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Certificate of Appropriateness Case Report

HEARING DATE: NOVEMBER 16, 2011

Filing Date:	July 22, 2010
Case No.:	**2010.0613AE**
Project Address:	**2055 Union Street: Metro Theater (a.k.a. Metropolitan Theater)**
Historic Landmark:	No. 261 – The Metro Theater
Zoning:	Union Street NCD (Neighborhood Commercial District) 40-X Height and Bulk District
Block/Lot:	0541/ 018
Applicant:	Stephane de Bord, Ehrman Properties 2509 Scott Street San Francisco, CA 94115
Staff Contact	Shelley Caltagirone - (415) 558-6625 shelley.caltagirone@sfgov.org
Reviewed By	Tim Frye – (415) 575-6822 tim.frye@sfgov.org

PROPERTY DESCRIPTION

2055 UNION STREET, south side between Webster and Buchanan Streets. Assessor's Block 0541, Lot 018. The building is located in the Union Street NCD (Neighborhood Commercial District) Zoning District and a 40-X Height and Bulk District.

The subject lot measures approximately 91' in width and 138' in depth. The subject property is a motion picture theater, designed and constructed in 1924 by the Reid Brothers, a San Francisco architecture firm, in the Spanish Colonial Revival style. The building was extensively remodeled in the Art Deco style in 1941 by architect Otto A. Deichmann and underwent a second major renovation in 1998. The building is a three-story reinforced concrete theatre with ground floor retail space. The building is clad in smooth stucco and is capped by a flat roof. The primary (north) façade is three bays wide with a central recessed entry. A vertical blade sign reading "Metro Theatre" in neon letters hangs in the center of the façade with a rectangular-shaped neon marquee below. The theatre closed operations in 2006 and is currently vacant.

The current building retains architectural elements from all three construction phases noted above. The building was originally designed with Spanish Colonial Revival-style façade ornamentation. The following elements have been retained from the original 1924 Reid Brothers design: the building's overall shape and massing; the coffered ceilings in the foyer. In 1941 the theatre was remodeled in the Art Deco style. At this time the façade was largely stripped of the Spanish Colonial Revival-style ornamentation, the sign blade and marquee were replaced, the storefronts were altered, and the name of the theatre was shortened to "Metro." The following elements have been retained from the 1941 Deichmann design: the Art Deco façade elements; the sign blade and marquee. In 1998 the building was remodeled for the last time. At this time the entry vestibule was enclosed.

PROJECT DESCRIPTION

The proposed project would include seismic retrofit of the 670-seat Metro Theater building and conversion of its use to a private fitness facility, restaurant, and retail use. The proposed seismic retrofit would entail the construction of a new internal steel structural frame, which would not impact the building's landmarked features. The scope of work described below describes only the aspects of the project that affect the exterior envelope of the building and are, therefore, subject to the Certificate of Appropriateness approval process per the Landmark Ordinance and Article 10 of the Planning Code. A description of the entire project, including proposed modifications to the interior space, may be found in the attached Mitigated Negative Declaration. Please see attached photographs and plans for details. At the exterior, the project would include:

1. Installation of a total of eight new window openings at the third and fourth floor levels of the front façade. The windows would align with the historic window openings below and would be within the recessed plaster panel, which is a remnant of the 1924 façade design. The window glazing would be fritted and would be placed flush with the exterior face of the wall. The aluminum window frames would have a painted finish to match the surrounding wall. The pattern and opacity of the fritted glass is to be decided.

2. Installation of six new window openings at each of the east and west secondary facades with one window at the third floor level and five windows at the fourth floor level. The window glazing would also be fritted with minimal framing and would be placed flush with the exterior face of the wall.

3. Replacement of the aluminum-frame storefront systems with new aluminum-framed storefronts with a painted finish. The storefronts would have a minimum 8-inch-tall bulkhead at the base and would have framed display windows and doors. The bulkhead would be clad with tile.

4. Installation of metal, pin-mounted, halo-lit retail tenant signage at both storefronts between the plaster stringcourse and the transom windows; installation of the fitness center tenant signs ("Equinox") in metal lettering on both sides of the historic marquee; installation of message signage in metal lettering on the face of the historic marquee; installation of two "Equinox" metal, pin-mounted, halo-lit vertical signs at the inner wall of the foyer space; and, installation of metal, pin-mounted, halo-lit "Equinox" logos in two locations flanking the second-story windows. The historic blade sign with the "Metro" copy would remain.

5. Replacement of the non-historic entrance doors with new entrance doors and restoration of the exterior foyer. The footprint of the restored foyer would align with the historic coffered ceiling above. The coffered ceiling would be removed and reconstructed approximately 1.5-foot lower to accommodate the new second floor plate and the re-graded ground floor.

6. Installation of an elevator penthouse, mechanical equipment, and a skylight at the roof. The height of the elevator penthouse would be limited to 55 feet above grade (or approximately 7 feet about the existing roof parapet height) and the height of the mechanical equipment and skylight would be limited to 50 feet above grade (or approximately 2 feet about the existing roof parapet height).

OTHER ACTIONS REQUIRED

Under Planning Code Section 725, the project would require Conditional Use Authorization by the Planning Commission for development on a project site larger than 4,999 square feet, for change of use from a movie theater to another non-residential use larger than 2,499 square feet, and for Personal Service use on the third and fourth stories.

COMPLIANCE WITH THE PLANNING CODE PROVISIONS

The proposed project is in compliance with all other provisions of the Planning Code.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10
A Certificate of Appropriateness is required for any construction, alteration, removal, or demolition of a designated Landmark for which a City permit is required. In appraising a proposal for a Certificate of Appropriateness, the Historic Preservation Commission should consider the factors of architectural style, design, arrangement, texture, materials, color, and other pertinent factors. Section 1006.7 of the Planning Code provides in relevant part as follows:

The proposed work shall be appropriate for and consistent with the effectuation of the purposes of Article 10.

The proposed work shall be compatible with the historic structure in terms of design, materials, form, scale, and location. The proposed project will not detract from the site's architectural character as described in the designating ordinance. For all of the exterior and interior work proposed, reasonable efforts have been made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which contribute to its significance.

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

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

The proposed project would convert the theater into a fitness facility center while preserving the building's distinctive exterior materials and features. Once the project is completed, the Metro Theater would still convey its historic significance as a theater.

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

The proposed project would retain and preserve the historic character of the Metro Theater. The materials to be removed include portions of the wall within the paneled sections of the façade, the 1998 main entry doors, and the 1998 aluminum-framed storefronts. The removal of portions of the wall would

have a minimal impact to the character of the façade and would not affect any ornamental features. The main entry doors and the storefronts are contemporary features whose removal would improve the overall character of the landmark building. When the project is completed the primary façade would still possess those character-defining elements that convey its historic significance as a neighborhood theater, including the marquee sign, Spanish Colonial Revival and Art Deco elements, and vertical blade sign.

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

The proposed project does not include changes that would create a false sense of historical development. All new features, such as the storefronts and windows, would be contemporary in design and differentiated from the historic features of the theater's facade. Also, the recreated foyer space would closely match the footprint and ceiling ornamentation of the original foyer space without adding conjectural elements.

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

The proposed project does not include changes to the property that have acquired significance in their own right. The Metro Theater was determined to be significant under Criteria 1 (Events) and 3 (Design/Construction) for the period from 1924 (date of construction) to 1957 (premiere of the San Francisco International Film Festival). No alterations after 1957 have been determined to have historic significance in their own right, including the 1960 Alterations and 1998 Rehabilitation. The project would retain all significant exterior features from the period of significance while modifying the later non-sympathetic alterations to the entry.

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

The proposed project would preserve distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the property. The project sponsor shall engage an architectural finishes conservator to plan and oversee the recreation of the foyer coffered ceiling, which will need to be lowered by 1.5 feet to accommodate the new interior structural elements. Please note that the foyer is currently an interior space and is not listed as a contributing feature of the landmark so changes to the space should be reviewed in light of their affect on the landmarked exterior features of the building.

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

The proposed project would repair rather than replace features where possible. If the severity of deterioration requires replacement, the new feature would match the old in design, color, texture and materials. Based upon available information, there are no exterior features requiring major repair work.

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

The proposed project would consult with a qualified architectural finishes conservator on the recreation of the foyer ceiling to ensure that appropriate chemical and physical treatments are used.

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

The proposed exterior alterations would not destroy those materials, features, and spatial relationships that characterize the property. All new work would be designed to be differentiated from the old yet would be compatible with the historic materials, features, size, scale, proportion, and massing of the theater. The proposed windows and the ground-floor storefronts would be contemporary in character, yet scaled to the historic proportions of the existing building. The proposed windows at the third and fourth floors would also use fritted glass to minimize their impact to the visual solidity of the front wall. While lowering the exterior foyer ceiling would alter its historic spatial relationship to the entry space, the overall floor-to-ceiling height would only be minimally reduced and the foyer space would be re-opened to the elements. The proposed main entry doors would be located in the same plane of the original theater doors and would be of a contemporary design since the historic door designs are not well documented and cannot be replicated. The proposed entry would have two central glazed doors with storefront glazing to either side in a similar configuration to the entry shown in the 1964 photograph.

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

The proposed project would primarily consist of new window openings, storefronts and signage on the exterior. The work may all be reversed in the future without impacting the property's distinctive materials, features, spaces and form.

PUBLIC/NEIGHBORHOOD INPUT

The Department has received one email response on the project at the date of this report from neighbor Bill Shen in support of the project.

STAFF ANAYLSIS

Based on the requirements of Article 10 and the Secretary of Interior's Standards, staff has determined that the proposed work will retain the special architectural character of the subject landmark site and its character-defining features as listed in the Landmark Ordinance (attached), including:

- the multi-story form and massing;
- the projecting marquee with neon lighting;
- the vertical blade sign with neon lighting; and,
- the Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation.

The following project analysis is organized by the proposed project elements and is limited to a discussion of the project's affect on the landmarked features of the site:

1. *Installation of a total of eight new window openings at the third and fourth floor levels of the front façade. The windows would align with the historic window openings below and would be within the recessed plaster panel, which is a remnant of the 1924 façade design. The window glazing would be fritted with minimal framing and would be placed flush with the exterior face of the wall. The aluminum window frames would have a painted finish to match the surrounding wall. The pattern and opacity of the fritted glass is to be decided.*

   The introduction of new windows on the exterior would alter the primary façade; however the proposed punctuated openings are in character with the size, shape, and pattern of the historic windows below. Furthermore, the proposed fritted glazing would create an opacity at the window openings that lends the wall a more solid appearance. This solidity is further suggested by placing the window glazing in the same plane as the wall so that there would be no shadow line to disrupt the flat surface. Also, the new windows would be located within currently unadorned stucco panels at the front facade between the structural bays where, in the original design by the Reid Brothers, windows and ornamentation were placed (see 1924 and 1925 images on page A0.1). The introduction of windows within the panels would re-establish an element of visual interest to this area in a contemporary manner.

   It should be noted that the Architectural Review Committee reviewed an earlier conceptual design proposing windows in these locations in September 2010 and the committee recommended exploring the treatment which is now proposed – namely, reducing the size of the windows, respecting the placement of the panels, reducing the height of the windows, and exploring the use of fritted glass or screening.

2. *Installation of six new window openings at each of the east and west secondary facades with one window at the third floor level and five windows at the fourth floor level. The window glazing would also be fritted with minimal framing and would be placed flush with the exterior face of the wall.*

   The proposed windows at the secondary elevations would have minimal impact to the overall character of the landmark building and would not cause the removal of or detract from any of the character-defining features of the landmark.

   It should be noted that the ARC reviewed an earlier conceptual design proposing windows at the secondary facades and the committee found that the alterations would not harm the character of the theater.

3. *Replacement of the aluminum-frame storefront systems with new aluminum-framed storefronts with a painted finish. The storefronts would have a minimum 8-inch-tall bulkhead at the base and would have framed display windows and doors. The bulkhead would be clad with tile.*

   The proposed storefronts would replace non-historic storefronts installed in 1998. The new storefronts would be contemporary in character, yet scaled to the historic proportions of the existing building. The proposed tile base is in keeping with character of the building and would blend well with the existing mosaic tile work flanking the entrance. The proposed storefront framing would have a painted finish in order to be compatible with the transom details above and the historic painted wood-framed windows at the second floor.

4. *Installation of metal, pin-mounted, halo-lit retail tenant signage at both storefronts between the plaster stringcourse and the transom windows; installation of the fitness center tenant signs ("Equinox") in metal lettering on both sides of the historic marquee; installation of message signage in metal lettering on the face of the historic marquee; installation of two "Equinox" metal, pin-mounted, halo-lit vertical signs at the inner wall of the foyer space; and, installation of metal, pin-mounted, halo-lit "Equinox" logos in two locations flanking the second-story windows. The historic blade sign with the "Metro" copy would remain.*

   The placement, scale, and design of the proposed retail or restaurant tenant signage are appropriate to the character of the historic neighborhood theater, and they would be located in the area historically used for retail signage at the Metro Theater. Also, the use of the historic marquee for the primary tenant signage and message signage is an appropriate reuse of the historic feature. Likewise, the proposed vertical signage in the foyer area harkens to the use of this area for movie posters and is appropriate in terms of its placement, scale, and design. However, the proposed logo signs at the second floor level would appear to detract from the theater's character-defining features, specifically, the Spanish Colonial Revival and Art Deco period façade elements. Furthermore, their proposed location is not a traditional location for signage on neighborhood theaters. Staff recommends their removal from the proposal.

5. *Replacement of the non-historic entrance doors with new entrance doors and recreation of the exterior foyer. The footprint of the restored foyer would align with the historic coffered ceiling above. The coffered ceiling would be removed and reconstructed approximately 1.5-foot lower to accommodate the new second floor plate and the re-graded ground floor.*

   Removal of the existing entrance doors would allow for the recreation of the exterior foyer space, which would greatly improve the historic character of the neighborhood theater. The new doors would be located in the same plane of the original theater doors and would be of a contemporary design since the historic door designs are not well documented and cannot be replicated. The proposed entry would have two central glazed doors with storefront glazing to either side in a similar configuration to the entry shown in the 1964 photograph (see page A0.1). These elements of the project would overall improve the historic character of the foyer space. Furthermore, the project sponsor shall engage an architectural finishes conservator to plan and oversee the recreation of the foyer coffered ceiling, which would need to be lowered by 1.5 feet to accommodate the new interior structural elements. While lowering the ceiling would alter its historic spatial relationship to the foyer space, the overall floor-to-ceiling height would only be minimally reduced. Please note that the

foyer is currently an interior space and is not listed as a contributing feature of the landmark so changes to the space should be reviewed in light of their affect on the landmarked exterior features of the building.

It should be noted that the ARC recommended that the Project Sponsor explore re-opening the foyer in their 2010 review.

6. *Installation of an elevator penthouse, mechanical equipment, and a skylight at the roof. The height of the elevator penthouse would be limited to 55 feet above grade (or approximately 7 feet about the existing roof parapet height) and the height of the mechanical equipment and skylight would be limited to 50 feet above grade (or approximately 2 feet about the existing roof parapet height).*

   The proposed work at the roof of the theater would not be visible from the adjacent public rights-of-way due to their sensitive placement and relatively minimal height. Therefore, these proposed features would not affect the character-defining features of the theater.

ENVIRONMENTAL REVIEW STATUS

The Planning Department finalized the Final Mitigated Negative Declaration (FMND) for the Project as prepared by the Planning Department in compliance with CEQA, the State CEQA Guidelines and Chapter 31 on November 2, 2011.

PLANNING DEPARTMENT RECOMMENDATION

Planning Department staff recommends APPROVAL WITH CONDITIONS of the proposed project as it appears to meet the Secretary of the Interior Standards for Rehabilitation. Staff recommends the following conditions of approval:

- That the two "Equinox" logo signs at the second floor level will be removed from the proposal.
- That the pattern and opacity of the fritted glass will be reviewed and approved by Planning Department preservation staff prior to the issuance of a building permits.
- That the Mitigation Measures described in the Mitigation and Monitoring and Reporting Plan (MMRP) attached as Exhibit B are necessary to avoid potential significant effects of the proposed project and have been agreed to by the Project Sponsor.

ATTACHMENTS

Draft Motion
Exhibit A: Plans
Exhibit B: Mitigation and Monitoring and Reporting Plan
Mitigated Negative Declaration
Landmark Ordinance
Excerpt from the Historic Resource Evaluation Report prepared by Page & Turnbull
Photographs

SC: G:\DOCUMENTS\Cases\COFA\Case Reports\2055 Union_Case Report.doc

SAN FRANCISCO
PLANNING DEPARTMENT

Historic Preservation Commission Draft Motion

HEARING DATE: NOVEMBER 16, 2011

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ADOPTING FINDINGS FOR A CERTIFICATE OF APPROPRIATENESS FOR PROPOSED WORK DETERMINED TO BE APPROPRIATE FOR AND CONSISTENT WITH THE PURPOSES OF ARTICLE 10, TO MEET THE STANDARDS OF ARTICLE 10 AND TO MEET THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION, FOR THE PROPERTY LOCATED ON LOT 018 IN ASSESSOR'S BLOCK 0541, WITHIN THE UNION STREET NCD (NEIGHBORHOOD COMMERCIAL DISTRICT) ZONING DISTRICT AND A 40-X HEIGHT AND BULK DISTRICT NC-3, AND ADOPTING FINDINGS UNDER THE CALIFORNIA ENVIRONMENTAL QUALITY ACT.

PREAMBLE

WHEREAS, on July 22, 2010, Stephane de Bord of Ehrman Properties, (Project Sponsor) filed an application with the San Francisco Planning Department (hereinafter "Department") for a Certificate of Appropriateness to seismically retrofit the 670-seat Metro Theater building and convert its use to a private fitness facility, restaurant, and a retail use.

On September 28, 2011 the Preliminary Mitigated Negative Declaration/Initial Study (PMND/IS) for the Project was prepared and published for public review; and,

The PMND/IS was available for public comment until October 18, 2011; and,

An appeal of the PMND/IS was not filed with the Department; and,

On November 2, 2011, the Planning Department adopted the Mitigated Negative Declaration (MND) and found that the contents of said report and the procedures through which the FMND was prepared, publicized, and reviewed complied with the California Environmental Quality Act (California Public

Resources Code Sections 21000 et seq.) (CEQA), 14 California Code of Regulations Sections 15000 et seq. (the "CEQA Guidelines") and Chapter 31 of the San Francisco Administrative Code ("Chapter 31"): and

The Planning Department found the MND was adequate, accurate and objective, reflected the independent analysis and judgment of the Department of City Planning, and approved the MND for the Project in compliance with CEQA, the CEQA Guidelines and Chapter 31.

The Planning Department, Linda Avery, is the custodian of records, located in the File for Case No. 2010.0613E, at 1650 Mission Street, Fourth Floor, San Francisco, California.

Planning Department staff prepared a Mitigation Monitoring and Reporting program (MMRP), which material was made available to the public and this Commission for this Commission's review, consideration and action.

WHEREAS, on November 16, 2011, the Commission conducted a duly noticed public hearing on the current project, Case No. 2010.0613A ("Project") for its appropriateness.

WHEREAS, in reviewing the Application, the Commission has had available for its review and consideration case reports, plans, and other materials pertaining to the Project contained in the Department's case files, has reviewed and heard testimony and received materials from interested parties during the public hearing on the Project.

MOVED, that the Commission hereby grants the Certificate of Appropriateness, in conformance with the architectural plans dated March 31, 2011 and labeled Exhibit A on file in the docket for Case No. 2011.0651A based on the following findings:

CONDITIONS OF APPROVAL

- That the two "Equinox" logo signs at the second floor level will be removed from the proposal.

- That the pattern and opacity of the fritted glass will be reviewed and approved by Planning Department preservation staff prior to the issuance of a building permits.

- That the Mitigation Measures described in the Mitigation and Monitoring and Reporting Plan (MMRP) attached as Exhibit B are necessary to avoid potential significant effects of the proposed project and have been agreed to by the Project Sponsor.

FINDINGS

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

1. The above recitals are accurate and also constitute findings of the Commission.

2. Findings pursuant to Article 10:

- The Historical Preservation Commission has determined that the proposed work is compatible with the character of the landmark as described in the designation report dated June 2009.

- The proposed project will convert the theater into a fitness facility center while preserving the building's distinctive exterior materials and features, including the multi-story form and massing, the projecting marquee with neon lighting, the vertical blade sign with neon lighting, and the Spanish Colonial and Art Deco Period façade elements. All new features would be contemporary in design and differentiated from the existing building. Moreover, the work may all be reversed in the future without impacting the property's distinctive materials, features, spaces and form.

- The proposed windows at the front facade would not detract from the character of the historic theater and the removal of portions of the wall would have a minimal impact to the character of the façade and would not affect any ornamental features.

- The project sponsor shall engage an architectural finishes conservator to plan and oversee the recreation of the foyer coffered ceiling and ensure that appropriate chemical and physical treatments are used.

- The proposed work at the roof of the theater would not be visible from the adjacent public rights-of-way and would not affect the character-defining features of the theater.

- Removal of the existing entrance doors would allow for the recreation of the exterior foyer space and would improve the historic character of the neighborhood theater.

- The proposed storefronts would replace non-historic storefronts installed in 1998. The new storefronts would be contemporary in character, yet compatible with the historic character the theater.

- The placement, scale, and design of the proposed retail or restaurant tenant signage are appropriate to the character of the historic neighborhood theater. Also, the use of the historic marquee for the primary tenant signage and message signage is an appropriate reuse of the historic feature. Likewise, the proposed vertical signage in the foyer area is appropriate in terms of its placement, scale, and design.

- The proposed logo signs at the second floor level would detract from the theater's character-defining features, specifically, the Spanish Colonial Revival and Art Deco period façade elements. Furthermore, their proposed location is not a traditional location for signage on neighborhood theaters.

- The proposed project meets the following Secretary of the Interior's Standards for Rehabilitation:

Standard 1. *A property shall be used for its historic purpose or be placed in a new use that requires*

minimal change to the defining characteristics of the building and its site and environment.

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

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

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

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

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

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

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

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

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

I. URBAN DESIGN ELEMENT

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

GOALS

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

OBJECTIVE 1
EMPHASIS OF THE CHARACTERISTIC PATTERN WHICH GIVES TO THE CITY AND ITS NEIGHBORHOODS AN IMAGE, A SENSE OF PURPOSE, AND A MEANS OF ORIENTATION.

POLICY 1.3
Recognize that buildings, when seen together, produce a total effect that characterizes the city and its districts.

OBJECTIVE 2
CONSERVATION OF RESOURCES WHICH PROVIDE A SENSE OF NATURE, CONTINUITY WITH THE PAST, AND FREEDOM FROM OVERCROWDING.

POLICY 2.4
Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

POLICY 2.5
Use care in remodeling of older buildings, in order to enhance rather than weaken the original character of such buildings.

POLICY 2.7
Recognize and protect outstanding and unique areas that contribute in an extraordinary degree to San Francisco's visual form and character.

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

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

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

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

   The existing neighborhood serving retail uses will be preserved and enhanced and future opportunities for resident employment in and ownership of such businesses will be enhanced by the project because it will revive an existing retail space at the site and provide food and fitness services that draw additional patrons to the neighborhood commercial district.

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

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

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

The project will not affect the affordable housing supply as there are no residential uses at the site.

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

The proposed project will not result in commuter traffic impeding MUNI transit service or overburdening the streets or neighborhood parking. It will provide sufficient off-street parking for the proposed units.

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

The proposed will not displace any industrial and service sector jobs and will not include commercial office development.

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

Preparedness against injury and loss of life in an earthquake is improved by the proposed work. The work will eliminate unsafe conditions at the site and all construction will be executed in compliance with all applicable construction and safety measures.

G) That landmark and historic buildings will be preserved:

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

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

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

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

DECISION

That based upon the Record, the submissions by the Applicant, the staff of the Department and other interested parties, the oral testimony presented to this Commission at the public hearings, and all other written materials submitted by all parties, the Commission hereby **GRANTS a Certificate of Appropriateness** for the property located at Lot 018 in Assessor's Block 0541 for proposed work in conformance with the renderings and architectural sketches dated August 5, 2011 and labeled Exhibit A on file in the docket for Case No. 2010.0613AE.

The Historic Preservation Commission has reviewed and considered the IS/MND and the record as a whole and finds that there is no substantial evidence that the Project will have a significant effect on the environment with the adoption of the mitigation measures contained in the MMRP to avoid potentially significant environmental effects associated with the Project, and hereby adopts the FMND.

The Historic Preservation Commission hereby adopts the MMRP attached hereto as Exhibit B and incorporated herein as part of this Motion by this reference thereto. All required mitigation measures identified in the IS/MND and contained in the MMRP are included as conditions of approval.

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

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

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

I hereby certify that the Historical Preservation Commission ADOPTED the foregoing Motion on November 16, 2011.

Linda D. Avery
Commission Secretary

AYES: X

NAYS: X

ABSENT: X

ADOPTED:

ADAPTIVE REUSE FOR

THE NEW METRO

2055 UNION STREET
SAN FRANCISCO, CA, 94123

REVISIONS PER ENVIRONMENTAL REVIEW MEETING ON MARCH 13, 2011

IN ATTENDANCE:

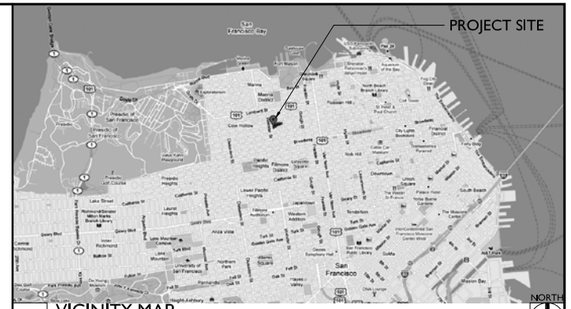
Planning:Tim Frye, John Rahaim, Shelley Caltagirone

Metro Team: Stephane DeBord, Charles Kahn, Sebastyen Jackovics, Lu Blazej, John Klein, Keith Brown

City of San Francisco: Supervisor Mark Farrell, Catherine Stefani, Margo Kelly, Karl Hasz

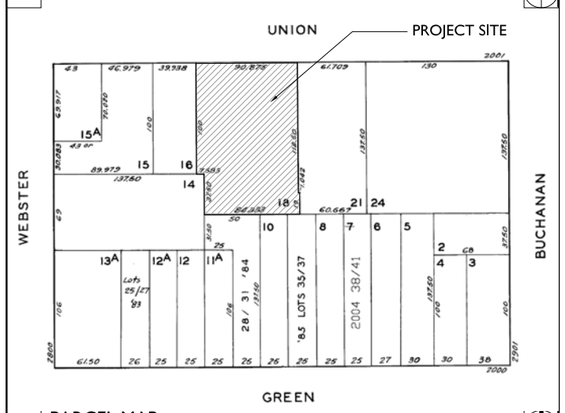
MARCH 31, 2011

6 EXISTING BUILDING



2C VICINITY MAP
NTS

2B AERIAL MAP



2A PARCEL MAP

8 ABBREVIATIONS

&	AND
@	AT
Ø	DIAMETER OR ROUND
ABV.	ABOVE
A.C.	AIR CONDITIONING
A.C.T.	ACOUSTICAL CEILING TILE
ADJ.	ADJACENT OR ADJUSTABLE
A.F.F.	ABOVE FINISHED FLOOR
ALT.	ALTERNATE
A.P.	ACCESS PANEL
APPROX.	APPROXIMATE
ARCH.	ARCHITECT(URAL)
BLDG.	BUILDING
BLKG.	BLOCKING
BD.	BOARD
BM.	BEAM
BOT.	BOTTOM
CAB.	CABINET
C.G.	CORNER GUARD
C.J.	CONTROL JOINT
C.L.	CENTER LINE
CLR.	CLEAR
CLG.	CEILING
CLO.	CLOSET
C.O.	CLEANOUT OR CASED OPENING
C.M.U.	CONCRETE MASONRY UNIT
CONC.	CONCRETE
CONST.	CONSTRUCTION
CONT.	CONTINUOUS
COL.	COLUMN
CPT.	CARPET
C.T.	COLLAR TIE
C.W.	COLD WATER
D.	DRYER
DTL.	DETAIL
DIAM.	DIAMETER
DIM.	DIMENSION
DR.	DOOR
DWG.	DRAWING
D.F.	DOUGLAS FIR OR DRINKING FOUNTAIN
DISP.	DISPENSER
(E), EXIST.	EXISTING
EA.	EACH
EL., ELEV.	ELEVATION
ELEC.	ELECTRICAL
E.P.	ELECTRICAL PANELBOARD
EQ.	EQUAL
EQUIP.	EQUIPMENT
EXT.	EXTERIOR
F.B.O.	FURNISHED BY OTHERS
F.D.	FLOOR DRAIN
F.F.	FINISHED FLOOR
FT.	FEET
FLR.	FLOOR
FLUOR.	FLUORESCENT
F.O.F.	FACE OF FINISH
F.O.S.	FACE OF STUD
FIN.	FINISH(ED)
F.S.E.C.	FOOD SERVICE EQUIP. CONTRACTOR
F.R.P.	FIBERGLASS REINFORCED PANEL
F.O.	FACE OF
GA.	GAUGE
G.C.	GENERAL CONTRACTOR
G.F.R.C.	GLASS FIBER REINFORCED CONCRETE
GL.	GLAZING, GLASS
G.S.M.	GALVANIZED SHEET METAL
GYP.	GYPSUM
G.W.B.	GYPSUM WALL BOARD
HDWR.	HARDWARE
HORIZ.	HORIZONTAL
INT.	INTERIOR
INSUL.	INSULATION
K.E.C.	KITCHEN EQUIPMENT CONTRACTOR
MAX.	MAXIMUM
MECH.	MECHANICAL
MIN.	MINIMUM
MTD.	MOUNTED
MTRL.	MATERIAL
MTL.	METAL
(N).	NEW
N.I.C.	NOT IN CONTRACT
N.T.S.	NOT TO SCALE
O/	OVER
O.C.	ON CENTER
O.S.C.I	OWNER SUPPLIED, CONTRACTOR INSTALLED
P.B.O.	PROVIDED BY OWNER
PL.	PLATE
P.LAM.	PLASTIC LAMINATE
PLYWD.	PLYWOOD
PTD.	PAINTED
REF.	REFRIGERATOR
REG.	REGISTER
R.D.	ROOF DRAIN
R.O.	ROUGH OPENING
SEC.	SECTION
SHT.	SHEET
SIM.	SIMILAR
SL/ SKYLT.	SKYLIGHT
SQ.	SQUARE
ST.STL/ S.S.	STAINLESS STEEL
S.S.D.	SEE STRUCTURAL DRAWINGS
T.	TREAD
T&G	TONGUE AND GROOVE
T.B.D.	TO BE DETERMINED
TEL.	TELEPHONE
TEMP.	TEMPERED
THRU	THROUGH
TYP.	TYPICAL
TV	TELEVISION
U.L.	UNDERWRITER'S LABORATORY
U.O.N.	UNLESS OTHERWISE NOTED
VERT.	VERITICAL
V.I.F.	VERIFY IN FIELD
V.G.	VERTICAL GRAIN
W.	WASHER
W/	WITH
W.C.	WATER CLOSET
WD.	WOOD
W/I	WITHIN
W/O	WITH OUT
WP.	WATERPROOF
WSCT.	WAINSCOT
W.H.	WATER HEATER

7 GRAPHIC SYMBOLS
NTS

SECTION REFERENCE (SECT. NO. / SHEET NO.)
ELEVATION REFERENCE (ELEV. NO. / SHEET NO.)
COMBINED INTERIOR ELEVATION MARKER
DETAIL/SECTION REFERENCE (DET. NO. / SHEET NO.)
ENLARGED PLAN/ DETAIL REFEFERENCE
ENLARGED ELEVATION (ELEV. NO. / SHEET NO.)
NORTH ARROW (PROJECT NORTH / ACTUAL NORTH)
REVISION REFERENCE

KEY NOTE: SEE LEGEND ON DRAWINGS FOR EXPLANATION OF EACH NOTE.
DATUM REFERENCE: ELEVATION, WORK OR CONTROL
DOOR SYMBOL: DOOR MARK OR SEQUENCE NUMBER
WINDOW SYMBOL: WINDOW MARK OR SEQUENCE NUMBER
WALL TYPE REFERENCE
MATERIAL/FINISH NOTE REFERENCE
PLUMBING SYMBOL/ REFERENCE
APPLIANCE SYMBOL/ REFERENCE
DIMENSIONS:
3'-0" FACE OF FINISH
3'-0" CENTERLINE
3'-0" CLR. CLR./ MINIMUM CLR.
ALIGN ALIGN FINISH SURFACES
FF1 FF2 CHANGE IN FINISH FLOOR MATERIALS
6" STEP DOWN (DIMENSION INDICATED)

5 PROJECT TEAM

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2509 SCOTT STREET
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STEPHANE de BORD
stephane.debord@gmail.com

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TEL. 415.593.3230
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RICHARD SUCRE
sucre@page-turnbull.com

4 PROJECT DESCRIPTION

THE PROPOSED PROJECT INVOLVES...

THE SCOPE OF THE PROJECT IS A SEISMIC RETROFIT AND ADAPTIVE RE-USE OF A 1924 SINGLE SCREEN THEATER BUILDING NEAR THE CENTER OF THE UNION STREET COMMERCIAL DISTRICT. THE BUILDING HAS BEEN SHUTTERED FOR MANY YEARS AS THE OWNERS HAVE BEEN UNABLE TO FIND A VIABLE THEATER OPERATOR AND THE BUILDING IS BADLY IN NEED OF SEISMIC RETROFITTING. THE SEISMIC RETROFIT OF THE EXISTING STRUCTURE WILL INCLUDE INTERSTITIAL FLOORS TO BRACE THE TALL PERIMETER WALLS IN THE UN-BRACED "OUT OF PLANE" DIRECTION.

TWO EXISTING RETAIL SPACES AT THE FRONT OF THE BUILDING WILL REMAIN. THE EXISTING, NON-ORIGINAL STOREFRONT SYSTEMS WILL BE REPLACED WITH NEW STOREFRONTS AND THE ENTRANCES BROUGHT UP TO MEET CURRENT ADA CODE

1 TABLE OF CONTENTS

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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PROPOSED ADAPTIVE REUSE

THE NEW METRO BUILDING

2055 UNION ST.
SAN FRANCISCO, CA 94123

(# 0541 018)

COVER SHEET

SCALE:	AS NOTED
DRAWN BY:	
JOB NO:	SJM01
SHEET	A0.0

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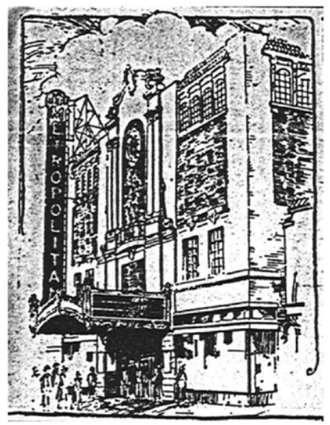

Figure 12. "Metropolitan Theatre," Reid Brothers drawing.
Source: *San Francisco Chronicle* (23 April 1924).

1924

Metro Theatre
San Francisco, California

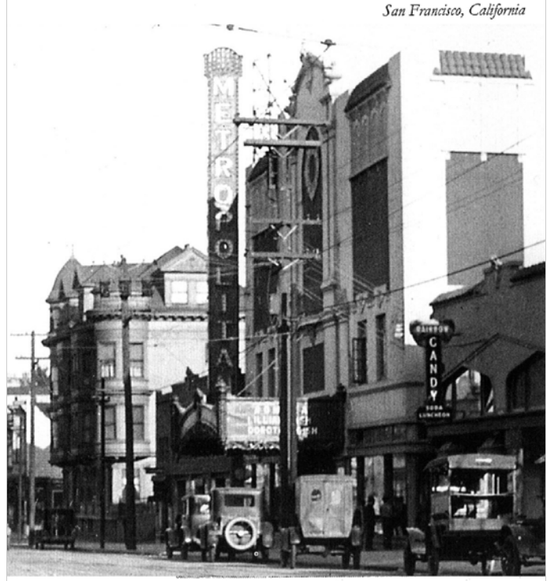

Figure 27. Metropolitan Theatre, circa 1925.
Source: Tillmany, *San Francisco Theatres,* 97.

1925

Figure 9. Metro Theatre, circa 1945.
Source: San Francisco Public Library
Historical Photograph Collection, #AAA-8924.

1945

Figure 13. Metro Theatre, 1964. Note alterations to entrance.
Source: San Francisco Public Library
Historical Photograph Collection, #AAA-8923.

1964

2 HISTORICAL DOCUMENTATION
SOURCE: PAGE & TURNBULL REPORT, 2007

1 EXISITING BUILDING- 2010
SOURCE: KDA

REVISION:	DATE:
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PROPOSED ADAPTIVE REUSE
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2055 UNION ST.
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(# 0541 018)

EXISTING
SITE PHOTOS

SCALE:	NO SCALE
DRAWN BY:	DA
JOB NO:	SJM01

SHEET
A0.1

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3 UNION STREET ELEVATION (SOUTH)

2 UNION STREET ELEVATION (NORTH)

DRAWING LEGEND

- (E) STANDARD PARKING SPACE
- (E) LOADING ZONE (YELLOW CURB)
- (E) PASSANGER LOADING ZONE (WHITE CURB)
- (E) HANDICAP PARKNG SPACE
- (E) BUS STOP

1 PROJECT BLOCK MAP W/ PARKING INFORMATION
NOT TO SCALE

REVISION:	DATE:
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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
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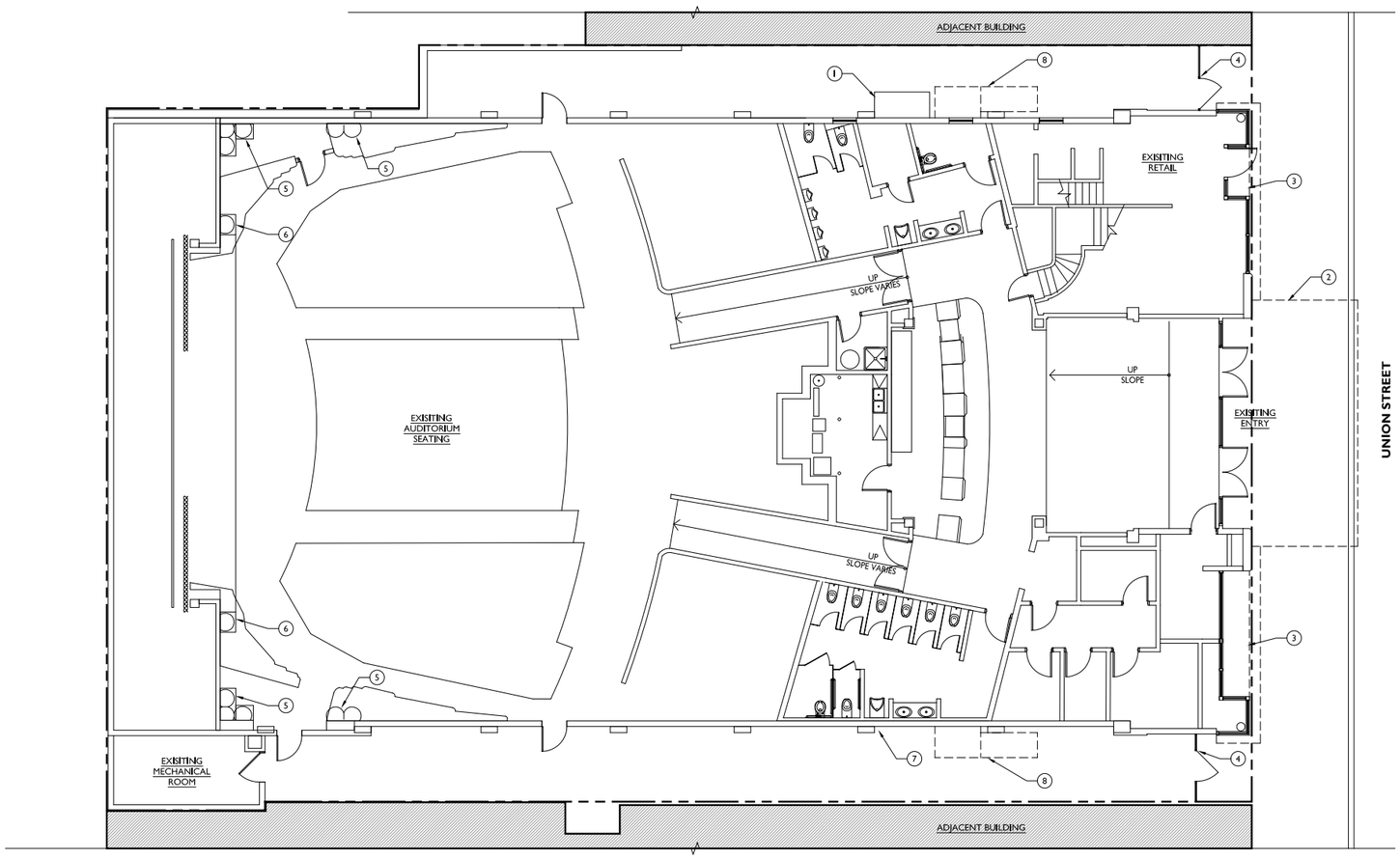
(# 0541 018)

EXISTING SITE MAP & PHOTOS

SCALE:	AS NOTED
DRAWN BY:	DA
JOB NO:	SJM01
SHEET	A0.2



2 EXISITING FIRST FLOOR PLAN
1/8" = 1'-0" (24x36)

0 4' 8' 16'

KEY NOTES:

1. (E) ELECTRICAL SERVICE PANEL
2. EXISTING THEATER MARQUEE ABOVE TO REMAIN
3. EXISTING TRANSOMS AND ARCHITECTURAL DETAIL ABOVE STOREFRONTS TO REMAIN
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED DURING THE RENOVATION PROCESS
6. DECORATIVE COLUMN REMOVED IN PREVIOUS REMODEL DOES NOT CURRENTLY EXIST
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. EXISTING EXTERIOR STEEL STAIRS TO BE REMOVED

GENERAL CONSTRUCTION NOTES

1. ALL SITE MEASUREMENTS, LOCATIONS AND OBSERVATIONS WERE DONE WITHOUT INVESTIGATIVE DEMOLITION. ACCURACY OF DRAWINGS TO BE VERIFIED UPON FURTHER INVESTIGATION. MEASUREMENTS TO BE ACCURATE WITHIN 8 TO 10 INCHES, HOWEVER EXISTING FURRED WALLS AND DECORATIVE CONDITIONS CONCEAL COMMON STRUCTURAL LINES , GRIDS AND DATUMS.

I GENERAL NOTES

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PLANNING SUBMITTAL	07.19.10

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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
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(# 0541 018)

EXISTING FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A1.0

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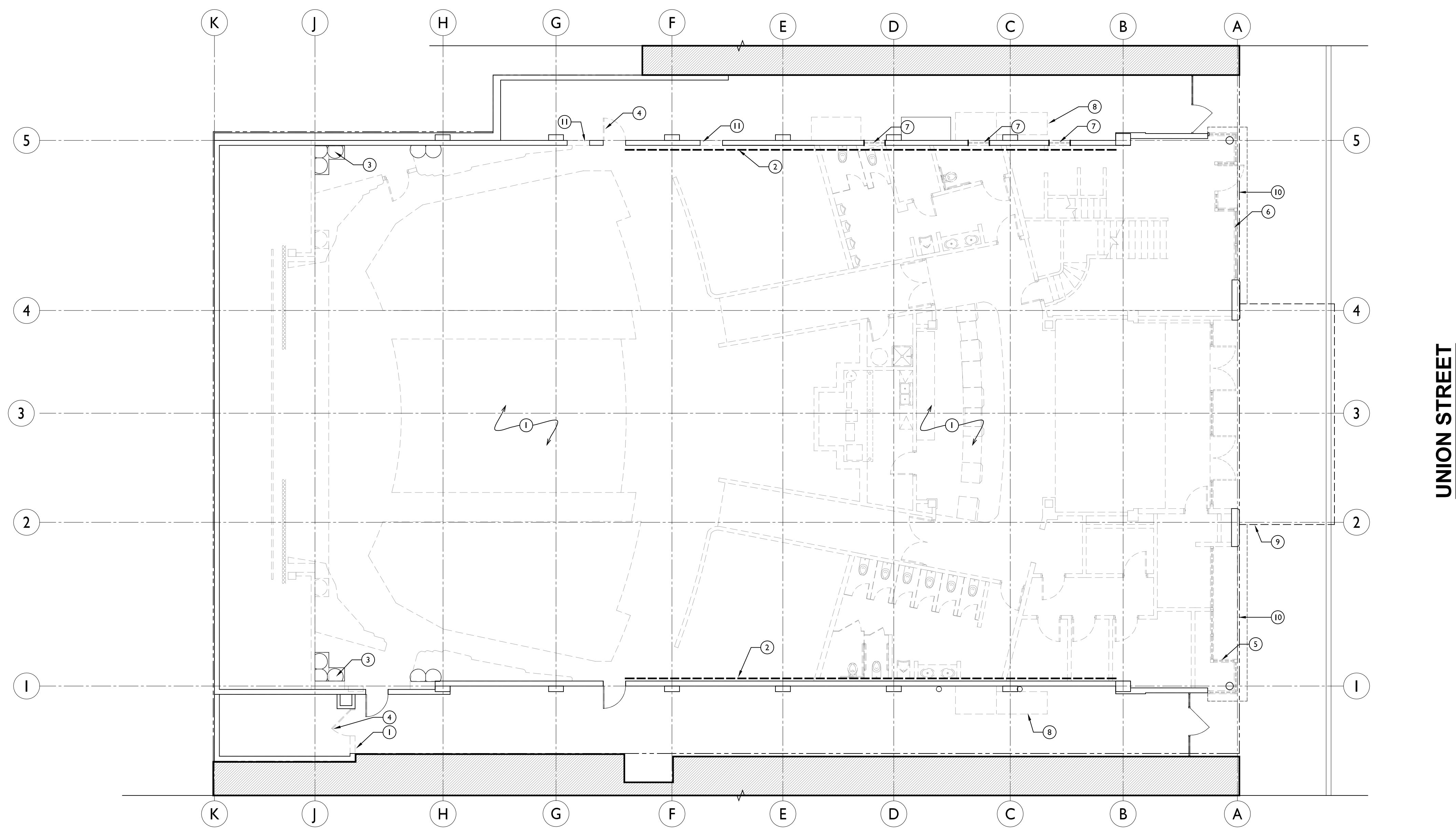

2 DEMOLITION FIRST FLOOR PLAN

1/8" = 1'-0" (24X36)

KEY NOTES:

1. DEMOLITION OF ALL INTERIOR WALLS, FIXTURES, FURNISHINGS AND FINISHES EXCEPT WHERE AS NOTED
2. (E) WALL MURALS TO BE PRESERVED IN PLACE PROTECT DURING DEMOLITION AND CONSTRUCTION
3. (E) DECORATIVE COLUMNS TO BE PROTECTED DURING DEMOLITION TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS
4. DEMO (E) DOORS, FRAMES AND REMOVE HARDWARE
5. DEMO (E) STOREFRONT & LOW WALL AT BOX OFFICE
6. DEMO (E) RETAIL STOREFRONT
7. DEMO (E) WINDOWS, FRAMES AND HARDWARE
8. DEMO (E) EXTERIOR METAL STAIRS
9. EXISTING MARQUEE TO REMAIN
10. EXISTING TRANSOM AND ARCHITECTURAL DETAIL ABOVE STOREFRONTS TO REMAIN
11. SAW CUT (N) DOOR OPENING PER SHEET A2.1

GENERAL DEMOLITION NOTES

1. PERFORM ALL DEMOLITION OF MATERIALS, COMPONENTS, FIXTURES, AND EQUIPMENT NECESSARY TO PERFORM WORK, IN ADDITION TO THAT SPECIFICALLY CALLED OUT ON THE PLANS.
2. PROVIDE ALL TEMPORARY SHORING OF STRUCTURAL MEMBERS.
3. DO NOT PROCEED WITH DEMOLITION PRIOR TO RECEIVING DEMOLITION PERMIT.
4. PREVENT MOVEMENT OF ADJACENT CONSTRUCTION, PROVIDE AND PLACE BRACING AND BE RESPONSIBLE FOR SAFETY AND SUPPORT OF ADJACENT CONSTRUCTION. CEASE OPERATIONS AND NOTIFY ARCHITECT IF SAFETY OF STRUCTURE APPEARS TO BE IN DANGER.
5. DETERMINE THE LOCATION OF ALL EXISTING SERVICES PRIOR TO COMMENCEMENT OF DEMOLITION.
6. INFORM ARCHITECT OF ANY EXISTING SERVICES THAT MAY BE IN CONFLICT WITH REQUIRED DEMOLITION OR CONSTRUCTION OF THIS PROJECT.
7. DISCONNECT OR REMOVE UTILITY SERVICES AS REQUIRED FOR COMPLETION OF PROJECT.
8. DISCONNECT, STUB OFF, AND CAP UTILITY SERVICE LINES NOT REQUIRED FOR NEW CONSTRUCTION.
9. DO NOT REMOVE UTILITIES DISCOVERED DURING DEMOLITION, BUT NOT INDICATED, WITHOUT FIRST DETERMINING PURPOSE FOR UTILITY.
10. NOTIFY ARCHITECT IMMEDIATELY UPON DISCOVERY OF ANY GRADE BEAMS, BEARING WALLS, OR OTHER ELEMENTS NOT SPECIFICALLY CALLED OUT ON PLANS, WHICH MAY BE NOTED "TO BE REMOVED."
11. REMOVE ALL DEBRIS.
12. PATCH & REPAIR AS NECESSARY ALL EXISTING CONDITIONS TO REMAIN.

