery won't look pristine. There will be tarps and cardboard. If you visited an art studio, it will give you the same impression," he said.

The exhibit features over 30 pieces from more than 25 different artists, with a focus on large works. Participating artists include: Joseph “J.D.” Green, Vincent Jackson, Gerald Wiggins, Ricardo Estella, Andrew Bixler, Taneya Lovelace, José Nuñez, Marcus McClure, and Hector Lopez.



For the past five weeks, the neighborhood has had the opportunity to witness the evolution of the exhibit, as artists worked in the front windows of the gallery on 16th between Guerrero and Dolores. “It linked in the community, and highlights what we do in a big way, with big artwork,” Moshammer said. “The results were stunning.”



Tabula Rasa Reception (<https://hoodline.com/events/tabula-rasa-1458837238>)

MORE ([HTTPS://HOODLINE.COM/EVENTS/TABULA-RASA-1458837238](https://hoodline.com/events/tabula-rasa-1458837238))

WHEN Mar. 31, 7-9pm

WHERE Creativity Explored S F

The Creativity Explored gallery will serve as an expansion of the art



EDITION

AdChoices

CULTURE & ARTS

Artists With Developmental Disabilities Explore The Beauty Wrapped Up In Food

“The artists we work with, their relationship to food is so different,” Creativity Explored curators explain.

By Priscilla Frank

06/20/2016 11:44 am ET | Updated Jun 20, 2016



“Untitled” by Hiro Medina, circa 2016, Creativity Explored Licensing, LLC, ink and watercolor on paper, 12.25 x 18 inches.

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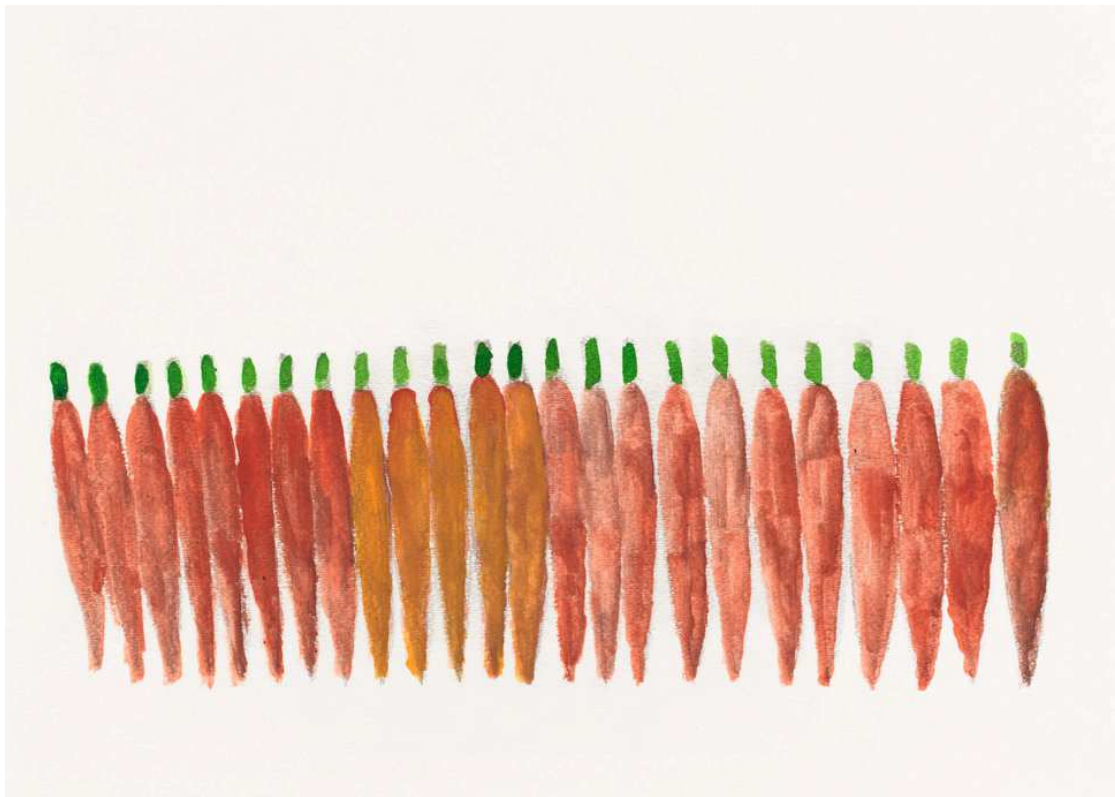
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There was a time in the history of human civilization when food was a matter of sustenance and survival, and not much more. Hunt, gather, hungry, full. And repeat.

Today, food is not only one of the most essential aspects of everyday human life, but one of the most charged. The concept of food is juicy, bound up with family, memory, labor, love, the environment, the economy, body image, class, heritage, history, nostalgia — the list goes on.

In San Francisco and the Bay Area in particular, food(ie) culture has become something of a secular religion, or at least a fetish. How you eat — a habit often spiced with buzz words like organic, artisanal, vegan, fusion, raw, authentic — communicates to some degree who you are, yielding a society fixated on what's going into their bellies, how it sounds in conversation, and how it looks on camera.

Perhaps that is why, when curators Danielle Wright and Veronica Graham were discussing potential themes for an upcoming exhibition at San Francisco's Creativity Explored, the idea of food struck a nerve.



"Untitled" by James Miles, circa 2016, Creativity Explored Licensing, LLC, mixed media on paper, 11 x 15 inches.

Creativity Explored is a studio and gallery space where adults with developmental disabilities make, exhibit and sell their work. And Wright and Graham were brainstorming broad and poignant subjects to which the wide range of artists Creativity Explores works with would respond — when they landed on food.

"We talked about big themes like love and life and death and time," Wright told The Huffington Post. "Things a lot of people could relate to. When we got to food, there was this funny moment, this extra energy there. It's hard to describe."

Graham felt something too. But at first, that something was a resounding aversion to the thought. "I immediately said no," Graham explained. "It seemed too easy, too commercial in a

way. Food is something that is kind of fetishized in the Bay Area, and we didn't want to play into that."



"This is my Bike for Food" by Melody Lima, circa 2006, Creativity Explored Licensing, LLC, watercolor on paper, 10 x 11 inches.

But Graham and Wright eventually unpacked their reactions and the distinct reasonings behind them. It became clear that something was there. Something begging to be explored. "The artists we work with, their relationship to food is so different," Graham said. "It's such a personal part of their identity. It represents how they're cared for, their diet. They're dealing with the heart of food on a deeper level. How we're connected to it through our bodies and our economic lifestyles."

The artists of Creativity Explored are sometimes referred to as self-taught artists, non-mainstream artists, or the ever-controversial term, outsider artists. What this means, simply, is that they aren't trained artists in the traditional sense, though they do work with instructors at the Creativity Explored studio. Their techniques, are often unorthodox, highly personal, and tangibly impassioned. Looking at their artwork can feel like looking straight into their minds, without filters of ego, self-consciousness, or ambition, glimpsing the particular ways that chaos and order, memory and imagination coexist.

When they officially decided on food as the chosen theme, Graham and Wright had established they had no interest in showing a handmade Instagram feed of aesthetically

pleasing cuisines. "We did not want to have a show with cute pictures of food," Wright stressed. They dubbed the exhibition "Ripe."



"Untitled" by Camille Holvoet, circa 2016, Creativity Explored Licensing, LLC, mixed media on paper, 6 x 8 inches.

Some of the Creativity Explored artists already explore food as a common part of their practice. Camille Holvoet, for example, has spent years rendering decadent layer cakes with swirls of sugary frosting and a cherry on top, her artistic sweet tooth unlocking a lifetime of ardent desires and bittersweet memories. "I like to draw desserts because they taste good," Holvoet explained in a previous interview.

For many of the artists, however, food was a new topic. Graham and Wright, who both serve as instructors as well as curators, working closely alongside their artists to prepare for the show, helped each individual artist explore his or her relationship with food, finding a proper avenue to approach the topic while still working within their established artistic language.

"I find a tangible access point," Graham explained. "For many artists that was lunch time. We'd look at the food they were already eating at lunch and take that as a jumping off point."