0 4' 8' 16'

1 DEMOLITION NOTES

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10

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PROPOSED ADAPTIVE REUSE

THE NEW METRO BUILDING

2055 UNION ST.
SAN FRANCISCO, CA 94123

(# 0541 018)

DEMOLITION FIRST FLOOR PLAN

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

DRAWN BY: MS

JOB NO: SJM01

SHEET

A1.1

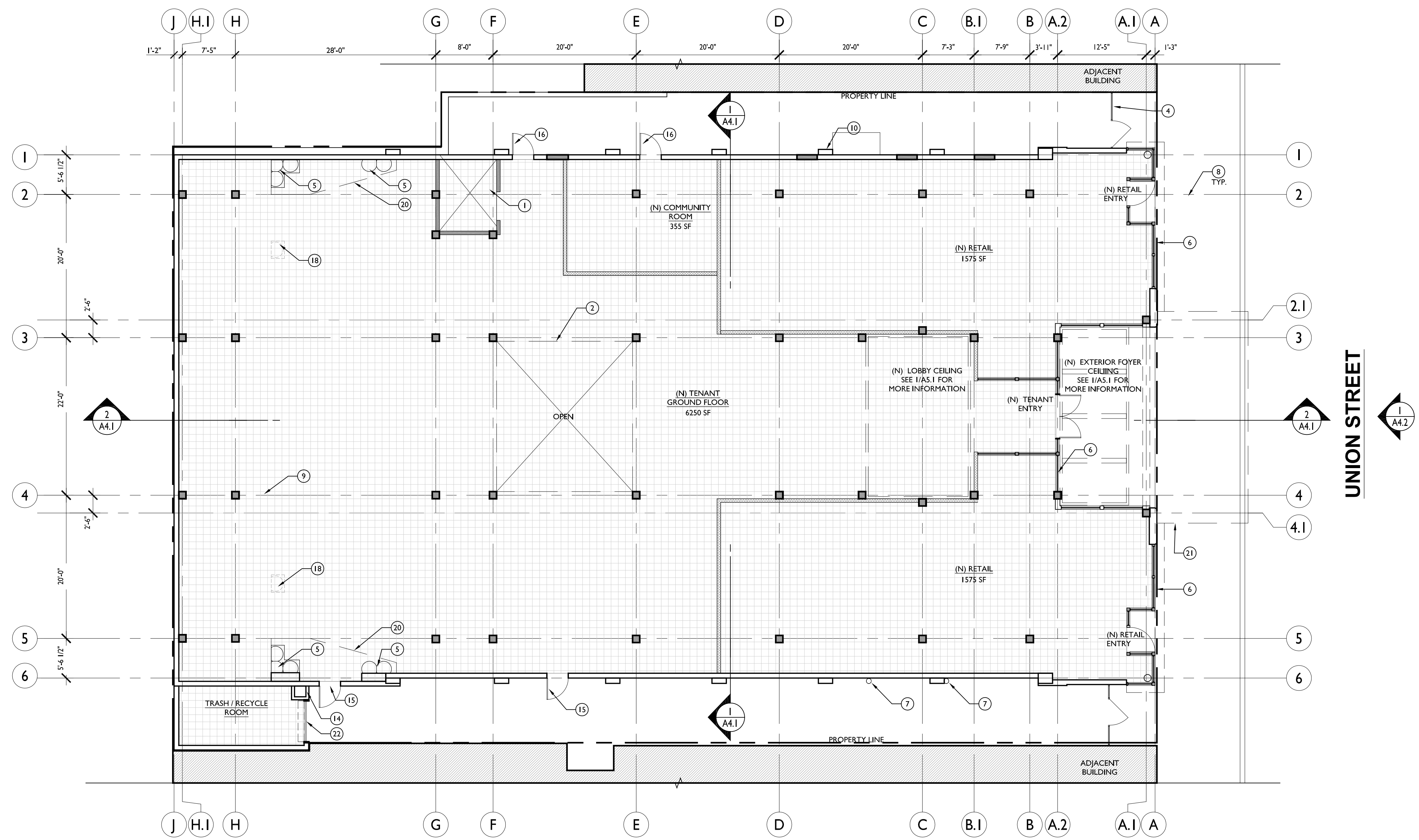
KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS

LEGEND:

- DEMO EXISTING WALL
- EXISTING WALL TO REMAIN
- (N) EXTERIOR WALL OR SEISMIC STRUCTURE
- (N) INTERIOR PARTITION

1 FLOOR PLAN NOTES



2 PROPOSED GROUND FLOOR PLAN
1/8" = 1'-0" (24X36)

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

PROPOSED GROUND FLOOR PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A2.1

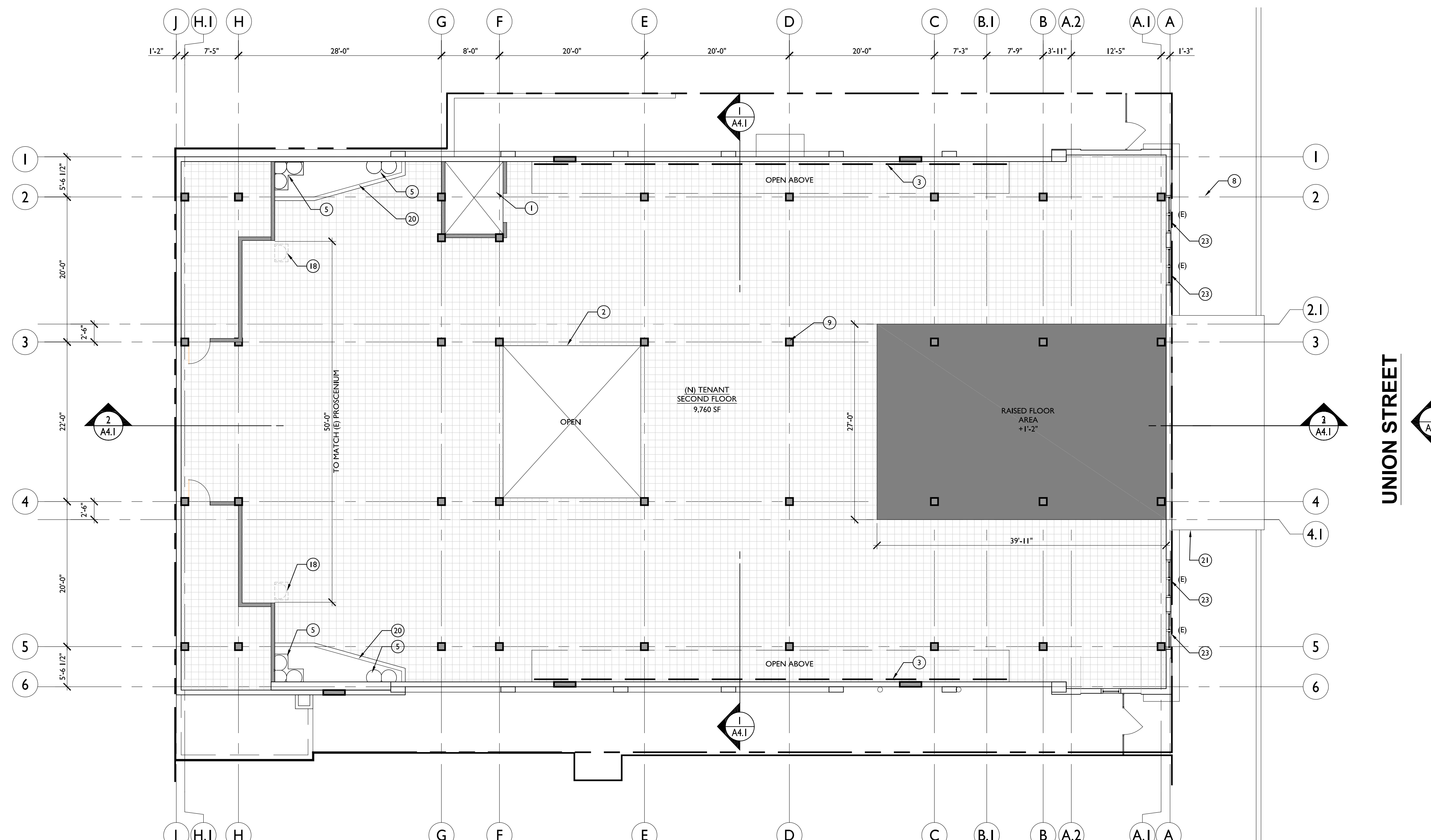
KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS

LEGEND:

- DEMO EXISTING WALL
- EXISTING WALL TO REMAIN
- (N) EXTERIOR WALL OR SEISMIC STRUCTURE
- (N) INTERIOR PARTITION

1 FLOOR PLAN NOTES



2 PROPOSED SECOND FLOOR PLAN
1/8" = 1'-0" (24X36)

0 4' 8' 16'

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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kda

PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

PROPOSED SECOND FLOOR PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A2.2

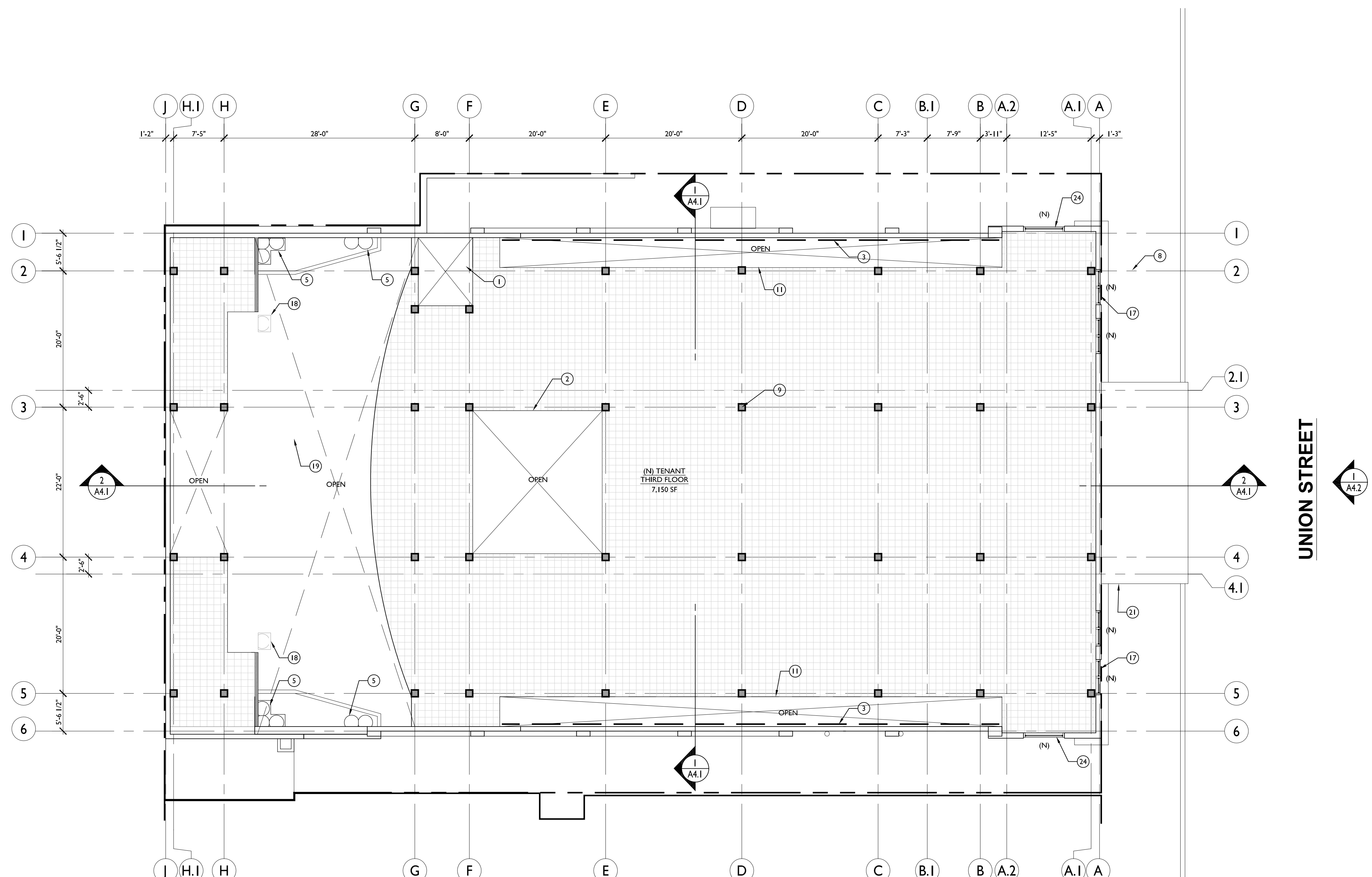
KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS

LEGEND:

- DEMO EXISTING WALL
- EXISTING WALL TO REMAIN
- (N) EXTERIOR WALL OR SEISMIC STRUCTURE
- (N) INTERIOR PARTITION

1 FLOOR PLAN NOTES



2 PROPOSED THIRD FLOOR PLAN
1/8" = 1'-0" (24X36)

0 4' 8' 16'

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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PROPOSED ADAPTIVE REUSE

THE NEW METRO BUILDING

2055 UNION ST.
SAN FRANCISCO, CA 94123

(# 0541 018)

PROPOSED THIRD FLOOR PLAN

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

DRAWN BY: DA

JOB NO: SJM01

SHEET

A2.3

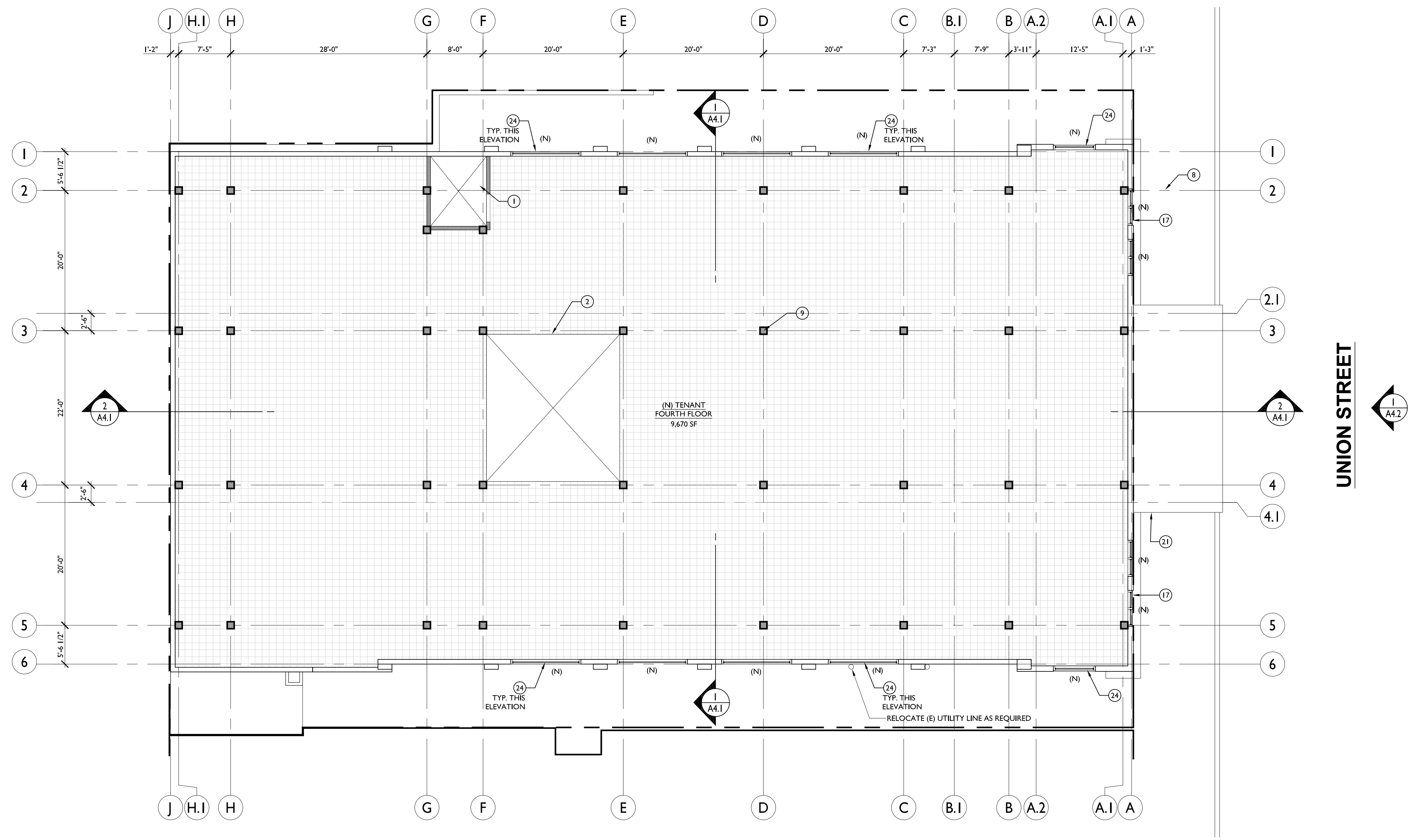
KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS

LEGEND:

- DEMO EXISTING WALL
- EXISTING WALL TO REMAIN
- (N) EXTERIOR WALL OR SEISMIC STRUCTURE
- (N) INTERIOR PARTITION

1 FLOOR PLAN NOTES



2 PROPOSED FOURTH FLOOR PLAN
1/8" = 1'-0" (24X36)

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

PROPOSED FOURTH FLOOR PLAN

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A2.4

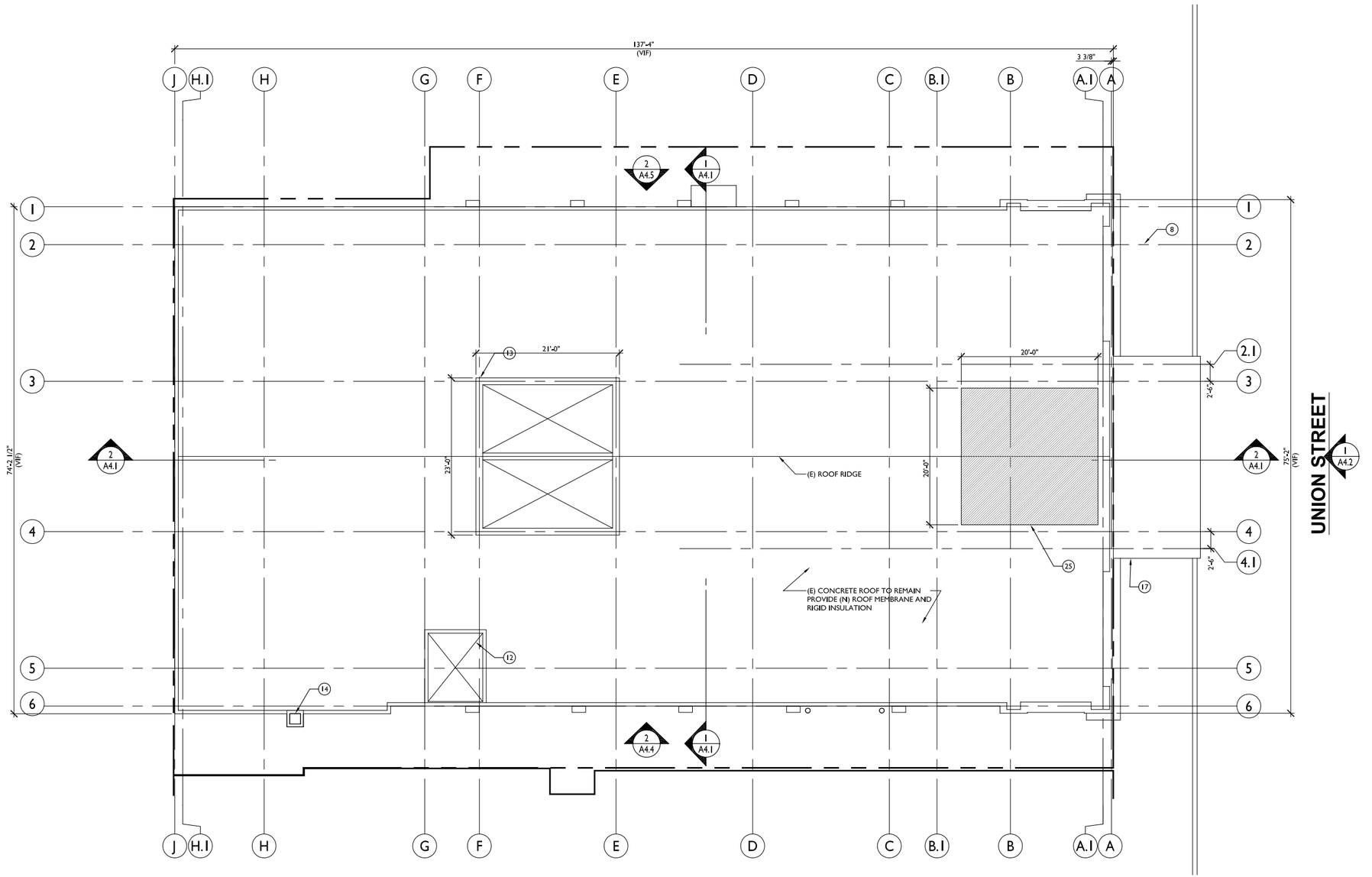
KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE TOP OF STRUCTURE NOT TO EXCEED 56' ABOVE GRADE OR AS ALLOWED PER GOVERNING AGENCY
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS
25. (N) MECHANICAL EQUIPMENT AREA PROVIDE VISUAL AND NOISE SCREENING EQUIP. AND SCREENING NOT TO SEEN FROM FRONT ELEVATION TOP OF EQUIP. NOT TO EXCEED HT. OF 50' ABOVE GRADE OR AS ALLOWED BY GOVERNING AGENCY
26. BIKE RACK PROVIDE MOTION SENSOR LIGHTING
27. (E) GATE RELOCATED

LEGEND:

- DEMO EXISTING WALL
- EXISTING WALL TO REMAIN
- (N) EXTERIOR WALL OR SEISMIC STRUCTURE
- (N) INTERIOR PARTITION

1 ROOF PLAN NOTES



2 (N) ROOF PLAN

1/8" = 1'-0" (24X36)

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11
C OF A REVISION	11.04.11

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PROPOSED ADAPTIVE REUSE

THE NEW METRO BUILDING (# 0541 018)

2055 UNION ST.
SAN FRANCISCO, CA 94123

PROPOSED ROOF PLAN

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

DRAWN BY: DA

JOB NO: SJM01

SHEET

A2.5

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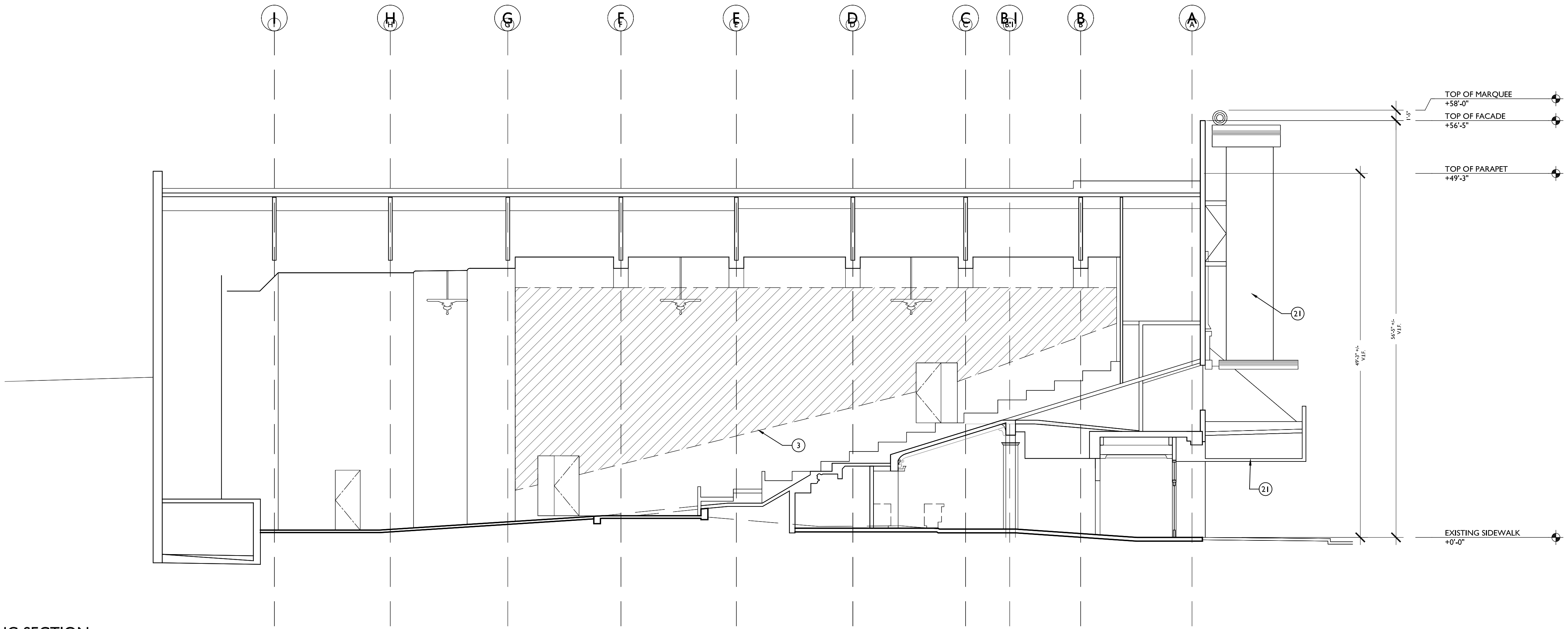
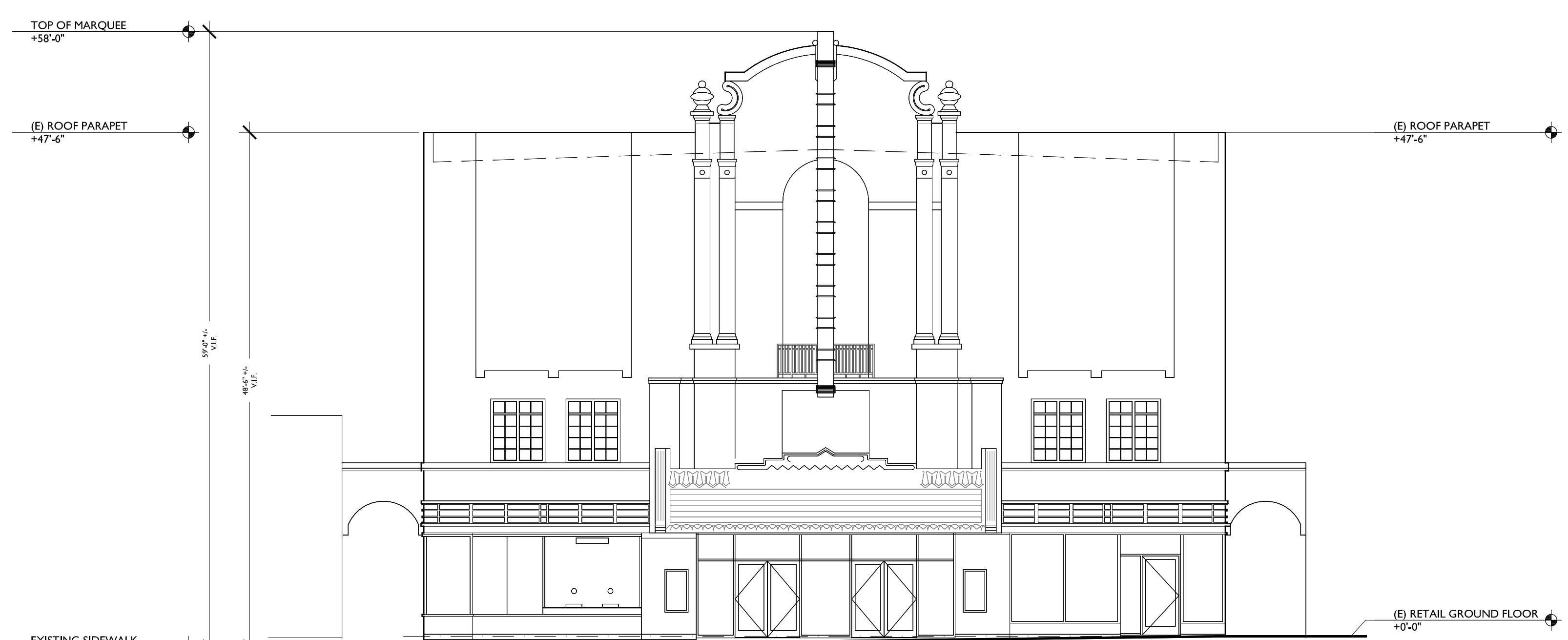
[Xref files: SJM01_grids-0986, SJM01_plan_2nd, SJM01_plan_3rd, SJM01_plan_4th, SJM01_plan_1st, SJM01_plan_05_roof, SJM01_TBLK_25, EDX_TI_1st, EDX_TI_2nd, EDX_TI_3rd, EDX_TI_4th, SJM01_TBLK-11x17_PRES]



2 EXISTING BUILDING SECTION
1/8" = 1'-0"



1 EXISTING NORTH ELEVATION
1/8" = 1'-0" (24X36)

KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY [illegible]

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10

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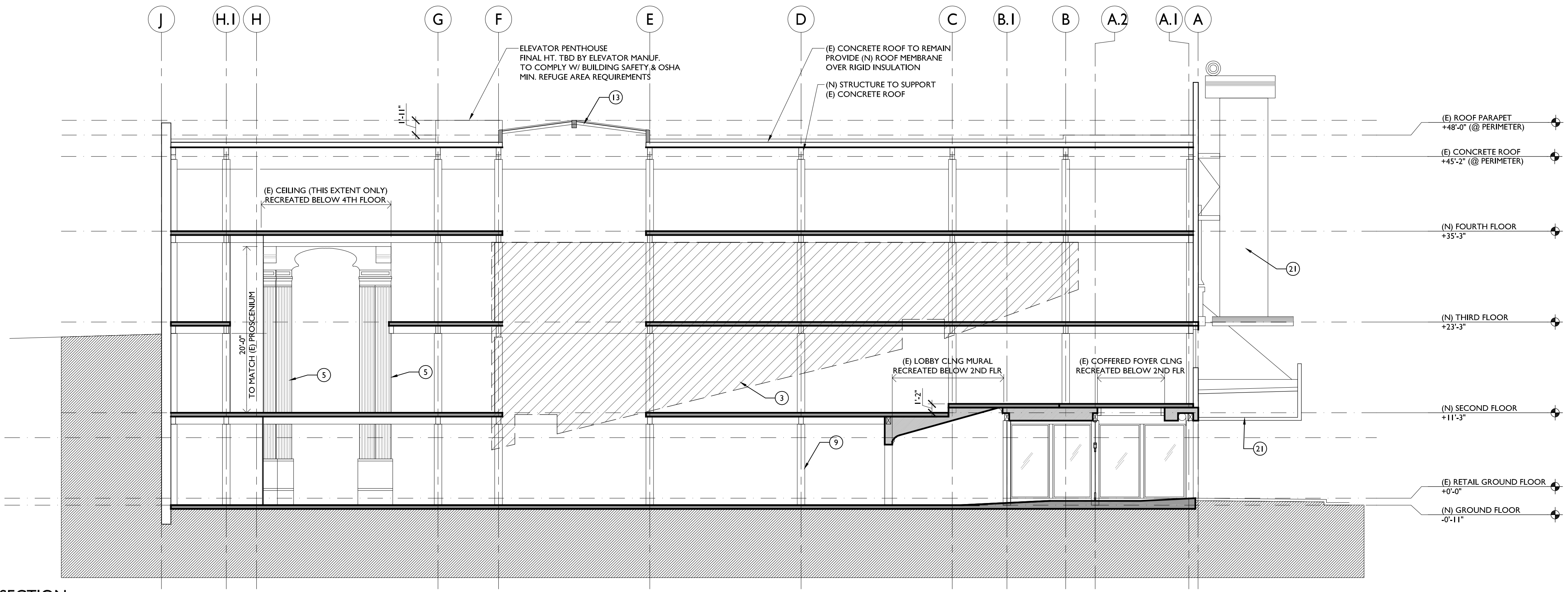
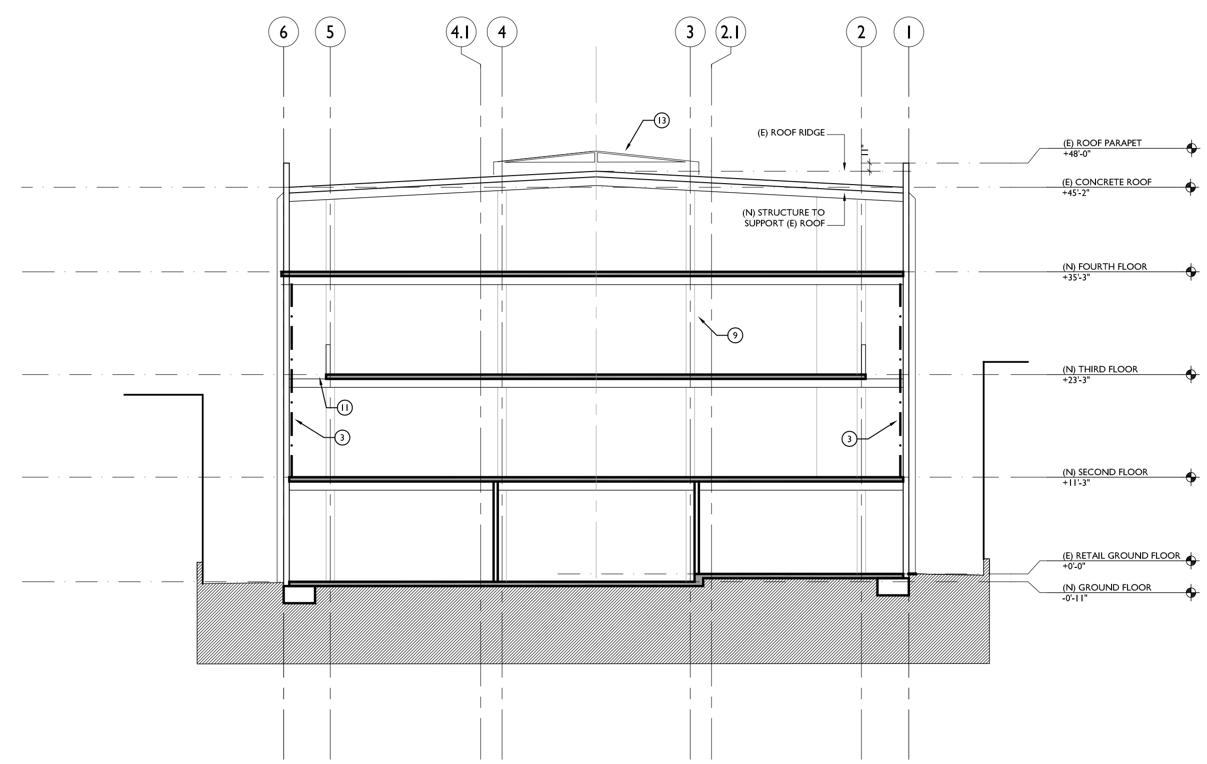
PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

EXISTING EXTERIOR ELEVATIONS & BUILDING SECTION

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A4.0



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



1 PROPOSED BUILDING CROSS-SECTION
1/8" = 1'-0" (24X36)

KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR GLAZING
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

PROPOSED BUILDING SECTIONS

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A4.1

A. Internally illuminated (halo) pin-mounted logos (MAX 24' HT): 5'4" x 2'9" = 14.7 SF (x2) = 29.4 SF (total)
B. Tenant Signage: 1'2" x 12'0" = 14 SF (x2) = 28 SF (total)
C. Verticals internally illuminated (halo) pin-mounted letters: 6'0" x 7" = 3.5 SF (x2) = 7 SF (total)
D. Poster boxes approximately: 2' x 4' = 8 SF (x2) = 16 SF (total)
E. Text on marquee (sides): 10'8" x 1'2" = 12.4 SF (x2) = 24.8 SF (total)
F. Identifying sign on marquee sign board (per Section 188(e)(2)(A)ii)
(message subject to periodic change)

2C PROPOSED TENANT SIGNAGE STUDY
SCALE: N.T.S.

2B PROPOSED TENANT SIGNAGE STUDY
SCALE: N.T.S.

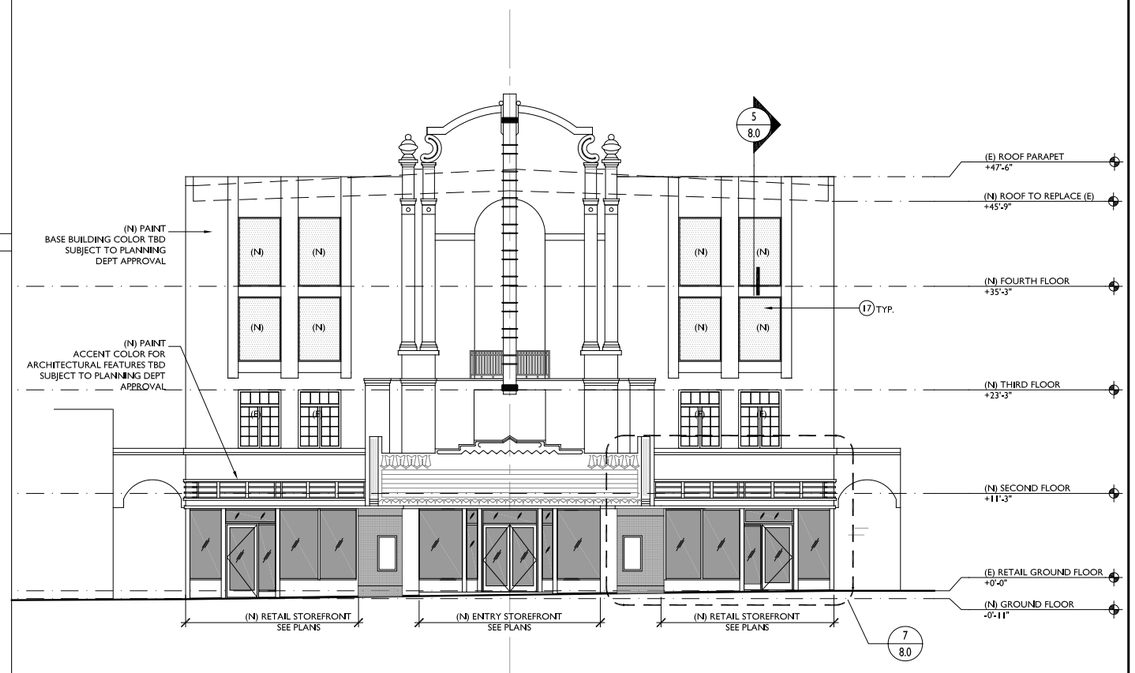
2A PROPOSED TENANT SIGNAGE STUDY
SCALE: N.T.S.

2D PROPOSED TENANT SIGNAGE STUDY
SCALE: N.T.S.

KEY NOTES:

1. (N) ELEVATOR, MANUF T.B.D.
2. VERTICAL CIRCULATION, LAYOUT T.B.D.
3. DASHED AREA INDICATES ROUGH LOCATION OF HEINSBERGEN WALL MURAL TO BE PRESERVED, LOCATION AND DIMENSIONS VARIES PER FLOOR VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
4. EXISTING GATE TO REMAIN
5. DECORATIVE COLUMNS TO BE RESTORED IN PLACE DURING THE RENOVATION PROCESS VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
6. (N) RETAIL STOREFRONT
7. EXISTING WATER AND GAS UTILITIES, V.I.F.
8. (N) PROPOSED STRUCTURAL GRID FINAL GRID, INCLUDING ALL LOCATIONS, QUANTITIES, DIMENSIONS TBD BY LANDLORD SELECTED PROJECT ENGINEER
   (N) STRUCTURE AND SEISMIC RETROFIT TO BE SUBJECT TO ALL APPLICABLE BUILDING SAFETY AND ENGINEERING CODES SEISMIC RETROFIT TO BE DESIGNED TO A DESIRED MPL SCORE NOT TO EXCEED 15
9. (N) STRUCTURAL COLUMNS
10. (E) UNBRACED CONCRETE WALLS AND PILASTERS TO BE SEISMICALLY REINFORCED
11. FLOOR STRUCTURE TO BE HELD OFF (E) MURAL WALL AT IDENTIFIED LOCATIONS
12. (N) ELEVATOR PENTHOUSE
13. (N) SKYLIGHT BY TENANT
14. (E) MECHANICAL FLUE TO REMAIN
15. (E) DOOR TO REMAIN
16. (N) EXTERIOR DOOR
17. (N) EXTERIOR FRITTED GLAZING SEE DETAIL 2/8.0
18. ORIGINAL COLUMNS REMOVED IN PRIOR REMODEL DO NOT CURRENTLY EXIST
19. (E) CEILING THIS LOCATION, RECREATED BELOW 4TH FLOOR SEE SECTION A4.1
20. 2ND FLOOR STRUCTURE CUT OUT TO PROVIDE VISUAL ACCESS BETWEEN 1ST AND 2ND FLOORS TO RESTORED DECORATIVE COLUMNS AS ALLOWED PER FIRE SEPARATION CODE
21. (E) THEATER MARQUEE TO REMAIN VERIFY IN FIELD: LOCATION, DIMENSIONS AND EXTENTS
22. (N) 6'x8' ROLL UP DOOR
23. (E) WINDOW TO REMAIN RESTORE, REFINISH OR REPLACE GLAZING, HARDWARE AND TRIM AS REQUIRED
24. (N) WINDOW BY TENANT- SEE DTL 5/8.0 SIZES AND LOCATIONS TO BE DETERMINED BY STRUCTURAL & SEISMIC RETROFIT REQUIREMENTS
25. (N) MECHANICAL EQUIPMENT AREA PROVIDE VISUAL AND NOISE SCREENING EQUIP. AND SCREENING NOT TO SEEN FROM FRONT ELEVATION
26. SAWCUT CONCRETE FOR NEW DOOR OR WINDOW REFER TO FLOOR PLANS FOR LOCATIONS
27. INFILL CONCRETE WALL, SSD FINISH TO MATCH (E)
28. REMOVE EXISTING STAIR PATCH AND REPAIR AS REQUIRED

4 KEYNOTES



1 PROPOSED NORTH ELEVATION W/ NEW FENESTRATION (ALTERNATE 'B')
1/8" = 1'-0" (24X36)

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11
C OF A REVISION	11.04.11

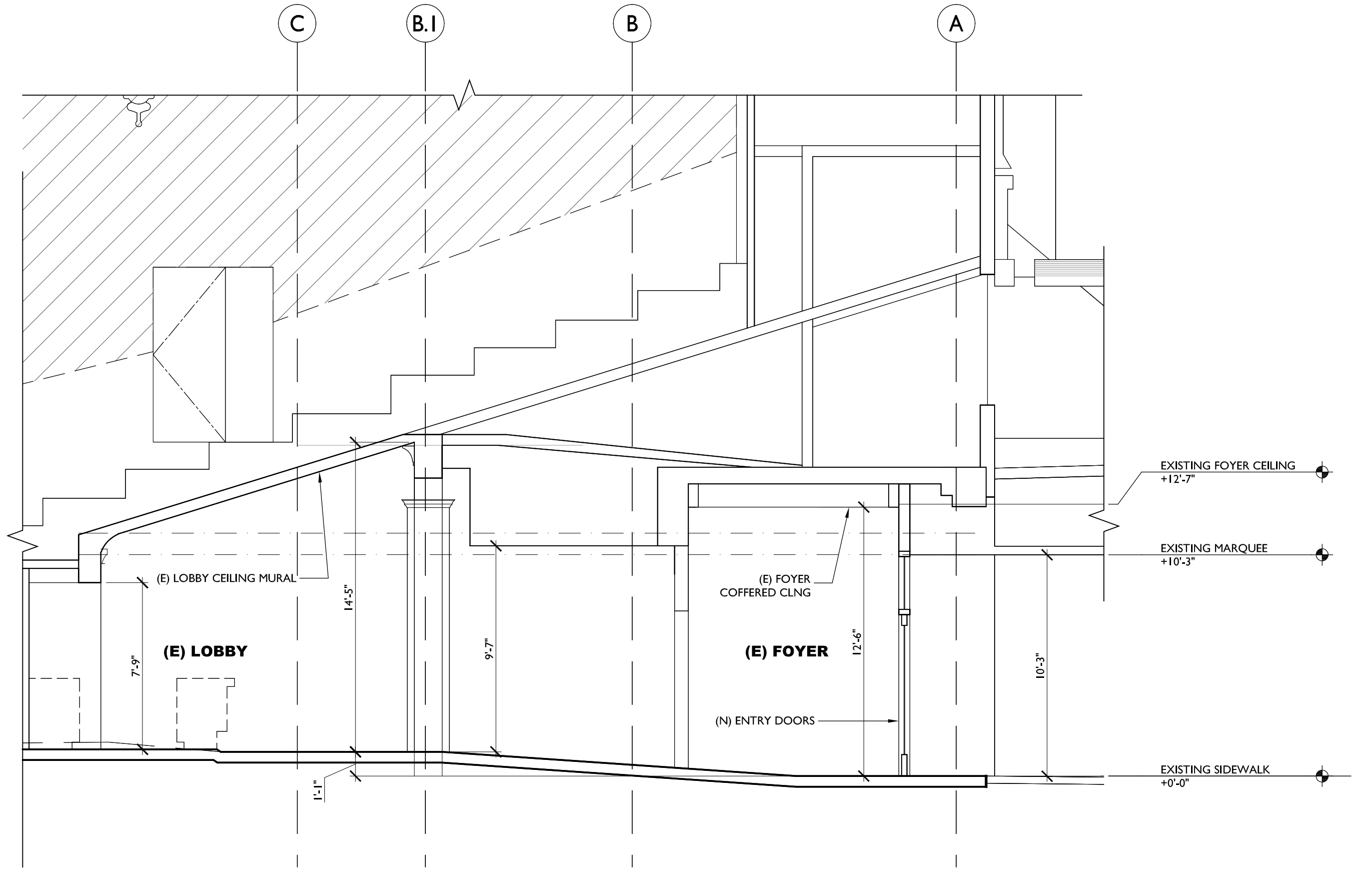
ARCHITECTURE
kahn design associates
1810 sixth street, berkeley, ca. 94710
phone: 510.841.3565 fax: 510.841.1225
kahndesignassociates.com
kda

PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

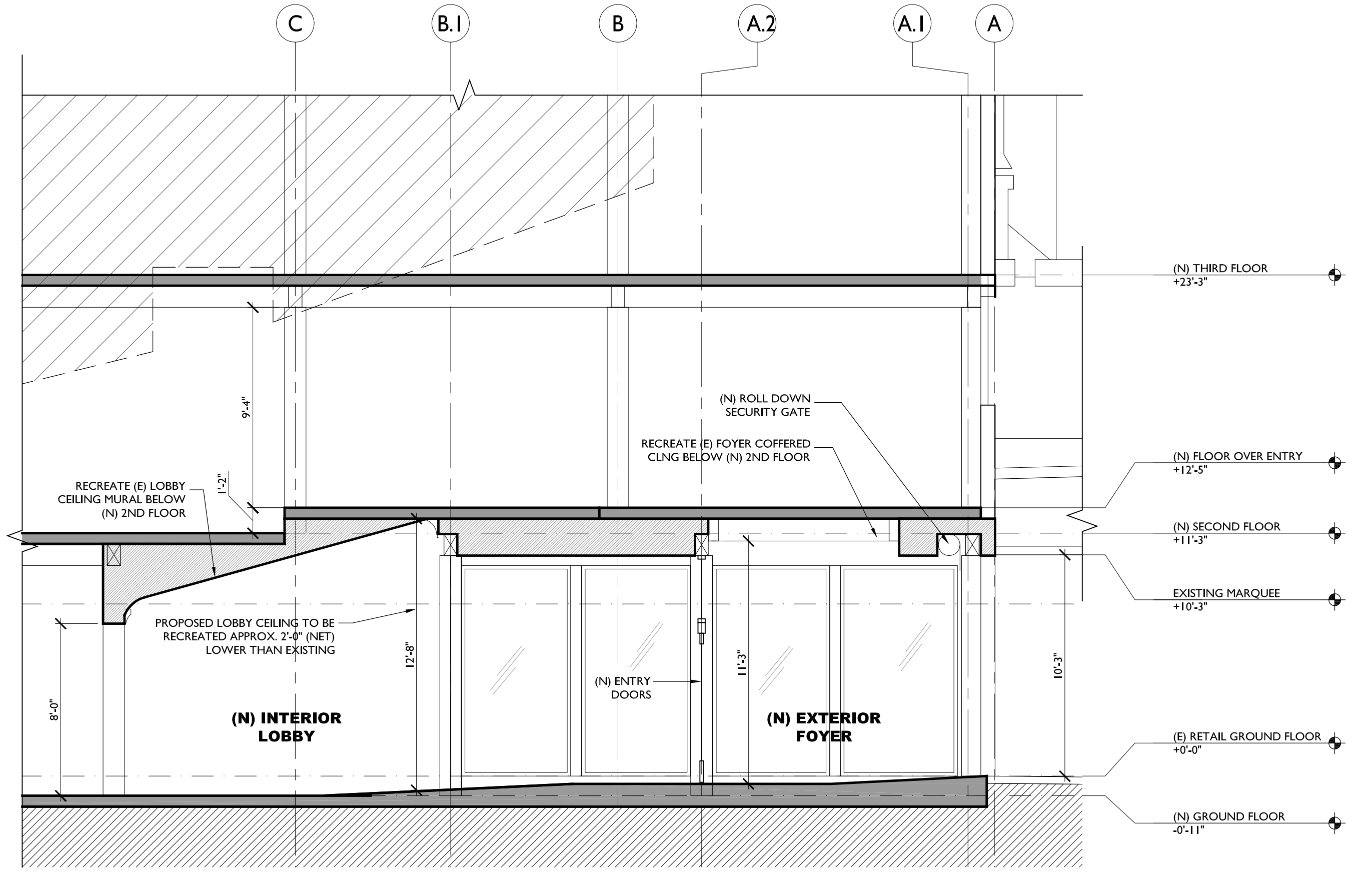
PROPOSED EXT. ELEVATIONS ALTERNATE 'B'

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A4.3

[AutoCAD file name: SJM01_A4.3_ELEVATIONS.dwg]
[Xref files: SJM01_TBLK_D; SJM01_Elevations; SJM01_Elevations (D); SJM01_grid-ORG; SJM01_sections]



4 EXISTING ENTRY SECTION
1/8" = 1'-0"



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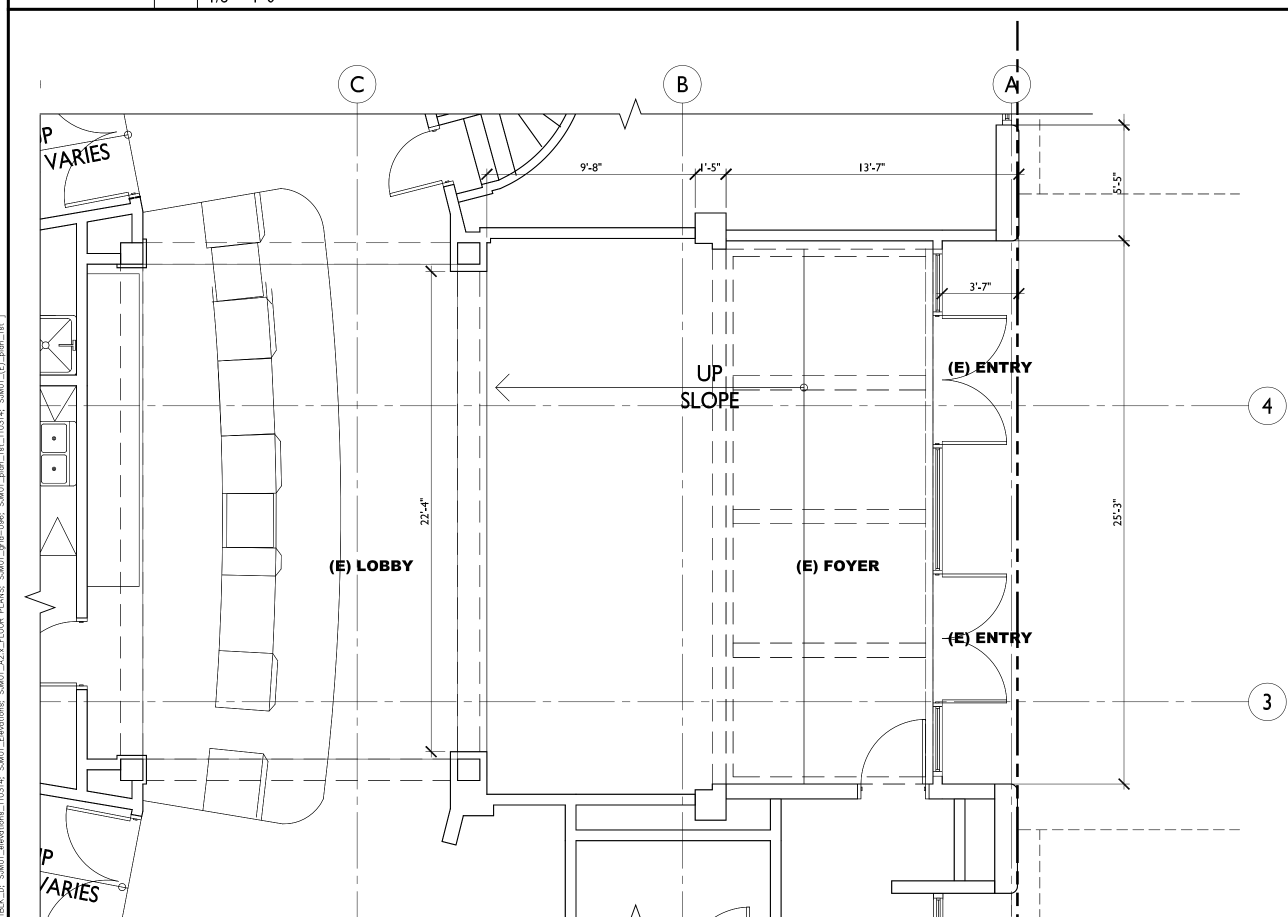

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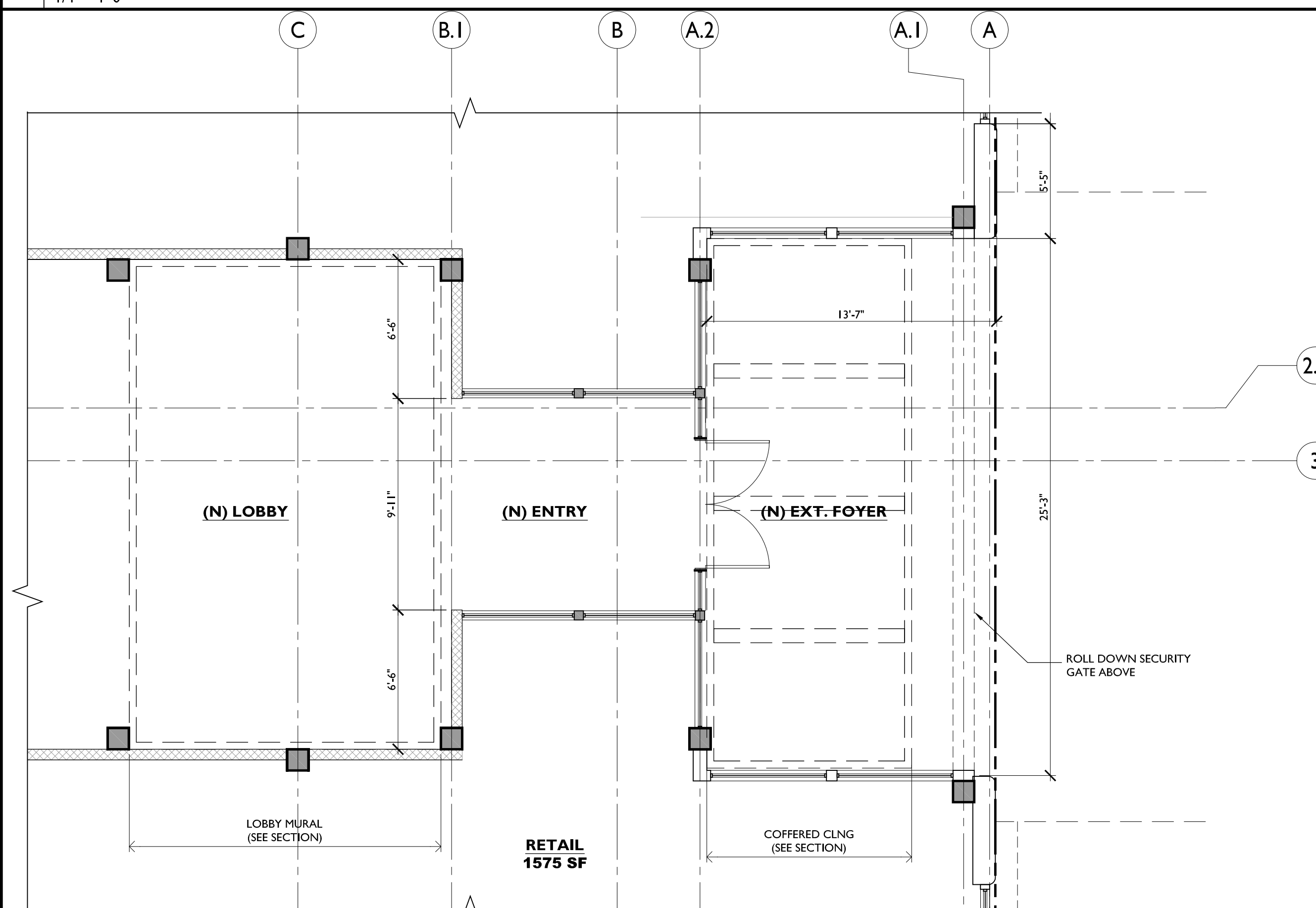
1/8" = 1'-0" (24X36)



1 PROPOSED ENTRY PLAN
1/4" = 1'-0" (24X36)

REVISION:	DATE:
PLANNING SUBMITTAL	07.19.10
EE REVIEW REVISIONS PER 3.13.11 MTG	03.31.11

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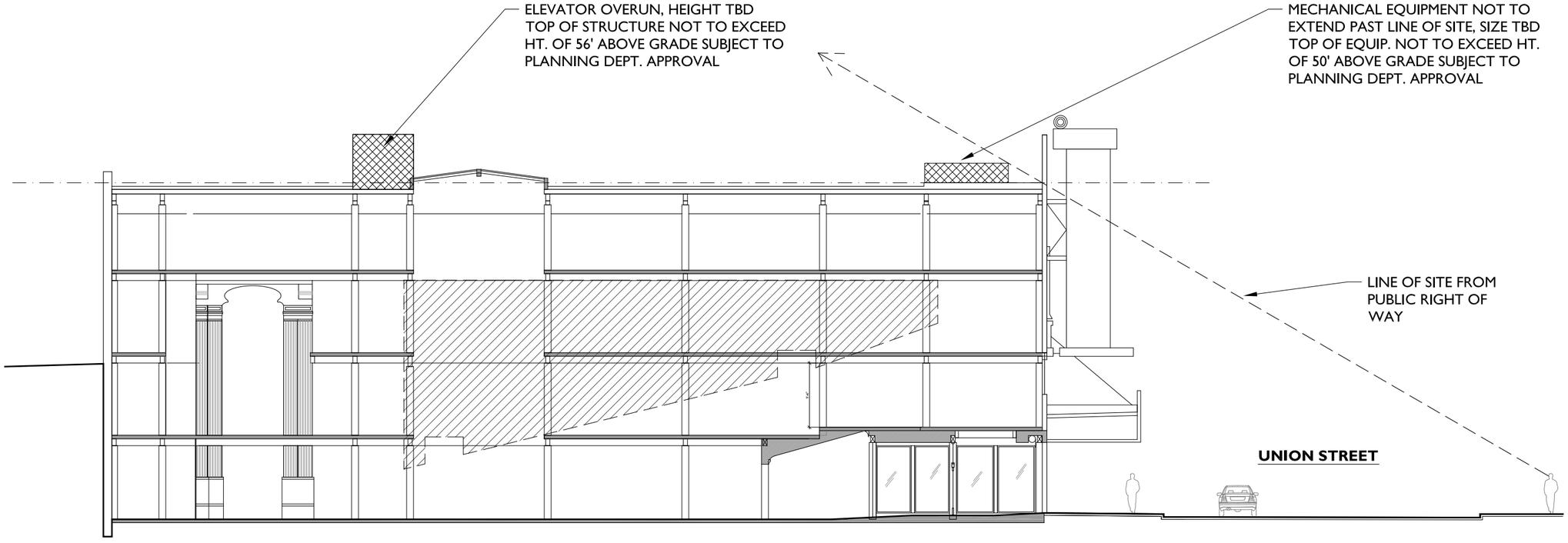
PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

EXISTING & PROPOSED LOBBY PLANS & SECTIONS

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A5.1



1 SITE SECTION DIAGRAM
1/8" = 1'-0"

REVISION:	DATE:
C OF A REVISION	11.04.11

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PROPOSED ADAPTIVE REUSE
THE NEW METRO BUILDING
2055 UNION ST.
SAN FRANCISCO, CA 94123
(# 0541 018)

SITE SECTION & HEIGHT LIMITS DIAGRAM

SCALE: 1/8" = 1'-0"
DRAWN BY: DA
JOB NO: SJM01
SHEET
A5.2

[AutoCAD file name: SJM01_A5.2_SITE SECTION.dwg]
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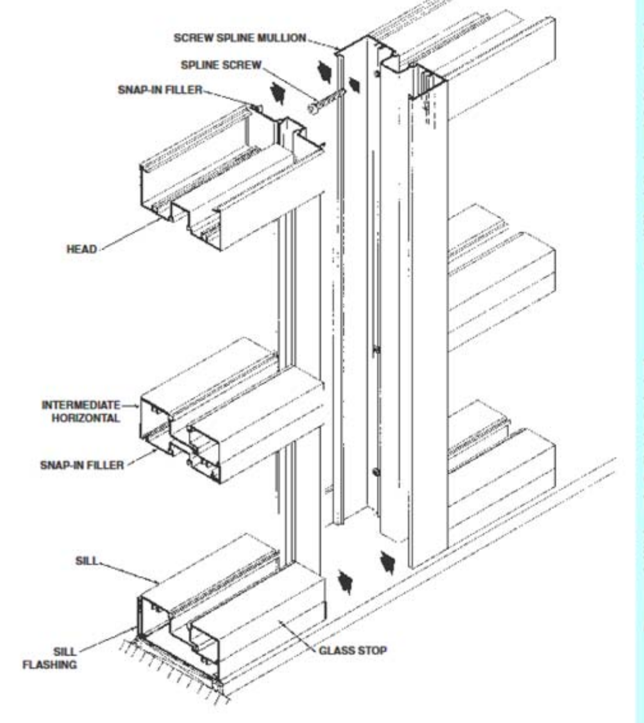
4

TRIFAB® 400

PICTORIAL VIEW (SCREW SPLINE ASSEMBLY)

OCTOBER, 2010
EC 97911-22

THE SPLIT VERTICAL IN THE SCREW SPLINE SYSTEM ALLOWS A FRAME TO BE INSTALLED FROM UNITIZED ASSEMBLIES. SCREWS ARE DRIVEN THROUGH THE BACK OF THE VERTICALS INTO SPLINES EXTRUDED IN THE HORIZONTAL FRAMING MEMBERS. THE INDIVIDUAL UNITS ARE THEN SNAPPED TOGETHER TO FORM A COMPLETED FRAME.



KAWNEER

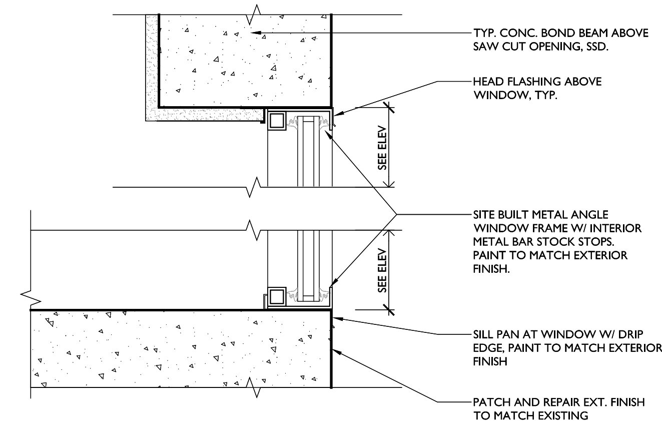
10 BASIS OF DESIGN FOR STOREFRONT SYSTEM
SCALE: NTS

9
SCALE: NTS

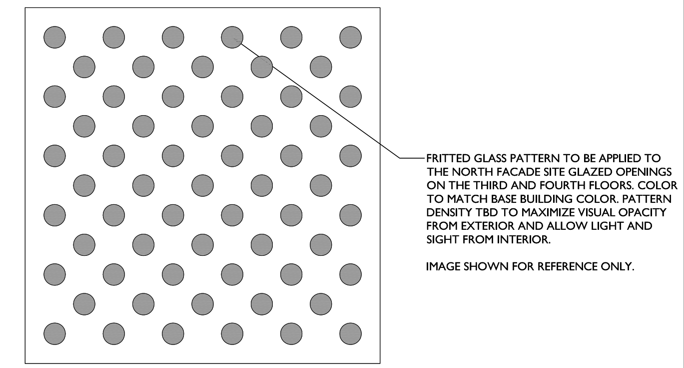
8
SCALE: NTS

6 NOT USED
SCALE: NTS

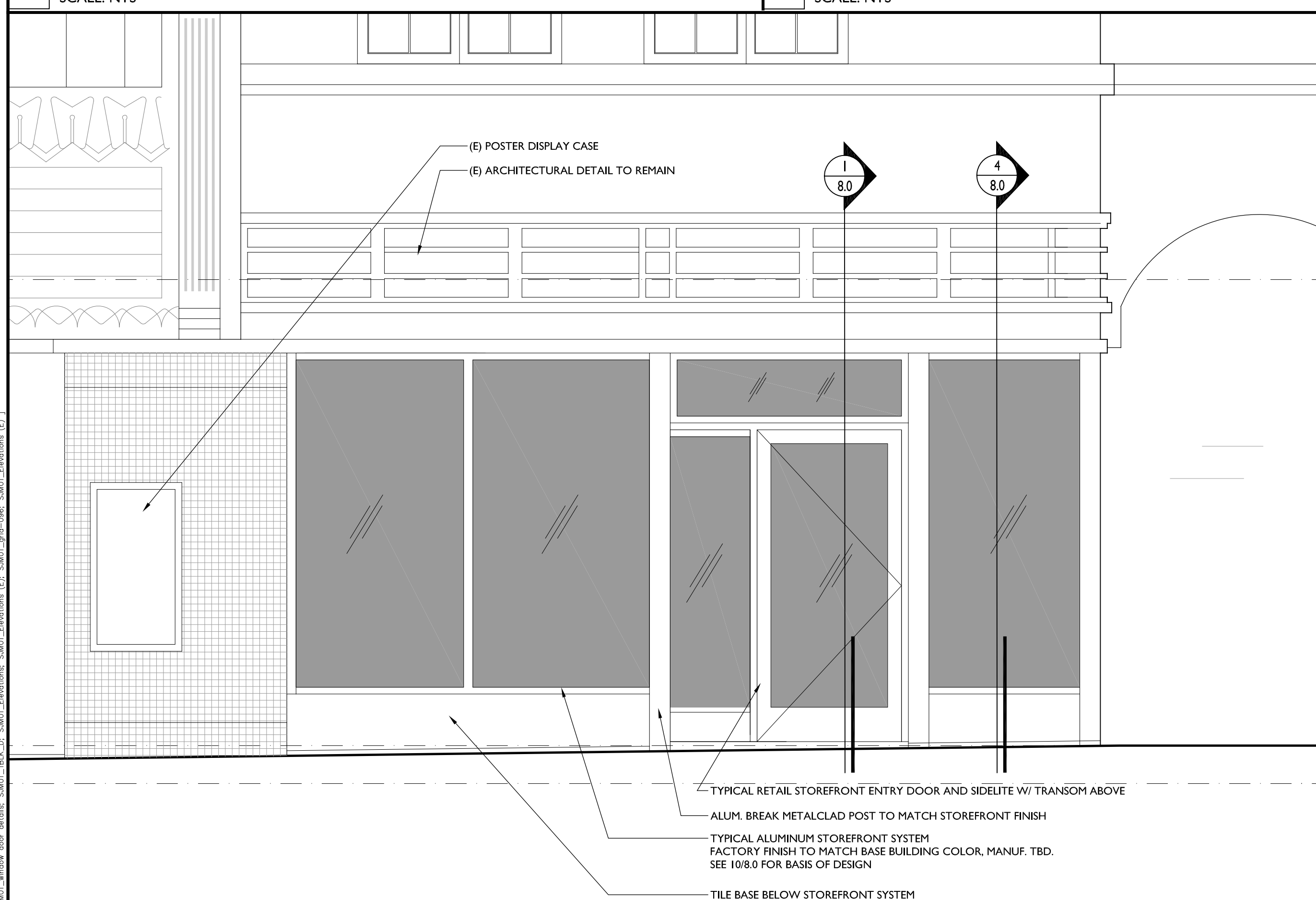
3 NOT USED
SCALE: NTS



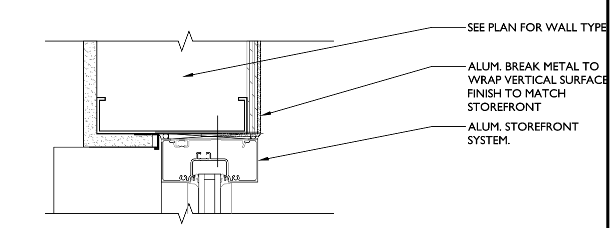
5 GLAZING INFILL AT SAW CUT OPENINGS
SCALE: 3"=1'-0"



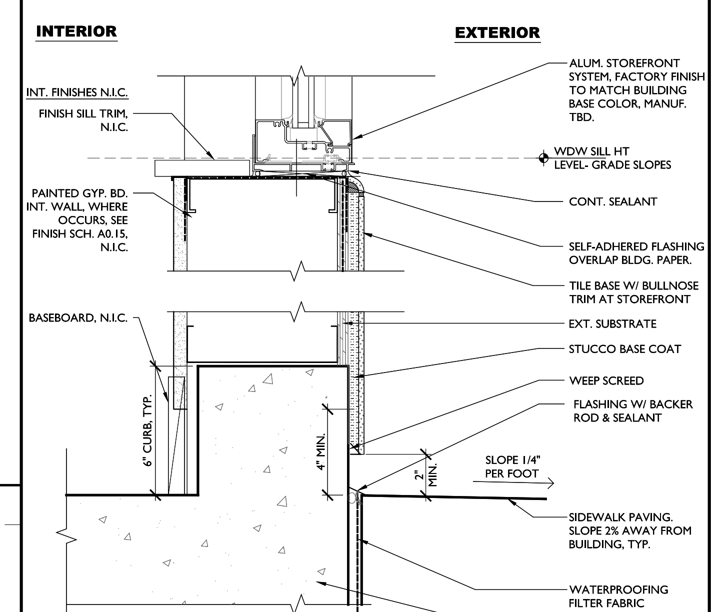
2 FRITTED GLASS AT NORTH FACADE
SCALE: NTS



7 TYPICAL STOREFRONT ELEVATION
SCALE: 1/2" = 1'-0"

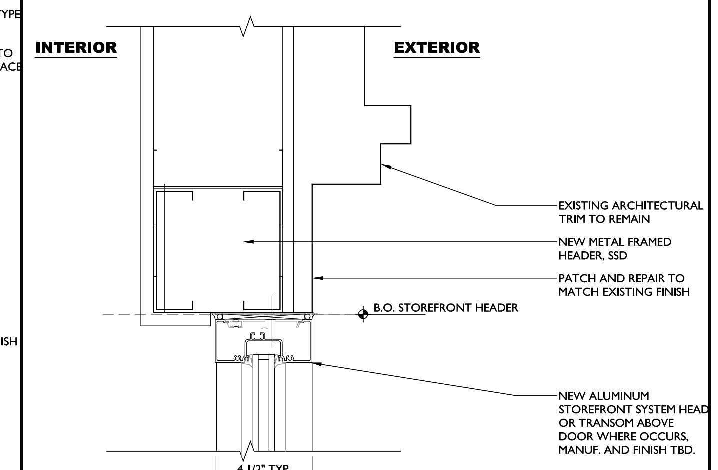


B STOREFRONT JAMB DETAIL

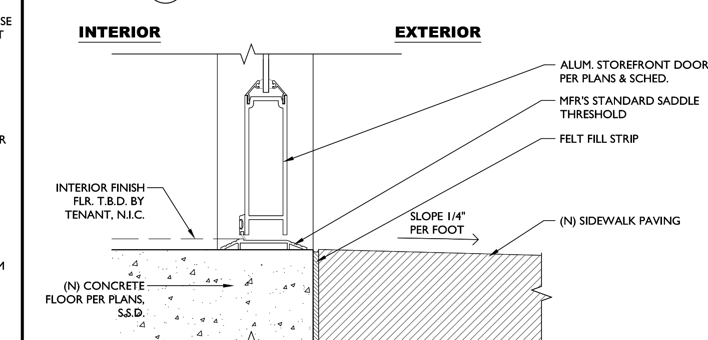


A STOREFRONT SILL DETAIL

4 TYPICAL STOREFRONT WINDOW DETAILS
SCALE: 3"=1'-0"



B STOREFRONT HEAD DETAIL



A STOREFRONT DOOR SILL DETAIL

1 TYPICAL STOREFRONT DOOR DETAILS
SCALE: 3"=1'-0"

REVISION:	DATE:
C OF A REVISION	11.04.11

ARCHITECTURE
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kda

PROPOSED ADAPTIVE REUSE

THE NEW METRO BUILDING

2055 UNION ST.
SAN FRANCISCO, CA 94123

(# 0541 018)

WINDOW & DOOR DETAILS

SCALE: AS NOTED
DRAWN BY: DA
JOB NO: SJM01
SHEET

A8.0

EXHIBIT B
MITIGATION MONITORING AND REPORTING PROGRAM

File No. Project Title: 2010.0613E
2055 Union Street

Motion No.:

.Mitigation Measures Agreed to by Project Sponsor	Responsibility for Implementation	Mitigation Schedule	Monitoring and Reporting Actions and Responsibility	Status / Date Completed
MITIGATION MEASURE M-CP-1a				
The project sponsor shall complete HABS Level III documentation for the resource prior to Planning Department approval of any building permits application. HABS Level III documentation shall include existing condition plans and elevations or plans and elevations from the period of significance; large-format or rectified digital photographs of the exterior and interior; and, a narrative description.	Project sponsor	Prior to demolition and construction activities.	Planning Department to approve scope of work for documentation to be submitted by project sponsor.	Considered complete upon Planning Department receipt of approved documentation.
MITIGATION MEASURE M-CP-1b				
The project sponsor shall install an on-site interpretative display designed by a qualified historic preservation professional describing the building's historical significance and including historic images of the building. The interpretive display as proposed shall be approved by Planning Department preservation staff prior to Planning Department approval of any building permit application. The interpretive display installation shall be included in construction plans and shall be completed before Certificate of Occupancy is issued by the Department of Building Inspection (DBI).	Project sponsor/ qualified historic preservation professional	Prior to demolition and construction activities.	Planning Department to approve scope of work for on-site display to be submitted by project sponsor/qualified historic preservation professional.	Considered complete upon issuance of Certificate of Occupancy.
MITIGATION MEASURE M-CP-1c				
Equinox as Tenant of the project shall allow use of the two story group exercise space available to the public as a multi-purpose auditorium for up to 18 events throughout the year during non-club operation weekend hours, subject to scheduling and program content being approved by Equinox. Any	Equinox as Tenant	Throughout the duration of project	Tenant to report compliance with the measure annually to	Measure in effect throughout the duration of

.Mitigation Measures Agreed to by Project Sponsor	Responsibility for Implementation	Mitigation Schedule	Monitoring and Reporting Actions and Responsibility	Status / Date Completed
additional expenses aside from rent (which will not be charged) and utilities, associated with the events will be the responsibility of the third party using the space.		operations.	the ERO.	project operations.
MITIGATION MEASURE M-CP-1d				
The project sponsor shall engage an architectural finishes conservator to plan and oversee the restoration and/or recreation of the foyer coffered ceilings, the lobby ceiling murals, the 1924 auditorium columns, the auditorium ceiling remnant, and, during construction, the preservation of the Anthony Heinsbergen murals. A contract for the conservator oversight with specifications for the restoration work shall be completed and approved by the Planning Department preservation staff prior to Planning Department approval of any building permit application.	Project sponsor and architectural finishes conservator	Prior to any demolition or construction activities	Planning Department approve plan for restoration/ recreation of noted features and monitor compliance.	Considered complete upon issuance of building permit.
MITIGATION MEASURE M-HZ-2				
The project sponsor would ensure that pre-construction building surveys for asbestos-, PCB- and mercury-containing equipment, hydraulic oils, fluorescent lights, lead, mercury and other potentially toxic building materials are performed prior to the start of any demolition or renovation activities. Any hazardous building materials discovered during surveys would be bated according to federal, state, and local laws and regulations.	Project sponsor.	Prior to demolition and construction activities.	San Francisco Planning Department to review building materials surveys and monitor abatement compliance.	Considered complete upon receipt by the San Francisco Planning Department of final abatement compliance report.

SAN FRANCISCO
PLANNING DEPARTMENT

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

Reception:
415.558.6378

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415.558.6409

Planning
Information:
415.558.6377

Mitigated Negative Declaration

PMND Date:	September 28, 2011
Case No.:	**2010.0613E**
Project Title:	**2055 Union Street/Metro Theater Adaptive Re-use Project**
Zoning:	Union Street Neighborhood Commercial District 40-X Height and Bulk District
Block/Lot:	0541/018
Lot Size:	Approximately 13,000 square feet
Project Sponsor:	Stephane de Bord, Ehrman Properties (415) 225-5456
Lead Agency:	San Francisco Planning Department
Staff Contact:	Irene Nishimura – (415) 575-9041 Irene.nishimura@sfgov.org

PROJECT DESCRIPTION:

The proposed project consists of seismic retrofit of a theater building, the Metro Theater, City Landmark No. 261, and the construction of three new floors within the existing approximately 49-foot tall, 13,000-square-foot building. After construction, the building's floor area would be approximately 36,250 square feet. The building would be converted into a private fitness and health facility and an approximately 1,625-square-foot full-service restaurant, and an existing retail storefront would be expanded to approximately 1,625 square feet.

FINDING:

This project could not have a significant effect on the environment. This finding is based upon the criteria of the Guidelines of the State Secretary for Resources, Sections 15064 (Determining Significant Effect), 15065 (Mandatory Findings of Significance), and 15070 (Decision to prepare a Negative Declaration), and the following reasons as documented in the Initial Evaluation (Initial Study) for the project, which is attached. Mitigation measures are included in this project to avoid potentially significant effects. See pages 111 - 112.

In the independent judgment of the Planning Department, there is no substantial evidence that the project could have a significant effect on the environment.

BILL WYCKO
Environmental Review Officer

November 2, 2011
Date of Adoption of Final Mitigated
Negative Declaration

cc: Stephane de Bord; Elizabeth Watty, Northwest/Northeast quadrants Neighborhood Planner; M.D.F

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PLANNING DEPARTMENT

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San Francisco,
CA 94103-2479

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Information:
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Notice of Availability of and Intent to Adopt a Mitigated Negative Declaration

Date:	September 28, 2011
Case No.:	**2010.0613E**
Project Title:	**2055 Union Street Metro Theater Adaptive Re-use Project**
Zoning:	Union Street Neighborhood Commercial District (NCD) 40-X Height and Bulk District
Block/Lot:	0541/018
Project Sponsor:	Ehrman Properties c/o Stephane de Bord (415) 225-5456
Staff Contact:	Irene Nishimura – (415) 575-9041 irene.nishimura@sfgov.org

To Whom It May Concern:

This notice is to inform you of the availability of the environmental review document concerning the proposed project as described below. The document is a Preliminary Mitigated Negative Declaration (PMND), containing information about the possible environmental effects of the proposed project. The PMND documents the determination of the Planning Department that the proposed project could not have a significant adverse effect on the environment. Preparation of a Mitigated Negative Declaration does not indicate a decision by the City to carry out or not to carry out the proposed project.

Project Description: The project site is on the south side of Union Street, between Webster and Buchanan streets, in the Cow Hollow neighborhood, and within the Union Street Neighborhood Commercial District (NCD). The proposed project would include seismic retrofit of the Metro Theater building and conversion of its use to a private fitness facility, restaurant, and a retail use. The single-screen movie theater was constructed in 1924, and is a city-designated landmark, Landmark No. 261. Screening of movies at the theater ended in October 2006.

The proposed seismic retrofit would entail construction of a new internal steel structural frame and three new floors within the existing approximately 49-foot-high building. The floors would be connected to the existing concrete structural walls in order to provide the necessary bracing for the walls, which pose a potential seismic collapse hazard. The interior construction of the three floors would add approximately 23,250 square feet to the existing 13,000-square-foot floor area, for a total floor area of approximately 36,250 square feet.

The fitness facility would be encompassed within approximately 33,000 square feet on four floors and would be separated into various exercise and health activity areas, dressing and shower facilities, restrooms, ancillary offices, and other related support facilities, such as a snack bar. In addition, the existing storefront would be expanded to approximately 1,625 square feet and remodeled; and the theater's ticket sales and ancillary office space, which previously was a storefront, would be remodeled and converted into an approximately 1,625-square-foot restaurant space.

The existing building envelope and its landmark character-defining exterior architectural features would be retained, including its blade sign (projecting sign, perpendicular to the wall to which it is attached) and marquee. Eight windows would be installed on the Union Street façade at the upper stories.

Although many of the existing building's character-defining features would be retained, restored, and/or reconstructed as part of the proposed project, the project would not comply with the Secretary of the Interior's

Standards for the Treatment of Historic Properties, and Standards for Rehabilitation. Measures have been included in the proposed project to mitigate significant historic architectural impacts.

The private fitness facility would allow up to 18 events in up to 2,000 square feet in floor area for a community theater, open to the public weekend hours when the fitness facility is not operating. There also would be an approximately 355-square-foot space for community organizations' meetings with separate access from the west side alley on the project site.

Under *Planning Code* Section 1006, the proposed project would require a Certificate of Appropriateness from the Historic Preservation Commission, which would involve a public hearing process. Under *Planning Code* Section 725, the project would require Conditional Use Authorization by the Planning Commission for development on a project site larger than 4,999 square feet, for change of use from a movie theater to another non-residential use larger than 2,499 square feet, and for Personal Service use on the third and fourth stories.

The PMND is available to view or download from the Planning Department's Environmental Review Cases webpage (http://tinyurl.com/meacases). Paper copies are also available at the Planning Information Center (PIC) at 1660 Mission Street, 1st Floor. If you have questions concerning environmental review of the proposed project, contact the Planning Department staff contact listed above.

Within 20 calendar days following publication of the PMND (i.e., by close of business on **October 18, 2011**, any person may:

1) Review the PMND as an informational item and take no action.
2) Make recommendations for amending the text of the document. The text of the PMND may be amended to clarify or correct statements and/or expanded to include additional relevant issues or cover issues in greater depth. One may recommend amending the text without the appeal described below. -OR-
3) Appeal the determination of no significant effect on the environment to the Planning Commission in a letter which specifies the grounds for such appeal, accompanied by a check for $500 payable to the San Francisco Planning Department.[1] An appeal requires the Planning Commission to determine whether or not an Environmental Impact Report must be prepared based upon whether or not the proposed project could cause a substantial adverse change in the environment. Send the appeal letter to the Planning Department, Attention: Bill Wycko, 1650 Mission Street, Suite 400, San Francisco, CA 94103. **The letter must be accompanied by a check in the amount of $500.00 payable to the San Francisco Planning Department, and must be received by 5:00 p.m. on October 18, 2011.** The appeal letter and check may also be presented in person at the Planning Information Counter on the first floor at 1660 Mission Street, San Francisco.

In the absence of an appeal, the Mitigated Negative Declaration shall be made final, subject to necessary modifications, after 20 days from the date of publication of the PMND.

[1] Upon review by the Planning Department, the appeal fee may be reimbursed for neighborhood organizations that have been in existence for a minimum of 24 months.

SAN FRANCISCO
PLANNING DEPARTMENT

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CA 94103-2479

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Information:
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Preliminary Mitigated Negative Declaration

Date:	September 28, 2011
Case No.:	**2010.0613E**
Project Title:	**2055 Union Street Metro Theater Adaptive Re-use Project**
BPA Nos.:	N/A
Zoning:	Union Street Neighborhood Commercial District (NCD) 40-X Height and Bulk District
Block/Lot:	0541/018
Lot Size:	12,236 square feet
Project Sponsor	Ehrman Properties c/o Stephane de Bord (415) 225-5456
Lead Agency:	San Francisco Planning Department
Staff Contact:	Irene Nishimura – (415) 575-9041 irene.nishimura@sfgov.org

PROJECT DESCRIPTION:

The project site is on the south side of Union Street, between Webster and Buchanan streets, in the Cow Hollow neighborhood of San Francisco, and within the Union Street Neighborhood Commercial District (NCD). The proposed project would include seismic retrofit of the 670-seat Metro Theater building and conversion of its use to a private fitness facility, restaurant, and a retail use. The single-screen movie theater was constructed in 1924, and is a city-designated landmark, Landmark No. 261. Screening of movies at the theater ended in October 2006.

The proposed seismic retrofit would entail the construction of a new internal steel structural frame and three new floors within the existing building. The new additional floors would be connected to the existing concrete structural walls in order to provide the necessary bracing for the 48.5-foot-tall walls, which currently pose a potential seismic collapse hazard. The interior construction of the three floors would add approximately 23,250 square feet to the existing 13,000-square-foot (footprint) floor area, for a total floor area of approximately 36,250 square feet in the proposed four-story building.

The existing building envelope and its landmark character-defining exterior architectural features would be retained, including its blade sign (projecting sign, perpendicular to the wall to which it is attached) and marquee. Eight windows would be installed on the Union Street façade at the upper stories.

Although many of the existing building's character-defining features would be retained and restored as part of the proposed project, the project would not comply with the Secretary of the Interior's Standards for the Treatment of Historic Properties, and Standards for Rehabilitation. Measures have been included in the proposed project to mitigate significant historic architectural impacts. The seismically retrofitted building would be converted to a private physical fitness facility. The fitness facility would be encompassed within approximately 33,000 square feet on four floors and would be separated into various exercise and health activity areas, and dressing and shower facilities, restrooms, ancillary offices and other related support facilities, such as a snack bar. Babysitting service for fitness facility patrons would be provided in a designated area. In addition, the existing retail storefront would be remodeled; and the

theater's ticket sales and ancillary office space, which previously was a retail storefront, would be remodeled and converted into an approximately 1,625-square-foot restaurant space. Together, these spaces would total approximately 3,250 square feet in floor area.

The private fitness facility would allow intermittent use of up to 2,000 square feet in floor area for a community movie theater, which would be open to the public during certain weekend hours when the fitness facility is not operating. The proposed intermittent community theater use would be within a two-story tall (24 feet high) space located in the area of the existing movie screen stage. Existing pilasters next to the stage would be restored. There also would be an approximately 355-square-foot space for community organizations' meetings, which would have separate access off of the west side alley on the project site.

The project site is within the Union Street NCD, and under the provisions of *Planning Code* Section 725, would require Conditional Use Authorization by the Planning Commission for development on a project site larger than 4,999 square feet, for change of use from a movie theater to another non-residential use larger than 2,499 square feet, and for Personal Service use (as defined in *Planning Code* Section 790.116) on the third story and above. Under *Planning Code* Section 1006, the proposed project would also require a Certificate of Appropriateness from the Historic Preservation Commission.

FINDING:

This project could not have a significant effect on the environment. This finding is based upon the criteria of the Guidelines of the State Secretary for Resources, Sections 15064 (Determining Significant Effect), 15065 (Mandatory Findings of Significance), and 15070 (Decision to prepare a Negative Declaration), and the following reasons as documented in the Initial Evaluation (Initial Study) for the project, which is attached.

Mitigation measures are included in this project to avoid significant impacts. See pages 111 to 112.

cc: Stephane de Bord, Project Sponsor;
Sebastyen Jackovics, Project Sponsor;
John Klein, Equinox, Project Sponsor;
David Lindsay, Neighborhood Planning, Northwest Quadrant Team Leader ;
Shelley Caltagirone, Historic Preservation Planner, Northwest Quadrant;
Distribution List;
San Francisco Neighborhood Theater Foundation, Alfonso Felder, President;
Historic Distribution List
Supervisor Mark Farrell, District 2;
Bulletin Board;
Master Decision File.

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INITIAL STUDY

2055 UNION STREET—METRO THEATER ADAPTIVE RE-USE PROJECT
PLANNING DEPARTMENT CASE NO. 2010.0613E

A. PROJECT DESCRIPTION

The proposed project would consist of seismic retrofit and adaptive re-use of the 670-seat Metro Theater building, a City landmark (Landmark No. 261), at 2055 Union Street. The 12,236-square-foot project site is located on the south side of Union Street, between Webster and Buchanan streets (Assessor's Block 0541, Lot 018) in the Cow Hollow neighborhood of San Francisco (see Figures 1 through 5, pages 2 to 6). The existing building on the site would be converted to a private fitness facility with ancillary services, and would also include a renovated retail space, community theater, and restaurant space. The site is located in the Union Street Neighborhood Commercial District (NCD) and the 40-X Height and Bulk District.

The currently vacant Metro Theater is an approximately 49-foot -tall single-screen theater building constructed in 1924. An existing street-front retail space is currently occupied by a woman's clothing store. The approximately 13,000-square-foot existing structure, constructed of steel and concrete, was designated Landmark No. 261 (Ordinance No. 175-09) under Article 10 of the City and County of San Francisco *Planning Code (Planning Code)* on June 29, 2009. The project site has no on-site parking or loading areas and none are proposed. See Figure 6, page 7, for a floor plan of the existing ground floor.

The proposed seismic retrofit would entail the construction of a new internal steel structural frame and three new floors that would be connected to the existing concrete structural walls in order to provide the necessary bracing for the 48.5-foot-tall walls which currently pose a potential seismic collapse hazard.[1] The construction of the three floors within the existing building would add approximately 23,250 square feet to the existing 13,000-square-foot floor area, for a total floor area of approximately 36,250 square feet in the proposed four-story building. See Figures 7 through 12, on pages 8 to 13 for the proposed floor plans, elevations, and sections, as proposed by the project architects in plans dated from March 31, 2011.

---

[1] See Structural Evaluation Report, dated March 2008, prepared by Holmes Culley, which may be reviewed at the Planning Department, 1650 Mission Street, Suite 400, San Francisco, as part of Case No. 2010.0613E.

[2] Lucian Robert Blazej, Strategic Solutions, *Transportation Summary Background Report – Proposed Fitness Center*

Source: During Associates

8-8-11

Project Location Figure 1

Source: Kahn Design Associates

8-6-11

Figure 2 Existing Site Plan

Source: During Associates

5-14-11

Figure 3 View of Existing Project Site

Source: During Associates

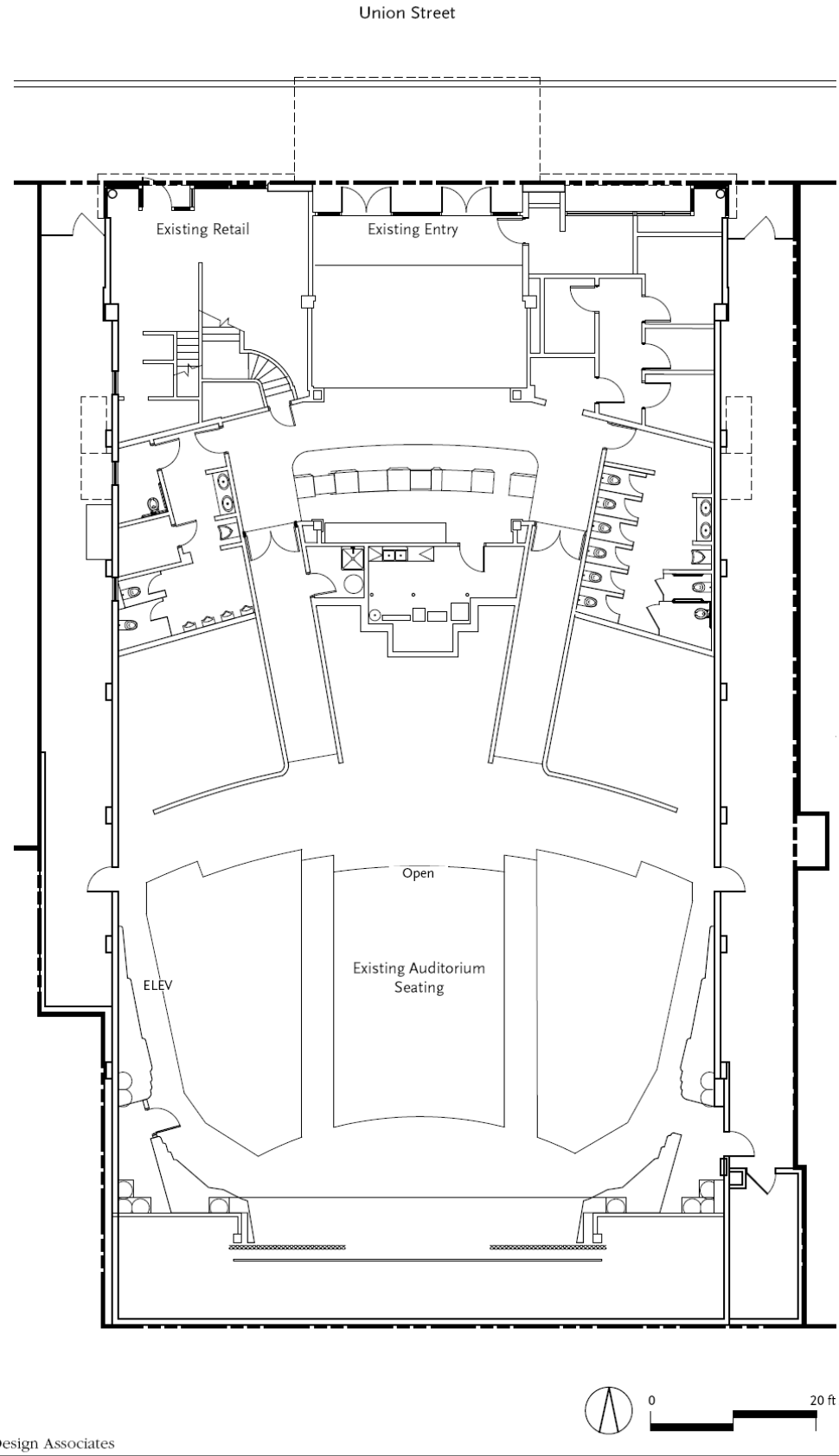
5-14-11

Figure 4 View of Project Site Looking West on Union Street

Source: During Associates

5.14.11

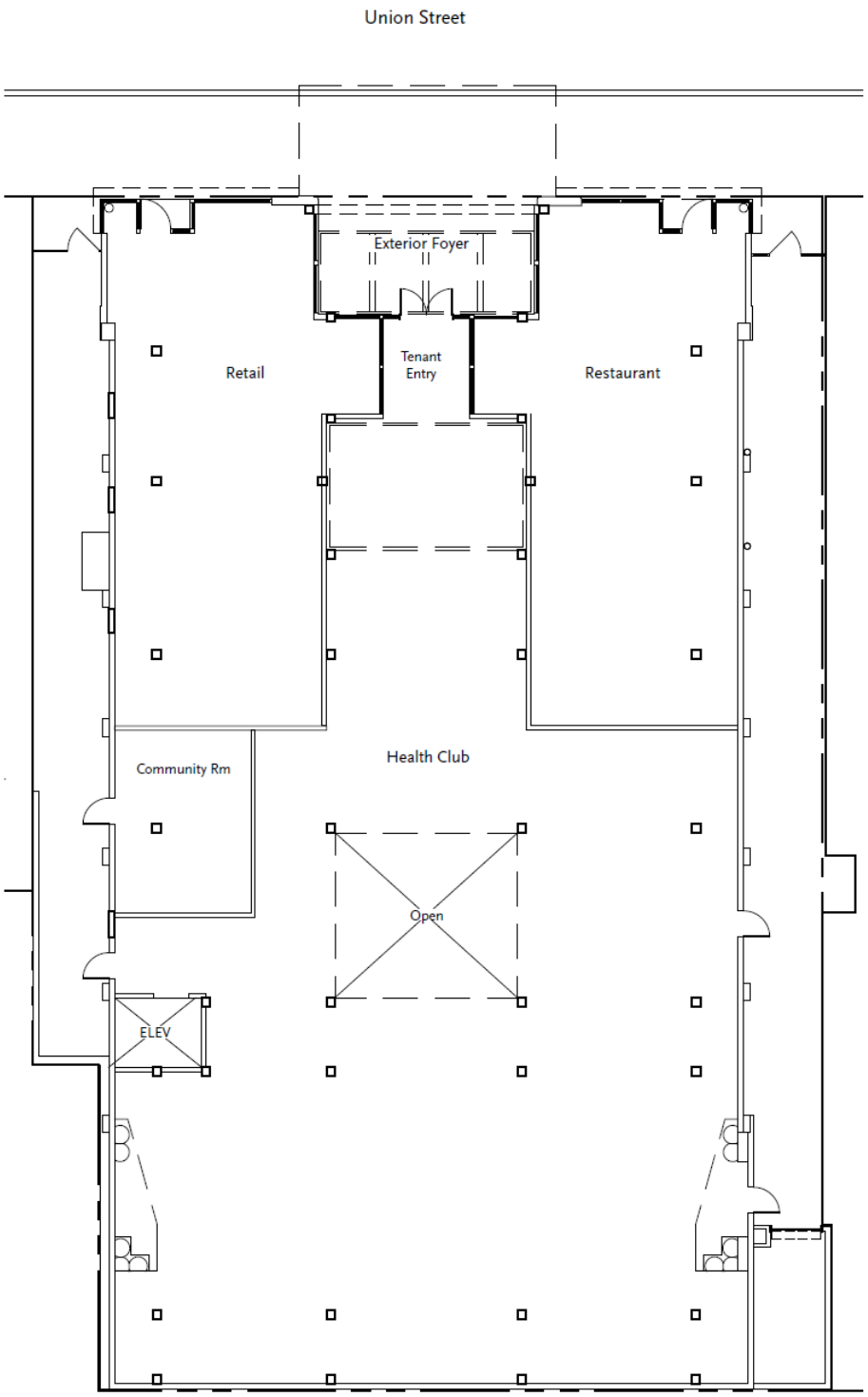
Figure 5 View of Project Site Looking East on Union Street



Source: Kahn Design Associates

5·15·11

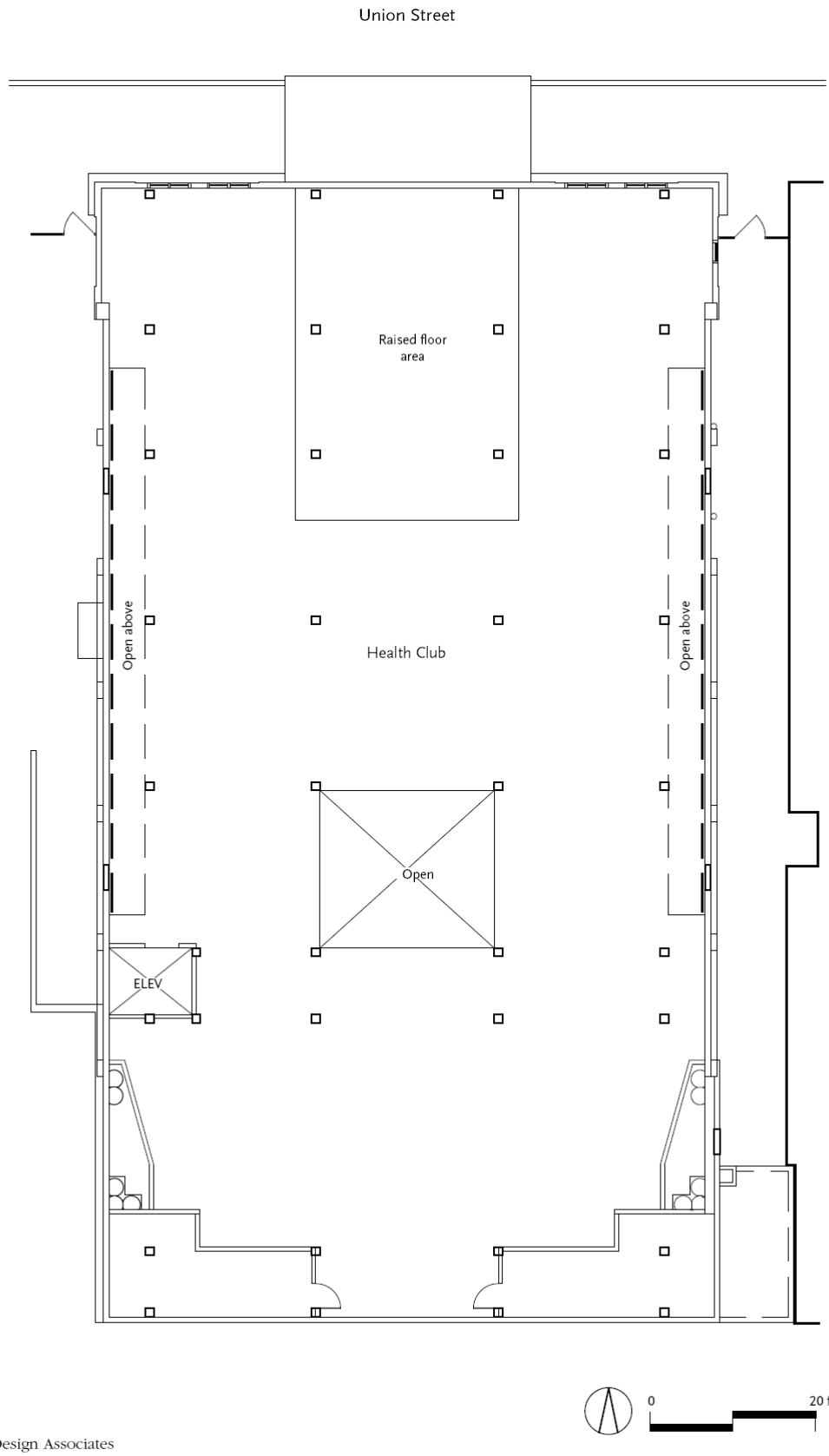
Figure 6 Existing Ground Floor Plan



Source: Kahn Design Associates

8-6-11

Figure 7 Proposed Ground Floor Plan



Source: Kahn Design Associates

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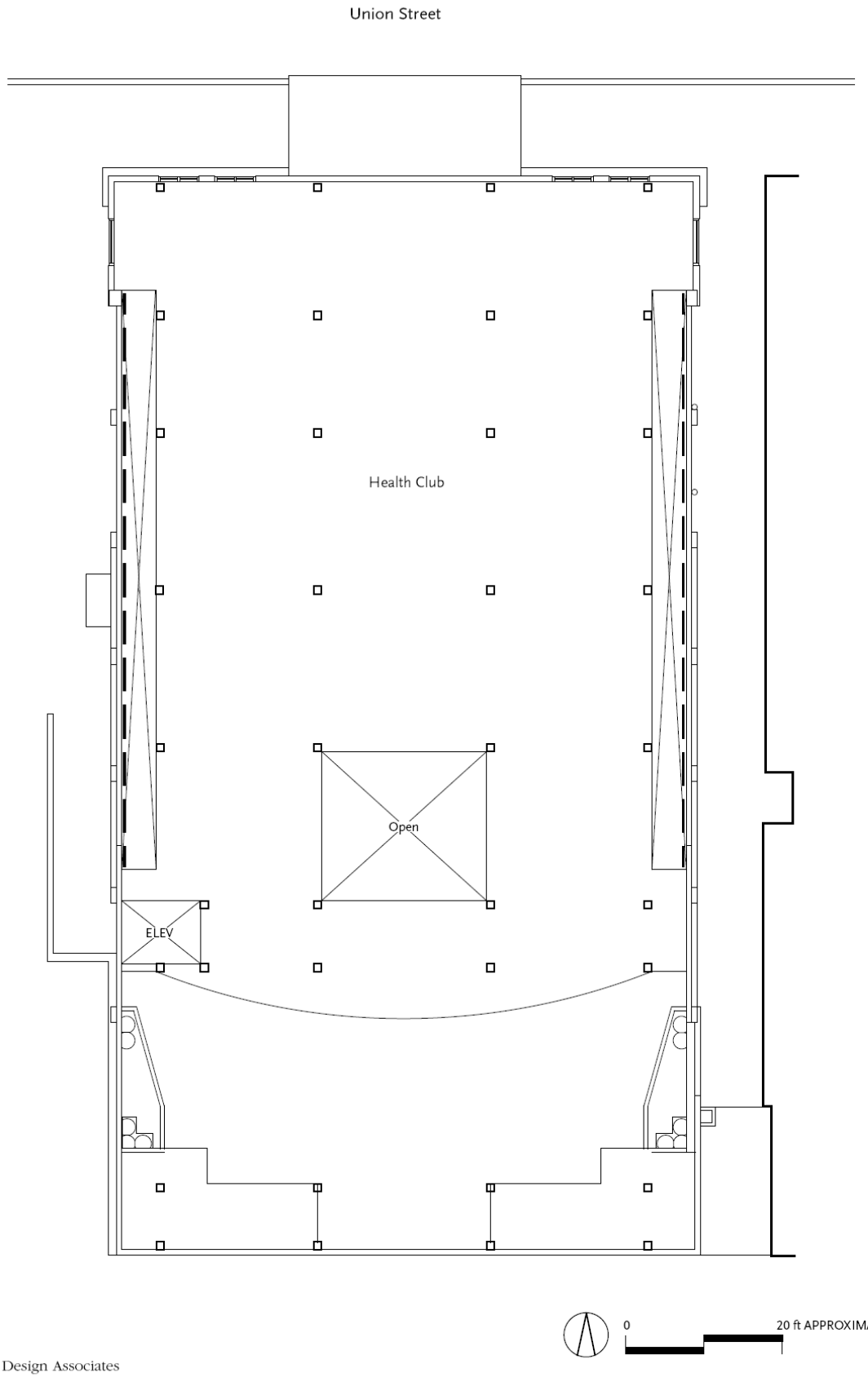
Figure 8 Proposed Second Floor Plan



Source: Kahn Design Associates

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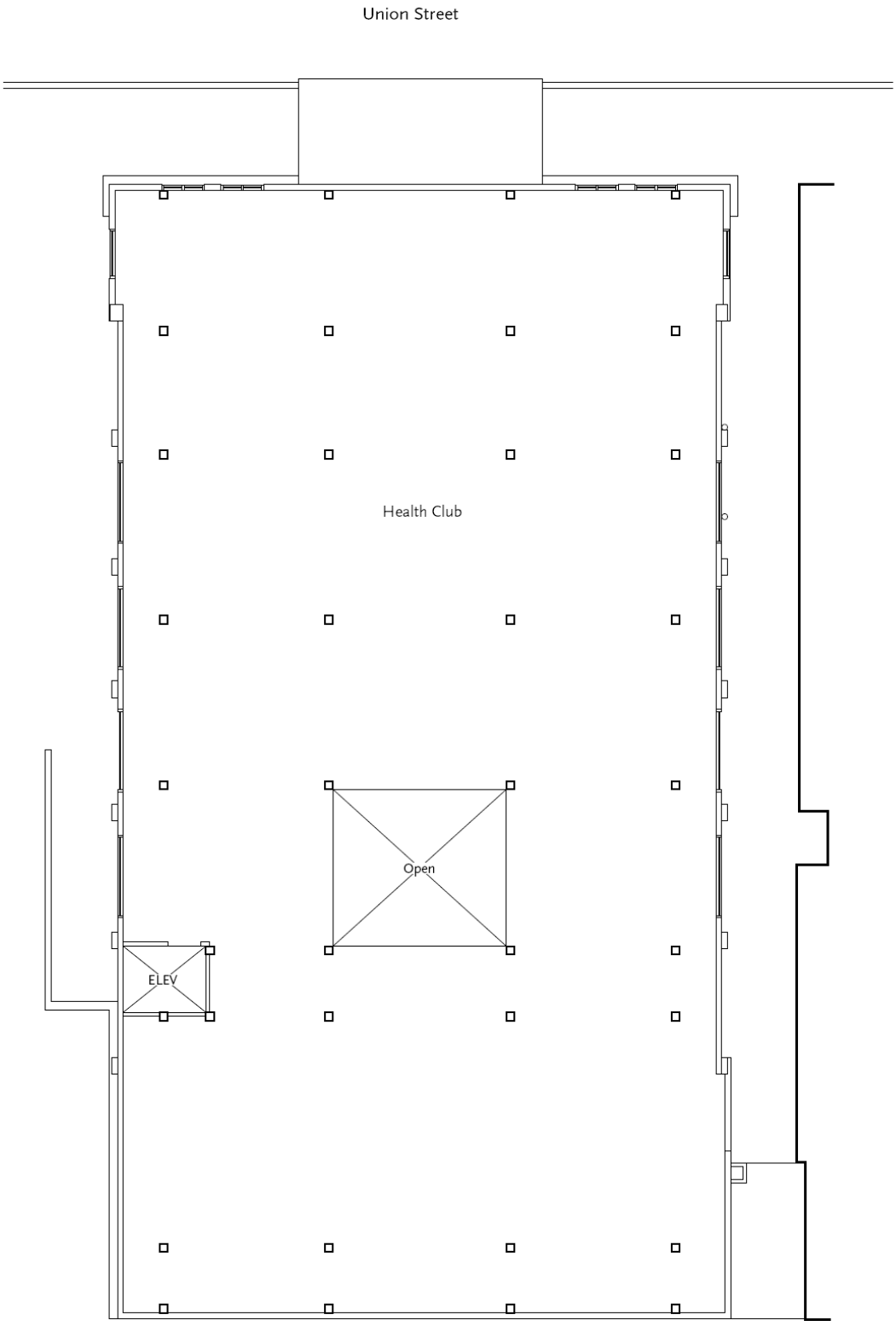
Figure 9 Proposed Third Floor Plan



Source: Kahn Design Associates

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Figure 10 Proposed Fourth Floor Plan

Source: Kahn Design Associates

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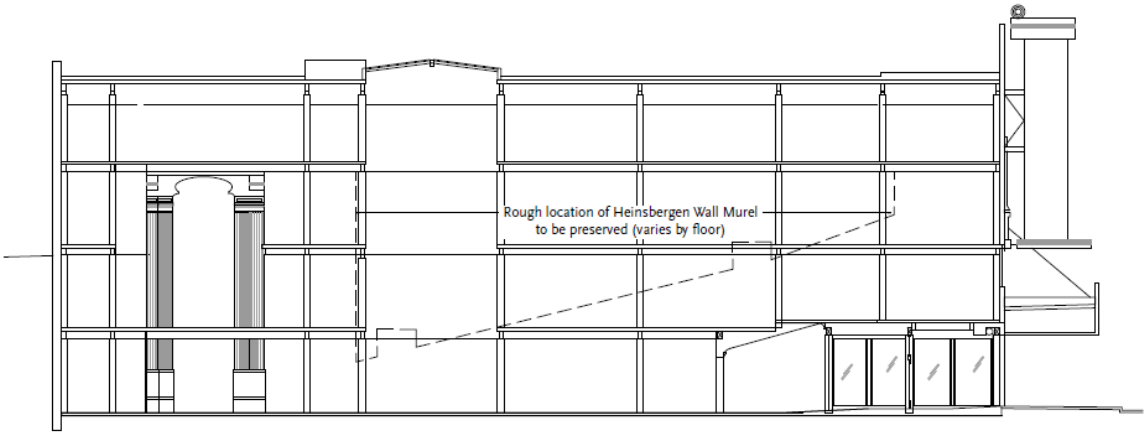
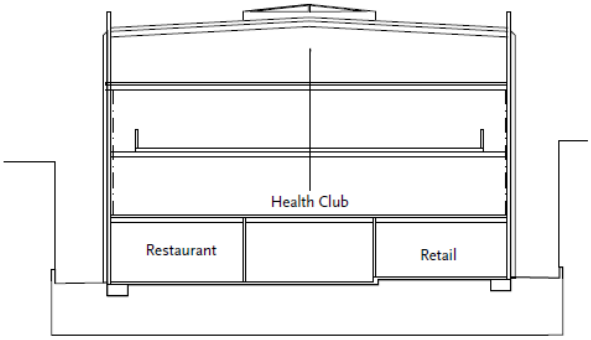
Figure 11 Proposed Project Elevation and Building Facades





0 20 ft APPROXIMATE

Source: Kahn Design Associates

8-6-11

Figure 12 Proposed Project Sections

As part of the proposed project, the building would be converted to a private fitness facility. There would be renovation of the interior of the building, including the construction of the three new floors discussed above, renovation of the interior ground floor configuration (i.e., removal of existing interior walls to provide for an expanded retail space and a new restaurant space (see Figures 6 and 7, pages 7 and 8), and restoration of character-defining features as described below. The new fitness facility would be on four floors within approximately 33,000 square feet of the retrofitted building and would be organized into various exercise and health activity areas, and would include supporting functions such as locker rooms, dressing and shower facilities, restrooms, ancillary offices, and other related support facilities, such as a snack bar. Babysitting service for fitness facility patrons would be provided in a designated area.

The project would also include a 355-square-foot "community use" room for community organizations' meetings, which would have separate access off of the west side alley on the project site. The community theater area (also designated for group fitness during the facility's regular operation) would be a two-story-high space located at the existing movie stage/proscenium where existing historic decorated pilasters would be restored.

In addition, the theater's ticket sales and ancillary office space, which would be converted into an approximately 1,625-square-foot restaurant space and the existing retail storefront would be remodeled. Together, these spaces would total approximately 3,250 square feet in floor area.

The existing building's landmark character-defining exterior architectural features would be restored and renovated, including its blade sign (projecting sign, perpendicular to the wall to which it is attached) and marquee. The building was originally constructed (ca. 1924) in Spanish Colonial Revival style. Subsequently, Art Deco renovations were made in 1941. The project would retain and preserve the character-defining exterior features identified by the Board of Supervisors when the Metro Theater was designated Landmark No. 261 in 2009, including features from both architectural styles. Although the project would retain many of the existing building's character-defining features, the project, as proposed, would not comply with the Secretary of the Interior's Standards for the Treatment of Historic Properties, and Standards for Rehabilitation. Hence, mitigation measures would be incorporated as conditions of project approval (see Mitigation Measures M-CP-1a through M-CP-1d, pages 41 to 42).

Existing interior walls and theater seating would be removed. Existing wall murals including the Heinsbergen Murals (see Figure 12, page 13) would be protected during demolition and construction, and preserved in place. Decorative columns flanking the stage would be restored in place during the renovation process. Existing side doors, windows, frames, and hardware would be removed and

replaced. The existing transom and architectural details above the storefronts would be preserved in place, while the non-historic storefronts and the low wall at the box office would be removed. The two sets of double entrance doors would be replaced and a new entry vestibule would be created. Exterior metal fire escape stairs on the east and west sides of the building would be removed and replaced.

New storefronts for the retail and restaurant spaces, each containing 1,625 square feet, would be created on either side of the refurbished main entrance. In addition, eight new floor-to-ceiling five-foot by seven-foot, six-inch windows would be installed on the front façade at the new upper floors of the building. As shown on Figure 11, page 12, the windows would be placed on the left and right sides of the front façade above the existing second story windows (which would be retained), and four six-foot by nine-foot, six-inch floor-to-ceiling windows would be installed on the side elevations near the front corners. In addition, eight six-foot by seven-foot, six-inch windows would be installed between existing pilasters in the side elevations at the fourth floor. As shown in Figure 11 on page 12, the spaces where these windows would be inserted currently are blank walls.

A new elevator would be installed on the west side of the building to provide access to the three new floors. A central square atrium would function as a stairwell to provide additional access between the upper floors. The atrium would be partially illuminated by a new skylight on the roof. Six bicycle parking spaces would be located within the west alley.

B. PROJECT SETTING

The project site is located within the Union Street NCD in the Cow Hollow neighborhood of San Francisco. The project site is located on the block bounded by Buchannan Street to the east, Union Street to the north, Webster Street to the west, and Green Street to the south. The site is developed with an approximately 49-foot-tall, approximately 13,000-square-foot theater building which occupies nearly the entire site, except for side exit alleys on both sides of the building. The site does not have off-street parking or a loading space. The site, which measures approximately 91 feet wide by 137.5 feet deep, slopes gently downward toward the north, with the rear of the site approximately 10 feet higher than the front of the site.

Buildings in the vicinity are generally two- and three-story commercial and mixed-use (residential over ground floor retail) buildings, approximately 20 to 40 feet in height. A five-story commercial building occupied by Comerica Bank, with offices on the upper floors, is located two parcels east of the project site.