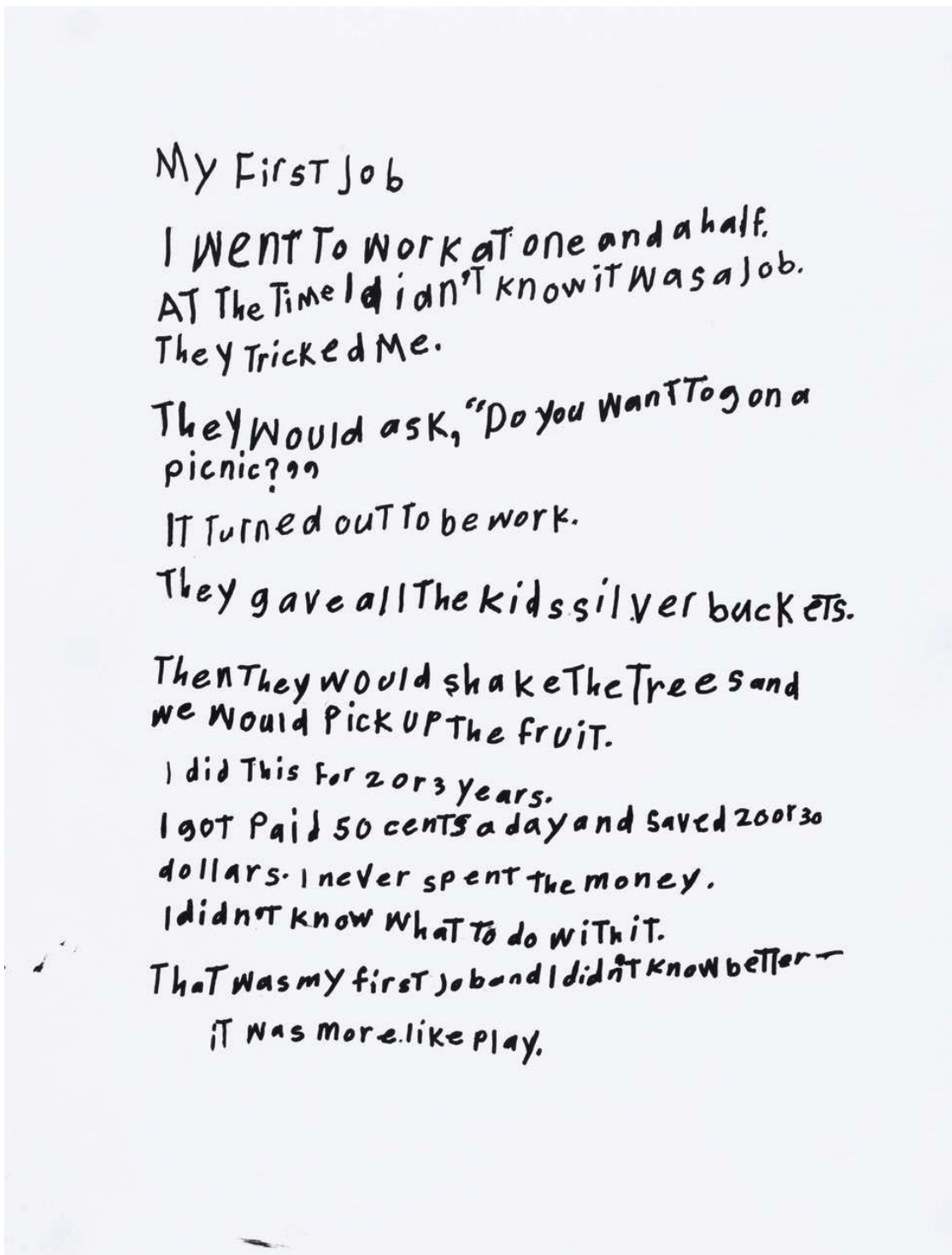


Richard Wright for Creativity Explored.

For artist Richard Wright, his lunch provided a well of inspiration. Wright, whose work often depicts famous movie monsters in gruff, charcoal portraits, selects his daily nourishment in a very particular way. “When he goes to the grocery store he buys food that has superheroes on the packaging,” Graham explained. “His lunches are like comic books splayed open. For him, food is like an accessory, a T-shirt or a hat. The sustenance is secondary, it’s the packaging that’s important.”

One of Wright’s food-centric pieces, available on the Creativity Explored web store, is a colored pencil piece titled “A Very Interesting and Fantastic Indeyin Corn.” The artist dissects an ear of corn into geometric abstraction, the auburn kernels resembling bricks on an undulating wall, or cells in a Chuck Close portrait. Wright, clearly interested in portraiture, treats corn as serious subject matter, paying the same meticulous attention and stylistic point of view as if he were rendering Frankenstein’s monster.

Another artist that stood out to both Graham and Wright was Thomas Pringle. When left to his own devices, Pringle usually creates pictures of beautiful women. However, his contributions to “Ripe” are two works of text, written in marker on paper. In a piece called “My First Job,” Pringle recalls picking fruit as a young child growing up in Sonoma in Northern California.



"Untitled" by Thomas Pringle, circa 2010, Creativity Explored Licensing, LLC, marker on paper, 28.5 x 22.5 inches.

"I went to work at one and a half," the text begins. "At the time I didn't know it was a job. They tricked me. They would ask, 'Do you want to go on a picnic?' It turned out to be work. They gave all the kids silver buckets. Then they would shake the trees and we would pick up the fruit."

"We forget this living in cities, but for most people food is synonymous with labor," Graham noted. "Nothing comes to the table without labor putting it there."

Another artist Wright mentioned is Yukari Sakura, whose cartoonish acrylic paintings often pay tribute to her personal heroes and iconic historical events. “She makes these memorial dedications, these pies and cakes as little offerings in remembrance of people,” Wright explained.

Sakura’s contribution to “Ripe,” titled “Dave’s Goblin King of the Labyrinth Pie,” appears, at first glance, like a decadent, overdressed chocolate cupcake. Upon further examination, however, David Bowie’s iconic lightning bolt emerges mid-cake. This pastry serves as a tribute to the late glam rocker, immortalizing in tartlet form his iconic role as Jareth the Goblin King in “The Labyrinth.”

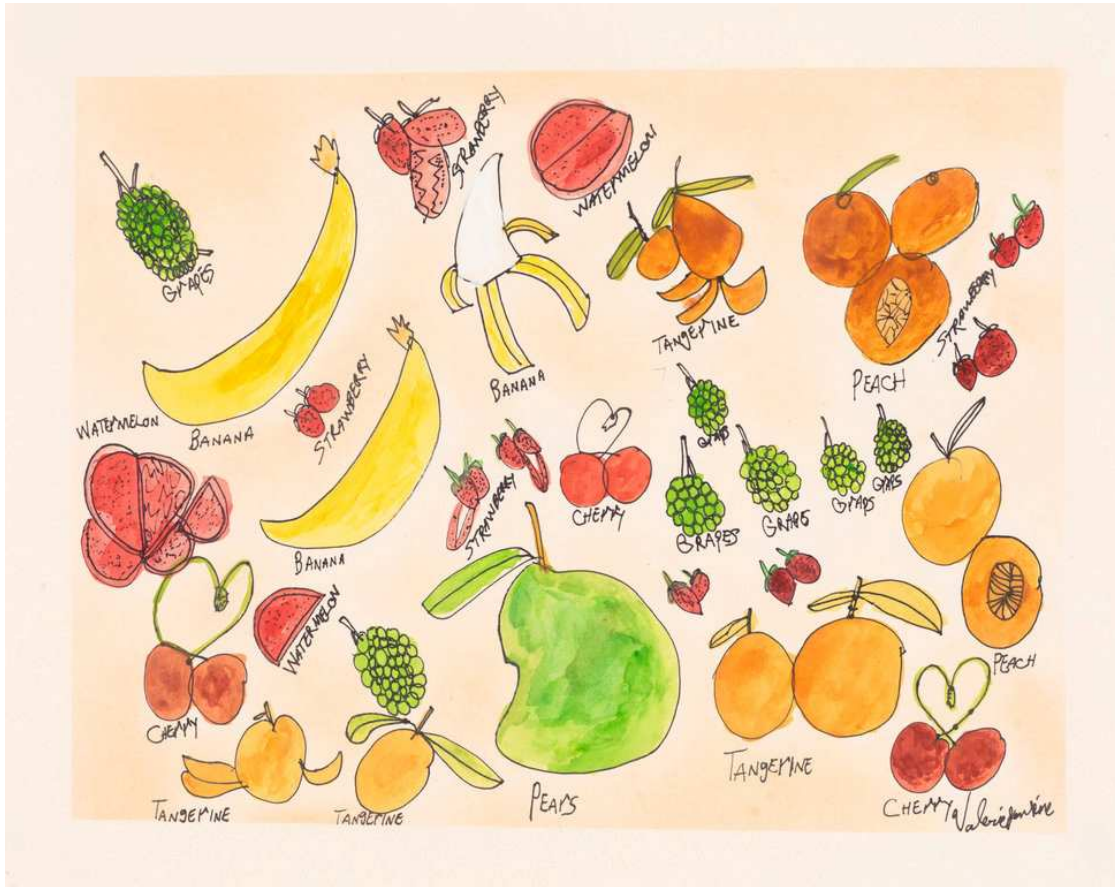


“DAVE’S GOBLIN KING OF THE LABYRINTH PIE” BY YUKARI SAKURA, CIRCA 2016, CREATIVITY EXPLORED LICENSING, LLC, ACRYLIC ON PAPER, 9 X 12 INCHES.

The list goes on, with each artist radically reinterpreting the many memories, ideas and visions that come to mind when food is on the table. Artist Allura Fong used chocolate as a medium in her abstract painting. The swirling vision of browns, yellows and golds recalls Willy Wonka’s bubbling chocolate river, a vision so enticing you’re tempted to dive in. Gabriel Maduena makes a giant, mixed media pizza sculpture, reminiscent of Claes Oldenburg’s oversized, soft foodstuffs. And Marilyn Wong translates the crispy lightness of fried chicken into a non-pictorial flurry of orange edges and brown accents.