Buildings west of Webster Street tend to be taller, with numerous four-story buildings lining Union Street and other adjacent streets. An eight-story multiple-family residential building is located on the northwest corner of Green Street and Webster Street; and a five-story multiple-family building is directly opposite, on the northeast corner of the intersection.

Union Street is lined on both sides with commercial uses for many blocks east and west of the project site. The majority of buildings on the street are two or three stories tall, with residential or office uses on the upper stories. The intersecting north-south streets in the project vicinity are mainly occupied by residential uses that are multiple-story multiple-family buildings and duplexes, with a limited number of single-family houses.

A two-story red brick commercial building occupied by two restaurants, a clothing store, and accessory office space is located immediately to the east of the project site. Across the street from the project site is a three-story office building, the only building in this block of Union Street that does not have ground-floor retail uses. The three-story building to the west of the three-story office building appears to be residential, but has a small leather clothing store in part of the ground floor. The Victorian building to the east of the three-story office building is set back from the street with landscaping in the front setback area. This building is divided into numerous retail spaces including several clothing stores. The one-story building next door (to the east of the Victorian building) is also set back, allowing for an outdoor dining area for Nettie's Crab Shack.

West of the project site, the remainder of the project block along Union Street is occupied by two clothing stores and a beauty product store in one- and two-story buildings. Similar ground floor retail uses with residential units or offices in the stories above line the opposite side of the street, though in taller three-story buildings.

The south side of the project block along Green Street is developed entirely with residential buildings—predominantly single-family homes, with a number of duplexes and the previously mentioned five-story multiple-family building at the western end. Further, Green Street is lined with residential uses for many blocks in either direction. The Golden Gate Valley Branch Public Library is at the southwest corner of Green and Octavia streets. In addition, Green Street Auto Body is a few doors east of this intersection.

Residential uses also line the east and west boundaries of the project block. Along Buchanan Street are a few three-story duplexes, a four-story multiple-family building, and a seven-story multiple-family building. Webster Street is dominated by multiple-family residential buildings, with an eight-story

building and a four-story building on the northeast and northwest corners of Green Street, respectively, as well as several smaller three- and four-story buildings. A lone two-story duplex is situated mid-block on the west side of the street. One non-residential use—a two-story bookstore—is near the southeast corner of Union Street on Webster Street.

Filbert Street, which runs parallel to and one block north of Union Street, is also a predominantly residential street, interspersed with the occasional retail use, particularly at intersections, and more so toward the west from the project. Buildings along Filbert are generally two to three stories in height, with an occasional four-story building, and contain single-family homes, duplexes, and multiple-family units.

The predominant scale of development surrounding the project site is two- to four-story mixed use buildings, approximately 20 to 40 feet in height. Because the majority of lots in the area are 25 feet in width and the height limit in the area is 40 feet, the massing of buildings is restrained. Corner lots are generally larger and occupied by taller and more massive buildings.

C. COMPATIBILITY WITH EXISTING ZONING AND PLANS

	Applicable	*Not Applicable*
Discuss any variances, special authorizations, or changes proposed to the Planning Code or Zoning Map, if applicable.	☒	☐
Discuss any conflicts with any adopted plans and goals of the City or Region, if applicable.	☒	☐
Discuss any approvals and/or permits from City departments other than the Planning Department or the Department of Building Inspection, or from Regional, State, or Federal Agencies.	☒	☐

Planning Code

The San Francisco *Planning Code*, which incorporates by reference the City's Zoning Maps, governs permitted uses, densities and the configuration of buildings within San Francisco. Permits to construct new buildings (or to alter or demolish existing ones) may not be issued unless either the proposed project conforms to the *Planning Code*, or an exception is granted pursuant to provisions of the *Planning Code*. Approval of the proposed project would result in partial interior demolition of the existing structure, 'its seismic retrofit, and adaptive re-use as a private fitness facility, which would allow intermittent use of a community theater open to the public during certain weekend hours when the fitness facility is not

operating. The project would also include two new commercial spaces totaling approximately 3,250 square feet. One of them is proposed to be a 1,625-square-foot eating and drinking establishment.

Alternations to landmark structures, such as the proposed project, would also require a Certificate of Appropriateness from the Historic Preservation Commission under *Planning Code* Section 1006, which would govern review of permit applications. The proposed project, under the zoning provisions of *Planning Code* Section 725, would require Conditional Use Authorization for development on a project site larger than 4,999 square feet, for change of use from a movie theater to another non-residential use larger than 2,499 square feet, for Personal Service use (as defined in *Planning Code* Section 790.116) on the third story and above, and for a new eating and drinking establishment in the Union Street NCD.

Allowable Uses

According to *Planning Code* Section 725.1, the Union Street NCD is intended "to provide sufficient growth opportunities for commercial development that is in keeping with the existing scale and character, promote continuous retail frontage, and protect adjacent residential livability. Small-scale buildings and neighborhood-serving uses are encouraged and rear yards above the ground story and at all residential levels are protected. Most commercial development is permitted at the first two stories of new buildings, while retail service uses are not permitted above the second story (*Planning Code* Section 725.40). Controls are necessary to preserve the remaining convenience businesses and to reduce the cumulative impacts that the growth of certain uses has on neighborhood residents. Such controls prohibit additional drinking establishments and limit additional eating establishments, entertainment, and financial service uses. Most automobile and drive-up uses are prohibited in order to maintain continuous retail frontage and minimize further traffic congestion. Housing development in new buildings is encouraged above the second story. Existing residential units are protected by limitations on demolitions and upper-story conversions."

Pursuant to *Planning Code* Section 703.2(b)(1)(B)(ii), the existing theater use cannot be changed, nor can the interior of the theater be demolished, except with Conditional Use Authorization by the Planning Commission. The proposed restaurant use also would be subject to Conditional Use Authorization under Union Street NCD zoning. The retail use of the other space has yet to be determined. The proposed private fitness facility, community theater, and retail uses are compatible with each other and other uses in the Union Street NCD, and with Conditional Use Authorization would be allowed in the Union Street NCD.

Height and Bulk

The project site is within the 40-X Height and Bulk District, which permits building development to a height of 40 feet and does not restrict linear and diagonal plan dimensions (*Planning Code* Section 270). The proposed project would involve a seismic retrofit and adaptive re-use of an existing approximately 49-foot-tall building. It would not include vertical additions above the existing roof line. Since the existing building pre-dates the 40-X Height and Bulk District designation, retention of its height is allowable. Therefore, it would be compatible with the height limit of this district.

Parking

Per *Planning Code* Section 150(c), off-street parking would need to be provided in the case of a major addition to a structure or use; however, any lawful deficiency in off-street parking may be carried forward for the proposed project. Based on current *Planning Code* regulations, a 670-seat theater, such as the Metro Theater, would be required to provide 83 on-site parking spaces. Because the theater was built prior to enactment of the *Planning Code* off-street parking requirements and did not include any parking spaces; thus Metro Theater is considered to have a "lawful deficiency" of 83 parking spaces, which would be applied to any major new addition or alteration on the project site, such as the proposed project. Therefore, the proposed project would be required to provide 83 fewer spaces than otherwise required under the *Planning Code.'*

Of the proposed project's 36,250 total square feet of floor area, 27,400 square feet would be occupied floor area, and subject to the *Planning Code*'s parking requirement, and classified as "Other Retail" use by *Planning Code* Section 151. The Code requirement for parking is therefore one space for each 500 square feet up to 20,000 total square feet, and one space for each 250 square feet in excess of that threshold. The proposed project would require the provision of 70 spaces, which is less than the 83-space lawful deficiency identified above, and no parking would be required for the proposed fitness facility, retail and restaurant uses.[2] In addition, no parking would be required for the proposed restaurant use since it would be less than 5,000 square feet. The proposed project would not include any parking spaces.

[2] Lucian Robert Blazej, Strategic Solutions, *Transportation Summary Background Report – Proposed Fitness Center Metro Theater* – 2055 Union, November 18, 2010. This document is available for public review as part of Case No. 2010.0613E at the San Francisco Planning Department, 1650 Mission Street, Suite 400, San Francisco, CA 94103.

Loading

Planning Code Section 152 does not require any freight loading space for a health club less than 100,000 square feet, nor does it require any loading space for retail or restaurant uses less than 10,000 square feet. The project would not include a freight loading space.

Plans and Policies

In November 1986, the voters of San Francisco approved Proposition M, the Accountable Planning Initiative, which added Section 101.1 to the *Planning Code* to establish eight Priority Policies. These policies, and the sections of this Environmental Evaluation addressing the environmental issues associated with the policies, are: (1) preservation and enhancement of neighborhood-serving retail uses (C, Planning Code, Allowable Uses); (2) protection of neighborhood character (E, 1c, Land Use); (3) preservation and enhancement of affordable housing (E, 3b, Population and Housing, with regard to housing supply and displacement issues); (4) discouragement of commuter automobiles (E, 5a,b,f and g, Transportation and Circulation); (5) protection of industrial and service land uses from commercial office development and enhancement of resident employment and business ownership (E, 1C, Land Use); (6) maximization of earthquake preparedness (E, 13a-d, Geology, Soils, and Seismicity); (7) landmark and historic building preservation (E, 4a, Cultural Resources); and (8) protection of open space (E, 8a and b, Wind and Shadow, and E 9a and c, Recreation). Prior to issuing a permit for any project which requires and Initial Study under the California Environmental Quality Act (CEQA), prior to issuing a permit for any demolition, conversion, or change of use, and prior to taking any action which requires a finding of consistency with the *General Plan*, the City is required to find that the proposed project or legislation would be consistent with the Priority Policies. As noted above, the consistency of the proposed project with the environmental topics associated with the Priority Policies is discussed in the Evaluation of Environmental Effects, providing information for use in the case report for the proposed project. The case report and approval motions for the proposed project would contain the Department's comprehensive project analysis and findings regarding consistency of the proposed project with the Priority Policies. In addition to the *General Plan*, some areas of the city are also addressed in specific area plans, included as elements of the *General Plan*, or included as part of a Redevelopment Plan. The project site is not within a Redevelopment Plan area, nor is it within an area plan.

D. SUMMARY OF ENVIRONMENTAL EFFECTS

The proposed project could potentially affect the environmental factor(s) checked below. The following pages present a more detailed checklist and discussion of each environmental factor.

☐ Land Use	☒ Air Quality	☐ Biological Resources
☐ Aesthetics	☒ Greenhouse Gas Emissions	☐ Geology and Soils
☐ Population and Housing	☐ Wind and Shadow	☐ Hydrology and Water Quality
☒ Cultural and Paleo. Resources	☐ Recreation	☒ Hazards/Hazardous Materials
☒ Transportation and Circulation	☐ Utilities and Service Systems	☐ Mineral/Energy Resources
☐ Noise	☐ Public Services	☐ Agricultural and Forest Resources
		☒ Mandatory Findings of Significance

All items on the Initial Study Checklist that have been checked "Less than Significant Impact", "No Impact", or "Not Applicable" indicate that, upon evaluation, staff has determined that the proposed project could not have a significant adverse environmental effect relating to that topic. A discussion is included for those issues checked "Less than Significant Impact" and for most items checked "No Impact" or "Not Applicable." For all of the items checked "Not Applicable" or "No Impact" without a discussion, the conclusions regarding potential significant adverse environmental impacts are based upon field observation, staff experience, and expertise on similar projects and/or standard reference material available within the Department, such as the Department's *Transportation Impact Analysis Guidelines for Environmental Review*, or the California Natural Diversity Database and maps, published by the California Department of Fish and Game. For each checklist item, the evaluation has considered the impacts of the proposed project, both individually and cumulatively.

E. EVALUATION OF ENVIRONMENTAL EFFECTS

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
1. LAND USE AND LAND USE PLANNING— Would the project:					
a) Physically divide an established community?	☐	☐	☐	☒	☐

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
b) Conflict with any applicable land use plan, policy, or regulation of an agency with jurisdiction over the project (including, but not limited to the general plan, specific plan, local coastal program, or zoning ordinance) adopted for the purpose of avoiding or mitigating an environmental effect?	☐	☐	☒	☐	☐
c) Have a substantial impact upon the existing character of the vicinity?	☐	☐	☒	☐	☐

Land use impacts of a proposed project are considered significant if the project would divide an established community; conflict with plans, policies, or regulations adopted for the purpose of avoiding or mitigating an environmental effect; or have a substantial adverse impact upon the existing character of the vicinity.

The project site is located on the block bound by Buchannan Street to the east, Union Street to the north, Webster Street to the west, and Green Street to the south, within the Cow Hollow neighborhood. The Marina District is to the north, Russian Hill to the east, and Pacific Heights is to the south. Van Ness Avenue (US 101) is located five blocks east of the project site, and Lombard Street (US 101) is three blocks north of the project site. The Presidio is eight blocks to the west, and San Francisco Bay is ten blocks to the north.

The proposed project would involve seismic upgrade and adaptive re-use of the landmark 670-seat Metro Theater building located on Lot 018 in Assessor's Block 0541. The project would include construction of three new floors within the existing building. The new floors would be tied to the existing concrete structure, adding approximately 23,250 square feet to the existing structure. The total building area would be approximately 36,250 square feet. The building would be converted to a 33,000-square-foot private fitness facility, with up to 2,000 square feet designated for community theater use during evening weekend hours when the fitness center is not operating. The project would also include two new commercial spaces totaling approximately 3,250 square feet of which one is proposed to be a 1,625-square-foot eating and drinking establishment.

In general, the predominant scale of development surrounding the project site is two- to four-story, small scale residential-over-retail buildings, with building heights generally between 20 feet and 40 feet. Many corner lots in the project area have buildings taller than 40 feet with larger footprints. Along Union Street,

these taller buildings are mixed-use buildings with ground floor retail and dwelling units or office above. On Green Street are multiple-family residential buildings.

Impact LU-1: The proposed project would not conflict with or physically divide an established community. (No Impact)

The proposed project, the adaptive re-use of the vacant landmark Metro Theater as a fitness/health club, community theater, a drinking and eating establishment, and a retail use, may result in an increase in intensity of land uses on the project site; however, it would not disrupt or divide the physical arrangement of an established community. The project would be developed within an existing building that is part of the established neighborhood commercial Union Street. It would not create any impediment to the passage of persons or vehicles. The proposed new and expanded uses within the converted theater building would intensify the use of the site, generating additional vehicle and pedestrian traffic on Union Street and other area streets). However, the project-generated increase in vehicle and pedestrian traffic would be less than significant, as discussed further in Section E.5, Transportation and Circulation.

The surrounding uses and activities would continue without significant impediment from the proposed project. The project would not divide or disrupt an established community but would continue the same pattern of commercial uses characteristic of the Union Street NCD. Since the project would occur to or within an existing building, the project would result in ***no impact*** related to division or disruption of an established community.

Impact LU-2: The proposed project would be consistent with applicable land use plans, policies, or regulations of an agency with jurisdiction over the project (including, but not limited to the general plan, specific plan, local coastal program, or zoning ordinance) adopted for the purpose of avoiding or mitigating an environmental effect. (Less than Significant)

The proposed project, as discussed in Section C. Compatibility with Existing Zoning and Plans, above, would be consistent with the San Francisco *General Plan*, and the San Francisco *Planning Code*. As such, it would be consistent with local plans, policies, and code requirements as they relate to environmental effects. Environmental plans and policies are those, like the *2010 Climate Action Plan*, that address environmental issues and/or contain targets or standards, which must be met in order to preserve or improve characteristics of the City's physical environment. The proposed project would not obviously or

substantially conflict with any such adopted environmental plan or policy. Therefore, the proposed project's potential to conflict with the *General Plan* or the *Planning Code,* which was adopted for the purpose of mitigating environmental effects, would be ***less than significant.***

Impact LU-3: The proposed project would not have a substantial impact upon the existing character of the project vicinity. (Less than Significant)

The project site is within the Union Street NCD and within a 40-X Height and Bulk District. *Planning Code* Section 725 describes the intent of the Union Street NCD as "to provide sufficient growth opportunities for commercial development that is in keeping with the existing scale and character, promote continuous retail frontage, and protect adjacent residential livability. Small-scale buildings and neighborhood-serving uses are promoted, and rear yards above the ground story and at all residential levels are protected. Most commercial development is permitted at the first two stories of new buildings, while retail service uses are monitored at the third story and above. Controls are necessary to preserve the remaining convenience businesses and to reduce the cumulative impacts that the growth of certain uses have on neighborhood residents. Such controls prohibit additional drinking establishments and limit additional eating establishments, entertainment, and financial service uses. Most automobile and drive-up uses are prohibited in order to maintain continuous retail frontage and minimize further traffic congestion. Housing development in new buildings is encouraged above the second story. Existing residential units are protected by limitations on demolitions and upper-story conversions."

The project site consists of an existing theater building on a single lot. With the exception of a small retail store in the northwest corner, the theater building has been vacant for the past five years. Within the Union Street NCD, a movie theater, such as the former Metro Theater and the proposed community theater, is a principally permitted use. The proposed ground floor retail space is also a principally permitted use, while the proposed private fitness facility and full-service restaurant may be allowed with Conditional Use Authorization by the Planning Commission. The proposed project would be developed mostly within the existing building, with the exception of windows constructed in the front and side façades; it therefore would have no potential to alter the scale of development in the project vicinity, and the proposed uses would be consistent with surrounding NCD buildings, which are mostly two- and three-story mixed-use (residential over ground floor retail) buildings. The proposed project would be developed within the allowable height and bulk limits of the Height and Bulk District, and would include land uses that are principally permitted or potentially allowed as conditional uses by authorization of the Planning Commission.

Three new floors would be constructed within the interior of the building, resulting in a net increase of 23,250 square feet of NCD space in the Cow Hollow neighborhood. In addition, it would return the existing 13,000-square-foot building to active use. Therefore, approximately 36,250 square feet of NCD space would be added to the active inventory of NCD space on Union Street.

The proposed project, a seismic retrofit and adaptive re-use of the vacant landmark Metro Theater with fitness, community theater, retail and restaurant uses, would be consistent with the uses in the project vicinity. This area of the Cow Hollow neighborhood is predominately ground floor retail commercial uses with residential and office uses in upper floors. The area is zoned for Union Street NCD from approximately Steiner Street on the west to nearly Van Ness Avenue on the east, a distance of eight blocks. This cluster of NCD-zoned land is centered on Union Street, extending north and south for just a half block, with residential zoning along the parallel streets to the north and south. However, along Fillmore Street the NCD zoning extends northward to Moulton Street, an alley just south of Lombard Street. The proposed intermittent community theater use would not introduce a new use to the area since the Metro Theater operated from 1924 to 2006. The proposed full-service restaurant is a use represented along Union Street. The proposed private fitness facility would not introduce a new use to the area; there are already a half dozen fitness centers or clubs in the Union Street NCD, with the closest being Bay Area Boot Camp, about one block west of the project site. Although the proposed fitness club, retail, and restaurant uses would likely divert some of the customer base from similar uses in the Union Street NCD, this diversion would not change the land use character of the area. The proposed fitness, community theater, retail and restaurant uses would be consistent with the surrounding NCD uses previously discussed in Section B. Project Setting. Therefore, the proposed project would not result in a substantial impact to land use character; the proposed project's impact on land use character would be considered ***less than significant***.

Impact C-LU-4: The proposed project, in combination with past, present, or reasonably foreseeable future projects in the vicinity, would result in less-than-significant cumulative land use impacts. (Less than Significant)

There is no active Planning Department case on the project block, nor is there a project under review by DBI or recently approved by the Planning Department and DBI. The closest active Planning Department case on file is the construction of an eight-story, approximately 82,500-square-foot residential building at 1650 Broadway, over 2,500 feet from the project site. There is no Planning Department case on file within one-quarter mile of the project site.

The project would not result in any significant cumulative land use impacts, since it would not divide an established community or cause a substantial adverse change in land use character in the project vicinity, and thus could not contribute to any overall cumulatively considerable change in land use character. The proposed project also would not conflict with any applicable plans adopted for the purpose of mitigating environmental impacts. Thus, land use impacts, both project-specific and cumulative, would be ***less than significant.***

	Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
2.	**AESTHETICS—Would the project:**					
a)	Have a substantial adverse effect on a scenic vista?	☐	☐	☒	☐	☐
b)	Substantially damage scenic resources, including, but not limited to, trees, rock outcroppings, and other features of the built or natural environment which contribute to a scenic public setting?	☐	☐	☒	☐	☐
c)	Substantially degrade the existing visual character or quality of the site and its surroundings?	☐	☐	☒	☐	☐
d)	Create a new source of substantial light or glare which would adversely affect day or nighttime views in the area or which would substantially impact other people or properties?	☐	☐	☒	☐	☐

A visual quality/aesthetic analysis is somewhat subjective, and hence, this Aesthetics section considers the project design in relation to the surrounding visual character, heights and building types of surrounding uses, its potential to obstruct scenic views or vistas, and its potential for light and glare. The proposed project's specific building design would be considered to have a significant adverse environmental effect on visual quality only if it would cause a substantial demonstrable negative change. The proposed project, an active re-use of an existing building, would retain and preserve in existing character-defining features, but would not meet the Secretary of the Interior's Standards for the treatment of historic properties.

Impact AE-1: The proposed project would not result in a substantial adverse impact on scenic views and vistas. (No Impact)

The predominant scale and character of development within the project vicinity consist of two- and three-story mixed-use buildings (residential and office over ground floor retail) up to 40 feet in height, with taller buildings occupying corner parcels. The project area is fully developed, with the exception of a public park on the southwest corner of Green and Gough streets, approximately six blocks from the project site. As a result, the only publicly accessible scenic views in the immediate site vicinity are down the narrow view corridors defined by area streets. Looking west from the project site, the primary view consists of Union Street, which slopes upward in the distance, densely flanked by buildings. On the horizon defined by the cresting hill, the tops of trees in the Presidio rise above the roadway. Toward the east, the roadway rises in the distance and views are provided of a number of high-rise buildings on Russian Hill.

There are views of San Francisco Bay along the nearby north-south streets. Looking north along Webster Street from Union Street, the street drops away gently to reveal a distant view of San Francisco Bay, with the hills of Angel Island rising from the distant horizon. Although the Bay is eight blocks from this location and represents a tiny fraction of the total viewshed, it nonetheless adds a scenic element to the view, and contributes to the scenic quality. Looking in the opposite direction from the same vantage point, the street climbs toward Pacific Heights and is flanked by some of the taller buildings in the area. In a distance of four blocks, the elevation along Webster Street increases by more than 180 feet. While there is no natural element in this view other than street trees, it provides a characteristic view of San Francisco's noteworthy steep streets. A similar street view, though slightly less steep, is available from Buchanan Street at Union Street looking toward the south. In the view to the south from this location the distant view of the Bay is blocked by an intervening building in the distance, with the hills of Angel Island visible in the distance above the building. Although these distant hills add a scenic element to the view, they comprise a very small portion of the total viewshed.

The proposed project would adaptively re-use the existing Metro Theater building, and would not construct any exterior additions to the building. The majority of the project construction would occur inside the building, with renovations also occurring on the exterior. Therefore, the proposed project would have a ***less-than-significant*** impact on scenic vistas.

Impact AE-2: The proposed project would not substantially damage any scenic resources. (Less than Significant)

The project site is entirely developed with impermeable surfaces, and does not contain a natural resource. The proposed project would retain the existing building, replacing the existing storefront façades on Union Street, constructing a new entrance, replacing doors and windows, and making other minor modifications to the building's exterior. There are no scenic resources on the project site. Therefore, the project would have a ***less-than-significant*** impact on scenic resources.

Impact AE-3: The proposed project would not degrade the existing visual character or quality of the site and its surroundings. (Less than Significant)

As discussed in Section E.1. Land Use and Land Use Planning, the project site and vicinity are primarily dominated by two- and three-story, 20- to 40-foot-high, mixed-use buildings. Union Street is fully built out and developed with an array of storefront buildings in a variety of styles, with Victorian architectural influences strongly present. The buildings have been developed at a pedestrian-friendly scale. As previously noted, two buildings directly opposite the project site are set back, allowing for landscaping and a sidewalk café. Other sidewalk dining areas, with or without setbacks, are found in other blocks of Union Street. The combination of setbacks, varied architecture, recessed areas, and projecting bays creates a highly articulated and diverse streetscape along Union Street.

The Metro Theater building was constructed as a neighborhood theater on the project site in 1924, and has been regarded as a compatible commercial use among the varied commercial development on Union Street. The proposed project would rehabilitate the existing building and convert its use. 'The existing, non-original storefront and ancillary theater areas would be expanded and renovated. The currently boarded-up central entrance would be developed with a new entrance vestibule. The exterior of the building, including blade sign and marquee, would be restored and revitalized. The project would retain and preserve the character-defining exterior features identified by the Board of Supervisors when the Metro Theater was designated a landmark in 2009.

The most notable exterior change would be the construction of floor-to-ceiling windows at each new upper floor of the building. As shown on Figure 11, page 12, these large windows would be installed on the front façade at the new third and fourth stories above the existing windows (which would be retained), large floor-to-ceiling windows on the side elevations near the front corners at the third and fourth stories, and wider windows would be installed on the fourth story toward the rear of the building.

These windows would break up what are currently large, blank walls at the upper portion of the front façade and on the sides of the building.

For the reasons discussed above, the proposed project would have a ***less-than-significant*** impact on the existing visual character of the site and its surroundings.

Impact AE-4: The proposed project would result in a new source of light and potential glare, but not to an extent that would affect day or nighttime views in the area, or which would substantially affect other people or properties. (Less than Significant)

As discussed previously, buildings in the area are of similar scale and character, that is, two- and three-story mixed-use buildings with residential and office uses above ground floor retail. Surrounding buildings, including storefronts, signs, and street lighting, contribute to the existing nighttime lighting conditions in the project vicinity. Nighttime light at the project site would not change substantially from what it was prior to closure of the theater in 2006, but would introduce new lighting in comparison with current lighting of the building. In comparison with lighting of the building when the theater was operational, the proposed new windows on the front and side façades of the building would introduce new sources of light, which would be typical of other buildings in the project vicinity. The proposed new fitness facility windows would comply with Planning Commission Resolution 9212, which prohibits the use of mirrored or reflective glass. The tall blade sign of the Metro Theater would be re-illuminated as would the front marquee sign, which would not introduce new sources of light compared to when the theater was operational. Any new retail and restaurant tenant lighting would comply with *Planning Code* Article 6, Signs, and would be consistent with other commercial lighting in the Union Street NCD. Nighttime interior lighting from the retail and restaurant spaces would be visible from the sidewalk and street, particularly the restaurant. Similarly, nighttime interior lighting on the upper stories would be visible from the street. Exterior lighting at the building entries would be directed downward to minimize glare, and lighting would be consistent with light produced by existing land uses and street lighting in the project vicinity. Like the fitness facility signs, the proposed project's retail and restaurant uses would be required to comply with Planning Commission Resolution 9212, which prohibits the use of mirrored or reflective glass. The new lighting would contribute to pedestrian safety on Union Street. For the reasons set forth above, the proposed project would have a ***less-than-significant*** impact on light and glare.

Impact C-AE-5: The proposed project, in combination with past, present, and reasonably foreseeable future development in the project vicinity, would result in less-than-significant impacts to aesthetic resources. (Less than Significant)

As discussed previously, there are no active building permits on Union Street in proximity to the project. The project would not result in any significant impact with respect to aesthetics since it would not obstruct a scenic view, would not substantially damage a resource of the natural or scenic environment, would not result in substantial demonstrable impacts to visual character and quality and would not create new sources of light and glare that could adversely affect day or nighttime views, and thus would not contribute to any overall cumulatively considerable change in aesthetics. Thus, aesthetic impacts, both project-specific and cumulative, would be ***less than significant.***

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
3. POPULATION AND HOUSING— Would the project:					
a) Induce substantial population growth in an area, either directly (for example, by proposing new homes and businesses) or indirectly (for example, through extension of roads or other infrastructure)?	☐	☐	☒	☐	☐
b) Displace substantial numbers of existing housing units or create demand for additional housing, necessitating the construction of replacement housing?	☐	☐	☐	☒	☐
c) Displace substantial numbers of people, necessitating the construction of replacement housing elsewhere?	☐	☐	☐	☒	☐

The proposed project includes the seismic retrofit and adaptive re-use of an existing theater building. The project site does not include residential uses, nor does the project site propose residential uses, therefore the proposed project would have ***no impact*** with respect to displacement of existing housing (E.3.b) or displacement of people that necessitates the construction of replacement housing elsewhere (E.3.c). The potential for the proposed project to induce population growth is addressed below.

Impact PH-1: The proposed project would not induce substantial population growth, either directly or indirectly. (Less than Significant)

The proposed project includes the seismic retrofit and adaptive re-use of an existing theater which has been vacant since 2006, as discussed in Section A. Project Description. A women's clothing store occupies a small retail space in the northwest corner of the building. The proposed partial interior demolition of the building would result in the displacement of a retail tenant. This tenant would need to relocate to other appropriate retail building space. However, the project would include an expanded, renovated retail space and a restaurant space totaling approximately 3,250 square feet, more than double the existing retail space. The proposed project therefore would result in a net increase of roughly 1,600 square feet of retail space in the Cow Hollow neighborhood. (With the conversion of the currently vacant theater space into a private health and fitness facility and addition of the 33,000-square-foot private fitness facility, the proposed project would result in a total net addition of 23,250 square feet of floor area, including the expanded retail space and the restaurant.

Existing vacant retail space is available along Union Street in close proximity to the project site. For this reason, the displacement of the existing retail tenant would not be a significant adverse project impact. Furthermore, the existing building is not seismically sound, as determined by a structural evaluation of the building.[3] The proposed seismic retrofit of the building would allow commercial use of a building that would otherwise not be usable in the Cow Hollow neighborhood.

The proposed private fitness facility, expanded retail space, and a restaurant would generate new jobs. The project sponsor estimates that the project could employ approximately 50 new part-time employees.[4] These new jobs are not likely to attract new employees to San Francisco because service and retail jobs typically do not provide wages high enough to induce relocation. As such, potential jobs at the site would likely be filled by residents within the San Francisco Bay Area. Therefore, the proposed project would not result in a substantial increase in population in the City or region and the proposed project's potential to induce population growth would be ***less than significant***.

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[3] Holmes Culley, *Structural Evaluation Report: Metro Theater, 2055 Union Street, San Francisco, CA*. Project Number 07147.10. March 2008, *op.cit*.

[4] Sebastyen Jackovics, project sponsor, telephone conversation with Stu During, January 17, 2011.

Impact PH-2: The proposed project would not displace housing units, create a demand for additional housing, or displace a substantial number of people necessitating the construction of replacement housing elsewhere. (No Impact)

'The project site does not currently include residential uses, nor does the proposed project include residential uses; therefore the proposed project would have ***no impact*** with respect to displacement of existing housing or displacement of people that necessitates the construction of replacement housing elsewhere. The potential for the proposed project to induce population growth is addressed above under Impact PH-1.

Impact C-PH-3: The proposed project, in combination with past, present, and reasonably foreseeable future development in the project vicinity, would result in less-than-significant cumulative impacts on population and housing. (Less than Significant)

The project would not result in any significant impact with respect to population and housing since the proposed project does not contain any residential uses and would not result in demolition of existing housing or necessitate the construction of replacement housing. The proposed creation of a new private fitness facility, retail and restaurant spaces would require new employees to staff these new uses; however, it is anticipated that new jobs would be filled by existing residents in the Bay Area and therefore, would not result in a substantial population increase. The proposed fitness, community theater, and retail spaces would not contribute to any cumulative impacts to population and housing. Therefore, impacts to population and housing, both project-specific and cumulative, would be ***less than significant.***

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
4. CULTURAL AND PALEONTOLOGICAL RESOURCES—Would the project:					
a) Cause a substantial adverse change in the significance of a historical resource as defined in §15064.5, including those resources listed in Article 10 or Article 11 of the San Francisco *Planning Code*?	☐	☒	☐	☐	☐
b) Cause a substantial adverse change in the significance of an archaeological resource pursuant to §15064.5?	☐	☐	☒	☐	☐

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
c) Directly or indirectly destroy a unique paleontological resource or site or unique geologic feature?	☐	☐	☒	☐	☐
d) Disturb any human remains, including those interred outside of formal cemeteries?	☐	☐	☒	☐	☐

Impact CP-1: The proposed project would result in a less-than-significant impact to a historic architectural resource. (Less than Significant with Mitigation)

Historical resources are those properties that meet the terms of the definitions in Section 21084.1 of the CEQA Statute and Section 15064.5 of the CEQA Guidelines. "Historical Resources" include properties listed in, or formally determined eligible for listing in, the California Register of Historical Resources, or listed in an adopted local historic register. The term "local historic register" or "local register of historical resources" refers to a list of resources that are officially designated or recognized as historically significant by a local government pursuant to resolution or ordinance. Historical resources also include resources identified as significant in a historical resource survey meeting certain criteria. Additionally, properties that are not listed but are otherwise determined to be historically significant, based on substantial evidence would also be considered historical resources.

The Metropolitan Theatre opened in 1924 under the ownership of Samuel Levin, a San Francisco movie entrepreneur, and his brothers Alex and Joseph. The Metro was built in a boom time for theaters and in particular, was part of the development of neighborhood facilities throughout the United States in the 1920s. Of the City's numerous neighborhood theaters built between 1906-1945, 23 are identified as contributors to a nominated San Francisco Neighborhood Movie Theater Non-Contiguous Multiple Property Historic District.[5] The Metropolitan Theatre building was originally constructed in the Spanish Colonial Revival style by the Reid Brothers, a San Francisco architecture firm that designed approximately 20 movie theaters during the 1920s and 1930s.[6] The building was extensively remodeled in the Art Deco style in 1941 by architect Otto A. Deichmann and underwent a second major renovation in 1998. The building is a two-story, 48.5-foot-tall reinforced concrete theater with ground floor retail space. The building is clad in smooth stucco and is capped by a flat roof with a shaped parapet. The primary

[5] Page & Turnbull, *Historic Resource Evaluation (Final), Metro Theater, 2055 Union Street, San Francisco, CA*. October 4, 2010. This document is available for public review at the San Francisco Planning Department at 1650 Mission Street, Suite 400, San Francisco, CA 94103, as part of Case File No. 2010.0613E.

[6] *Ibid.*

(north) façade is three bays wide with a central recessed entry. A vertical blade sign reading "Metro Theatre" in neon letters hangs in the center of the façade with a rectangular-shaped neon marquee below. The upper floors feature simple plaster details.[7]

As originally constructed in 1924, the interior of the theater featured a lobby and a large auditorium with a balcony. The building was remodeled in 1941, and the lobby and auditorium were redecorated and reconfigured. In 1998, the building was again remodeled, including the removal of the 1941 lobby finishes, and the exposure and restoration of a ceiling mural in the lobby which had been covered by previous alterations. The current state of the interior reflects these changes. The lobby has undergone several renovations and contains decorative molding dating to 1924 and scroll brackets and simple pilasters with egg-and-dart molding date to 1998. On the east and west walls are arched niches with murals dating to 1998. Over the main portion of the lobby, the ceiling is painted with an early Art Deco floral motif, uncovered and restored in 1998.[8]

Within the auditorium are hung 1941-era Art Deco chandeliers. The east and west walls include elaborate wall-to-wall Moderne murals installed in 1941 by Anthony Heinsbergen. The 1924 full balcony was replaced by stepped seating in 1941, and the 1941-era wood floors and Art Deco balustrades from this era are still extant. The backstage area (behind the movie screen) includes a number of features and details that date to the original 1924 construction. Behind the screen are a shallow, raised wooden stage with footlights, wood support trusses for the screen, a large curtain with a pulley system, and the 1941 proscenium. As part of the theater renovations, angled walls finished with acoustical panels were added at the south end of the auditorium, creating triangular backstage spaces in the corners of the auditorium. In these unfinished spaces, the original organ grille work exists at the second floor level, but is significantly damaged. Also visible in this location is an original pair of engaged Ionic columns capped with eagle finials are still visible along the east and west walls.[9]

The Metro Theater has a partial second floor at the north end which houses storage rooms and an office. A hallway, currently used as additional storage space, connects two second-floor rooms. The hallway has a mosaic floor and a curved plaster ceiling with decorative painted trim. The walls of the hallway are

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[7] San Francisco Planning Department, *Historic Resources Evaluation Response*, Memorandum from Shelley Caltagirone, Preservation Technical Specialist, to Irene Nishimura, May 11, 2011. This document is available for public review as part of Case No. 2010.0613E at San Francisco Planning Department, 1650 Mission Street, Suite 400, San Francisco, CA 94103.

[8] Page & Turnbull, *Historic Resource Evaluation (Final), Metro Theater, 2055 Union Street, San Francisco, CA*. October 4, 2010, *op.cit.*

[9] *Ibid.*

finished with plaster, and the south wall has a small door with seams of a larger former opening visible around it. Additional decorative paintings, a ramp, and the exposed wood framing of the balcony are visible through the small door, suggesting that this was originally a grand entrance to the balcony level that was reconfigured as part of the 1941 addition.[10]

Historical Significance of the Metro Theater

The subject property is San Francisco Landmark No. 261, the Metro Theater, designated in 2009. The property is considered a "Category A" property (Known Historic Resource) for the purposes of the Planning Department's California Environmental Quality Act (CEQA) review procedures. Alternations to landmark structures, such as the proposed project, would also require a Certificate of Appropriateness from the Historic Preservation Commission under *Planning Code* Section 1006, which would govern review of permit applications.

Under *CEQA Guidelines* Section 15064.5(a),[11] a property is determined to be a historical resource if it meets the criteria for listing on the California Register of Historical Resources (*Public Resources Code*, Section 5024.1, Title 14 CCR, Section 4852) including the following:

- ***Criterion 1:*** Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage;
- ***Criterion 2:*** Is associated with the lives of persons important in our past;
- ***Criterion 3:*** Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values;
- ***Criterion 4:*** Has yielded, or may be likely to yield, information important in prehistory or history.

To be eligible for the California Register, a property must not only meet at least one of the criteria of significance but must also retain enough of its historic character or appearance to be recognizable as a historical resource and to convey the reasons for its significance [CCR Section 4852 (c)]. According to National Register Bulletin 15, the seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association.

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[10] *Ibid.*

[11] The California Environmental Quality Act (CEQA) was originally enacted in 1970 in order to inform, identify, prevent, and disclose to decision-makers and the general public the effects a project may have on the environment. Historical resources are included in the comprehensive definition of the environment under CEQA.

Based on information in the Planning Department's files and provided by the project sponsor, the Planning Department determined that the subject property is individually eligible for the California Register of Historical Resources under Criteria 1 (Event) and 3 (Architecture), as described below.

A Historic Resource Evaluation (HRE) was prepared for the Metro Theater by Page & Turnbull, Inc., in October 2010.[12] The HRE determined that the Metro Theater appears eligible for designation as a local landmark under: (1) Criterion 1 (Event), for its association with the development of single-screen neighborhood theaters in San Francisco and for its association with the inauguration of the San Francisco International Film Festival; and (2) Criterion C (Architecture/Design), for embodying the distinctive characteristics of the neighborhood theater building type constructed in San Francisco during the first decades of the 20th Century, and as a property that "represents the work of a master," (the Reid Brothers, a prominent local architecture firm well known as Bay Area theater designers).

The San Francisco Planning Department prepared a Historic Resource Evaluation Response (HRER) for the theater building in May, 2011.[13] The HRER determined that the Metro Theater is a historical resource under CEQA, and is individually eligible for the California Register of Historical Resources under Criterion 1 (Event) for its association with the development of single-screen neighborhood theaters in San Francisco between 1906 and 1930 and for its association with the San Francisco International Film Festival, which was initiated in 1957 and was held there until 1964. The Metro Theater contributed to the trend of neighborhood theater development in San Francisco and served both the Cow Hollow and the Marina neighborhoods. The building was originally designed by the Reid Brothers and then remodeled in 1941 by Otto Deichmann, both recognized as master architects specializing in theater design in the Bay Area until the 20th Century. As such, these architects deeply influence this period of theater development in San Francisco. In addition, as noted in Page & Turnbull's report, the San Francisco International Film Festival was the first festival in North America to be officially sanctioned by the International Federation of Film Producers Associations, the governing body of all international film exhibitions, and the Metro Theater played a large role in its early success. The festival was established by Irving Levin, son of the original Metropolitan Theatre owner, Samuel Levin, both of whom played a significant role in the development of neighborhood theaters in the city. The period of significance for the building under Criterion 1 (Event) is 1924-1957, encompassing the date of the neighborhood theater's original construction through the establishment of the San Francisco International Film Festival.

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[12] Page & Turnbull, *Historic Resource Evaluation (Final), Metro Theater, 2055 Union Street, San Francisco, CA*. October 4, 2010, *op.cit*.

[13] San Francisco Planning Department, *Historic Resources Evaluation Response*, Memorandum from Shelley Caltagirone, May 11, 2011, *op.cit.*

The Planning Department also determined that the Metro Theater is individually eligible for the California Register of Historical Resources under Criterion 3 (Architecture) as an excellent example of early 20th Century neighborhood theater architecture that combines elements of the Spanish Revival and Art Deco architectural styles. The Planning Department disagrees with the Page & Turnbull assessment that the building also qualifies for listing under Criterion 3 as an example of the work of a single master, because neither the 1924 James and Merritt Reid design nor the 1941 Otto Deichmann design retain sufficient integrity of design, workmanship, feeling, or materials to adequately represent the building as an example of either architect's work. Instead, the Planning Department finds that the building's association with these architects should be considered under Criterion 1 for their association with neighborhood theater development in San Francisco during the early 20th Century. (See Criterion 1 of the HRER.) Instead of representing the work of a single master architect, the Metro Theater building is an amalgamation of the two designs by the Reid brothers and Deichmann, which combine to represent the history of this particular early 20th Century single-screen neighborhood theater. The building's renovation history is significant as part of the larger trend in theater development in the first half of the 20th Century to adapt older buildings to the modern tastes of the mid-century public. Therefore, the Deichmann design is a later alteration to the building that also contributes to the historical significance of the Metro Theater as representing the distinctive characteristics of an early 20th Century single-screen neighborhood theater building. The period of significance for the building under Criterion 3 (Architecture/Design) is 1924-1941, encompassing the two construction phases and falling within the broader period of significance established under Criterion 1.

Integrity. The existing building retains architectural elements from all three construction phases noted above – 1924, 1941, and 1998. The original building featured a lobby and large auditorium space with a balcony. The following elements have been retained from the original Reid Brothers design: the building's overall shape and massing; the Spanish Revival-style shaped parapet and plaster details; the lobby ceiling mural (restored in 1998); the coffered ceilings in the foyer and the auditorium; remnants of the organ grille, engaged Ionic columns, and painted finishes located in the triangular spaces behind the 1941 acoustical walls.

In 1941, the theater was remodeled in the Art Deco style. At this time, the façade was stuccoed and largely stripped of the Spanish Colonial Revival-style ornamentation, the sign blade and marquee were replaced, the storefronts were altered, and the name of the theater was shortened to "Metro" from "Metropolitan." At the interior, the lobby wall and ceiling finishes were altered, the balcony was eliminated, the auditorium floor was re-graded to provide tiered seating, the auditorium coffered ceiling

was painted, and murals designed by Anthony Heinsbergen were installed on the side walls of the auditorium. The following elements have been retained from the 1941 Deichmann design: the Art Deco façade elements; the sign blade and marquee; the auditorium chandeliers; the Heinsbergen murals; the auditorium ceiling finishes; a large portion of the auditorium floor; and the auditorium balustrades.

In 1998, the building was remodeled for the last time. The entry vestibule was enclosed; the 1941 lobby finishes were removed; the 1924 lobby ceiling mural was exposed and restored; new finishes and decorative molding were installed around the base of the lobby ceiling; and metal handrails, mosaic tile walls, a concession stand, simple pilasters with egg-and-dart molding, arched niches with murals, lighting, carpeting and aluminum poster display cases were installed in the lobby. The plan was also altered by subdividing the commercial space at the northeast corner of the building into several small rooms connected to the lobby. In the auditorium, the grade of the lower level was flattened, a stepped wood platform for the new loggia seating was attached to the existing seating platform, and new balustrades to match those in other parts of the auditorium were installed.

As established under the discussion of historical significance, the Metro Theater is significant as an amalgamation of early 20th Century single-screen theater design and for its association with neighborhood theater development and the San Francisco International Film Festival. Therefore, the alterations that occurred within the broad period of significance of 1924-1957 contribute to the significance of the historical resource. The alterations that occurred after the period of significance have not significantly diminished the historic integrity of the resource. The building retains its original location and its neighborhood commercial setting. Because of the retention of many of its Reid Brothers and Deichmann design elements, examples of workmanship, and materials, the theater also retains its association with and feeling of a neighborhood theater. Therefore, the historic theater building's character-defining features remain sufficiently intact on the exterior and within the interior public spaces to convey its historical significance.

If a property has been determined to have historical significance and to retain integrity, then it must retain the essential physical features that enable it to convey its historic identity in order to avoid significant adverse impacts to the historical resource. These essential features are those that define both why a property is significant and when it was significant, and without which a property can no longer be identified as being associated with its significance. The Planning Department determined that the following character-defining features should be preserved as elements that express the Metro Theater's identity as a single-screen neighborhood theater, as elements that are typical of early 20th Century-era theater design in San Francisco, and as elements identified with the appearance of the building at the

inaugural of the San Francisco International Film Festival:

Exterior Features:

a. Multi-story form and massing,

b. A recessed entry,

c. Projecting marquee with neon lighting,

d. Vertical blade sign with neon lighting,

e. The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation,

f. The second story window openings.

Interior Features:

g. Regular rectangular plan divided into principal spaces of lobby and auditorium,

h. Heinsbergen Design Company murals located inside the auditorium.

Analysis of Project Impacts on the Historic Integrity of the Metro Theater.[14] A project would not have a significant impact on a historically significant resource if the project would be consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties. As noted in the project description (pages 1, 14, and 15, and Figures 7 to 12, on pages 7 to 13), and on project plans dated March 31, 2011,[15] the project would include:

- Installation of a total of eight new window openings at the third and fourth floor levels of the front façade. The windows would align with the historic window openings below and would be within the recessed plaster panel, which is a remnant of the 1924 façade design.
- Installation of six new window openings at each of the east and west secondary facades with one window at the third floor level and five windows at the fourth floor level.
- Replacement of the 1941 aluminum-frame storefront systems with new metal-framed storefronts. The storefronts would have a minimum 8-inch-tall bulkhead at the base and would have framed display windows and doors (no butt-glazing).
- Installation of retail tenant signage at both storefronts between the plaster stringcourse and the transom windows, installation of the health/fitness center tenant sign on the historic marquee, and installation of vertical retail tenant signage on the secondary facades. The historic blade sign would remain.

[14] *Ibid*

[15] Kahn Design Associates, project plans, March 31, 2011. This document is available for public review as part of Case No. 2010.0613E at 1650 Mission Street, Suite 400, San Francisco, CA 94103.

- Replacement of the non-historic entrance doors with new entrance doors and restoration of the exterior foyer. The footprint of the restored foyer would align with the historic coffered ceiling above. The coffered ceiling would be removed and reconstructed approximately 1.5-foot lower to accommodate the new second floor plate and the re-graded ground floor.
- Installation of an elevator penthouse and a skylight at the roof.

At the interior, the project would include:

- Removal of the existing sloped and tiered floor, the coffered auditorium ceiling, all interior partition walls, staircases, stage, and screen.
- Alteration of the historic lobby space by lowering the floor-to-ceiling height by approximately 2 feet and removing the approximately 10-foot-wide flanking theater and restroom circulation areas. Alteration of the foyer space by lowering the floor-to-ceiling height by approximately 1.5 feet. The existing 1924 ceiling finishes would be partially recreated on the new ceiling as shown in drawing A.5.1 dated March 31, 2011.[16]
- Construction of three new floor plates within the existing interior volume to divide the space into three full floors and one mezzanine floor. Per drawing A.2.3 dated March 31, 2011, the third floor would be pulled away by approximately 5 feet from the side walls at the Heinsbergen auditorium murals.[17] Per drawing A.2.2 dated March 31, 2011 part of the second floor would be pulled back by approximately 5 feet from the wall to provide clearance for the columns.[18] Also, the third floor would be pulled back from the rear wall by approximately 28 feet to allow for a two-story auditorium space at the rear of the theater building.
- Preservation, restoration, and/or reconstruction of the currently existing columns and pilasters that flank the screen wall or are in the vicinity of the stage.
- Reconstruction of a remnant of the historic auditorium ceiling finishes below the fourth floor plate in the depth framed by the 1924 columns.
- Installation of a central atrium through the new floor plates for stairs, and installation of an elevator on the west wall.

The Planning Department disagrees with the Page & Turnbull assessment that the project, as proposed, would not have a significant impact to the historical resources. Staff finds that the project would not sufficiently retain the interior features that have been identified as significant, specifically the regular rectangular plan divided into principal spaces of lobby and auditorium. The project, as proposed, would largely eliminate the historic footprint, volume, and spatial relationship of the lobby and auditorium spaces. Without these features, the historical significance of the building as a theater would no longer be expressed on the interior, and would therefore result in a ***significant*** historical resource impact.

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[17] Ibid, Sheet A2.3.

[17] Ibid, Sheet A2.3.

[18] Ibid, Sheet A2.2..

The Planning Department has identified **Mitigation Measures M-CP-1a – M-CP-1d**, which would reduce the historic architectural impacts to ***less-than-significant*** levels.

Mitigation Measures M-CP-1a – M-CP-1d: Historic Architectural Resources

The following mitigation measures would reduce impacts of the project to less-than-significant levels by retaining and restoring the elements of the interior with the highest artistic value and by creating an interpretative program that presents the building's history to the public, ensuring that its future users will understand the building's historical significance. As noted in the discussion of the building's integrity, the Metro Theater's interior has been compromised over the years by a succession of alterations. In its current state, the original building design is indiscernible to the visitor. While sufficient material remains to convey the original plan and shape of the principal spaces, much of the ornamentation has been lost. The mitigation measures would reduce the impact of the project to the interior plan and spatial arrangement by restoring some of the building's original interior ornamentation while also providing a historic context through the interpretative display that allows the visitor to understand the building's former grandeur. In addition, the film program would preserve the social and cultural significance of the building as a neighborhood theater by continuing to use the building to view films.

Mitigation Measure M-CP-1a

The project sponsor shall complete HABS Level III documentation for the resource prior to Planning Department approval of any building permits application. HABS Level III documentation shall include existing condition plans and elevations or plans and elevations from the period of significance; large-format or rectified digital photographs of the exterior and interior; and, a narrative description.

Mitigation Measure M-CP-1b

The project sponsor shall install an on-site interpretative display designed by a qualified historic preservation professional describing the building's historical significance and including historic images of the building. The interpretive display as proposed shall be approved by Planning Department preservation staff prior to Planning Department approval of any building permit application. The interpretive display installation shall be included in construction plans and shall be completed before Certificate of Occupancy is issued by the Department of Building Inspection (DBI).

Mitigation Measure M-CP-1c

Equinox as Tenant of the project shall allow use of the two story group exercise space available to the public as a multi-purpose auditorium for up to 18 events throughout the year during non-club operation weekend hours, subject to scheduling and program content being approved by Equinox. Any additional expenses aside from rent (which will not be charged) and utilities, associated with the events will be the responsibility of the third party using the space.

Mitigation Measure M-CP-1d

The project sponsor shall engage an architectural finishes conservator to plan and oversee the restoration and/or recreation of the foyer coffered ceilings, the lobby ceiling murals, the 1924 auditorium columns, the auditorium ceiling remnant, and, during construction, the preservation of the Anthony Heinsbergen murals. A contract for the conservator oversight with specifications for the restoration work shall be completed and approved by the Planning Department preservation staff prior to Planning Department approval of any building permit application.

Impact CP-2: The proposed project would not result in damage to, or destruction of, as-yet unknown archeological remains, should such remains exist beneath the project site. (Less than Significant)

Factors considered in determining the potential for encountering archeological resources include the location, depth, and the amount of excavation proposed, as well as any existing information about known archaeological or historical resources in the area. According to the Structural Evaluation Report prepared for the project, summarized in Section E.14, Geology and Soils, the project would involve excavating and replacing the existing foundation. According to the project sponsor, excavation would be limited to the existing fill that was used to level the project site prior to construction of the Metro Theater, remove the sloping floor, and new structural columns' footings, and the elevator pit. Excavation would be limited to an estimated maximum depth of three feet which would amount to a maximum of 100 cubic yards of soils.

Because of the limited amount of excavation that would occur with the proposed project, archeological resources are not expected to be encountered, and impacts from the project on archeological resources would be ***less than significant***.

Impact CP-3: The proposed project would not result in damage to, or destruction of, as-yet unknown paleontological resources, should such remains exist beneath the project site. (Less than Significant)

Paleontological resources include fossilized remains or traces of animals, plants, and invertebrates, including their imprints, from a previous geological period. Collecting localities[19] and the geologic formations containing those localities are also considered paleontological resources. They represent a limited, nonrenewable, and impact-sensitive scientific and educational resource. Because no known paleontological resources exist at the project site and project vicinity, and because the project would

[19] Identified locations where Paleontological resources exist.

involve limited excavation as described above, the proposed project is not expected to result in any adverse effects on paleontological resources. Therefore, project impacts would be ***less than significant***.

Impact CP-4: The proposed project would result in less-than-significant impacts to human remains. (Less than Significant)

There is no record of the site being used as a burial ground nor have any human remains been identified below the surface of the project site. Because of the fact that excavation would be limited to existing fill, it is not anticipated that excavation for the proposed project would encounter any human remains. Therefore, the proposed project would have a ***less-than-significant*** impact on human remains.

Impact C-CP-5: The proposed project, in combination with past, present, and reasonably foreseeable future projects in the vicinity, could result in significant cumulative impacts to cultural resources. (Less than Significant with Mitigation)

The project, with mitigation, would not result in any significant impact with respect to cultural and paleontological resources. There are no identified cumulative projects within the vicinity. The proposed project, with mitigation measures incorporated, would retain and restore the elements of the interior with the highest artistic value, and would create an interpretative program that presents the building's history to the public that could ensure that its future users would understand the building's historical significance. Therefore, impacts to historic architectural resources would be less than significant and the proposed project would not result in cumulative impacts to historic architectural resources. The proposed project would also not be anticipated to affect paleontological resources, given the limited extent of subsurface disturbance required for the proposed project. The proposed project would also not be anticipated to have a significant effect on archeological resources or human remains. As such, the proposed project would not result in cumulative impacts to archeological resources, including buried human remains, or paleontological resources. The proposed seismic upgrade and adaptive re-use of the Metro Theater would not contribute to any cumulative impacts to cultural or paleontological resources. Therefore, both project-specific and cumulative impacts would be ***less than significant with mitigation***.

Topics:		Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
5.	**TRANSPORTATION AND CIRCULATION— Would the project:**					
a)	Conflict with an applicable plan, ordinance or policy establishing measures of effectiveness for the performance of the circulation system, taking into account all modes of transportation including mass transit and non-motorized travel and relevant components of the circulation system, including but not limited to intersections, streets, highways and freeways, pedestrian and bicycle paths, and mass transit?	☐	☐	☒	☐	☐
b)	Conflict with an applicable congestion management program, including but not limited to level of service standards and travel demand measures, or other standards established by the county congestion management agency for designated roads or highways?	☐	☐	☒	☐	☐
c)	Result in a change in air traffic patterns, including either an increase in traffic levels, obstructions to flight, or a change in location, that results in substantial safety risks?	☐	☐	☐	☐	☒
d)	Substantially increase hazards due to a design feature (e.g., sharp curves or dangerous intersections) or incompatible uses?	☐	☐	☐	☒	☐
e)	Result in inadequate emergency access?	☐	☐	☐	☒	☐
f)	Conflict with adopted policies, plans, or programs regarding public transit, bicycle, or pedestrian facilities, or otherwise decrease the performance or safety of such facilities?	☐	☐	☒	☐	☐

The project site is located at 2055 Union Street, on the block bound by Union Street on the north, Buchanan Street to the east, Green Street to the south and Webster Street to the west. The proposed project includes the seismic retrofit of the existing building and conversion of its use to private fitness facility, restaurant use, and expansion of the existing retail use.

Regional access to the project area is provided by United States Highway 101 (U.S. 101), which connects San Francisco to the north via the Golden Gate Bridge and to the south, and runs along Lombard Street and Van Ness Avenue. Lombard Street is a designated Major Arterial Street .[20,21] It is also designated a

[20] San Francisco General Plan, Transportation Element, Map 6 and Map 7.

Transit Important Street (priority is given to transit vehicles over autos during commute and business hours on weekdays) in the San Francisco *General Plan*. A six-lane (three in each direction) east-west thoroughfare, Lombard Street, has prohibited left turns at a number of intersections during the morning and evening commute periods. Like Lombard Street, Van Ness Avenue is also designated a Major Arterial Street and a Transit Important Street in the *General Plan*, has three travel lanes in each direction, and has prohibited left turns at a number of intersections.

Union Street is a two-way east-west arterial that runs between Lyon Street and Front Street (there is a break at Calhoun Street in the Telegraph Hill neighborhood). Union Street is designated a Citywide Pedestrian Network Street from Lyon Street to Van Ness Avenue; a Secondary Transit Street from Lyon Street to Stockton Street; and a Neighborhood Commercial Street from Lyon Street to Polk Street..[22]

Webster Street is a two-way north-south roadway that runs between Marina Boulevard to the north and Duboce Avenue to the south. In the vicinity of the proposed project, Webster Street has one lane in each direction and unmetered on-street parking on both sides of the street.

Buchanan Street is a two-way, north-south roadway that runs between Marina Boulevard to the north and Duboce Avenue to the south. In the vicinity of the proposed project, Buchanan Street has one lane in each direction and unmetered on-street parking on both sides of the street.

Fillmore Street runs between Marina Boulevard and Duboce Avenue. It is a two-way north-south street with one travel lane in each direction. In the vicinity of the proposed project, Fillmore Street has metered on-street parking on both sides of the street. Fillmore Street is also designated as a Citywide Pedestrian Network Street and a Neighborhood Commercial Street, between Chestnut and Eddy streets. Fillmore Street south of Chestnut Street is a Secondary Transit Street.

Greenwich Street, two blocks north of the project site, is part of the citywide bicycle network (Route 5) east-west, between Octavia Street and Lyon Street at the edge of the Presidio. Bicycle Route 45 runs north and south along Steiner Street from Greenwich Street to Fulton Street, in the Western Addition area. Bicycle Route 210 runs along Broadway between The Embarcadero and Webster Street.

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[21] Major arterials are defined as cross-town thoroughfares whose primary function is to link districts within the city and to distribute traffic from and to the freeways; these are routes generally of citywide significance; of varying capacity depending on the travel demand for the specific direction and adjacent land uses.

[22] San Francisco General Plan, Transportation Element Map 9, Map 11, and Map 12.

Within the immediate project vicinity, the 41-Union and the 45 Stockton-Union bus lines run east–west along Union Street from Columbus Avenue in the North Beach neighborhood to Lyon Street. The 22-Fillmore bus line runs on Fillmore Street, one-and-a-half blocks west of the project site, in a north-south route from Marina Boulevard to Market Street, and in an east-west direction from Sixteenth Street, to Twentieth Street and Third Street in lower Potrero Hill. The 47-Van Ness and 49-Van Ness-Mission run north-south along Van Ness Avenue from North Point to Mission Street. In addition, there are Golden Gate transit bus lines on Lombard Street.

Impact TR-1: The proposed project would not conflict with an applicable plan, ordinance, or policy establishing measures of effectiveness for the performance of the circulation system, taking into account all modes of transportation, nor would the proposed project conflict with an applicable congestion management program, including but not limited to level of service standards and travel demand measures. (Less than Significant)

Policy 10.4 of the Transportation Element of the San Francisco General Plan states that the City and County will "Consider the transportation system performance measurements in all decisions for projects that affect the transportation system." To determine whether the proposed project would conflict with a transportation- or circulation-related plan, ordinance or policy, this section analyzes the proposed project's effects on intersection operations, transit demand, impacts on pedestrian and bicycle circulation, parking and freight loading, as well as construction impacts.

Trip Generation

As set forth in the Planning Department's *Transportation Impact Analysis Guidelines for Environmental Review*, October 2002 (*Transportation Guidelines*), the Planning Department evaluates traffic conditions for the weekday PM peak period to determine the significance of an adverse environmental impact. Weekday PM peak hour conditions (between the hours of 4 PM to 6 PM) typically represent the worst-case conditions for the local transportation network. Using the *Transportation Guidelines*, the proposed project is anticipated to generate approximately 2,075 daily person trips and a total of about 660 daily vehicle trips[23]. Table 1, page 47, shows the project's estimated daily and PM peak hour trip generation by mode split.

As shown below, total PM peak hour person trips is estimated to be approximately 263. Of these person trips, about 151 would be by auto, 48 trips by transit, 64 pedestrian and by "other" modes (including

[23] *2055 Union Street Travel Demand Analysis,* LCW Consulting, May 14, 2010. This document is available for public review as part of Case No. 2010.0613E at 1650 Mission Street, Suite 400, San Francisco, CA 94103.

bicycles, motorcycles, and taxis). The trip generation calculations conducted for the proposed project estimate PM peak hour vehicle trips at 71. The trip generation estimates prepared for the proposed project is conservative because trips from the existing uses on the project site were not deducted.

Although the proposed project is calculated to generate approximately 71 PM peak hour vehicle trips, these vehicle trips are not anticipated to affect existing levels of service within the project vicinity. Therefore, the proposed project's impact on existing vehicular traffic is considered ***less than significant***. The proposed project would not result in a considerable contribution to cumulative traffic impacts in the project vicinity; and therefore, the project would have less-than-significant cumulative impacts.

Table 1
Daily and PM Peak Hour Trip Generation

Trip Generation Mode Split	Daily Trips	PM Peak Hour Trips
Auto	1,224	151
Transit	383	48
Walk/Other	468	64
Total	**2,075**	**263**
Vehicle Trips	660	71
Parking Demand	**Short Term**	**Long Term**
Parking Spaces	55	34
Loading Demand	**Average Hour**	**Peak Hour**
Loading Spaces	0.4	0.5

Source: LCW Consulting, *Transportation Impact Analysis Guidelines, Transportation Calculations.* This document is available for public review as part of Case No. 2010.0613E at 1650 Mission Street, Suite 400, San Francisco, CA 94103.

Parking

The additional vehicle trips generated by the proposed project would also generate a short-term parking demand of 55 spaces and a long term parking demand of 34 spaces, however, parking spaces would not be provided on the project site. Parking may be available at the nearby Union Street Plaza Garage at 2001 Union Street, approximately 100 feet east of the project site. The project sponsor is seeking to negotiate a

discounted parking system for patrons of the private fitness facility, although arrangements have not yet been finalized. A recent examination of parking records for the Union Street Plaza Garage during a 10-weekday period during peak travel times (4 PM to 6 PM), including the PM peak hour period, indicate that this garage has a maximum utilization of 63 percent of capacity and approximately 74 parking spaces are available.[24]

San Francisco does not consider parking supply as part of the permanent physical environment. Parking conditions are not static, as parking supply and demand varies from day to day, from day to night, from month to month, etc. Hence, the availability of parking spaces (or lack thereof) is not a permanent physical condition, but changes over time as people change their modes and patterns of travel.

Parking deficits are considered to be social effects, rather than impacts on the physical environment as defined by CEQA. Under CEQA, a project's social impacts need not be treated as significant impacts on the environment. Environmental documents should, however, address the secondary physical impacts that could be triggered by a social impact. (CEQA Guidelines § 15131(a).) The social inconvenience of parking deficits, such as having to hunt for scarce parking spaces, is not an environmental impact, but there may be secondary physical environmental impacts, such as increased traffic congestion at intersections, air quality impacts, safety impacts, or noise impacts caused by congestion. In the experience of San Francisco transportation planners, however, the absence of a ready supply of parking spaces, combined with available alternatives to auto travel (e.g., transit service, taxis, bicycles or travel by foot) and a relatively dense pattern of urban development, induces many drivers to seek and find alternative parking facilities, shift to other modes of travel, or change their overall travel habits. Any such resulting shifts to transit service in particular, would be in keeping with the City's "Transit First" policy. The City's Transit First Policy, established in the City's Charter Section 16.102 provides that "parking policies for areas well served by public transit shall be designed to encourage travel by public transportation and alternative transportation."

As discussed above, the 41-Union and the 45 Stockton-Union bus lines run east–west along Union Street from Columbus Avenue to Lyon Street. The 22-Fillmore runs north-south from Marina to south of Market Street. Bicycle Route 5 runs on Greenwich Street, two blocks north of the project site, Bicycle Route 45 runs north and south along Steiner Street from Greenwich to Fulton streets, and Bicycle Route 210 runs along Broadway between The Embarcadero and Webster Street within the project vicinity.

[24] LRB, *op. cit*.

The transportation analysis accounts for potential secondary effects, such as cars circling and looking for a parking space in areas of limited parking supply, by assuming that all drivers would attempt to find parking at or near the project site and then seek parking farther away if convenient parking is unavailable. Moreover, the secondary effects of drivers searching for parking is typically offset by a reduction in vehicle trips due to others who are aware of constrained parking conditions in a given area. Hence, any secondary environmental impacts which may result from a shortfall in parking in the vicinity of the proposed project would be minor, and the traffic assignments used in the transportation analysis, as well as in the associated air quality, noise, and pedestrian safety analyses, reasonably addresses potential secondary effects.

Loading

The proposed 33,000 square-foot health club, the 1,625 square-foot retail space and the 1,625 square-foot restaurant would generate a peak hour loading demand of 0.5 delivery trucks. The total average hour loading demand for the final building square footage (approximately 36,250 square feet) would be approximately 0.4 truck/hour and 0.5 truck during weekday PM peak hour. The proposed project would not provide loading bays, and all loading would occur from a commercial yellow zone in front of the project site. The proposed project would not result in significant loading impacts and loading impacts are considered ***less than significant***

Construction Impacts

During the projected 12-month construction period, temporary and intermittent traffic and transit impacts would result from construction truck movements to and from the project site. Truck movements during periods of peak traffic flow would have greater potential to create conflicts than during non-peak hours because of the greater number of vehicles on the streets that would have to maneuver around queued trucks. Construction activities associated with the proposed project are not anticipated to result in construction-related impacts on the City's transportation network, primarily due to the low volume of truck traffic required for construction. Construction loading/staging would be from the two parking spaces in front of the building. Any construction traffic occurring between 7:00 and 9:00 AM or between 3:30 and 6:00 PM would coincide with peak hour traffic and could temporarily impede traffic and transit flow, although it would not be considered a significant impact. An improvement measure limiting truck movements to the hours between 9:00 AM and 3:30 PM (or other times, if approved by SFMTA) would minimize disruption of the general traffic flow on adjacent streets during the AM and PM peak periods. The project sponsor and construction contractors would meet with the City's Transportation Advisory Staff Committee (TASC) to determine feasible measures to reduce traffic congestion, including effects on

the transit system and pedestrian circulation during construction of the proposed project. TASC consists of representatives from the Traffic Engineering Division of the Department of Parking and Traffic (DPT), the Fire Department, MUNI, and the Planning Department. Thus, impacts related to an applicable transportation circulation system plan or policy would be ***less than significant***.

Impact TR-2: The proposed project would not substantially increase hazards due to a design feature or incompatible uses. (No Impact)

The proposed project, as designed, would not include features that would substantially increase traffic-related hazards. In addition, as discussed in Section E.1, Land Use and Land Use Planning, under Question 1e, the project would not include uses that are incompatible with the site vicinity. Therefore, the proposed project would have ***no transportation hazards impact*** due to a design feature or resulting from incompatible uses.

Impact TR-3: The proposed project would not result in inadequate emergency access. (No Impact)

As discussed above, access to the site would be provided on Union Street. The proposed project does not include any alteration to existing rights-of-way, nor would it be expected to affect emergency response times or access to other sites. As discussed in further detail below under E.12, Public Services, Police and Fire Protection, page 87, the closest fire station is at 2251 Greenwich Street, approximately one-quarter mile from the project site. The closest police station is 1125 Fillmore Street, approximately 1.2 miles south of the site. The closest emergency hospital is St. Francis Hospital at California and Hyde streets, approximately 1.7 miles from the project site. Emergency vehicles would be able to reach the project site on Union Street, via Fillmore, Webster, and Buchanan streets. Therefore, the project would have ***no impact*** on emergency access to the project site or any surrounding sites.

Impact TR-4: The proposed project would not conflict with adopted policies, plans, or programs regarding public transit, bicycle, or pedestrian facilities, or otherwise decrease the performance or safety of such features. (Less than Significant)

Transit Conditions

As discussed above, the project site is well served by transit. Within the immediate project vicinity, the 41-Union and the 45 Stockton-Union bus lines run east–west along Union Street from Columbus Avenue

to Lyon Street. The 22-Fillmore runs north-south along Fillmore Street from Marina Boulevard to south of Market Street and lower Potrero Hill. The 47-Van Ness and 49-Van Ness-Mission run north-south along Ban Ness Avenue from North Point to Mission Street. In the future, Van Ness Avenue Bus Rapid Transit (BRT) would provide service to the site vicinity and the Cow Hollow neighborhood. As noted above in Table 1, page 47, the project is anticipated to generate 383 daily and 48 PM peak hour transit trips. These trips would be distributed throughout transit lines in the area, and are not expected to noticeably affect capacity of these lines. Thus, impacts to the City's transit network would be considered ***less than significant***. Transit-related policies include, but are not limited to: (1) discouragement of commuter automobiles (*Planning Code* Section 101.1, established by Proposition M, the Accountable Planning Initiative); and (2) the City's "Transit First" policy, established in the City's Charter Section 16.102. As discussed above, the proposed project would not conflict with transit operations, and would not conflict with the transit-related policies established by Proposition M or the City's Transit First Policies.

Bicycle Conditions

Bicycle routes within the project vicinity include Route 5 on Greenwich Street, which is two blocks north of the project site, and runs east-west between Octavia and Lyon streets. In addition, Bicycle Route 45 runs north and south along Steiner Street from Greenwich to Fulton streets, and Bicycle Route 210 runs along Broadway between The Embarcadero and Webster Street. The proposed project would generate 64 PM peak hour trips by "other" modes, some of which would be bicycle trips. The proposed project is not anticipated to affect bicycle conditions in the project vicinity. Thus, the proposed project's effect on the bicycle network would be considered less than significant. On June 26, 2009, the San Francisco Municipal Transportation Agency (SFMTA) approved an update to the City's Bicycle Plan. The Plan includes updated goals and objectives to encourage bicycle use in the City, describes the existing bicycle route network (a series of interconnected streets and pathways on which bicycling is encouraged), and identifies improvements to achieve the established goals and objectives. The proposed project would result in ***less-than-significant*** impacts to bicycle conditions in the project area and would therefore not conflict with the City's bicycle plan, or other plan, policy or program related to bicycle use in San Francisco.

Pedestrian Conditions

Pedestrian sidewalks are provided on all streets within the project vicinity, including Union Street, and Webster and Buchanan streets. Sidewalks adjacent to the project site have excess capacity as observed during field visits in the project vicinity during different times of the day. The proposed project would generate approximately 468 daily and 64 PM peak hour pedestrian and other trips. The proposed project

would not cause a substantial increase of pedestrian and vehicle conflicts since there are currently low pedestrian volumes. Sidewalk widths are sufficient to allow for the free flow of pedestrian traffic. Pedestrian activity would increase as a result of the project, but not to a level that could not be accommodated on project area sidewalks or would result in safety concerns. Thus, impacts on pedestrian circulation and safety would be ***less than significant***. As such, the proposed project would not conflict with any plan, policy or program related to pedestrian use in San Francisco.

Impact C-TR-5: The proposed project in combination with past, present, and reasonably foreseeable future projects, would have less-than-significant cumulative transportation impacts. (Less than Significant)

The proposed project would not cause a substantial increase in traffic, in relation to the existing traffic load and capacity of the street system. As reflected in the trip generation explained above, during weekday PM peak periods, the project would result in less-than-significant impacts related to increases in vehicle traffic in the project vicinity. The proposed project would not include any hazardous design features or incompatible uses that could result in hazardous conditions, and the proposed project would not result in inadequate emergency access to the site or any surrounding sites. The proposed project would not cause a substantial increase in transit demand that could not be accommodated by existing and proposed transit capacity, and alternative travel modes. With the addition of 71 PM peak hour vehicle trips, the proposed project would have a less-than-significant cumulative traffic impact, because the number of vehicle trips generated by the proposed project would not be substantial compared to existing conditions. Therefore, the project would result in less-than-significant effects on cumulative transportation impacts.

There are no identified construction projects within the vicinity. Therefore cumulative construction impacts would not be substantial and the cumulative impact on the transportation network would be ***less than significant.***

Topics:		Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
6.	**NOISE—Would the project:**					
a)	Result in exposure of persons to or generation of noise levels in excess of standards established in the local general plan or noise ordinance, or applicable standards of other agencies?	☐	☐	☒	☐	☐
b)	Result in exposure of persons to or generation of excessive groundborne vibration or groundborne noise levels?	☐	☐	☒	☐	☐
c)	Result in a substantial permanent increase in ambient noise levels in the project vicinity above levels existing without the project?	☐	☐	☒	☐	☐
d)	Result in a substantial temporary or periodic increase in ambient noise levels in the project vicinity above levels existing without the project?	☐	☐	☒	☐	☐
e)	For a project located within an airport land use plan area, or, where such a plan has not been adopted, in an area within two miles of a public airport or public use airport, would the project expose people residing or working in the area to excessive noise levels?	☐	☐	☐	☐	☒
f)	For a project located in the vicinity of a private airstrip, would the project expose people residing or working in the project area to excessive noise levels?	☐	☐	☐	☐	☒
g)	Be substantially affected by existing noise levels?	☐	☐	☒	☐	☐

The project site is not located within an airport land use plan area, or within the vicinity of a private airstrip. Therefore, checklist items 6e and 6f are not applicable to the proposed project.

Impact NO-1: The proposed project would not result in the exposure of persons to or generation of noise levels in excess of established standards, nor would the proposed project result in a substantial permanent increase in ambient noise levels, nor would the proposed project be substantially affected by existing noise. (Less than Significant)

The proposed project would involve a seismic retrofit, adaptive re-use of the landmark Metro Theater, and construction of three additional floors within the existing structure, including an approximately 23,250-square-foot interior addition to the currently vacant building. The project site is located within the 'Union Street NCD. Background noise levels along Union Street are between 65 and 70 dBA (Ldn), based

on 2009 sampling data.[25,26] Given existing street setbacks, noise levels at the project property line would be expected to be within this range or lower. The Environmental Protection element of the *General Plan* contains Land Use Compatibility Guidelines for Community Noise. These guidelines, which are similar to, but differ somewhat from, State guidelines issued by the Governor's Office of Planning and Research, indicate maximum acceptable noise levels for various newly developed land uses. According to the *General Plan's* Land Use Compatibility chart, commercial uses, including the proposed fitness, community theater, restaurant and retail uses, are considered compatible uses in areas with existing noise levels below 70 Ldn, with no special noise insulation requirements necessary[27]. Given that the project site is within the noise acceptability standards of the *General Plan*, the proposed project would not be substantially affected by existing neighborhood noise levels, and this noise compatibility impact would be ***less than significant***.

In general, traffic must double in volume to produce a noticeable increase in ambient noise levels. Based on the trip generation analysis for the project (see Section 5, Transportation and Circulation), the proposed project would generate approximately 660 daily vehicle trips, with 71 of those trips occurring during the 4:00 to 6:00 PM peak commute period. Existing traffic volumes along Union Street are much higher. Therefore, the proposed project's generation of vehicle trips would not double existing vehicle trips or result in a noticeable increase in ambient noise levels.

In addition to vehicle-related noise, building equipment and ventilation are also noise sources. Specifically, mechanical equipment produces operational noise, such as heating and ventilation systems. Mechanical equipment would be subject to Section 2909 of the Noise Ordinance. As amended in November 2008, this section of the ordinance establishes a noise limit for mechanical sources, such as building equipment, specified as a certain noise level in excess of the ambient noise level at the property line: for noise generated by residential uses, the limit is 5 dBA in excess of ambient noise levels, while for

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[25] Sound pressure is measured in decibels (dB), with zero dB corresponding roughly to the threshold of human hearing, and 120 dB to 140 dB corresponding to the threshold of pain. Because sound pressure can vary by over one trillion times within the range of human hearing, a logarithmic loudness scale is used to keep sound intensity numbers at a convenient and manageable level. Owing to the variation in sensitivity of the human ear to various frequencies, sound is "weighted" to emphasize frequencies to which the ear is more sensitive, in a method known as A-weighting and expressed in units of A-weighted decibels (dBA).

[26] San Francisco Planning Department, *San Francisco General Plan*, Environmental Protection Element, Map 1: Background Noise Levels (2009), under Objective 11, available online at *http://www.sf-planning.org/ftp/General_Plan/I6_Environmental_Protection.htm*, accessed August 8, 2011.

[27] San Francisco Planning Department, *San Francisco General Plan*, Environmental Protection Element. Land Use Compatibility Chart for Community Noise, under Policy 11.1, available online at *http://www.sf-planning.org/ftp/General_Plan/I6_Environmental_Protection.htm*, accessed August 8, 2011.

noise generated by commercial and industrial uses, the limit is 8 dBA in excess of ambient level, and for noise on public property, including streets, the limit is 10 dBA in excess of ambient. In addition, the Noise Ordinance provides for a separate fixed-source noise limit for residential interiors of 45 dBA at night and 55 dBA during the day and evening hours. Compliance with Article 29, Section 2909, serves to minimize noise from building operations. The proposed internal addition of three new floors would require a rooftop mechanical unit (Heating, Ventilation, and Air Conditioning [HVAC]), which would be located behind the fitness facility marquee toward Union Street to minimize noise effects to residential neighbors to the south. There is no residence adjacent to the project site to the east or west. There are residential units to the south. The smaller retail and restaurant components of the proposed project would likely have smaller, split systems, with separate components for heating and air conditioning. These noise sources would be required to comply with Section 2909 of the Noise Ordinance.

Given that the proposed project's vehicle trips would not result in a doubling of existing traffic volume in noise, that the proposed project's HVAC units would be required to comply with the Noise Ordinance and would be situated to minimize noise effects, the proposed project would not result in a noticeable increase in ambient noise levels, and this off-site noise impact would be ***less than significant.***

Given that the proposed project would comply with existing noise standards and would not expose persons to noise levels in excess of standards established in the San Francisco Noise Ordinance (E.6.a), the project's noise level effect would be ***less than significant***.

Impact NO-2: During construction, the proposed project would result in a temporary and periodic increase in ambient noise levels and vibration in the project vicinity above levels existing without the project, but any construction-related increase in noise levels and vibration would be considered a less-than-significant impact. (Less than Significant)

Excavation, demolition, and construction would temporarily increase noise, and possibly generate vibration, in the project vicinity. However, the majority of excavation, demolition, and construction activities would occur inside the existing building, which could reasonably be expected to attenuate noise experienced at neighboring properties. During the construction phase, the amount of construction noise generated would be influenced by equipment type and duration of use, distance between noise source and listener, and presence or absence of barriers (including subsurface barriers). Construction equipment would generate noise and possibly vibrations that could be considered an annoyance by occupants of nearby properties. There would be times when noise and vibration could interfere with indoor activities in nearby businesses and residences. The closest sensitive noise receptors to the project site are the

residents of an apartment building located on Webster Street; the rear units are located approximately 15 feet and slightly uphill from the rear of the project building. Other nearby receptors are located along Green Street, less than 60 feet away from the project site and uphill at elevations approximately 15 to 20 feet higher than the project site. Other uses in the immediate vicinity are not considered sensitive to noise and vibration. According to the project sponsor, the construction period would last approximately 12 months. Construction of the proposed project would not require pile driving. Considering this, the noisiest construction activities associated with the project would likely be exterior finishing, which can generate noise levels up to 89 dBA at 50 feet from the noise receptor (see Table 2, page 57). Although elevated noise levels would be experienced at the closest residential uses (noise-sensitive receptors), which are located as close as 15 feet from the project site, the majority of construction activities would occur inside the existing theater building. The 6- to 8-inch-thick concrete walls would substantially attenuate noise generated inside the existing buildings. Although the density of the walls is unknown, based on a range of attenuation values for different densities of 8-inch-thick concrete walls, attenuation could range from 27 dBA to 52 dBA.[28] Thus, noise levels at the nearest noise-sensitive receptors during interior construction could be within acceptable ranges. Construction noise and vibration impacts would be temporary, limited to the period of construction. Construction would occur on weekdays (though some Saturday construction work could occur) during daytime hours, when the majority of residents would likely be working away from home.

Construction noise is regulated by the San Francisco Noise Ordinance (Article 29 of the Police Code). The ordinance requires that noise levels from individual pieces of construction equipment, other than impact tools, not exceed 80 dBA at a distance of 100 feet from the source. Impact tools (jackhammers, hoerammers, impact wrenches) must have both intake and exhaust muffled to the satisfaction of the Director of Public Works or the Director of Building Inspection. Section 2908 of the Ordinance prohibits construction work between 8:00 PM and 7:00 AM, if noise would exceed the ambient noise level by 5 dBA at the project property line, unless a special permit is authorized by the Director of Public Works or the Director of Building Inspection. The project must comply with regulations set forth in the Noise Ordinance. The increase in noise and vibration in the project area during project construction would be considered ***less than significant*** because it would be temporary, intermittent, and restricted in occurrence and level, as the contractor would be required to comply with the City's Noise Ordinance.

[28] Engineeringtoolbox.com, Sound Transmission Through Massive Walls or Floors—Concrete or Similar, accessed January 1, 2011 at: *http://www.engineeringtoolbox.com/sound-transmission-massive-walls-d_1409.html*

Table 2 Typical Commercial Construction Noise Levels (dBA)[29]	
Phase	**(L_{eq})[a]**
Ground Clearing	84
Excavation	89
Foundations	78
Construction	85
Exterior Finishing	89
Pile Driving	90-105

Notes:

[a] Estimates correspond to a distance of 50 feet from the noisiest piece of equipment associated with a given phase and 200 feet from the other equipment associated with that phase.

SOURCE: U.S. Environmental Protection Agency, Noise from Construction Equipment and Operations, Building Equipment, and Home Appliances, December 1971.

Impact C-NO-3: The proposed project, in combination with past, present, and reasonably foreseeable future projects, would result in less-than-significant cumulative noise impacts. (Less than Significant)

As previously discussed, there are no planned construction projects within one-quarter mile of the project site. Project construction-related noise would not substantially increase ambient noise levels at locations greater than a few hundred feet from the project site. There would be no potential for construction noise effects associated with the proposed project to combine with other concurrent construction projects. Therefore, there would be ***no cumulative impact*** related to construction-generated noise.

Localized traffic noise would increase in conjunction with foreseeable residential and commercial growth in the project vicinity. However, because the proposed project combined with foreseeable future projects would not result in a doubling of traffic volumes along project area streets, the project would not contribute considerably to any cumulative traffic-related increases in ambient noise. In addition, the proposed project's mechanical equipment would be required to comply with the Noise Ordinance and hence would not be expected to contribute to any cumulative increases in ambient noise as a result of

[29] U.S. Environmental Protection Agency, *Noise from Construction Equipment and Building Operations, Building Equipment, and Home Appliances*, December 1971.

building equipment. Therefore, the proposed project would not result in cumulatively considerable noise impacts, and cumulative noise impacts are considered ***less than significant***.

Topics:		*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
7.	**AIR QUALITY—Would the project:**					
a)	Conflict with or obstruct implementation of the applicable air quality plan?	☐	☐	☒	☐	☐
b)	Violate any air quality standard or contribute substantially to an existing or projected air quality violation?	☐	☐	☒	☐	☐
c)	Result in a cumulatively considerable net increase of any criteria pollutant for which the project region is non-attainment under an applicable federal, state, or regional ambient air quality standard (including releasing emissions which exceed quantitative thresholds for ozone precursors)?	☐	☐	☒	☐	☐
d)	Expose sensitive receptors to substantial pollutant concentrations?	☐	☐	☒	☐	☐
e)	Create objectionable odors affecting a substantial number of people?	☐	☐	☒	☐	☐

The Federal Clean Air Act (CAA), as amended, and the California Clean Air Act (CCAA) legislate ambient air quality standards and related air quality reporting systems for regional regulatory agencies to then develop mobile and stationary source control measures to meet these standards. BAAQMD is the primary responsible regulatory agency in the Bay Area for planning, implementing, and enforcing the federal and state ambient standards for criteria pollutants.[30] Criteria air pollutants include ozone, carbon monoxide (CO), nitrogen dioxide (NO_2), sulfur dioxide (SO_2), particulate matter (PM_{10} and $PM_{2.5}$), and lead.

The San Francisco Bay Area Air Basin encompasses the following counties: San Francisco, Alameda, Contra Costa, Marin, San Mateo, Napa and parts of Solano and Sonoma counties. The basin has a history of air quality violations for ozone, carbon monoxide, and particulate matter and currently does not meet

[30] State and Federal air quality standards for the Bay Area's attainment status can be viewed on the BAAQMD website at: *http://www.baaqmd.gov*.

the state ambient air quality standards for ozone, PM_{10} and $PM_{2.5}$. BAAQMD has adopted air quality management plans over the years to address control methods and strategies for meeting air quality standards, the latest plan being the *2010 Clean Air Plan*.

The *2010 Clean Air Plan* is intended to: (1) update the *2005 Ozone Strategy* in accordance with the requirements of the CCAA to implement "all feasible measures" to reduce ozone; (2) provide a control strategy to reduce ozone, particulate matter (PM), air toxics, and greenhouse gases in a single, integrated plan; (3) review progress in improving air quality in recent years; and (4) establish emission control measures to be adopted or implemented in the 2010-2012 timeframe. The *2010 Air Quality Plan* was adopted by BAAQMD on September 15, 2010.

The purpose of the *Bay Area Air Quality Management District (BAAQMD) CEQA Guidelines* is to assist lead agencies in evaluating air quality impacts of projects and plans proposed in the San Francisco Bay Area Air Basin (SFBAAB). The Guidelines provide procedures for evaluating potential air quality impacts during the environmental review process consistent with CEQA requirements. BAAQMD recently adopted new CEQA air quality thresholds of significance and issued revised Guidelines that supersede the *1999 CEQA Air Quality Guidelines*.[31] According to BAAQMD, the recently adopted thresholds of significance for criteria air pollutants, GHG emissions (addressed in Section E.8. Greenhouse Gas Emissions), and health risks from new sources of air emissions are intended to apply to environmental analyses that have begun on or after adoption of the revised CEQA thresholds. Thresholds of significance pertaining to the health risk impacts of sources upon sensitive receptors are intended to apply to environmental analyses begun on or after January 1, 2011. The following analysis is based on the revised CEQA thresholds (adopted June 2, 2010).

Impact AQ-1: Construction of the proposed project would not emit criteria air pollutants that would violate an air quality standard or contribute to an existing or projected air quality violation. (Less than Significant)

BAAQMD's *2010 CEQA Air Quality Guidelines* (or *Guidelines*) notes that the first step in determining the significance of criteria air pollutants and precursors related to project operation and from exhaust during project construction is to compare the attributes of the proposed project with the applicable screening criteria. The purpose of this comparison is to provide a conservative indication of whether construction or

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[31] Bay Area Air Quality Management District. *California Environmental Quality Act Air Quality Guidelines*. June 2010. This document is available online at: *www.baaqmd.gov*. Accessed July 22, 2010.

operation of the proposed project would result in the generation of criteria air pollutants and/or precursors that exceed the *Guidelines'* thresholds of significance. If all of the screening criteria are met by a proposed project, then the lead agency or applicant does not need to perform a detailed air quality assessment of the project's air pollutant emissions, and construction or operation of the proposed project would result in a less-than-significant air quality impact. If the proposed project does not meet all the screening criteria, then project emissions need to be quantified and analyzed against BAAQMD's thresholds of significance.[32]

The *2010 CEQA Air Quality Guidelines* provide thresholds of significance for construction-related criteria air pollutant and precursor emissions from vehicle exhaust. The thresholds, as determined by BAAQMD, are whether the proposed project would emit the following construction-related criteria air pollutants: reactive organic gases (ROG), nitrogen oxides (NO_x) or $PM_{2.5}$[33] at levels in excess of 54 lbs/day, or whether the proposed project would emit PM_{10} at levels in excess of 82 lbs/day. The *2010 CEQA Air Quality Guidelines* provide screening criteria that identify the size and type of project that is not anticipated to emit criteria air pollutants and ozone precursors in excess of the adopted thresholds of significance. For health clubs, restaurants, and a variety of different types of commercial uses, the screening size for construction emissions is 277,000 square feet. The proposed project would fall well below the screening criteria, Therefore, a quantitative analysis of the proposed project's construction-related emissions with respect to criteria air pollutants and ozone precursors is not required, and the project's construction-related exhaust emissions would have a less-than-significant impact on criteria air pollutants from construction exhaust.

Impact AQ-2: Construction of the proposed project would not result in significant fugitive dust emissions. (Less than Significant)

Project-related demolition, excavation, grading, and other construction activities may cause wind-blown dust that could contribute particulate matter into the local atmosphere. Although there are federal standards for air pollutants and implementation of state and regional air quality control plans, air pollutants continue to have impacts on human health throughout the country. California has found that particulate matter exposure can cause health effects at lower levels than national standards. The health

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[32] Ibid. pg. 3-1.

[33] $PM_{2.5}$ and PM_{10} refer to particulate matter that is 2.5 microns in diameter or less and particulate matter that is 10 microns in diameter or less, respectively.

burden of particulate matter demands that, where possible, public agencies take feasible available actions to reduce sources of particulate matter exposure. According to the California Air Resources Board (CARB), reducing ambient particulate matter from 1998–2000 levels to natural background concentrations in San Francisco would prevent over 200 premature deaths.

Dust can be an irritant causing watering eyes or irritation to the lungs, nose, and throat. Demolition, excavation, grading, and other construction activities can cause wind-blown dust to add to particulate matter in the local atmosphere. Depending on exposure, adverse health effects can occur due to this particulate matter in general and also due to specific contaminants such as lead or asbestos that may be constituents of soil.

For fugitive dust emissions, *2010 CEQA Air Quality Guidelines* recommend following the current best management practices approach, which has been a pragmatic and effective approach to the control of fugitive dust emissions. The *Guidelines* note that individual measures have been shown to reduce fugitive dust by anywhere from 30 percent to more than 90 percent and conclude that projects that implement construction best management practices will reduce fugitive dust emissions to a less-than-significant level.[34]

The San Francisco Board of Supervisors approved a series of amendments to the San Francisco Building and Health Codes, generally referred hereto as the Construction Dust Control Ordinance (Ordinance 176-08, effective July 30, 2008), with the intent of reducing the quantity of dust generated during site preparation, demolition, and construction work in order to protect the health of the general public and of on-site workers, to minimize public nuisance complaints, and to avoid orders to stop work by Department of Building Inspection (DBI).

The Dust Control Ordinance requires that all site preparation work, demolition, or other construction activities within San Francisco that have the potential to create dust or to expose or disturb more than 10 cubic yards or 500 square feet of soil comply with specified dust control measures whether or not the activity requires a permit from DBI. The Director of DBI may waive this requirement for activities on sites less than one-half acre that are unlikely to result in any visible wind-blown dust.

The following regulations and procedures set forth in Article 22B of the San Francisco Health Code (Construction Dust Control Requirements) generally contain BAAQMD-recommended best management practices:

[34] Ibid. pgs.8-2 to 8-3.

- Water all active construction areas at least twice daily;
- Cover all trucks hauling soil, sand, and other loose materials, or require such trucks to maintain at least 2 feet of side barriers above the top of the haul load;
- Pave, apply water at a minimum three times daily in dry weather, or apply non-toxic soil stabilizers to all unpaved access roads, parking areas, and staging areas;
- Sweep daily (with water sweepers) all paved access roads, parking areas, and staging areas;
- Sweep streets daily (with water sweepers) if visible soil material is carried onto adjacent public rights-of-way areas;
- Hydroseed or apply non-toxic soil stabilizers to inactive construction areas (previously graded areas inactive for ten days or more);
- Enclose, cover, water twice daily, or apply (non-toxic) soil binders to exposed stockpiles (dirt, sand, etc.);
- Limit traffic speeds on unpaved roads to 15 miles per hour;
- Install sandbags or other erosion control measures to prevent silt runoff to public roadways;
- Replant vegetation in disturbed areas as quickly as possible;
- Install wheel washers for all exiting trucks, or wash off the tires of all trucks and equipment prior to leaving the site;
- Install wind breaks, or plant trees/vegetative wind breaks at windward side(s) of construction areas;
- Suspend excavation and grading activity when winds (instantaneous gusts) exceed 25 mph; and
- Limit the area subject to excavation, grading, and other construction activity at any one time.

Because the project site is less than one-half acre in size and project demolition and construction activities are unlikely to result in any visible wind-blown dust because they would occur primarily within the existing building, the Director of DBI may waive the above-listed requirements. Absent this waiver, the applicant would be required to comply with the Dust Control Ordinance, which would reduce the project's air quality impacts related to fugitive dust to a ***less-than-significant*** level.

Impact AQ-3: Construction of the proposed project would not expose sensitive receptors to substantial levels of $PM_{2.5}$ and other Toxic Air Contaminates. (Less than Significant)

Construction of the proposed project would require construction equipment and would result in an increase in vehicle trips associated with construction workers and other off-road construction equipment. Diesel powered construction equipment emit diesel particulate matter, which may affect nearby sensitive receptors. Sensitive receptors are identified as people (children, adults, and seniors) occupying or residing in: residential dwellings; schools, colleges and universities; daycares; hospitals, and senior care

facilities[35]. As discussed in Section E.6, Noise, the closest sensitive receptors to the project site are the residents of buildings south of the project site on Green Street, which are directly adjacent to the project site, and the residents of an apartment building located on Webster Street; the rear units are located approximately 15 feet and slightly uphill from the rear of the project building. However, the proposed project does not entail any new building construction or demolition activities outside the existing building.

The proposed project would include seismic retrofit of the 670-seat Metro Theater building and conversion of its use to a private fitness facility, restaurant and retail use. The proposed seismic retrofit would entail the construction of a new internal steel structural frame and three new floors within the existing building. The interior construction of the three floors would add approximately 23,500 square feet to the existing 13,000 square foot floor area for a total floor area of approximately 23,250 sq. ft. in the proposed four-story-building. Construction activities would include removal of existing interior walls and theater seating. Existing wall murals would be preserved in place; decorative columns would be restored in place; existing side doors, windows, frames, hardware would be removed and replaced. Construction equipment and phasing was obtained from the project sponsor. The total duration of construction activities are estimated to be 12 months. Given the limited duration of construction activities and relatively small horsepower of construction equipment, construction activities would not generate a substantial amount of toxic air contaminates (TACs) that could affect nearby sensitive receptors and would not exceed the BAAQMD's construction health risk thresholds. Therefore, project-level construction health risks would be ***less than significant***.

Impact AQ-4: Operation of the proposed project would not emit criteria air pollutants that would violate an air quality standard or contribute to an existing or projected air quality violation. (Less than Significant)

The BAAQMD *2010 CEQA Air Quality Guidelines* also provide screening criteria for operational emissions from a variety of land use types. As with the construction screening criteria, if a proposed project's size falls below the applicable criteria, then operation of the proposed project would not result in a significant air quality impact, and a detailed air quality assessment of air pollutant emissions is not required. For health clubs, the *2010 CEQA Air Quality Guidelines* operational criteria air pollutant and precursor screening level is 128,000 square feet. For a "quality restaurant," the screening size is 47,000 square feet.

[35] Bay Area Air Quality Management District. *Recommended Methods for Screening and Modeling Local Risks and Hazards*. May 2011. At page. 12. This document is available at *www.baaqmd.gov*. Accessed September 22, 2011.

Although the operational screening criteria do not list a generic retail use, a variety of different types of commercial uses are listed, including a "strip mall" with a screening size of 99,000 square feet. The proposed fitness, retail and restaurant uses would be well below the most stringent of these screening levels. The community theater would occupy minor square footage, and would only be an intermittent use and would not contribute substantially to criteria air pollutants. The total finished floor area would be well below the *2010 CEQA Air Quality Guidelines* operational screening criteria. Therefore, a detailed air quality assessment of the proposed project's potential air pollutant emissions is not required. As such, the proposed project would not result in the generation of operational-related criteria air pollutants and/or precursors that exceed BAAQMD's thresholds of significance. The potential for operation of the proposed project to emit criteria air pollutants and ozone precursors would therefore be considered ***less than significant***.

Impact AQ-5: Operation of the proposed project would not expose sensitive receptors to substantial levels of $PM_{2.5}$ and other Toxic Air Contaminates. (Less than Significant)

The proposed project includes a fitness center, restaurant and retail components. These land uses are not considered sensitive land uses and therefore, the proposed project would not expose new sensitive land uses to substantial levels of $PM_{2.5}$ or other TACs.

BAAQMD considers projects that generate less than 10,000 vehicle trips as minor, low impact sources and recommends that a health risk analysis exclude these sources.[36] The project's anticipated increase of approximately 333 vehicle trips would not exceed this screening level and would therefore not be considered a substantial source for health risks. Furthermore, the proposed project does not include stationary sources of emissions (diesel generators and boilers, etc.) that would affect nearby sensitive receptors. Therefore, the proposed project would not result in emissions of $PM_{2.5}$ or other TACs that could affect nearby sensitive receptors.

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[36] Bay Area Air Quality Management District. *Recommended Methods for Screening and Modeling Local Risks and Hazards*. May 2010. At pg. 13. This document is available online at: *www.baaqmd.gov*.

Impact AQ-6: The proposed project would not create objectionable odors that affect a substantial number of people emissions. (Less than Significant)

The project would not result in a perceptible increase or change in odors on the project site or in the vicinity of the project since it would not include uses prone to generation of odors, with the exception of the proposed restaurant use, which would include adequate ventilation, and would emit food odors which are generally not found offensive. The proposed project would introduce new uses on the project site (a private fitness facility, retail space, and restaurant) that are similar to many other properties located in the immediate vicinity and elsewhere along Union Street; these existing land uses are not sources of noticeable odors, nor would the proposed project be expected to emit objectionable odors. Therefore this impact would be ***less than significant***.

Impact AQ-7: The proposed project would not conflict with or obstruct implementation of the *2010 Clean Air Plan*. (Less than Significant)

In determining consistency with the *2010 Clean Air Plan,* the BAAQMD recommends that the lead agency analyze three questions. If all three questions can be answered in the affirmative, the BAAQMD considers the project to be consistent with air quality plans prepared for the Bay Area. The first question is whether the project supports the primary goals of the *2010 Clean Air Plan* (the applicable air quality plan for the Bay Area). The primary goals of the *2010 Clean Air Plan* are to attain air quality standards, reduce population exposure to TACs, and reduce greenhouse gas emissions (addressed in Section E.8. Greenhouse Gas Emissions). As shown above the proposed project would be well below the criteria air pollutant screening levels and would not expose sensitive receptors to substantial levels of $PM_{2.5}$ and other TACs.

The second question is whether the project includes applicable control measures from the *2010 Clean Air Plan*. The *2010 Clean Air Plan* recognizes that to a great extent, community design dictates individual travel mode and that a key long-term control strategy to reduce emissions of criteria pollutants, air toxics and greenhouse gases from motor vehicles is to channel future Bay Area growth into vibrant urban communities where goods and services are close at hand, and people have a range of viable transportation options. To this end, the *2010 Clean Air Plan* identifies a number of land use control measures that support mixed-use, compact development to reduce motor vehicle travel and emissions.[37] The proposed project, the adaptive reuse of an existing building that provides amenities to local

[37] Bay Area Air Quality Management District. *Bay Area 2010 Clean Air Plan*. September 15, 2010. At page 4-9.

residents, would be consistent with the type of development promoted by the *2010 Clean Air Plan's* Local Land Use Strategies.

The final question is whether the project would hinder implementation of the *2010 Clean Air Plan* (e.g., precluding the extension of a transit line or bike path). The proposed project, re-use of an existing building, would clearly not hinder implementation of the *2010 Clean Air Plan*.

The proposed project would be generally consistent with the General Plan and air quality management plans such as the *2010 Clean Air Plan*. Additionally, the *General Plan*, *Planning Code*, and the City Charter implement various transportation control measures identified in the City's Transit First Program, bicycle parking regulations, transit development fees, and other strategies. Given that all three questions have been answered in the affirmative, the proposed project would not conflict with or obstruct implementation of regional air quality plans, and thus impacts of the proposed project related to conflicting with or obstructing implementation of an applicable air quality plan would be considered ***less than significant***.

Impact C-AQ-4: The proposed project would result in less-than-significant cumulative air quality impacts. (Less than Significant)

With respect to cumulative impacts from criteria air pollutants, BAAQMD's approach to cumulative air quality analysis is that any proposed project that would individually have a significant air quality impact would also be considered to have a significant cumulative air quality impact.[38] The proposed project would result in less-than-significant impacts related to construction and operational criteria air pollutant emissions, Therefore, cumulative criteria air pollutant impacts associated with the proposed project would also be considered ***less than significant***.

The proposed project does not include new sensitive receptors, nor would the project introduce a new stationary source of health risks, therefore the project's operations would not contribute to cumulative health risks. As discussed in Impact AQ-3, project construction could emit TACs, however, TAC emissions would be well below the BAAQMD's health risk thresholds. A cumulative analysis of sources of TACs within the project's health risk zone of influence (1,000 feet), was evaluated to determine whether the sum of all stationary, roadway and project construction emissions could exceed BAAQMD's cumulative heath risk thresholds of a cancer risk of 100 in a million, a non-cancer Hazard Index of 10.0

[38] Bay Area Air Quality Management District. *California Environmental Quality Act Air Quality Guidelines*. June 2010. At page 2-1.

and an annual average PM2.5 threshold of 0.8 ug/m3. There are three permitted sources within 1,000 feet of the project site and only Lombard Street qualifies as a roadway with the potential to contribute to health risks as vehicle traffic on Lombard Street exceeds 10,000 vehicles/day. Combined, the cancer risk, annual average $PM_{2.5}$, and hazard index impact of all stationary and mobile sources within the project vicinity are 3.66, 0.05, and 0, respectively. These values combined with the emissions from project construction would be well below the BAAQMD's cumulative health risk thresholds. Therefore, cumulative health risk impacts of the project would be ***less than significant.***

Topics:		*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
8.	**GREENHOUSE GAS EMISSIONS— Would the project:**					
a)	Generate greenhouse gas emissions, either directly or indirectly, that may have a significant impact on the environment?	☐	☐	☒	☐	☐
b)	Conflict with any applicable plan, policy, or regulation adopted for the purpose of reducing the emissions of greenhouse gases?	☐	☐	☒	☐	☐

Environmental Setting

Gases that trap heat in the atmosphere are referred to as GHGs because they capture heat radiated from the sun as it is reflected back into the atmosphere, much like a greenhouse does. The accumulation of GHGs has been implicated as the driving force for global climate change. The primary GHGs are carbon dioxide, methane, nitrous oxide, ozone, and water vapor.

While the presence of the primary GHGs in the atmosphere are naturally occurring, carbon dioxide (CO_2), methane (CH_4), and nitrous oxide (N_2O) are largely emitted from human activities, accelerating the rate at which these compounds occur within earth's atmosphere. Emissions of carbon dioxide are largely by-products of fossil fuel combustion, whereas methane results from off-gassing associated with agricultural practices and landfills. Other GHGs include hydrofluorocarbons, perfluorocarbons, and

sulfur hexafluoride, and are generated in certain industrial processes. Greenhouse gases are typically reported in "carbon dioxide-equivalent" measures (CO_2E).[39]

There is international scientific consensus that human-caused increases in GHGs have and will continue to contribute to global warming. Potential global warming impacts in California may include, but are not limited to, loss in snow pack, sea level rise, more extreme heat days per year, more high ozone days, more large forest fires, and more drought years. Secondary effects are likely to include a global rise in sea level, impacts to agriculture, changes in disease vectors, and changes in habitat and biodiversity.[40]

The California Air Resources Board (CARB) estimated that in 2006 California produced about 484 million gross metric tons of CO_2E ($MMTCO_2E$), or about 535 million U.S. tons.[41] The CARB found that transportation is the source of 38 percent of the State's GHG emissions, followed by electricity generation (both in-state and out-of-state) at 22 percent and industrial sources at 20 percent. Commercial and residential fuel use (primarily for heating) accounted for 9 percent of GHG emissions. In the Bay Area, fossil fuel consumption in the transportation sector (on-road motor vehicles, off-highway mobile sources, and aircraft) and the industrial and commercial sectors are the two largest sources of GHG emissions, each accounting for approximately 36 percent of the Bay Area's 95.8 $MMTCO_2E$ of GHG emissions emitted in 2007. Electricity generation accounts for approximately 16 percent of the Bay Area's GHG emissions, followed by residential fuel usage at 7 percent, off-road equipment at 3 percent, and agriculture at 12 percent.

Regulatory Setting

In 2006, the California legislature passed Assembly Bill No. 32 (*California Health and Safety Code* Division 25.5, Sections 38500, et seq., or AB 32), also known as the Global Warming Solutions Act. AB 32 requires the CARB to design and implement emission limits, regulations, and other measures, such that feasible and cost-effective statewide GHG emissions are reduced to 1990 levels by 2020 (representing a 25 percent reduction in emissions).

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[39] Because of the differential heat absorption potential of various GHGs, GHG emissions are frequently measured in "carbon dioxide-equivalents," which present a weighted average based on each gas's heat absorption (or "global warming") potential.

[40] California Climate Change Portal. Frequently Asked Questions About Global Climate Change. Available online at: *http://www.climatechange.ca.gov/publications/faqs.html*, accessed November 8, 2010.

[41] The abbreviation for "million metric tons" is MMT; thus, "million metric tons of CO_2 equivalents" is written as $MMTCO_2E$.

Pursuant to AB 32, CARB adopted a Scoping Plan in December 2008, outlining measures to meet the 2020 GHG reduction limits. In order to meet these goals, California must reduce its GHG emissions by 30 percent below projected 2020 business as usual emissions levels, or about 15 percent from today's levels.[42] The Scoping Plan estimates a reduction of 174 $MMTCO_2E$ (about 191 million U.S. tons) from the transportation, energy, agriculture, forestry, and high global warming potential sectors, see Table 3, page 70. CARB has identified an implementation timeline for the GHG reduction strategies in the Scoping Plan.[43] Some measures may require new legislation to implement, some will require subsidies, some have already been developed, and some will require additional effort to evaluate and quantify. Additionally, some emissions reductions strategies may require their own environmental review under CEQA or the National Environmental Policy Act (NEPA).

AB 32 also anticipates that local government actions will result in reduced GHG emissions. CARB has identified a GHG reduction target of 15 percent from current levels for local governments themselves, and notes that successful implementation of the plan relies on local governments' land use planning and urban growth decisions because local governments have primary authority to plan, zone, approve, and permit land development to accommodate population growth and the changing needs of their jurisdictions.

The Scoping Plan relies on the requirements of Senate Bill 375 (SB 375) to implement the carbon emission reductions anticipated from land use decisions. SB 375 was enacted to align local land use and transportation planning to further achieve the State's GHG reduction goals. SB 375 requires regional transportation plans, developed by Metropolitan Planning Organizations (MPOs), to incorporate a "sustainable communities strategy" in their regional transportation plans (RTPs) that would achieve GHG emission reduction targets set by CARB. SB 375 also includes provisions for streamlined CEQA review for some infill projects such as transit-oriented development. SB 375 would be implemented over the next several years and the Metropolitan Transportation Commission's 2013 RTP would be its first plan subject to SB 375.

Senate Bill 97 (SB 97) required the Office of Planning and Research (OPR) to amend the state CEQA Guidelines to address the feasible mitigation of GHG emissions or the effects of GHGs. In response, OPR amended the CEQA Guidelines to provide guidance for analyzing GHG emissions. Among other changes

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[42] California Air Resources Board, California's Climate Plan: Fact Sheet. Available online at: *http://www.arb.ca.gov/cc/facts/scoping_plan_fs.pdf*, accessed March 4, 2010.

[43] California Air Resources Board. AB 32 Scoping Plan. Available Online at: *http://www.arb.ca.gov/cc/scopingplan/sp_measures_implementation_timeline.pdf*, accessed March 2, 2010.

to the CEQA Guidelines, the amendments add a new section to the CEQA Checklist (CEQA Guidelines Appendix G) to address questions regarding the project's potential to emit GHGs.

Table 3
GHG Reductions from the AB 32 Scoping Plan Sectors[44]

GHG Reduction Measures By Sector	GHG Reductions ($MMTCO_2E$)
Transportation Sector	62.3
Electricity and Natural Gas	49.7
Industry	1.4
Landfill Methane Control Measure (Discrete Early Action)	1
Forestry	5
High Global Warming Potential GHGs	20.2
Additional Reductions Needed to Achieve the GHG Cap	34.4
Total	**174**
Other Recommended Measures	
Government Operations	1-2
Agriculture- Methane Capture at Large Dairies	1
Methane Capture at Large Dairies	1
Additional GHG Reduction Measures	
Water	4.8
Green Buildings	26
High Recycling/ Zero Waste • Commercial Recycling • Composting • Anaerobic Digestion • Extended Producer Responsibility • Environmentally Preferable Purchasing	9
Total	**42.8-43.8**

[44] Ibid.

BAAQMD is the primary agency responsible for air quality regulation in the nine-county San Francisco Bay Area Air Basin (SFBAAB). As part of their role in air quality regulation, BAAQMD has prepared the CEQA air quality guidelines to assist lead agencies in evaluating air quality impacts of projects and plans proposed in the SFBAAB. The guidelines provide procedures for evaluating potential air quality impacts during the environmental review process consistent with CEQA requirements. On June 2, 2010, BAAQMD adopted new and revised CEQA air quality thresholds of significance and issued revised guidelines that supersede the 1999 air quality guidelines. The *2010 CEQA Air Quality Guidelines (2010 Guidelines)* provide for the first time CEQA thresholds of significance for GHG emissions. OPR's amendments to the CEQA Guidelines as well as BAAQMD's *2010 Guidelines* and thresholds of significance have been incorporated into this analysis accordingly.

Impact GG-1: The proposed project would generate greenhouse gas emissions, but not in levels that would result in a significant impact on the environment or conflict with any policy, plan, or regulation adopted for the purpose of reducing greenhouse gas emissions. (Less than Significant)

The most common GHGs resulting from human activity are CO_2, CH_4, and N_2O.[45] State law defines GHGs to also include hydrofluorocarbons, perfluorocarbons and sulfur hexafluoride. These latter GHG compounds are usually emitted in industrial processes, and therefore not applicable to the proposed project. Individual projects contribute to the cumulative effects of climate change by directly or indirectly emitting GHGs during construction and operational phases. Direct operational emissions include GHG emissions from new vehicle trips and area sources (natural gas combustion). Indirect emissions include emissions from electricity providers, energy required to pump, treat, and convey water, and emissions associated with landfill operations.

The proposed project would increase the activity on-site by developing a private fitness facility and retail and restaurant spaces, which would result in additional vehicle trips and an increase in energy use. The expansion could also result in an increase in overall water usage which generates indirect emissions from the energy required to pump, treat, and convey water. The expansion could also result in an increase in discarded landfill materials. Therefore, the proposed project would contribute to annual long-term increases in GHGs as a result of increased vehicle trips (mobile sources) and operations associated with energy use, water use and wastewater treatment, and solid waste disposal.