For every artist included in “Ripe,” food is not just a source of nutrition, nor fodder for a mouthwatering social media update. Rather it’s a portal, something plucked straight from the world and plopped right into a human being’s very insides. Through the lens of food, the artists of Creativity Explored reveal so much more — their childhoods, their heroes, their desires and aversions, their daydreams, their urges, and yes, their hefty appetites.

“Ripe” runs until July 20, 2016 at Creativity Explored in San Francisco.



"Untitled" by Valerie Jenkins, circa 2016, Creativity Explored Licensing, LLC, mixed media on paper, 10.5 x 15 inches.



"Pineapple, Potato Chips and Pickles" by Andrew Bixler, circa 2016, Creativity Explored Licensing, LLC, marker and watercolor pencil on paper, 4 x 6 inches.



"Untitled (Donuts)" by Ka Wai Shiu, circa 2016, Creativity Explored Licensing, LLC, watercolor and graphite on paper, 15 x 22 inches.



"Purple Cabbage" by Musette Perkins, circa 2015, Creativity Explored Licensing, LLC, ink on paper, 11.5 x 11.75 inches.



"Untitled" by Laron Bickerstaff, circa 2015, Creativity Explored Licensing, LLC, watercolor and graphite on paper, 24 x 18 inches.



"Drinks Soda" by Gabriel Maduena, circa 2014, Creativity Explored Licensing, LLC, watercolor and graphite on paper, 30 x 22 inches.



"Sushi Platter" by Caitlyn Quibell, 2016, Creativity Explored Licensing, LLC, mixed media, 2.75 x 17.25 x 6/25 inches.



"Yoplait" by Jesus Huevo, circa 2016, Creativity Explored Licensing, mixed media sculpture, 12 x 9.5 x 9.25 inches.



"Fried Chicken" by Marilyn Wong, circa 2015, Creativity Explored Licensing, LLC, mixed media on paper, 19.5 x 25.5 inches.



"Watermelon" by Kaocrew Kakabutra, circa 2016, Creativity Explored Licensing, LLC, mixed media sculpture, 15.25 x 21.75 x 3.75 inches.



"Pizza" by Gabriel Maduena, circa 2016, Creativity Explored Licensing, LLC, mixed media, 2.25 x 21.5 x 18.5 inches.



"6 Eggs" by Josua Izquierdo, circa 2016, Creativity Explored Licensing, LLC, colored pencil and graphite on paper, 8.5 x 11 inches.



Creativity Explored

"Hamburger" by Jay Herndon, circa 2016, Creativity Explored Licensing, LLC, acrylic on cardboard, 27 x 33.5 inches.



Creativity Explored

"Chocolate" by Allura Fong, circa 2016, Creativity Explored Licensing, LLC, ink, chocolate and acrylic, each panel 14.5 x 5.5 inches.


 **BEFORE YOU GO**

PHOTO GALLERY

Outsider Art Fair 2016

 See Gallery



Priscilla Frank 
Arts & Culture
Reporter, HuffPost

[Suggest a correction](#)

https://www.huffingtonpost.com/entry/creativity-explored-exposed-art_us_59846c84e4b0cb15b1bddd8c

HUFFPOST

08/04/2017 03:05 pm ET Updated Aug 04, 2017

CULTURE & ARTS

At Creativity Explored, Adults With Disabilities Express Their Own Sexuality

“Just because someone has a developmental disability doesn’t mean that sense of sexuality is non-existent.”

By Priscilla Frank



CREATIVITY EXPLORED

Kate Thompson, marker on paper, 22.25 by 30 inches

“Everybody has a sexual nature to them,” curator Amy Auerbach explained during a phone conversation. “Just because someone has a developmental disability doesn’t mean that sense of sexuality is non-existent.”

Auerbach works at [Creativity Explored](#), a San Francisco-based nonprofit art gallery and professional working studio designed specifically for adult artists with developmental disabilities. The space, founded in 1983 by Florence Ludins-Katz and Elias Katz, encourages artists struggling with physical and mental conditions to hone a daily artistic practice and pursue careers as profitable visual artists.

“Some people think they are like children,” Auerbach continued. “The artists here aren’t. They have adult concepts and this is one of them.”

Every couple of months, Creativity Explored puts on a new thematic exhibition featuring work from some of the approximately 130 artists in their roster. The current exhibition, [“Exposed,”](#) revolves around nudity, sexuality and the human body. While the female nude has been a recurring image throughout art history, the Creativity Explored artists offer unorthodox imaginings of the human body, which is privileged not for its adherence to Western beauty ideals but for its smells, flavors, mysteries and desires.

The show features work by six artists, men and women, working in drawing, painting and sculpture. For some artists, like 36-year-old [Antonio Benjamin](#), the naked human body isn’t necessarily equated with sex. Benjamin draws boxy bodies like paper dolls, which he describes as chocolate, vanilla and strawberry, all existing in what he dubs a Neapolitan world.

“When I’m drawing a naked body, it’s not sexual,” Benjamin told his visual arts instructor Judith LaRosa. “Mmm! Not about sex!” When LaRosa asked, in response, if the drawings were about what’s natural, Benjamin responded with an enthusiastic “yes.”

“Sometimes I like to draw people that look like me,” he added. “Brown like me.”

For other artists, however, the works do possess a certain erotic power. Like, for example, [Camille Holvoet](#), whose pastel depictions of sugary treats and naked bodies bubble over with feeling of mouthwatering hunger. One of my [favorite Holvoet pieces](#) features two decadent slices of layered cake, topped with birthday candles. “I love you so much” is written on the first slice, “I like to hold your hand,” on the second.

For “Exposed,” Holvoet created colored pencil, ink and felt pen drawings on wood, depicting cross-eyed nudes with curly cue hair and drunken smiles. One, which she describes as a “fat goddess,” is a self-portrait.



CREATIVITY EXPLORED

Antonio Benjamin, acrylic, ink and charcoal on cardboard, 60 by 40 inches

“Drawing naked people reminds me of the dryer vent feelings,” Holvoet told Creativity Explored’s Ellen Dahlke, who relayed the comments. “It reminds me that I want to play with others. Go in their rooms if they leave the door unlocked and play with them, naked people.”

Holvoet went on to explain the intense reaction she experiences from smelling a laundry dryer, of feeling its heat. “I accidentally smelled it. I was too close. I smelled it, and then I went to Napa [State Hospital] again to get medicine,” she recalled. “It’s something connected to my brain with the laundry smell. A lot of people have connections like that between smell and sex.”

For the 65-year-old artist, who is often suffused with feelings and urges she is unable to control or consummate, art provides the opportunity to exercise some of this energy. Making work that explores sexuality, Holvoet explained, “makes me feel more relaxed, more like it’s the present instead of the past. Let’s make some more [wooden sculptures of] body parts so I can get this dream of mine from last night out of my head!”

“Let me put it this way, if there was no sex, there wouldn’t be nobody alive!” artist [Thomas Pringle](#) said. The 76-year-old, who has worked with Creativity Explored since 2006, uses expressive and imperfect lines to create drawings that provide insight into the full journey of their creation, missteps and all.