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[45] Governor's Office of Planning and Research. *Technical Advisory- CEQA and Climate Change: Addressing Climate Change through California Environmental Quality Act (CEQA) Review*. June 19, 2008. Available at the Office of Planning and Research's website at: *http://www.opr.ca.gov/ceqa/pdfs/june08-ceqa.pdf*, accessed March 3, 2010.

As discussed above, BAAQMD has adopted CEQA thresholds of significance for projects that emit GHGs, one of which is a determination of whether the proposed project is consistent with a Qualified Greenhouse Gas Reduction Strategy, as defined in the *2010 Guidelines*. On August 12, 2010, the San Francisco Planning Department submitted a draft of the City and County of San Francisco's *Strategies to Address Greenhouse Gas Emissions* to BAAQMD.[46] This document presents a comprehensive assessment of policies, programs, and ordinances that collectively represent San Francisco's Qualified Greenhouse Gas Reduction Strategy in compliance with BAAQMD's *2010 Guidelines* and thresholds of significance.

San Francisco's GHG reduction strategy identifies a number of mandatory requirements and incentives that have measurably reduced GHG emissions including, but not limited to, increasing the energy efficiency of new and existing buildings, installation of solar panels on building roofs, implementation of a green building strategy, adoption of a zero waste strategy, a construction and demolition debris recovery ordinance, a solar energy generation subsidy, incorporation of alternative fuel vehicles in the City's transportation fleet (including buses and taxis), and a mandatory composting ordinance. The strategy also identifies 42 specific regulations for new development that would reduce a project's GHG emissions.

San Francisco's climate change goals are identified in the 2008 Greenhouse Gas Reduction Ordinance as follows:

- By 2008, determine the City's 1990 GHG emissions, the baseline level with reference to which target reductions are set;
- Reduce GHG emissions by 25 percent below 1990 levels by 2017;
- Reduce GHG emissions by 40 percent below 1990 levels by 2025; and
- Reduce GHG emissions by 80 percent below 1990 levels by 2050.

The City's 2017 and 2025 GHG reduction goals are more aggressive than the State's GHG reduction goals as outlined in AB 32, and consistent with the State's long-term (2050) GHG reduction goals. San Francisco's *Strategies to Address Greenhouse Gas Emissions* identifies the City's actions to pursue cleaner energy, energy conservation, alternative transportation, and solid waste policies, and concludes that San Francisco's policies have resulted in a reduction in GHG emissions below 1990 levels, meeting statewide AB 32 GHG reduction goals. As reported, San Francisco's 1990 GHG emissions were approximately 8.26

[46] San Francisco Planning Department. *Strategies to Address Greenhouse Gas Emissions in San Francisco*. 2010. The final document is available online at: *http://sfmea.sfplanning.org.GHG_Reduction_Strategy.pdf*, accessed May 4, 2011.

million metric tons (MMT) CO_2E and 2005 GHG emissions are estimated at 7.82 $MMTCO_2E$, representing an approximately 5.3 percent reduction in GHG emissions below 1990 levels.

BAAQMD reviewed San Francisco's *Strategies to Address Greenhouse Gas Emissions* and concluded that the strategy meets the criteria for a Qualified GHG Reduction Strategy as outlined in the *2010 Guidelines* and stated that San Francisco's "aggressive GHG reduction targets and comprehensive strategies help the Bay Area move toward reaching the State's AB 32 goals, and also serve as a model from which other communities can learn."[47]

Based on BAAQMD's *2010 Guidelines*, projects that are consistent with San Francisco's *Strategies to Address Greenhouse Gas Emissions* would result in a less-than-significant impact with respect to GHG emissions. Furthermore, because San Francisco's strategy is consistent with AB 32 goals, projects that are consistent with San Francisco's strategy would also not conflict with the State's plan for reducing GHG emissions. As discussed in San Francisco's *Strategies to Address Greenhouse Gas Emissions*, new development and renovations/alterations for private projects and municipal projects are required to comply with San Francisco's ordinances that reduce GHG emissions. Applicable requirements are shown below in Table 4.

Depending on a proposed project's size, use, and location, a variety of controls are in place to ensure that a proposed project would not impair the State's ability to meet statewide GHG reduction targets outlined in AB 32, nor impact the City's ability to meet San Francisco's local GHG reduction targets. Given that: (1) San Francisco has implemented regulations to reduce GHG emissions specific to new construction and renovations of private developments and municipal projects; (2) San Francisco's sustainable policies have resulted in the measured success of reduced GHG emissions levels; (3) San Francisco has met and exceeded AB 32 GHG reduction goals for the year 2020; (4) current and probable future state and local GHG reduction measures will continue to reduce a project's contribution to climate change; and (5) San Francisco's *Strategies to Address Greenhouse Gas Emissions* meet BAAQMD's requirements for a Qualified GHG Reduction Strategy, projects that are consistent with San Francisco's regulations would not contribute significantly to global climate change. The proposed project would comply with these requirements as indicated above, and has been determined to be consistent with San Francisco's *Strategies to Address Greenhouse Gas Emissions.*[48] As such, the proposed project would result in a ***less-than-significant*** impact with respect to GHG emissions.

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[47] Letter from Jean Roggenkamp, BAAQMD, to Bill Wycko, San Francisco Planning Department. October 28, 2010. This letter is available online at: *http://www.sfplanning.org/index.aspx?page=1570*, accessed November 12, 2010.

[48] Greenhouse Gas Analysis: Compliance Checklist. March 30, 2011. This document is on file and available for public review at the Planning Department, 1650 Mission Street, Suite 400, as part of Case No. 2009.1153E.

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
Transportation Sector			
Commuter Benefits Ordinance (*Environment Code*, Section 427)	All employers of 20 or more employees must provide at least one of the following benefit programs: 1. A Pre-Tax Election consistent with 26 U.S.C. Section 132(f), allowing employees to elect to exclude from taxable wages and compensation, employee commuting costs incurred for transit passes or vanpool charges, or (2) Employer Paid Benefit whereby the employer supplies a transit pass for the public transit system requested by each Covered Employee or reimbursement for equivalent vanpool charges at least equal in value to the purchase price of the appropriate benefit, or (3) Employer Provided Transit furnished by the employer at no cost to the employee in a vanpool or bus, or similar multi-passenger vehicle operated by or for the employer.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The project sponsor would be required to comply with the Commuter Benefits Ordinance, and would either provide a pre-tax election or employer paid benefit.
Emergency Ride	All persons employed in San	☒ Project	The project sponsor would

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
Home Program	Francisco are eligible for the emergency ride home program.	☐ Complies ☐ Not Applicable ☐ Project Does Not Comply	comply with the Emergency Ride Home Program by enrolling in the program, and complying with its provisions, either by paying travel expenses for employee emergencies, which would be reimbursable by the City, or by notifying employees of the program.
Transit Impact Development Fee (*Planning Code*, Section 411)	Establishes fees for all commercial developments. Fees are paid to the SFMTA to improve local transit services.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The project sponsor would be required to pay $10 per square foot toward the Transit Impact Development fee program as described in Section 411 of the *Planning Code*.
Bicycle Parking in New and Renovated Commercial Buildings (*Planning Code*, Section 155.4)	Professional Services: (A) Where the gross square footage of the floor area is between 10,000-20,000 square feet, 3 bicycle spaces are required. (B) Where the gross square footage of the floor area is between 20,000-50,000 square feet, 6 bicycle spaces are required. (3)Where the gross square footage of the floor area exceeds 50,000 square feet, 12 bicycle spaces are required. Retail Services:	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	For the proposed project's health club, retail, and restaurant uses, Section 155.4(e) requires six bicycle parking spaces for square footages between 20,000 and 50,000 square feet. The proposed project would be required to provide six bicycle parking spaces, which it would do.

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
	(A) Where the gross square footage of the floor area is between 25,000 square feet - 50,000 feet, 3 bicycle spaces are required. (2) Where the gross square footage of the floor area is between 50,000 square feet-100,000 feet, 6 bicycle spaces are required. (3) Where the gross square footage of the floor area exceeds 100,000 square feet, 12 bicycle spaces are required.		
Energy Efficiency Sector			
San Francisco Green Building Requirements for Energy Efficiency (SF *Building Code*, Chapter 13C)	Commercial buildings greater than 5,000 sf will be required to be at a minimum 14% more energy efficient than Title 24 energy efficiency requirements. In 2008 large commercial buildings were required to have their energy systems commissioned, and in 2010, these large buildings were required to provide enhanced commissioning in compliance with LEED® Energy and Atmosphere Credit 3. Mid-sized commercial buildings were required to have their systems commissioned by 2009,	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with the San Francisco Green Building Ordinance (SFGBO) requirements for energy efficiency, enforceable through the building permit process.

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
	with enhanced commissioning by 2011.		
San Francisco Green Building Requirements for Stormwater Management (SF *Building Code*, Chapter 13C) Or San Francisco Stormwater Management Ordinance (*Public Works Code* Article 4.2)	Requires all new development or redevelopment disturbing more than 5,000 square feet of ground surface to manage stormwater on-site using low impact design. These projects are required to comply with LEED® Sustainable Sites Credits 6.1 and 6.2, or comply with the City's Stormwater ordinance and stormwater design guidelines.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with SFGBO requirements for stormwater management, through compliance with the Stormwater Ordinance.
San Francisco Green Building Requirements for Water Use Reduction (SF *Building Code*, Chapter 13C)	All new commercial buildings greater than 5,000 sf are required to reduce the amount of potable water used by 20%.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with the SFGBO requirements for water use reduction.
Commercial Water Conservation Ordinance (SF *Building Code*, Chapter 13A)	Requires all existing commercial properties undergoing tenant improvements to achieve the following minimum standards: 1. All showerheads have a maximum flow of 2.5 gallons per minute (gpm).	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with the SFGBO requirements for commercial water conservation.

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
	2. All showers have no more than one showerhead per valve. 3. All faucets and faucet aerators have a maximum flow rate of 2.2 gpm/ 4. All Water Closets (toilets) have a maximum rated water consumption of 1.6 gallons per flush (gpf). 5. All urinals have a maximum flow rate of 1.0 gpf. 6. All water leaks have been repaired.		
Renewable Energy Sector			
San Francisco Green Building Requirements for Renewable Energy (SF *Building Code*, Chapter 13C)	By 2012, all new commercial buildings will be required to provide on-site renewable energy or purchase renewable energy credits pursuant to LEED® Energy and Atmosphere Credits 2 or 6. Credit 2 requires providing at least 2.5% of the buildings energy use from on-site renewable sources. Credit 6 requires providing at least 35% of the building's electricity from renewable energy contracts	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would be required to comply with the requirements for renewable energy through the building permit process.
Waste Reduction Sector			
San Francisco Green Building	Pursuant to Section 1304C.0.4 of the SFGBO, all new	☒ Project Complies	The proposed project would comply with the SFGBO

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
Requirements for Solid Waste (SF *Building Code*, Chapter 13C)	construction, renovation, and alterations subject to the ordinance are required to provide recycling, composting and trash storage, collection, and loading that is convenient for all users of the building.	☐ Not Applicable ☐ Project Does Not Comply	requirements for solid waste.
Mandatory Recycling and Composting Ordinance (*Environment Code*, Chapter 19)	The mandatory recycling and composting ordinance requires all persons in San Francisco to separate their refuse into recyclables, compostables and trash, and place each type of refuse in a separate container designated for disposal of that type of refuse.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with the Mandatory Recycling and Composting Ordinance.
San Francisco Green Building Requirements for Construction and Demolition Debris Recycling (SF *Building Code*, Chapter 13C)	Projects proposing demolition are required to divert at least 75% of the project's construction and demolition debris to recycling.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with the SFGBO requirements for construction and demolition debris recycling.
San Francisco Construction and Demolition Debris Recovery Ordinance (SF *Environment Code*, Chapter	Requires that a person conducting full demolition of an existing structure to submit a waste diversion plan to the Director of the Environment which provides for a minimum of 65% diversion from landfill	☒ Project Complies ☐ Not Applicable ☐ Project Does Not	The proposed project would comply with the San Francisco's Construction and Demolition Debris Recovery Ordinance.

Table 4

GHG Regulations Applicable to the Proposed Project

Regulation	Requirements	Project Compliance	Discussion
14)	of construction and demolition debris, including materials source separated for reuse or recycling.	Comply	
Environment/Conservation Sector			
Street Tree Planting Requirements for New Construction (*Planning Code* Section 138.1)	*Planning Code* Section 138.1 requires new construction, significant alterations or relocation of buildings within many of San Francisco's zoning districts to plant on 24-inch box tree for every 20 feet along the property street frontage.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would comply with San Francisco's Street Tree Planting Requirements for New Construction, under the building permit review process.
Wood Burning Fireplace Ordinance (San Francisco *Building Code*, Chapter 31, Section 3102.8)	Bans the installation of wood burning fire places except for the following: • Pellet-fueled wood heater • EPA approved wood heater • Wood heater approved by the Northern Sonoma Air Pollution Control District	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would not include wood burning fireplaces.
Regulation of Diesel Backup Generators (San Francisco *Health Code*, Article 30)	Requires (among other things): • All diesel generators to be registered with the Department of Public Health • All new diesel generators must be equipped with the best available air emissions control technology.	☒ Project Complies ☐ Not Applicable ☐ Project Does Not Comply	The proposed project would be required to comply with Article 30 of the San Francisco *Health Code*.

Impact C-GG-2: The proposed project would not result in a contribution to cumulatively considerable greenhouse gas emissions. (Less than Significant)

All potential future projects would be required to comply with San Francisco's *Strategies to Address Greenhouse Gas Emissions*, which ensures that cumulative development would have a ***less-than-significant*** greenhouse gas impact.

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
9. WIND AND SHADOW—Would the project:					
a) Alter wind in a manner that substantially affects public areas?	☐	☐	☐	☒	☐
b) Create new shadow in a manner that substantially affects outdoor recreation facilities or other public areas?	☐	☐	☐	☒	☐

Impact WS-1: The proposed project would not result in a significant impact on wind patterns. (No Impact)

Wind impacts are generally caused by large building masses extending substantially above their surroundings, and by buildings oriented so that a large wall catches a prevailing wind, particularly if such a wall includes little or no articulation. The proposed project would seismically retrofit and adaptively re-use the existing Metro Theater building as a private fitness facility, community theater, retail space, and a full-service restaurant. The project would not add height to the existing building or otherwise alter the massing and orientation of the project building. Therefore, the proposed project would have ***no impact*** on ground level winds or wind patterns in the vicinity of the project site.

Impact C-WS-2: The proposed project in combination with other past, present or reasonably foreseeable projects would not result in significant cumulative impacts on wind patterns. (No Impact)

Based on the information provided above, the proposed project would have no potential to contribute to wind impacts from other potential and future development in the project vicinity. As such, the proposed project would have ***no cumulative impact*** on wind patterns.

Impact WS-3: The proposed project would not result in new shadows in a manner that substantially affects outdoor recreation facilities or other public areas. (No Impact)

Section 295 of the *Planning Code* was adopted in response to Proposition K (passed in November 1984) in order to protect public open spaces under the jurisdiction of the Recreation and Park Commission from shadowing by new and altered structures during the period between one hour after sunrise and one hour before sunset, year round. Section 295 restricts new shade and shadow upon public open spaces under the jurisdiction of the Recreation and Parks Department by any structure exceeding 40 feet in height unless the Planning Commission and the Recreation and Park Commission finds the shadow to be an insignificant effect. The proposed project would include seismic retrofit and adaptive re-use of an existing building and would not involve adding height to the building, and hence, it would not create any new shadow. Therefore, the proposed project would not be subject to Section 295 of the *Planning Code*.

It is the intent of CEQA, however, to address shadow on all public open spaces, not just those under the jurisdiction of the Recreation and Parks Department. In the case of the proposed project, there is no potential to create new shadow on public open space since the height of the project building would not be altered. Therefore, the proposed project would have ***no shadow impact***.

Impact C-WS-4: The proposed project, in combination with other past, present or reasonably foreseeable projects would not result in any significant shadow impact. (No Impact)

Because the proposed project would not alter the existing building envelope of the Metro Theater, the project would have no potential to contribute to shadow impacts from other potential and future development in the project vicinity. Therefore, the proposed project would have ***no cumulative impact*** on shadows.

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
10. RECREATION—Would the project:					
a) Increase the use of existing neighborhood and regional parks or other recreational facilities such that substantial physical deterioration of the facilities would occur or be accelerated?	☐	☐	☒	☐	☐

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
b) Include recreational facilities or require the construction or expansion of recreational facilities that might have an adverse physical effect on the environment?	☐	☐	☒	☐	☐
c) Physically degrade existing recreational resources?	☐	☐	☒	☐	☐

Impact RE-1: The proposed project would result in less-than-significant impacts related to an increase in the use of existing parks and recreational facilities, the deterioration of such facilities, or require the expansion of recreational facilities. (Less than Significant)

The closest public open space in the immediate project vicinity is Allyne Park, a neighborhood park located three blocks to the east, on the northwest corner of Green Street and Gough Street. Four blocks to the north is the George R. Moscone Recreational Center Park in the Marina District, which includes tennis courts, baseball fields, basketball courts, and other outdoor play areas as well as indoor facilities. Alta Plaza Park in the Pacific Heights area, located at the southwest corner of Jackson Street and Steiner Street, about 0.4 mile southwest of the project site is another large park with restrooms as the only amenity. Lafayette Park, also in Pacific Heights, is a similar size and type of park, located about 0.45 miles south of the project site, at Gough Street and Washington Street. All four properties are under the jurisdiction of the Recreation and Parks Department. There is no other open space within a half-mile of the project.

The project site is not a public park or adjacent to City park property. The proposed project would involve the seismic retrofit and adaptive re-use of the existing Metro Theater building as a private fitness facility with a community theater use, a retail space, and a full-service restaurant. According to the project sponsor, the increased commercial use is expected to result in approximately 50 net new part-time employees on the project site, and is not likely to attract new employees to San Francisco or substantially increase the population in the vicinity. Therefore, the proposed project is unlikely to result in an increased use of existing regional and neighborhood parks or other recreational facilities within the project vicinity. In addition, the proposed project would not require the construction or expansion of recreational facilities, nor would it physically degrade existing recreational resources. The proposed project would add a private indoor recreational facility to the neighborhood, thereby adding a recreational resource (although private) in the Cow Hollow neighborhood. Hence, the proposed project would not adversely affect recreational resources in the project vicinity; and therefore, this impact would be considered ***less than significant***.

Impact C-RE-2: The proposed project, in combination with other past, present, or reasonably foreseeable projects would result in less-than-significant impacts to recreational resources. (Less than Significant)

The proposed project, which would not add residents to the area, would not significantly increase recreational resource demands above what would exist without the proposed project. Therefore, the proposed project would not result in cumulatively considerable impacts to recreational resources; and its impact would be considered ***less than significant***.

Topics:		*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
11.	**UTILITIES AND SERVICE SYSTEMS— Would the project:**					
a)	Exceed wastewater treatment requirements of the applicable Regional Water Quality Control Board?	☐	☐	☒	☐	☐
b)	Require or result in the construction of new water or wastewater treatment facilities or expansion of existing facilities, the construction of which could cause significant environmental effects?	☐	☐	☒	☐	☐
c)	Require or result in the construction of new storm water drainage facilities or expansion of existing facilities, the construction of which could cause significant environmental effects?	☐	☐	☒	☐	☐
d)	Have sufficient water supply available to serve the project from existing entitlements and resources, or require new or expanded water supply resources or entitlements?	☐	☐	☒	☐	☐
e)	Result in a determination by the wastewater treatment provider that would serve the project that it has inadequate capacity to serve the project's projected demand in addition to the provider's existing commitments?	☐	☐	☒	☐	☐
f)	Be served by a landfill with sufficient permitted capacity to accommodate the project's solid waste disposal needs?	☐	☐	☒	☐	☐
g)	Comply with federal, state, and local statutes and regulations related to solid waste?	☐	☐	☒	☐	☐

Impact UT-1: The proposed project would not exceed the wastewater treatment requirements of the Regional Water Quality Control Board, require or result in the construction of new, or expansion of existing, water, wastewater treatment facilities, or stormwater drainage facilities and the proposed project would be adequately served by the City's wastewater treatment provider. (Less than Significant)

The proposed project would not require new wastewater or stormwater collection and treatment facilities. Project-related wastewater and stormwater would continue to flow into the City's combined stormwater and sewer system and would be treated to the standards contained in the City's National Pollutant Discharge Elimination System (NPDES) Permit for the Southeast Water Pollution Control Plant, prior to discharge into the San Francisco Bay. The project site is covered entirely by impervious surfaces, and therefore would not affect the amount of stormwater drainage from the project site. The proposed interior expansion of the Metro Theater building and its adaptive re-use may incrementally increase the demand for wastewater treatment; however, it would not cause the collection treatment capacity to be exceeded, or require the expansion of wastewater treatment facilities or extension of a sewer trunk line. Therefore, the proposed project would have a ***less-than-significant*** impact on San Francisco's wastewater and stormwater systems.

Impact UT-2: The proposed project would increase the amount of water used on the site, but would be adequately served by existing entitlements and water resources. (Less than Significant)

The proposed project would increase the amount of water required to serve the private fitness facility, retail space, and a full-service restaurant. However, the proposed project would not result in a population increase beyond that assumed for planning purposes by the San Francisco Public Utilities Commission's (SFPUC) *2005 Urban Watershed Management Plan*.[49] The project would be served by the existing water supply, and would not require new or expanded water supply resources or entitlements. Therefore, the project's impact on water supply would be ***less than significant***.

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[49] The SFPUC's *2005 Urban Water Management Plan* is based on data presented in the Association of Bay Area Government's (*Projections 2002: Forecasts for the San Francisco Bay Area to the Year 2025*, which includes all known or expected development projects in San Francisco through the year 2025.

Impact UT-3: The proposed project would increase the amount of solid waste generated on the project site, but would be adequately served by the 'landfill contracted to receive San Francisco's solid waste, and would comply with federal, state and local statutes and regulations related to solid waste. (Less than Significant)

San Francisco's solid waste, following the sorting of recyclable materials at the Norcal transfer station near Candlestick Park, is disposed of at the Altamont Landfill in Alameda County and is required to meet federal, state and local solid waste regulations. San Francisco residents currently divert approximately 77 percent of their solid waste to recycling and composting, meeting the City's previous goal of 75 percent diversion by 2010 and bringing the City closer to its current goal of zero waste by 2020.[50] With waste diversion and expansions that have occurred at the Altamont Landfill, there is adequate capacity to accommodate San Francisco's solid waste. The solid waste associated with the proposed project's partial interior demolition of the existing building on the site would be required to divert 65 percent of all non-hazardous construction waste for recycling and re-use, as required by the Construction, Demolition, and Debris Ordinance.[51] Therefore, solid waste generated from the project's demolition and operation would not substantially affect the projected life of the landfill and impacts from solid waste generation or impacts on solid waste facilities would be ***less than significant.***

Impact C-UT-4: The proposed project in combination with other past, present, or reasonably foreseeable projects would result in less-than-significant impacts to utilities and service systems. (Less than Significant)

Cumulative development in the project area, including the proposed residential building at 1650 Broadway, would incrementally increase demand on Citywide utilities and service systems. Given that the City's existing service management plans address anticipated growth in the region, the proposed project would not be expected to have a considerable effect on utility service provision or facilities under cumulative conditions.

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[50] San Francisco Department of the Environment. Zero Waste. Website available at: *http://sfgov.org/site/frame.asp?u=http://www.sfenvironment.org*. Accessed January 3, 2011.

[51] Available online at *http://www.sfbos.org/ftp/uploadedfiles/bdsupvrs/ordinances08/o0180-08.pdf*, accessed August 8, 2011.

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporation	Less Than Significant Impact	No Impact	Not Applicable
12. PUBLIC SERVICES— Would the project:					
a) Result in substantial adverse physical impacts associated with the provision of, or the need for, new or physically altered governmental facilities, the construction of which could cause significant environmental impacts, in order to maintain acceptable service ratios, response times, or other performance objectives for any public services such as fire protection, police protection, schools, parks, or other services?	☐	☐	☒	☐	☐

The project site is already served by existing public services including police and fire protection, schools, and parks. The location of the project site to and the project's effects on these services is described below.

Impact PS-1: The proposed project would result in less-than-significant impacts to public services including police and fire protection and schools and parks. (Less than Significant)

Police and Fire Protection

The project site currently receives police and fire protection services from the San Francisco Police Department (SFPD) and the San Francisco Fire Department (SFFD), respectively. The proposed project would seismically retrofit and adaptively re-use the existing Metro Theater building as private fitness, restaurant, and retail space. Although the proposed project would add 23,250 square feet of new interior space and increase the intensity of use on the site, overall demand for fire suppression and police service in the area is not expected to substantially increase as a result of the project.

The police station that serves the project site is the Northern Station, located at 1125 Fillmore Street, approximately 1.2 miles south of the project site. Other police stations are located at: (1) 660 Lombard Street (approximately 1.2 miles east of the project site), and (2) 301 Eddy Street (approximately 1.5 miles southeast of the project site).

The fire station that serves the project site is Station No. 16, located at 2251 Greenwich Street, approximately one-quarter mile from the project site. Farther fire stations that could serve the project site if necessary include Station No. 2, at 1340 Powell Street; Station No. 38, located at 2150 California Street, about 0.5 mile south of the project site; and Station No. 41, located at 1325 Leavenworth Street, about 1 mile southeast of the project. The proposed project will be equipped with fire prevention systems, such as fire sprinklers, smoke alarms, and fire alarms.

The proposed project is not anticipated to substantially increase the number of service calls received from the project site and immediate vicinity. Therefore, the proposed project would result in ***less-than-significant impacts*** to police and fire services.

Schools and Parks

The closest public school to the project site is Sherman Elementary school at 1651 Union Street, located approximately 0.35 mile east of the project site in San Francisco's Cow Hollow neighborhood. The project does not propose residential uses. As noted above on page 31, the project sponsor estimates that the proposed seismic retrofit and adaptive re-use of the existing Metro Theater building as a private fitness facility, a restaurant, and a retail use are expected to result in approximately 50 net new part-time employees on the project site, and is not likely to attract new employees to San Francisco or substantially increase the population in the vicinity. Since the proposed project is not likely to generate new students, the project would not increase the need for new or expanded school facilities. Therefore, the proposed project would have ***no impact*** on public schools.

As discussed in Section E.10, the closest open space to the proposed project is located approximately three blocks from the project site. The proposed project would not result in substantial adverse physical impacts from the construction or need for new parks and the proposed project would have ***no impact*** on park services.

Impact C-PS-2: The proposed project in combination with other past, present or reasonably foreseeable projects would result in less-than-significant public services impacts. (Less than Significant)

Cumulative development in the project area would incrementally increase demand for public services, but not beyond levels anticipated and planned for by public service providers. Thus, project-related impacts to public services would not be cumulatively considerable.

Topics:		Potentially Significant Impact	Less Than Significant with Mitigation Incorporation	Less Than Significant Impact	No Impact	Not Applicable
13.	**BIOLOGICAL RESOURCES— Would the project:**					
a)	Have a substantial adverse effect, either directly or through habitat modifications, on any species identified as a candidate, sensitive, or special-status species in local or regional plans, policies, or regulations, or by the California Department of Fish and Game or U.S. Fish and Wildlife Service?	☐	☐	☐	☒	☐
b)	Have a substantial adverse effect on any riparian habitat or other sensitive natural community identified in local or regional plans, policies, and regulations or by the California Department of Fish and Game or U.S. Fish and Wildlife Service?	☐	☐	☐	☒	☐
c)	Have a substantial adverse effect on federally protected wetlands as defined by Section 404 of the Clean Water Act (including, but not limited to, marsh, vernal pool, coastal, etc.) through direct removal, filling, hydrological interruption, or other means?	☐	☐	☐	☒	☐
d)	Interfere substantially with the movement of any native resident or migratory fish or wildlife species or with established native resident or migratory wildlife corridors, or impede the use of native wildlife nursery sites?	☐	☐	☒	☐	☐
e)	Conflict with any local policies or ordinances protecting biological resources, such as a tree preservation policy or ordinance?	☐	☐	☐	☒	☐
f)	Conflict with the provisions of an adopted Habitat Conservation Plan, Natural Community Conservation Plan, or other approved local, regional, or state habitat conservation plan?	☐	☐	☐	☒	☐

Impact BI-1: The proposed project would have no impact on special status species, avian species, riparian, wetland, or sensitive natural communities, and would not conflict with an approved local, regional, or state habitat construction plan. (No Impact)

The project site is entirely developed with impermeable surfaces. No federally protected wetlands or riparian habitat occur on the project site or in the immediate vicinity. The project site does not fall within any local, regional, or state habitat conservation plans. Therefore, the proposed project would have ***no impact*** on wetlands, riparian habitat, and habitat conservation plans. Since the existing building and impervious surfaces occupy the entire project site, there is no potential for sensitive biological resources

to be present on the site. In addition, the project site and its immediate vicinity are highly developed with residential and commercial uses. The project site does not provide vegetation capable of supporting avian species. Resident and migratory species, and rare, threatened, or endangered species are not affected by the existing buildings and hence the proposed project would not interfere with any such species. Therefore, the proposed project would have no impact on sensitive species and resident and/or migratory birds, and would not conflict with any local policies or ordinances directed at protecting biological resources.

Impact BI-2: The proposed project would not interfere with the movement of native resident or wildlife species or with established native resident or migratory wildlife corridors. (Less than Significant)

The City has recognized the documented risks that structures in the urban setting may present for birds, and has adopted Standards for Bird-Safe Buildings to describe the issue and provide guidelines for bird-safe design within the City. The policy document was adopted by the Planning Commission on July 15, 2011. The City is currently drafting an ordinance to specify recommendations for bird-safe design within the City. These guidelines propose a three-pronged approach to the problem: 1) establishment of requirements for the most hazardous conditions; 2) use of an educational checklist to educate project sponsors and their future tenants on potential hazards; and 3) creation and expansion of voluntary programs to encourage more bird-safe practices including acknowledging those who pursue certification through a proposed new program for "bird-safe building" recognition.

The combination of project characteristics that present the greatest risk to birds are called "bird-hazards." For example, buildings located within or immediately adjacent to open spaces of more than two acres with lush landscaping or buildings located immediately adjacent to open water or on a pier may be considered to have a bird hazard. The proposed project would not create bird hazards such as those.

Another type of bird-hazard is called a "bird-trap," which is a building-specific feature unrelated to the location of the building that create hazards for birds in flight. Bird-traps include transparent building corners, clear sightlines through a building broken only by glazing, clear glass walls, or a greenhouse on rooftops and balconies that have large, unbroken glazed segments. The proposed project is not on a migration corridor and is in a dense urban commercial corridor. Therefore the proposed project would have a ***less-than-significant impact*** on native and migratory wildlife species.

Impact BI-3: The proposed project would not conflict with the City's local tree ordinance. (No Impact)

The San Francisco Planning Department, DBI, and Department of Public Works (DPW) have established guidelines to implement legislation adopted by the Board of Supervisors to protect trees, including street trees. DPW Code Sections 8.02-8.11 require disclosure and protection of Landmark, significant, and street trees, collectively known as "protected trees," located on private and public property. A landmark tree has the highest level of protection and must meet certain criteria for age, size, shape, species, location, historical association, visual quality, or other contribution to the City's character, and has been found worthy of Landmark status after public hearings at both the Urban Forestry Council and the Board of Supervisors. A significant tree is either on property under the jurisdiction of the DPW, or on privately owned land within ten feet of the public-right-of-way which satisfies certain criteria. The project site does not contain any trees. Hence, *Planning Code* Sections 8.02 to 8.11 would not apply to the project site and the proposed project site, and therefore, the 'proposed project and would have ***no impact*** with respect to conflicts with local policies and ordinances adopted for the purposes of protecting biological resources.

Impact C-BI-4: The proposed project in combination with other past, present or reasonably foreseeable projects would not result in impacts to biological resources. (No Impact)

As discussed above, the project site does not contain biological resources, and the proposed project would not impact these resources. Therefore, the proposed project does not have the potential to contribute to cumulative impacts on biological resources.

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
14. GEOLOGY AND SOILS— Would the project:					
a) Expose people or structures to potential substantial adverse effects, including the risk of loss, injury, or death involving:					
i) Rupture of a known earthquake fault, as delineated on the most recent Alquist-Priolo Earthquake Fault Zoning Map issued by the State Geologist for the area or based on other substantial evidence of a known fault? (Refer to Division of Mines and Geology Special Publication 42.)	☐	☐	☒	☐	☐
ii) Strong seismic ground shaking?	☐	☐	☒	☐	☐
iii) Seismic-related ground failure, including liquefaction?	☐	☐	☒	☐	☐
iv) Landslides?	☐	☐	☒	☐	☐
b) Result in substantial soil erosion or the loss of topsoil?	☐	☐	☐	☐	☒
c) Be located on geologic unit or soil that is unstable, or that would become unstable as a result of the project, and potentially result in on- or off-site landslide, lateral spreading, subsidence, liquefaction, or collapse?	☐	☐	☒	☐	☐
d) Be located on expansive soil, as defined in Table 18-1-B of the Uniform Building Code, creating substantial risks to life or property?	☐	☐	☒	☐	☐
e) Have soils incapable of adequately supporting the use of septic tanks or alternative wastewater disposal systems where sewers are not available for the disposal of wastewater?	☐	☐	☐	☐	☒
f) Change substantially the topography or any unique geologic or physical features of the site?	☐	☐	☒	☐	☐

The project site, as indicated in Section E.11 Utilities and Service Systems, is currently served by the City's combined sewer system. Therefore, the project site would not require the use of septic systems and checklist item 14.e would not be applicable to the proposed project. The project site is completely covered by impervious surfaces, therefore the project would not result in substantial soil erosion or topsoil, and checklist item 14.b is not applicable to the proposed project.

Impact GE-1: The proposed project would result in less-than-significant impacts related to exposure of persons or structures to seismic and geologic hazards. (Less than Significant)

The existing 13,000-square-foot (footprint) building would undergo seismic retrofit, and three new floors would be added in its interior. It is constructed of poured concrete with concrete beams that may be concrete-encased steel and the roof is supported on small steel beams and steel trusses. A structural evaluation prepared for the proposed project concluded that two major structural hazards are present in the existing building.[52] First, the concrete roof slab is supported by steel trusses that are likely supported by pilasters within the side walls, which are unbraced and inadequate to resist lateral forces. Because the pilasters are shorter than the full wall height of 46 feet, there is potential for the roof collapse. Second, there is a lack of shear resistance within the front façade in the transverse (east-west) direction, presenting a second significant structural weakness. The proposed seismic upgrade would include the addition of a new lateral load-resisting element toward the front of the building and strengthening the pilasters by adding new steel sections to reinforce the columns, and new steel beams between the roof and the existing concrete floor slab that was installed for slope seating to reduce the unbraced length of the front façade wall. The report goes on to state that new foundations will be required, and micropiles may be necessary to adequately and appropriately handle uplift and compressive forces. The report recommends further investigation to verify layout, such as column locations and geometry of existing structure, as well as to verify the make-up of structural elements.

The project site is not in an Alquist-Priolo Special Studies Zone and no known active fault exists on or in the immediate vicinity of the project site.[53] The project site is located approximately 7 miles east of the San Andreas Fault and 12 miles west of the Hayward Fault.[54] in an area subject to "non-structural" ground shaking from a 7.1 magnitude earthquake along the San Andreas Fault and "moderate" ground shaking from a 7.1 magnitude earthquake along the Hayward Fault based on the Modified Mercalli Intensity (MMI) Scale.[55] Based on these evaluations by the California Geological Survey, the project would be

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[52] Holmes Culley. *Structural Evaluation Report: Metro Theater, 2055 Union Street, San Francisco, CA*. Project Number 07147.10. March 2008. This report is on file and available for review as part of Planning Department Case File No. 2010.0613E.

[53] California Department of Conservation, California Geological Survey, Table 4: Cities and Counties Affected by Alquist-Priolo Earthquake Fault Zones as of May 1, 1999. Accessed on January 1, 2011 at: *http://www.consrv.ca.gov/cgs/rghm/ap/Pages/affected.aspx*

[54] San Francisco Planning Department, *San Francisco General Plan*, Community Safety Element, Map 1: Bay Area Earthquake Faults.

[55] San Francisco Planning Department. *San Francisco General Plan, Community Safety Element*. Maps 2 and 3. August 1997. This document is available online at the Planning Department's website at: *www.sfplanning.org*. Accessed January 3, 2011.

subject to potential damage from seismic activity, but the potential for surface faulting and ground rupture on the property site is low.

The structural report indicates that there is a very low potential for soil liquefaction at the project site.[56] Soil liquefaction occurs when saturated, cohesionless, and near-surface soil layers loose strength when stressed by an extreme force (such as an earthquake). Based on the National Earthquake Hazard Reduction Program (NEHRP) soil map, the site appears to be underlain by soils of type S_D (stabilized dune land).[57]

The project site is located within a general area susceptible to potential landslides.[58] However, no grading is proposed and there is no significant sloping on or immediate upslope of the project site. Hence, slope stability is not anticipated to be a factor in the proposed construction. As such, the proposed project would have no impact with respect to potential landslide-induced hazards.

The structural report prepared for the proposed project includes recommendations for seismic bracing and strengthening of the building, and design approaches to construct three new floors within the building that would reduce potential impacts to seismic and geologic hazards. The recommendations include, among others, verification of foundations and possible enhancement of foundations to be achieved by adding more concrete, and ensuring continuity of reinforcing steel by drilling through the existing footings. The report also recommends strengthening side-wall columns to resist concrete wall out-of-plane forces; bracing walls at the front façade with steel beams to resist out-of-plane forces; introducing a new lateral-load resisting element at the front façade; and adding lateral bracing to the ceiling in order to strengthen its support if the ceiling is to be retained. The project sponsor has agreed to follow the recommendations contained in the structural report, and all recommended measures would be included in building construction.

Potential seismic and geologic hazards would be addressed through compliance with the California and San Francisco Building codes, as implemented by DBI. The building plans and the structural report would be reviewed by DBI prior to approval of a building permit. To ensure compliance with all San Francisco Building Code provisions regarding structural safety, DBI would determine necessary engineering and design features for the project building in order to reduce potential damage to the

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[56] Holmes Culley, *op. cit*.

[57] *Ibid*.

[58] San Francisco Planning Department. *San Francisco General Plan, Community Safety Element*. Map 5. August 1997. This document is available online at the Planning Department's website at: *www.sfplanning.org*. Accessed January 3, 2011.

structure from groundshaking, liquefaction, and compressibility. These potential hazards would be ameliorated through the DBI requirement for a geotechnical report, structural report, and review of the building permit application. Therefore, the project would result in ***less-than-significant*** impacts related to seismic and geologic hazards.

Impact GE-2: The proposed project would result in less-than-significant impacts related to soil erosion or substantial changes in the project site's topography or any unique geologic or physical features of the site. (Less than Significant)

The project site slopes upward toward the south, with an elevation of 82 feet above mean sea level (msl) at the front of the site and an elevation of 92 feet above msl at the rear of the site, for a slope of approximately ten percent.[59] The back of the theater building was constructed into the slope of the hill in order to have a level horizontal foundation inside the building.[60] The project site is covered entirely with impervious surfaces, and topography on and adjacent to the project site would not be altered by the proposed project. There is no unique geologic or physical feature on the site.

The proposed project would include the seismic retrofit of the existing Metro Theater building interior and construction of three new floors within the existing space of the building. All improvements would be made on currently impervious surfaces and the proposed project would not increase the amount of impervious surfaces. Given that the site is already covered with impervious surfaces, the proposed project would not result in substantial soil erosion or the loss of topsoil. Therefore, impacts resulting from soil erosion or loss of topsoil would be ***less than significant***.

Impact C-GE-3: The proposed project in combination with other past, present or reasonably foreseeable projects would result in less-than-significant impacts to geology and soils. (Less than Significant)

Geology impacts are generally site specific and in this project setting would not have cumulative effects with other projects. Thus, the proposed project would not contribute to any significant cumulative effects on geology or soils.

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[59] U.S. Geological Survey, 7.5-Minute Topographical Map, San Francisco North Quadrangle.

[60] Holmes Cully, *op. cit.*

Topics:		Potentially Significant Impact	Less Than Significant with Mitigation Incorporation	Less Than Significant Impact	No Impact	Not Applicable
15.	**HYDROLOGY AND WATER QUALITY— Would the project:**					
a)	Violate any water quality standards or waste discharge requirements?	☐	☐	☒	☐	☐
b)	Substantially deplete groundwater supplies or interfere substantially with groundwater recharge such that there would be a net deficit in aquifer volume or a lowering of the local groundwater table level (e.g., the production rate of pre-existing nearby wells would drop to a level which would not support existing land uses or planned uses for which permits have been granted)?	☐	☐	☐	☒	☐
c)	Substantially alter the existing drainage pattern of the site or area, including through the alteration of the course of a stream or river, in a manner that would result in substantial erosion of siltation on- or off-site?	☐	☐	☐	☒	☐
d)	Substantially alter the existing drainage pattern of the site or area, including through the alteration of the course of a stream or river, or substantially increase the rate or amount of surface runoff in a manner that would result in flooding on- or off-site?	☐	☐	☐	☒	☐
e)	Create or contribute runoff water which would exceed the capacity of existing or planned stormwater drainage systems or provide substantial additional sources of polluted runoff?	☐	☐	☒	☐	☐
f)	Otherwise substantially degrade water quality?	☐	☐	☒	☐	☐
g)	Place housing within a 100-year flood hazard area as mapped on a federal Flood Hazard Boundary or Flood Insurance Rate Map or other authoritative flood hazard delineation map?	☐	☐	☐	☐	☒
h)	Place within a 100-year flood hazard area structures that would impede or redirect flood flows?	☐	☐	☐	☐	☒
i)	Expose people or structures to a significant risk of loss, injury or death involving flooding, including flooding as a result of the failure of a levee or dam?	☐	☐	☐	☐	☒
j)	Expose people or structures to a significant risk of loss, injury, or death involving inundation by seiche, tsunami, or mudflow?	☐	☐	☐	☐	☒

Flood risk assessment and some flood protection projects are conducted by federal agencies including the Federal Emergency Management Agency (FEMA) and the U.S. Army Corps of Engineers (Corps). The

flood management agencies and cities implement the National Flood Insurance Program (NFIP) under the jurisdiction of FEMA and its Flood Insurance Administration. Currently, the City and County of San Francisco does not participate in the NFIP and no flood maps are published for the City. However, FEMA is preparing Flood Insurance Rate Maps (FIRMs) for the City and County of San Francisco for the first time. FIRMs identify areas that are subject to inundation having a one percent chance of occurrence in a given year (also known as a "base flood" or "100-year flood"). FEMA refers to the flood plain that is at risk from such an occurrence as a special flood hazard area ("SFHA").

FEMA has tentatively identified SFHAs along the City's shoreline in and along the San Francisco Bay and Pacific Ocean consisting of Zone A (in areas subject to inundation by tidal surge) and Zone V (areas of coastal flooding subject to wave hazards).[61] The project site is not located in either zone.

The project site is well outside the City's shoreline areas and, given its elevation ranging from 82 feet to 92 feet msl, there is no flood potential at the project site. According to the preliminary map, the project site is not located within a flood zone designated on the City's interim floodplain map. In addition, the project site is not located in an area mapped as a 100-year flood hazard area. Checklist items 15g, 15h, and 15i are ***not applicable*** to the proposed project, and are not analyzed further.

According to the *General Plan's* Community Safety Element, the project site is not located within an area subject to tsunami run-up, or levee or dam failure.[62] The project site does not pose a risk from seiche or mudflow. Therefore, Checklist item 15j is ***not applicable*** to the proposed project, and is not analyzed further.

Impact HY-1: The proposed project would not violate any water quality standards or waste discharge requirements, and thus would result in less-than-significant impacts to water quality and waste discharge. (Less than Significant)

The proposed project would not substantially degrade water quality or contaminate a public water supply. As discussed in Section E.11 Utilities and Service Systems, the proposed project's wastewater and stormwater would continue to flow into the City's combined stormwater and sewer system and would be treated to the standards of the City's National Pollutant Discharge Elimination System (NPDES) Permit for the Southeast Water Pollution Control Plant, prior to discharge into the San Francisco Bay . Treatment would be provided pursuant to the effluent discharge standards contained in the City's NPDES permit

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61 City and County of San Francisco, Office of the City Administrator, National Flood Insurance Program Flood Sheet, *http://www.sfgov.org/floodplain*, accessed May 15, 2011.

62 San Francisco *General Plan*, Community Safety Element. Maps 6 and 7.

for the plant. During construction, there could be a slight potential for soil erosion and the transport of soil particles during renovation of the existing building foundation. If surface water runoff occurs during project construction, sediment and other pollutants would drain from the construction site into the combined sewer and stormwater system, and be treated at the Southeast Water Pollution Control Plant prior to discharge into San Francisco Bay. Pursuant to the San Francisco Building Code and the City's NPDES permit, the project sponsor would be required to implement measures to reduce potential erosion impacts. During construction and operation, the proposed project would be required to comply with all local wastewater discharge and water quality requirements. Therefore, the proposed project would not substantially degrade water quality, and impacts on water quality would be ***less than significant***.

Impact HY-2: The proposed project would not substantially deplete groundwater supplies or interfere with groundwater recharge, or otherwise substantially alter the existing drainage pattern of the site resulting in erosion or flooding on- or off-site. (No Impact)

The proposed project does not involve the alteration of any hydrologic features, including a stream or river. The proposed project would not increase impermeable surfaces on the project site; and therefore, it would not increase the amount of surface runoff that drains into the City's combined sewer system. Based on the identified groundwater level at a nearby site on Lombard Street, three blocks downhill from the project site, where groundwater is between 20 and 27 feet below ground surface, the groundwater at the project site could be at a similar depth.[63] Subsurface disturbance would occur to a maximum depth of three feet; as noted above in E.15 Geology and Soils. Therefore, there would be no potential for encountering groundwater during construction, and dewatering would not be required. The proposed project would not alter existing groundwater or surface flow conditions, and there would be ***no impact*** on groundwater and site runoff.

Impact C-HY-3: The proposed project in combination with other past, present, or reasonably foreseeable projects would result in less-than-significant hydrology and water quality impacts. (Less than Significant)

The proposed project would have a less-than-significant impact on water quality standards, and would have no impact on stormwater, groundwater, drainage, and runoff, and thus would not contribute

[63] San Francisco Planning Department, *Lombard Plaza Hotel Mitigated Negative Declaration, 2026 Lombard Street*, June 12, 2003. Case Number **Error! Main Document Only.**2002.0497E. This document is available for public review as part of Case No. 2002.049E at the San Francisco Planning Department, 1650 Mission Street, Suite 400, San Francisco, CA 94103.

considerably to cumulative impacts to water quality and hydrology. Cumulative development in the project area could result in intensified land uses, and hence a cumulative increase in wastewater generation. The SFPUC, which provides wastewater treatment for the City, has accounted for such growth in its service projections. Thus, the project would not contribute to any cumulatively considerable impacts on hydrology or water quality.

Topics:		*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
16.	**HAZARDS AND HAZARDOUS MATERIALS—Would the project:**					
a)	Create a significant hazard to the public or the environment through the routine transport, use, or disposal of hazardous materials?	☐	☒	☐	☐	☐
b)	Create a significant hazard to the public or the environment through reasonably foreseeable upset and accident conditions involving the release of hazardous materials into the environment?	☐	☒	☐	☐	☐
c)	Emit hazardous emissions or handle hazardous or acutely hazardous materials, substances, or waste within one-quarter mile of an existing or proposed school?	☐	☐	☐	☒	☐
d)	Be located on a site which is included on a list of hazardous materials sites compiled pursuant to Government Code Section 65962.5 and, as a result, would it create a significant hazard to the public or the environment?	☐	☐	☐	☐	☒
e)	For a project located within an airport land use plan or, where such a plan has not been adopted, within two miles of a public airport or public use airport, would the project result in a safety hazard for people residing or working in the project area?	☐	☐	☐	☐	☒
f)	For a project within the vicinity of a private airstrip, would the project result in a safety hazard for people residing or working in the project area?	☐	☐	☐	☐	☒
g)	Impair implementation of or physically interfere with an adopted emergency response plan or emergency evacuation plan?	☐	☐	☐	☒	☐
h)	Expose people or structures to a significant risk of loss, injury, or death involving fires?	☐	☐	☒	☐	☐

The project site is not located on the Cortese List, compiled under Government Code Section 65962.5. Other hazardous materials databases include the Department of Toxic Substances Control's (DTSC's) Site Mitigation and Brownfields Re-Use Program's EnviroStor database, which identifies sites that have known contamination or hazardous sites for which there may be reasons to investigate further. Therefore checklist item 16d is not applicable to the proposed project.

The project site is not located within an airport land use plan area, nor is it in the vicinity of a private airstrip. Therefore, checklist items 16e and 16f are not applicable to the proposed project.

Impact HZ-1: The proposed project would not create a significant hazard through routine transport, use, disposal, handling, or emission of hazardous materials. (Less than Significant)

The project would involve demolition of parts of the interior of the building on site, which may include asbestos and lead-based paint. These hazardous materials are addressed under Impact HZ-2, below. The project would involve a seismic retrofit and adaptive re-use of the landmark Metro Theater, including a 23,250-square-foot interior addition, with a private fitness facility, community theater, and retail and restaurant uses, which would result in increased use of relatively small quantities of hazardous materials for routine purposes. The project would likely result in additional handling of common types of hazardous materials, such as cleaners and disinfectants. These products are labeled to inform users of their potential risks and to instruct them in appropriate handling procedures. Most of these materials are consumed through use, resulting in relatively little waste. Businesses are required by law to ensure employee safety by identifying hazardous materials in the workplace, providing safety information to workers who handle hazardous materials, and adequately training workers. For these reasons, hazardous materials used during project operation would not pose any substantial public health or safety hazards resulting from hazardous materials. Thus, the project would result in ***less-than-significant*** impacts related to the use of hazardous materials.

Impact HZ-2: The proposed project may create a significant hazard to the public or the environment through reasonably foreseeable conditions involving the release of hazardous materials into the environment. (Less than Significant with Mitigation)

Prior Uses of the Site

The Historic Resource Evaluation prepared for the project did not identify any prior developed uses of the project site.[64] The project area consisted of sand dunes and meadows used for cow grazing until the

[64] Page & Turnbull, *op. cit.*

1849 Gold Rush, when saloons, roadhouses, blacksmith shops, breweries, and Chinese laundries were developed along Presidio Road, which eventually became Union Street. Refugee camps were established in the area following the 1906 Earthquake and Fire. Historic topographic maps from 1899 and 1915 show no development on the project site, though there were structures immediately to the east of the site by 1915.[65] The Metro Theater (originally the Metropolitan Theatre) was constructed on the site in 1924. Given the brief six-year period between 1915, when the site was mapped as vacant, and 1924, when the current building was constructed, it is unlikely any structures were erected on the site before the theater was built. Given the nature of other development along Presidio Road during this era, the use of hazardous materials on the site prior to construction of the Metro Theater is unlikely.

There is no active permitted underground storage tank facility (UST), leaking underground storage tank (LUST) cleanup site, or other hazardous materials release site on the project block or within a 1,000-foot radius of the site as tracked by the State Water Resources Control Board (SWRCB), Regional Water Quality Control Board, Department of Pesticide Regulation, Department of Water Resources, U.S. Geological Survey, or the Lawrence Livermore National Laboratory.[66] One open file of an "other cleanup site" of "unknown" address and no specified contaminants of concern appears to be associated with the PG&E North Beach facility approximately 0.4 miles north of the project site identified below. There is no information on the SWRCB's website indicating that the site poses any environmental threat to the proposed project.

Of 33 active hazardous waste and hazardous materials release sites listed on the California Department of Toxic Substances Control data base (which includes Federal Superfund Sites, State Response Sites, Voluntary Cleanup Sites, School Cleanup Sites, Corrective Action Sites, Tiered Permit Sites, Permitted Hazardous Waste Facilities, Post Closure and Hazardous Waste Facilities, and Historical Non-Operating Hazardous Waste Facilities), only two are within one-half mile of the project site: (1) the PG&E Former North Beach Manufactured Gas Plant at 1575 North Point Street, 0.47 mile north of the project site; and (2) the PG&E Former Fillmore Manufactured Gas Plant, at Fillmore Street/Bay Street/Cervantes Boulevard, 0.45 mile northwest of the project site. Both facilities are voluntary cleanup sites with lead contamination;

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[65] U.S. Geological Survey, 15-Minute Topographical Map, San Francisco North Quadrangles, 1899 and 1915, accessed on January 4, 2011 at: *http://sunsite.berkeley.edu/histopo/#*

[66] California Environmental Protection Agency, State Water Resources Control Board, Groundwater Ambient Monitoring & Assessment Program (GAMA), GeoTracker GAMA Groundwater Data Sources, Accessed January 4, 2011 at: *http://geotracker.swrcb.ca.gov/map/?CMD=runreport&myaddress=2055+Union+St.%2C+san+francisco%2C+ca*

and both facilities ceased gas production following the 1906 Earthquake.[67] Neither site poses an environmental hazard to the project site.

The proposed project would consist of seismic retrofit and adaptive re-use of an existing building. Limited excavation or other subsurface disturbance would be required, to a maximum depth of three feet, as described above on page 42, under Cultural and Paleontological Resources. As discussed above in section E.15, Hydrology and Water Quality, depth to groundwater at the site may be 20 feet or more. With no evidence of contaminated soil on or in proximity to the project site, and no potential for encountering groundwater, there is no potential during project construction for release of hazardous materials into the environment from contaminated soil or groundwater during construction of the project. There would be a ***less-than-significant impact*** related to the release, distribution, emission, of hazardous materials from soil or groundwater.

However, as discussed below, given the age of the building and the subsequent renovations, it is possible that extant building materials may contain asbestos or lead-based paint.

Hazardous Building Materials – Asbestos

Due to the age of the existing building, constructed in approximately 1924 and extensively renovated in 1941, asbestos-containing materials may be found within the existing building proposed for demolition. Section 19827.5 of the California Health and Safety Code, adopted January 1, 1991, requires that local agencies not issue demolition or alteration permits until an applicant has demonstrated compliance with notification requirements under applicable Federal regulations regarding hazardous air pollutants, including asbestos. The project sponsor has retained an environmental consultant, who found in sampling test(s) that there is no asbestos in the plaster of the auditorium dropped ceiling,[68] and additional testing would be undertaken as required by DBI. BAAQMD is vested by the California legislature with authority to regulate airborne pollutants, including asbestos, through both inspection and law enforcement, and is to be notified ten days in advance of any proposed demolition or abatement work.

Notification includes the names and addresses of operations and persons responsible; description and location of the structure to be demolished/altered including size, age and prior use, and the approximate

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[67] California Department of Toxic Substances Control, EnviroStor Data Base of Cleanup Sites and Hazardous Waste Permitted Facilities, accessed January 4, 2011 at: *http://www.envirostor.dtsc.ca.gov/public/*

[68] ACC Environmental Consultants, *Limited Plaster Bulk Sample Results – Metro Theater*, January 22, 2009. This document is available for public review as part of Case No. 2010.0613E at 1650 Mission Street, Suite 400, San Francisco, CA 94103.

amount of friable asbestos; scheduled starting and completion dates of demolition or abatement; nature of planned work and methods to be employed; procedures to be employed to meet BAAQMD requirements; and the name and location of the waste disposal site to be used. The District randomly inspects asbestos removal operations. In addition, the District would inspect any removal operation for which a complaint has been received.

The local office of the State Occupational Safety and Health Administration (OSHA) must be notified of asbestos abatement to be carried out. Asbestos abatement contractors must follow state regulations contained in 8CCR1529 and 8CCR341.6 through 341.14 where there is asbestos-related work involving 100 square feet or more of asbestos containing material. Asbestos removal contractors must be certified as such by the Contractors Licensing Board of the State of California. The owner of the property where abatement would occur must have a Hazardous Waste Generator Number assigned by and registered with the Office of the California Department of Health Services in Sacramento. The contractor and hauler of the material are required to file a Hazardous Waste Manifest which details the hauling of the material from the site and the disposal of it. Pursuant to California law, DBI would not issue the required permit until the applicant has complied with the notice requirements described above.

The regulations and procedures described, already established as a part of the permit review process, would ensure that any potential hazardous building materials impacts due to the presence of asbestos would be reduced to a ***less-than-significant l***evel.

Lead-Based Paint

The age of the building indicates that both interior and exterior paints could contain lead. Work that could result in disturbance of lead paint must comply with Section 3423 of the Building Code, Work Practices for Exterior Lead–Based Paint on Pre–1979 Buildings and Steel Structures. Where there is any work that may disturb or remove lead paint on the exterior of any building, or the interior of occupied buildings built prior to or on December 31, 1978, Section 3407 requires specific notification and work standards and identifies prohibited work methods and penalties.

Section 3423 applies to buildings or steel structures on which original construction was completed prior to 1979, which are assumed to have lead-based paint on their surfaces, unless a certified lead inspector/assessor has tested those surfaces for lead and has determined that it is not present according to the definitions of Section 3407. The Ordinance also applies the criterion to residential buildings, hotels, and childcare centers. The ordinance contains performance standards at least as effective at protecting human health and the environment as those in the Department of Housing and Urban Development

(HUD) Guidelines,[69] and identifies prohibited practices that may not be used during disturbance or removal of lead paint. Any person performing work subject to the ordinance shall, to the maximum extent possible, protect the ground from contamination during exterior work, protect floors and other horizontal surfaces from work debris during interior work, and make all reasonable efforts to prevent migration of lead paint contaminants beyond barriers during the course of the work. Clean-up standards require the removal of visible work debris, including the use of a High Efficiency Particulate Air Filter (HEPA) vacuum following interior work.

The Ordinance also includes notification requirements, contents of notice, and requirements for project site signs. Prior to commencement of exterior work that disturbs or removes 100 or more gsf or 100 or more linear feet of lead-based paint in total, the responsible party must provide the Director of DBI with a written notice that describes the following aspects of the work to be performed: (1) address and location of the proposed project; (2) the scope and specific location(s) of the work; (3) whether the responsible party has reason to know or presume that lead-based paint is present; (4) the methods and tools for paint disturbance and/or removal; (5) the approximate age of the structure; (6) anticipated job start and completion dates for the work; (7) whether the building is residential or nonresidential; (8) whether it is owner-occupied or rental property; (9) the approximate number of dwelling units, if any; (10) the dates by which the responsible party has or will fulfill any tenant or adjacent property notification requirements; and (10) the name, address, telephone number, and pager number of the party who will perform the work. Further notice requirements include the following: (1) a Post Sign notifying the public of restricted access to work area, (2) a Notice to Residential Occupants, (3) availability of pamphlet related to protection from lead in the home, and Early Commencement of Work [by Owner, Requested by Tenant], and (4) Notice of Lead Contaminated Dust or Soil, if applicable.) The ordinance contains provisions regarding inspection and sampling for compliance by DBI and enforcement, and describes penalties for non-compliance with the requirements of the ordinance.

These regulations and procedures, already established as part of the review process for building permits, would ensure that potential lead-based paint impacts of the proposed project would be reduced to a ***less-than-significant*** level.

Hazardous Building Materials-Polychlorinated biphenyls

In addition to asbestos containing building materials and lead-based paint, hazardous polychlorinated biphenyls (PCBs) were frequently used in fluorescent light fixtures manufactured prior to 1978. Although

[69] The most recent *Guidelines for Evaluation and Control of Lead-Based Paint Hazards*.

newer light fixtures would not contain PCB ballasts, for purposes of this analysis, the potential presence of PCBs in the fluorescent light fixtures in the building must be assessed and reviewed. Fluorescent light bulbs are also regulated for mercury content for the purpose of disposal. Inadvertent release of such materials during building demolition could expose construction workers, occupants, or visitors to these substances and could result in various adverse health effects if exposure were of sufficient quantity. Although abatement or notification programs such as those described above for asbestos and lead-based paint have not been adopted for PCB and mercury testing and cleanup, items containing these or other toxic substances that are intended for disposal must be managed as hazardous waste and handled in accordance with OSHA worker protection requirements. Potential impacts associated with encountering PCBs, mercury, lead or other hazardous substances in building materials would be considered a ***significant*** impact. Hazardous building materials sampling and abatement pursuant to existing regulations prior to renovation work, as described in mitigation measure M-HZ-4, would reduce impacts associated with PCBs, mercury, lead, and other toxic building substances in structures to ***less-than-significant*** levels.

Mitigation Measure M-HZ-2: Other Hazardous Building Materials (PCBs, Mercury, Lead, and others)

The project sponsor would ensure that pre-construction building surveys for asbestos-, PCB- and mercury-containing equipment, hydraulic oils, fluorescent lights, lead, mercury and other potentially toxic building materials are performed prior to the start of any demolition or renovation activities. Any hazardous building materials discovered during surveys would be abated according to federal, state, and local laws and regulations.

Impact HZ-3: The proposed project would not handle hazardous materials within a quarter-mile of a school. (No Impact)

No school or planned future school is located within one-quarter mile of the project site. The closest public school to the project site is Sherman Elementary school, located at 1651 Union Street, approximately 0.35 mile east of the project site. Any hazardous materials on the site, such as asbestos or lead-based paint, removed during demolition prior to project construction, would be handled in compliance with applicable laws and regulations. Thus, the proposed project would have ***no impact*** with respect to the handling of hazardous materials within one-quarter mile of a school.

Impact HZ-4: The proposed project would not impair or interfere with an adopted emergency response or evacuation plan or expose people to a significant risk involving fires. (Less than Significant)

The proposed project does not contain any features that would result in additional exposure of people or structures to a significant risk of loss, injury, or death involving fires. San Francisco ensures fire safety and emergency accessibility within new and existing developments through provisions of its Building and Fire Codes. The project would conform to these standards, which may include development of an emergency procedure manual and an exit drill plan for the proposed project. Potential fire hazards (including those associated with hydrant water pressure and blocking of emergency access points) would be addressed during the building permit review process. Conformance with these standards would ensure appropriate life safety protections for the commercial structure. Hence, the project would have a ***less-than-significant*** impact on fire safety and emergency access.

Impact C-HZ-5: The proposed project in combination with other past, present or reasonably foreseeable projects would result in less-than-significant cumulative hazards and hazardous materials impacts. (Less than Significant)

Impacts from hazardous materials are generally site-specific and typically do not result in cumulative impacts. Any hazards at nearby sites would be subject to the same safety requirements discussed above for the proposed project, which would reduce any hazard effects to less-than-significant levels. Therefore, the project would not contribute to cumulatively considerable significant effects related to hazards and hazardous materials.

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
17. MINERAL AND ENERGY RESOURCES— Would the project:					
a) Result in the loss of availability of a known mineral resource that would be of value to the region and the residents of the state?	☐	☐	☐	☒	☐
b) Result in the loss of availability of a locally-important mineral resource recovery site delineated on a local general plan, specific plan, or other land use plan?	☐	☐	☐	☒	☐

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
c) Encourage activities which result in the use of large amounts of fuel, water, or energy, or use these in a wasteful manner?	☐	☐	☒	☐	☐

Impact ME-1: The proposed project would have no impact on mineral resources. (No Impact)

All land in San Francisco, including the project site, is designated Mineral Resource Zone 4 (MRZ-4) by the California Division of Mines and Geology (CDMG) under the Surface Mining and Reclamation Act of 1975 (CDMG, Open File Report 96-03 and Special Report 146 Parts I and II).[70] This designation indicates that there is not adequate information available for assignment to any other MRZ and thus the site is not a designated area of significant mineral deposits. However, because the project site is already developed, future evaluation or designation of the site would not affect or be affected by the project. There is no operational mineral resource recovery site in the project vicinity whose operations or accessibility would be affected by the construction or operation of the project.

No known mineral deposits exist at the project site. Thus, the project would not result in the loss of availability of a locally- or regionally-important mineral resource, and the project would have ***no impact*** with respect to mineral resources.

Impact ME-2: The proposed project would consume additional energy, but not in large amounts or in a wasteful manner. (Less than Significant)

The proposed seismic retrofit and adaptive re-use of the Metro Theater use would not consume large amounts of fuel, water, or energy. Electricity generation would consume additional natural gas and coal fuel. New construction in San Francisco is required to conform to current state and local energy conservation standards, including Title 24 of the California Code of Regulations. The Department of Building Inspection enforces Title 24 compliance, and documentation demonstrating compliance with these standards is submitted with the application for the building permit. As a result, the proposed project would result in a ***less-than-significant*** impact on the use of energy and other non-renewable natural resources.

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[70] Available online at *http://www.conservation.ca.gov/omr/smara/Pages/index.aspx*, accessed August 8, 2011

Impact C-ME-3: The proposed project in combination with other past, present or reasonably foreseeable projects would result in less-than-significant impacts to mineral and energy resources. (Less than Significant)

As described above, no known minerals exist at the project site, and therefore the project would not contribute to any cumulative impact on mineral resources. The California Energy Commission is currently considering applications for the development of new power-generating facilities in San Francisco, the Bay Area, and elsewhere in the state. These facilities could supply additional energy to the power supply grid within the next few years. These efforts, together with conservation, will be part of the statewide effort to achieve energy sufficiency. The project-generated demand for electricity would be negligible in the context of overall demand within San Francisco and the State, and would not in and of itself require a major expansion of power facilities. Therefore, the energy demand associated with the project would not contribute to a cumulative impact. Overall, the project would result in less-than-significant cumulative impacts related to mineral and energy resources.

Topics:	*Potentially Significant Impact*	*Less Than Significant with Mitigation Incorporated*	*Less Than Significant Impact*	*No Impact*	*Not Applicable*
18. AGRICULTURE AND FOREST RESOURCES: In determining whether impacts to agricultural resources are significant environmental effects, lead agencies may refer to the California Agricultural Land Evaluation and Site Assessment Model (1997) prepared by the California Dept. of Conservation as an optional model to use in assessing impacts on agriculture and farmland. In determining whether impacts to forest resources, including timberland, are significant environmental effects, lead agencies may refer to information compiled by the California Department of Forestry and Fire Protection regarding the state's inventory of forest land, including the Forest and Range Assessment Project and the Forest Legacy Assessment project; and forest carbon measurement methodology provided in Forest Protocols adopted by the California Air Resources Board. **—Would the project**					
a) Convert Prime Farmland, Unique Farmland, or Farmland of Statewide Importance, as shown on the maps prepared pursuant to the Farmland Mapping and Monitoring Program of the California Resources Agency, to non-agricultural use?	☐	☐	☐	☐	☒
b) Conflict with existing zoning for agricultural use, or a Williamson Act contract?	☐	☐	☐	☐	☒
c) Conflict with existing zoning for, or cause rezoning of, forest land (as defined in Public Resources Code Section 12220(g)) or timberland (as defined by Public Resources Code Section 4526)?	☐	☐	☐	☐	☒
d) Result in the loss of forest land or conversion of forest land to non-forest use?	☐	☐	☐	☐	☒

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact	Not Applicable
e) Involve other changes in the existing environment which, due to their location or nature, could result in conversion of Farmland to non-agricultural use or forest land to non-forest use?	☐	☐	☐	☐	☒

The project site is located within an urbanized area of San Francisco. The California Department of Conservation's Farmland Mapping and Monitoring Program identifies the site as "Urban and Built-up Land" (Department of Conservation, 2002). Since the site does not contain agricultural uses and is not zoned for such uses, the proposed project would not convert any prime farmland, unique farmland, or Farmland of Statewide Importance to non-agricultural use, and it would not conflict with existing zoning for agricultural land use or a Williamson Act contract, nor would it involve any changes to the environment that could result in the conversion of farmland. No part of San Francisco falls under the State Public Resource Code definitions of forest land or timberland; hence, the project would not conflict with zoning for, or cause rezoning of, forest land, result in the loss of forest land, or convert forest land to non-forest use. Therefore, checklist items 18a through 18f are not applicable to the proposed project.

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporation	Less Than Significant Impact	No Impact	Not Applicable
19. MANDATORY FINDINGS OF SIGNIFICANCE— Would the project:					
a) Have the potential to degrade the quality of the environment, substantially reduce the habitat of a fish or wildlife species, cause a fish or wildlife population to drop below self-sustaining levels, threaten to eliminate a plant or animal community, reduce the number or restrict the range of a rare or endangered plant or animal, or eliminate important examples of the major periods of California history or prehistory?	☐	☒	☐	☐	☐

Topics:	Potentially Significant Impact	Less Than Significant with Mitigation Incorporation	Less Than Significant Impact	No Impact	Not Applicable
b) Have impacts that would be individually limited, but cumulatively considerable? ("Cumulatively considerable" means that the incremental effects of a project are considerable when viewed in connection with the effects of past projects, the effects of other current projects, and the effects of probable future projects.)	☐	☐	☒	☐	☐
c) Have environmental effects that would cause substantial adverse effects on human beings, either directly or indirectly?	☐	☐	☐	☒	☐

As discussed in E.4: Cultural and Paleontological Resources, beginning on page 32, the project sponsor is proposing renovations to a City-designated landmark. The renovations would not be consistent with the Secretary of the Interior's standards, and thus, the project would result in significant historical resource impacts. However, these impacts would be mitigated to less-than-significant levels with implementation of **Mitigation Measures M-CP-1a through M-CP-1d**. The project sponsor has agreed to implement these mitigation measures, and they would be conditions of project approval.[71]

As discussed in Section E.13, Biological Resources, the proposed project would have no impact with respect to habitat degradation or impacts to fish, wildlife and plant species.

As discussed in Section E.16, beginning on page 100, asbestos, lead-based paint, or other hazardous materials could be present in the building materials of the existing Metro Theater building, and such materials could be released to the environment during proposed demolition and construction activities, posing a potential health hazard to construction workers and members of the public. Any potential adverse impact to human health or the environment resulting from disturbance of hazardous building materials during demolition and construction activities would be reduced to a less-than-significant level by implementation of **Mitigation Measure M-HZ-2**, page 111, in Section F. Mitigation Measures and Improvement Measures, which requires pre-construction building surveys for hazardous materials; and if any hazardous materials are discovered abatement according to federal, state, and local laws and regulations. Accordingly, the proposed project would not result in a significant impact from the release of hazardous materials to the environment.

[71] Stephane deBord, Project Sponsor, *Agreement to Implement Mitigation Measures*, September 22, 2011. This document is available for public review as part of Case No. 2010.0613E at the San Francisco Planning Department, 1650 Mission Street, Suite 400, San Francisco, CA 94103.

Both long-term and short-term environmental effects associated with the proposed project would be less than significant, as discussed under each environmental topic. Each environmental topic area includes an analysis of cumulative impacts. No significant project-specific or cumulative impact has been identified.

F. MITIGATION MEASURES

The following mitigation measures have been identified to reduce significant environmental impacts resulting from the proposed project to less-than-significant levels. The project sponsor has agreed to implement all mitigation measures described below (Project Sponsor agreement letter dated September 22, 2011, in Case File #2010.0613E).

Mitigation Measure M-CP-1a

The project sponsor shall complete HABS Level III documentation for the resource prior to Planning Department approval of any building permits application. HABS Level III documentation shall include existing condition plans and elevations or plans and elevations from the period of significance; large-format or rectified digital photographs of the exterior and interior; and, a narrative description.

Mitigation Measure M-CP-1b

The project sponsor shall install an on-site interpretative display designed by a qualified historic preservation professional describing the building's historical significance and including historic images of the building. The interpretive display as proposed shall be approved by Planning Department preservation staff prior to Planning Department approval of any building permit application. The interpretive display installation shall be included in construction plans and shall be completed before Certificate of Occupancy is issued by the Department of Building Inspection (DBI).

Mitigation Measure M-CP-1c

Equinox as Tenant of the project shall allow use of the two story group exercise space available to the public as a multi-purpose auditorium for up to 18 events throughout the year during non-club operation weekend hours, subject to scheduling and program content being approved by Equinox. Any additional expenses aside from rent (which will not be charged) and utilities, associated with the events will be the responsibility of the third party using the space.

Mitigation Measure M-CP-1d

The project sponsor shall engage an architectural finishes conservator to plan and oversee the restoration and/or recreation of the foyer coffered ceilings, the lobby ceiling murals, the 1924 auditorium columns, the auditorium ceiling remnant, and, during construction, the preservation of the Anthony Heinsbergen murals. A contract for the conservator oversight with specifications

for the restoration work shall be completed and approved by the Planning Department preservation staff prior to Planning Department approval of any building permit application.

Mitigation Measure M-HZ-2: Other Hazardous Building Materials (PCBs, Mercury, Lead, and others)

The project sponsor would ensure that pre-construction building surveys for asbestos-, PCB- and mercury-containing equipment, hydraulic oils, fluorescent lights, lead, mercury and other potentially toxic building materials are performed prior to the start of any demolition or renovation activities. Any hazardous building materials discovered during surveys would be abated according to federal, state, and local laws and regulations.

G. PUBLIC NOTICE AND COMMENT

A "Notification of Project Receiving Environmental Review" was sent out on January 19, 2011, to the owners and occupants of properties within 300 feet of the project site and interested parties. Members of the public responded to the Neighborhood Notice, and parties expressed concern about the project description and the following effects of the project: aesthetics and visual quality, parking, noise, and air quality. The proposed project's effects with respect to these issues are identified in the relevant sections of Chapter E., Evaluation of Environmental Effects. Comments that do not pertain to physical environmental issues and comments regarding the merits of the proposed project are more appropriately directed to the decision-makers. The decision to approve or disapprove a proposed project is independent of the environmental review process. While local concerns or other planning considerations may be grounds for modification or denial of the proposed project, in the independent judgment of the Planning Department, there is no substantial evidence that the proposed project could have a significant effect on the environment.

G. DETERMINATION

On the basis of this Initial Study:

☐ I find that the proposed project COULD NOT have a significant effect on the environment, and a NEGATIVE DECLARATION will be prepared.

☒ I find that although the proposed project could have a significant effect on the environment, there will not be a significant effect in this case because revisions in the project have been made by or agreed to by the project proponent. A MITIGATED NEGATIVE DECLARATION will be prepared.

☐ I find that the proposed project MAY have a significant effect on the environment, and an ENVIRONMENTAL IMPACT REPORT is required.

☐ I find that the proposed project MAY have a "potentially significant impact" or "potentially significant unless mitigated" impact on the environment, but at least one effect 1) has been adequately analyzed in an earlier document pursuant to applicable legal standards, and 2) has been addressed by mitigation measures based on the earlier analysis as described on attached sheets. An ENVIRONMENTAL IMPACT REPORT is required, but it must analyze only the effects that remain to be addressed.

☐ I find that although the proposed project could have a significant effect on the environment, because all potentially significant effects (a) have been analyzed adequately in an earlier EIR or NEGATIVE DECLARATION pursuant to applicable standards, and (b) have been avoided or mitigated pursuant to that earlier EIR or NEGATIVE DECLARATION, including revisions or mitigation measures that are imposed upon the proposed project, no further environmental documentation is required.

DATE September 28, 2011

Bill Wycko
Environmental Review Officer
for
John Rahaim
Director of Planning

I. LIST OF PREPARERS AND PERSONS CONSULTED

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Amendment of the Whole
in Committee - 6/29/09

FILE NO. 090318 ORDINANCE NO. 175-09

[Planning Code—Landmark Designation of 2055 Union Street (Metro Theater).]

Ordinance designating 2055 Union Street (Metro Theater), Assessor's Block No. 0541, Lot No. 018, as a Landmark under Article 10 of the San Francisco Planning Code; and adopting General Plan, Planning Code 101.1(b) and environmental findings.

NOTE: Additions are *single-underline italics Times New Roman*; deletions are ~~*strike-through italics Times New Roman*~~. Board amendment additions are double-underlined; Board amendment deletions are ~~strikethrough normal~~.

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

Section 1. Findings.

(A) A resolution initiating landmark designation of 2055 Union Street (Metro Theater), Board Resolution No. 672-07, which is on file with the Clerk of the Board in File No. 071215 and incorporated herein by reference, was passed by the Board of Supervisors on December 4, 2007 and referred to the former Landmarks Preservation Advisory Board and the Planning Commission for their recommendations on the proposed landmarking pursuant to Article 10 of the Planning Code.

(B) Under Planning Code section 1004.3, the former Landmarks Preservation Advisory Board and the Planning Commission together had 90 days to hold public hearings and recommend approval, disapproval, or modification of the proposed landmark designation to the Board of Supervisors. Several extensions of this 90-day period were granted by the Board of Supervisors pursuant to section 1004.3. The last extension, made by Board Resolution No. 0393-08, which can be found in Board File No. 081206, expired on December 12, 2008. Under Planning Code section 1004.3(b), the Landmarks Preservation Advisory Board and Planning Commission's failure to act before the expiration of the review period constituted approval.

(C) After the expiration of the review period, on December 17, 2008, the former Landmarks Preservation Advisory Board held a public hearing on the proposed designation and recommended approval of the proposed landmarking by Landmarks Preservation Advisory Board Resolution No. 630 which resolution is on file with the Clerk of the Board in File No. 090318.

(D) Also after the expiration of the review period, on March 18, 2009, the Historic Preservation Commission held a public hearing on the proposed designation and was unable to obtain a majority vote to either recommend approval or disapproval of the proposed landmarking.

~~(A)~~(E) Pursuant to Planning Code Section 302, the Board finds that the proposed landmark designation of 2055 Union Street (Metro Theater) will serve the public necessity, convenience and welfare.

~~(B)~~(F) The Board finds that the proposed landmark designation of 2055 Union Street (Metro Theater) is consistent with the City's General Plan and with Planning Code Section 101.1(b) for the reasons set forth in the document entitled "Board of Supervisors of the City and County of San Francisco, General Plan Policies and Planning Code Section 101.1—General Plan Consistency and Implementation, 2055 Union Street (Metro Theater)," which is on file with the Clerk of the Board of Supervisors in File No. 090318 and is incorporated herein by reference. The Board finds that the proposed landmark designation is consistent with the City's General Plan and with Planning Code Section 101.1(b) for the reasons set forth in said document.

~~(C)~~(G) The Planning Department has determined that the actions contemplated in this Ordinance are in compliance with the California Environmental Quality Act (California Public Resources Code section 21000 et seq.). Said determination is on file with the Clerk of the Board of Supervisors in File No. 090318 and is incorporated herein by reference.

~~(D)~~(H) The Board of Supervisors hereby finds that 2055 Union Street (Metro Theater) on Lot 018 in Assessor's Block 0541 has a special character and special historical, architectural, and aesthetic interest and value, and that its designation as a Landmark will further the purposes of and conform to the standards set forth in Article 10 of the San Francisco Planning Code.

(I) Additionally, the Board of Supervisors finds that the Heinsbergen Design Company murals, the Ionic columns, the grilles, and the urns located inside the auditorium are important interior features of the theater, which the property owner is committed to retaining. Although these features are not part of this landmark designation and are not hereby designated under Article 10 of the Planning Code, the Board understands that the property owner has represented to the community and to this Board that they are committed to making the protection of the murals and other interior features a condition of any future conditional use permit granted for the property.

Section 2: Designation. Pursuant to Section 1004 of the Planning Code, 2055 Union Street (Metro Theater), in Lot 018 of Assessor's Block 0541 is hereby designated as a San Francisco Landmark under Article 10 of the Planning Code.

Section 3. Required Data.

(A) The description, location, and boundary of the Landmark site consists of the City parcel located at Lot 018 in Assessor's Block 0541, with the street address of 2055 Union Street (Metro Theater).

(B) The characteristics of the Landmark that justify its designation are described and shown in the Landmark Designation Report, adopted by the Landmarks Preservation Advisory Board on December 17, 2008, and other supporting materials contained in Planning Department Case Docket No. 2007.1401L. In brief, the National Register of Historic Places

characteristics that justify the Landmark's designation are as follows: (1) under Criterion A (Event) for its association with the development of single-screen neighborhood theaters in San Francisco and for its association with the San Francisco International Film Festival; (2) under Criterion C (Design/Construction) for embodying the distinctive characteristics of the neighborhood theatre building type constructed in San Francisco during the first decades of the 20th century.

(C) The particular exterior features that shall be preserved, or replaced in-kind as determined necessary, are those generally shown in photographs and described in the Landmark Designation Report, which can be found in Planning Department Docket No. 2007.1401L and which is incorporated in this designation by reference as though fully set forth. Specifically, the following exterior features shall be preserved: the multi-story form and massing; projecting marquee with neon lighting; vertical blade sign with neon lighting; and the Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation.

Section 4. The property shall be subject to further controls and procedures pursuant to the San Francisco Planning Code and Article 10.

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

By: _____
Marlena G. Byrne
Deputy City Attorney

City and County of San Francisco
Tails
Ordinance

City Hall
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

File Number: 090318 **Date Passed:**

Ordinance designating 2055 Union Street (Metro Theater), Assessor's Block No. 0541, Lot No. 018, as a Landmark under Article 10 of the San Francisco Planning Code; and adopting General Plan, Planning Code 101.1(b) and environmental findings.

July 7, 2009 Board of Supervisors — PASSED, ON FIRST READING

Ayes: 11 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Daly, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

July 14, 2009 Board of Supervisors — FINALLY PASSED

Ayes: 11 - Alioto-Pier, Avalos, Campos, Chiu, Chu, Daly, Dufty, Elsbernd, Mar, Maxwell, Mirkarimi

File No. 090318

I hereby certify that the foregoing Ordinance was FINALLY PASSED on July 14, 2009 by the Board of Supervisors of the City and County of San Francisco.

Angela Calvillo
Clerk of the Board

7/21/2009
Date Approved

Mayor Gavin Newsom

LANDMARKS PRESERVATION ADVISORY BOARD

Case No. 2007.1401L
2055 Union Street
Assessor's Block 0541, Lot 18
Resolution # 630

SAN FRANCISCO

LANDMARKS PRESERVATION ADVISORY BOARD

RESOLUTION # 630

ADOPTING FINDINGS RELATED TO AN INITIATION OF LANDMARK DESIGNATION AND A RECOMMENDATION OF APPROVAL OF THE LANDMARK DESIGNATION OF THE METRO THEATRE (A.K.A. METROPOLITAN THEATRE) LOCATED AT 2055 UNION STREET.

1. **WHEREAS**, on December 4, 2007, the Board of Supervisors of the City and County of San Francisco adopted Resolution No. 672-07 (File No. 071215) initiating the designation of the Metro Theatre (a.k.a. Metropolitan Theatre), located at 2055 Union Street, as a Landmark pursuant to Section 1004.1 of the San Francisco Planning Code; and

2. The Landmarks Board, at its regular meeting of December 17, 2008, reviewed the draft Metro Theatre Landmark Designation Report prepared by Katherine Petrin and the draft Metro Theatre Landmark Designation Report prepared by Jim Abrams, which included supplemental materials prepared by Page & Turnbull, for the property at 2055 Union Street; and

3. The Landmarks Board finds that both of the Metro Theatre Landmark Designation Reports describe the location and boundaries of the landmark site, describe the characteristics of the landmark which justifies its designation, and describe the particular features that should be preserved and therefore meet the requirements of Planning Code Section 1004(b) and 1004(c)(1). The Designation Reports are fully incorporated by reference into this resolution; and

4. The Landmarks Board reviewed and endorsed the description, location and boundary of the landmark site (the entire lot on which the building is located, Assessor's Block 0541, Lot 018); and

5. The Landmarks Board, in considering the proposed landmark designation, employed the National Register of Historic Places criteria and found that the Metro Theatre is significant under Criterion A for its association with the development of single-screen neighborhood theaters in San Francisco and for its association with the San Francisco International Film Festival. The Landmarks Board also found that the Metro Theatre is significant under Criterion C for embodying the distinctive characteristics of the neighborhood theatre building type constructed in San Francisco during the first decades of the 20th century.

6. The Landmarks Board reviewed and endorsed the following description of the characteristics of the landmark that justify its designation:

The Metro Theatre is significant for its association with the development of single-screen neighborhood theaters in San Francisco, for its association with the San Francisco International Film Festival, and as an intact example of the neighborhood theatre building type constructed in San Francisco during the first decades of the 20th century. The period of significance for the Metro Theatre is 1924-1957, encompassing the date of original construction through the establishment of the San Francisco International Film Festival.

7. The Landmarks Board reviewed and endorsed the following particular features that should be preserved:

Exterior Features:

(a) Multi-story form and massing
(b) A recessed entry
(c) Projecting marquee with neon lighting
(d) Vertical blade sign with neon lighting
(e) The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation
(f) The 2nd story window openings

Interior Features:

(g) Regular rectangular plan and volume divided into principal spaces of lobby and auditorium
(h) Heinsbergen Design Company murals located inside the auditorium (1941)
(i) The Art Deco ceiling mural and decorative molding in the lobby (1924)
(j) The ceiling beams in the auditorium (1924, with 1941 painting)
(k) The ceiling beams in the foyer (1924)

8. The Landmarks Board has reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at a duly noticed public hearing held on December 17, 2008.

THEREFORE BE IT RESOLVED that the **Landmarks Preservation Advisory Board hereby initiates** landmark designation of the Metro Theatre (a.k.a. Metropolitan Theatre), 2055 Union Street, Assessor's Block 0541, Lot 18, pursuant to Article 10 of the Planning Code; and

BE IT FURTHER RESOLVED that the **Landmarks Preservation Advisory Board hereby recommends** that the Planning Commission approve the landmark designation of the Metro Theatre (a.k.a. Metropolitan Theatre), 2055 Union Street, Assessor's Block 0541, Lot 18, pursuant to Article 10 of the Planning Code.

BE IT FURTHER RESOLVED that the **Landmarks Preservation Advisory Board hereby directs** its Recording Secretary to transmit this Resolution, the Metro Theatre Landmark Designation Reports, and other pertinent materials in the case file 2007.1401L to the Planning Commission.

Historic Resource Evaluation

Final

Metro Theatre

2055 Union Street
San Francisco, CA

4 October 2010

Prepared for
Kahn Design Associates
Berkeley, CA

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Table of Contents

I. INTRODUCTION

This Historic Resource Evaluation Report (HRER) has been prepared at the request of the Beachmont Development Co., LLC for the Metro Theater at 2055 Union Street (APN 0541-018) in San Francisco's Cow Hollow neighborhood (Figure 1). The Metro Theater is a motion picture theater designed and constructed in 1924 by the Reid Brothers, a San Francisco architectural firm. The building was remodeled in the Art Deco style in 1941 by architect Otto A. Deichmann. In 1998, it was remodeled again by BSA Architects. The theater ceased operations in 2006, and is currently vacant. The Metro Theater was designated a City Landmark on June 29, 2009 and is subject to the controls and procedures pursuant to San Francisco Planning Code Article 10: Preservation of Historical Architectural and Aesthetic Landmarks. As a City Landmark, the Metro Theater is therefore considered an historic resource for the purposes of review under the California Environmental Quality Act (CEQA).

Figure 1. 2055 Union Street
Source: Parcel Map, City of San Francisco.

The proposed project entails a seismic retrofit and adaptive reuse of the Metro Theater into a health/fitness center with ground floor commercial retail.

This report provides a description and historical context for the Metro Theater, as well as an examination of the existing historical status of the property. The report includes an evaluation of eligibility of the property for the California Register of Historical Resources (California Register) and an evaluation of the proposed project under the provisions of CEQA. This report addresses the proposed project and its compliance with environmental regulations managed by the San Francisco Planning Department.

METHODOLOGY

This report follows the outline provided by the San Francisco Planning Department for Historic Resource Evaluation Reports, and provides a building description, historic context statement, and an examination of the current historic status for the Metro Theater. The report also includes an evaluation of the property's eligibility for listing in the California Register and an evaluation of the proposed project under the provisions of the California Environmental Quality Act (CEQA) and the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*.

Since the property is a designated San Francisco City Landmark, any proposed alterations to the building will be considered by the San Francisco Historic Preservation Commission under Article 10 of the San Francisco Planning Code, and will require a Certificate of Appropriateness (C of A) application.

Page & Turnbull prepared this report using research collected at various local repositories, including San Francisco Architectural Heritage, San Francisco Assessor's Records, San Francisco Department of Building Inspection, San Francisco Public Library, San Francisco Public Library Historical Photograph Collection, Online Archive of California, and the California Historical Society.

II. PAST HISTORIC EVALUATIONS

The following section examines the national, state, and local historical ratings currently assigned to the Metro Theater, as well as past historic resource surveys and evaluations that have included the property.

PRIOR HISTORIC RESOURCE SURVEYS

The Metro Theater is not listed in the California Historical Resource Information System (CHRIS) database, and has not been included in any previous historic resources surveys of the neighborhood.[1]

SF NEIGHBORHOOD MOVIE THEATER NON-CONTIGUOUS MULTIPLE PROPERTY HISTORIC DISTRICT

The San Francisco Neighborhood Movie Theater Historic District is a non-contiguous multiple property potential historic district that includes movie theaters in all neighborhoods of San Francisco. Currently in a draft phase, the district nomination was prepared by a team sponsored by the Board of Supervisors in 2006. San Francisco has a rich theater history, and movie theaters are recognized as an important building type throughout the city. Located in commercial corridors, the city's theaters are associated with the expansion of the film industry after the turn of the century and reflect the cultural and economic development of San Francisco. The district's period of significance is listed as 1906-1945, and associated building types include nickelodeons, movie palaces, combination houses, and district theaters. A variety of architectural styles, including Beaux-Arts, Mission Revival, Spanish Colonial Revival, Art Deco, Art Nouveau, and Moorish, are recognized as typical treatments for San Francisco theaters. Additionally, architects G. Albert Lansburgh, S. Charles Lee, Timothy Pflueger, and James and Merritt Reid--all of whom played notable roles in the development of San Francisco's movie theater history, are called out as important figures in the district. Of the city's numerous neighborhood theaters, twenty three are identified as contributors.[2]

The Metro Theater is listed as a contributor to the San Francisco Neighborhood Movie Theater District, and is significant as an example of a district theater. As stated in the nomination, "District theaters are significant as they expanded accessibility of motion pictures by providing a convenient and less expensive alternative to movie palaces. Practically every substantial neighborhood shopping area housed a district theater at one point, and therefore almost every neighborhood has an important social and economic tie to such a theater."[3]

SAN FRANCISCO CITY LANDMARKS

San Francisco City Landmarks are buildings, properties, structures, sites, districts and objects of "special character or special historical, architectural or aesthetic interest or value and are an important part of the City's historical and architectural heritage."[4] Adopted in 1967 as Article 10 of the City Planning Code, the San Francisco City Landmark program protects listed buildings from inappropriate alterations and demolitions through review by the San Francisco Landmarks Preservation Board [now replaced by the Historic Preservation Commission]. These properties are important to the city's history and help to provide significant and unique examples of the past. In addition, these landmarks help to protect the surrounding neighborhood development and enhance the educational and cultural dimension of the city.

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[1] Note: The Metro Theater has not been omitted from any existing surveys; rather, no officially recognized historic resource surveys have been completed in the vicinity of the theater.
[2] Andrew Murray and Katie Tom, "San Francisco Neighborhood Movie Theater Non-Contiguous Multiple Property Historic District," (San Francisco: draft nomination form, 2006).
[3] Ibid., 17.
[4] San Francisco Planning Department, *Preservation Bulletin No. 9 – Landmarks*. (San Francisco, CA: January 2003)

The Metro Theater is designated a San Francisco City Landmark in Article 10 of the San Francisco Planning Code.

III. ARCHITECTURAL DESCRIPTION

SITE

The Metro Theater at 2055 Union Street is located on a rectangular parcel on the south side of Union Street between Buchanan and Webster streets. The theater is currently vacant; however, one retail store is in operation on the ground floor of the building ("Marmalade," listed as 2059 Union Street). The building appears to be in good condition.

EXTERIOR

The Metro Theater is a three-story reinforced concrete motion picture theater building with ground floor retail space originally designed in the Spanish Colonial Revival style and remodeled in the Art Deco style in 1941 (Figure 2). The rectangular-plan building is clad in smooth stucco, rests on a concrete foundation, and is capped by a flat roof. The primary façade is three bays wide and faces north onto Union Street; the east and west façades are also visible from the street by way of flanking narrow alleys. In the center bay of the primary façade, curved mosaic walls lead to a recessed entry, which is currently boarded up, but includes two paired, glazed aluminum doors with fixed glazed sidelights and transoms. The entry vestibule has a paneled ceiling and a terrazzo floor that extends onto the sidewalk. The building features two commercial spaces on the ground floor, with clerestory windows and Streamline wood louvered elements. The storefront in the left bay is boarded up, and the storefront in the right bay contains aluminum-frame display windows and two recessed entries which appear to date from the 1941 remodeling.

Figure 2. Metro Theater, primary façade.
View south from Union Street.
Source: Page & Turnbull, Oct 2007.

Figure 3. West façade.
View east from Union Street.
Source: Page & Turnbull, Oct 2007.

The upper floors feature simple plaster details. The end bays include an intermediate cornice with egg-and-dart molding separating the first and second floors, and multi-light wood casement windows with multi-light awning transoms on the second floor. A vertical blade sign reading "Metro Theater" in neon letters hangs in the center of the façade, and a shaped neon marquee hangs below the blade sign at the mezzanine level. The blade sign is flanked by paired pilasters with egg-and-dart trim, and a balconet behind the sign between the second and third floors. A shaped parapet with decorative molding, finials, and a shield extends above the roofline in the center of the façade.

The east façade features unfinished poured concrete walls with projecting concrete piers. A steel staircase

with a corrugated metal awning provides access to the second floor. On the north end of this façade, a concrete panel with an arched metal gate extends from the building to the property line. The west façade includes similar treatments (Figure 3).

INTERIOR

As originally constructed in 1924, the interior of the theater featured a lobby and a large auditorium with a balcony. The building was remodeled in 1941, and the lobby and auditorium were redecorated and reconfigured physically. In 1998, the building was again remodeled, including the removal of the 1941 lobby finishes, and the exposure and restoration of a ceiling mural in the lobby which had been covered by previous alterations. The current state of the interior reflects these changes.

Lobby

The Metro Theater originally had a large entry vestibule with a built-in ticket booth; the vestibule was enclosed during the 1998 renovation, creating an indoor foyer space. The rectangular foyer is enclosed on the north side by the glazed primary entry and is open to the lobby on the south side; a flush metal door on the east wall provides access to the box office (Figure 4). The floor is carpeted and has a shallow grade, sloping up towards the lobby from the theater's main entrance at the north façade. The foyer is richly decorated and includes a combination of original ornamentation and replacement finishes. The foyer features a coffered ceiling painted with gold floral motifs; the beams appear to date from the theater's original 1924 construction, but the decoration appears to date to the 1998 renovation. A decorative molding around the base of the ceiling, metal handrails, mosaic tile walls, and aluminum poster display cases appear to be later additions to the foyer.

The lobby has undergone several renovations and contains a combination of historic and modern materials. The lobby is an irregular space with a large open area, a concession stand, two restrooms, and several storage and service rooms. At the north end of the lobby, the ceiling steps down towards the main entrance, reflecting changes to the second floor balcony (Figure 5). Decorative molding dating to 1924, scroll brackets, and simple pilasters with egg-and-dart molding dating to 1998 decorate the walls of the lobby. Additionally, on both the east and west walls are arched niches with murals completed in 1998 by artist Kelly Cool.

Figure 4. Foyer with original mosaic work and ceiling details.
Source: Page & Turnbull, Oct 2007.

Figure 5. Lobby.
View north from concession stand.
Source: Page & Turnbull, Oct 2007.

Over the main portion of the lobby, the sloped plaster ceiling is painted with an early Art Deco floral motif, which was uncovered and restored in 1998[5] (Figure 6). While the origins of the mural are unknown, it is our opinion that the mural appears to date from the original 1924 construction because it coordinates with the color palette of the other extant 1924 details and lacks the same boldness found in the other remaining details from the theater's 1941 remodel. However, the lobby mural has lost its original workmanship due to the 1998 restoration efforts.

Figure 6. Art Deco mural (1924) on sloped plaster ceiling of lobby.
Source: Page & Turnbull, Oct 2007.
Note: This painting was covered by alterations in 1941 and uncovered during the theater's 1998 restoration.

The concession stand at the south end of the lobby was installed in 1998 and includes modern equipment and materials, including green terrazzo paneling on the walls and floor, glass display cases, and fluorescent lights (Figure 7). The restrooms on the east and west sides of the lobby were also updated in 1998 to be ADA-compliant, and feature modern materials, including tiled floors and walls and composite stall dividers. As part of the same renovation, the commercial space at the northeast corner of the building was subdivided into several small rooms connected to the lobby, including the manager's office, box office, storage room, and staff locker rooms. This section contains carpeted floors, plaster walls, dropped acoustical tile ceilings, and flush metal doors with metal surrounds.

Figure 7. Concession Stand.
View south from foyer.
Source: Page & Turnbull, Oct 2007.

Auditorium

The auditorium is the Metro Theater's largest interior space, containing a movie screen at the south wall, a projection booth at the north wall, and two levels of upholstered seats (Figure 9). The rectangular auditorium is accessed from the lobby by two sets of paired doors; five emergency exits provide secondary access to the space. The space has a flat coffered ceiling with a combination of painted plaster and acoustical ceiling panels (Figure 8), and 1941-era Art Deco chandeliers hang throughout the auditorium (Figure 10). The east and west walls are finished with plaster, and include elaborate

[5] Gary Parks, "Metro Theater," *Cinema Treasures,* www.cinematreasures.org/theater/3260 (accessed 5 October 2007). Note: Gary Parks was one of the historical advisors on the 1998 remodel. The research he collected informed United Artists of the theater's history so they could plan for the design of the theater's renovation and restoration. This research is currently in the possession of United Artists and was not available to Page & Turnbull at the time of this report (Gary Parks, e-mail correspondence with Rebecca Fogel, 10 October 2007).

wall-to-wall Moderne murals installed in 1941 by prominent California interior designer Anthony B. Heinsbergen, while the north and south walls are simply finished with acoustical tiles (Figure 11).[6]

Figure 8. Auditorium.
Detail of coffered ceiling.
Source: Page & Turnbull, Oct 2007.

Figure 9. Auditorium.
View south from projection room.
Source: Page & Turnbull, Oct 2007.

Figure 10. Auditorium.
Detail of overhead light fixtures.
Source: Page & Turnbull, Oct 2007.

Figure 11. Heinsbergen mural on east wall of auditorium.
Source: Page & Turnbull, Oct 2007.

[6] Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007). Note: While this information could not be verified, the murals bear his signature style (see Orinda Theater in Orinda and Garden Theater in San Jose).

The grade of the theater has been altered since its original construction, and the auditorium currently contains a lower level of seating with a low slope at the south end and an upper loggia level of banked seating with wooden steps at the north end. In 1924, the theater had a full balcony with a second floor entrance, which was replaced by stepped seating in 1941; the wood floors and Art Deco balustrades from this change are still extant (Figure 12). In 1998, the grade of the lower level was flattened, a stepped wood platform for new loggia seating was attached to the existing seating platform, and new balustrades to match those in other parts of the auditorium were installed (Figure 13).

Figure 12. Wood floors on stepped seating levels.
Source: Page & Turnbull, Oct 2007.

Figure 13. Art Deco balustrades on loggia.
Note: Illustrated are a combination of original 1941 balustrades and matching 1998 replacements.
Source: Page & Turnbull, Oct 2007.

The backstage area (behind the movie screen) includes a number of features and details that date to the original 1924 construction. Behind the contemporary screen, extant historic fabric includes a shallow raised wooden stage with footlights, wood support trusses for the old screen, a large curtain with pulley system, and the 1941 proscenium (Figures 14 & 15). As part of the theater renovations, angled walls finished with acoustical panels were added at the south end of the auditorium, creating triangular backstage spaces in the corners of the auditorium. In these unfinished spaces, the original organ grille work exists at the second floor level, but is significantly damaged (Figures 16 & 17). Also visible in this location is an original paired engaged Ionic columns capped with eagle finials are still visible along the east and west walls.

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Figure 14. Backstage area. Detail of stage, old screen support trusses, and 1941 proscenium.
Source: Page & Turnbull, Oct 2007.

Figure 15. Backstage area. Detail of original curtain.
Source: Page & Turnbull, Oct 2007.

Figure 16. Original (1924) organ grille work behind modern screen.
Source: Page & Turnbull, Oct 2007.

Figure 17. Original (1924) engaged Ionic columns behind modern screen.
Source: Page & Turnbull, Oct 2007.

The projection booth is located at the top of the banked seating at the north end of the auditorium. The booth projects out into the auditorium, and has an entrance on the east wall. The booth appears to have been altered since the theater's original construction, and the concrete walls supporting the booth have had sections demolished, leaving the steel reinforcements exposed. Even though the theater is no longer in operation, contemporary film projection equipment is still housed in the booth.

Second Floor

The Metro Theater has a partial second floor at the north end which houses storage rooms and an office. The second floor is accessed by a narrow wooden staircase in the northwest corner of the lobby, which appears to have been altered from its original configuration (Figure 18). The west room is used as an office and has carpeted floors, wood paneled walls, an irregular plaster ceiling, a flush wood door, and one multi-light wood casement window (Figure 19). The east room is used for storage and has plywood floors, unfinished concrete walls, a steeply pitched unfinished concrete ceiling, and two multi-light wood casement windows (Figure 20).

Figure 18. Staircase.
View northwest from first floor lobby.
Source: Page & Turnbull, Oct 2007.

Figure 19. Second floor office.
View west from second floor hallway.
Source: Page & Turnbull, Oct 2007.

A hallway currently used as additional storage space connects the two second-floor rooms. The hallway has a mosaic floor and a curved plaster ceiling with decorative painted trim (Figures 21 & 22). The walls of the hallway are finished with plaster; the south wall has a small door with seams of a larger former opening visible around it. Additional decorative paintings, a ramp, and the exposed wood framing of the balcony are visible through the small door, suggesting that this was originally a grand entrance to the balcony level that was reconfigured as part of the 1941 addition (Figure 23).

Figure 20. Second floor storage room. View east from second floor hallway. Source: Page & Turnbull, Oct 2007.

Figure 21. Mosaic flooring, second floor hallway. Source: Page & Turnbull, Oct 2007.

Figure 22. Second floor hallway. Detail of decorative ceiling painting. Source: Page & Turnbull, Oct 2007.

Figure 23. Wood supports under balcony. View from second floor hallway. Source: Page & Turnbull, Oct 2007.

IV. HISTORIC CONTEXT

COW HOLLOW HISTORY

The Metro Theater is located within San Francisco's Cow Hollow district. The boundaries of Cow Hollow are roughly defined by Lombard Street to the north, Van Ness Avenue to the east, Broadway Street to the south, and the Presidio to the west. Although a distinct neighborhood, some of the development patterns of Cow Hollow overlap those of the Pacific Heights and Marina Districts because of its proximity to both areas.

Before the European settlement of San Francisco, the area now known as Cow Hollow was a large expanse of meadows and sand dunes which featured a large freshwater pond fed by underground springs under Pacific Heights. The pond, which was located in the area now bounded by Franklin, Filbert, Octavia, and Lombard streets, was dubbed Laguna Pequeña ("little lagoon") in 1776 by Spanish explorer Juan Bautista de Anza when he and his party of Spanish soldiers established the Presidio.[7] The soldiers at the Presidio used the lagoon as a source of fresh drinking water, but Cow Hollow was not developed during this period, as most of the Spanish and Mexican settlement instead occurred in the vicinity of the Mission. The first settler to request a land grant in this portion of the peninsula was Corporal Apolonario Miranda, who built a house and orchard in 1838 on a lot called "Ojo de Figueroa" near the Presidio gate. In 1845, Benito Diaz acquired Rancho Punto de Lobos, which covered most of present-day Cow Hollow, from the Mexican government; a year later, Diaz sold his rancho to land speculator Thomas O. Larkin. Larkin's claim was later invalidated by the U.S. government, again leaving the area available for public settlement.[8]

When gold was discovered in 1848, Yerba Buena Cove became the center of San Francisco's development, with Cow Hollow located outside the boundaries of the city limits and subject to unregulated development by individual settlers. Early San Franciscans referred to the area around Cow Hollow's lagoon as Spring Valley, after the nearby freshwater springs, or as "Robbers Row," because travelers on the Presidio Road (connecting Yerba Buena Cove and the Presidio via present-day Union Street) were often held up.[9] During the early days of the Gold Rush, the focus on gold, the lack of real infrastructure in the city, and the scarcity of women made basic housekeeping chores difficult; even laundry was an expensive and undesirable undertaking, and miners and businessmen would either discard their dirty clothes or, in extreme circumstances, send them to Hawaii or China on outbound ships for cleaning. Entrepreneurs quickly capitalized on this, setting up laundry services along the shore of Laguna Pequeña. Chinese immigrants, many of whom experienced racial prejudice in the gold fields and related industries, were also able to establish laundries on the banks of the lagoon. Additionally, domestic servants and other women would often journey to the lagoon along the Presidio Road to do their laundry. As a result of the dominance of the laundry industry at the pond, it was soon re-christened Washerwoman's Lagoon.[10] (Figure 24).

[7] Rand Richards, "Washerwoman's Lagoon," *Marina Times* (July 2003): 8.
[8] Mary Duenwald, "A Journey Through Cow Hollow," *Pacific Magazine* (May 1980): 20.
[9] Ibid.
[10] Richards, "Washerwoman's Lagoon;" Dr. William Lipsky, *Images of America: San Francisco's Marina District* (Charleston: Arcadia Publishing, 2004), 15-16.

Figure 24. Washerwoman's Lagoon, 1888. View west from Russian Hill.
Source: San Francisco Public Library Historical Photograph Collection, #AAB-9206.

The first San Francisco settlers in the area clustered around Washerwoman's Lagoon in the 1850s, and new businesses opening along the Presidio Road attracted more residents to the neighborhood. Saloons, road houses, blacksmith shops, breweries, Chinese laundries, and vegetable gardens with windmills to bring the underground water to the surface for irrigation were soon established.[11] In 1861, William Hatman started the neighborhood's first dairy farm on a large piece of land near the lagoon he purchased for $500. Within ten years, there were over thirty dairies in operation, covering the hillsides with grazing cattle and lending Cow Hollow its name.[12]

Along with the dairies came the meat packing and tanning industries, and slaughterhouses and tanneries lined the edges of Cow Hollow. However, these industries produced a large amount of waste, and tannery chemicals, laundry soap, and open sewage eventually polluted Washerwoman's Lagoon. In an effort to clean up Cow Hollow, convicts from the city jail filled in the lagoon with sand from the nearby dunes in 1882, and the city began maintaining Presidio Road and extending the city's street grid further west.[13] In 1891, the Board of Health ordered all livestock out of the area, and Cow Hollow developed into a sleepy residential suburb.[14]

Cow Hollow was isolated from downtown, and public transportation had to be introduced before the area could be developed effectively. In the earliest days, a stagecoach line ran from Portsmouth Square to the Presidio via Pacific Street and the Presidio Toll Road, but many people simply walked or rode their own horses. Developers experimented with different forms of horse-drawn and steam-powered vehicles, and the City Front

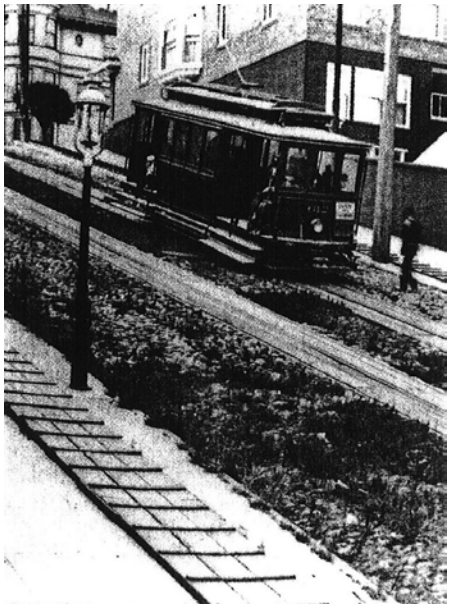

Figure 25. Trolley on Fillmore Street Hill, n.d.
Source: Lipsky, *San Francisco's Marina District*, 37.

[11] Lipsky, 18.
[12] Ibid., 20; Duenwald, 21.
[13] Richards, 8; Duenwald, 22.
[14] Lipsky, 32.

Railroad was one of the first to service the area. The Presidio & Ferries Railroad began operating cable cars on Union Street in 1880, but it was not until the line was extended all the way to the Presidio in the late 1880s that the cars became profitable. In 1895, a trolley line opened on Fillmore Street which connected Cow Hollow to neighboring Pacific Heights. These special "Kilimanjaro" trolleys featured two cars attached to a single cable, using a unique counter-balance system to allow the descending car to pull the ascending car up the steep Fillmore Street hill.[15] (Figure 25).

As indicated on the 1906 R.J. Waters & Co. map on which damage from the 1906 Earthquake and Fire is mapped, buildings located within the Cow Hollow neighborhood were not affected by the disaster because the fire was contained to the east side of Van Ness Avenue.[16] However, the event was still a turning point in the neighborhood's history. Refugees from the decimated downtown areas fled west to Cow Hollow and the Marina, and numerous temporary camps were established.[17] Many middle-class families displaced by the fire stayed in Cow Hollow, firmly establishing it as a vibrant San Francisco district with Union Street as its commercial spine.

In 1915, the bay area and coastline north of Lombard Street was filled in with sand from the nearby dunes for the Panama-Pacific International Exposition, creating the area now known as the Marina. The exposition brought a lot of business and tourists to the Marina and Cow Hollow, and small neighborhood garages, groceries, drugstores, and hardware stores cropped up in the wake of the exposition.[18] Continued improvement of the neighborhood's public transit and the increased popularity of the automobile allowed this area to be fully built out by the 1920s and 1930s (Figure 26). The Metro Theater, constructed in 1924, was located on Union Street in the heart of Cow Hollow, and was designed to complement the neighborhood's growing business district and attract theater patrons from all corners of the city.

Figure 26. Union Street, 1927. View east from Laguna Street.
Source: San Francisco Public Library Historical Photograph Collection, #AAB-5510.

[15] Lipsky, 32-37; Duenwald, 22-23.
[16] Sally B. Woodbrige, *San Francisco in Maps & Views* (New York: Rizzoli International Publications, 2006).
[17] Lipsky, 44.
[18] San Francisco Convention and Visitor's Bureau, "Cow Hollow," (San Francisco: unpublished pamphlet, 1967), in San Francisco Public Library Vertical Files: "SF Districts—Marina."

Today, Cow Hollow remains largely residential, with many single-family houses dating to the pre-earthquake era. Union Street continues to anchor the neighborhood, with upscale boutique shops and fashionable restaurants in converted nineteenth-century carriage houses and twentieth century commercial buildings lining the street.

SAN FRANCISCO MOVIE THEATERS

Beginning in the 1850s, vaudeville shows, which featured singing, dancing, comedy, and novelty acts, were the primary form of popular entertainment for the newly urbanized American population. Around the turn of the century, changing social attitudes and the invention of the motion picture projector, which debuted in a New York City music hall in the 1890s, allowed movies to emerge as an additional type of popular entertainment. Vaudeville theater owners did not initially anticipate that motion pictures would threaten their industry, and even began showing short movies between acts in an attempt to attract larger audiences. However, the American public was soon enamored with the new medium of film; by 1905 "nickelodeons," or small storefronts where customers could see an entire program of films for a nickel, had become the most economical way to entertain to the masses. These establishments popped up all across the country, often in converted vaudeville houses, and by 1910, 26 million people a week attended nickelodeons. In the years following World War I, the general increase in American wealth and desire for luxury, combined with the production of higher quality motion pictures, the predominance of feature length films, and the conversion of ornate vaudeville houses to movie theaters, resulted in the establishment of a higher standard for the theater-going experience and subsequently the construction of elaborate movie palaces nationwide.[19]

San Francisco has an especially strong theater history because the development of motion pictures as a popular form of entertainment corresponded with the growth of the city after the 1906 Earthquake and Fire, allowing theaters to be incorporated seamlessly into the city's urban fabric. Additionally, early silent films were a medium that had universal appeal, and the customer base of the early nickelodeons and movie theaters was therefore able to include San Francisco's large immigrant population.[20]

During the period of post-quake redevelopment, Market Street between Fifth and Ninth streets developed as San Francisco's theater district and was host to a series of live performance theaters and motion picture houses, which sprang up along the wide boulevard (Figure 27). Market Street was a natural location for theaters because it was the city's primary transportation corridor, allowing people from all areas of the city to easily access it, and its wide sidewalks could accommodate the large crowds at show times.[21] As the motion picture industry grew nationwide in the 1920s and 1930s, the Market Street theater district continued to flourish, and many of the theaters initially constructed as vaudeville venues were converted to show motion pictures. Nicknamed the "Great White Way" after New York's theater district, this section of Market Street was one of the most important theater districts in Northern California, with the opening of the Fox Theater, the largest west of the Mississippi, in 1929 representing the height of the city's golden age of movie palace construction. Through the end of World War II, all first-run Hollywood movies opened on Market Street, and people flocked to the area to be entertained.[22]

[19] Murray and Tom, "San Francisco Neighborhood Movie Theater Historic District," 6-7.
[20] Murray and Tom, "San Francisco Neighborhood Movie Theater Historic District," 10.
[21] San Francisco Redevelopment Agency, "Mid-Market Redevelopment Plan" EIR #2002.0805E (18 September 2003); "Market Street Theater and Loft Historic District," National Register of Historic Places Nomination Form (20 November 1985).
[22] Jack Tillmany, *Images of America: Theaters of San Francisco* (Charleston: Arcadia Publishing, 2005), 9.

Figure 27. Market Street, circa 1966.
Source: Tillmany, *San Francisco Theaters,* 9.

As the city expanded outward, movie theaters were also constructed in each of the neighborhoods that grew up along the streetcar lines. Most of the city's neighborhood theaters were constructed between 1910 and 1930 and were scattered throughout the various neighborhood commercial districts, although entertainment districts did develop in the Mission and Fillmore districts. These neighborhood venues, which showed movies after they had finished playing downtown, were a more convenient and less expensive option for those living in outlying areas, and people were willing to wait a few weeks for shows to reach their local theaters. Most of San Francisco's neighborhood theaters were owned by a small group of entrepreneurs, each of whom operated small chains of theaters scattered throughout the city. Among the most prominent San Francisco theater owners were Samuel H. Levin, whose circuit included the Metro, Balboa, and Alexandria; Abraham Nasser, who owned the Alhambra, Castro, and Royal theaters; and Louis Greenfield, who operated the New Fillmore and New Mission theaters.[23]

Neighborhood theaters were also a forum for architectural experimentation, and were often high-style examples of Art Deco, Streamline Moderne, or Exotic Revival design. A number of California architects, such as the Reid Brothers, Timothy Pflueger, G. Albert Lansburgh, S. Charles Lee, and B. Marcus Priteca, specialized in movie palace construction and were responsible for creating the opulent aesthetic that characterized San Francisco theaters.

Figure 28. Metropolitan Theater, circa 1925.
Source: Tillmany, *San Francisco Theaters,* 97.

Construction of new theaters had reduced during the Great Depression, as the harsh economic conditions took a toll on the film industry, reducing attendance and the number of theaters in operation nationwide. San Francisco experienced similar trends, with only two neighborhood theaters—the Bridge (1939), and the Vogue (1939)—constructed during this period. After World War II, neighborhood theaters had fully rebounded and even gained

[23] Murray and Tom, "San Francisco Neighborhood Movie Theater Historic District," 11.

increased importance. Starting in the mid-1950s with the premiere of *Oklahoma!* at the Coronet, first-run films started to bypass Market Street and premiere in other parts of the city.[24]

Despite the post-war success of neighborhood theaters, nationwide changes in motion picture studio organization, film distribution, and audience movie-going habits led to the decline of single-screen movie theaters in the 1960s and 1970s. Multiplexes replaced the old theaters as it became apparent that featuring multiple films with smaller audiences was the most profitable way to adapt. Market Street was hit particularly hard by these changes, and it soon ceased to be a bustling entertainment district. Many of the ornate live and motion picture theaters closed their doors and were either demolished or converted into adult theaters, and Market Street became seedy and run-down.[25] The neighborhood theaters fared slightly better, retaining large audiences through the late 1980s due to the city's high property values, population density, and limited amount of available space for the construction of multiplexes. However, the recent construction of multiplexes, such as AMC 1000 Van Ness, the Metreon, and the Century 9 in the Emporium, have taken their toll on San Francisco's remaining single screens, and only a handful of neighborhood theaters remain in operation today.

METRO THEATER

The Metro Theater was constructed in 1924 by San Francisco architecture firm the Reid Brothers for owner Samuel H. Levin as part of his neighborhood movie theater chain, San Francisco Theaters, Inc. (Figure 28). The Metro Theater, which was originally designed in the Spanish Colonial Revival style, opened as the Metropolitan on April 23, 1924, showing "The Fighting Coward," a second-run attraction.[26] The opening of the Metropolitan was a grand event, with an address by the Hon. Ralph McLeran, acting Mayor, and motion pictures taken of the crowd. According to Levin, the Metro was designed exclusively for showing "photoplays" because it did not have a stage large enough for live performances, and could therefore not double as a vaudeville house like many other local theaters.[27] The Metro was designed to have commercial uses on the ground floor, and was supposed to improve the Union Street business district by attracting patrons from across the city, and by illuminating the entire street at night through a system of indirect flood lighting. The interior was richly decorated by D. Zelinsky & Sons—responsible for at least forty eight other theaters—with a painted vaulted ceiling in the vestibule; a wide staircase in the lobby leading to the mezzanine; large pillars flanking the screen; and decorative wrought iron light fixtures in the auditorium.[28] In many San Francisco neighborhoods, the local movie theater was the center of neighborhood life, providing entertainment for all ages that was more affordable and convenient than attending the downtown theaters.[29] With its prominent location on Union Street, the Metro Theater, along with the Marina Theater on Chestnut Street, played this role for the Cow Hollow and Marina neighborhoods.

In 1941, the theater was extensively remodeled in the Art Deco style by Bay Area theater architect Otto A. Deichmann (Figure 29).[30] Also involved in the project was well-known interior designer and muralist Anthony Heinsbergen, who specialized in movie palaces of this era. As part of the renovation, the façade was re-clad in stucco, the vertical blade sign was replaced, and the interior was completely remodeled. The auditorium was reconfigured, and was decorated

[24] Ibid., 12; Tillmany, 9.
[25] Tillmany, 9.
[26] Tillmany, 97; Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).
[27] Ken Garcia, "Metro Theater screen goes dark in latest blow to cinema palaces," *San Francisco Examiner* (7 October 2006), http://www.examiner.com/san_francisco (accessed 5 October 2007).
[28] *San Francisco Chronicle* (23 April 1924).
[29] Tillmany, 89.
[30] Note: A 1941 building permit cites Deichmann as the architect of the remodel, but oral tradition often attributes the work to famed architect Timothy Pflueger. It was not uncommon for architects to collaborate on designs, and Pflueger may have advised Deichmann or played some other role in the project. Despite extensive research, the nature of Pflueger's involvement in the Metro Theater remodel could not be verified, and is therefore not discussed further in this report.

with murals by Heinsbergen's Los Angeles-based design firm (Figures 30 & 31). The theater had its name shortened to Metro, and re-opened on June 7, 1941.[31] The Metro Theater continued to run as a successful second-run neighborhood theater throughout the 1940s and early 1950s.

Figure 29. Metro Theater, circa 1945.
Source: San Francisco Public Library Historical Photograph Collection, #AAA-8924.

Figures 30 & 31. Auditorium, 1942.
Source: San Francisco Public Library Historical Photograph Collection, #AAA-8926 & AAA-8925.

In 1957, Irving Levin, son of Metro Theater owner Samuel H. Levin, started the San Francisco International Film Festival. The festival was the first of its kind in North America, and was started as a civic non-profit corporation sponsored by the San Francisco Art Commission. According to Irving Levin, the festival was dedicated to entertaining and educating the public "through the international language of film".[32] In the 1950s and 1960s, it was the only film festival in North America sanctioned by the International Federation of Film Producers Associations, the governing body of all international film exhibitions.[33] This recognition meant that no film entry could compete in another festival, giving the San Francisco festival an air of exclusivity previously reserved only for festivals like Cannes, Berlin, and Venice.[34]

The San Francisco International Film Festival premiered at the Metro in 1957, and was held there for the festival's first seven years (Figure 33). Beginning in its eighth year, the festival's location rotated annually, and host theaters included the Coronet, Castro Theater, and the Palace of Fine

[31] Tillmany, 97; Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).
[32] "6th Annual San Francisco International Film Festival: Metro Theater" (San Francisco: unpublished program guide, n.d.), in San Francisco Public Library Vertical Files: "San Francisco International Film Festival;" San Francisco International Film Festival, http://history.sffs.org/ (accessed 5 October 2007).
[33] Ibid.
[34] Walter Blum, "Irving Levin," *San Francisco Examiner* (4 October 1964).

Arts, among others. Today, the festival continues to be an extremely popular, glamorous, and avant-garde event, and the films are screened in multiple venues throughout the city.[35]

The prestige of the Metro Theater was greatly increased by the high-profile San Francisco International Film Festival, elevating the theater from a small second-run establishment to one of the city's leading first-run venues by the late 1950s.[36] Over the years, the Metro Theater continued to be well-maintained and well-equipped; it was one of the San Francisco motion picture houses outfitted with 70mm projection equipment.[37] In 1998, the Metro was leased by Regal/United Artists, who renovated the theater and restored some of the theater's historic finishes. However, as with many single-screen theaters throughout the city, the increasing popularity of multiplexes resulted in a decline in the Metro's patronage, and the theater closed its doors in October 2006.[38] At the time of this report, the theater is vacant.

Figure 33. San Francisco International Film Festival at Metro Theater, n.d.
Source: Tillmany, *San Francisco Theaters,* 97.

[35] San Francisco Public Library Vertical Files: "San Francisco International Film Festival;" San Francisco International Film Festival, http://history.sffs.org/ (accessed 5 October 2007).
[36] Tillmany, 97.
[37] Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).
[38] Ibid.

CONSTRUCTION CHRONOLOGY

The following provides a timeline of the history of the Metro Theater, including major alterations.

1924 Building permit issued for construction of a three-story theater building for owner Samuel H. Levin. Designed by the Reid Brothers, the building was to have reinforced concrete walls and foundation, and was to be completed for an estimated cost of $60,000.[39] The interior was very richly decorated by D. Zelinsky & Sons, Inc.[40] A 47' tall vertical electric sign with ½" bolts and shields and 3" flat iron braces was also installed.[41] The theater opened as the "Metropolitan Theater" on April 23, 1924.[42] (Figure 34).

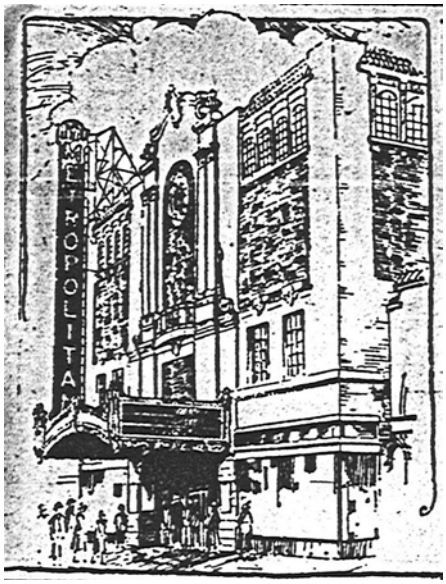

Figure 34. "Metropolitan Theater," Reid Brothers drawing. Source: *San Francisco Chronicle* (23 April 1924).

1925 Alterations—electric signs reading "Metropolitan" affixed to east and west sides of existing marquee by Brumfield Electric Sign Company.[43]

1933 Alterations—faces of existing marquee remodeled and letters changed; neon electric vertical double face sign erected on front face of building. Work completed by Electrical Products Corporation.[44]

1941 Alterations—plastering; altering rooms and floors; some plumbing work; painting and decoration. The changes were completed for an estimated cost of $14,000. On the permit dated 13 February 1941, the architect is listed as O.A. Deichmann, but Timothy Pflueger is often associated with this remodeling through oral tradition.[45] The façade was re-clad in stucco, but most of the changes occurred in the lobby and auditorium spaces (Figure 35). A new double-face vertical neon sign was also installed at this time by Wonderlite Neon Products Company.[46] The theater's name was shortened to "Metro," and it reopened on June 7, 1941.[47]

1944 Alterations—new neon tubing installed in marquee behind changeable letters.[48]

1948 Alterations—repair minor fire damage; install new platforms; new seats installed.[49]

[39] Building Permit Application #117322 (20 July 1923).
[40] *San Francisco Chronicle* (23 April 1924).
[41] Building Permit Application #124714 (24 February 1924).
[42] Tillmany, 97.
[43] Building Permit Application #135096-97 (29 January 1925).
[44] Building Permit Application #3043 (4 August 1933); Building Permit Application #3277 (7 August 1933).
[45] Building Permit Application #59775 (13 February 1941).
[46] Building Permit Application #61431 (14 April 1941).
[47] Tillmany, 97.
[48] Building Permit Application #75910 (4 May 1944).
[49] Building Permit Application #104112 (14 January 1948).

Figure 35. Remodeled lobby, 1942.
Source: San Francisco Public Library
Historical Photograph Collection, #AAA-8927.

1957 San Francisco International Film Festival premieres at the Metro Theater. Conceived by Irving Levin, son of the Metro Theater's original owner Samuel H. Levin, the festival was the first of its kind in North America to be sanctioned by the International Federation of Film Producers Associations.[50]

1960 Alterations—front doors of lobby replaced with new glass doors; wooden floors removed and substituted by concrete floor.[51] (Figure 36).

Figure 36. Metro Theater, 1964. Note alterations to entrance.
Source: San Francisco Public Library
Historical Photograph Collection, #AAA-8923.

[50] Walter Blum, "Irving Levin," *San Francisco Examiner* (4 October 1964).
[51] Building Permit Application #237118 (3 June 1960).

1969 Alterations—new soffit over existing stucco marquee soffit installed; 34 light fixtures installed. Work completed by Ad-Art, Inc. for an estimated cost of $1000.[52]

1970 Alterations—old wood floor removed on lower level; new concrete floor poured. Work completed by B.F. Shearer Co. for owner United Artists Theaters for an estimated cost of $3000.[53]

1993 Alterations—bolts, cables, turnbuckles, and bracing for marquee installed in compliance with parapet ordinance.[54]

1998 Alterations—accessibility upgrades, restoration of historic features. Changes included reconfiguring the screen and proscenium; adjusting the grade of the auditorium's lower level; exposing decorative paintings in the lobby and vestibule; adding new front doors; updating the concession stand; and altering the northwest storefront to include box office, storage, and employee rooms. The changes were completed by Bull, Stockwell, Allen, and Ripley (BSA Architects) for tenants Regal/United Artists Theaters.[55] (Figure 37).

2006 Metro Theater closed in October 2006. The building is currently vacant.

Figure 37. Auditorium during remodeling, 1998.
Note Heinsbergen murals on walls and original painting on coffered ceiling.
Source: Cinema Treasures, www.cinematreasures.org (accessed 5 October 2007).

[52] Building Permit Application #378309 (12 December 1969).
[53] Building Permit Application #379340 (22 January 1970).
[54] Building Permit Application #9314598 (29 September 1993).
[55] Building Permit Applications #9507249 (16 May 1995); #9711174 (22 September 1997); #9807207 (27 August 1998); BSA Architects, "United Artists Theaters," plans (11 May 1995).

SAMUEL H. LEVIN

Samuel H. Levin was a Russian immigrant who grew up in New York City and came to San Francisco in 1903 (Figure 38). Levin entered the pioneer motion picture industry by building and running the third nickelodeon in San Francisco constructed after the 1906 Earthquake and Fire. Levin continued to build movie theaters throughout the city over the next several decades, and his San Francisco Theaters, Inc. chain soon became a very lucrative and prominent local business.

Figure 38. Samuel H. Levin, 1924. Source: *San Francisco Chronicle* (23 April 1924).

The Coliseum, Alexandria, Harding, Metropolitan, El Rey, Balboa, Vogue, and Coronet theaters were all part of Levin's multi-million dollar San Francisco neighborhood movie theater empire. The Balboa (in the Richmond district) and the Vogue (recently purchased and renovated by the San Francisco Neighborhood Theater Foundation) are Levin's only venues still in operation as movie theaters. Levin's other theaters have all been closed and/or demolished:

- Coliseum—closed in 1989 and gutted in 2000;
- Alexandria—closed in 2004 and remains empty;
- Harding—closed in 1970 and since converted to a variety of different commercial uses;
- Metro—closed in 2006 and currently vacant;
- El Rey—closed and converted into a church in 1977; and
- Coronet—closed in 2005 and demolished in 2007.

In the late 1940s, Levin moved to Palm Springs, where he constructed the Biltmore, a luxury resort motel. Levin and his wife, Sadie, had six children; Levin died in Palm Springs in 1969 at the age of 83.[56]

REID BROTHERS

The Reid Brothers architecture firm (1889-1932), composed of brothers James and Merritt Reid (Figure 39), was one of the best-known and most well respected architecture firms in San Francisco around the turn of the last century. James W. Reid, the principal designer in the Reid Brothers partnership, was born November 25, 1851, in St. John, New Brunswick, Canada. He studied architecture at the Massachusetts Institute of Technology and may have then attended the Ecolé des Beaux-Arts in Paris, although he did not matriculate. James Reid first came to California in 1888 after being commissioned to design the Hotel del Coronado in San Diego. In the following year, James moved to San Francisco where he joined his brother Merritt J. Reid (born 1855). The brothers formed what would become a tremendously important architectural firm that would last half a century, until Merritt's death in 1932.[57] James died in 1943 at the age of 91. A younger Reid brother, Watson E. Reid (1857-1943), was also involved in the firm for a short time in the early 1890s.[58]

[56] Obituary, "SF theater owner S.H. Levin, 83," *San Francisco Examiner* (23 September 1969); Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).
[57] Henry F. Withey, AIA, *Biographical Dictionary of American Architects* (Los Angeles: Hennessey & Ingalls, 1970), 500.
[58] ArchitecturalDB, https://digital.lib.washington.edu/php/architect/index.html (accessed 8 October 2007).

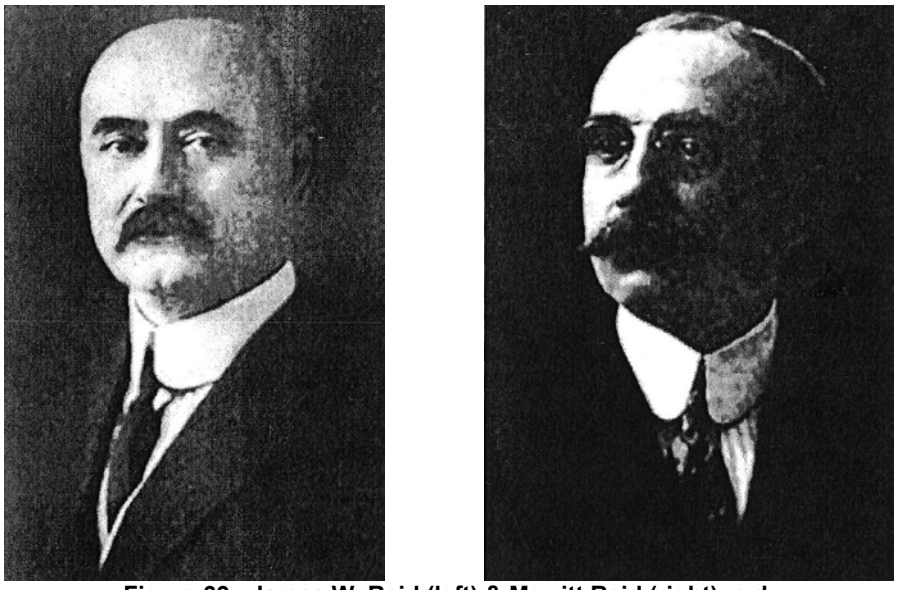

Figure 39. James W. Reid (left) & Merritt Reid (right), n.d.
Source: Christina K. Dikas, "Courtyard Movie Theaters: Design Innovation in the Golden State" (University of Virginia: Masters Thesis, 2007), 92.

The Reid Brothers designed hotels, commercial buildings, churches, single-family residences, and theaters in San Francisco, and played an especially important role during the reconstruction of the city after the 1906 Earthquake and Fire. *Architect and Engineer* paid homage to the Reid Brothers in 1910 when it claimed that "none in their profession have done more to attract the attention of the outside world to this city by meritorious examples in architecture and engineering."[59] From the classically-inspired Golden Gate Music Concourse (1899) to the multiple-story Call Building (1898), the Reid Brothers worked on a variety of sizes and scales of projects throughout San Francisco. Some of their most important works include the Fairmont Hotel (1905), the Hale Brothers Department Store (1902), the First Congregational Church (1914), and the Cliff House (1908), among many other prominent San Francisco landmarks.[60] Although the bulk of their work was completed in the San Francisco Bay Area, the Reid Brothers also completed work in San Diego, Los Angeles, Portland, Pittsburgh, and Evansville, Indiana. They also were commissioned to design projects as far away as London, England and Wellington, New Zealand, although it is unknown whether or not these two projects were built.[61]

The Reid Brothers appear to have been influenced by a variety of architectural styles in their early residential work during the 1890s, but their later office, church, and hotel work displays many more monumental and classical gestures. The Chicago Exposition of 1893 undoubtedly influenced the architecture of the Reid Brothers in San Francisco, as evidenced by the Fairmont Hotel, which began construction in 1903. The training that James received at M.I.T., which was then the most important outpost of Beaux-Arts architectural training in the United States, manifested itself in the almost grandiose neoclassical commercial work of the firm.

In addition to the abundance of commercial work completed in downtown San Francisco, the Reid Brothers were also responsible for more theaters in the Bay Area than any other architects, with over twenty five theater commissions over the course of the brothers' long careers. As was popular at the time, Reid Brothers theaters were designed in a variety of exotic revival styles, such as Neo-gothic, Spanish Colonial Revival, Egyptian Revival, and Moorish. Not many of these theaters are still operated as motion picture houses, and many of them have been demolished. The Balboa Theater (1926) in San Francisco's Richmond District is still in operation as one of the

[59] *Architect and Engineer*, (November, 1910): 35.
[60] ArchitecturalDB, https://digital.lib.washington.edu/php/architect/index.html (accessed 8 October 2007).
[61] Ibid., 37.

city's last neighborhood theaters, playing a combination of first- and second-run shows on two screens (Figure 40). Other Reid Brothers theaters still in operation include the Grand Lake Theater in Oakland (1926) (Figure 41), the Oaks Theater in Berkeley (1925), the Fox Theater in Redwood City (1929), the Golden State Theater in Monterey (1926), the Sequoia Theater in Mill Valley (1929), and the Brava Women's Theater Arts (Roosevelt/York) in San Francisco's Mission District (1924) (Figure 42).

Figure 40. Balboa Theater (1926), San Francisco. 18 August 1964. Source: San Francisco Public Library Historical Photograph Collection, #AAA-8571

Figure 41. Grand Lake Theater (1926), Oakland. Source: Oakland Public Library, in Wikipedia, "Grand Lake Theater," http://en.wikipedia.org/wiki/Grand_Lake_Theater (accessed 15 October 2007).

Figure 42. Roosevelt Theater (1924), San Francisco. 10 September 1944. Source: SFPL Historical Photograph Collection, #AAA-9092

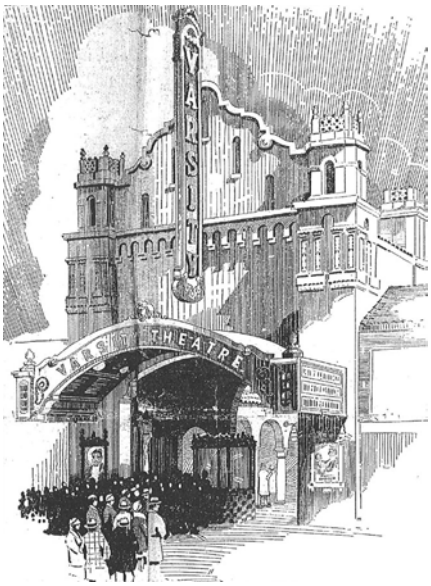

Figure 43. Varsity Theater (1927), Palo Alto. Reid Brothers drawing, n.d. Source: Dikas, "Courtyard Movie Theaters," 88.

Generally, many of the Reid Brothers' theaters have been closed or demolished, including San Francisco's Alexandria Theater (1923), Apollo (Amazon) Theater (1928), Coliseum Theater (1918), Embassy Theater (1907, demolished in 1994), Harding Theater (1926), Metro Theater (1924), New Fillmore Theater (1917, demolished in the 1970s), New Mission Theater (1916), and Royal Theater (1916, demolished in 2003). Elsewhere in the Bay Area, the El Camino Theater in San Rafael (1928), the Fairfax Theater in Oakland (1926), the Masonic Theater in Gilroy (1920), the Merced Theater in Merced (1930), the Santa Cruz Theater in Santa Cruz (1920), and the Varsity Theater in Palo Alto (1927) have all been closed (Figure 43).[62]

OTTO A. DEICHMANN

Otto A. Deichmann was born in Germany circa 1890.[63] Not much is known about his background or personal life, but he appears in the San Francisco City Directories from 1930 to 1968 as "O.A. Deichmann, architect," during which time he had a variety of office locations. Deichmann was known as one of a handful of Bay Area architects who specialized in movie theater construction in the 1930s and 1940s.[64] Some of his commissions include the El Rey Theater, Manteca (1937); the Tower Theater, Roseville (1940); the Garden Theater, San Jose (1949, converted to mall) (Figure 44); and the Roseville (New Roseville) Theater, Roseville (remodeling 1949).[65]

Figure 44. Garden Theater (1949), San Jose. n.d.
Source: *Marquee* 27:4 (1995): 15.

ANTHONY A. HEINSBERGEN

Interior designer and muralist Anthony (Antoon) B. Heinsbergen was born in Holland on December 13, 1894. Heinsbergen immigrated to Los Angeles with his family in 1906, and later studied art at the Chouinard Art Institute and Otis College of Art Design. After traveling and

[62] Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).
[63] San Francisco Architectural Heritage Vertical Files: "Deichmann, Otto A."
[64] *Marquee* 27:4 (1995): 20.
[65] Levin, Steve. "Spoils of War, Plans for Peacetime: A Small California Circuit in the 1940s," *Marquee* 27:4 (1995): 14-25; *Architect & Engineer* (January 1949); Cinema Treasures, www.cinematreasures.org/theater/3260 (accessed 5 October 2007).

working throughout the country, Heinsbergen founded the A.B. Heinsbergen Decorating Company in Los Angeles in 1922. The company's office was housed in a miniature castle in West Hollywood (7415 Beverly Boulevard) designed by Heinsbergen and constructed out of bricks collected from the demolition of the old Los Angeles City Hall.[66] Some of his notable commissions include murals or architectural ornamentation for the Pacific Southwest Building, Fresno (1923); the Senator Hotel, Sacramento (1924); the Pacific Coast Club, Long Beach (1926); the Roosevelt Hotel, Hollywood (1927); the Orpheum Theater, Vancouver, B.C. (1927); the Beverly-Wilshire Hotel, Beverly Hills (1928); Los Angeles City Hall (1928); Hotel Tioga, Merced (1928); Memorial Auditorium, Fresno (1936); the Pellissier Building, Los Angeles (1931); and the lounge of the Sir Francis Drake Hotel, San Francisco (1936) (Figure 45).[67]

Figure 45. Mural in lobby of Sir Francis Drake Hotel (1936), San Francisco. 29 August 1936. Source: San Francisco Public Library Historical Photograph Collection, #AAB-2441.

While he collaborated with prominent architects on a variety of building types, including hotels, churches, synagogues, libraries, and municipal buildings, Heinsbergen is best known for his theater decorations. His services were a good match for the burgeoning movie industry, which in the 1920s and 1930s needed colorful murals to complement the glamorous movie palaces constructed in cities and small towns nationwide. Heinsbergen received his first theater commission in 1924 from theater mogul Alexander Pantages, and later went on to decorate over 757 theaters nationwide along with his company's crew of 185 decorative painters.[68] The interior design work of Heinsbergen's firm played a key role in establishing movie palaces as places of luxury and glamour, and influenced theater design nationwide. Many of Heinsbergen's murals are still extant, and the impressive size of his body of work strongly reflects this influence.

Heinsbergen's murals featured a variety of styles and themes, ranging from Art Deco geometric motifs and stylized Moderne figures to classically-inspired scenes and historical events. Although it has been said that Heinsbergen did not favor the type of stylized characteristics evident in many of his murals, his work—especially movie theater commissions completed in the 1930s—reflects the popularity of the Art Deco and Moderne styles, as well as Heinsbergen's response to changes in architectural fashion and technology.[69]

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[66] Edan Milton Hughes, "Heinsbergen, Antoon (Anthony) B.," in *Artists in California: 1789-1940* (Sacramento: Crocker Art Museum, 2002), 508.
[67] John Edward Powell, "Anthony B. Heinsbergen," *A Guide to Historic Architecture in Fresno, California* http://historicfresno.org/bio/heinsber.htm (accessed 8 October 2007); ArchitecturalDB, https://digital.lib.washington.edu/php/architect/index.html (accessed 8 October 2007).
[68] Hughes, "Heinsbergen, Antoon (Anthony) B.," in *Artists in California: 1789-1940*, 508.
[69] John Edward Powell, "Anthony B. Heinsbergen," *A Guide to Historic Architecture in Fresno, California* http://historicfresno.org/bio/heinsber.htm (accessed 8 October 2007).

The construction of movie palaces slowed down in the 1940s, but Heinsbergen nevertheless completed several Bay Area theaters in this decade. In the later years of his career, Heinsbergen participated in the restoration of a number of historic theaters, including the Paramount Theater in Oakland in the 1970s. Heinsbergen died in Los Angeles on June 14, 1981, and his son, Anthony Jr. (1929-2004) took over the firm, specializing in the restoration of historic buildings and theaters; the younger Heinsbergen supervised the restoration of a number of his father's murals, including those at the Orinda Theater and the Fresno Tower Theater.[70]

Some of Heinsbergen's most famous California theater paintings include the Tower Theater, Los Angeles (1927, closed); the United Artists Theater, Los Angeles (1927, closed); Fox Theater, San Diego (1929); the Pantages Theater, Hollywood (1930); the Paramount Theater, Oakland (1930); the Wiltern Theater, Los Angeles (1931) (Figure 46); the Los Angeles Theater, Los Angeles (1931, closed); the Tower Theater, Fresno (1939) (Figure 47); the Orinda Theater, Orinda (1941); the Lorenzo Theater, San Lorenzo (1947, closed); and the Garden Theater, San Jose (1949, converted to mall).[71] (Figure 48). While some these designs are more elaborate and more famous than those at the Metro Theater, the murals in the Metro are an important part of Heinsbergen's collection because they appear to be the only example of his firm's theater work in San Francisco.

Figure 46. Wiltern Theater (1931), Los Angeles. Source: Los Angeles Public Library, in Cinema Treasures, www.cinematreasures.org (accessed 15 October 2007).

Figure 47. Fluorescent mural at Tower Theater (1939), Fresno. 1999. Source: "Fresno's Historic Tower Theater." http://www.towertheaterfresno.com/history/index.html (accessed 8 October 2007).

[70] Ibid; *Marquee* 30:1 (1998): back cover; *Marquee* 27:4 (1995): 16-17.
[71] John Edward Powell, "Anthony B. Heinsbergen," *A Guide to Historic Architecture in Fresno, California* http://historicfresno.org/bio/heinsber.htm (accessed 8 October 2007); ArchitecturalDB, https://digital.lib.washington.edu/php/architect/index.html (accessed 8 October 2007).

Figure 48. Garden Theater (1949), San Jose. n.d.
Source: *Marquee* 27:4 (1995): 14.

V. EVALUATION

This section provides an evaluation of the Metro Theater's eligibility as a San Francisco City Landmark under Article 10 of the San Francisco Planning Code.

SAN FRANCISCO CITY LANDMARK

Article 10 of the San Francisco Planning Code provides for review of proposed demolitions and alterations to local landmarks and historic districts by the Historic Preservation Commission, giving the City the power to regulate locally-recognized historic resources. The City uses the *Secretary of the Interior's Standards for the Treatment of Historic Properties* as the measure for determining the potential effect of a project on a property listed in Article 10.

The Planning Code Section 1004(a)(1) authorizes the landmark designation of "an individual structure or other feature or an integrated group of structures and features on a single lot or site, having special character or special historical, architectural or aesthetic interest or value, as a landmark."

Landmark designation may be initiated by the Board of Supervisors, Planning Commission, Arts Commission, Historic Preservation Commission, or by application of the property owner (Section 1004.1). Designations are referred to the Historic Preservation Commission for a report and recommendation to the Board of Supervisors to approve, disapprove or modify the proposal (Section 1004.2).

If the Historic Preservation Commission approves the designation, a copy of the resolution of approval is transmitted to the Board of Supervisors, which holds a public hearing on the designation and may approve, or modify and approve the designation (Section 1004.4). If the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days (Section 1004.5).

The designating ordinance shall include "the location and boundaries of the landmark site… a description of the characteristics of the landmark… which justify its designation, and a description of the particular features that should be preserved" (Planning Code Section 1004(b)).

The Metro Theater was designated a San Francisco City Landmark on June 29, 2009. According to Ordinance Number 175-09:

> The Board of Supervisors hereby finds that 2055 Union Street (Metro Theater) on Lot 018 of Assessor's Block 0541 has a special character and special historical, architectural, and aesthetic interest and value, and that its designation as a Landmark will further the purposes and conform to the standards set forth in Article 10 of San Francisco Planning Code… Additionally, the Board of Supervisors finds that the Heinsbergen Design Company murals, the Ionic columns, the grilles, and the urns located inside the auditorium are important features of the theater, which the property owner is committed to retaining. Although these features are not part of this landmark designation and are *not* hereby designated under Article 10 of the Planning Code, the Board understands that the property owner has represented to the community and to this Board that they are committed to making the protection of the murals and other interior features a condition of any future conditional use permit granted for the property…

The characteristics of the Landmark that justify its designation are described and shown in the Landmark Designation Report… In brief the National Register of Historic Places characteristics that justify the Landmark's designation are as follows: (1) under Criterion A (Event) for its association with the development of single-screen neighborhood theaters in San Francisco and for its association with the San Francisco International Film Festival; (2) under Criterion C

(Design/Construction) for embodying the distinctive characteristics of the neighborhood theater building type constructed in San Francisco during the first decades of the 20th century.

The particular exterior features that shall be preserved, or replaced in-kind as determined necessary, are those generally shown in photographs and described in the Landmark Designation Report, which can be found in Planning Document Docket No. 2007.140L and which is incorporated in this designation by reference as though fully set forth. Specifically the following exterior features shall be preserved: the multi-story form and massing; projecting marquee with neon lighting; vertical blade sign with neon lighting; and the Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation.

NATIONAL AND CALIFORNIA REGISTER HISTORIC SIGNIFICANCE

The evaluative criteria used by the Landmarks Board for determining eligibility are closely based on those developed for use by the National Park Service for the National Register of Historic Places (National Register). In order for a property to be eligible for listing in the National Register, it must be found significant under one or more of the following criteria:

> Criterion A (Event): Properties associated with events that have made a significant contribution to the broad patterns of our history.
>
> Criterion B (Person): Properties associated with the lives of persons significant in our past.
>
> Criterion C (Design/Construction): Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction.
>
> Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.

The following examines the significance of the Metro Theater under these criteria:

Criterion A (Event)

The Metro Theater appears eligible for designation as a local landmark under Criterion A (Event) as a building that reflects "events or a historic trend that made a significant contribution to the development of a community, a State, or the nation." The Metro Theater is significantly associated with the pattern of neighborhood theater development in San Francisco from 1906 to 1930. The rise of motion pictures as a form of popular entertainment coincided with the rebuilding of San Francisco after the 1906 Earthquake and Fire, and as a result, a large number of theaters were constructed in the city. Many of the grandest theaters were clustered along Market Street, but additional theaters were built in the city's individual neighborhoods by a handful of entrepreneurs. Most of the city's neighborhood theaters were constructed between 1910 and 1930 and were scattered throughout the various neighborhood commercial districts. These neighborhood venues showed movies after they had finished playing downtown, and were a more convenient, less expensive option for those living in outlying areas; these theaters were very well-attended through the end of World War II. The Metro Theater contributed significantly to this trend by functioning as the neighborhood theater for both the Cow Hollow and Marina districts. However, with changes in the film industry beginning in the 1950s and 1960s, neighborhood theaters became obsolete as multiplexes proved to be a more profitable way to exhibit films. Several of San Francisco's neighborhood theaters—including the Metro—have closed or have either been gutted, converted to another use, or demolished; some of these theaters have included Verdi, Alhambra, Pagoda Theater (formerly the Palace Theater), and the Royal Theater. Therefore, the Metro Theater is significant as one of the few extant theaters that still represent this pattern of neighborhood theater development in San Francisco.

Additionally, the Metro Theater is significant for its association with the San Francisco International Film Festival. The festival was established by Irving Levin, a prominent San Francisco citizen and son of original Metro Theater owner Samuel H. Levin. The festival premiered at the Metro Theater in 1957, and was held there annually for the next seven years, increasing the prestige of the theater and the surrounding neighborhood. The San Francisco International Film Festival was the first festival in North America to be officially sanctioned by the International Federation of Film Producers Associations, the governing body of all international film exhibitions, and the Metro Theater played a significant role in its early success.[72]

Criterion B (Person)

The Metro Theater does not appear eligible for designation as a local landmark under Criterion B (Person). Although the Metro Theater was associated with prominent local theater owner Samuel H. Levin, the association is not significant enough for eligibility under Criterion B, and other examples of Levin's San Francisco Theaters, Inc., neighborhood theater chain exist elsewhere in the city.[73]

Criterion C (Design/Construction)

The Metro Theater appears eligible for designation as a local landmark under Criterion C (Design/Construction) as a property that "embodies distinctive characteristics of a type, period, or method of construction." The Metro Theater is an excellent example of the neighborhood theater building type constructed in San Francisco during the first decades of the twentieth century, which are defined by their overall form and massing, prominent marquees or vertical blade signs, elaborate Art Deco or Exotic Revival style exteriors, auditorium configuration, and richly decorated lobby and foyer areas. The design of the Metro Theater, especially the building's form and massing, marquee and vertical blade sign, auditorium configuration, and decorative interior paintings, demonstrates these principles of movie theater design. The Metro Theater also embodies the idea that a bold electric marquee was a necessary component of a movie theater, and that the success of the theater and the neighborhood commercial corridor was linked to the design of the theater. Additionally, the Metro Theater was originally designed in 1924 in the Spanish Colonial Revival style, but was remodeled in 1941 in the Art Deco style by architect Otto A. Deichmann.[74] The change from an exotic revival style, which was fashionable in the 1920s, to the Art Deco style, which gained popularity in the 1930s and 1940s, was common for neighborhood theaters in San Francisco, and the fact that the Metro Theater underwent such a change is also significant in establishing it as a neighborhood theater building type.

Additionally, the Metro Theater appears eligible under Criterion C as a property that "represents the work of a master." Designed by James and Merritt Reid in 1924, the Metro Theater is a significant example of the work of the prominent local architecture firm the Reid Brothers. The Reid Brothers firm designed hotels, commercial buildings, churches, single-family residences, and theaters in San Francisco, and played an especially important role during the reconstruction of the city after the 1906 Earthquake and Fire. Over the course of their long careers, the Reid Brothers were quite prolific throughout the Bay Area, masterfully designing buildings in a wide

[72] The significance of the San Francisco International Film Festival could be more firmly established by scholarly work, especially as it relates to the development of the film industry in the city and in California. The festival's association with the Metro Theater could also be further researched.
[73] The Metro Theater is currently one of three remaining theaters of Levin's theater chain and does not stand out as having a more significant association with his life or work than the other two theaters. However, if the Metro Theater becomes the lone example of Levin's work in San Francisco in the future, its eligibility under Criterion B should be re-evaluated.
[74] Note: Research to date has uncovered that both Timothy Pflueger and Otto A. Deichmann have been thought to be associated with the theater's remodel, but no conclusions have been drawn about their roles in the project. Further research about the architect responsible for the 1941 alterations should be completed, and if more definitive information is gathered, the Metro Theater's eligibility under Criterion C should be re-evaluated.

variety of architectural styles. The Metro Theater is significant as an example of a Reid Brothers theater in San Francisco, and although it has been altered since its original construction, the building retains sufficient original features from the Reid Brothers design to convey this aspect of the theater's significance. These original features include the form and massing of the exterior; the pilasters, parapet, and plaster ornamentation on the north façade; the stage and curtain, the engaged Ionic columns with eagle capitals, and the organ grille work (all located in the auditorium behind the contemporary movie screen). Additionally, the Reid Brothers were especially well-known as Bay Area theater designers, with at least a dozen commissions in San Francisco alone. With the exception of the Metro Theater, the Balboa Theater in the Richmond District (still a motion picture house), and the Brava Women's Theater Arts in the Mission District (open as a venue for live performances), all the other movie theaters the Reid Brothers designed in San Francisco have either been demolished or converted to other commercial uses. Therefore, the Metro is also significant as one of the last Reid Brothers theaters in San Francisco to retain its original movie theater configuration.[75]

Furthermore, the Metro Theater is significant as a property that "possesses high artistic value," as applied to the Heinsbergen interior murals, which are considered to be significant interior elements with high artistic value. The murals inside the auditorium were completed by A.B. Heinsbergen Design Company of Los Angeles, which was famous for decorating movie theaters nationwide. The murals in the Metro Theater depict stylized gold figures of men and women in classical poses floating across a crimson backdrop with clouds, leaves, and branches. The murals use a simple color palette, and feature a Greek key pattern in a band along the top. These murals possess high artistic value because they are representative of the Moderne style, and are significant as one of only a few examples of the Heinsbergen Decorating Company's work in the city of San Francisco.

Criterion D (Information Potential)

The analysis of the Metro Theater for eligibility under National Register Criterion A (Information Potential) is beyond the scope of this report.

PERIOD OF SIGNIFICANCE

A period of significance is the length of time when a property was associated with important events or activities, or attained the characteristics which qualify it for historical designation. The period of significance of a resource often begins with the date of construction and extends to include any significant alterations and important events, activities, or persons associated with the building. The period of significance of the Metro Theater should be defined from 1924 to 1957. As described in detail in the previous section, this period includes the significant aspects of the theater's history, namely the original 1924 construction of the theater, and the 1957 premiere of the San Francisco International Film Festival.[76]

INTEGRITY

In order to qualify for listing in the California Register, a property must possess significance under one of the aforementioned criteria and have historic integrity. The process of determining integrity is similar for both the California Register and the National Register. The same seven variables or aspects that define integrity—location, design, setting, materials, workmanship, feeling and association—are used to evaluate a resource's eligibility for listing in the California

[75] Although the Metro Theater is currently vacant, it is still associated with the pattern of neighborhood theater development in San Francisco. See pages 40-41 for further discussion of the building's integrity of association.
[76] National Park Service, *National Register Bulletin: How to Complete the National Register Nomination Form* (U.S. Department of the Interior, 1997), 42.

Register and the National Register. According to the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, these seven characteristics are defined as follows:

> Location is the place where the historic property was constructed.
>
> Design is the combination of elements that create the form, plans, space, structure and style of the property.
>
> Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building/s.
>
> Materials refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
>
> Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history.
>
> Feeling is the property's expression of the aesthetic or historic sense of a particular period of time.
>
> Association is the direct link between an important historic event or person and a historic property.

The Metro Theater appears to be in good condition, and retains integrity of location and setting as a neighborhood theater on Union Street in Cow Hollow. The Metro Theater also retains integrity of design, materials, and workmanship. Although the exterior of the building was altered from the original Reid Brothers design, the changes took place within the period of significance—defined as 1924 to 1957—and the building's integrity therefore dates to this period. Similarly, the interior also retains some degree of integrity of design, materials, and workmanship despite alterations. In 1998, a remodeling modified some of the interior spaces, including the concession stand, the main entrance, and the box office, but most of the theater's historic fixtures dating from either 1924 or 1941 are still in place.

The Metro Theater retains a high degree of integrity of association and feeling as a single-screen neighborhood movie theater. On the exterior, the marquee, use, and the overall form of the building convey the theater's integrity of association and feeling, while on the interior, the decoration and configuration of the lobby and auditorium spaces express these aspects of integrity.

CHARACTER-DEFINING FEATURES

For a property to be eligible for national or state designation under one of the significance criteria, the essential physical features (or character-defining features) that enable the property to convey its historic identity must be evident. To be eligible, a property must clearly contain enough of those characteristics, and these features must also retain a sufficient degree of integrity. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials.

Chronology of Identified Character-Defining Features

Over the course of the study and historic designation of the Metro Theater, the historic significance of the building has not been disputed. However, the different stakeholders involved have had varying interpretations of the building's character-defining features.

Following is a chronology of the study, nomination, and designation of the Metro Theater focused solely on the character-defining features identified by each study.

Page & Turnbull, Historic Resource Study, December 3, 2007

The character-defining features of the exterior of the Metro Theater include, but are not limited to:

- Form and massing as an example of typical theater design;
- Pilasters, parapet, and plaster ornamentation on the north façade;
- Marquee; and
- Vertical blade sign.

On the interior, the character-defining features include the extant historic fixtures and finishes dating from the original 1924 construction and from the 1941 Art Deco remodeling. These features include, but are not limited to:

- Heinsbergen murals inside auditorium as example of Moderne style and of typical theater design (1941);
- Light fixtures in auditorium (1941);
- Painted ceiling in auditorium (1941);
- Proscenium behind existing screen (1941);
- Ionic columns and organ grille work behind existing screen (1924);
- Wall mosaic and ceiling details in foyer (suggest as 1924, though not confirmed);
- Art Deco ceiling mural in lobby (date unknown); and
- Layout of the interior, including the spatial relationship of the auditorium, lobby, and foyer (1924/1941).

Board of Supervisors, Resolution to initiate the Designation of the Metro Theater, 2055 Union Street, as a Landmark, File Number 071215, Adopted December 4, 2007

- Did not identify any character-defining features.

Owner Landmark Nomination, December 10, 2007

- Form and massing as an example of typical theater design
- Pilasters, parapet and plaster ornamentation on the north façade
- Marquee
- Vertical blade sign

San Francisco Neighborhood Theater Foundation, Landmark Nomination, January 2008

The San Francisco Neighborhood Theater Foundation identified the following character-defining features on the exterior:

- Multi-story form and massing as typical of theater design of the era
- Pilasters, parapet and plaster ornamentation on the north façade
- Windows in north façade (4)
- Projecting marquee with neon lighting, pre-1941
- Vertical blade sign with neon lighting, c. 1941
- Aluminum display cases set in mosaic tiled walls
- Recessed entry
- Façade that rises above the structure
- Location along prominent commercial corridor, integrated with other commercial spaces

The San Francisco Neighborhood Theater Foundation identified the following character-defining features on the interior:

- Regular rectangular plan divided into principal spaces of lobby, projection booth and auditorium

- Auditorium ceiling beams and coffers, in the Spanish Colonial Revival style, painted (1924)
- Sloped auditorium floor with fixed seating (1924)
- Tiered seating arrangement separated by partial height wall (1924)
- Wall and ceiling murals in lobby (1924)
- Entrance foyer ceiling, original stencil pattern and detail (1924)
- Decorative plasterwork, including moldings and egg and dart and swag detail (1924)
- Parts of original proscenium, including Ionic columns in auditorium, painted gold (1924)
- Organ chamber with open grillwork and urns (1924)
- Lobby ceiling, curved, tiered, now overpainted
- Auditorium murals (1941)
- Auditorium light fixtures
- Decorative metal railings in auditorium
- Projection booth
- Shallow Stage

San Francisco Planning Department, Landmark Designation Case Report 2007.1401L for Hearing of February 6, 2008.

- Did not identify any character-defining features.

Landmarks Preservation Advisory Board, Resolution initiating Designation, February 6, 2008. Never Adopted:

The LPAB identified the following character-defining features on the exterior:
- Multi-story form and massing as typical of theater design of the era
- Pilasters, parapet and plaster ornamentation on the north façade
- Windows in north façade (4)
- Projecting marquee with neon lighting, (pre-1941)
- Vertical blade sign with neon lighting (c. 1941)
- Aluminum display cases set in mosaic tiled walls
- Recessed entry
- Façade that rises above the structure
- Location along prominent commercial corridor, integrated with other commercial spaces

The LPAB identified the following character-defining features on the interior:
- Regular rectangular plan divided into principal spaces of lobby, projection booth and auditorium
- Auditorium ceiling beams and coffers, in the Spanish Colonial Revival style, painted (1924)
- Sloped auditorium floor with fixed seating (1924)
- Tiered seating arrangement separated by partial height wall (1924)
- Wall and ceiling murals in lobby (1924)
- Entrance foyer ceiling, original stencil pattern and detail (1924)
- Decorative plasterwork, including moldings and egg and dart and swag detail (1924)
- Parts of original proscenium, including Ionic columns in auditorium, painted gold (1924)
- Organ chamber with open grillwork and urns (1924)
- Lobby ceiling, curved, tiered, now overpainted
- Auditorium murals (1941)
- Auditorium light fixtures
- Decorative railings in auditorium
- Projection booth
- Shallow Stage

Page & Turnbull, Interior Memorandum, Preliminary Draft July 16, 2008. Final Draft December 2008:

This memorandum noted notable interior features, and did not specifically identify any character-defining features of the property. On the interior, the notable features of the Metro Theater include those extant historic fixtures and finishes dating from the original 1924 construction and the 1941 Art Deco remodeling. These features include:

Primary Importance – Notable interior features of primary importance constitute unique and historically valuable portions of the building.

- Heinsbergen Design Company murals inside auditorium as example of Moderne style and of typical theater design (1941);

Secondary Importance – Notable interior features of secondary importance constitute those features dating to the period of significance which have either been damaged, have integrity issues, or are not vital in conveying the building's history and significance.

- Art Deco ceiling mural and decorative molding in lobby (1924); and
- Ionic columns with eagle capitals behind existing screen (1924);
- Heavily damaged organ grille work behind existing screen (1924);
- Proscenium behind existing screen (1941);
- Light fixtures in auditorium (1941);
- Ceiling beams in auditorium (1924, with 1941 painting); and
- Ceiling beams in foyer (1924).

San Francisco Planning Department, Landmark Designation Case Report 2007.140L, December 14, 2008

The San Francisco Planning Department identified the following character-defining features on the exterior:

- Multi-story form and massing
- A recessed entry
- Projecting marquee with neon lighting
- Vertical blade sign with neon lighting
- The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation
- The second story window openings

The San Francisco Planning Department identified the following character-defining features on the interior:

- Regular rectangular plan divided into principal spaces of lobby and auditorium
- Heinsbergen Design Company murals located inside the auditorium

Landmarks Preservation Advisory Board, Resolution #630, Adopting Findings Related to an Initiation of Landmark Designation and a Recommendation of Approval of the Landmark Designation of the Metro Theater. December 17, 2008 Hearing

The LPAB identified the following character-defining features on the exterior:

a. Multi-story form and massing
b. A recessed entry
c. Projecting marquee with neon lighting
d. Vertical blade sign with neon lighting
e. The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation
f. The second story window openings

The LPAB identified the following character-defining features on the interior:

g. Regular rectangular plan and volume divided into principal spaces of lobby and auditorium
h. Heinsbergen Design Company murals located inside the auditorium (1941)
i. The Art Deco ceiling mural and decorative molding in the lobby (1924)
j. The ceiling beams in the auditorium (1924, with 1941 painting)
k. The ceiling beams in the lobby (1924)

Planning Department Executive Summary / Historic Preservation Commission, Draft Resolution. March 18, 2009 Hearing. Resolution Never Adopted

Historic Preservation Commission concurred with Landmarks Board recommendation of approval of the landmark designation, but did not concur with the list of particular features that should be preserved. The Historic Preservation Commission was unable to obtain a majority vote to either recommend approval or disapproval of the landmark. However, this list is consistent with the Planning Department's recommended character-defining features included in the Planning Department Executive Summary prepared in advance of the March 18, 2009 HPC hearing. On the exterior, these features include:

- Multi-story form and massing
- A recessed entry
- Projecting marquee with neon lighting
- Vertical blade sign with neon lighting
- The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation.
- The second story window openings

On the interior, these character-defining features include:

- Regular rectangular plan divided into principal spaces of lobby and auditorium
- Heinsbergen Design Company murals located inside the auditorium (1941)

Board of Supervisors, Landmark Designation, Ordinance 175-09, Passed June 29, 2009:

The Board of Supervisors' City Landmark ordinance only designated the exterior of the Metro Theater; however, the ordinance notes important interior features that must be protected for conditional use permits. The character-defining features identified in the ordinance include:

- Multi-story form and massing
- Projecting marquee with neon lighting
- Vertical blade sign with neon lighting
- Spanish Colonial and Art Deco Period façade elements [including:]
    - Pilasters
    - Parapet
    - Plaster ornamentation

According to the ordinance:

> …The Board of Supervisors finds that the Heinsbergen Design Company murals, the Ionic columns, the grilles, and the urns located inside the auditorium are important features of the theater, which the property owner is committed to retaining. Although these features are not part of the landmark designation and are not hereby designated under Article 10 of the Planning Code, the Board understands that the property owner has represented to the community and to this Board that they are committed to making the protection of the murals and other interior features a condition of any future conditional use permit granted for the property."

While the ordinance references specific interior features, they are not part of the landmark designation.

Character-Defining Features for Project Analysis

Since there have been various interpretations of the building's character-defining features over time, it is necessary to define a single set of features that will be used to complete the proposed project analysis pursuant to the California Environmental Quality Act.

The following list of character-defining features is taken from the Planning Department Executive Summary prepared in advance of the March 18, 2009 HPC hearing. This list takes an inclusive or conservative approach to identifying the character-defining features of the building.

Based on our review of the various reports and public hearings related to the Metro Theater, it is Page & Turnbull's professional opinion that the character-defining features of the building for the purposes of the proposed project analysis include:

Exterior features:

- Multi-story form and massing
- A recessed entry
- Projecting marquee with neon lighting
- Vertical blade sign with neon lighting
- The Spanish Colonial Revival and Art Deco period façade elements, including the pilasters, parapet, and plaster ornamentation
- Second-story window openings

Interior features:

- Regular rectangular plan divided into principal spaces of lobby and auditorium
- Heinsbergen Design Company murals located inside the auditorium (1941)

This recommended list is subject to review and approval by the Planning Department, who is the lead agency for CEQA Project Review.

EXISTING CONDITION


on St, San Francisco, CA 94123, USA
2055 Union St
METRO


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METRO
Report a Concern