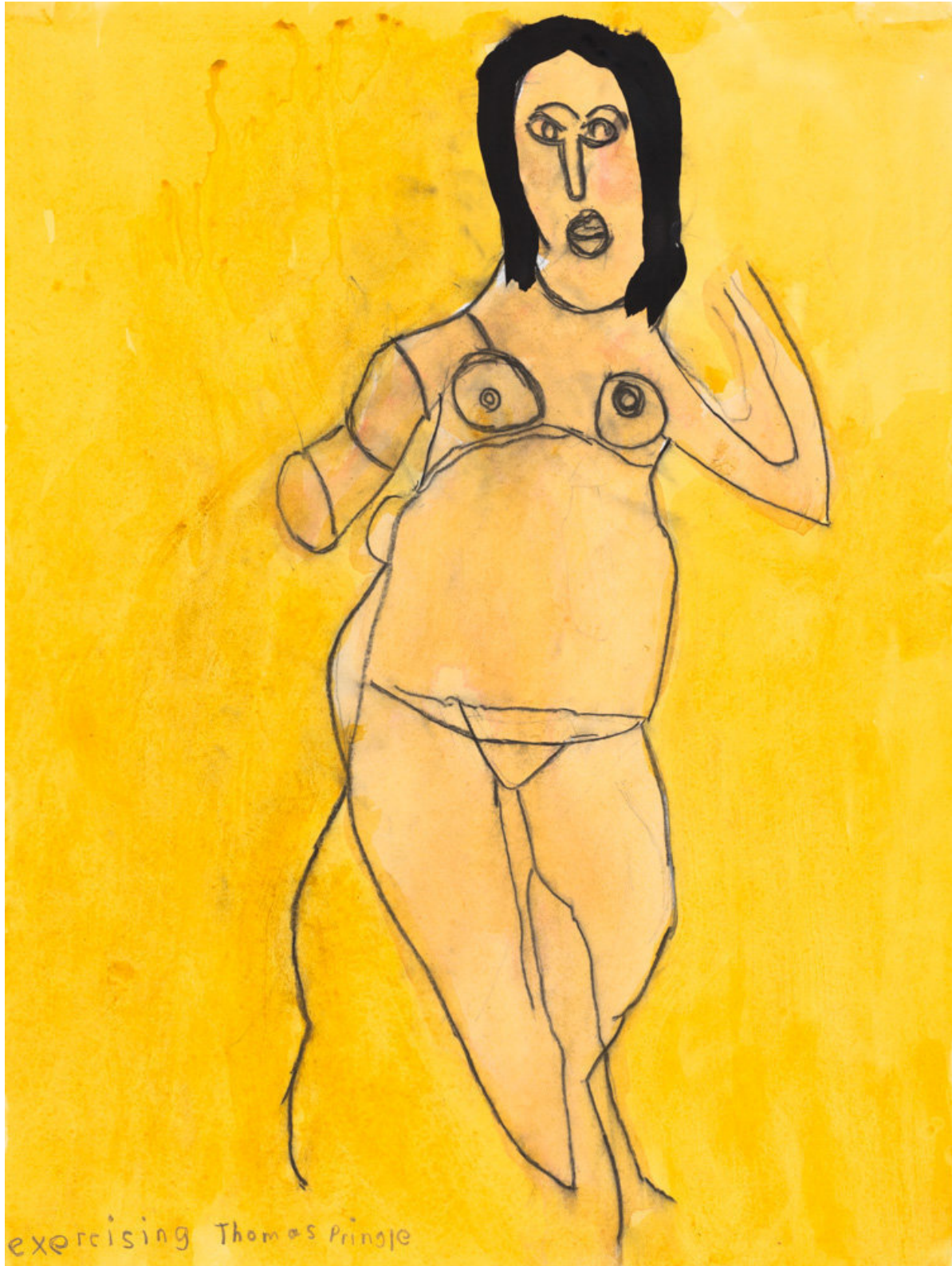
Pringle’s watercolor figures often drop off mid-form, leaving an arm or leg unfinished like a spool of yarn unraveling. “When I make something, like a painting of a woman, it’s about sex. I use pictures, and I try to make it as a real body. I look for one that’s good-looking,” he said.

For artists like Pringle, the physical act of intercourse is an impossibility, yet the feelings of erotic desire and curiosity remain. Creative expression provides an alternate outlet for lust to crescendo and subside. “I got news for you, there’s sex already happening,” he said. “With my disability, for instance, I don’t know how [to have sex], but I got it in my mind. I’m still having sex, but in a different way.”



CREATIVITY EXPLORED

Camille Holvoet, ink and marker on wood, 47 by 15 by one inches



CREATIVITY EXPLORED

Thomas Pringle, watercolor and charcoal on paper, 24 by 18 inches



CREATIVITY EXPLORED

Jose Nunez, colored pencil on paper, 19 by 26.50 inches



CREATIVITY EXPLORED

Andrew Bixler, glazed ceramic sculpture, 9 by 9 by 7 inches



CREATIVITY EXPLORED

Andrew Bixler, marker and acrylic on paper, 29.5 by 80 inches



CREATIVITY EXPLORED

Kate Thompson, marker on paper, 30 by 22 inches



CREATIVITY EXPLORED

Thomas Pringle, acrylic and charcoal on wood, 48 by 23.5 inches

Exposed features work by Antonio Benjamin, Andrew Bixler, Camille Holvoet, Jose Nunez, Thomas Pringle and Kate Thompson. Curated by Amy Auerbach and Stephanie Rudd. The exhibition is on view until Sept. 28 at Creativity Explored in San Francisco. The work above is available for purchase on [Artsy](#).

<https://patch.com/california/san-francisco/how-one-bay-area-studio-creating-careers-artists-disabilities>



How One Bay Area Studio Is Creating Careers For Artists With Disabilities

Believing that all people have the ability to create, Creativity Explored celebrates talented artists with developmental disabilities.

By [Ashley Little](#), Patch Staff | Jan 26, 2017 11:17 am ET | Updated Jan 26, 2017 2:42 pm ET



CE Assistant Studio Manager and Visual Arts Instructor Eric Larson holding up artist Dan Michiel's mixed media work. Photo credit: Nina Menconi

Every year, more than 15,000 people find their way into a gallery on 16th Street in San Francisco's Mission District. But they're not here to see a Monet or a Picasso. In fact, the artists they're here to see aren't famous at all – yet.

The artists in this gallery share two things in common: They all have an interest in making art, and they all have a developmental disability.

Since 1983, **Creativity Explored** has been helping developmentally disabled artists explore their skills in art through one-on-one instruction. The nonprofit provides artists with studio space, supplies and even professional opportunities to exhibit their work.

CE was founded in part thanks to the Lanterman Developmental Disabilities Act, an act passed in California in 1969 that defines the rights of people with developmental disabilities. The act also established a service system to meet the needs of developmentally disabled people. Florence Ludins-Katz and Elias Katz founded CE with the belief that all people have the ability to create and that art is key to identity and personal growth, regardless of a person's disability.



Photo credit: Nina Menconi

The Artists

About **130 artists** between the ages of 20 and 82 work in CE's two studios. These artists are diverse both in cultural and ethnic backgrounds as well as in their abilities and experiences with art. In

The Instructors

About 20 professional artists mentor the studio artists, inspiring them and facilitating the art-making process. CE also employs a support staff that includes volunteers and interns.

The instructors aren't the only teachers in the studio, though. Working with the studio artists of CE can be inspiring and has affected the work of several instructors over the years.

"CE inspired me to experiment more," said artist and CE visual arts instructor Veronica Graham. "Before I worked here, I was not exposed to the variety of mediums that the artists used. CE influences my art practice to constantly try and find new technical ways of creating."

Assistant studio manager and visual arts instructor Eric Larson agrees. "The artists of CE influence me to use lots of different materials, ideas and experimentation. I am constantly being opened to new things."

The inspiration doesn't just come from the medium or materials. Artist and visual arts instructor Horace Washington says it has even changed his artistic process: "CE has had a huge influence on me since I started working here 25 years ago. Most artists sit down and plan out their work. Here I have learned to make spontaneously."

The Gallery and Studios

CE has expanded to two locations: the main gallery and studio on 16th Street in San Francisco's Mission District and a second studio in nearby Potrero Hill. The exhibits rotate several times a year, offering several artists the opportunity to display their art.

The gallery recently hosted an opening reception for CE studio artist Lance Rivers, whose exhibition was titled [Lance-Scape Architecture](#). A Bay Area native, Rivers dedicated the exhibit to his 50th birthday. The exhibit explores the changing architecture of the city — transportation, tunnels, cityscapes, etc. — through several media, including watercolors and sculptures.

This isn't Rivers' first time exhibiting his work. Through CE, his artwork has been exhibited everywhere from spaces in the Bay Area to Michigan and even countries as far away as Ireland and Australia. This is just one example of the many opportunities that CE provides its studio artists.

The exhibit gives artists not just publicity but also a chance to connect with the community. At his opening reception, Rivers showed his appreciation for that connection: "Everyone's been so nice to me, and so good to me. I really like that. I respect everybody, and everybody respects me. I appreciate everybody coming tonight and that they enjoy and appreciate my work; I like that."

Rivers isn't the only artist who sees the gallery as a vital connection between them and the community. "We are part of the city, part of the community. People walk by our gallery and they see what's in the windows like at a shopping mall, and they come in. If we didn't have the gallery, people wouldn't know that we're part of the city," says CE studio artist Peter Cordova.

Licensing the Art

The artists' work reaches far beyond the gallery walls. CE developed a licensing division so the art can be used for products like corporate calendars, greeting cards, CD covers, textiles, T-shirts, tote bags, pillows, rugs and skateboards. Among the companies who license these products are well-knowns like [CB2](#) and fashion house [COMME des GARÇONS](#). Several items can also be purchased online through [CE's shop](#).

Licensing isn't just a way to make the artists' work more visible. Licensing also helps CE operate the nonprofit, with about 10 percent of its income generated from the sale of original art and art products.

Of course, the artists are thrilled to see the public enjoying the artists' work in the community, whether it's on a calendar, in the gallery or just in the studio.

CE studio artist Gerald Wiggins puts it best: "It's all of us together. Us artists and the public. We all like art, and we're learning new things, and we keep growing."



Artist Lance Rivers building a sculpture of the Sutro Tower in the Creativity Explored studio.



COMMES des GARÇONS Autumn/Winter 2013-14 collection; My God We Have Needles and Pens by Dan Michiels © 2009 Creativity Explored

ARTS & ENTERTAINMENT // ENTERTAINMENT

Monsters as art form at Creativity Explored

Beth Spotswood

Oct. 9, 2017

It was the magic hour, that moment when the sun had half set behind Twin Peaks and the Mission District dimmed into a homey neighborhood of twinkling lights, when I stepped into the “Bride of Monster” art show reception at Creativity Explored.

Bedazzled mannequin heads hung in the storefront, and a wall of colorful paintings greeted guests as friendly costumed volunteers checked us in. Fifty-six-year-old Richard Wright, one of the show’s featured artists, stood nervously next to a wall of his work and sheepishly asked me, “Do you want to see my monsters?”

Creativity Explored began nearly 35 years ago as an art program for developmentally disabled adults. It now serves 130 artists who work out of two studios, one on 16th Street in the Mission and another in Potrero Hill. A nonprofit, Creativity Explored is a paint-splattered haven for people who are no longer young enough to qualify for the multitude of programs offered to disabled young people. Like much of the art that graces its walls, the art studios of Creativity Explored are sacred space.

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Past the small storefront gallery and reception area sat the huge art studio. The studio’s soaring walls, nearly two stories high, were covered in massive art pieces. Any flat space — every table and chair — displayed drawings on paper and intricate paintings. A shelf of pottery was near a desk that was so covered in paint splatter, it

resembled a Jackson Pollock piece. Two members of the band She Mob, both sporting brightly colored wigs, played bizarrely delightful music from a blanket spread on the floor, while guests sipping white wine from plastic cups stepped over them.

Wright walked me across the studio. He wanted to show me more monster art, pieces that didn't make the official gallery show. Wright's voice was nearly a whisper, but his enthusiasm was unmistakable. Glenn Peckman, a visual arts instructor in monster makeup, popped by to check on our conversation, and I understood why. The team at Creativity Explored is lovingly protective of their trusting artists.

I was nervous, too. I didn't want to say the wrong thing, to screw up the privilege of my warm welcome. But when it comes to art, it's easy to talk to Wright — he has dozens (upon dozens) of pieces and a pretty impressive curriculum vitae. Wright's work has appeared in Dwell magazine, and one of his large-scale paintings graces the lobby of San Francisco's Hotel G.

"It's all G's," Peckman explained of Wright's lobby piece.

Wright is not alone in his success. Creativity Explored artists have seen their work end up on everything from CB2 pillows to Recchiuti chocolates. They're turning out salable art and earning income from it — no easy feat for any artist.

E. Francis Kohler happened by Creativity Explored's 16th Street studios 25 years ago, popped inside on a whim. He found the artists within talented and without pretension, which was both understandable and exhilarating.

"It was so refreshing to have someone be excited about their work and excited to show it to someone," Kohler said.

Kohler was looking for a job at the time and felt instantly that Creativity Explored was the right fit. He began as a volunteer before joining the staff. "You had to sort of earn the right to work here," said Kohler.

That peek inside the studio transformed Kohler's life. "Before I started volunteering at Creativity Explored, I had some really not cool misconceptions about people with disabilities," Kohler said. "So much of that misinformation just got kicked out of me so fast."

Kohler used that transformative experience in his curation of "Bride of Monster." The show is the third installment of the 2003 exhibit "Monster," which explored the relationship between monsters and disabled people. This year's show added a focus on the oppression of women, and thus female monsters — with a heavy nod to early 20th century horror films. There are, I'm delighted to report, a lot of brides of Frankenstein in the exhibit.

I said goodbye to Wright and his beautiful wall of werewolves, zombies and ghosts. From the sidewalk, I peered through the window and into the warm glow of the gallery to see Wright bask in his kudos, an unexpected art star. Magic hour might have passed into night on 16th Street, but inside Creativity Explored, it's been magic for about 30 years.

Beth Spotswood's column appears Thursdays in Datebook. Email: datebook@sfchronicle.com

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VIDEOS

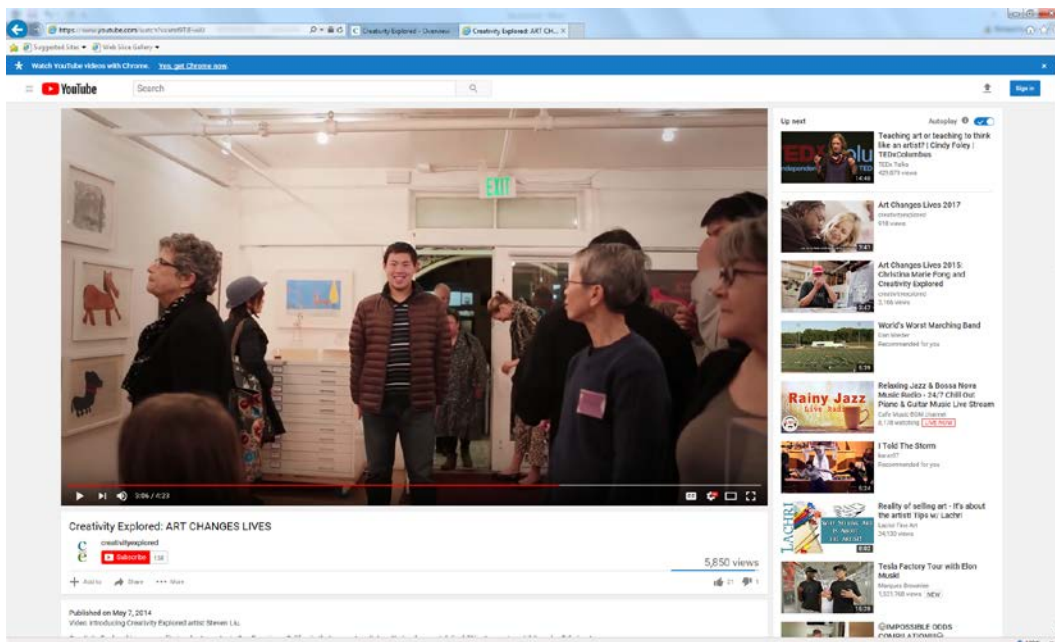
Creativity Explored is a nonprofit visual arts center in San Francisco, California that supports artists with developmental disabilities to create, exhibit, and sell their art.

Creativity Explored: ART CHANGES LIVES

<https://www.youtube.com/watch?v=xmf9TiE-wiU>

Published on May 7, 2014

Video introducing Creativity Explored artist Steven Liu.

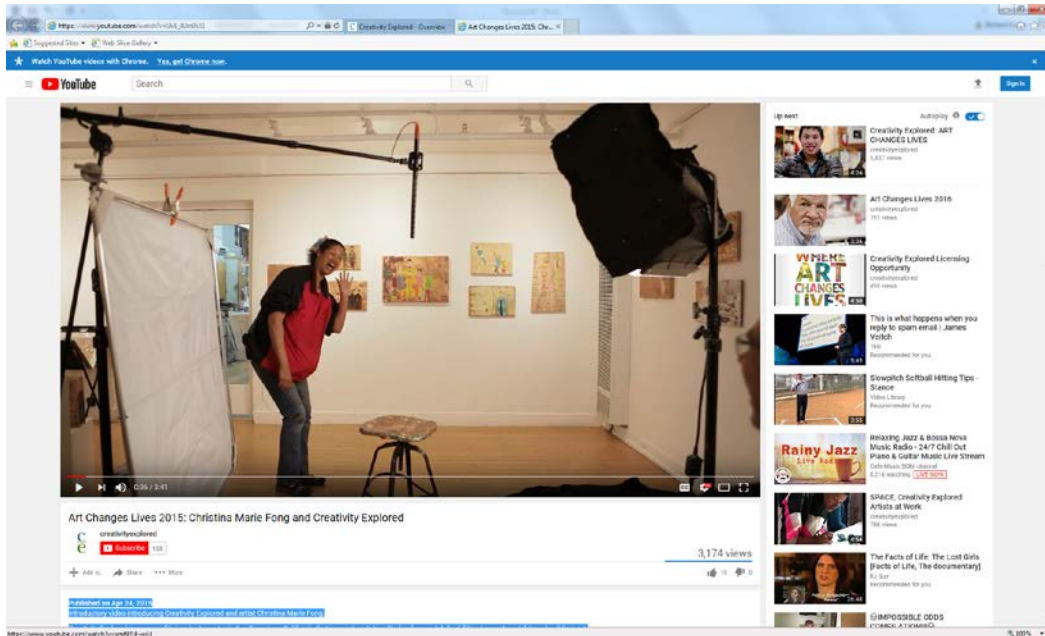


Art Changes Lives 2015: Christina Marie Fong and Creativity Explored

https://www.youtube.com/watch?v=Uv1_JUm0sXI

Published on Apr 24, 2015

Introductory video introducing Creativity Explored and artist Christina Marie Fong.



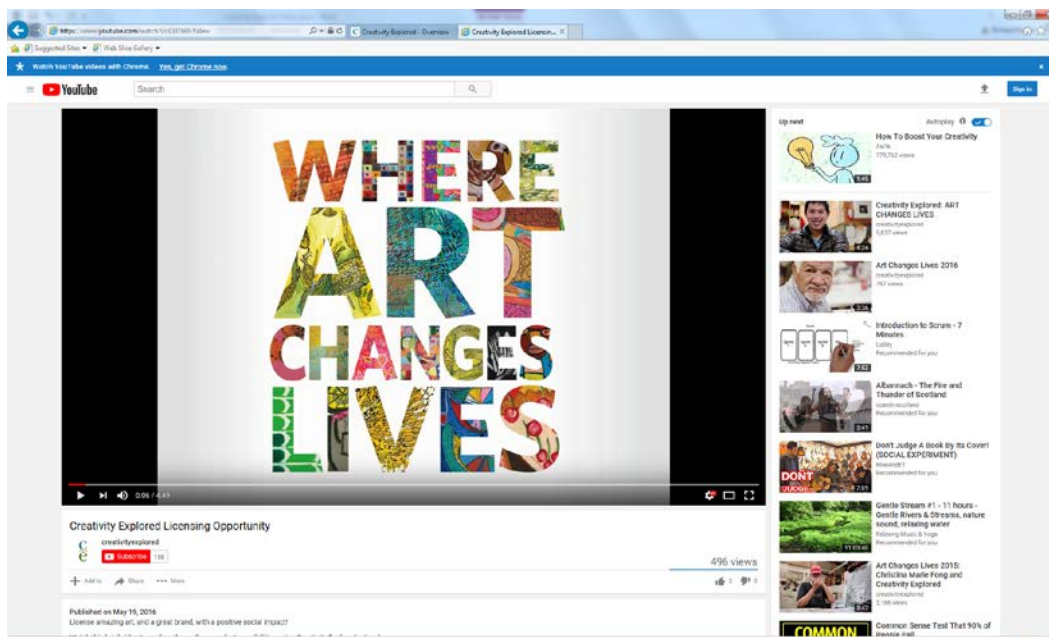
Creativity Explored Licensing Opportunity

<https://www.youtube.com/watch?v=CU7W3-Yalew>

Published on May 19, 2016

License amazing art, and a great brand, with a positive social impact!

Watch this brief video to explore the endless product possibilities using Creativity Explored artworks.

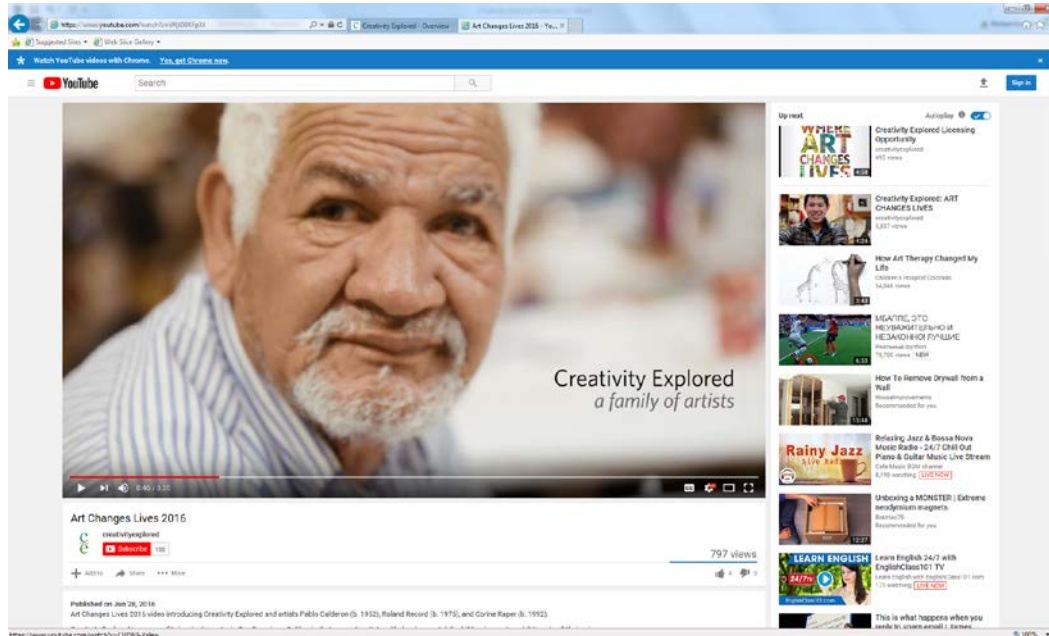


Art Changes Lives 2016

<https://www.youtube.com/watch?v=VRjID0KFpX4>

Published on Jun 28, 2016

Art Changes Lives 2016 video introducing Creativity Explored and artists Pablo Calderon (b. 1952), Roland Record (b. 1975), and Corine Raper (b. 1992).



Art Changes Lives 2018

<https://www.youtube.com/watch?v=VrqiJaNCyrc>

Published on Apr 23, 2018

Celebrate 35 Years of Creativity Explored!



*Recorded by: Matt Weintraub, San Francisco Planning Dept. *Date: April 2011 Continuation Update

*NRHP Status Code (Update): 3CS (CHRSC)

*This property is assigned a California Historical Resource Status Codes (CHRSC) rating of “**3CS – Appears eligible for CR as an individual property through survey evaluation**”. This CHRSC rating supercedes the previously adopted CHRSC rating that is indicated on the attached previously completed survey form. The previously adopted CHRSC rating was assigned using limited research and information. Since that time, additional research and information-gathering has been conducted that provides a more complete perspective of properties that meet eligibility standards for federal and State registers as individual historic resources and/or as historic district contributors, of areas that qualify for consideration as historic districts, and of properties that do not qualify for historic status.*

Consequently, the previously adopted findings of the Inner Mission North Survey have been revised in the following ways:

- 1) The areas that were previously designated as the Mission Reconstruction Historic District and the Inner Mission Commercial Corridor Historic District were reevaluated as thematic geographic areas, which contain individual historic buildings and historic districts that are related to the thematic contexts, but that do not constitute historic districts in and of themselves. The previous documentation for these areas did not include finite boundaries or fully defined contributing components, which are necessary components of historic districts.
- 2) Historic district boundaries were redrawn to encompass only those groupings of qualified contributors that constitute historic districts that meet federal and State eligibility requirements, which resulted in replacement of the previously adopted Mission Reconstruction Historic District and the Inner Mission Commercial Corridor Historic District with several finitely bound and well-defined historic districts. Specifically, the redrawn historic districts conform to State and federal guidelines that address requirements for thematic and visual connectivity between elements of historic districts, and requirements for retention of all or most aspects of integrity for the overall historic district and for the majority of individual contributing properties.
- 3) Properties that were previously identified as contributors to the Mission Reconstruction Historic District and/or the Inner Mission Commercial Corridor Historic District, and that are located outside of the redrawn boundaries of the historic districts, were reevaluated as potential individual historic resources. Properties that were reevaluated, and that were determined to meet federal and/or State eligibility standards, were reassigned CHRSC ratings that corresponded to their eligibility levels as historic resources. Similarly, properties that were reevaluated, and that were determined not to meet federal and/or State eligibility standards, were reassigned CHRSC ratings indicating non-historical status. These reevaluations were conducted using adopted historical contexts, property types, and registration requirements for the Mission District.
- 4) Some properties that were previously identified as individual historic resources, and some properties that were previously identified as non-resources, were reevaluated, based on additional research and information-gathering that was conducted. Properties that were reevaluated, and that were determined to meet federal and/or State eligibility standards, were reassigned CHRSC ratings that corresponded to their eligibility levels as historic resources. Similarly, properties that were reevaluated, and that were determined not to meet federal and/or State eligibility standards, were reassigned CHRSC ratings indicating non-historical status. These reevaluations were conducted using adopted historical contexts, property types, and registration requirements for the Mission District.
- 5) Previously adopted CHRSC ratings of “5S3”, “5D3”, and “5B”, which indicate eligibility for local listing or designation through survey evaluation, were converted to CHRSC ratings that reference eligibility for listing in the California Register of Historical Resources and/or the National Register of Historic Places. Determination of eligibility for local Landmark and Historic District designations under Article 10 of the Planning Code was beyond the scope of the survey and was not performed.

For more information, see the additional documentation that is available for the Inner Mission North Survey, including: DPR 523-series forms (Primary Records; Building, Structure, and Object Records; District Records); National Register Multiple Property Documentation Form; and historic context statements for the Mission District.

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI# _____
Trinomial _____
CHR Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 3 Resource name(s) or number(assigned by recorder) **3241-3247 16th Street**

P1. Other Identifier: Findlay's Hall

Form Number 108

P2. Location: Not for Publication Unrestricted

***a. County** San Francisco

***b. USGS 7.5' Quad** San Francisco North **Date:** 1995

c. Address 3241 3247 16th ST

City San Francisco **Zip** 94110

e. Other Locational Data: Assessor's Block and Lot 3567 040

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

This is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade.

The windows are 9/1 wood double hung. The façade is divided by a wide beltcourse between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled.

***P3b. Resources Attributes:** HP13. Community Center / Social Hall

Style or Period Shingle Style

***P4. Resources Present:** Building Structure Object Site District Element of District Other



P5b. Photo: (view and date)

View From 16th Street
looking south
4/1/02

***P6. Date Constructed/Age and Sources**

1907 Historic

Assessor's Parcel Info

***P7. Owner and Address:**

BOTHE KARL-HEINZ R

3271 16th Street
San Francisco CA 94103

***P8. Recorded by:**

Planning Department
City & County of San Francisco
1660 Mission, 5th Floor
San Francisco, CA 94103

***P9. Date Recorded** 8/29/2002

***P10. Survey Type** Intensive

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

Attachments: None Location Map Sketch 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)

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 3 *Resource name(s) or number **3241-3247 16th Street**

CHR Status Code **5D3**

B1. Historic Name:

B2. Common Name:

B3. Original Use: Dance Hall

B4. Present Use: Two-Family Dwelling & Arts Studio

***B6 Construction History:**

***B5 Architectural Style:** Shingle Style

BPA June, 1906 (#976) - Erect a two and a half story residence and dancing academy 52x110 for \$6,000. Wall covering to be redwood rustic and P & B fafer (?) shakes?

***B7. Moved?** No

Date: _____ **Original Location** _____

***B8. Related Features:**

16

B9a. Architect: none

B9b. Builder: (day work) _____

***B10. Significance:** Theme Commercial Corridor Development

Area: San Francisco 1906 fire-zone

Period of Significance 1906-1931 Property Type Commercial

Applicable Criteria (NR): C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity)

Secondary Theme: Post-1906 reconstruction Area: San Francisco 1906 fire-zone

Period of Significance: 1906-1913 Applicable Criteria: C

HISTORY: In 1886, the site of this building was vacant. In 1894, it was owned by P.W. Riordon. In 1899, the lot was still vacant. In 1901, the lot was owned by the Roman Catholic Archbishop of San Francisco. In 1905, there was a three-story commercial building on the lot. The property was destroyed by the earthquake and fire of 1906, at which time it was owned by Peter D. Findlay. In June, 1906, just a few weeks following the fires, building permit #976 was issued to construct the present building for Peter D. Findlay of 611 Diamond Street. In 1920, it was sold to the Guadalupe Realty company. By 1935, it was owned by Alexander F.W. Quandt, and in 1946 by Charles E. & Margaret J. Gordon. In the 1940s and 1950s, the building was used as a warehouse and a paint store, as well as a residence.

CONTEXT: Commercial buildings in the Inner Mission North survey area cover a broad range of building sizes and uses, but as a rule, do not involve a residential component. In the Inner Mission North survey area: 53% of the commercial buildings were erected in the reconstruction period, 1906-1913; 34% were constructed in the early infill period of development, 1914-1930; and 13% in the late infill period, 1931-1957. The Shingle style dispensed with the complex building surfaces of the Queen Anne style and used simple shingles for all surfaces. These buildings are characterized by symmetry with bulges, incisions and cavities enshrouded by a "skin" of patterned shingles. Usually featuring restrained, small-scale ornamentation, Shingle buildings often feature decorative details such as Palladian windows. This style represents <1% of the building stock in the Inner Mission North survey area 1850-1957.

(See Continuation Sheet)

B11. Additional Resources Attributes: _____

(Sketch Map with north arrow required)

***B12. References:**

City Directories: 1906, 1911, 1920, 1939. Sanborn maps: 1886, 1899, 1915, 1920 (Planning Dept), 1950, 1998. WPA land use maps 1940-1965 (Planning Dept.). Block Books: 1894, 1901, 1906, 1914, 1935, 1946, 1965. Water Department Tap Records, Building Permit Applications.

B13. Remarks:

Reviewed by: the San Francisco Survey Advisory Committee: Charles Chase, Neil Hart, Tim Kelley, Bridget Maley, Mark Ryser, Jeffrey Tully, Chris VerPlanck.

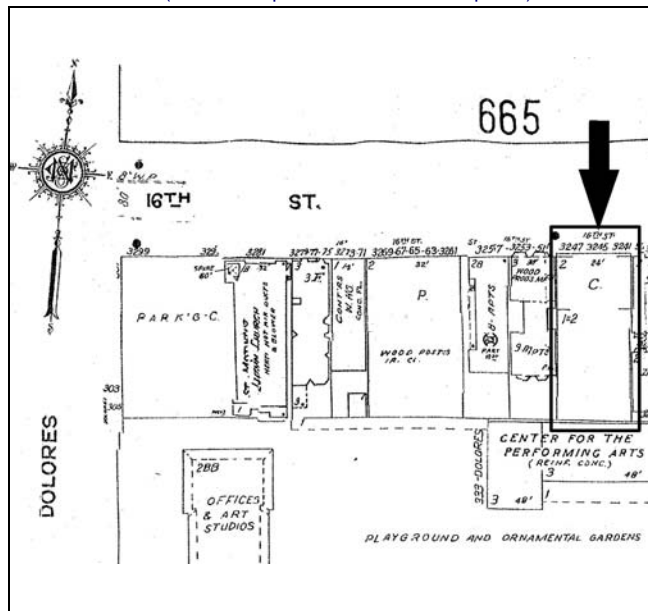
***B14 Evaluator:**

N. Moses Corrette, SF Planning Department
1660 Mission Street, 5th Floor San Francisco, CA, 94103

*** Date of Evaluation:** 9/10/2003

(This space reserved for official comments)

[Empty box for official comments]



B10. Continued

This building represents the first wave of redevelopment in the Inner Mission North survey area of residential, residential-over-commercial, and small-scale commercial structures between 1906 and 1913, following the area's destruction in the earthquake and fire of April 1906. Development was extremely rapid, intense and frequently lacked sophisticated design. Fully 61% of the properties in the survey date from this period.

This is a unique building in the Inner Mission North survey area, both for its style and use.

ASSESSMENT: This property does not seem to be related to any event or chain of events important in illustrating the historic context, per National Register Criterion A. None of the persons known to have associations with this building appear to have had significant cultural contributions represented by this property, per National Register Criterion B. This building is one of a group of commercial and residential over commercial properties along the 16th Street corridor that are locally significant in terms of National Register Criteria C; properties that embody the distinctive characteristics of a type, period, or method of construction with significance in the area of "community planning and development." Buildings situated along 16th street in the Inner Mission North survey area were rebuilt following the earthquake and fire of 1906. Building types erected in the reconstruction era (1906-1913) are predominantly single-story commercial or residential over commercial. There are also a number of residential hotels on 16th Street. There is a long standing importance of 16th street in the social importance in the Mission dating back to the 1780s and the construction of the Mission Dolores. In the 1850s, the street was known as Center Street, and was the main access to the mission from the bed of Mission Creek, and developed into the social and commercial center of the Inner Mission by the 1880s. The 16th street strip has continued to be important in commerce and social activities to this day. Its standing as a hub of the area was confirmed and cemented when the BART station was located at the intersection of 16th and Mission streets, planned between 1962 and 1964. This property is associated with a number of other properties in the Inner Mission North survey area in a thematic district having a common range of architectural style, period and pattern of development, and method of construction, per National Register Criterion C. An identified thematic district in the survey area would extend beyond the boundaries of the Inner Mission North into the whole of the 1906 fire area. This district would have a period of significance from 1906 to 1913. Buildings erected or substantially altered after 1913 would not contribute to the thematic district. In the Inner Mission North survey area, 258 of the 420 surveyed resources date from this period. Based on architectural integrity, and changes made to buildings outside of this period of significance, there are 202 contributory resources within the Inner Mission North survey area. Residential, residential over commercial, commercial property types are represented. Unaltered buildings of the period were built in the Beaux Arts, Bungalow/Craftsman, Classical Revival, Commercial, Edwardian, Greek Revival, Italianate, Mission Revival, Queen Anne, Shingle, and Spanish Colonial styles. An overwhelming majority of the buildings are wood frame construction. This building was constructed in 1907 in the Shingle style, and is of wood frame construction, and therefore meets the registration requirements. This property was not fully assessed for its potential to yield information important in prehistory or history, per National Register Criterion D.

INTEGRITY: The building appears to be in good structural and material condition. Materially unchanged from the time it was erected in a dense urban fabric, this property retains integrity of location, design, setting, workmanship, materials, feeling and association.

FEATURES: Character defining features include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; stucco and wood cladding; roof configuration; building plan; open, recessed entry approach; windows and doors including transoms, surrounds and glazing; and architectural elements such as the shaped parapet and arched entry.

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 2 *Resource name(s) or number (assigned by recorder) 1 ARKANSAS ST

P1. Other Identifier None

*P2. Location: Not for Publication Unrestricted

*a. County: San Francisco

and P2b and P2c or P2d. Attach a Location Map as necessary.

*b. USGS 7.5' Quad: SF North

Date: 1994

*c. Address: 1 Arkansas St

City: San Francisco

Zip: 94107

d. UTM: (Give more than one ofr large and/or linear resources) Zone _____; _____mE/ _____mN

e. Other Locational Data: Assessor's Parcel Number: 3952001C

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

This parcel has two industrial buildings, each recorded separately. This record is for the one-story, reinforced-concrete industrial building (with a two-story addition), finished in stucco and capped with a flat roof with monitor skylights. The building occupies the southern part of an irregular shaped 25,796 sq ft lot at the southeast corner of 17th and Arkansas streets. The primary facade faces west on Arkansas Street. The facade features a flush metal door and two storefronts. The left side entrance consists of a fixed aluminum sash window next to a recessed glass and aluminum framed double door with multi-light wooden windows above. The second entrance features two fixed aluminum sash windows and a single aluminum sash window next to glass and aluminum framed double doors. Three multi-light wooden windows sit above the doors. This facade terminates with a plain cornice. The minimally altered building appears to be in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building

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

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

*P5b. Photo (view, date, accession #

View toward southeast,
11.16.07, 100_1954.jpg

*P6. Date Constructed/Age and Sources

Historic Prehistoric Both

1922, Assessor's Office

*P7. Owner and Address:

One Arkansas Ptnrs Llc
1433 17th Street
San Francisco, Ca
94107

*P8. Recorded by

Christopher VerPlanck
Tim Kelley Consulting
2912 Diamond St. #330

*P9. Date Recorded:

6/12/08

*P10. Survey Type: (Describe)

Intensive



*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

BSOR None Continuation Sheet

Archaeological Record District Record Location Map Other...

Artifact Record Photograph Record Linear Feature Record

CONTINUATION SHEET

Page 2 of 2

Resource Name or # (Assigned by Recorder)

1 ARKANSAS ST

*Recorded by: Christopher VerPlanck

Date 6/12/08

Continuation Update



100_1955.JPG, 11/16/07, view to NE

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 2 *Resource name(s) or number (assigned by recorder) 1 ARKANSAS ST

P1. Other Identifier States Batteries
*P2. Location: Not for Publication Unrestricted

*a. County: San Francisco and P2b and P2c or P2d. Attach a Location Map as necessary.

*b. USGS 7.5' Quad: SF North Date: 1994

*c. Address: 1 Arkansas St City: San Francisco Zip: 94107

d. UTM: (Give more than one ofr large and/or linear resources) Zone ____; _____mE/ _____mN

e. Other Locational Data: Assessor's Parcel Number: 3952001C

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

This parcel has two industrial buildings, each recorded separately. This record is for the two-story, wood-frame industrial building finished in stucco and capped with a flat roof. the utilitarian building occupies an irregularly shaped 25,796 sq ft lot on the southeast corner of Arkansas and 16th Street. The primary facade is eight bays wide and faces west on Arkansas Street. It features four glass block windows with inset vents in the center, a small double metal maintenance door, the primary entrance, and two loading bays. The primary entrance features a recessed glass and aluminum framed double door with transom. The right side features a recessed metal door flanked by two loading bays with metal and glass paneled garage doors. The primary entrance and loading bays are shaded with a canopy. The second story features three pairs of multi-pane double hung wooden windows. The secondary façade faces north on 16th Street and is 7 bays wide. The first bay features a large multi-pane wooden window. The second bay features a loading dock and three multi-pane wooden windows. The remaining five bays feature recessed metal doors and multi-pane wooden windows on the first story and groups of multi-pane wooden windows on the second story. The building terminates in a plain cornice, and appears in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building.

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

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

*P5b. Photo (view, date, accession #

View toward southeast,
11.16.07, 100_1951.jpg

*P6. Date Constructed/Age and Sources

Historic Prehistoric Both

1922, Assessor's Office

*P7. Owner and Address:

One Arkansas Ptnrs Llc
1433 17th Street
San Francisco, Ca
94107

*P8. Recorded by

Christopher VerPlanck
Tim Kelley Consulting
2912 Diamond St. #330

*P9. Date Recorded:

6/12/08

*P10. Survey Type: (Describe)

Intensive



*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

BSOR None Continuation Sheet

Archaeological Record District Record Location Map Other...

Artifact Record Photograph Record Linear Feature Record

CONTINUATION SHEET

Page 2 of 2

Resource Name or # (Assigned by Recorder)

1 ARKANSAS ST

*Recorded by: Christopher VerPlanck

Date 6/12/08

Continuation Update



100_1950.JPG. 11/16/07, view to S

Filing Date: August 22, 2018
Case No.: 2018-011975LBR
Business Name: Creativity Explored
Business Address: 3245 16th Street
Zoning: NCT (Valencia Street Neighborhood Commercial Transit)
40-X Height and Bulk District
Block/Lot: 3567/040
Applicant: Linda Johnson, Executive Director
3245 16th Street
San Francisco, CA 94103
Nominated By: Supervisor Rafael Mandelman, District 8
Staff Contact: Shelley Caltagirone - (415) 558-6625
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Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Creativity Explored has been providing artists with developmental disabilities the opportunity to become working artists and earn income from their art since 1983. Florence Ludins-Katz and Elias Katz founded Creativity Explored after seeing success in Oakland with Creative Growth and in Richmond with NIAD (Nurturing Independence Through Artistic Development). The organization provides studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible. Many of its studio artists have developed meaningful practices and are now becoming increasingly recognized for their contributions to the contemporary art world.

Creativity Explored was originally located at 2868 Mission Street from 1983 to 1985, followed by 2515 24th Street from 1985 to 1986, followed by its current location at 3245 16th Street. The building owner supports the mission of Creativity Explored and has been providing the space at below market rental rates for over 30 years. The on-site gallery, providing professional exhibition space for artists with developmental disabilities, opened in 2001 and hosts over 10,000 local and international visitors each year. Creativity Explored's second studio – located in San Francisco's Potrero Hill at 1 Arkansas Street, Studio E – opened in 1995 and provides adults with severe disabilities an opportunity to create visual art.

As an organization, Creativity Explored has become a leader in the field of art and disability. Through supporting these individuals as they develop their own creative voice and style and by celebrating their creative work in the public sphere, they allow the art to stand on its own and to influence a broad social dialogue.

The business is located on the south side of 16th Street between Dolores and Guerrero streets in the Mission neighborhood. It is within a NCT (Valencia Neighborhood Commercial Transit) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1983.

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

Yes. Creativity Explored qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Creativity Explored has operated continuously in San Francisco for 35 years.
 - ii. Creativity Explored has contributed to the history and identity of San Francisco by serving as an art educator and studio space for persons with disabilities.
 - iii. Creativity Explored is committed to maintaining the physical features and traditions that define the organization.
3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*
Yes. The business is associated with the visual arts.
 4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Persons

Yes. Creativity Explored is one of three art centers founded between 1973 and 1983 by artist Florence Ludins-Katz and her husband, Elias Katz, a psychologist. With the energy of the mid-1960s Free Speech Movement still circulating throughout the Bay Area, the two pioneered a community-based model for supporting people with developmental disabilities in expressing themselves through visual art.

Architecture

Yes. The building is architecturally significant for representing post-1906 reconstruction period commercial buildings. This is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade. The windows are 9/1 wood double hung. The façade is divided by a wide beltcourse between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled.

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

No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1907. A 2011 evaluation found that the property may be individually eligible for listing on the California Register for its association with post-1906 reconstruction in the Mission. Character defining

features may include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; stucco and wood cladding; roof configuration; building plan; open, recessed entry approach; windows and doors including transoms, surrounds and glazing; and architectural elements such as the shaped parapet and arched entry.

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

No.

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

Yes. In 2016, Fodor's San Francisco Travel Guide listed Creativity Explored on their list of "23 Under-The-Radar Things to Do in San Francisco." Readers of the SF Weekly and Bay Guardian have consistently voted Creativity Explored the Best Art Gallery in the Bay Area, and CE exhibits have been featured in the Huffington Post, the San Francisco Chronicle, the San Francisco Examiner, Mission Local, and Hoodline. In 2017, CE won the Best of the Bay award for best nonprofit.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 3245 16th Street
- 1 Arkansas Street

Recommended by Applicant

- Artist studio and gallery spaces
- Professional teaching artists
- Art sales with proceeds providing income to studio artists
- Original hardwood floors
- Pressed tin ceiling
- Exterior features, including spandrels and entrance steps
- Rotating mural outside gallery space

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: SEPTEMBER 19, 2018

Case No.: 2018-011975LBR
Business Name: Creativity Explored
Business Address: 3245 16th Street
Zoning: NCT (Valencia Street Neighborhood Commercial Transit)
40-X Height and Bulk District
Block/Lot: 3567/040
Applicant: Linda Johnson, Executive Director
3245 16th Street
San Francisco, CA 94103
Nominated By: Supervisor Rafael Mandelman, District 8
Staff Contact: Shelley Caltagirone - (415) 558-6625
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Reviewed By: Tim Frye - (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CREATIVITY EXPLORED CURRENTLY LOCATED AT 3245 16TH STREET, (BLOCK/LOT 3567/040).

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 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 September 19, 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 Creativity Explored 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 Creativity Explored.

Location(s):

- 3245 16th Street
- 1 Arkansas Street

Physical Features or Traditions that Define the Business:

- Artist studio and gallery spaces
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- Rotating mural outside gallery space

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 2018-011975LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: