



# SAN FRANCISCO PLANNING DEPARTMENT

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## Executive Summary Conditional Use

HEARING DATE: OCTOBER 28, 2010

*Date:* October 21, 2010  
*Case No.:* **2010.0518 CV**  
*Project Address:* **500 CAPP STREET**  
*Zoning:* RTO-MISSION (Residential Transit Oriented-Mission)  
55-X Height and Bulk District  
*Block/Lot:* 3610/032  
*Project Sponsor:* Dean Orr  
Jensen Architects  
833 Market Street, 7<sup>th</sup> Floor  
San Francisco, CA 94103  
*Staff Contact:* Pilar LaValley - (415) 575-9084  
pilar.lavalley@sfgov.org  
*Recommendation:* **Approval with Conditions**

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### PROJECT DESCRIPTION

The project will rehabilitate and restore the existing single-family residence, former home of conceptual artist David Ireland, for use as an artist-in-residence program and archive/study center (Community Facility), operated by the 500 Capp Street Foundation. Conditional Use authorization is required for establishment of a Community Facility use within the RTO-Mission District pursuant to Planning Code Sections 209.4(a) and 303. A free-standing, four-story residential (caretaker's) unit with one off-street parking space will be constructed at the rear of the parcel. The Zoning Administrator will hear related rear yard, open space, and parking setback on street frontages variance requests for the proposed new building at the rear of the parcel. The proposed project would result in two residential units (of approximately 2,440 square feet (sf) and 1,150 sf), one off-street parking space, and an approximately 1,320 sf archive/study center (Community Facility) in basement of existing building.

The 500 Capp Foundation proposes to establish an artist-in-residence program with one to two artists occupying and being inspired by the existing house on a short-term residency. Exhibition of artworks related to the artist-in-residence program may occur on a limited basis. The David Ireland archive/study center in basement of existing building will be open by appointment only. The 500 Capp Street Foundation proposes to provide limited public access to tour the house and learn more about artist David Ireland in the following ways:

- Open houses – space in the house is limited and due to the delicate nature of the house and its' contents, the open houses would be limited to a set number of people, not to exceed 20 per hour, and docents would be present.
- Private tours – small, by appointment, docent lead tours for museums and educational institutions.

## VARIANCE APPLICATION

**Section 134** of the Planning Code requires a minimum rear yard equivalent to 25% of the total depth of the lot beginning at the lowest level containing a dwelling unit. The existing footprints of the subject building and rear garage structures occupy the entire lot. The proposed new construction at rear of the property would be within the required rear yard; therefore, a rear yard variance is required.

**Section 135** of the Planning Code requires 100 square feet (sf) of private usable open space for the proposed new unit on the subject property. The proposed project would provide the required amount of open space in an area that does not meet the minimum dimensions and minimum area for such space.

**Section 144(d)** of the Planning Code requires that off-street parking be setback at least 20 feet from the building façade facing a street at least 30 feet in width. The proposed project would provide one off-street parking space at ground level in the new building to be constructed at rear with no setback from the building façade along 20<sup>th</sup> Street.

## SITE DESCRIPTION AND PRESENT USE

The project is located on the southwest corner of 20<sup>th</sup> and Capp Streets in Assessor's Block 3610, Lot 032. The property is located within the RTO-Mission (Residential Transit Oriented - Mission) District with 55-X Height and Bulk designation. The 1,875 square foot (sf) parcel has 25-feet of frontage on Capp Street and 75-feet of frontage on 20<sup>th</sup> Street. The property is fully developed with a two-story, single-family residence and one-story rear lean-to and garages.

## SURROUNDING PROPERTIES AND NEIGHBORHOOD

The subject property is located on the southwest corner of 20<sup>th</sup> and Capp Streets in the Mission neighborhood. A park (Alito Mini Park) is located at the northwest corner of 20<sup>th</sup> and Capp Streets opposite the subject property. Surrounding buildings in the immediate context are characterized by two- to five-story residential structures. Buildings range in date with the majority constructed between the late-1800s and early-1900s. Several large residential buildings also date from the 1980s to present. Older buildings are predominately wood frame with one to three residential stories above raised basements. Abutting properties are zoned RTO-Mission and properties at the west end of this block of 20<sup>th</sup> Street are within the Mission Street NCT (Mission Street Neighborhood Commercial Transit District) district.

## ENVIRONMENTAL REVIEW

The project is categorically exempt from the California Environmental Quality Act ("CEQA") as a Class 1 and Class 3 (State CEQA Guidelines 15301(a), 15301(e)(1), and 15303(a)) Categorical Exemption under CEQA as described in the determination contained in the Planning Department files for this Project.

## HEARING NOTIFICATION

TYPE	REQUIRED PERIOD	REQUIRED NOTICE DATE	ACTUAL NOTICE DATE	ACTUAL PERIOD
Classified News Ad	20 days	October 6, 2010	October 8, 2010	22 days
Posted Notice	20 days	October 8, 2010	October 8, 2010	20 days

Mailed Notice	10 days	October 18, 2010	October 18, 2010	10 days
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## PUBLIC COMMENT

- The Department has received 12 letters in support and one phone call expressing concerns about the proposal. The letters in support state that the project would preserve an important community, cultural, artistic, and historical asset in the Mission neighborhood and San Francisco, maintain and expand residential uses while also supporting and encouraging artists with the artist-in-residence program, would make David Ireland's work and papers accessible to the public, and that the proposed rehabilitation and new construction are in conformance with the *Secretary's Standards*. The concerns expressed by the other commenter, who is the neighbor to the south, relate to the new building in the rear yard potential for blocking existing windows in the neighboring building.

## ISSUES AND OTHER CONSIDERATIONS

- The proposal requires a Section 311-neighborhood notification, which was conducted in conjunction with the conditional use authorization process.

## REQUIRED COMMISSION ACTION

In order for the project to proceed, the Commission must grant conditional use authorization to allow for establishment of a Community Facility use in the RTO-Mission District pursuant to Planning Code Sections 209.4(a) and 303.

## BASIS FOR RECOMMENDATION

The Department believes this project is necessary and/or desirable under Section 303 of the Planning Code for the following reasons:

- The Project will preserve the former home and artwork of San Francisco conceptual artist, David Ireland, an important cultural asset in the Mission neighborhood and San Francisco.
- The Project will create an archive/study center to expand awareness of the work and art of David Ireland and provide access to one of the artist's most significant projects – 500 Capp Street.
- The Project will provide limited public access to this unique San Francisco artwork in a manner that will not disturb the surrounding residential neighborhood character.
- The Project will rehabilitate and restore the historically significant building, and construct a new building in the rear yard, in a manner that is conformance with the *Secretary of the Interior's Standards for Rehabilitation*.
- The Project maintains the existing dwelling unit as part of the artist-in-residence program and creates a new dwelling unit as an appropriate infill development within an established urban area.

- The Project will remove one existing garage opening, improving the pedestrian streetscape, increasing on-street parking along 20<sup>th</sup> Street, and reducing potential vehicular and transit conflicts.
- The proposed Project meets all applicable requirements of the Planning Code.
- The Project is consistent with the objectives and policies of the Mission Area Plan.

<b>RECOMMENDATION:</b> <b>Approval with Conditions</b>
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Attachment Checklist

- |   |   |
|---|---|
| <input checked="" type="checkbox"/> Executive Summary           | <input checked="" type="checkbox"/> Project sponsor submittal |
| <input checked="" type="checkbox"/> Draft Motion                | Drawings: <u>Existing Conditions</u>                          |
| <input checked="" type="checkbox"/> Environmental Determination | <input checked="" type="checkbox"/> Check for legibility      |
| <input checked="" type="checkbox"/> Zoning District Map         | Drawings: <u>Proposed Project</u>                             |
| <input checked="" type="checkbox"/> Height & Bulk Map           | <input checked="" type="checkbox"/> Check for legibility      |
| <input checked="" type="checkbox"/> Parcel Map                  | <input checked="" type="checkbox"/> Public comment letters    |
| <input checked="" type="checkbox"/> Sanborn Map                 | <input checked="" type="checkbox"/> Community Meeting Notice  |
| <input checked="" type="checkbox"/> Aerial Photo                |   |
| <input checked="" type="checkbox"/> Context Photos              |   |
| <input checked="" type="checkbox"/> Site Photos                 |   |

Exhibits above marked with an "X" are included in this packet

MPL  
Planner's Initials

*PL: G:\DOCUMENTS\1500 capp\ExecutiveSummary.doc*



# SAN FRANCISCO PLANNING DEPARTMENT

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*Subject to: (Select only if applicable)*

- |  |  |
|--|--|
| <input type="checkbox"/> Affordable Housing (Sec. 415)           | <input type="checkbox"/> First Source Hiring (Admin. Code) |
| <input type="checkbox"/> Jobs Housing Linkage Program (Sec. 413) | <input type="checkbox"/> Child Care Requirement (Sec. 414) |
| <input type="checkbox"/> Downtown Park Fee (Sec. 412)            | <input type="checkbox"/> Other                             |

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## Planning Commission Draft Motion

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**ADOPTING FINDINGS RELATING TO CONDITIONAL USE AUTHORIZATION PURSUANT TO PLANNING CODE SECTIONS 209.4(a) AND 303 TO ESTABLISH A COMMUNITY FACILITY (OPERATED BY 500 CAPP STREET FOUNDATION) IN AN EXISTING TWO-STORY, SINGLE-FAMILY BUILDING RESULTING IN AN ARTIST-IN-RESIDENCE PROGRAM AND ARCHIVE/STUDY CENTER, AND TO ADOPT FINDINGS UNDER THE CALIFORNIA ENVIRONMENTAL QUALITY ACT, FOR THE SITE LOCATED WITHIN THE RTO-MISSION (RESIDENTIAL TRANSIT ORIENTED-MISSION) ZONING DISTRICT WITH A 55-X HEIGHT AND BULK DESIGNATION.**

### PREAMBLE

On July 1, 2010, Dean Orr on behalf of the 500 Capp Street Foundation (Project Sponsor) filed an application with the Department for Conditional Use Authorization under Planning Code Sections 209.4(a) and 303 of the Planning Code to establish a Community Facility (operated by the 500 Capp Street Foundation) in an existing two-story, single-family building resulting in an artist-in-residence program and archive/study center with limited public access within the RTO-Mission (Residential Transit Oriented-Mission) District and a 55-X Height and Bulk District. New construction at the rear of the parcel will add an additional residential (caretaker's) unit with one off-street parking space.

On March 25, 2010, the Project was determined to be exempt from the California Environmental Quality Act ("CEQA") as a Class 1 and Class 3 (State CEQA Guidelines 15301(a), 15301(e)(1), and 15303(a)) Categorical Exemption under CEQA as described in the determination contained in the Planning Department files for this Project.

On October 28, 2010, the Commission conducted a duly noticed public hearing at a regularly scheduled meeting on Conditional Use Application No. 2010.0518C.

The Commission has heard and considered the testimony presented to it at the public hearing and has further considered written materials and oral testimony presented on behalf of the applicant, Department staff, and other interested parties.

**MOVED**, that the Commission hereby authorizes the Conditional Use requested in Application No. 2010.0518C, subject to the conditions contained in "EXHIBIT A" of this motion, based on the following findings:

## **FINDINGS**

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

1. The above recitals are accurate and constitute findings of this Commission.
2. **Site Description and Present Use.** The project is located on the southwest corner of 20<sup>th</sup> and Capp Streets in Assessor's Block 3610, Lot 032. The property is located within the RTO-Mission (Residential Transit Oriented - Mission) District with 55-X Height and Bulk designation. The 1,875 square foot (sf) parcel has 25-feet of frontage on Capp Street and 75-feet of frontage on 20<sup>th</sup> Street. The property is fully developed with a two-story, single-family residence and one-story rear lean-to and garages.
3. **Surrounding Properties and Neighborhood.** The subject property is located on the southwest corner of 20<sup>th</sup> and Capp Streets in the Mission neighborhood. A park (Alito Mini Park) is located at the northwest corner of 20<sup>th</sup> and Capp Streets opposite the subject property. Surrounding buildings in the immediate context are characterized by two- to five-story residential structures. Buildings range in date with the majority constructed between the late-1800s and early-1900s. Several large residential buildings also date from the 1980s to present. Older buildings are predominately wood frame with one to three residential stories above raised basements. Abutting properties are zoned RTO-Mission and properties at the west end of this block of 20<sup>th</sup> Street are within the Mission Street NCT (Mission Street Neighborhood Commercial Transit District) district.
4. **Project Description.** The Project Sponsor proposes to rehabilitate the existing two-story, 30-foot high, approximately 3,700 gross square foot, residential building for use as an artist-in-residence program and archive/study center associated with the former owner, conceptual artist, David Ireland. The proposed rehabilitation includes repair and maintenance of existing building,

construction of new elevator within existing building, demolition of the existing rear garage additions, installation of new foundation, installation of new rear stair, and excavation of the basement. At the rear of the parcel, a new, four-story, 40-foot high, residential (caretaker's) unit with one-off street parking space is proposed. Fronting on 20<sup>th</sup> Street, a partially enclosed area between the rear of existing building and side elevation of new construction will provide public access and circulation area for the archive/study center and a terrace for the new residential unit. The proposed project would result in two residential units (of approximately 2,440 sf and 1,150 sf), one off-street parking space, and an approximately 1,320 sf archive/study center (Community Facility) in basement of existing building.

The 500 Capp Foundation proposes to establish an artist-in-residence program with one to two artists occupying and being inspired by the existing house on a short-term residency. Exhibition of artworks related to the artist-in-residence program may occur on a limited basis. The David Ireland archive/study center in basement of existing building will be open by appointment only. The 500 Capp Street Foundation proposes to provide limited public access to tour the house and learn more about artist David Ireland in the following ways:

- Open houses – space in the house is limited and due to the delicate nature of the house and its' contents, the open houses would be limited to a set number of people, not to exceed 20 per hour, and docents would be present.
- Private tours – small, by appointment, docent lead tours for museums and educational institutions.

5. **Public Comment.** The Department has received 12 letters in support and one phone call expressing concerns about the proposal. The letters in support state that the project would preserve an important community, cultural, artistic, and historical asset in the Mission neighborhood and San Francisco, maintain and expand residential uses while also supporting and encouraging artists with the artist-in-residence program, would make David Ireland's work and papers accessible to the public, and that the proposed rehabilitation and new construction are in conformance with the *Secretary's Standards*. The concerns expressed by the other commenter, who is the neighbor to the south, relate to the new building in the rear yard potential for blocking existing windows in the neighboring building.
6. **Residential Transit Oriented - Mission.** The RTO-Mission zoning district is intended to recognize, protect, conserve, and enhance areas characterized by a mixture of houses and apartment buildings, covering a range of densities and building forms, in the Mission District. The RTO-M district is composed of multi-family moderate-density areas, primarily areas formerly designated RM and RH-3, and are well served within short walking distance, generally less than ¼-mile, of transit and neighborhood commercial areas. Limited small-scale neighborhood-oriented retail and services is common and permitted throughout the neighborhood on corner parcels only to provide goods and services to residents within walking distance, but the districts are otherwise residential. A fine-grain pattern of 25-foot to 35-foot building widths is prevalent, and structures typically range from two to five stories in height. While some one- and two-family structures are present, the character of the district is primarily of structures with three or more units of a range of sizes and types suitable for a variety of households. Auto-oriented uses are not permitted.



*The Project proposes to maintain the existing residential use and to add a second residential unit, which is a principally permitted use in the RTO-Mission district. The Project also proposes to establish a Community Facility use in the existing residential building; such use shall be permitted only as conditional use in the RTO-Mission district. The proposed design of the new building in the rear yard is consistent with the Residential Design Guidelines and massing of the surrounding neighborhood.*

7. **Planning Code Compliance:** The Commission finds that the Project is consistent with the relevant provisions of the Planning Code in the following manner:

A. **Use.** Planning Code Section 209.4(a) requires that establishment of a Community Facility in the RTO-Mission district may be permitted only as a conditional use.

*The Project proposes to establish a Community Facility use in the RTO-Mission district and, as such, requires Conditional Use authorization.*

B. **Rear Yard.** Planning Code Section 134 establishes minimum required rear yards in all zoning districts. In RTO-Mission, the minimum rear yard depth shall be equal to 45 percent of the total depth of the lot on which the building is situated, except to the extent that a reduction in this requirement is permitted. Rear yards shall be provided at grade level and at each succeeding level or story of the building. The minimum rear yard may not be thus reduced to less than a depth equal to 25 percent of the total depth of the lot on which the building is situated, or to less than 15 feet, whichever is greater.

*The existing building is non-conforming as it is built to the lot lines and the project proposes to maintain this condition and seeks relief from the rear yard requirement through a variance. The existing rear lean-to and garage additions are proposed to be demolished and replaced with the partially enclosed entryway for the archive/study center and new residential unit. There is no clear pattern of rear yards for the adjacent properties fronting on either 20<sup>th</sup> or Capp Streets.*

C. **Open Space.** Planning Code Section 135 requires that usable open space be located on the same lot as the dwelling units it serves. For residential use, 100 square feet of private usable open space per dwelling unit, or 133 square feet per dwelling unit of common usable open space, is required.

*The Project does not meet this requirement and is seeking relief through a variance. The Project provides approximately 48 sf of private open space and 250 sf of common open space in a roof deck and a terrace, respectively. Although the total open space provided exceeds the 266 sf of common open space required, neither the roof deck nor terrace meet the minimum size and exposure requirements for common or private open space per the Code. Provision of code-complying open space would require removal of historic fabric or substantial reduction in the already minimal square footage of the proposed new residential unit.*

D. **Dwelling Unit Exposure.** Planning Code Section 140 requires that every dwelling unit in every use district is required to face either a public street, a public alley at least 25 feet in width, a rear yard meeting the requirements of this Code, an outer court with a width greater than 25 feet, or an open area at least 25 feet in every horizontal dimension for the floor at

which the dwelling unit in question is located and the floor immediately above it, with an increase in five feet in every horizontal dimension at each subsequent floor.

*The Project meets this requirement as both proposed residential units face onto a public street.*

- E. **Street Trees.** Planning Code Section 143 requires the owner or developer of a new building in the RTO-Mission to install street trees. Each street tree must be a minimum of one, 24-inch box per every 20 feet of frontage of the property along each street or public alley.

*The project meets the requirement by providing three new trees (one at the Capp Street frontage and two at the 20<sup>th</sup> Street frontage).*

- F. **Street Frontages.** Planning Code Section 144 requires the following for treatment of the ground story street frontages in the RTO-Mission district: (1) no more than 30 percent of the width of the ground story along the front lot line, or along a street side lot line, or along a building wall that is set back from any such lot line, shall be devoted to entrances to off-street parking, except that in no event shall a lot be limited by this requirement to a single such entrance of less than 16 feet in width, or to a single such entrance of less than 8 feet in RTO and RTO-M districts; (2) no less than 30 percent of the width of the ground story along the front lot line, along a street side lot line, and along a building wall that is set back from any such lot line, shall be devoted to windows, entrances for dwelling units, landscaping, and other architectural features that provide visual relief and interest for the street frontage; and, (3) off-street parking at street grade must be set back at least 20 feet from any facade facing a street at least 30 feet in width.

*The Project meets the requirements of Section 145.1 as follows: (1) by eliminating the two existing garage openings and providing one 8-foot wide garage opening, which is less than 1/3 the width of the 75-foot wide building frontage on 20<sup>th</sup> Street, and; (2) more than 30 percent of the 20<sup>th</sup> Street frontage will be occupied by entrance for residential and public access and windows, and no changes are proposed to the existing Capp Street frontage. The Project does not meet the requirements of item (3) as the one off-street parking space would be situated at the face of the 20<sup>th</sup> Street façade. The Project seeks relief from this the parking setback requirement through a variance. Due to its corner location, the depth of the lot, and the historic nature of the existing building, it is physically impossible to accommodate parking with a code-complying setback on the parcel.*

- G. **Parking.** Planning Code Section 151.1 limits residential as-of-right parking in the RTO-Mission district to three spaces for each four dwelling units, or 1.33 spaces per dwelling unit. Up to 1 space for each dwelling unit, subject to the criteria and conditions and procedures of Section 151.1(f), may be provided through Conditional Use authorization.

*The Project proposes to provide one off-street parking space for the two dwelling units, which is within the number of spaces allowed as-of-right in the RTO-Mission district. No parking is required for the Community Facility use and none is proposed.*

- H. **Dwelling unit mix.** Planning Code Section 207.6 requires at least 40 percent of the total number of proposed dwelling units to contain two or more bedrooms. Any fraction resulting from this calculation shall be rounded to the nearest whole number of dwelling units.

*The project meets this requirement by proposing 100 percent of the total proposed dwelling units (2 units) to contain two bedrooms.*

- I. **Height.** The project site is located in a 55-X height and bulk district.

*The height of the finished roof for the new construction would be 40-feet as measured to the top of the flat roof per the Planning Code. There would be no change in height of the existing building. As proposed, the project is in compliance with the height district.*

- J. **Residential Inclusionary Affordable Housing Program.** Planning Code Section 315 sets forth the requirements and procedures for the Residential Inclusionary Affordable Housing Program. Under Planning Code Section 315.3, these requirements would apply to projects that consist of five or more units, where the first application was applied for on or after July 18, 2006. Projects where the first application was applied for prior to July 18, 2006 are subject to the previous requirements.

*As the Project proposes to provide less than 5 units, there is no Residential Inclusionary Affordable Housing required.*

- K. **Eastern Neighborhoods Public Benefit Fund.** The Project Sponsor shall comply with the Eastern Neighborhoods Public Benefit Fund provisions of Planning Code Sections 423 to 423.5 through payment of an Impact Fee to the Treasurer, the execution of a Waiver Agreement or In-Kind agreement approved as described per Planning Code Section 423.3 prior to the issuance by Department of Building Inspection of the first site or building permit for the development project.

8. **Planning Code Section 303** establishes criteria for the Planning Commission to consider when reviewing applications for Conditional Use approval. On balance, the project does comply with said criteria in that:

- A. The proposed new uses and building, at the size and intensity contemplated and at the proposed location, will provide a development that is necessary or desirable, and compatible with, the neighborhood or the community.

*The Project is necessary and desirable because it maintains the existing dwelling unit, adds a second dwelling unit, supports artists through an artist-in-residence program, and will preserve and make available for limited public access the former home of conceptual artist, David Ireland. The Project proposes to preserve and rehabilitate the former home of San Francisco conceptual artist, David Ireland, for use as an artist-in-residence program and archive/study center housing Ireland's personal papers and body of work related to the artist's relationship and experience with the house. The existing building appears historically significant for its association with David Ireland, who made the house a focus of his work. Preservation of the existing house and use as an artist-in-residence and archive/study center, will provide space for a working artist, encourage access to information about the life and work of David Ireland, and maintain a unique cultural asset and artwork. The proposed rehabilitation of the existing house and new construction in the rear yard has been determined to be in conformance with the Secretary of Interior's Standards for Rehabilitation.*

B. The proposed project will not be detrimental to the health, safety, convenience or general welfare of persons residing or working in the vicinity. There are no features of the project that could be detrimental to the health, safety or convenience of those residing or working the area, in that:

- i. Nature of proposed site, including its size and shape, and the proposed size, shape and arrangement of structures;

*The height and bulk of the existing building will remain the same and will not alter the existing appearance or character of the project vicinity. The existing building will be rehabilitated for use as an artist-in-residence program and archive/study center in a manner that will preserve the historic features of the building, which is individually significant for its association with conceptual artist, David Ireland. The proposed project appears to be in conformance with the Secretary of the Interior's Standards for Rehabilitation (Standards) as the work is generally restorative, will not impact historic features or materials, and will be reversible.*

*Proposed new construction consists of an approximately 1,450 sf, 40-foot high, four-story residential unit at the rear of the parcel with a façade fronting on 20<sup>th</sup> Street. The contemporary design of the new building appropriately differentiates it from the historic building while the proposed setback of the top floor, fenestration pattern, and overall minimal style establish a compatible size and shape with the existing building and surrounding properties.*

- ii. The accessibility and traffic patterns for persons and vehicles, the type and volume of such traffic, and the adequacy of proposed off-street parking and loading;

*The Planning Code does not require parking or loading for the Residential or Community Facility uses proposed. The proposed project will remove the existing two garage openings and replace them with one, 8-foot wide garage for one off-street parking space for residential use. The proposed Community Facility use is designed to allow a limited amount of public access, which can be monitored as to number of visitors and time of visits such that it should not generate significant amounts of vehicular trips from the immediate neighborhood or citywide. The amount of parking proposed for the residential use is consistent with Planning Code requirements and the neighborhood.*

- iii. The safeguards afforded to prevent noxious or offensive emissions such as noise, glare, dust and odor;

*The Project includes residential dwelling units and archive/study center (Community Facility), which are not anticipated to generate any noxious or offensive emissions.*

- iv. Treatment given, as appropriate, to such aspects as landscaping, screening, open spaces, parking and loading areas, service areas, lighting and signs;

*All new landscaping, screening, and lighting are consistent with those found in the neighborhood. One new parking will be created where none are required. The project does not include any loading or service areas and no signs are proposed. Three new street trees will be provided.*

- C. That the use as proposed will comply with the applicable provisions of the Planning Code and will not adversely affect the General Plan.

*The Project complies with all relevant requirements and standards of the Planning Code and is consistent with objectives and policies of the General Plan as detailed below.*

- D. That the use as proposed would provide development that is in conformity with the purpose of the applicable Neighborhood Commercial District.

*The proposed project is consistent with the stated purposes of the RTO-Mission district in that it will provide two residential units and a Community Facility with limited public access in a manner that will be consistent with the residential nature of the immediately surrounding neighborhood.*

9. **General Plan Compliance.** The Project is, on balance, consistent with the following Objectives and Policies of the General Plan:

## **HOUSING**

### **Objectives and Policies – 2004 Housing Element**

#### **Housing Supply**

##### **OBJECTIVE 1:**

PROVIDE NEW HOUSING, ESPECIALLY PERMANENTLY AFFORDABLE HOUSING, IN APPROPRIATE LOCATIONS WHICH MEETS IDENTIFIED HOUSING NEEDS AND TAKES INTO ACCOUNT THE DEMAND FOR AFFORDABLE HOUSING CREATED BY EMPLOYMENT DEMAND.

##### **Policy 1.1:**

Encourage higher residential density in areas adjacent to downtown, in underutilized commercial and industrial areas proposed for conversion to housing, and in neighborhood commercial districts where higher density will not have harmful effects, especially if the higher density provides a significant number of units that are affordable to lower income households.

##### **Policy 1.3:**

Identify opportunities for housing and mixed use districts near downtown and former industrial portions of the City.

##### **Policy 1.4:**

Locate in-fill housing on appropriate sites in established residential neighborhoods.

*The Project would maintain the existing dwelling unit in conjunction with the archive/study center (community facility) use and provide new infill development for a second dwelling unit within the Mission neighborhood. The surrounding is characterized by residential uses (single- to multi-family).*

### **Housing Density, Design and Quality of Life**

#### **Policy 11.2:**

Ensure housing is provided with adequate public improvements, services and amenities.

#### **Policy 11.10:**

Include energy efficient features in new residential development and encourage weatherization in existing housing to reduce overall housing costs and the long-range cost of maintenance.

*The Proposed Project will site two dwelling units and community facility within an established mixed-use neighborhood that is well served by mass transit, thereby meeting the goals of providing housing near employment, transportation, and commercial/retail locations. No affordable housing would be displaced by the project.*

### **RECREATION AND OPEN SPACE ELEMENT**

#### **Objectives and Policies**

##### **OBJECTIVE 4:**

PROVIDE OPPORTUNITIES FOR RECREATION AND THE ENJOYMENT OF OPEN SPACE IN EVERY SAN FRANCISCO NEIGHBORHOOD.

##### **Policy 4.5:**

Require private usable outdoor open space in new residential development.

*The Project will create private outdoor open space in new residential development. With private deck and terrace, the Project will create usable outdoor space directly accessible to the two dwelling units. The Project will not cast shadows over any open spaces under the jurisdiction of the Recreation and Park Department.*

### **TRANSPORTATION ELEMENT**

#### **Objectives and Policies**

##### **OBJECTIVE 24:**

IMPROVE THE AMBIENCE OF THE PEDESTRIAN ENVIRONMENT.

##### **Policy 24.2:**

Maintain and expand the planting of street trees and the infrastructure to support them.

**Policy 24.4:**

Preserve pedestrian-oriented building frontages.

*Along the Capp and 20<sup>th</sup> Street frontages, the project will provide for pedestrian level street trees and street-level entrances to the residential and community facility uses. The two existing garage openings will be eliminated and replaced with one garage opening, further enhancing the pedestrian experience along the street frontage.*

**OBJECTIVE 34:**

RELATE THE AMOUNT OF PARKING IN RESIDENTIAL AREAS AND NEIGHBORHOOD COMMERCIAL DISTRICTS TO THE CAPACITY OF THE CITY'S STREET SYSTEM AND LAND USE PATTERNS.

**Policy 34.1:**

Regulate off-street parking in new housing so as to guarantee needed spaces without requiring excesses and to encourage low auto ownership in neighborhoods that are well served by transit and are convenient to neighborhood shopping.

*The project will provide space to accommodate one off-street parking space. The project site is well served by the 14 (14L)-Mission, 49-Van Ness-Mission, and 12-Folsom bus lines and the 16<sup>th</sup> Street and 24<sup>th</sup> Street BART stations are each approximately 5-6 blocks from the site.*

**URBAN DESIGN ELEMENT**

**Objectives and Policies**

**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:**

Promote harmony in the visual relationships and transitions between new and older buildings.

**Policy 3:**

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

**Policy 6:**

Relate the bulk of buildings to the prevailing scale of development to avoid an overwhelming or dominating appearance in new construction.

*The proposed new building will promote harmony in visually relating to, and serving as a transition between, older and newer buildings in the neighborhood. The new building's height, dimensions, design, and use of materials have been designed so as to be respectful to the existing historic building and*

*surrounding neighborhood. The new construction will respect the existing character of the site and the neighborhood.*

**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 2.6:**

Respect the character of older development nearby in the design of new buildings.

**OBJECTIVE 3:**

MODERATION OF MAJOR NEW DEVELOPMENT TO COMPLEMENT THE CITY PATTERN, THE RESOURCES TO BE CONSERVED, AND THE NEIGHBORHOOD ENVIRONMENT.

**Policy 5:**

Relate the height of buildings to important attributes of the city pattern and to the height and character of existing development.

**Policy 6:**

Relate the bulk of buildings to the prevailing scale of development to avoid an overwhelming or dominating appearance in new construction.

*The Project will be consistent with the character, height and bulk of existing buildings in the immediate surroundings. The Project has been designed to be compatible with the character-defining features of the existing building and top floor of new construction has been setback to make massing compatible with surroundings. The existing building on the subject property has been identified as a historical resource and is being rehabilitated and adaptively used as part of the proposed Project. The Project has been determined to be in conformance with the Secretary of Interior's Standards for Rehabilitation.*

**ARTS**

**Objectives and Policies**

MANAGE ECONOMIC GROWTH AND CHANGE TO ENSURE ENHANCEMENT OF THE TOTAL CITY LIVING AND WORKING ENVIRONMENT.

**OBJECTIVE I-1:**

RECOGNIZE THE ARTS AS NECESSARY TO THE QUALITY OF LIFE FOR ALL SEGMENTS OF SAN FRANCISCO.



**Policy I-1.1:**

Promote inclusion of artistic considerations in local decision-making.

**Policy I-1.4:**

Provide access to the creative process and cultural resources for all neighborhoods, cultural communities, and segments of the city and its populations.

**OBJECTIVE III-1**

ENHANCE THE CONTRIBUTION OF ARTISTS TO THE CREATIVE LIFE AND VITALITY OF SAN FRANCISCO.

**Policy III-1.3:**

Protect and assist in the creation of artists' live/work spaces.

**OBJECTIVE VI-1**

SUPPORT THE CONTINUED DEVELOPMENT AND PRESERVATION OF ARTISTS' AND ARTS ORGANIZATIONS' SPACES.

**Policy VI-1.1**

Review, revise and coordinate city permit policies and codes to better meet the needs of the arts.

**Policy VI-1.2:**

Support and expand programs directed at enabling arts organizations and artists to comply with City building and safety codes and to rehabilitate arts spaces.

*The Project proposes to preserve and rehabilitate the former home of San Francisco conceptual artist, David Ireland, for use as an artist-in-residence program and archive/study center housing Ireland's personal papers and body of work related to the artist's relationship and experience with the house. During his tenure at the subject property, Ireland made the house a focus of his work and was very exacting in both the preservation and alteration undertaken on the building. The existing building appears historically significant for its association with David Ireland, who made the house a focus of his work. Preservation of the existing house and use as an artist-in-residence and archive/study center, will provide space for a working artist, encourage access to information about the life and work of David Ireland, and maintain a unique artistic work in San Francisco.*

**MISSION AREA PLAN**

**Objectives and Policies**

**Land Use**

**OBJECTIVE 1.2:**

IN AREAS OF THE MISSION WHERE HOUSING AND MIXED-USE IS ENCOURAGED, MAXIMIZE DEVELOPMENT POTENTIAL IN KEEPING WITH NEIGHBORHOOD CHARACTER.

**Policy 1.2.1.**

Ensure that in-fill housing development is compatible with its surroundings.

**Policy 1.2.2.**

For new construction, and as part of major expansion of existing buildings in neighborhood commercial districts, require ground floor commercial uses in new housing development. In other mixed-use districts encourage housing over commercial or PDR where appropriate.

**Policy 1.2.3:**

In general, where residential development is permitted, control residential density through building height and bulk guidelines and bedroom mix requirements.

*The Project will be consistent with the character, height and bulk of existing buildings in the immediate surroundings. The Project has been designed to be compatible with the character-defining features of the existing building and top floor of new construction has been setback to make massing compatible with surroundings. The existing building on the subject property has been identified as a historical resource and is being rehabilitated and adaptively used as part of the proposed Project. The Project has been determined to be in conformance with the Secretary of Interior's Standards for Rehabilitation.*

**Built Form**

**OBJECTIVE 3.1:**

PROMOTE AN URBAN FORM THAT REINFORCES THE MISSION'S DISTINCTIVE PLACE IN THE CITY'S LARGER FORM AND STRENGTHENS ITS PHYSICAL FABRIC AND CHARACTER.

**Policy 3.1.3.**

Relate the prevailing heights of buildings to street and alley width throughout the Plan Area.

**Policy 3.1.8.**

New development should respect existing patterns of rear yard open space. Where an existing pattern of rear yard open space does not exist, new development on mixed-use-zoned parcels should have greater flexibility as to where open space can be located.

**Policy 3.1.8:**

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.

*The Project rehabilitates and adaptively uses the existing historic building, provides limited public access to learn about and experience the work of artist, David Ireland, and provides new construction that is compatible with the character of the surrounding neighborhood.*

**Historic Preservation**

**OBJECTIVE 8.2:**

PROTECT, PRESERVE, AND REUSE HISTORIC RESOURCES WITHIN THE MISSION AREA PLAN.

**Policy 8.2.1:**

Protect individually significant historic and cultural resources and historic districts in the Mission area plan from demolition or adverse alteration.

**Policy 8.2.2:**

Apply the Secretary of the Interior's Standards for the Treatment of Historic Properties in conjunction with the Mission area plan and objectives for all projects involving historic or cultural resources.

*The existing building on the subject property has been identified as a historical resource and is being rehabilitated and adaptively used as part of the proposed Project. The Project has been determined to be in conformance with the Secretary of Interior's Standards for Rehabilitation.*

10. **Planning Code Section 101.1(b)** establishes eight priority-planning policies and requires review of permits for consistency with said policies. On balance, the project does comply with said policies in that:

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

*No retail use is on the subject property and none is proposed. Neighborhood businesses may be enhanced by additional dwelling unit occupants and additional visitors to the proposed archive/study center.*

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

*The proposed project involves the rehabilitation of the existing dwelling unit. The new dwelling unit is in scale and designed in a manner to preserve the neighborhood character. Preservation and protection of the existing building, an important community and cultural resource, is the primary purpose of the proposed project.*

- C. That the City's supply of affordable housing be preserved and enhanced,

*No housing is removed for this Project.*

- D. That commuter traffic not impede MUNI transit service or overburden our streets or neighborhood parking.

*The Project is proposing off-street parking in amounts prescribed by the current zoning district. The 14 (14L)-Mission and 49-Van Ness-Mission bus lines have stops on Mission Street one block from the project site. The 12-Folsom bus line has stops on Folsom Street three blocks from the site and the 16<sup>th</sup> Street and 24<sup>th</sup> Street BART stations are each approximately 5-6 blocks from the site. It is presumable*

*that visitors to the archive/study center and residents will commute by transit thereby mitigating possible impacts on street parking.*

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

*The Project will not displace any service or industry establishment. The project will not affect industrial or service sector uses or related employment opportunities. Ownership of industrial or service sector businesses will not be affected by this project.*

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

*The Project is designed and will be constructed to conform to the structural and seismic safety requirements of the City Building Code. This proposal will not impact the property's ability to withstand an earthquake. The Project includes a new foundation and voluntary seismic upgrade to the existing structure and new construction will meet all current applicable building and life safety codes.*

- G. That landmarks and historic buildings be preserved.

*The proposed project has been designed to minimize its impact on the historically significant structure, and will rehabilitate and restore its character while adapting it to new uses.*

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

*The project will have no negative impact on existing parks and open spaces. The Project does not have an impact on open spaces. The proposed Project height is approximately 40-feet so no shadow study was required.*

11. The Project is consistent with and would promote the general and specific purposes of the Code provided under Section 101.1(b) in that, as designed, the Project would contribute to the character and stability of the neighborhood and would constitute a beneficial development.

12. The Commission hereby finds that approval of the Conditional Use authorization would promote the health, safety and welfare of the City.

**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 **APPROVES Conditional Use Application No. 2010.0518C** subject to the following conditions attached hereto as "EXHIBIT A" in general conformance with plans filed with the Application as received on July 1, 2010 and stamped "EXHIBIT B", which is incorporated herein by reference as though fully set forth.

**APPEAL AND EFFECTIVE DATE OF MOTION: Any aggrieved person may appeal this Conditional Use Authorization to the Board of Supervisors within thirty (30) days after the date of this Motion No. XXXXX. The effective date of this Motion shall be the date of this Motion if not appealed (After the 30-day period has expired) OR the date of the decision of the Board of Supervisors if appealed to the Board of Supervisors. For further information, please contact the Board of Supervisors at (415) 554-5184, City Hall, Room 244, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102.**

I hereby certify that the Planning Commission ADOPTED the foregoing Motion on October 28, 2010.

Linda D. Avery  
Commission Secretary

AYES:

NAYS:

ABSENT:

ADOPTED:     October 28, 2010

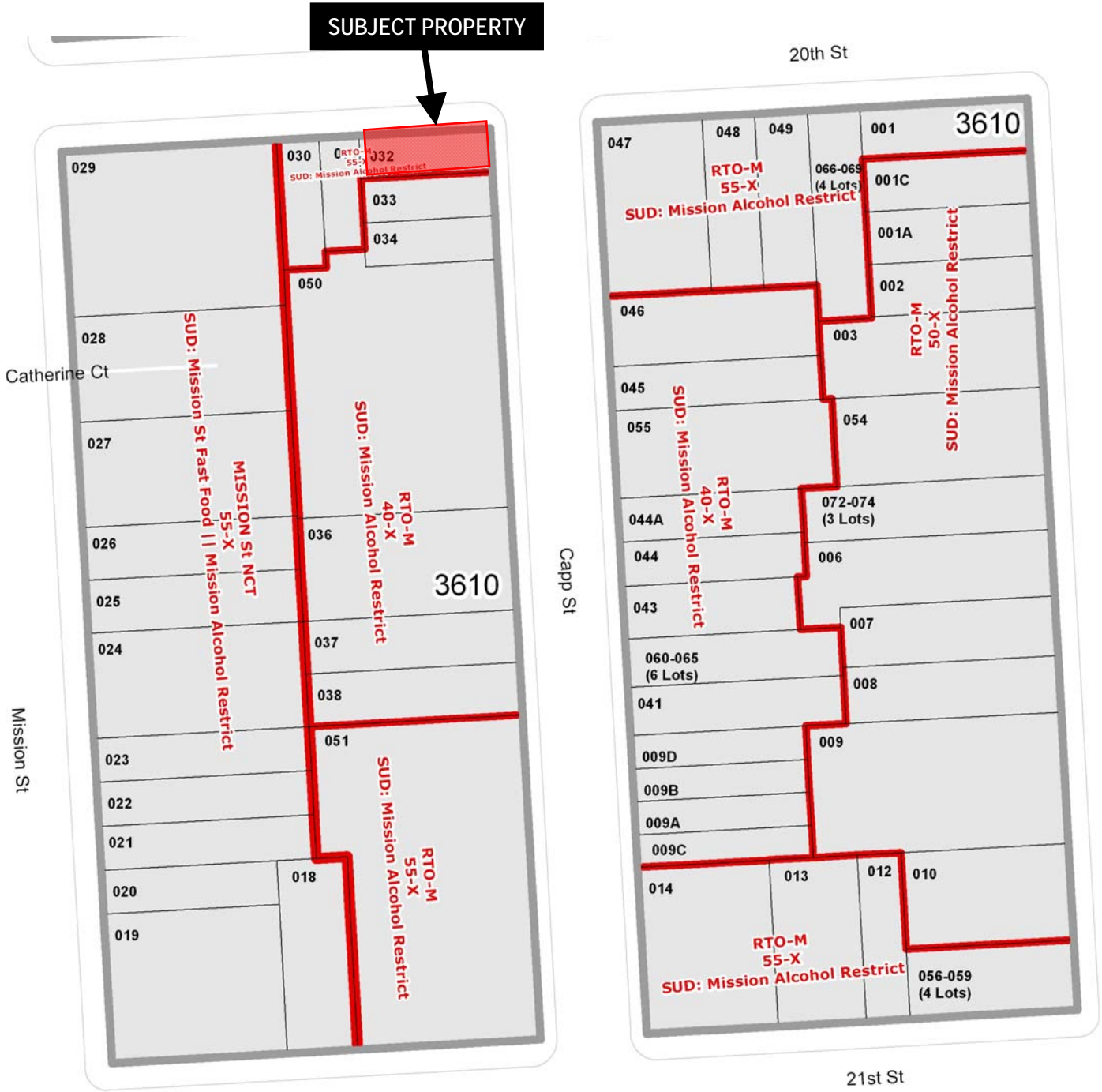
## Exhibit A

# Conditions of Approval

1. This authorization is for a Conditional Use Authorization under Planning Code Sections 209.4(a) and 303 of the Planning Code to establish a Community Facility at 500 Capp Street within the RTO-Mission (Residential Transit Oriented - Mission) District and a 55-X Height and Bulk District, in general conformance with plans filed with the Application as received on July 1, 2010 and stamped "EXHIBIT B" included in the docket for Case No. 2010.0518C, reviewed and approved by the Commission on October 28, 2010.
2. Prior to the issuance of the Building Permit for the Project, the Zoning Administrator shall approve and order the recordation of a notice in the Official Records of the Recorder of the City and County of San Francisco for the premises (Assessor's Block 3610, Lot 032), which notice shall state that construction has been authorized by and is subject to the conditions of this Motion.
3. The Project shall comply with all applicable City codes and requirements. If any clause, sentence, section or any part of these conditions of approval is for any reason held to be invalid, such invalidity shall not affect or impair other remaining clauses, sentences, or sections of these conditions. This decision conveys no right to construct, or to receive a building permit. "Project Sponsor" shall include any subsequent responsible party.
4. Violation of any of the Planning Department conditions of approval contained in this Motion or of any other provisions of Planning Code applicable to this Project shall be subject to the enforcement procedures and administrative penalties set forth under Planning Code Section 176 or Section 176.1. The Planning Department may also refer the violation complaints to other city departments and agencies for appropriate enforcement action under their jurisdiction.
5. 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 authorization may be extended at the discretion of the Zoning Administrator only if the failure to issue a permit by the Department of Building Inspection is delayed by a city, state, or federal agency or by appeal of the issuance of such permit.
6. Should monitoring of the Conditions of Approval contained in Exhibit A of this Motion be required, the Project Sponsor or successors shall pay fees as established in Planning Code Section 351(e)(1).
7. Should implementation of this Project result in complaints from interested property owners, residents, or commercial lessees which are not resolved by the Project Sponsor and found to be in violation of the Planning Code and/or the specific Conditions of Approval for the Project as set forth in Exhibit A of this Motion, the Zoning Administrator shall refer such complaints to the Commission, after which it may hold a public hearing on the matter to consider revocation of this authorization.

8. The Project shall appoint a Community Liaison Officer to address issues of concern to neighbors related to the operation of this Project. The Project Sponsor shall report the name and telephone number of this Officer to the Zoning Administrator and the neighborhood for reference. The Applicant will keep the above parties apprised should a different staff liaison be designated.
9. The Project Sponsor shall continue to work with Planning Department on the building design. Final materials, glazing, color, texture, landscaping, and detailing shall be subject to Department staff review and approval. The architectural addenda shall be reviewed and approved by the Planning Department prior to issuance.
10. Pursuant to Planning Code Section 423 (formerly 327), the Project Sponsor shall comply with the Eastern Neighborhoods Public Benefit Fund provisions through payment of an Impact Fee pursuant to Article 4.
11. Space for the collection and storage of garbage, composting, and recycling shall be provided within enclosed areas on the property and clearly labeled and illustrated on the architectural addenda. Space for the collection and storage of recyclable and compostable materials that meets the size, location, accessibility and other standards specified by the San Francisco Recycling Program shall be provided at the ground level of the buildings.

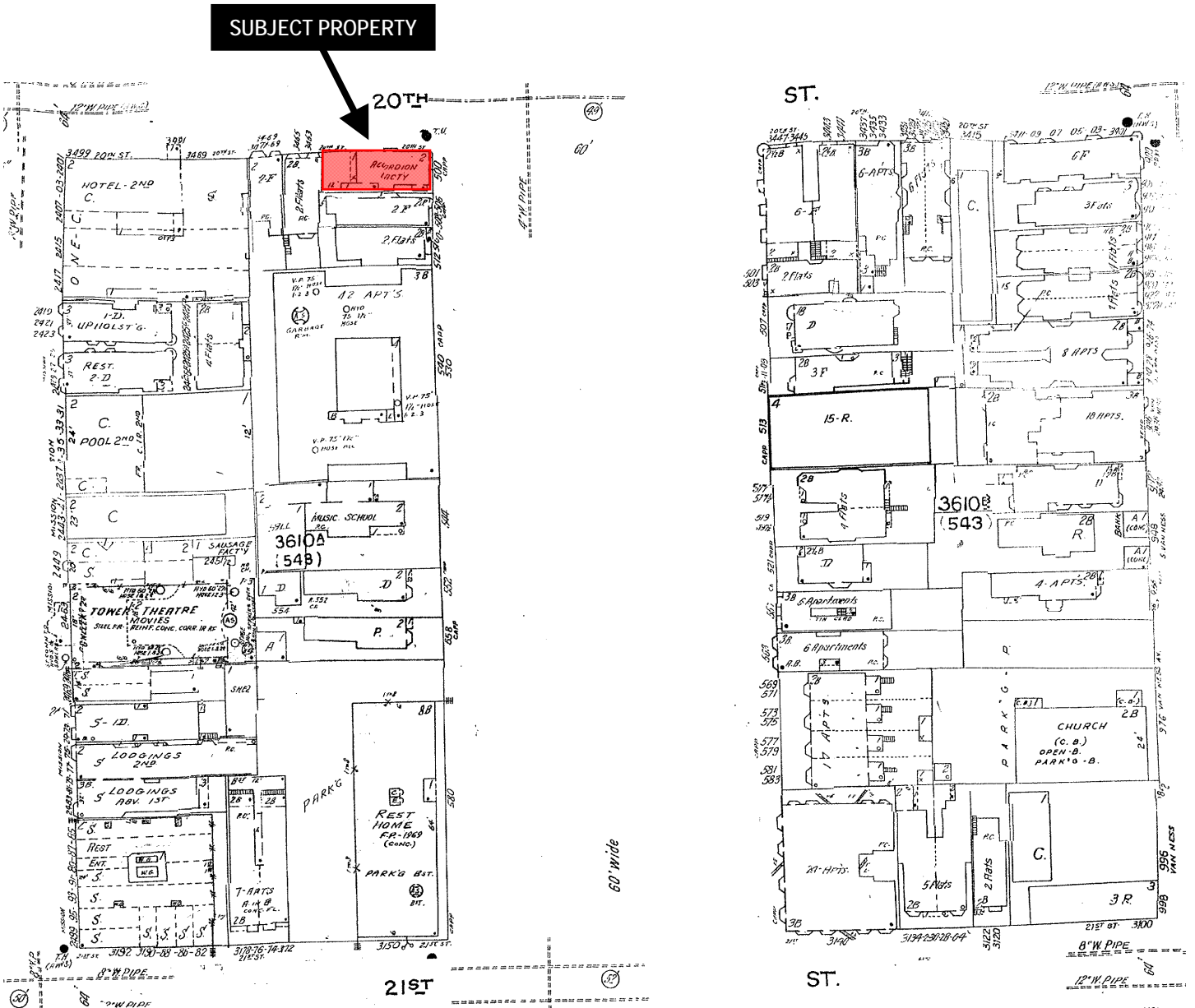
# Parcel Map



Conditional Use Hearing  
 Case Number 2010.0518CV  
 500 Capp Street



# Sanborn Map\*

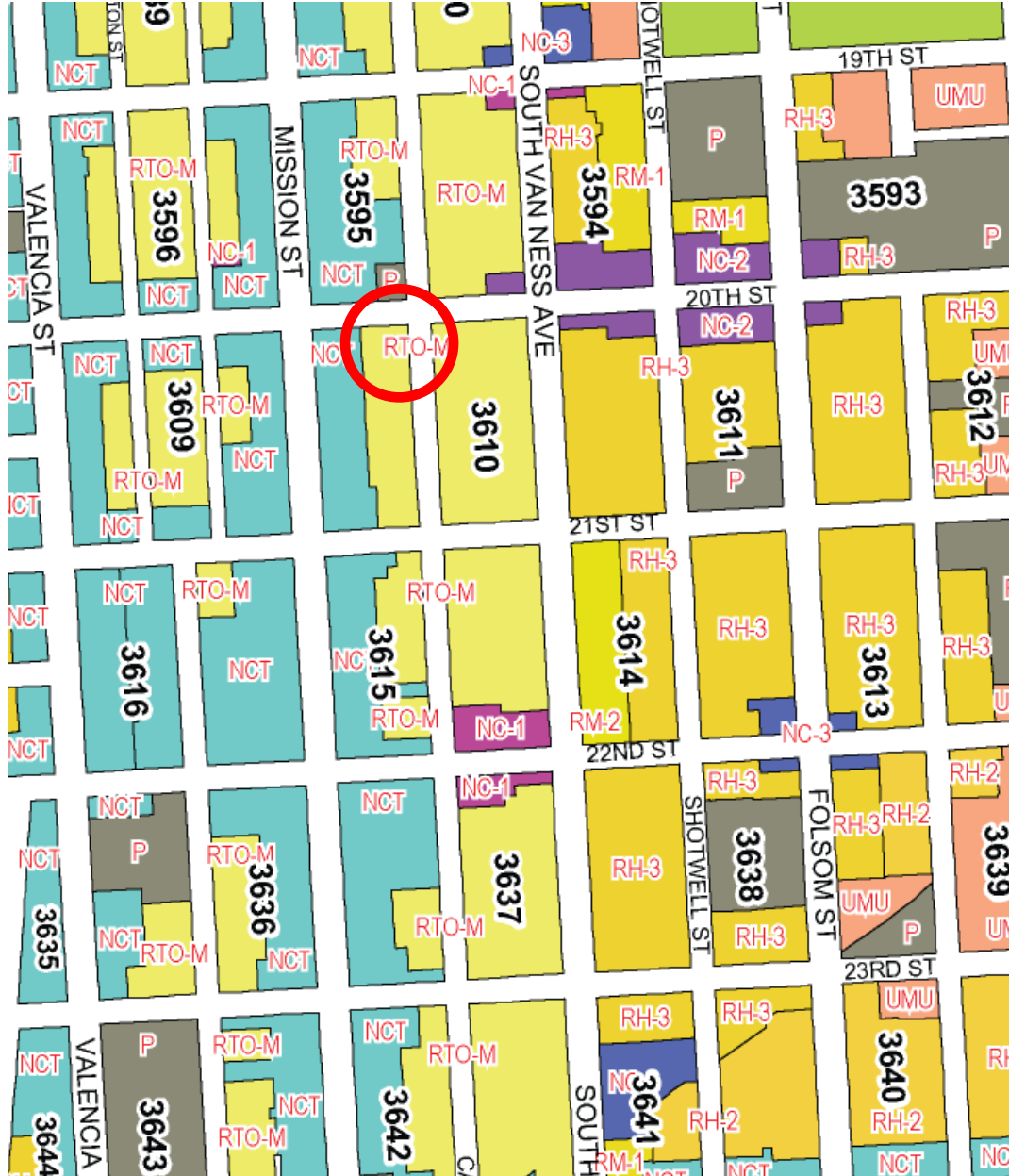


\*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



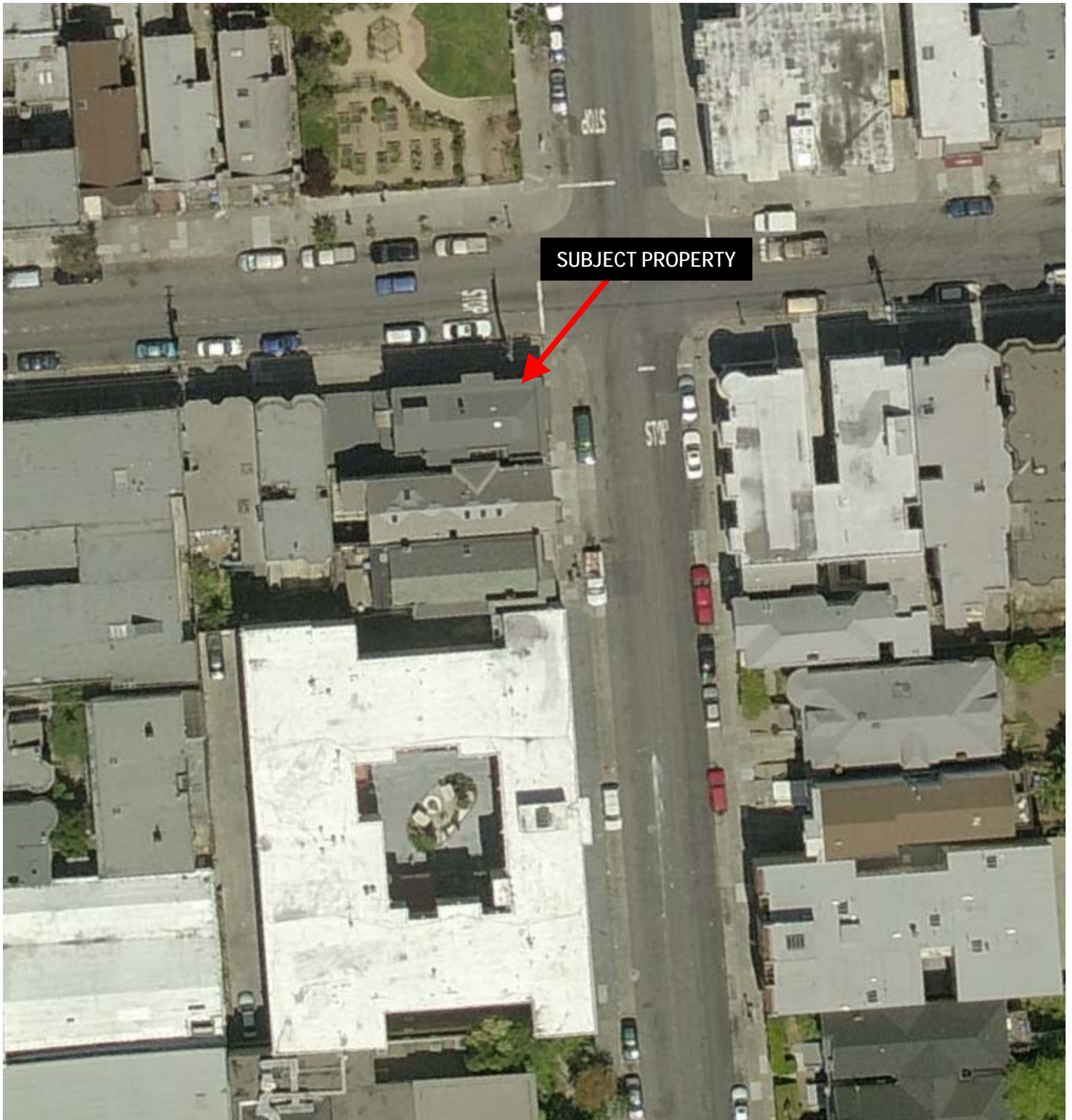
Conditional Use Hearing  
 Case Number 2010.0518CV  
 500 Capp Street

# Zoning Map



Conditional Use Hearing  
Case Number 2010.0518CV  
500 Capp Street

# Aerial Photo



Conditional Use Hearing  
Case Number 2010.0518CV  
500 Capp Street

# Aerial Photo



SUBJECT PROPERTY



# Aerial Photo



**SUBJECT PROPERTY**



# Site Photo





20 October 2010

Ms. Pilar LaValley  
Preservation Technical Specialist/Planner  
San Francisco Planning Department  
Pilar.LaValley@sfgov.org

Dear Ms. LaValley,

I am writing this letter in support of Jensen Architects' proposed renovation and addition to 500 Capp Street, San Francisco. This is the location of the late (and greatly missed) artist David Ireland's home, which was also his studio and is widely considered an important work of art in its own right. Ireland treated the house itself as an inhabitable sculpture open to continuous transformation and refinement; it is one of the best contemporary examples of this genre — house as work of art — I know. It is also undeniably central to the identity of the Mission as a neighborhood of artistic production and among San Francisco's great, if hidden treasures.

Jensen Architects' proposal will preserve the house while opening it to new activities that are meaningful and appropriate. Shoring the foundation and basement will ensure structural stability and protect the valuable works inside; restoring the exterior will likewise protect the building and also improve its appearance for neighbors and visitors to enjoy. The proposed Study Center would replace a dilapidated garage and nestle comfortably into the block; its understated design and separate entrance will distinguish it from the Ireland house while maintaining the priority of the older structure.

I recently had the pleasure of working with Mark Jensen on the San Francisco Museum of Modern Art's Rooftop Garden extension, where Mark's firm was also challenged to address an existing building and to provide a backdrop for works of art — a challenge that was met with aplomb. I have also visited a number of Jensen Architects' projects in the Bay Area and hold the firm's work in high esteem. I have utmost confidence in Mark's talent and know he will address the many challenges of the 500 Capp Street project with intelligence and sensitivity.

Sincerely,

A handwritten signature in black ink, appearing to read "Henry Urbach", is positioned above the typed name.

Henry Urbach  
Helen Hilton Raiser Curator of Architecture and Design

cc: Dean Orr, Jensen Architects

**SAN FRANCISCO MUSEUM OF MODERN ART**  
151 THIRD STREET, SAN FRANCISCO, CA 94103  
TEL 415.357.4026 FAX 415.947.1219  
WWW.SFMOMA.ORG

GREENE RADOVSKY MALONEY SHARE & HENNIGH LLP

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FOUR EMBARCADERO CENTER, SUITE 4000, SAN FRANCISCO, CA 94111 TEL: (415) 981-1400 FAX: (415) 777-4961

October 20, 2010

Pilar LaValley (Pilar.LaValley@sfgov.org)  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

**RE: David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley,

As counsel for David Ireland during his life and his Trust after his death, I am writing this letter in support of the proposed project at 500 Capp Street. I have discussed the proposed project with the applicant and believe that it would be of great benefit to the neighborhood because it preserves for our community and the art world a very important work of art, which is how David Ireland's former home is viewed.

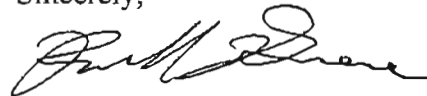
For many years, I worked with David and others in the community to put together a plan that would have the result which Carlie Wilmans will achieve when her project is completed and the foundation she established is able to restore and provide access to 500 Capp Street.

David Ireland is an icon to the art community, with works in major museums and publicly on display throughout the United States and elsewhere. I personally did visit with David in the house on many occasions during which he would tell me stories about the house, all of which resulted in the oral history of 500 Capp Street that was a joint project of the Bancroft Library at the University of California at Berkeley and the San Francisco Museum of Modern Art. David would always challenge me to find the location of the "hidden staircase."

The excellent design from Jensen Architects will preserve this work of art for people to visit, thereby adding a great deal to the already culturally rich Mission District.

Please include my letter in the file for this application.

Sincerely,



Richard L. Greene

cc: Dean Orr, Jensen Architects (deano@jensen-architects.com)





Mayor Gavin Newsom  
Philip A. Ginsburg, General Manager

October 20, 2010

Pilar LaValley  
Preservation Technical Specialist/Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

email: [Pilar.LaValley@sfgov.org](mailto:Pilar.LaValley@sfgov.org)

**RE: David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley:

I am writing this letter in support on the proposed project at 500 Capp Street. I have reviewed the proposed project with the applicant and believe that it would be of great benefit to the immediate neighborhood and for the great San Francisco community for a number of reasons.

As a long-time resident of the mission, living one block away at 20th and South Van Ness, 500 Capp Street has been a point of pride and artistic interest for the neighborhood. David Ireland spent decades working on the home - a very run-down 1886 Victorian when he bought it in 1975 -both fixing it up and stripping it down. He removed a hundred years' accumulation of paint, wallpaper, and plaster, and at the same time collected fragments and traces of the previous owners into glass jars. Neighbors recognized that something special was happening there by a world-renowned artist. While David Ireland offered weekly public tours of it as a kind of sculpture in progress, it was seeing him sweep the sidewalk in front of his home that reinforced the importance of the personal commitment necessary to transform and beautify a neighborhood.

This "community-minded-ness" is in full evidence at the Headlands Center for the Arts. As a 7-year board member of the Headlands Center of the Arts, I am so very grateful for David's initiative and direction of the rehabilitation of the 1907 military barracks building in the Marin Headlands. In creating Headlands Center for the Arts, he sought to re-configure the role of the artist from a marginalized position to that of a central participant in our society. The Headland's reputation for creative exploration is now world-renowned, influencing communities from Bangkok to Berlin, Stockholm and New York. The cross-pollination of ideas that is at the core of what we do attracts emerging talents and highly influential artists alike. The Headlands, as much as that of SFMOMA, the De Young and New Langton Arts, have established San Francisco as a leading place for contemporary art.



And perhaps most importantly, as the Director of Partnerships and Resource Development for the San Francisco Recreation and Parks Department, I understand so deeply, given our city's budget deficit (and our department's \$12.4M deficit specifically), that San Francisco will cease to be the wonderful place that is currently is – that is, a place that provides quality arts and recreation programming in vibrant inner-city neighborhoods - without the generosity of philanthropic entities such as the 500 Capp Street Foundation.

We as a city cannot do this alone. It is only by nurturing partnerships with individuals and organizations that are committed to preserving the health, beauty, and artistic heritage of our incredible city that we will continue to be one of the top destinations in the world to live, work, raise families, and visit.

Lastly, Jensen Architects is the highest caliber of firm - one that will both fully understand and respect the needs of the neighbors, arts community, city, donor and building in the renovation of 500 Capp Street. I would consider it an honor to work with them on any project and know, without a doubt, that their work on this project will be of the highest quality and integrity.

The proper renovation and maintenance of this home is of critical importance for the San Francisco arts community, the Mission, and San Francisco in general. I fully support this initiative, as well as the individuals and organizations that are driving this important effort. I hope you will do so as well. Please include my letter in the file for this application. Thank you very much.

Sincerely,

A handwritten signature in black ink that reads "Nicole Avril". The signature is written in a cursive, flowing style with a long horizontal line extending to the right.

Nicole Avril  
Director, Partnerships and Resource Development  
San Francisco Recreation and Park Department

McLaren Lodge and Annex  
501 Stanyan Street  
San Francisco, CA 94117  
nicole.avril@sfgov.org  
415.831.6850



October 18, 2010

Pilar LaValley  
Preservation Technical Specialist/Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103

Subject: David Ireland House  
500 Capp Street  
San Francisco, CA

Dear Ms. LaValley:

I write to strongly support the application for the David Ireland House and Restoration Caretaker's Unit at 500 Capp Street.

David Ireland was one of the greatest and most influential artists ever to live and work in San Francisco and his celebrated house at 500 Capp Street is his greatest work. As the Director of the San Francisco Museum of Modern Art I have worked for several years, along with other community and arts leaders, to save this landmark work of art and architecture. Thankfully, through private patronage there is now the opportunity to restore this remarkable structure.

I would urge the Planning Department to support this unique work which is so essential to the cultural and architectural fabric of San Francisco.

Sincerely,

A handwritten signature in black ink, appearing to read "Neal Benezra", is written over a horizontal line. The signature is fluid and cursive, with a long, sweeping tail that extends to the right.

Neal Benezra  
Director

October 18, 2010

Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

Via email: Pilar.LaValley@sfgov.org

**RE: David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley,

After reviewing the project proposal with the applicant, I am delighted to support the project at 500 Capp Street.

500 Capp Street represents the life and work of David Ireland, one of San Francisco's most influential artists and educators. David's work impacted so many, and his legacy now lives on in one of his most ambitious projects - 500 Capp.

As the executive director of a nationally and internationally acclaimed arts organization, I can say with great confidence that this project is among one of the Bay Area art world's treasures, aiding to our cities' current efforts to better position itself as an arts destination. The work is a true rarity and if preserved properly, will go down in art history as one of the finest examples of social sculpture.

As well, 500 Capp Street brings tremendous value not only to the art world, but also to the neighborhood. As a long time resident of the Mission district, I can report that having this iconic home/artwork in our own community brings my fellow neighbors and me great joy and inspiration.

The preservation and care of this artwork, historically significant structure and true cultural treasure is paramount.

Thank you in advance for your time and attention. I'd appreciate if you would include my letter in the file for this application.

Sincerely,

sharon maidenberg  
Executive Director

cc: Dean Orr, Jensen Architects  
deano@jensen-architects.com



SAN FRANCISCO  
ARCHITECTURAL  
HERITAGE

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Mark Paez

Michael Painter

Mark P. Sarkisian

Neil Sekhri

Zander Sivyer

Christopher VerPlanck

David P. Wessel

Mike Buhler  
*Executive Director*

2007 FRANKLIN ST.  
SAN FRANCISCO  
CALIFORNIA 94109

TEL 415-441-3000

FAX 415-441-3015

www.sfheritage.org

October 20, 2010

Mark Jensen  
Jensen Architects  
833 Market Street, 7th Floor  
San Francisco, CA 94103

**Re: 500 Capp Street**

Dear Mark,

Thank you for your presentation on 500 Capp Street this week to the San Francisco Architectural Heritage Issues Committee. We appreciate you taking the time to share the project details with us, and we are happy to offer our support for the project.

We applaud the project objective to preserve the building as David Ireland's home and studio. The project as proposed does an exemplary job of preserving both the architectural features of the historic interior, as well as Ireland's alterations and art installations, which have become integral elements of the house. The exterior restoration is appropriate considering the current condition of the building, and the seismic upgrade and foundation work will help assure the building remains standing for future generations to enjoy. The added bonus of an artist study center in the basement only supplements the necessity of the foundation work. Making Ireland's work available to the public within his own home and studio will help extend his legacy as an artist and assure that his work remains a part of San Francisco culture.

As for the rear yard addition, the massing and rhythm compliments the neighboring architecture, yet it is appropriately distinct stylistically. Because the two-car garage behind the house was found to be non-historic, we have no issue with its removal for the addition. The physical separation created by the circulation lobby helps demarcate where the historic building ends, and allows for sufficient open space for light and air between the existing building and the proposed addition. The building has been determined to be individually eligible for the California Register of Historic Resources, and we feel the addition meets the Secretary of the Interior's Standards as it is distinct yet compatible.

Thank you again for your presentation, and we wish you luck as the project moves forward.

Sincerely,

Mike Buhler  
Executive Director  
/ab

## Gallery Paule Anglim

October 20, 2010

Re: David Ireland's House  
500 Capp Street, San Francisco

Dear Ms. LaValley,

I am writing this letter in support of the proposed project at 500 Capp Street. I have reviewed the proposed project with the applicant and believe that it would be of great benefit to the neighborhood because of the importance of David Ireland as an artist and his contribution to the whole art community. He is recognized internationally by art historians and museums as well as the literary community.

500 Capp Street would contribute an important site as an art organization for the Mission and all of San Francisco.

Kindly,

Paule Anglim

cc: Dean Orr, Jensen Architects

Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103

www.soex.org

3030 20<sup>th</sup> Street  
SAN FRANCISCO, CA 94110  
t – 415 863 2141  
f – 415 863 1841



October 20, 2010

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Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

**RE: David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley,

On behalf of Southern Exposure and our constituency in the Mission District, I am writing in strong support on the proposed project at 500 Capp Street. I have had the opportunity to review the proposed project and am confident that it will be a wonderful addition and great benefit to the neighborhood for many reasons and urge you to approve the proposed request.

Southern Exposure is one of San Francisco's longest running and important organizations for visual artists and art audiences, where I have been the Executive Director for 8 years. We are located on 20<sup>th</sup> Street, only a few blocks away from the David Ireland house in the Mission District, a burgeoning neighborhood for arts and culture. We are 36 year residents of the neighborhood and only 1 year ago opened a new larger space 3 short blocks from 500 Capp Street. We are thrilled at the prospect of our proximity to this important landmark and together along with other new groups and existing groups are creating one of the most exciting cultural pockets in the city.

David Ireland is one of the most important Bay Area artists of the past 100 years. His art and his home have made a huge impact in the art community nationally and internationally. The legacy of his work is embodied in his home, the most important project he created during his lifetime. As one of the most important creative landmarks on the west coast, it should be shared with the community.

In the 15 years I have worked in the arts in San Francisco, I can say that my visits to David's home were some of my most profound art experiences and is ultimately one of the key experiences that encouraged me to invest myself in the Bay Area arts community. I was a longtime employee at Capp Street Project, a non-profit arts organization that began because of another home project David developed on Capp and near 16<sup>th</sup> Street and that brought hundreds of artists through the neighborhood. That home and organization while it was open has also created an important legacy in the Bay Area. All of this was because of David's vision. The continued use of his home will continue to inspire this type of legacy.

The Mission District needs additional important organizations in order to help continue to build the local creative culture already in development. The 500 Capp Street project has the potential to further this trajectory and bring this neighborhood to national prominence. Thank you for your consideration and if you have any questions, please feel free to call me at 415-863-2141.

Sincerely,

Courtney Fink  
Executive Director  
Southern Exposure

cc: Dean Orr, Jensen Architects  
deano@jensen-architects.com

CONSTRUCTION, MANAGEMENT, DEVELOPMENT

**OLIVER & COMPANY**

A CALIFORNIA CORPORATION  
BERKELEY/RICHMOND

October 13, 2010

Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

Subject: David Ireland House  
500 Capp Street  
San Francisco, CA

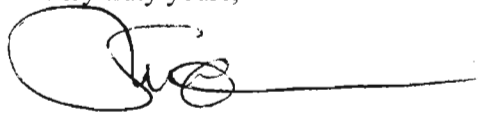
Dear Ms. LaValley:

I'm writing this letter in support of the application for the David Ireland House Restoration and Caretaker's Unit at the subject site address. I've had a long association with both David Ireland and this building, and know what an extraordinary cultural asset it is for the City of San Francisco and the greater Bay Area. I have been a volunteer leader in the arts for over thirty years, including Past President of the Oakland Museum of California, Past Chairman of the Board of the California College of the Arts, and Past President and Chairman of the Board of the San Francisco Museum of Modern Art. In all these locations David Ireland's impact on artists of the great Bay Area and beyond was profound.

In my role as Chair of the Board of the Museum of Modern Art, we tried for many years to find the resources to acquire and preserve this extraordinary asset. Only through the great generosity of one of our Board members was this accomplished. Many individuals who are part of the heart and soul of the San Francisco and greater Bay Area art scene have dedicated their resources and commitment to this project. The significance of this house as a work of art in itself and the ability to share that with a larger audience is incredibly important. That importance is what requires the preservation of the house as well as the ability for a caretaker to reside and provide access and care for the house. I've had many dinners with the famous and influential in the art world in that building, and it would be a tragedy not to have it restore and preserved as another reason for all the many reasons to visit San Francisco. The value of an entity like this is an asset to any neighborhood and a greater asset to the City of San Francisco and the entire Bay Area.

Please include my letter in the file for this application.

Very truly yours,



Steven H. Oliver

cc: Neal Benezra, Director, SFMOMA  
Dean Orr, Jensen Architects

1300 SOUTH 51ST STREET  
RICHMOND, CA 94804

OFFICE 510-412-9090  
FAX 510-412-9095

[www.oliverandco.net](http://www.oliverandco.net)

STATE OF CALIFORNIA CONTRACTOR'S LICENSE NO. 276682



GREENE RADOVSKY MALONEY SHARE & HENNIGH LLP

FOUR EMBARCADERO CENTER, SUITE 4000, SAN FRANCISCO, CA 94111 TEL: (415) 981-1400 FAX: (415) 777-4961

October 20, 2010

Pilar LaValley (Pilar.LaValley@sfgov.org)  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

**RE David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley,

As counsel for David Ireland during his life and his Trust after his death, I am writing this letter in support of the proposed project at 500 Capp Street. I have discussed the proposed project with the applicant and believe that it would be of great benefit to the neighborhood because it preserves for our community and the art world a very important work of art, which is how David Ireland's former home is viewed.

For many years, I worked with David and others in the community to put together a plan that would have the result which Carlie Wilmans will achieve when her project is completed and the foundation she established is able to restore and provide access to 500 Capp Street.

David Ireland is an icon to the art community, with works in major museums and publicly on display throughout the United States and elsewhere. I personally did visit with David in the house on many occasions during which he would tell me stories about the house, all of which resulted in the oral history of 500 Capp Street that was a joint project of the Bancroft Library at the University of California at Berkeley and the San Francisco Museum of Modern Art. David would always challenge me to find the location of the "hidden staircase."

The excellent design from Jensen Architects will preserve this work of art for people to visit, thereby adding a great deal to the already culturally rich Mission District.

Please include my letter in the file for this application.

Sincerely,

Richard L. Greene

cc: Dean Orr, Jensen Architects (deano@jensen-architects.com)



Communications  
<communications@cca.edu>

10/20/2010 05:12 PM

Please respond to  
President's Office  
<presidents-office@cca.edu>

To Pilar.LaValley@sfgov.org

cc deano@jensen-architects.com, Carlie Wilmans  
<carlie@wattisfoundation.org>

bcc

Subject David Ireland's House, 500 Capp Street

Dear Ms. LaValley,

I am writing this letter in support of the proposed project at 500 Capp Street. I believe that this is a noteworthy project that would be of great benefit to the neighborhood, the city of San Francisco, the Bay Area, and to art lovers around the world.

California College of the Arts (CCA) has a very special connection to this house through our eminent alumnus David Ireland (BFA 1953), who passed away in 2009. David was an artist who enormously influenced both students and other artists. He bought the now-famous house at 500 Capp Street in 1975 and for decades he offered weekly public tours of it as a kind of sculpture in progress. It was a run down 1886 Victorian, and he spent decades working on it—both fixing it up and stripping it down. He removed a hundred years' accumulation of paint, wallpaper, and plaster, and at the same time collected fragments and traces of the previous owners into glass jars. 500 Capp Street soon became the place to go for artists, students, and art patrons. David and his house made us all think about the possibilities of what art could be.

David also purchased and transformed a second house at 65 Capp Street (in 1979), which was subsequently purchased by CCA board member Ann Hatch; the two of them cofounded the Capp Street Project artist residency program there in 1983. The program became part of the CCA Wattis Institute for Contemporary Arts in 1998 and is now housed on the CCA campus. David's participation in Capp Street Project made a huge difference toward the program's success and his legacy continues.

The house at 500 Capp Street took on a new level of importance when it and many of David's other projects appeared in a massive 30-year retrospective at the Oakland Museum of California in 2003–4. Titled *The Way Things Are*, it was accompanied by an extensive catalog with archival photographs of his life, art, and house. Oakland Mayor Jerry Brown said at the time of the retrospective, "David Ireland is one of this country's most influential conceptual artists, an artist of the enigmatic commonplace whose provocative, idiosyncratic art is like a Zen koan. He makes us see that art is all around us and we need only to stop and look."

The building at 500 Capp Street is a historically significant structure that represents one of the most important works of one of San Francisco's most prominent artists. I wholeheartedly support the renovation project.

Please include my letter in the file for this application.

Sincerely,

Stephen Beal

President

California College of the Arts



"Reynolds, Jock"  
<jock.reynolds@yale.edu>  
10/20/2010 05:45 AM

To "Pilar.LaValley@sfgov.org" <Pilar.LaValley@sfgov.org>  
cc Carlie Wilmans <carlie@wattisfoundation.org>, Dean Orr  
<deano@jensen-architects.com>

bcc

Subject 500 Capp Street, David Ireland's artist home

October 20, 2010

Pilar LaValley  
San Francisco Planning Department

Dear Pilar La Valley,

I am writing you in support of the application that Jensen Architects have filed on behalf of Ms. Carlie Wilmans, requesting that your department grant a conditional use permit and variance request for 500 Capp Street, the former home of artist David Ireland, which is being turned into a public foundation to further serve the Bay Area arts community in important ways.

As a former San Francisco artist myself, I met David Ireland in 1976 and thereafter became a great friend of his, exhibiting art together as we lived and worked in the City's Mission and South of Market neighborhoods. Later on, when I became a director of community based artist organizations and later still two teaching museums, I had the opportunity to support David's work through exhibitions and the commissioning of three notable artist and residence facilities that David designed (one at the Headlands Arts Center, the second at the Washington Project for the Arts, and the third at the Addison Gallery of American Art, Phillips Academy, Andover). Here at the Yale University Art Gallery, which I now direct, we have in recent years accessioned a number of outstanding examples of David Ireland's art for our teaching museum's collection, works regularly shown to inspire the many undergraduate and graduate students who matriculate at Yale College and the Yale School of Art, as well as our many public visitors.

I was honored two years ago when Carlie Wilmans asked me to assist her in the conception and formation of the 500 Capp Street Foundation, one dedicated to preserving and reopening David Ireland's remarkable home (a world-wide recognized artwork whose unique aesthetic character and contents cried out to be saved). Ms. Wilmans commitment to not only purchase Ireland's home, but to also renovate and reopen it for public use is a rare and magnificent act of philanthropy, one that many of my peers and I believe to be one of the most important such gestures made in the Bay Area in the last decade.

I also want to add that Jensen Architects, whom I have met with on multiple occasions while the planning and design work for the restoration of 500 Capp Street has been undertaken, is a terrific and very talented firm. It has proven to be especially sensitive and well suited to realizing projects in tandem with artists and contemporary artworks, as you no doubt know from the wonderful sculpture

garden and café the firm recently designed for the rooftop of SFMoMA. I believe that the fine design that Jensen Architects has come up with for Ms. Wilmans and 500 Capp Street will enhance San Francisco's culturally rich Mission District in important ways. The proposal has my full support and I hope it will gain swift and strong approval from your department.

Respectfully yours, with thanks for your consideration,

Jock Reynolds  
The Henry J. Heinz II Director  
Yale University Art Gallery  
PO Box 208271  
New Haven, CT 06520-8271  
203.432.0660 office  
203.432.8150 fax



Ann Hatch  
<annhatch@gmail.com>  
10/20/2010 12:31 PM

To Pilar.LaValley@sfgov.org  
cc deano@jensen-architects.com  
bcc  
Subject 500 Capp Street Application

October 20, 2010

Pilar LaValley

San Francisco Planning Department

Dear Pilar La Valley,

I am writing you in support of the application that Jensen Architects have filed on behalf of Ms. Carlie Wilmans, requesting that your department grant a conditional use permit and variance request for 500 Capp Street, the former home of artist David Ireland, which is being turned into a public foundation to further serve the Bay Area

arts community in important ways.

As a native San Franciscan and long time supported of the arts i the Bay Area, preserving 500 Capp is an important piece of the civic/arts fabric. I have recently been the Chair of the Board of California College of the Arts, where we have encouraged the faculty to use this house as part of both architecture classes, but Curatorial Practices as well.

I am very impresses by the adaptive reuse design the Jensen firm has developed. It will both preserve the house and allow for a caretaker and visiting scholars top participate in the future of the Ireland legacy.

I was honored two years ago when Carlie Wilmans asked me to assist her in the conception and formation of the 500 Capp Street Foundation, one dedicated to preserving and reopening David Ireland's remarkable home (a world-wide recognized artwork whose unique aesthetic character and contents cried out to be saved). Ms. Wilmans commitment to not only purchase Ireland's home, but to also renovate and reopen it for public use is a rare and magnificent act of philanthropy, one that many of my peers and I believe to be one of the most important such gestures made in the Bay Area in the last decade.

I also want to add that Jensen Architects, whom I have met with on multiple occasions while the planning and design work for the restoration of 500 Capp Street has been undertaken, is a terrific and very talented firm. It has proven to be especially sensitive and well suited to realizing projects in tandem with artists and contemporary artworks, as you no doubt know from the wonderful sculpture garden and café the firm recently designed for the rooftop of SFMoMA. I believe that the fine design that Jensen Architects has come up with for Ms. Wilmans and 500 Capp Street will enhance San Francisco's culturally rich Mission District in important ways. The proposal has my full support and I hope it will gain swift and strong approval from your department.

Respectfully yours, with thanks for your consideration,

# Notice of Pre-Application Meeting

5-21-2010 (date)

Dear Neighbor:

You are invited to a neighborhood pre-application meeting to review and discuss the development proposal at 500 CAPP ST. cross street(s) 20<sup>th</sup> / CAPP (Block/Lot#: 3610/032; Zoning: RM1), in accordance with the San Francisco Planning Department's Pre-Application procedures. The Pre-Application meeting is intended as a way for the Project Sponsor(s) to discuss the project and review the proposed plans with adjacent neighbors and neighborhood organizations before the submittal of an application to the City. This provides neighbors an opportunity to raise questions and discuss any concerns about the impacts of the project before it is submitted for the Planning Department's review. Once a Building Permit has been submitted to the City, you may track its status at [www.sfgov.org/dbi](http://www.sfgov.org/dbi).

The pre-application meeting is required because this project includes (check all that apply):

- New construction (subsequent to a demolition or on an undeveloped portion of the lot)
- Vertical additions that add seven or more feet (7') to the existing building height
- Horizontal additions that add more than ten feet (10') to the existing building depth at any level
- New Formula Retail Use subject to a Conditional Use Authorization

The development proposal is to: RESTORATION OF AN EXISTING SINGLE FAMILY HOME AND CONSTRUCTION OF A NEW SECOND UNIT AT THE REAR OF THE LOT.

Existing # of dwelling units: 1 Proposed: 2 Permitted: UNLIMITED  
Existing bldg square footage: 4,150 Proposed: 5,225 Permitted: NO RESTRICTION  
Existing # of stories: 2+ BASEMENT Proposed: 4+ BASEMENT Permitted: \_\_\_\_\_  
Existing bldg height: 32'-0" Proposed: 37'-6" Permitted: 55'-0"  
Existing bldg depth: FULL LOT COVERAGE Proposed: FULL LOT COV. Permitted: 4'-4"

## MEETING INFORMATION:

Property Owner(s) name(s): BMZII LANDHOLDINGS LLC  
Project Sponsor(s): JENSEN ARCHITECTS CONTACT: DEAN ORR  
Contact information (email/phone): (415) 348-9050 X22 DEANO@JENSEN-ARCHITECTS.COM  
Meeting Address\*: 1050 MISSION ST. SUITE 400  
Date of meeting: TUESDAY JUNE 8TH, 2010  
Time of meeting\*\*: 1:30 P.M.

\*The meeting should be conducted at the project site or within a one-mile radius, unless the Project Sponsor has requested a Department Facilitated Pre-Application Meeting, in which case the meeting will be held at the Planning Department offices, at 1650 Mission Street, Suite 400.

\*\*Weeknight meetings shall occur between 6:00 p.m. - 9:00 p.m. Weekend meetings shall be between 10:00 a.m. - 9:00 p.m, unless the Project Sponsor has selected a Department Facilitated Pre-Application Meeting.

If you have any questions about the San Francisco Planning Code, Residential Design Guidelines, or general development process in the City, please call the Public Information Center at 415-558-6378, or contact the Planning Department via email at [jim.mccormick@sfgov.org](mailto:jim.mccormick@sfgov.org). You may also find information about the San Francisco Planning Department and on-going planning efforts at [www.sfplanning.org](http://www.sfplanning.org).





# SAN FRANCISCO PLANNING DEPARTMENT

## Certificate of Determination Exemption from Environmental Review

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

*Case No.:* 2009.0757E  
*Project Title:* 500 Capp Street  
*Zoning:* RTO-Mission (Residential Transit Oriented – Mission)  
55-X Height and Bulk District  
*Block/Lot:* 3610/032  
*Lot Size:* 1,875 square feet  
*Project Sponsor:* Dean Orr, Jensen Architects  
(415) 348-9650 x22  
*Staff Contact:* Pilar LaValley – (415) 575-9072  
pilar.lavalley@sfgov.org

Reception  
415.558.6378

Fax  
415.558.6409

Planning  
Information  
415.558.6377

### PROJECT DESCRIPTION:

The project site is located on the southwestern corner of 20<sup>th</sup> and Capp Streets in the center of the Mission neighborhood. The 1,875 square foot (sf) property is entirely occupied by a two-story over basement residential building constructed in 1886 with rear lean-to and garage additions added at unknown dates. The project involves rehabilitation of the existing building, installation of a new elevator within the existing building, excavation of the existing basement and installation of new foundation, demolition of the existing rear additions, and construction of a free-standing residence at rear of the property.

(Continued on following page.)

### EXEMPT STATUS:

Categorical Exemption, Class 1 and Class 3 (State CEQA Guidelines 15301(a), 15301(e)(1), and 15303(a))

### REMARKS:

See next page.

### DETERMINATION:

I do hereby certify that the above determination has been made pursuant to State and Local requirements.

  
Bill Wycko  
Environmental Review Officer

  
Date

cc: Carlie Wilmans, Project Sponsor  
Brett Bollinger, MEA Division  
Pilar LaValley, Neighborhood Planning Division

Supervisor David Campos, District 9  
Virna Byrd, M.D.F.  
Historic Preservation Distribution List

**PROJECT DESCRIPTION (continued):**

The project would result in two residential units, one off-street parking space, and an approximately 1,350 sf archive (Community Facility) on the parcel. The project would decrease the existing 4,150 sf building (including attached garage and unfinished basement) by 100 sf for a total building area of 4,050 sf. Two existing off-street parking spaces would be removed. A new 1,175 sf detached "caretaker" unit that is 38 feet tall, three stories above a one-car garage would be added at the rear of the parcel.

The proposed project includes rehabilitation and preservation of the existing building as well as excavation of the unfinished basement, installation of a new foundation, and seismic upgrades. The excavated, finished basement would be used as an archive for the papers of artist, David Ireland, with the upper floors serving as an "artist-in-residence" use. At the southwest corner of the existing building, an elevator would be installed replacing a ground floor pantry and second floor bathroom. The detached "caretaker" unit would be constructed to the lot lines at the rear of the parcel. In the intervening space, between the rear of existing building and detached "caretaker" unit, would be a one-story partially-enclosed space providing access to the "caretaker" unit, exterior access to the elevator, and an exterior stair for the main building. This circulation space would have a glass curtain wall fronting 20<sup>th</sup> Street.

**REMARKS:**

In evaluating whether the proposed project would be exempt from environmental review under the California Environmental Quality Act (CEQA), the Planning Department must first determine whether the building at 3441-3447 20<sup>th</sup> Street is a historical resource as defined by CEQA. Under the San Francisco Planning Department CEQA Review Procedures for Historic Resources,<sup>1</sup> the property is designated Category B, a potential historical resource, due to its construction date of more than 50 years and its inclusion in the 1976 Architectural Survey.

In a memorandum dated February 17, 2010, Planning preservation staff determined that the building on the subject property is a historic resource.<sup>2</sup> As described in the memorandum, the building is eligible for inclusion on the California Register individually under Criterion 2 (Person) and Criterion 3 (Design/Architecture) for its association from 1975 to 2004 with artist David Ireland, and that it meets Criteria Consideration G for properties that have achieved significance within the past fifty years. As noted in the memorandum, the building also appears eligible as a contributor to a potential historic district of residential buildings constructed in the late 1800s to early 1900s eligible for the California Register under Criterion 3. Constructed circa 1886, the building is representative of the period when the Mission district was developed as one of San Francisco's early streetcar suburbs in an area that was not impacted by the 1906 Earthquake and Fire. As described in the memorandum, not only has the subject property been found significant under California Register Criteria 1 and 3 individually and under Criteria 3 as part of a potential historic district, the existing building retains integrity of association,

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<sup>1</sup> San Francisco Preservation Bulletin No. 16, City and County of San Francisco Planning Department CEQA Review Procedures for Historic Resources. Available at <http://www.sfgov.org/planning/mea>.

<sup>2</sup> Historic Resource Evaluation Response Memorandum for 500 Capp Street from Pilar LaValley, Preservation Technical Specialist, to Brett Bollinger, Environmental Planner, February 17, 2009. A copy of this memorandum is attached.

feeling, location, design, workmanship, setting, and materials from both periods of significance (1886 and 1975-2005)

The proposed project's rehabilitation of the existing building and installation of an elevator and new basement and foundation was found to be consistent with the Secretary of the Interior's Standards; it would not materially impair the building's or potential district's integrity or impact historic significance. The proposed work would respect interior and exterior character-defining features of the property.<sup>3</sup> Exterior work would generally be limited to rehabilitation and weatherization. At the southwest corner of the building, which is a secondary elevation, some alteration to the envelope to accommodate the new elevator would be required but no significant exterior features would be impacted. The new construction of the "caretaker" unit and circulation area at the rear of the property would be clearly differentiated from the old and compatible in massing, size, and scale with the historic building and potential historic district.<sup>4</sup> The proposed work would not impact the historic significance of the subject property or the potential historic district.

CEQA State Guidelines Section 15301(a) and 15301(e)(1), or Class 1, provides an exemption from environmental review for interior or exterior alterations related to a change of use if the new use would first be permitted as a principal or conditional use in any equally restrictive or more restrictive zoning district as defined in the *City Planning Code*, and for additions to existing structures provided that the addition will not result in an increase of more than 50 percent of the floor area of the structures before the addition, or 2,500 square feet, whichever is less. The proposed project would meet these criteria for a Class 1 exemption in that a residential and community facility use is proposed that would be permitted as a principal or conditional use in all R districts as defined in the *City Planning Code*, would make interior changes and would add an elevator in a lightwell space resulting in an addition of less than 50 percent of the floor area of the existing structure. Therefore, the project meets the criteria for Class 1(a) and Class 1(e)(1). CEQA State Guidelines Section 15303(a), or Class 3, provides an exemption from environmental review for construction of up to three single-family residences in an urban area. The proposed project would meet the criteria for a Class 3 exemption by constructing one, approximately 1,175 sf, single-family residence on the parcel for a total of two single-family residences on the parcel.

CEQA State Guidelines Section 15300.2 states that a categorical exemption shall not be used for an activity where there is a reasonable possibility that the activity will have a significant effect on the environment due to unusual circumstances. The property is a historical resource as building that is eligible for listing in the California Register as an individual resource and as a contributor to a potential historic district, and the proposed project would not adversely impact the resource, the potential historic district, or any off-site historical resources. There are no other unusual circumstances surrounding the current proposal that would suggest a reasonable possibility of a significant effect. The project would be exempt under the above-cited classifications. For the above reasons, the proposed project is appropriately exempt from environmental review.

---

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.



# SAN FRANCISCO PLANNING DEPARTMENT

**MEMO**

## Historic Resource Evaluation Response

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

*MEA Planner:* Brett Bollinger  
*Project Address:* 500 Capp Street  
*Block/Lot:* 3610/032  
*Case No.:* 2009.0757E  
*Date of Review:* February 17, 2010  
*Planning Dept. Reviewer:* Pilar LaValley  
(415) 575-9084 | pilar.lavalley@sfgov.org

Reception:  
415.558.6378

Fax:  
415.558.6409

Planning  
Information:  
415.558.6377

PROPOSED PROJECT  Demolition  Alteration

### PROJECT DESCRIPTION

The proposed project includes rehabilitation of the existing building, construction of new elevator within existing building, demolition of the existing rear garage addition, and construction of a free-standing residence at rear of the property. The existing single-family residence is proposed to retain its residential use for an Artist-in-Residence as well as provide an archive and library for the artist, David Ireland. The project would result in two residential units on the parcel and one off-street parking space. The proposed project is depicted in architectural plans, dated 8/6/09, prepared by Jensen Architects. Page & Turnbull, Inc. prepared a Historic Resource Evaluation report (August 2, 2009-Page & Turnbull report) for the project.

### PRE-EXISTING HISTORIC RATING / SURVEY

Spring Valley Water connection records indicate that the building was constructed in 1886. The subject property was previously surveyed in the 1976 Architectural Survey, which documented approximately 10 percent of the City's built environment. Although the subject building is not included on the National or the California Registers, its estimated date of construction and previous survey information makes it a "Category B" building for the purposes of CEQA review by the Planning Department.

### HISTORIC DISTRICT / NEIGHBORHOOD CONTEXT

The subject property is located on the southwest corner of 20<sup>th</sup> and Capp Streets in the Mission neighborhood. With the exception of a park and surface parking lot at the northwest corner of 20<sup>th</sup> and Capp Streets, the immediate context is characterized by two- to five-story residential buildings. Buildings range in date with the majority constructed between the late-1800s and early-1900s. Several large residential buildings also date from the 1980s to present. Older buildings are predominately wood frame with one to three residential stories above a raised basement. Architectural styles and ornamentation are varied with some emphasis on Italianate and Queen Anne architectural styles. The subject property represents an example of Italianate design.

1. **California Register Criteria of Significance:** Note, a building may be an historical resource if it meets any of the California Register criteria listed below. If more information is needed to make such a determination please specify what information is needed. *(This determination for California Register Eligibility is made based on existing data and research provided to the Planning Department by the above named preparer / consultant and other parties. Key pages of report and a photograph of the subject building are attached.)*

Event: or  Yes  No  Unable to determine  
Persons: or  Yes  No  Unable to determine  
Architecture: or  Yes  No  Unable to determine  
Information Potential:  Further investigation recommended.  
District or Context:  Yes, may contribute to a potential district or significant context

If Yes; Period of significance: mid-1860s to 19-teens

Notes: Based on the criteria, staff concurs with the findings of the Page & Turnbull report that the subject building is individually eligible for inclusion on the California Register under Criterion 2 (Person) and Criterion 3 (Design/Architecture) and that it meets Criteria Consideration G for properties that have achieved significance within the past fifty years. Staff finds further that the exterior of the subject property retains sufficient integrity from its original construction to qualify as a contributor to a potential historic district of residential buildings constructed in the late 1800s to 19-teens eligible for the California Register under Criterion 3.

*Criterion 1: It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;*

Staff concurs with the Page & Turnbull report in that the subject property does not appear to be significant under Criterion 1. As noted in the Page & Turnbull report, the property "was not among the first houses constructed in the area and played no specific role in the development [of the Mission District]...nor was it effected by the 1906 Earthquake and Fire and subsequent reconstruction that had such a large impact on other parts of the Mission."

*Criterion 2: It is associated with the lives of persons important in our local, regional, or national past;*

Staff concurs with the Page & Turnbull report in that the subject property appears significant under Criterion 2 for its association with David Ireland, a prominent Bay Area conceptual artist who occupied the residence from 1975 to 2004. In addition to serving as his primary residence, the subject property was a focus of his work and one of the artist's significant works of art. The subject property is the property most closely associated with Ireland and his work.

The house is regarded "as the location and inspiration of much of the work he did in the 1980s and 1990s."<sup>1</sup> The *Los Angeles Times* obituary states that Ireland was

best known for transforming a decrepit 1886 Victorian house in San Francisco's Mission District into a home that was also a work of art, [he] saw ordinary things around him as extraordinary

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<sup>1</sup> Page & Turnbull, *Historic Resource Evaluation Report for 500 Capp Street*, August, 2, 2009, p. 34.

raw materials. After buying the 500 Capp Street building in 1975, he embarked on a renovation that became a sort of excavation of the structure's history.<sup>2</sup>

Besides the subject property, Ireland was also involved in several other architectural projects. According to the Page & Turnbull report, Ireland oversaw the renovation of the main building at the Headlands Center for the Arts in Sausalito. In 1979, he purchased a house at 65 Capp Street, which he subsequently remodeled in its entirety as a piece of minimalist architecture. This house was later purchased by art patron Ann Hatch, who established it as an artist in residency program called the Capp Street Project.

As noted in the Page & Turnbull report, David Ireland (1930 - 2009) was born in Bellingham, Washington and obtained a degree in industrial design and printmaking from the California College of Arts and Crafts (Oakland – now California College of the Arts) prior to completing a graduate degree at the San Francisco Art Institute.<sup>3</sup> Ireland lived and created art at the subject property from 1975 to 2004, when he moved to an assisted living facility.

*Criterion 3 It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values;*

The subject building, constructed in 1886, is a two-story, wood frame, residential building that has a rectangular plan and hipped roof with parapet. The building is clad with wood channel drop siding, painted matte gunmetal gray. The front and north façade feature corner boards and terminate in a parapet with paneled frieze and bracketed cornice. Typical fenestration consists of one-over-one, double-hung, wood sash windows with decorative surround that includes a bracketed sill, fluted pilaster elements, blocks with button ornaments, scrolled brackets supporting a flat hood, and molded panel with a button ornament below the hood.

The primary (east) façade faces Capp Street. The minimal front yard setback is surrounded by a wrought iron fence resting on a low concrete wall. The main entrance has a recessed vestibule surrounded by paneled wood trim and a bracketed flat hood. The entry doors are partially-glazed, paneled, wood double doors with a glazed transom and molded wood trim. A square bay window supported by large pierced brackets projects from the second floor. The bay window features molded wall panels below the windows, a continuous sill, and an intermediate cornice formed by the continuous window hoods.

The north façade faces 20<sup>th</sup> Street and is similar in design and detail to the front façade. A square bay window projects from the second floor. A secondary entry is located at the east side of the first story and there are two small windows (boarded over) just above the foundation at the west side of the elevation. At the rear is a narrow, shed-roofed lean-to and a flat-roofed garage. The rear (west) elevation has two-over-two, double-hung, wood sash windows at the second story and an unadorned asymmetrical roofline.

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<sup>2</sup> Suzanne Muchnic, *David Ireland dies at 78; Bay Area conceptual artist*, Los Angeles Times, May 30, 2009

<sup>3</sup> Page & Turnbull.

Although the subject property is an intact example of an Italianate residence exhibiting many character-defining features of the style, staff concurs with the findings of the Page & Turnbull report that it does not appear individually eligible under Criterion 3 for its original architecture. The building's 19<sup>th</sup>-century architecture is neither rare nor unusual and does not appear to be associated with a master architect. Staff concurs with the Page & Turnbull report that the house is "made rare and unusual by the alterations that occurred during the occupancy of conceptual artist, David Ireland."<sup>4</sup>

During his tenure at the subject property, Ireland made the house a focus of his work and was very exacting in both the preservation and alteration undertaken on the building. Much of the exterior retains integrity from the original construction with Ireland only infilling the lightwell and introducing the matte gunmetal gray paint. As noted in the Page & Turnbull report, the paint color, at once utilitarian and practical was also a "somewhat intentional artistic statement and an expression of the monolithic longevity of the house."<sup>5</sup> Ireland wanted to "uncover [the house's] history as an artifact molded by human use and the passage of time."<sup>6</sup> Ireland retained many of the interior walls, however, he stripped the finishes, removing wallpaper and carpet until the bare wood floors and plaster walls were exposed. These he coated in numerous layers of glossy polyurethane to preserve the "cracks, blotches, erosions, pits, and discolorations...evidence of the building's history."<sup>7</sup> On other parts of the building, Ireland intentionally violated the physical fabric as seen in his removal of trim elements and installation of pieces of conceptual art that were installed as integral elements of the interior architecture. As an example, Ireland

removed the glazing of a second story window on the north façade and replaced it with copper sheet metal with a table ensconced in front of the blinded window with a tape recorder bearing Ireland's recorded description of the view once had from the window.<sup>8</sup>

Staff concurs with the Page & Turnbull report that though Ireland's work is an alteration of original fabric, it is a significant treatment that both references the history of the house and expresses Ireland's own artistic intent. "Through his art, Ireland preserved memories of past owners and occupants... recorded views of the house, and highlighted the evidence of anecdotal events, like gouges in the walls caused by a safe falling down the stairs."<sup>9</sup>

Staff finds further that while most significant under Criterion 3 for its association with David Ireland, the exterior of the subject property retains sufficient integrity from its original construction to qualify as a contributor to a potential historic district made up of a number of building in the surrounding blocks constructed in the late 1800s. Architectural design along surrounding blocks includes Queen Anne, Greek Revival, and Italianate residences, and the area, with Shotwell Street between roughly 20<sup>th</sup> to 26<sup>th</sup> Streets as the primary axis, contains a unique and well-preserved collection of residential

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<sup>4</sup> Page & Turnbull, p. 40.

<sup>5</sup> Page & Turnbull, p. 35

<sup>6</sup> Karen Tsujimoto and Jennifer R. Gross, *The Way Things Are: The Art of David Ireland* (Berkeley, CA: Oakland Museum of California, 2003), p. 36. As quoted in the Page & Turnbull report, p. 35-36.

<sup>7</sup> Betty Klausner, *Touching Time and Space: A Portrait of David Ireland* (Milan: Edizioni Charta, 2003), p. 13. As quoted in the Page & Turnbull report, p. 36.

<sup>8</sup> Page & Turnbull, p. 36.

<sup>9</sup> Page & Turnbull, p. 41.

buildings dating from the mid-1860s to 19-teens. Even with Ireland’s alterations, the subject property represents an Italianate design would qualify as a contributor to a potential historic district that appears eligible for the California Register under Criterion 3.

*Criterion 4: It yields, or may be likely to yield, information important in prehistory or history,*

It does not appear that the subject property is likely to yield information important to a better understanding of prehistory or history.

*Criteria Consideration G (Exceptional Importance)*

While the subject property is 123 years old, its areas of significance are associated with a significant person and physical characteristics that are less than 50 years old. Therefore, it must be assessed under Criteria Consideration G to ascertain whether enough time has passed to be able to develop historic perspective on the topic and that the property subsequently has exceptional importance to make it eligible for the California Register.

Staff concurs with Page & Turnbull’s finding that the subject property meets Criteria Consideration G for exceptional importance of a resource that is less than 50 years old. David Ireland had been a prolific artist since the 1970s and was well-known and respected in the conceptual art field. Besides the subject property, largely agreed to be one of his most significant art works, Ireland was well known for the remodeled house he design at 65 Capp Street and his art and artistic theories are well documented and appreciated.

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2. **Integrity** is the ability of a property to convey its significance. To be a resource for the purposes of CEQA, a property must not only be shown to be significant under the California Register criteria, but it also must have integrity. To retain historic integrity a property will always possess several, and usually most, of the aspects. The subject property has retained or lacks integrity from the period of significance noted above:

- |              |   |                                |            |   |                                |
|--------------|---|--------------------------------|------------|---|--------------------------------|
| Location:    | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks | Setting:   | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks |
| Association: | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks | Feeling:   | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks |
| Design:      | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks | Materials: | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks |
| Workmanship: | <input checked="" type="checkbox"/> Retains | <input type="checkbox"/> Lacks |            |   |                                |

Notes: Staff concurs with the Page & Turnbull report that the subject property retains a high level of integrity from the period of significance 1975 to 2004, which is when it was associated with conceptual artist David Ireland. The subject property also retains integrity from its original 1886 construction as a potential contributor to a potential historic district with a period of significance from mid-1860s to 19-teens. Please refer to the Page & Turnbull report for additional discussion of each aspect of integrity

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3. **Determination** Whether the property is an “historical resource” for purposes of CEQA

- No Resource Present ( Go to 6 below )       Historical Resource Present ( Continue to 4 )



4. If the property appears to be an historical resource, whether the proposed project would materially impair the resource (i.e. alter in an adverse manner those physical characteristics which justify the property's inclusion in any registry to which it belongs).

The project will not cause a substantial adverse change in the significance of the resource such that the significance of the resource would be materially impaired. (*Continue to 5 if the project is an alteration.*)

The project is a significant impact as proposed (*Continue to 5 if the project is an alteration.*)

Notes: The proposed project is described in architectural plans prepared by Jensen Architects, dated August 6, 2009. As proposed, the project entails installation of an interior elevator, seismic upgrades, new foundations, and rehabilitation of the subject building as well as removal of rear garage addition and construction a free-standing building in rear yard.

Staff has reviewed the project proposal and largely concurs with Page & Turnbull's Secretary of the Interior Standards for Rehabilitation (Standards) analysis. The proposed project appears to be in conformance with the *Secretary of the Interior's Standards for Rehabilitation (Standards)* as the work is generally restorative and will avoid significant historic fabric. Based upon this analysis, staff finds that the project would not cause a substantial adverse change in the resource such that the significance of the building would be materially impaired. The following is an analysis of the proposed project conformance with the Standards.

*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 subject property will continue to be used as a residence for an artist-in-residence as well as a museum and research facility. The proposed project will not alter any distinctive materials, features, finishes, spaces, or spatial relationships that characterize the property.

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

Per the Page & Turnbull report, character-defining features of the property include:

#### Exterior

- Horizontal wood siding finished with matte gunmetal gray paint
- Double-hung wood windows with decorative trim and hoods
- Parapet with bracketed cornice
- Square bay windows on brackets
- Rectangular box-like massing
- Recessed, off-center entry on primary façade

#### Interior

- Wood flooring
- Exposed plaster walls
- High-gloss polyurethane finish on walls, ceilings, and wood work
- Various installation artwork and alterations made by David Ireland (i.e., lightwell infill, copper sheet metal installed in place of glazing at 2<sup>nd</sup> floor window)

The original configuration, fenestration, and decorative woodwork that characterize the existing building will be retained and preserved. Exterior work will generally be limited to rehabilitation and weatherization. At the southwest corner of the building, which is a secondary elevation, some alteration to the envelope to accommodate the new elevator will be required but no significant exterior features will be impacted. On the interior, alterations will be limited to the rear of the building, effecting rooms that are secondary spaces. The new elevator shaft will occupy the pantry (first floor) and bathroom (second floor), which are both rooms that have been previously altered and are considered secondary spaces. The partially excavated basement will be fully excavated to create the archival storage space and library. Overall, the proposed project will retain and preserve character-defining features and retain the original appearance of the building.

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

The proposed project, which is meant to create a museum of Ireland's life and art, will preserve changes made by the artist while he occupied the house from 1975 to 2004

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

The proposed project will preserve distinctive features and finishes including the high-gloss polyurethane surfaces on the interior, partially deconstructed interior architectural elements, and Ireland's installation artwork. The distinctive features of the exterior will be rehabilitated and preserved, including the matte gray paint.

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

At the rear of the building, the non-original lean-to and garage additions will be removed. In their place, a circulation lobby (one-story) connecting the main building and the new caretaker's residence will be constructed. At the rear lot, a new building will be constructed to house the caretaker's residence. The circulation lobby will have a glass curtain wall facing 20<sup>th</sup> Street; this will be slightly recessed from the side elevation of the main building to avoid significant features and make the new feature more subordinate. Neither the circulation lobby nor the new caretaker's residence will destroy historic materials. The new additions will be clearly differentiated from the old and compatible in massing, size, and scale of the historic building 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.*

Future removal of the rear addition circulation lobby and the caretaker's residence would not impair the essential form and integrity of the resource.

- 
5. Character-defining features of the building to be retained or respected in order to avoid a significant adverse effect by the project, presently or cumulatively, as modifications to the project to reduce or avoid impacts. Please recommend conditions of approval that may be desirable to mitigate the project's adverse effects.

Notes: See section 4 above, or Page & Turnbull report, for list of subject property's character-defining features.

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6. Whether the proposed project may have an adverse effect on off-site historical resources, such as adjacent historic properties.

Yes     No     Unable to determine

Notes: The subject property is located within the boundaries of a district, which is potentially eligible for listing in the California Register. The potential historic district is locally significant under Criterion 3 as a unique concentration of residential buildings constructed between the mid-1860s and 19-teens when the area developed as one of San Francisco's first streetcar suburbs. As the subject property is located within the boundaries of this potential district, the proposed new construction has the potential to have an indirect impact to historical resources.

Although proposed work on the main building (new elevator) may be visible from the street it will not detract from the status of the subject property as a contributor to a potentially eligible district nor is it anticipated to impact the integrity of the district. The new caretaker's building incorporates massing found throughout the potential district in a design that utilizes contemporary forms and materials. Overall, the new construction is clearly differentiated from the adjacent historic buildings but is compatible in massing, size, and scale. Therefore, it is anticipated that the proposed new construction will result in no adverse effect to off-site historical resources.

## PRESERVATION COORDINATOR REVIEW

Signature:   
Tina Tam, Preservation Coordinator

Date: 2-17-2010

cc: Brett Bollinger, CAT EX Coordinator  
Linda Avery, Commission Secretary, Historic Preservation Commission  
Virnaliza Byrd / Historic Resource Impact Review File

PL: G:\DOCUMENTS\500 capp\Historic Resource Evaluation Response.doc

P5a. Photo



M. Pilar LaValley, LEED AP  
Preservation Technical Specialist/Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103

September 28, 2010

RE: **Project / Program Description**  
PROJECT: 500 Capp Street

**Artist in Residence Program:** the intention is to have an artist/writer/dancer occupy two rooms of the house in a short-term residency...length of time to be determined, but no more than 6 months. With this kind of timing, it will allow 2 artists to occupy and be inspired by the house in the spirit of the late David Ireland. There is a space in the house that could work well as a studio for the artist as well as an exhibition/performance space for the artist should that artist wish to open his or her work up for public view. If a tangible work is produced by a artist during their time in the house, the hope is to have that artist donate a work to the collection of the house. By doing this, we hope to further add to the collection of works created around the house, and thus ensure that the collection grows and remains dynamic.

**Open to the Public:** The intention is to open the house for public consumption in the two following ways: a series of open houses and private tours.

- Because the house will not be open for regular hours, the Foundation hopes to hold a series of "open houses." Because space is limited and due to the delicate nature of the house and its' contents, the open houses will be limited to a set number of people, not to exceed 20 per hour. During these open houses, a docent will be present to answer question and give information about the house, the work and David Ireland.
- The Foundation will also make the house available to museums and educational institutions through private tours. Again, due to the delicate nature of the house and the work, these will limit the number of people allowed in the house during a tour. Again, a docent will be present for each tour to ensure a rich experience.

**Artist Study Center:** The estate of David Ireland has identified a large body of work (especially works on paper) that is related to the artist's relationship and experience with the house. The estate will be donating those works to the 500 Capp Street Foundation, which will then store and preserve those works in a climate controlled space that will be excavated from underneath the house. In addition to the works of art, the estate will donate copies of all personal papers, correspondence, articles, exhibition catalogs and other information materials on David. The originals of all of these are currently in the collection of the Smithsonian. The study center/archive will be a place on the west coast for scholars and artists to come and further study the work and life of David Ireland. We will not post regular business hours, but access to the study center will be by appointment only.

500 Capp Street will not have regular operating hours, but will be made available for viewing and study through the program set out above. Furthermore, in addition to the artist living within the walls of the house, there will be a full-time caretaker/curator/docent living on the property in the unit we hope to build in the back of the lot.

October 18, 2010

Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

Via email: Pilar.LaValley@sfgov.org

**RE: David Ireland's House  
500 Capp Street, San Francisco**

Dear Ms. LaValley,

After reviewing the project proposal with the applicant, I am delighted to support the project at 500 Capp Street.

500 Capp Street represents the life and work of David Ireland, one of San Francisco's most influential artists and educators. David's work impacted so many, and his legacy now lives on in one of his most ambitious projects - 500 Capp.

As the executive director of a nationally and internationally acclaimed arts organization, I can say with great confidence that this project is among one of the Bay Area art world's treasures, aiding to our cities' current efforts to better position itself as an arts destination. The work is a true rarity and if preserved properly, will go down in art history as one of the finest examples of social sculpture.

As well, 500 Capp Street brings tremendous value not only to the art world, but also to the neighborhood. As a long time resident of the Mission district, I can report that having this iconic home/artwork in our own community brings my fellow neighbors and me great joy and inspiration.

The preservation and care of this artwork, historically significant structure and true cultural treasure is paramount.

Thank you in advance for your time and attention. I'd appreciate if you would include my letter in the file for this application.

Sincerely,

sharon maidenberg  
Executive Director

cc: Dean Orr, Jensen Architects  
deano@jensen-architects.com

**OLIVER & COMPANY**

A CALIFORNIA CORPORATION  
BERKELEY/RICHMOND

October 13, 2010

Pilar LaValley  
Preservation Technical Specialist / Planner  
San Francisco Planning Department  
1650 Mission Street, Suite 400  
San Francisco, CA 94103-2479

Subject: David Ireland House  
500 Capp Street  
San Francisco, CA

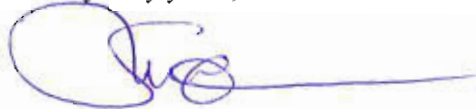
Dear Ms. LaValley:

I'm writing this letter in support of the application for the David Ireland House Restoration and Caretaker's Unit at the subject site address. I've had a long association with both David Ireland and this building, and know what an extraordinary cultural asset it is for the City of San Francisco and the greater Bay Area. I have been a volunteer leader in the arts for over thirty years, including Past President of the Oakland Museum of California, Past Chairman of the Board of the California College of the Arts, and Past President and Chairman of the Board of the San Francisco Museum of Modern Art. In all these locations David Ireland's impact on artists of the great Bay Area and beyond was profound.

In my role as Chair of the Board of the Museum of Modern Art, we tried for many years to find the resources to acquire and preserve this extraordinary asset. Only through the great generosity of one of our Board members was this accomplished. Many individuals who are part of the heart and soul of the San Francisco and greater Bay Area art scene have dedicated their resources and commitment to this project. The significance of this house as a work of art in itself and the ability to share that with a larger audience is incredibly important. That importance is what requires the preservation of the house as well as the ability for a caretaker to reside and provide access and care for the house. I've had many dinners with the famous and influential in the art world in that building, and it would be a tragedy not to have it restore and preserved as another reason for all the many reasons to visit San Francisco. The value of an entity like this is an asset to any neighborhood and a greater asset to the City of San Francisco and the entire Bay Area.

Please include my letter in the file for this application.

Very truly yours,



Steven H. Oliver

cc: Neal Benezra, Director, SFMOMA  
Dean Orr, Jensen Architects

1300 SOUTH 51ST STREET  
RICHMOND, CA 94804

OFFICE 510-412-9090  
FAX 510-412-9095

**From:** "Reynolds, Jock" <jock.reynolds@yale.edu>  
**Subject:** **500 Capp Street, David Ireland's artist home**  
**Date:** October 20, 2010 5:44:39 AM PDT  
**To:** "Pilar.LaValley@sfgov.org" <Pilar.LaValley@sfgov.org>  
**Cc:** Carlie Wilmans <carlie@wattisfoundation.org>, Dean Orr <deano@jensen-architects.com>

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October 20, 2010

Pilar LaValley  
San Francisco Planning Department

Dear Pilar La Valley,

I am writing you in support of the application that Jensen Architects have filed on behalf of Ms. Carlie Wilmans, requesting that your department grant a conditional use permit and variance request for 500 Capp Street, the former home of artist David Ireland, which is being turned into a public foundation to further serve the Bay Area arts community in important ways.

As a former San Francisco artist myself, I met David Ireland in 1976 and thereafter became a great friend of his, exhibiting art together as we lived and worked in the City's Mission and South of Market neighborhoods. Later on, when I became a director of community based artist organizations and later still two teaching museums, I had the opportunity to support David's work through exhibitions and the commissioning of three notable artist and residence facilities that David designed (one at the Headlands Arts Center, the second at the Washington Project for the Arts, and the third at the Addison Gallery of American Art, Phillips Academy, Andover). Here at the Yale University Art Gallery, which I now direct, we have in recent years accessioned a number of outstanding examples of David Ireland's art for our teaching museum's collection, works regularly shown to inspire the many undergraduate and graduate students who matriculate at Yale College and the Yale School of Art, as well as our many public visitors.

I was honored two years ago when Carlie Wilmans asked me to assist her in the conception and formation of the 500 Capp Street Foundation, one dedicated to preserving and reopening David Ireland's remarkable home (a world-wide recognized artwork whose unique aesthetic character and contents cried out to be saved). Ms. Wilmans commitment to not only purchase Ireland's home, but to also renovate and reopen it for public use is a rare and magnificent act of philanthropy, one that many of my peers and I believe to be one of the most important such gestures made in the Bay Area in the last decade.

I also want to add that Jensen Architects, whom I have met with on multiple occasions while the planning and design work for the restoration of 500 Capp Street has been undertaken, is a terrific and very talented firm. It has proven to be especially sensitive and well suited to realizing projects in tandem with artists and contemporary artworks, as you no doubt know from the wonderful sculpture garden and café the firm recently designed for the rooftop of SFMoMA. I believe that the fine design that Jensen Architects has come up with for Ms. Wilmans and 500 Capp Street will enhance San Francisco's culturally rich Mission District in important ways. The proposal has my full support and I hope it will gain swift and strong approval from your department.



Respectfully yours, with thanks for your consideration,

Jock Reynolds  
The Henry J. Heinz II Director  
Yale University Art Gallery  
PO Box 208271  
New Haven, CT 06520-8271  
203.432.0660 office  
203.432.8150 fax

Betty Klausner

# Touching Time and Space

A Portrait of David Ireland



CHARTA

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Betty Klausner

**Touching Time and Space**

A Portrait of David Ireland

CHARTA

## Introduction

*Art simply occurs in the process of living your life.*

It happened inadvertently. It was like falling in love. When you are ready, Bing

At first David Ireland didn't mean to. Yet he transformed a house and its leftover contents into a one-of-a-kind phenomenon that stretched the limits of what is considered art. His achievement allowed us to see, think, and question in a new way. Ireland commented, "As artists, we have traditionally tried to break boundaries. Advancement in the art culture has been through investigation and penetration into unknown areas. I think the thing we revere in art, in all its forms, is the tradition of breaking through limitations. In just our immediate history we've had so many people who have shown us incredible new frontiers."

What gave this maverick the courage and drive to convert a whole house, two floors and a basement, into a functional work of art in a way no other artist has ever conceived? What gave him the capacity to perceive, pay attention to, reveal and honor the secrets of 500 Capp Street? Perhaps, at forty-five, the age he became a practicing artist, he, like the concrete he favors, had "cured" enough to value and follow his own path. Aware of and benefiting from the trajectory of art history especially twentieth-century movements such as Surrealism, Dada, and especially Conceptual art, Ireland forged—some might say stumbled into—his own brand of engagement.

What is as extraordinary as the feat of reestablishing his improbable house is that 500 Capp catapulted Ireland's career.

Ireland is still puzzled by all he's done. He said, in the slow, thoughtful way of his

When I look back on my life I can't believe it's me. It must be someone I remember or heard about. I didn't know I would immigrate to South Africa. I didn't know I would be an artist. I didn't know I would have exhibitions all over the United States, and in Europe, too. But it didn't come as a surprise. It seemed to flow, each of these things into the next.

It took him many years to figure out how to fit into the world. As a young man Ireland adventured worldwide before settling down to assist his insurance agent father for seven years in their hometown of Bellingham, Washington. He worked as a carpenter and architectural draftsman before moving to San Francisco where he founded and managed Hunter Africa, an import shop of African artifacts. During that time he organized photographic safaris in Kenya and Tanzania. The restless man grounded him, helped to make him self-reliant. Today, when Ireland teaches, he advises art students not to rush into a career, but to allow time to let the pot simmer while experiencing life.

His personal environment helped to mature him: responsible parents, grown up surrounded by three sisters in a small city, a progressive K-9 education, graduation from the California College of Arts and Crafts in 1953, followed by Army service. And then exuberantly he traveled to Europe, Africa, later to Singapore, Nigeria, Guinea, Afghanistan, and the Fiji Islands. He was married at thirty, had two children and was divorced at thirty-nine.

In 1972, forty-two years old, Ireland entered the two-year San Francisco Art Institute MFA program. There, on Russian Hill in the Tuscan-inspired complex of buildings overlooking the Bay, he developed artistic know-how and vocabulary, acquired an inspiring coterie of friends, and claimed his future as an artist. After graduation he moved to Manhattan for a year, as hordes of artists with their newly acquired MFA feel compelled to do. He met artists, networked with galleries and art professionals, visited museums, and made art in a rent-free studio in a midtown office building.

This fledgling artist, first in San Francisco and then in New York, soaked up a rich blend of ideas and influences: Zen, Funk, Fluxus, Arte Povera, Conceptual art, and the trio of twentieth-century artists—Marcel Duchamp, Joseph Beuys, and John Cage—who still deeply affect him. Ireland learned from artists what he needed to develop his own consciousness and artistic direction. He was on the edge of a personal focus informed by an international art history fused with a regional attitude that fostered humor and non-conformity.

Whatever part of the mix pushed Ireland, whatever hidden dreams pulled him, this lanky man with a Roman profile, fair skin, and sapphire blue eyes returned to the West Coast ready to settle into a productive life.

In 1975, after driving from Manhattan back to San Francisco, he needed a place to live. He had sold his Tiburon house to pay part of a divorce settlement and planned to buy a house with a \$25,000 down payment, the amount remaining in his bank account. He knew that much of San Francisco, including Pacific Heights, North Beach, and the hills, was too expensive. One of the cheapest housing districts in the mid-seventies was the Mission. He admitted, "I knew little about the Mission. I didn't even know about Mexican food."

San Francisco has always been a series of side-by-side communities partially determined by topography. It's a breezy city often overcast by fog, yet blessed with year-round mild weather. The Mission, a valley with the warmest and sunniest climate, was the first neighborhood to be settled. On June 29, 1776, five days before the United States officially declared its independence in Philadelphia, Franciscan friars celebrated their first Mass at Misión San Francisco de Asís, now known as Mission Dolores, which translates to Mission (of) Sorrows. Five thousand Ohlone Indians were buried in the cemetery alongside the church. Now, every Friday morning, you can hear Mission bells ring even over the street noise of disco blaring from boom boxes. The Mission area passed from Native American to Spanish to Mexican, and finally, in 1846, to United States possession.

The wealthy built spacious homes in the Mission District at the end of the nineteenth century. The Sprinkles of sugar fame, philanthropist John Phelan, and British actress Lillie Langtry all lived in the area South of Market Street. After the devastating 1906 earthquake, the rich went elsewhere, and Irish and Italian workers arrived. More than half a century later, when Ireland explored the area looking for a home, he passed reminders of these waves of immigrant enterprises: Lucca's Ravioli on Valencia Street, McCarthy's Cocktails on Mission Street, and Duggan's Funeral Service on Seventeenth Street. Like Ireland, the Mission seemed in constant transition.

The Mission sharply contrasted with the stable neighborhood of Ireland's childhood. By the mid-seventies, the Mission's population was over half Latino: Mexicans, Guatemalans, Colombians, Salvadorans, Nicaraguans, and other South and Central Americans. Low riders cruised slowly on Mission Street; colorful murals on outdoor walls paid homage to Rivera, Orozco, and Siqueiros; and the aroma of cooking tacos, burritos, and enchiladas couldn't be missed.

And it was dangerous. In 1979, three years after Ireland moved to the Mission, the district police station reported the highest number of aggravated assaults and the second highest number of rapes in the city. By 1990, Capp Street had the highest prostitution rate in the city.

The Mission cycle continues. The area has few high-rise buildings, allowing sunshine to reach the hustle-bustle of shoppers, walkers, strollers, and kids of all ages bobbing about. By the mid-eighties, young, upwardly mobile families and professionals began to buy houses and rent apartments there. Within ten years, problems of gentrification arrived. As rents and property values zoomed, the poor were displaced. Bruno's Restaurant around the corner from 500 Capp and trendy boutiques on Valencia attracted upscale customers.

In the fall of 1975 it did not take Ireland long to find his Mission home. Cruising the neighborhood, he drove up one street and down another until he spotted, on the corner of Twentieth and Capp Streets, a "For Sale" sign posted on a 25-by-50-foot, 50-foot-high working-class Victorian. He called a realtor, and shortly thereafter bought 500 Capp for \$50,000, with a note from its seller, Paul Greub. Since 1930, Greub and his wife, who had since died, had lived in the front two rooms on the second floor of the house. Greub had rented out the three other rooms upstairs, and made and sold accordions downstairs. Today his tattered gold-lettered advertising sign remains on the front corner window.

Ireland, curious about the house's history, went to the California Historical Society in search of answers. He found that the eight-room house had been built in 1886 by sea captain Martin C. Walton. Even its original, irregular windowpanes had survived the 1906 quake. He discovered that 500 Capp barely escaped the quake's immense fire, which was halted at Twentieth Street.

Soon after Ireland bought the house he replaced its worn-out, thirty- or forty-year-old white paint with an inconspicuous gray, which soon became covered by endless graffiti. At the front, the low, ornamental black iron fence emphasized the slightly forbidding look of the property. Double bay windows on the second floor of the front and side facades softened the Spartan exterior and allowed streams of sunlight to enter the upstairs, high-ceiling rooms.

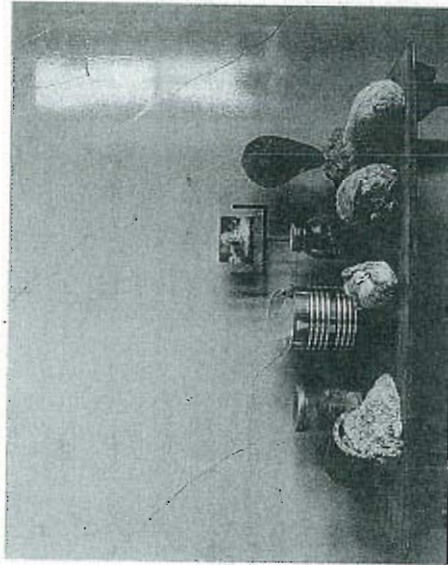
In order to move into 500 Capp, Ireland had to get rid of the boarders. He made an exception for Daniel Gordon, an elderly Irishman who had immigrated to San Francisco around the time of World War I. But after a month of increasing periods of seclusion in his room, Gordon moved around the corner to a hotel on Mission Street.

In 1978, the new homeowner gave a party for his ex-roomer on his ninety-fifth birthday. He mailed invitations to twenty-five people, including the postmaster of



500 Capp Street, San Francisco, California, 1982

Kilrush, Gordon's birthplace, which David had visited in Ireland. He asked the postmaster to post the invitation and was surprised to receive two replies. As a present, he gave Gordon a grocery bag filled with ninety-five new one-dollar bills. Ireland noticed his gift didn't seem to move the elderly man. As a final gesture, the party giver stuffed a piece of white frosted cake into a mason jar and posted on top a color photograph of Gordon blowing out his candles. The now-disintegrated relic documents the celebration. The party, as well as 500 Capp himself, speaks of Ireland's union of everyday and art. Life inspires his Muse.



Mr. Gordon's birthday party,  
500 Capp Street, San Francisco,  
California, 1980

Gordon told Ireland that Greub had been mean to his (Greub's) wife. A Swiss immigrant, Greub went to a place on the Russian River for weekends to yodel, but first he locked the front thermostat so nobody could turn on the heat. Mrs. Greub was cold. According to Gordon, he never bought her a coat. "But," Ireland said, "when I was going through all the stuff the accordion maker left behind, I found a suit box with a coat in it. Incredible. It was a beautiful coat, a black-dyed camel hair coat. You can just imagine on her deathbed his handing her a coat so she could be warm in her passage. Oh, that's the absolute truth."

Shortly after moving to Menlo Park, California, at the age of eighty-three, Greub remarried. Before he died, Ireland spoke with him several times on the phone to ask a few questions about the house. Greub's usual, impatient reply was, "It doesn't matter." And, no doubt it didn't matter to Greub. But the house and all that took place there were coming to matter a great deal to David Ireland.

He intended to make 500 Capp's second story into a studio and to live on the first floor. When he moved in, Ireland had no concept of turning the house into a walk-through, live-in sculpture. However, in the process of cleaning up the enormous mess Greub left behind, hauling the junk to the dump, and finding items too interesting to throw away, he gradually changed his concept. "My idea was to batter out the walls, until I realized this place was a treasure. Then I found it difficult to do that, to take these walls down. But, it was a sign of taking a chance with something, you know." When Ireland switched gears and aborted his first plan, he set in motion the rest of his life.

On many continents, starting in the mid-sixties, different approaches to thinking about and making art were attracting attention. In 1974, the year Ireland graduat-

ed from the San Francisco Art Institute, Chris Burden, at Hansen Fuller Gallery in San Francisco, sat on a metal stool until he fell off forty-three hours later. Walter de Maria created *The Lightning Field*, 1974-1977, informing a spectacular natural setting in a remote area of New Mexico with four hundred steel poles set in a rectangular grid. In 1973, three books were published by or about Marcel Duchamp, the influential artist whose work gave artists the go-ahead to invent new modes.

The seventies surged with experimentation, as interest in painting dwindled. Artists expanded into temporal forms such as performance, installation, and video art, as well as land, body, and Conceptual art. The pluralist decade encouraged artists to stretch; a new awareness took hold. The roles of the artist and the museum, and the function of art, changed. Artists wanted control of their work: where, how, and to whom it was exhibited. Ireland, aware of artists partaking of the new freedom, consciously or not, joined the flock.

The house at 500 Capp pleased Ireland. The solid staircase, the unusual, undulating wall between the upstairs hallway and the living room, the wide wood floors boards he found after pulling out thousands of tacks to remove the carpets, and the intriguing number of old brooms, broken-down chairs, and other commonplace items Greub had left, all engaged Ireland. "There was so much stuff. I wish, in retrospect, I had been more careful. But I didn't have any notion that I was doing anything special here. I was just cleaning up." Soon he referred to the stuff as "social relics," and began to save the specimens of dust and rubber bands he found. For a year, Cuban-born Tony Labat, a student at the San Francisco Art Institute, videotaped Ireland at work on 500 Capp. Viewing the tape increased Ireland's suspicion that the cleanup represented a mixture of life and art. Labat made three more tapes with Ireland. One focused on the house's exterior, another called *Lunch with Mr. Gordon* documented the birthday party, and one was an interview with Ireland's mother, completed about a year before she died.

It was 500 Capp's interior walls, especially the upstairs walls, that hooked Ireland. He scraped off layer after layer of paint and stripped wallpaper that for decades former house owners had applied. He removed glue stains. When, finally, he reached the base surface, he realized that the cracks, blotches, erosions, pits, and discolorations were evidence of the house's history. Removal of the accumulated layers exposed clues underneath. Like a detective, he probed where windows and doors and even a staircase had been covered up as the occupants' needs changed. Because of his search-and-find methodology, which Ireland would reuse in later projects, he has been called, and sometimes calls himself, an urban archaeologist.

His attitude about the condition of the walls differed from that of most people. "What some might call deteriorated, he esteemed. What others might hide, he showed. Indications of age and exposure of time's passage fascinated him. What many might consider imperfections, he cultivated. The surface nuances of 500 Capp's walls became one of its glories:

Slowly I progressed as an artist, and I reached a point where I realized that the lively presence I was looking for in my paintings was here on the walls... Why do we have to fabricate a stretcher, a canvas—why not just make art out of an environment? I couldn't go back to easel work; it didn't seem like anything but decoration. Historically, a painting is an illusion of something. But here, as I turned back all the layers, I realized I was getting more and more satisfaction from the look and feel of real walls, real windows, real architecture... I found it a more honest statement to be working on the walls than on canvas. Well,

that was true for me—it couldn't be true for every artist. I got caught up in it... I couldn't go back to normal work.

To preserve the marks and lock in the indications of time, Ireland rolled about five layers of transparent polyurethane (a type of varnish) on the walls of the second-story front rooms and the staircase landing. The plaster immediately absorbed the first application; as he built up layers, the presence of the walls increased. The depth of polyurethane engendered a rich, reflective surface, a panorama for the eye to wander over. On a sun-filled day, as you enter the second-floor front rooms, it feels like what you imagine the inside of a beehive might be: a numinous energy filled with birth and death and buzzing sound. In contrast to the golden polyurethane treatment, he left the plaster walls of the two back rooms bare.

Through the course of the day, sunlight spills onto the polyurethane; the yellow color on the walls progresses from a squint-producing, vibrating morning brilliance, to a soft amber in the afternoon, and to caramel by evening firelight. As sunlight enters the rooms, its rays slash the walls and the floors, forming luminous, moving geometric patterns. On foggy days the walls display a translucent mustard color, while the pentimenti smudges and streaks underneath the surface become particularly clear. Ireland said, "There are times of the year when the light from the street makes rainbows on the walls. It's like living inside an old painting."

One day, alone, I roamed inside 500 Capp for about an hour. Ireland had left to do an errand in the neighborhood. I was wary of disturbing his housescape and invading his privacy. Yet I liked, and felt privileged, being there by myself. I had brought a camera to informally document the experience. And, just as tourists inevitably run out of film on a trip, I shot my last photograph while I was still on the second floor where I began. When later I spread over thirty prints on the counter under the window in my office, as the sun's rays struck the glossy paper, I saw again, even in reproduction, the beauty of the walls within which Ireland lives.

The Way  
Things



Are

THE ART OF DAVID IRELAND



THE ART OF DAVID IRELAND  
*The Way Things Are*

Karen Tsujimoto

and

Jennifer R. Gross

Oakland Museum of California

University of California Press  
BERKELEY LOS ANGELES LONDON

### “You can’t make art by making art”

Toward the end of 1975 Ireland moved permanently back to San Francisco. His return marked a period of further clarification about his art-making philosophy, which increasingly became a meditation on the nonduality of art and life.<sup>45</sup> Key to the consolidation of Ireland’s thoughts were several pieces he completed shortly after his return. The first, done with Tom Marioni, was a month-long project at MOCA, in early 1976, titled *The Restoration of a Portion of the Back Wall, Ceiling, and Floor of the Main Gallery of the Museum of Conceptual Art* (pp. 160–61).

Over the years MOCA had gone through considerable physical changes, and Marioni wanted to return it to its original state, to retain the integrity of its earlier history as a printing company, as well as to preserve the subtle residue of activities of different artists who had worked there. Referring to photographs, Ireland restored the textures, colors, and shapes of the original wall: where the silhouette remained after a clock had been removed from a dusty corner or where an artist had painted around pieces of machinery hacked up against the wall. Ireland even went so far as to return printer’s ink to the floor and used the smoke from a hibachi to restore grime on the wall. The final result of Ireland’s efforts was essentially an invisible work, so well integrated was it into a context of real time and space. Marioni, though clearly the mastermind behind the idea, had provided Ireland the opportunity to express his own work at the same time. “Here was a chance . . . to communicate an idea without a lot of stuff in between,” Ireland explained. “All I had to do was follow the photograph . . . the shapes weren’t even mine. No, I didn’t put any of my influence on the shapes. . . . That was what was so beautiful about it.”<sup>46</sup>

The MOCA renovation was a signal work for Ireland. Although Ireland has never abandoned object making, this piece reinforced several concepts critical to his sense of the creative process—that the art experience can exist outside the making of specific objects, that the

imposition of the artist’s creative will can be negligible, and that the boundary between art and life can be extremely porous and flexible. Ireland came to see his role as an artist as not, necessarily, to be original, but to retrieve or uncover existing information, thereby revealing its potential as art. The nature of Ireland’s seemingly “mindless” involvement with the MOCA renovation reflects the “Six Precepts” of Tilopa, which the artist has long embraced:

No thought, no reflection, no analysis,  
No cultivation, no intention;  
Let it settle itself.<sup>47</sup>

In the same year Ireland created another personally significant piece, conceptually related to his earlier crayon drawings. *A Painting on a Wall in a Room Being the Same Material as the Floor* was a site-specific work for a 1976 group exhibition at the Los Angeles Institute of Contemporary Art (p. 54). For the piece, Ireland started by painting a roughly circular image on a wall with diluted cement that matched the color of the floor. As with his crayon drawings, the image gradually became consumed by Ireland’s process of painting so that, in the end, the image disappeared and became part of the wall. Ireland refers to this phenomenon in his art as entropy, an artistic adaptation of the scientific term denoting the systemic breakdown and dissolution of matter and energy. But his use of the term also suggests the Zen view that distinctions are not made between one thing and another. As Alan Watts once proposed about this blurring of life experiences, “The paintings are vanishing into the walls; but they will be marvelous walls. In turn, the walls will vanish into the landscape; but the view will be ecstatic. And after that the viewer will vanish into the view.”<sup>48</sup>

From this point forward, Ireland shifted his attention to an art about, in, and of life itself. So interwoven are the two that at times one is hard-pressed to distinguish the art from the nonart in his life. More to the point, such distinctions are irrelevant to the artist. Believing that art is found in the work-a-day world

as much as in a gallery or museum, Ireland literally discovered art in the streets when, in 1976, he repaired the sidewalk in front of his house and had Marioni videotape the event (p. 154). If asked to distinguish why this repair work is art when compared with that of a cement mason, Ireland responds that it is because he brings to his actions an artist's point of view. "I don't pretend to be original by doing the sidewalk," he explains. "I'm only uncovering it, revealing it as a place for people to find their art if they choose to. When you strip away the ranking system, strip away what qualifies and what does not qualify as art, then you can get rid of all that garbage and you find that there is lots of art out there. Everything, if you choose to deal with it, is art."<sup>49</sup> What Ireland emphatically suggests is that any situation, any object, can be art, *if so experienced*. What you call yourself, how you think of yourself, and how you view the world are the critical issues. According to Ireland, "There's an art for every person. It's not an elitist thing. Everybody, if they choose, can be an artist. It means if they respond, they're creative."<sup>50</sup>

In assuming this stance, Ireland has followed closely in the footsteps of the German artist Joseph Beuys, who, several years earlier, expanded the definition of art by advocating the belief that "everyone is an artist" if so experienced. As an anthropological concept, the term *art* refers not only to the creation of aesthetic objects, but also to universal creative faculties, whether the art of medicine or the art of making friends. Extrapolating from this, Beuys believed that the concept of art could be applied to all human endeavors; indeed, the whole process of living could be seen as a creative act, or what Beuys defined as "social sculpture."

The Bay Area conceptual art community, of which Ireland was now an involved member, actively pro-pounded Beuys's ideas. Indeed, Marioni has explained that MOCA was founded on Beuys's premise of art as social sculpture,<sup>51</sup> and many of the works produced in the Bay Area during these years reflected this philosophy. In 1974, for example, Bonnie Sherk created *The Farm*, a life-scale environmental "social art work" in which the

artist transformed property near a major San Francisco freeway interchange into a farmyard and gardens, along with planning various programs for the local residents. Sherk's work was based on her belief that using "art"—the human creative process—to connect people to their environment influenced the quality of their life and, in turn, the survival of the human species.

Ireland has similarly embraced this expanded concept of art. "I have this notion," he states, "that art occurs in the process of life itself, and you don't have to go outside of the context of your own life. It's all there, and you just tap into it. You open up to it. You have to make yourself available to possibilities."<sup>52</sup>

This philosophy is thrown into sharp relief in one of Ireland's best-known works: his personal residence at 500 Capp Street in San Francisco. In late 1975 the artist purchased an 1886 Victorian in the working-class Mission District, which was intended to serve as both his home and his studio (p. 39). Originally built by a ship captain, the building had survived the 1906 earthquake, been used as a boardinghouse, and later was purchased by a Swiss accordion maker who maintained his business on the lower level. When Ireland moved in, an accumulation of almost ninety years of history confronted him—layers of wallpaper and paint, old carpeting, grime and stains, abandoned furniture, kitchenware, and other personal artifacts left by the previous owner. In the ensuing months, the process of cleaning the house and getting to know it became subsumed into Ireland's art.

Ireland did not initially intend to create an artwork of 500 Capp Street but, inspired by his revelatory experience at MOCA, soon came to perceive his work on the house as an artistic undertaking. He equated his moves with those of any painter or sculptor: re-forming materials, making choices, intuiting the next step to take. He approached his everyday tasks of stripping wallpaper, sanding floors, and varnishing walls with the deliberate respect and finesse that for him firmly fixed his actions in the realm of art. "Slowly I progressed as an artist, and I reached a philosophical point where I realized that the lively presence I was looking for in my paintings was

here on the walls, as I stripped away and cleaned off the surfaces," Ireland explained. "The integrity I was looking for in my art was there on the walls and floors. . . . I realized I was getting more and more satisfaction from the look and feel of real walls, real windows, real architecture."<sup>53</sup>

Ireland's goal, however, was not to improve or remodel 500 Capp Street but, rather, to uncover its history as an artifact molded by human use and the passage of time. In the process he also offered evidence of his own imprint. His decision, for example, to remove the baseboards and trim from several of the windows and doorways was carefully considered as a way to violate the architectural order of the house (pp. 42-43). When a window was broken, Ireland opted to replace the glass with a shiny copper etching plate accompanied by a tape recorder that, when played, describes the view seen from the blocked window (p. 46). Through these actions Ireland intentionally wanted to "aggravate" the environment, to challenge the home as a traditional symbol of comfort and security, to suggest that a house might be considered something beyond how it is traditionally defined. Through aggravation, the artist believes, one can expand visual space and visual ideas.

Ireland's work on the house can also be appreciated as a kind of modern archaeological exploration. The artist acknowledges as much himself, once describing 500 Capp Street as though it were an archaeological dig. "I felt like an anthropologist as I discovered where doorways had been covered with wallpaper, or a stairway by a wall. The architecture, the social signs were very exciting to me."<sup>54</sup> Confronting the years of amassed human history, Ireland sought to uncover the original structure of the house, the withered skin and bones as it were, saving much of what he unearthed along the way as evidence of his exploration. As the numerous layers of wallpaper were stripped to reveal the original plaster walls, for example, Ireland intentionally preserved the stress cracks, water stains, and other signs of aging. Glass canning and mayonnaise jars, left abandoned in the house, were filled with sweepings from the porch,

grime from the window casings, and sawdust from sanding the floor (p. 49). Dank, wet shreds of stripped wallpaper were wadded into balls and carefully stacked on a stool (p. 47). A television set, its protective outer casing removed, offers an image that appears upside down (p. 48). A metaphor for the house, it lays bare its bones and sinew and literally turns one's viewpoint upside down.<sup>55</sup>

Electing to keep certain items left behind in the house, Ireland re-presented them as archaeological evidence of a modern-day social system. Just as an anthropologist gathers pottery shards to piece together both an artifact and a culture, Ireland similarly kept such "relics" as a stash of old dried pears and pieces of string, which he perceived as evidence of the previous owner's day-to-day existence. *Broom Collection with Boom*, 1978/88 (p. 51), for example, is made from old brooms found scattered throughout the house. Ireland initially wired them together into a freestanding sculpture that forms a near-circular pattern, and then later added a boom to stabilize the piece. Arranged from the least to the most worn broom, and then back again, the work is symbolic of a social tool used for cleanliness. More important for the artist, it is a visual metaphor for the passage of time: a broom is purchased, used until it is worn down, and then a new broom is purchased, and the cycle continues.

Ireland's collection of newspaper rubber bands, discovered in the house and saved in a glass canning jar, is accompanied by a tape recording he made of the sound of a rubber band being removed from a newspaper (p. 50). Like the *Broom Collection with Boom*, the work is an observation on time and a ritualized social system: the newspaper delivered regularly, its binding methodically removed, the crackle of the paper and snap of the rubber band a mantralike reminder of our daily existence. Inelegantly displayed on a dull gray wooden stand, the piece is a Zen marker of "straightforwardness," of moving right along with life, simply acknowledging its flow without trying to arrest or interrupt it.

Since identifying these early artifacts, Ireland has

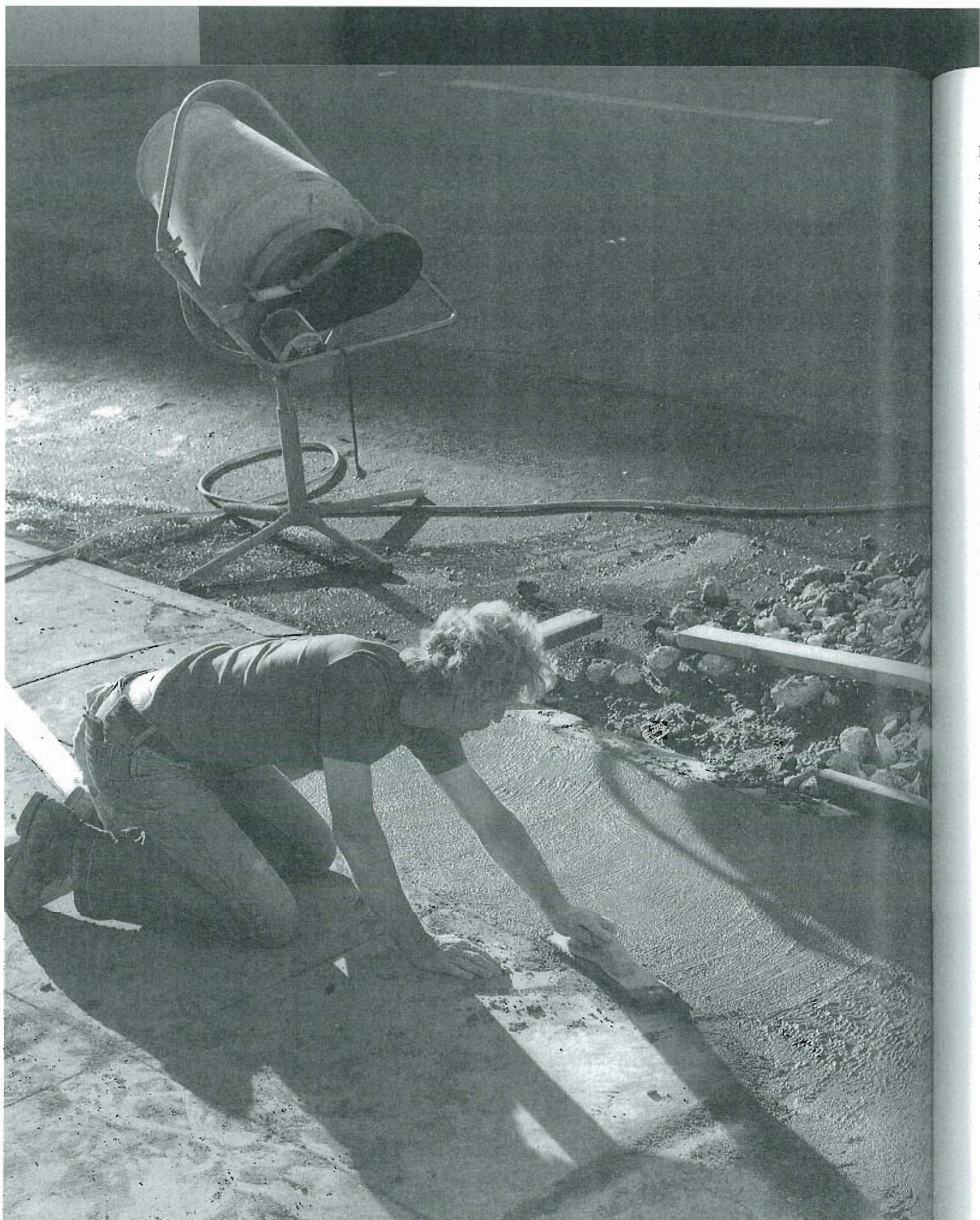
accumulated his own markers of time. One is a collection of worn shoes he has saved over the years and stores in a cabinet in his study. Another is *A Decade Document, Withcomet, Andcomet, Andstool*, 1980–90 (p. 175)—empty toilet paper rolls from a ten-year period reconfigured into a sculpture referencing Ireland's bathroom at 500 Capp Street. The piece, as its title implies, is a record of the passage of time as expressed through the most private of domestic routines.

In Ireland's mind, the work on 500 Capp Street was decidedly not a renovation or remodel. Rather, he refers to his activities as a "stabilization" and "maintenance action" in which the house is retained as a "social relic." The final protective coating of polyurethane that he applied on the floors, walls, and ceilings was a symbolic culmination of his efforts to retain the structure as a historical artifact. Ireland saw this last step as akin to a painter's finishing application of varnish on a canvas or a scientist's preservation of a specimen under glass. "I decided that by acknowledging the perfection here, the perfection of human beings, then I could recognize the limitless nature of art. Everything can be art. We must not discount the possibility that just because we have not designated something as art, it is not art."<sup>56</sup>

With the declaration of his home at 500 Capp Street as a work of art, Ireland became part of a specialized community of historical and contemporary artists whose work has been concerned with readjusting the value system of art as it is conventionally known. This community that Ireland readily acknowledges ranges from the Fluxus and *arte povera* artists to John Cage, Marcel Broodthaers, Joseph Beuys, Yves Klein, and Bay Area colleagues Tom Marioni, Paul Kos, and Howard Fried, among others. But as is so often the case, one must return to Marcel Duchamp, whom Ireland recognizes as the patriarch who "set us free."<sup>57</sup> His acknowledgment of this important mentor is made clear in sculptures such as *Initial Machine*, 1992, and *Duchamp's Tree*, 1996 (pp. 167, 170, 171), which paraphrase the French artist's work. Concerning the overlap of art and life, Duchamp often articulated his preference for the art

of living to the making of art. As he once stated: "My art would be that of living: each second, each breath is a work which is inscribed nowhere, which is neither visual nor cerebral. It's a sort of constant euphoria."<sup>58</sup> Of his interest in making art out of the ordinary or common, whether verbal or physical, he declared that common situations gave him "an infinite field of joy—and it's always right at hand."<sup>59</sup> Duchamp was also preoccupied with ideas as opposed to simply producing objects; if he didn't have new ideas, he stopped making things. Finally, there is his clear disinterest in hierarchy and dogmatism as reflected in his belief that, as far as art is concerned, "there is no solution because there is no problem."<sup>60</sup> Like Duchamp and subsequent like-minded artists who have teased out new ways of perceiving, defining, and making art, Ireland has approached the creative act with a similar sense of openness, inquisitiveness, and joy. "Art lets us make observations of things that were always there," Ireland once wrote. "And if the things are not there then it really doesn't matter for it is just a little soon, and still it doesn't matter."<sup>61</sup>

OPPOSITE: 500 Capp Street, San Francisco, 1983 (cat. 40)



same artifact of our culture, set aside by the artist's choice and thus placed into the history of art. Ireland's recounting of the chair's history in the two stories swings in tone from the plodding methodical inquiry of an insurance salesman to the intent quest of a hunter of exotic culture. Time will probably never clarify which history was told and which was experienced, but together they tell a truth about the experience of value in both art and life.

**NOT LONG BEFORE IRELAND** made this work, he had returned to San Francisco after living in New York for almost a year, ready at the age of forty-five to hunker down and hang his shingle as an artist, a commitment he had managed to put off for twenty or so years, as he meandered through art school, military service, world travel, marriage, fatherhood, insurance sales, as well as African trading and safari touring. The authenticity of living in the world has always been far more immediate to Ireland's experience of perception than the mysticism of the silent studio chamber. This pull toward the cultural authenticity of the human condition over the un-livedness of traditional art practices informed his approach to 500 Capp Street. Originally, he simply planned to tear down a number of walls to create a studio. His cleaning efforts, however, revealed the integrity of the building's form, which began to seduce him and educate him about its history. Within the context of the house, Ireland explored method and materials, as he had in his previous work, and came to see his alterations of the house as an artistic process. Through his demolition choices and artful sorting of trash, Ireland consciously distinguished between accumulation, recognition, intervention, destruction, and restoration.

OPPOSITE: Sidewalk repair, 500 Capp Street, San Francisco, 1976 (cat. 22)

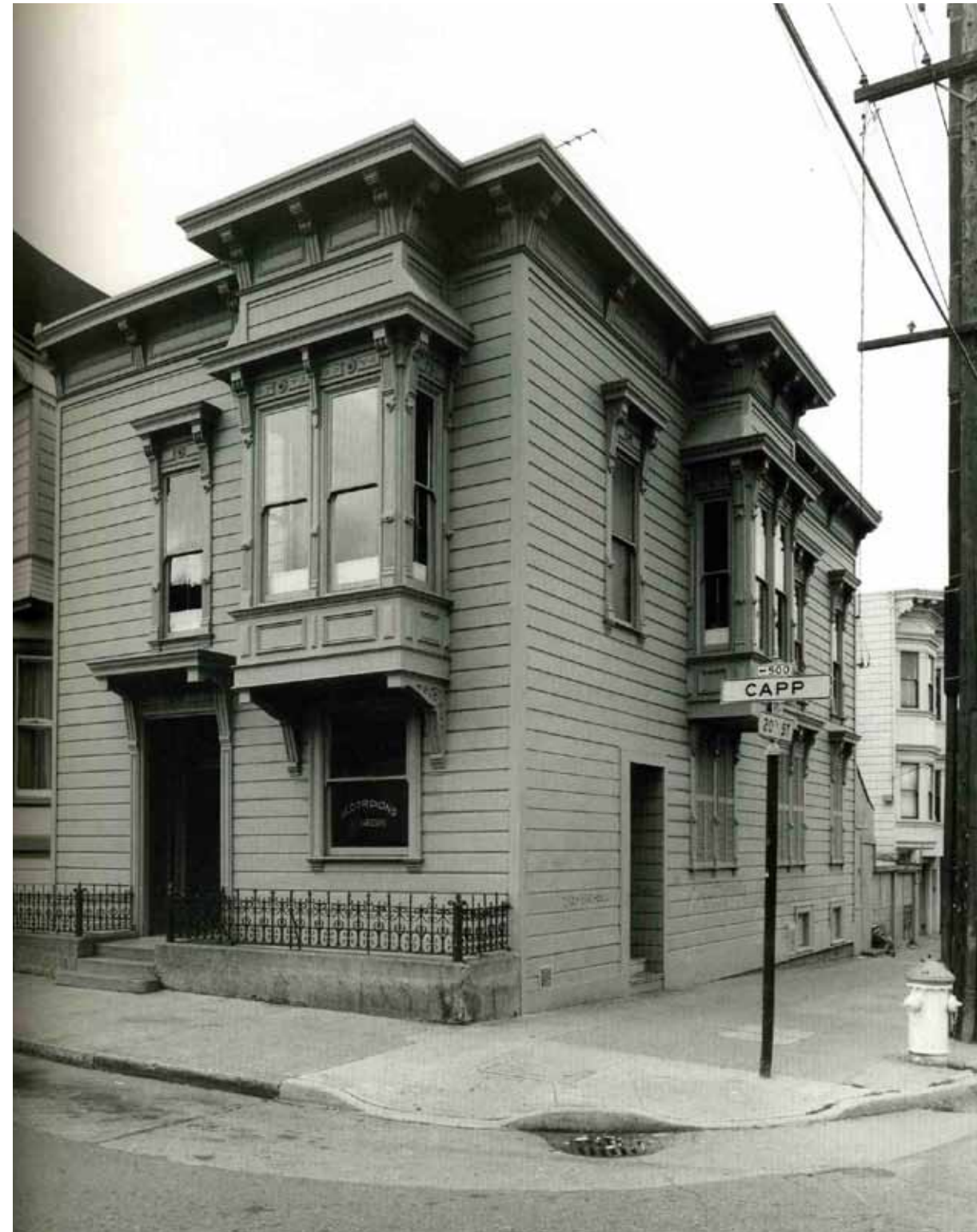
The first work that honored his identification of the ordinary as an idea for art was the repair of the sidewalk outside 500 Capp Street in 1976 (p. 154). His preparation of the site, mixing and pouring of concrete, and subsequent restoration of the sidewalk were recorded on video by the artist Tom Marioni in order to document an event that would disappear underfoot. The work came about as a result of Ireland's annoyance when, as a new homeowner, he was called upon by the city to repair the sidewalk at his own expense. Ireland's profound sense of irritation at having this responsibility impinge on his studio time goaded him into questioning whether there was any difference between an artist's and someone else's repair of the sidewalk. The attitude brought to the activity, he concluded, determined whether it was art or not.

This realization became Ireland's personalization of Marcel Duchamp's well-worn dictum "This is a work of art because I say it is." Duchamp was the first artist to recognize that art should be based on something other than an arrangement of forms determined by taste. Yet, while Duchamp applied this principle to the selection of objects as an artistic enterprise, Ireland has extended it to sanction ordinary decisions and actions as aesthetic endeavors. For Ireland, the artist's nominal authority is less important than his ability to effect choice as a formative action that can render value into visible form. That he considers the assertion of ego a hindrance to creativity is clear in one of his assignments to graduate art school students:

METHODS OF INSINCERITY:

- Attempt to do something not pre-meditated.
- Intend non-intent.
- Present something as a non-object.
- Attempt to not focus your attention on what you are doing.
- Be unconscious of all previous steps.<sup>3</sup>

He has refined these ideas into his own dictum identifying the problems imposed by the conscious mind on the making of art: "You can't make art by making art."<sup>4</sup>



Historic photograph 500 Capp at th corner of Capp Street & 20th Street





Capp Street elevation with adjacent neighbor at 506-508 Capp Street



View from corner of Capp Street & 20th Street



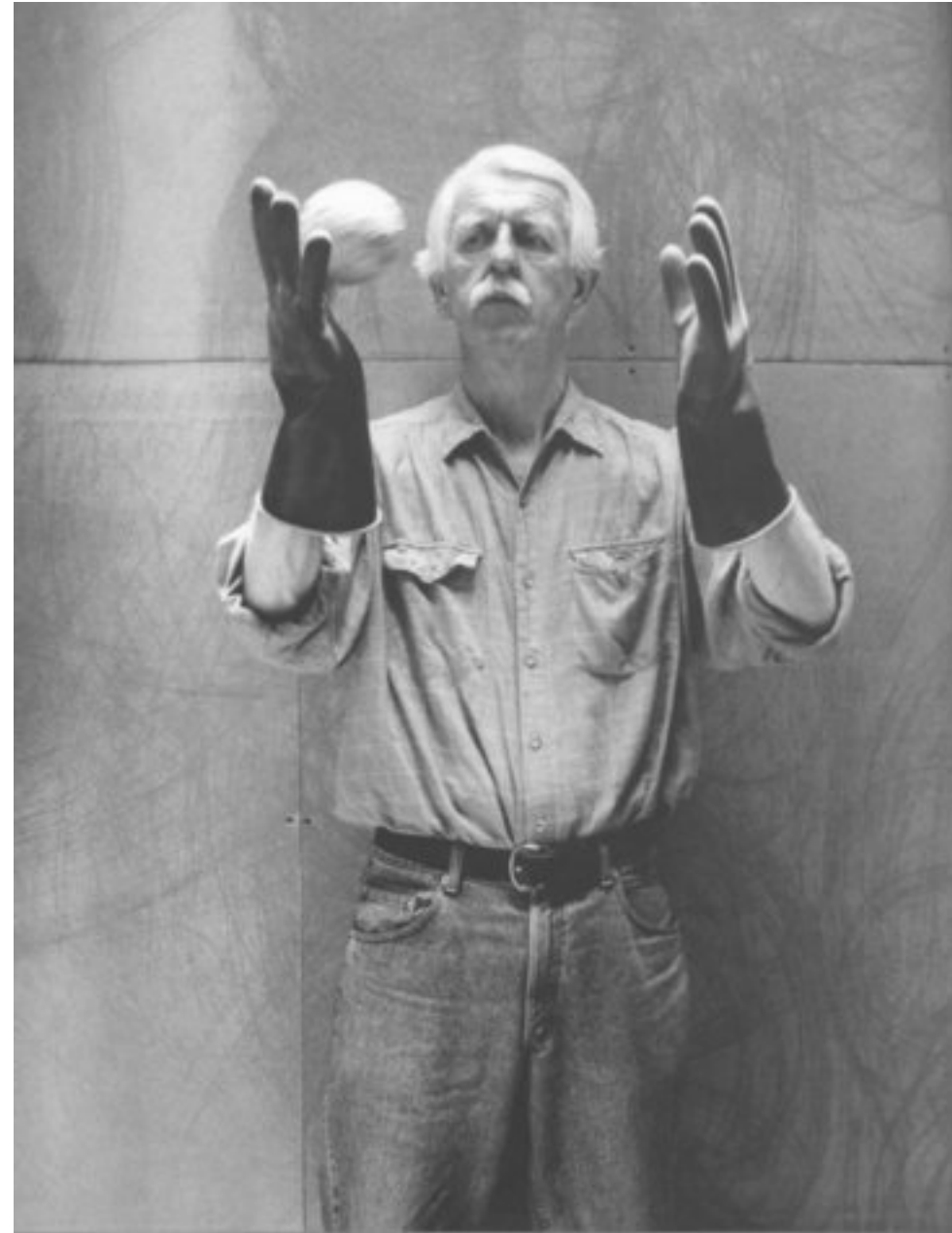
20th Street elevation



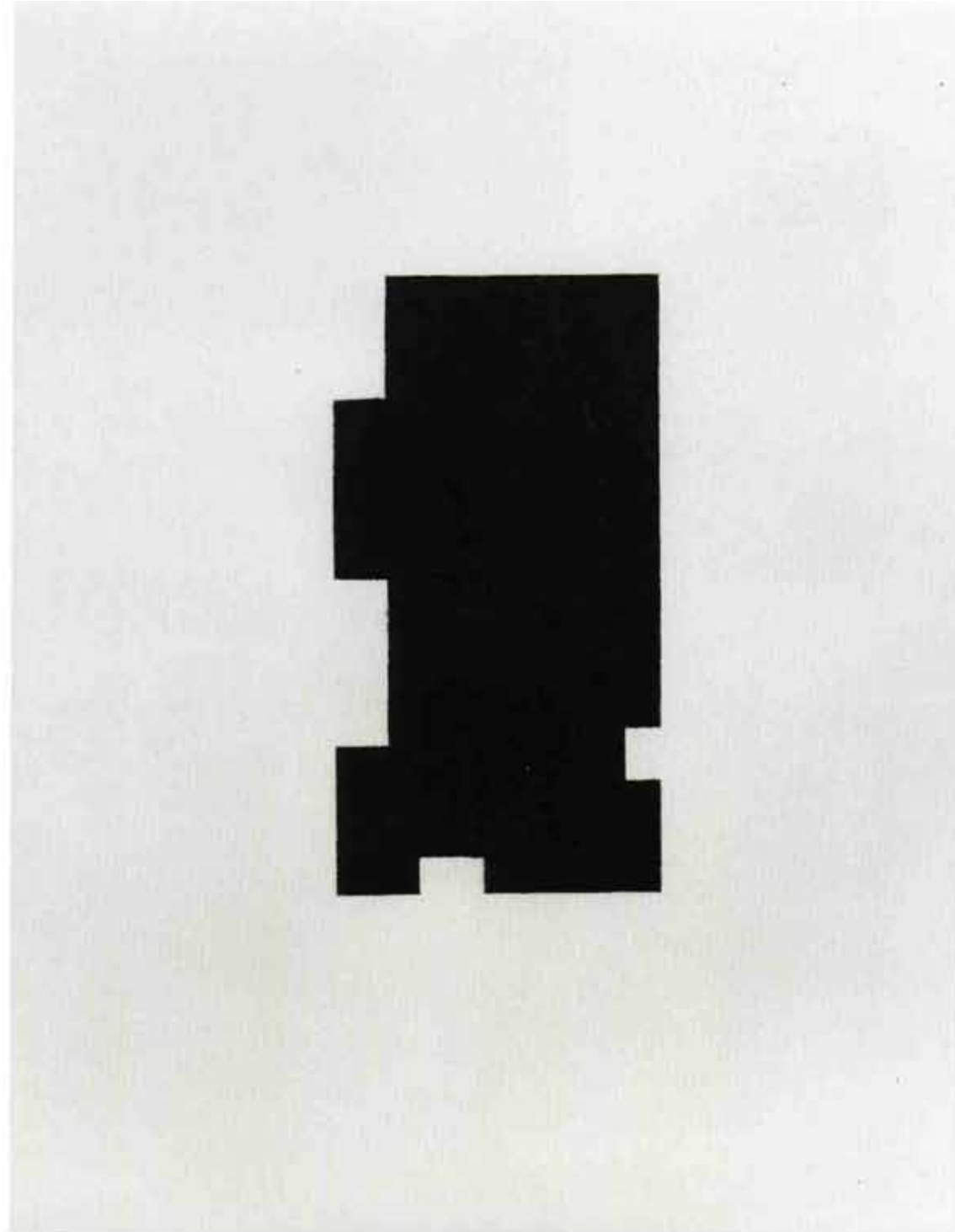
Detail of open space between 500 Capp & 3463 20th Street



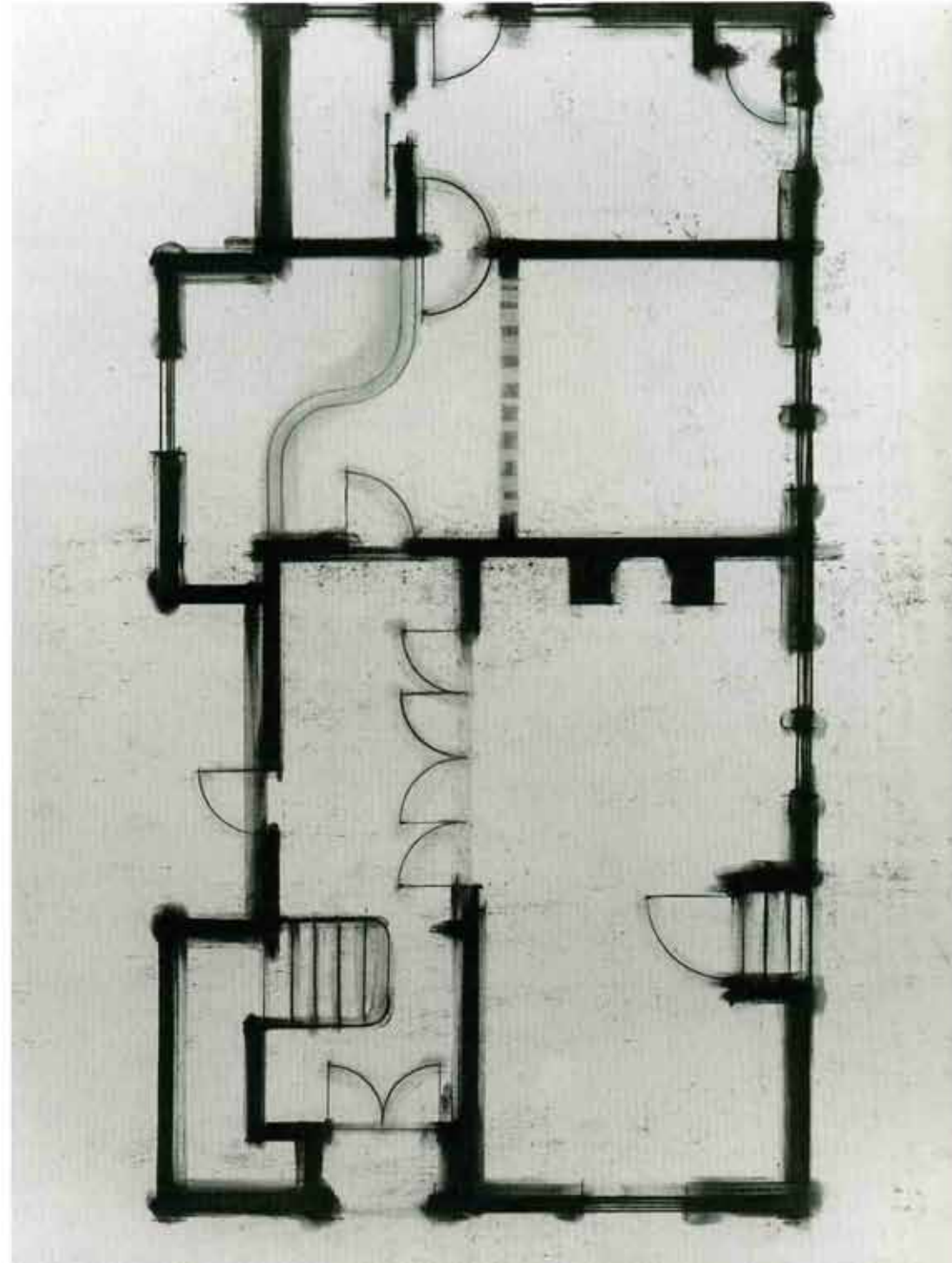
Detail of space between 500 Capp & 502-506 Capp Street



The artist David Ireland in his studio at 500 Capp Street



David Ireland drawing: Footprint of 500 Capp Street, 1976-77



David Ireland drawing: Ground Floor Plan of 500 Capp Street, 1976-77



Detail of second floor hall



Interior view of second floor hall

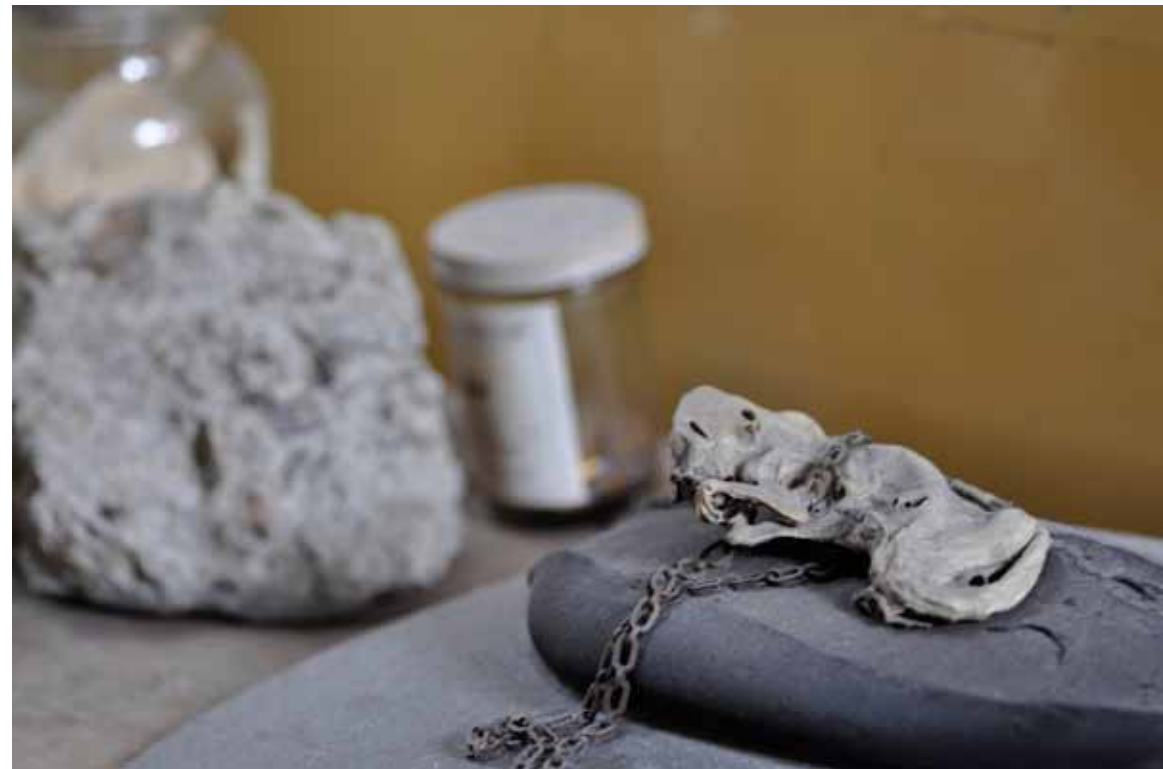


View of second floor hall stair



View of second floor Parlor

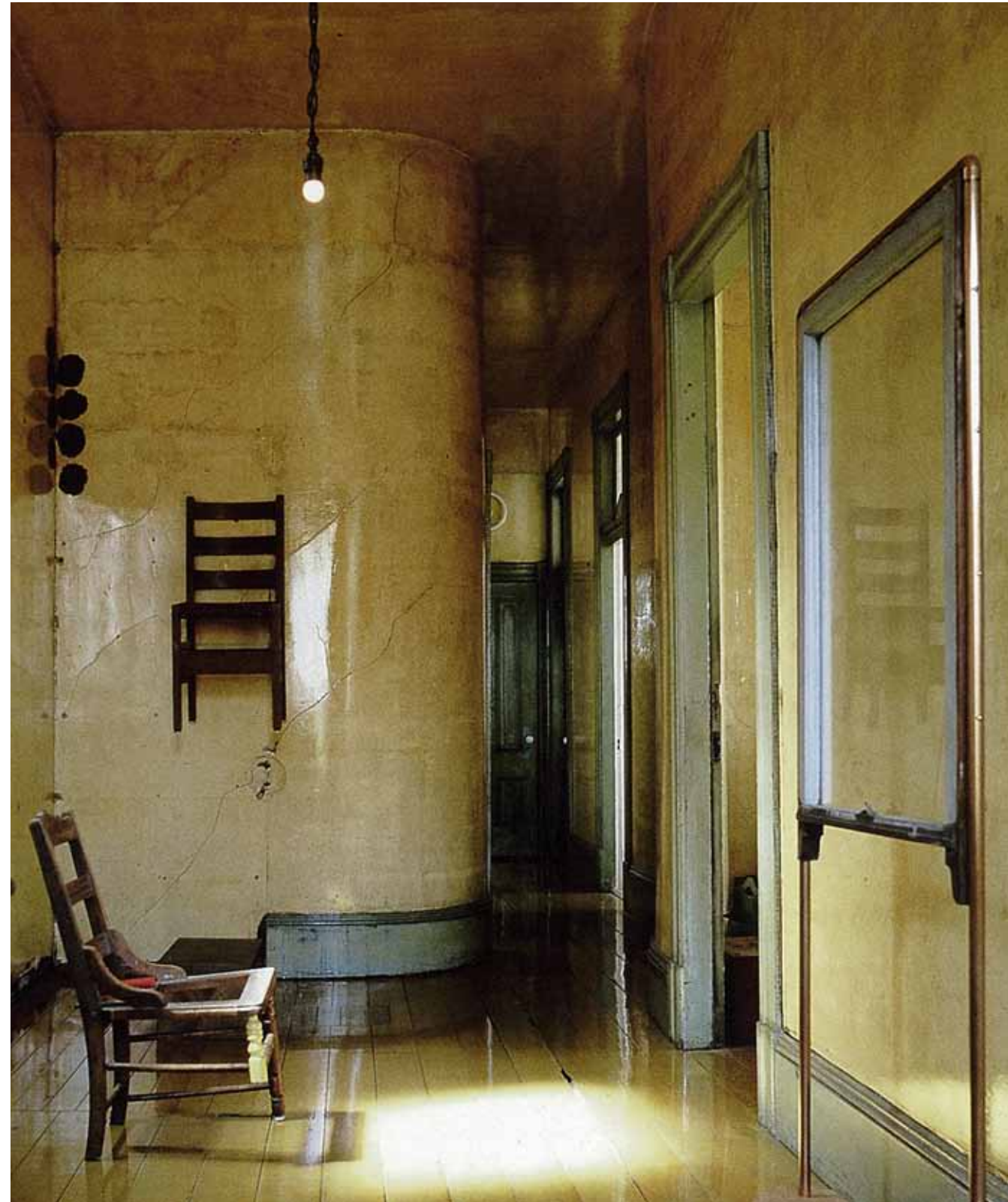




Details of artist's work produced from elements found at 500 Capp Street



Interior view of Living Room with copper window infill and tape recorder



View of second floor hall with artist's installations



Existing 20th Steet Streetscape



20th Steet Streetscape with proposed 2nd Unit



Proposed perspective at the corner of Capp Street & 20th Street



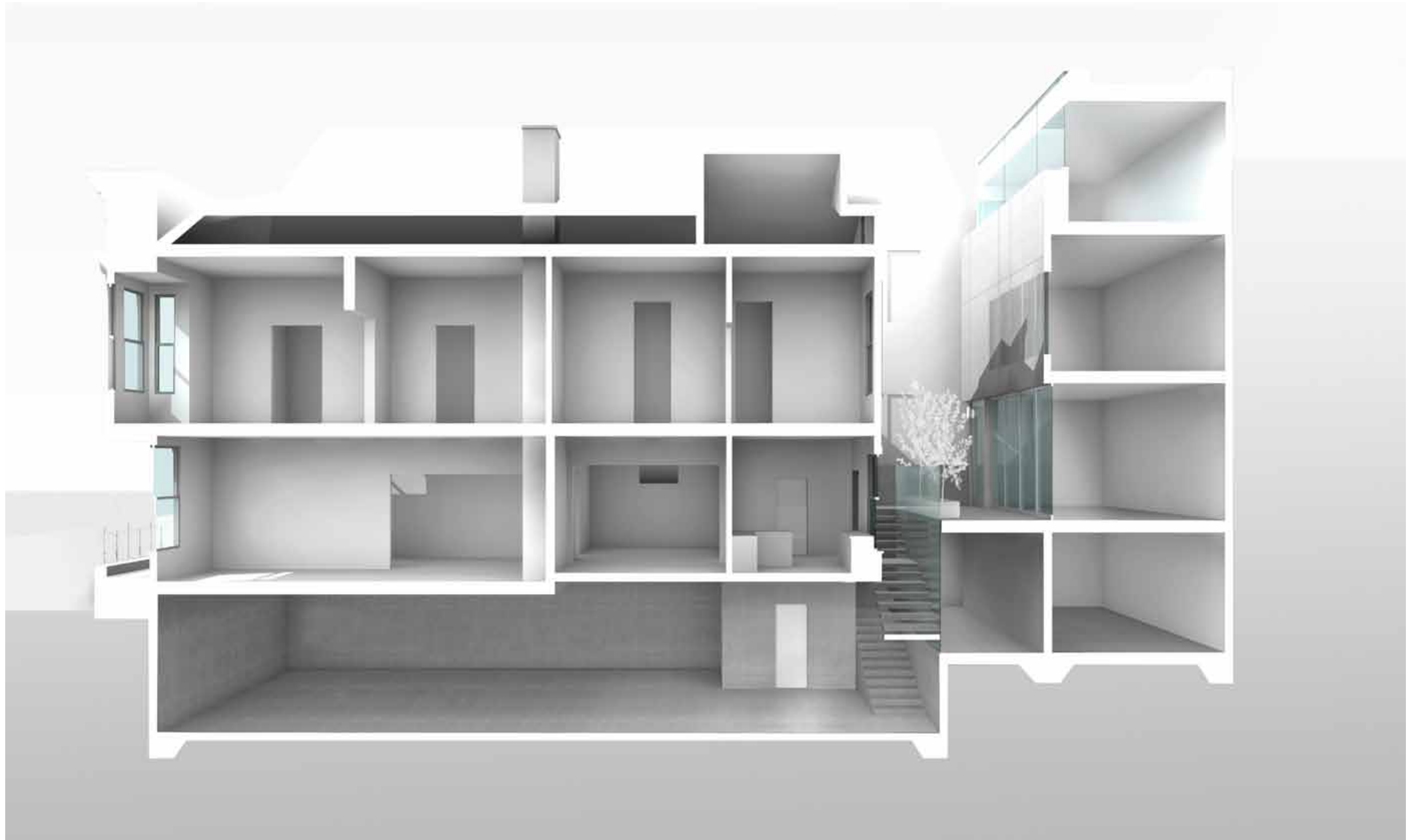
Proposed 20th Street elevation with 2nd Unit



Proposed perspective along 20th Street



Cut-away perspective of proposed 2nd Unit



Schematic section through existing house with proposed Basement & 2nd Unit





**PRE-APPLICATION MEETING RECORD**

DATE OF MEETING: March 29, 2010  
 DATE OF RECORD: March 30, 2010  
 PROJECT: **David Ireland House**  
 500 Capp Street  
 PREPARED BY: Steven Huegll  
 Jensen Architects  
 TEL: (415) 348-9650 ext. 21  
 FAX: (415) 348-9651  
 ATTENDEES: Mr. Jeffrey Ma, Building Plan Engineer, SF Department of Building Inspection  
 Mark Jensen, Jensen Architects  
 Seven Huegll, Jensen Architects  
 NOTE: Jensen Architects presented the following proposals and questions based on a review of current building codes (2007 CBC).  
*The Building Department response is shown in Italics.*

**Scope of Work / Project Description**

The 1886 historic residence was home to conceptual artist David Ireland and the site of his most important art installation. The intent of the project is to preserve both the historic building's exterior and the interior spaces that the artist transformed into an internationally recognized artistic environment. The project consists of preservation & restoration of the existing house's exterior, improvements of the existing building's foundation & basement, provisions of voluntary structural & seismic improvements, and the construction of a new 2nd Unit. The new basement level will house a Group B artist's archive with limited public access. Interior alterations of the Main House are limited to the relocation of the 2nd floor bathroom for a new elevator.

**Planning Data:**

Street Address of Job: 500 Capp Street, San Francisco, CA 94110  
 Block and Lot: Block 3610, Lot 32  
 Landmark Status: Historic Resources Inventory No. 12175  
 Lot Area: 1,875 square feet  
 Building Uses: Dwelling & Artist's Archive  
 Number of Dwelling Units: 2  
 Occupancy Group: R-3 & B

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Building Data:	Existing	Proposed	Required/Allowable
Construction Type:	Type V-B	Type V-B	n/a
Number of Stories:	2 above grade	2 above grade	3 max. w/out sprinkler
Main House	n/a	4	4 max. w/ sprinkler
2nd Unit	n/a	1	Unlimited
Basements (Main House):	1 (unfinished)	1	Unlimited
Fire Sprinklers:	No	No	No
Main House	n/a	Yes	Yes, R-3 > 3 Stories
2nd Unit	n/a	Yes	Yes, R-3 > 3 Stories
<b>Area Calculations:</b>			
Floor Area - Main House:			
Main House	4,150 sq. ft.	3,645 sq. ft.	Unlimited
2nd Unit	n/a	1,050 sq. ft.	Unlimited
Total:	n/a	4,695 sq. ft.	Unlimited

The following is a list of questions we wish to review at our pre-application meeting for the above-referenced project:

**Item UBC Section Building Code Issue:**

- Chapter 10 EGRESS  
 Per Table 1015.1 Spaces With One Means Of Egress: spaces within Group B with an occupant load less than 50 only require one means of egress. Per Table 1019.2 Stories\* With One Exit: Group B with an occupant load of less than 30 only require one exit.  
 \* Building Code Interpretation Bulletin, Application of Table 1019.2 May 15, 2008: "Titled in error; the title of Table 1019.2 is properly entitled 'Stories with One Exit.'"  
**Proposal:** We propose one means of egress from the Group B occupancy (occupancy load factor 10) located on the basement level.  
**SFDBI Response:** Proposal accepted, verify maximum egress travel distance does not exceed 75 feet per UBC Table 1019.2.
- 508.3.2.1 NON-SEPARATION OCCUPANCY  
 Non-separated occupancies shall be individually classified in accordance to Section 302.1. Code requirements shall apply to each portion of the building based on the occupancy classification of that space except that the most restrictive applicable provisions of Section 403 (high-rise buildings and Group I-2 does not apply) and Chapter 9 shall apply to the entire building or portion thereof.

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David Ireland House / 500 Capp Street  
 2/26/2010 Pre-Application Request  
 Page 2 of 4

- Chapter 11 ACCESSIBILITY

**Proposal:** We propose no separation between the Main House Group R-3 and the Group B at the basement level. The entire building will conform to the most restrictive (Group B) provisions of Chapter 9. The entire 2nd Unit will be provided with an automatic sprinkler system.

**SFDBI Response:** Proposal accepted, no separation required between Basement (B-occupancy) and existing building above (R-3); provide two-hour separation between Garage (U-occupancy) and Lobby (B-occupancy); provide one-hour separation at Garage ceiling. See attached Occupancy & Separation Diagram.

Per Section 1103B.1 Exception No. 2; privately funded multi-story buildings less than 3 stories and 3,000 sq. ft. do not require an elevator or ramp above the first floor. But when an elevator is nonetheless planned it shall meet the requirements of Section 1116B and shall serve each level of the building.

Section 1116B.1 states elevator size shall comply to this section with Exception No. 3 stating "In existing buildings, equivalent facilitation may be provided with an elevator car of different dimensions where it can be demonstrated that a person using a wheelchair can enter and operate."

Section 1120B.1 Exception No. 1 states: "In existing buildings...when the enforcing agency determines that compliance with this section would create an unreasonable hardship, an exception shall be granted when equivalent facilitation is provide."

**Proposal:** As means for an accessible path to the Group B occupancy in the basement we propose a dimensionally smaller elevator cab (51" x 51" cab interior dimension) than required by code (68" x 54") as equivalent facilitation. We intend to apply for a hardship under Section 1120B.1 Exception No. 3.

**SFDBI Response:** Proposal accepted, submit Unreasonable Hardship Request outlining the proposed equivalent facilitation conforming to SFBC AB 1208.

- SFBC 3403 SEISMIC UPGRADES FOR EXISTING BUILDINGS

Per Section 3403.2.3.2.2 Substantial change; whenever alteration work involves 2/3 or more of the number of stories excluding basements, the building or structure as a whole shall comply with Section 3403.5. And per Section 3403.2.3.2.3 Structural alterations; when more than 30% of the floor and roof areas of the building have been or are proposed to be involved in substantial structural alteration, the building shall comply with Section 3403.5.

**Proposal:** New construction is limited to the basement of the existing Main House and a new elevator. The proposed floor area alteration is less than 30% of the whole and involves less than 2/3 of the number of stories thus any seismic

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David Ireland House / 500 Capp Street  
 2/26/2010 Pre-Application Request  
 Page 3 of 4

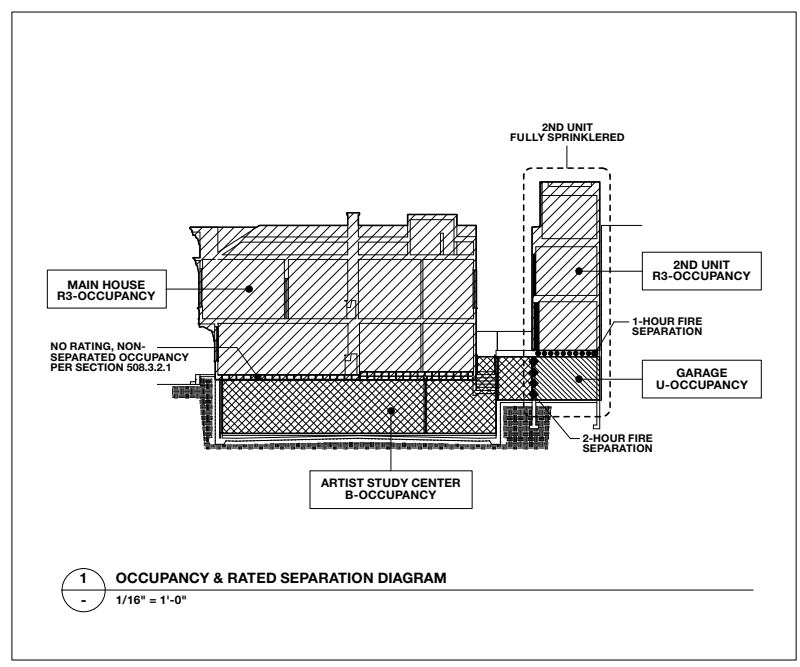
upgrade to the existing house, exclusive of new construction, shall be considered voluntary and shall not trigger a whole building upgrade.  
**SFDBI Response:** Proposal accepted, all new work (foundation/basement and new residential unit) shall comply with current code requirements. Seismic strengthening of existing building to be considered voluntary per SFBC 3403.2.3.1, 1 Horizontal Additions and governed by CBC 3403.2.3.1 Exception 3.

- SFBC 2902 MINIMUM PLUMBING FIXTURES  
**Proposal:** As proposed, the Group B Archive space located in the basement of the Main House is 640 sq. ft., this space will qualify under SFBC 2902.1 as having four or fewer employees and as such not require separate gender facilities. One accessible unisex restroom will be provided.  
**SFDBI Response:** Proposal accepted.

End of Agenda  
*Reviewed and agreed by*  
*Jeffrey Ma 4/5/10*  
*Jeffrey Ma, SFDBI*

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David Ireland House / 500 Capp Street  
 2/26/2010 Pre-Application Request  
 Page 4 of 4



**A1**

SHEET  
 BUILDING OCCUPANCY & FIRE SEPARATION DIAGRAM  
 DATE: 7/1/10  
 SCALE: 1/16" = 1'-0"

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**EXITING SUMMARY**

MAIN HOUSE:					
AREA	OCC. TYPE	OCCUPIED AREA	LOAD FACTOR	NUMBER OCCUP.	EXITS REQUIRED
BASEMENT					
ARTIST STUDY CNTR	B	960 SQFT	1 : 100	10	1 (10 < 49)
ENTRY HALL	R-3	400 SQFT	1 : 200	2	1 (2 < 10)
FIRST FLOOR	R-3	1,120 SQFT	1 : 200	6	1 (6 < 10)
SECOND FLOOR	R-3	1,165 SQFT	1 : 200	6	1 (6 < 10)
<b>TOTAL OCCUPIED AREA:</b> 3,645 SQFT					
					1 EXIT OK (TABLE 1015.1)

2ND UNIT:					
AREA	OCC. TYPE	OCCUPIED AREA	LOAD FACTOR	NUMBER OCCUP.	EXITS REQUIRED
FIRST FLOOR					
GARAGE	U	280 SQFT	1 : 200	2	1 (2 < 29)
SECOND FLOOR	R-3	280 SQFT	1 : 200	2	1 (2 < 10)
THIRD FLOOR	R-3	280 SQFT	1 : 200	2	1 (2 < 10)
FOURTH FLOOR	R-3	210 SQFT	1 : 200	2	1 (2 < 10)
<b>TOTAL OCCUPIED AREA:</b> 1,050 SQFT					
					1 EXIT OK (TABLE 1015.1)

EXITING WIDTH				
EXIT COMPONENT	MAX OCC. LOAD	LOAD FACTOR	MIN. WIDTH	WIDTH PROVIDED
ENTRY HALL DOOR	20	0.2	4.0"	36" (34" CLR.)
(N) STAIR 1	11	0.3	3.3"	44" (44" REQ.)

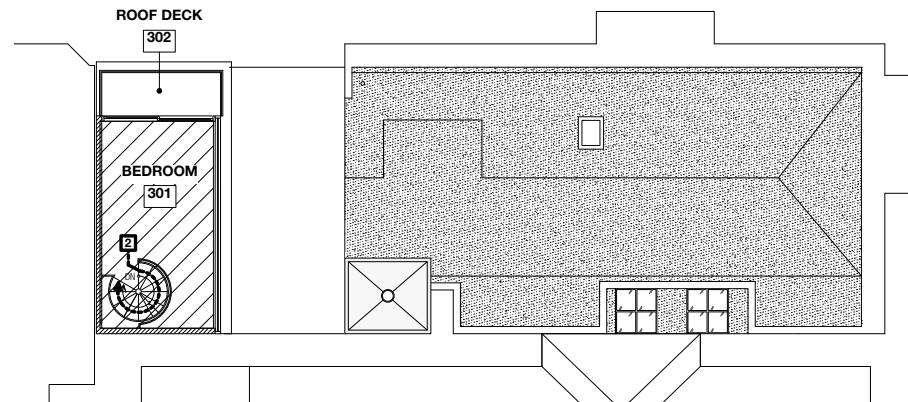
**PLUMBING FIXTURE SUMMARY**

REQUIRED RESTROOM FIXTURE COUNT:					
OCCUPANCY	AREA	FACTOR*	# OCCUP.	# FIXTURES	
				REQUIRED	PROVIDED
B (ARCHIVE)	960 SQFT	200	5	1 RESTROOM**	1 RESTROOM
R-3 (MAIN HOUSE)	2,685 SQFT	1 PER UNIT	N/A	1 W.C. 1 LAVATORY 1 SHOWER	2 W.C. 2 LAVATORY 1 SHOWER
R-3 (2ND UNIT)	1,050 SQFT	1 PER UNIT	N/A	1 W.C. 1 LAVATORY 1 SHOWER	1 W.C. 1 LAVATORY 1 SHOWER

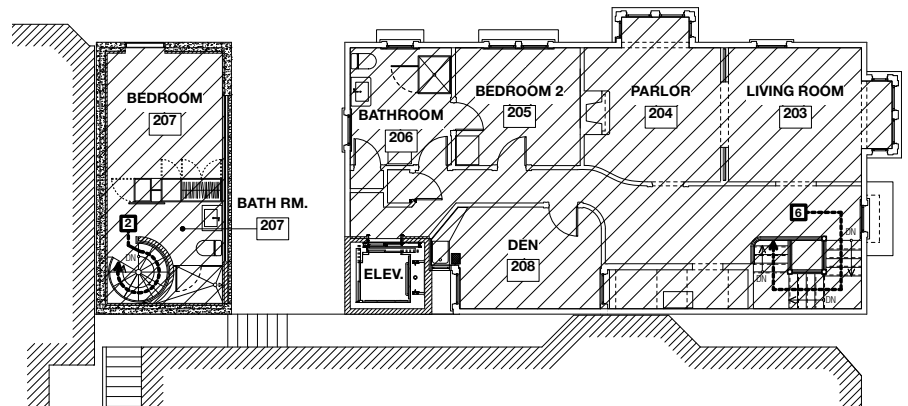
\* FACTOR PER TABLE A-29-A  
 2001 CA BUILDING CODE (SFGC CHAPTER 29)  
 \*\* PER SFGC CH. 29, B OCCUPANCIES WHERE THERE ARE 4 OR FEWER EMPLOYEES, SEPARATE FACILITIES FOR EACH SEX NEED NOT BE PROVIDED.

**SHEET NOTES**

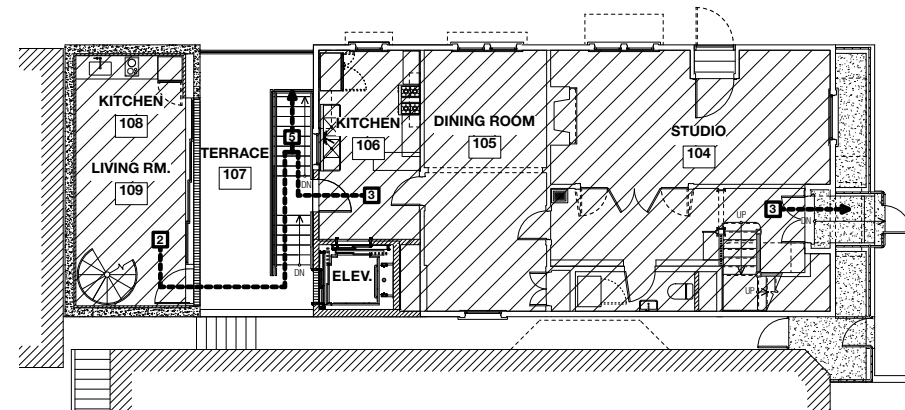
FIRE PROTECTION NOTES	
1. AN AUTOMATIC SPRINKLER SYSTEM WILL BE INSTALLED IN THE PROPOSED MAIN HOUSE BASEMENT & THROUGHOUT THE 2ND UNIT. THIS SPRINKLER SYSTEM WILL COMPLY WITH 2007 CBC SECTION 903.3.1.1 INCLUDING ALL SFGC AMENDMENTS.	
EGRESS NOTES	
1. SEE 2007 CBC CHAPTER 3 FOR OCCUPANCY DESCRIPTIONS AND TABLE 508.3.3 FOR OCCUPANCY SEPARATION REQUIREMENTS	
2. SEE 2007 CBC CHAPTER 10 FOR MINIMUM EGRESS REQUIREMENTS AND TABLE 1005.1 FOR EGRESS WIDTH REQUIREMENTS. ALSO REFERENCE 2007 CBC SECTION 1133B FOR ACCESSIBILITY REQUIREMENTS.	
LEGEND	
---	FIRE-RESISTANCE RATED ASSEMBLY
# →	PATH OF TRAVEL W/ OCCUPANT LOAD
●-●-●-●	ACCESSIBLE PATH OF TRAVEL
[Hatched Box]	R-3 OCCUPANCY
[Diagonal Hatched Box]	S-2 OCCUPANCY
[Cross-hatched Box]	B OCCUPANCY



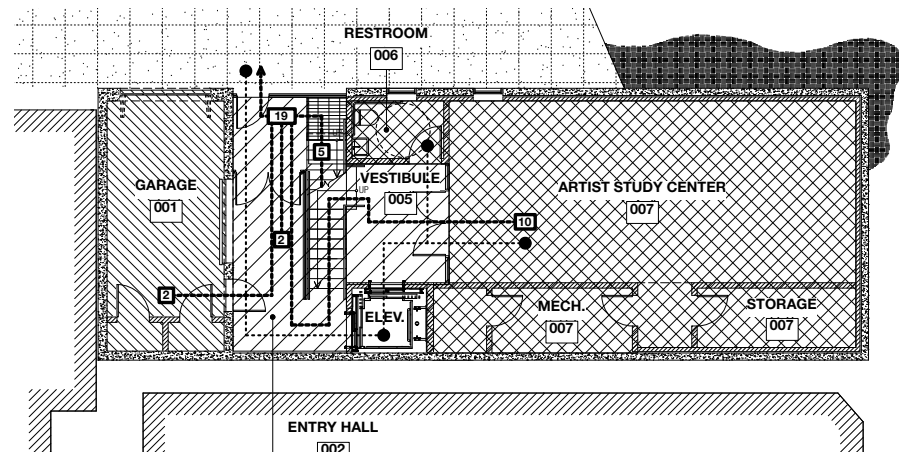
**4 2ND UNIT 4TH FLR EGRESS**  
1/8" = 1'-0"



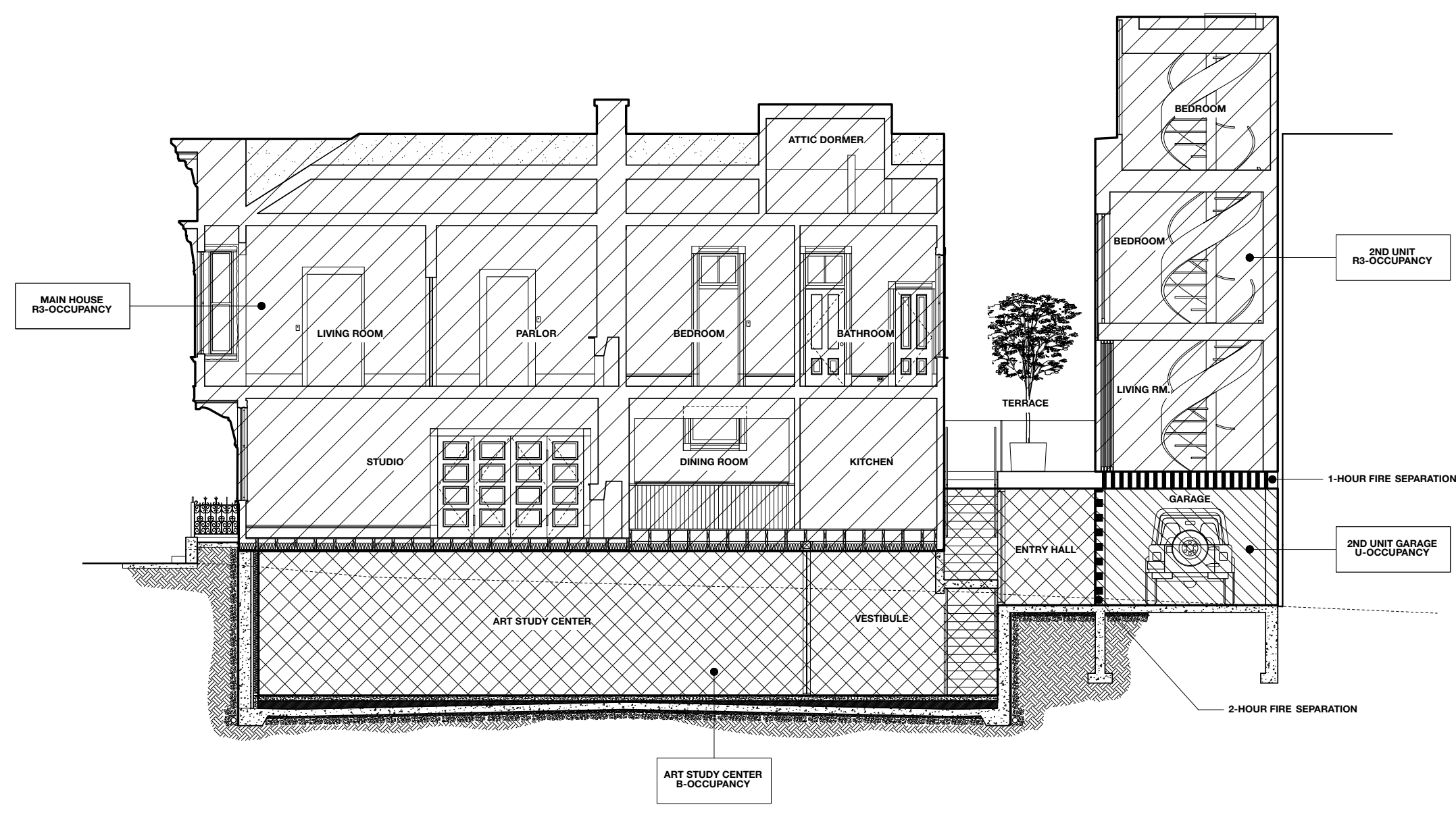
**3 MAIN HOUSE 2ND FLR & 2ND UNIT 3RD FLR EGRESS**  
1/8" = 1'-0"



**2 MAIN HOUSE 1ST FLR & 2ND UNIT 2ND FLR EGRESS**  
1/8" = 1'-0"

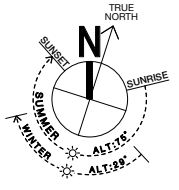
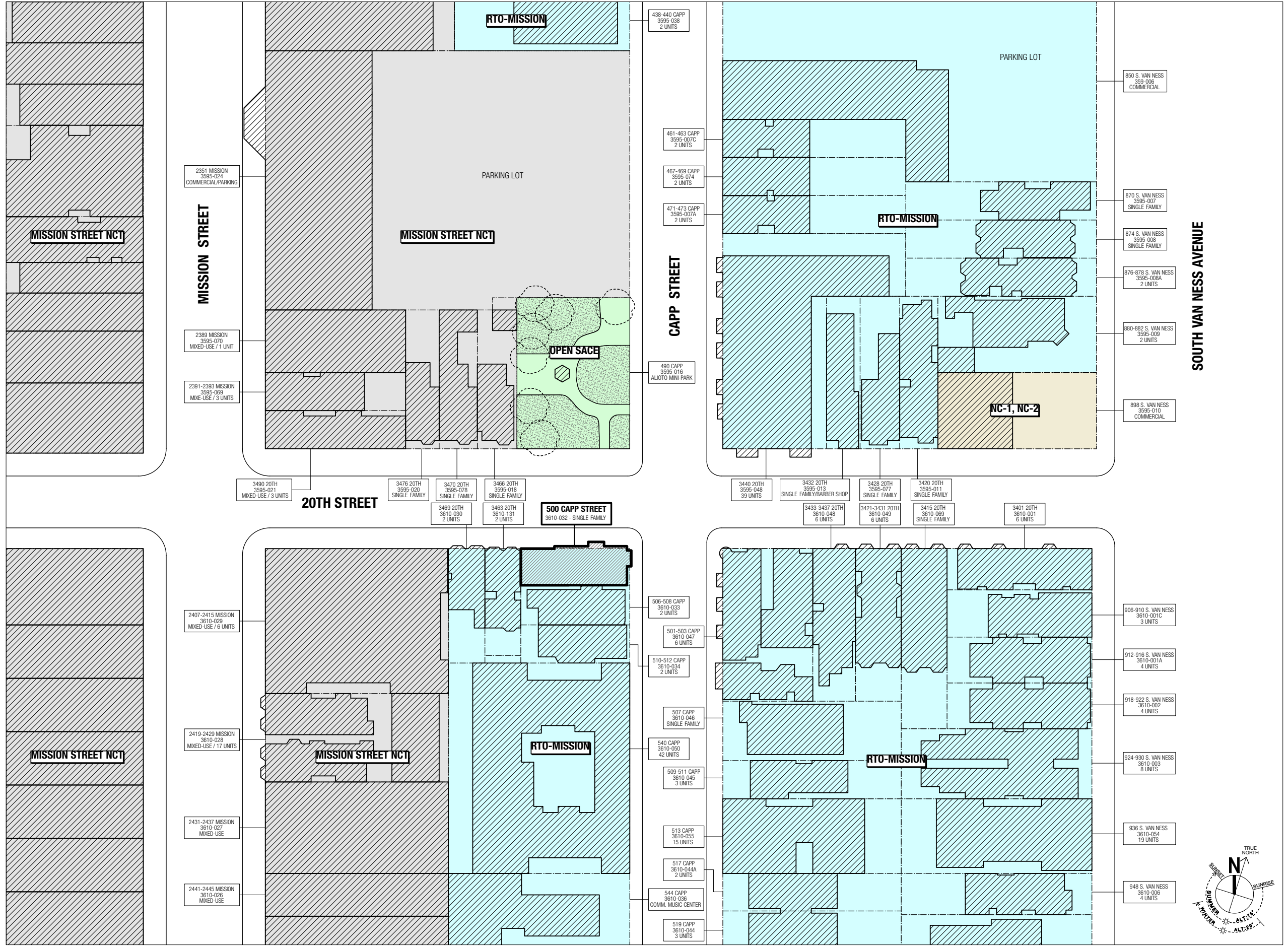


**1 MAIN HOUSE BASEMENT & 2ND UNIT 1ST FLR EGRESS**  
1/8" = 1'-0"



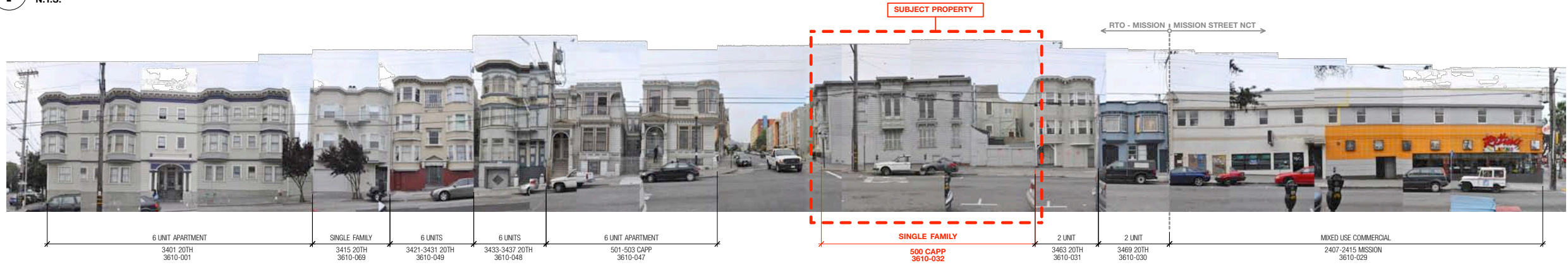
1 BUILDING SECTION - RATED SEPARATIONS & FIRE SPRINKLER DIAGRAM  
 1/4" = 1'-0"

STAMP	CONSULTANTS	PROJECT	ISSUE & REVISIONS
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		<b>SEPARATION DIAGRAM</b>	
		DATE 7/1/10	
		PHASE PLANNING SUBMITTAL	
		SCALE 1/4" = 1'-0"	





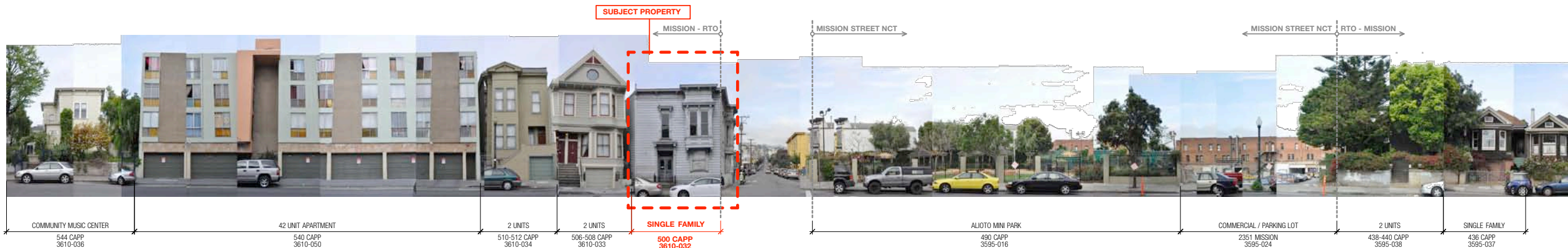
**4 STREETScape - 20TH STREET NORTH**  
- N.T.S.



**3 STREETScape - 20TH STREET SOUTH**  
- N.T.S.



**2 STREETScape - CAPP STREET EAST**  
- N.T.S.



**1 STREETScape - CAPP STREET WEST**  
- N.T.S.



**4** EXISTING 20TH STREET STREETScape  
- N.T.S.



**4** PROPOSED 20TH STREET STREETScape  
- N.T.S.



**3** PROPOSED 20TH STREET ELEVATION DETAIL  
- N.T.S.

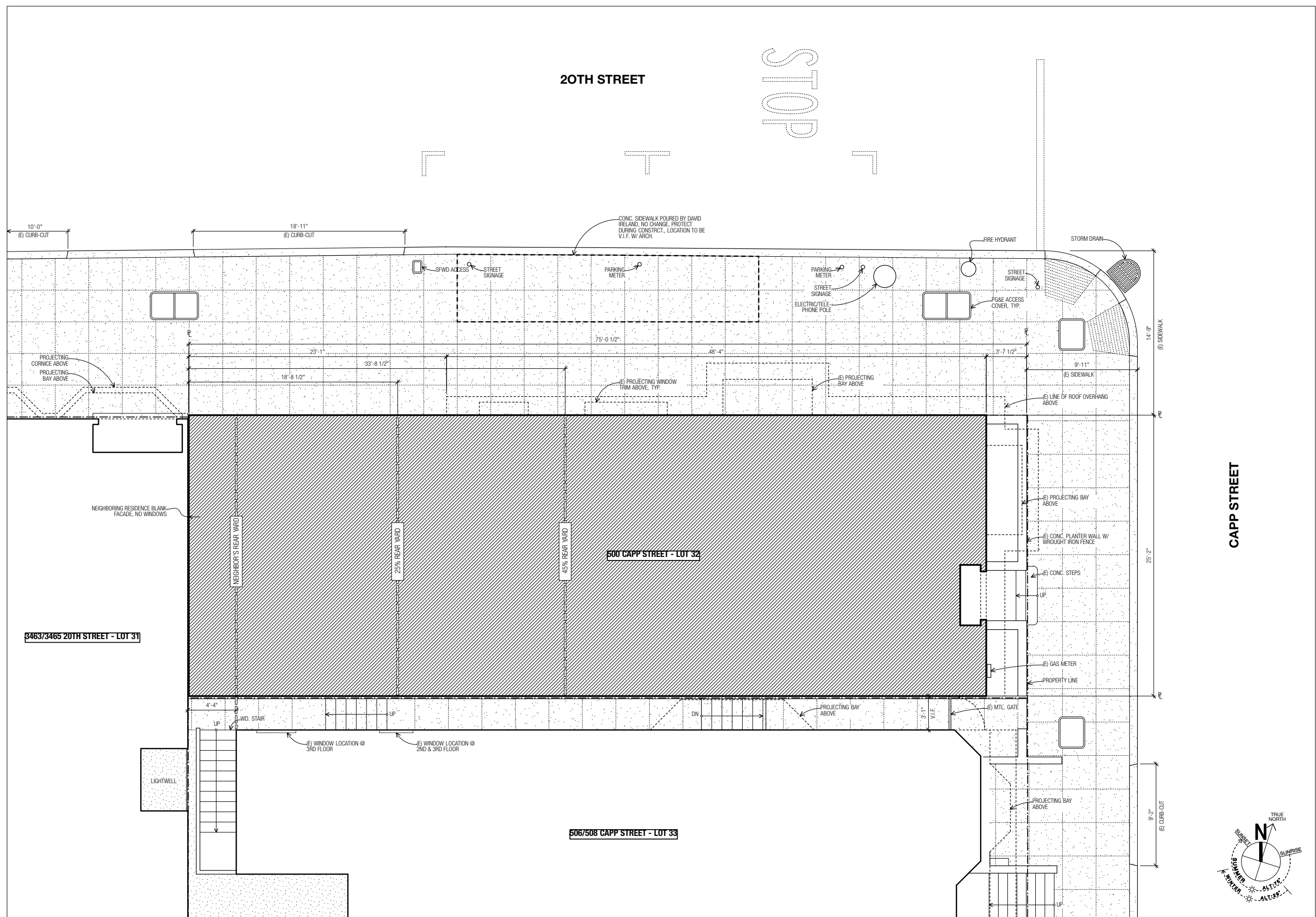


**2** PROPOSED 20TH STREET ELEVATION  
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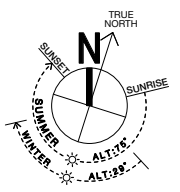


**1** PROPOSED SCHEMATIC SECTION  
- N.T.S.

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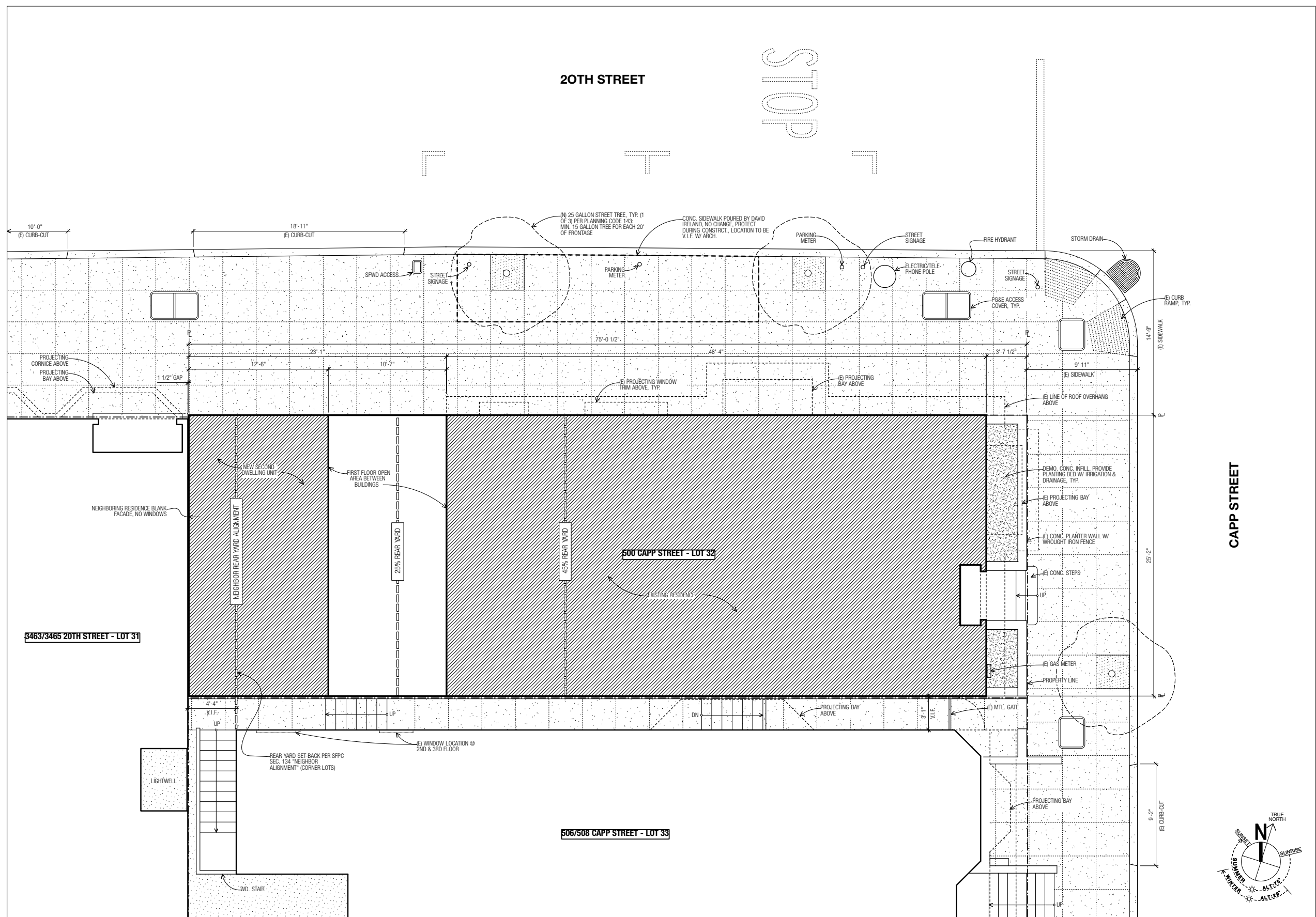
**1 (E) SITE PLAN**  
 1/4" = 1'-0"



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PHASE		Copyright © 2010 Jensen Architects. All other rights and/or interests reserved. Reproduction of this drawing without the written consent of the Architect is prohibited.		
SCALE		1/4" = 1'-0"		
<b>A1.01</b>				

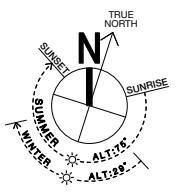


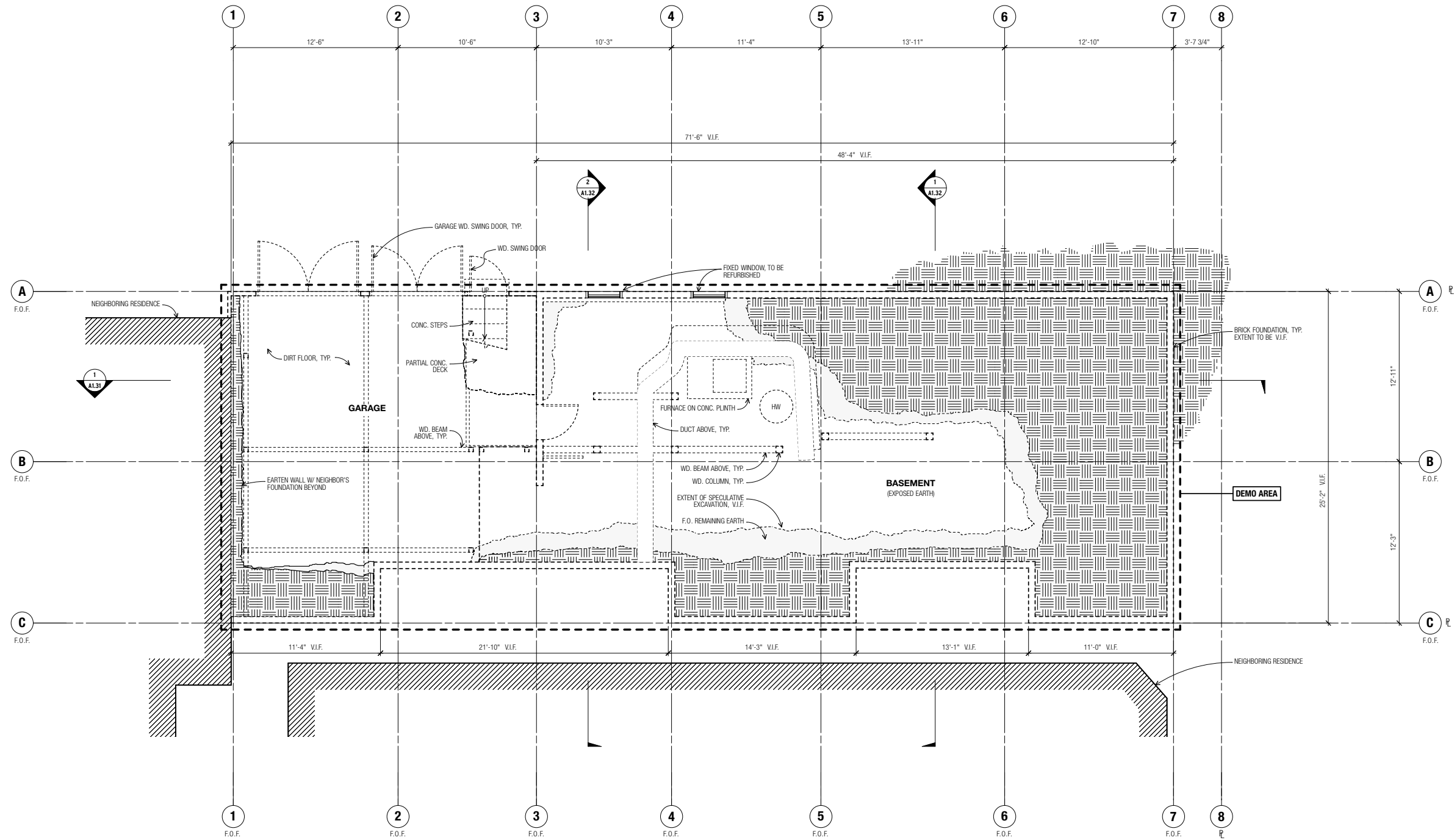


**1** PROPOSED SITE PLAN  
 1/4" = 1'-0"

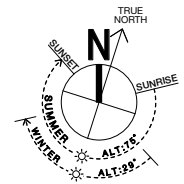
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<b>ISSUE &amp; REVISIONS</b>	
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<b>DATE</b>	7/1/10
<b>PHASE</b>	PLANNING SUBMITTAL
<b>SCALE</b>	1/4" = 1'-0"
<b>A1.02</b>	

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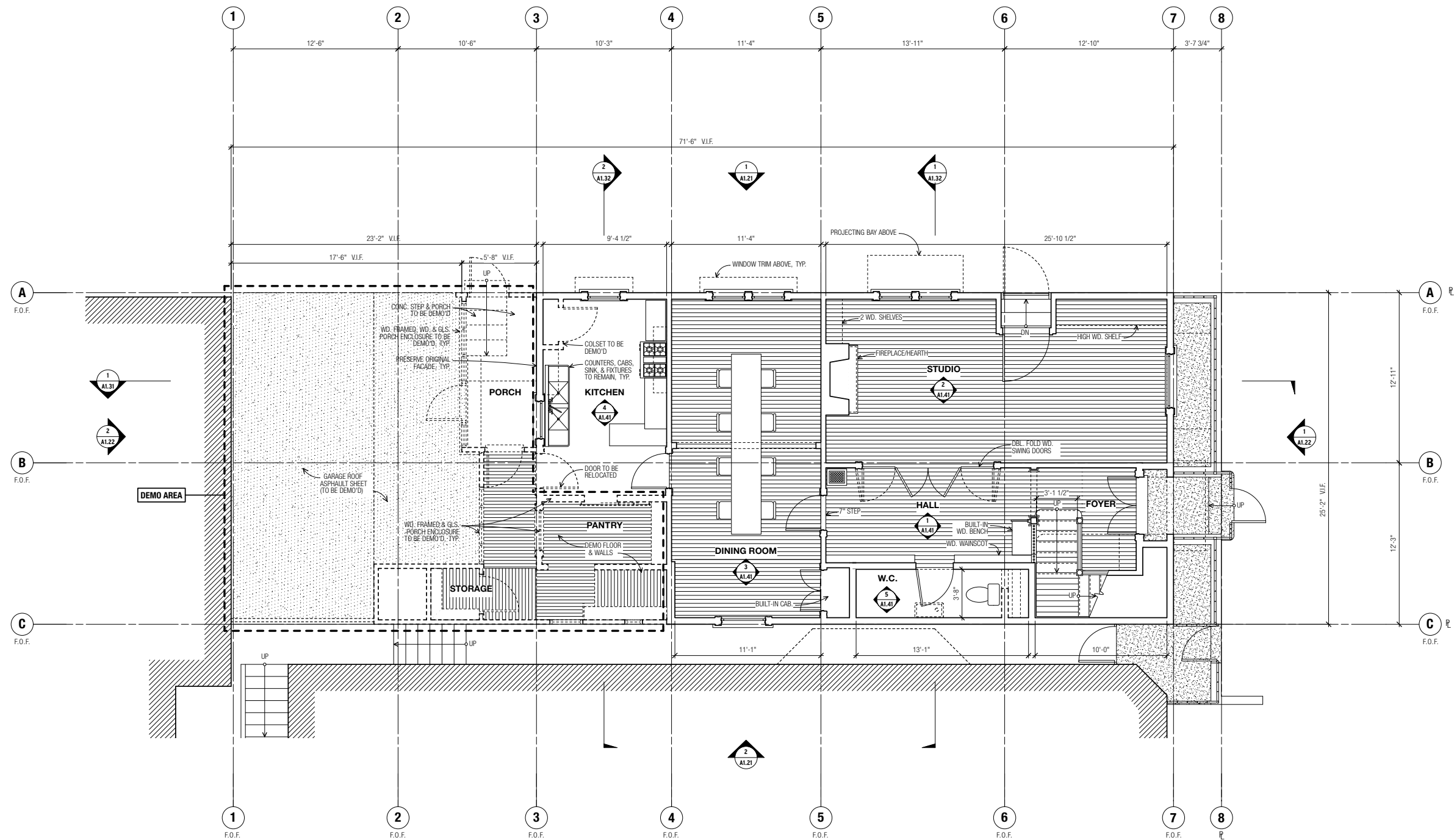




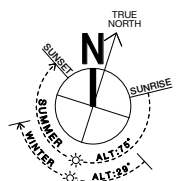
**1 BASEMENT DEMOLITION PLAN**  
 - 1/4" = 1'-0"



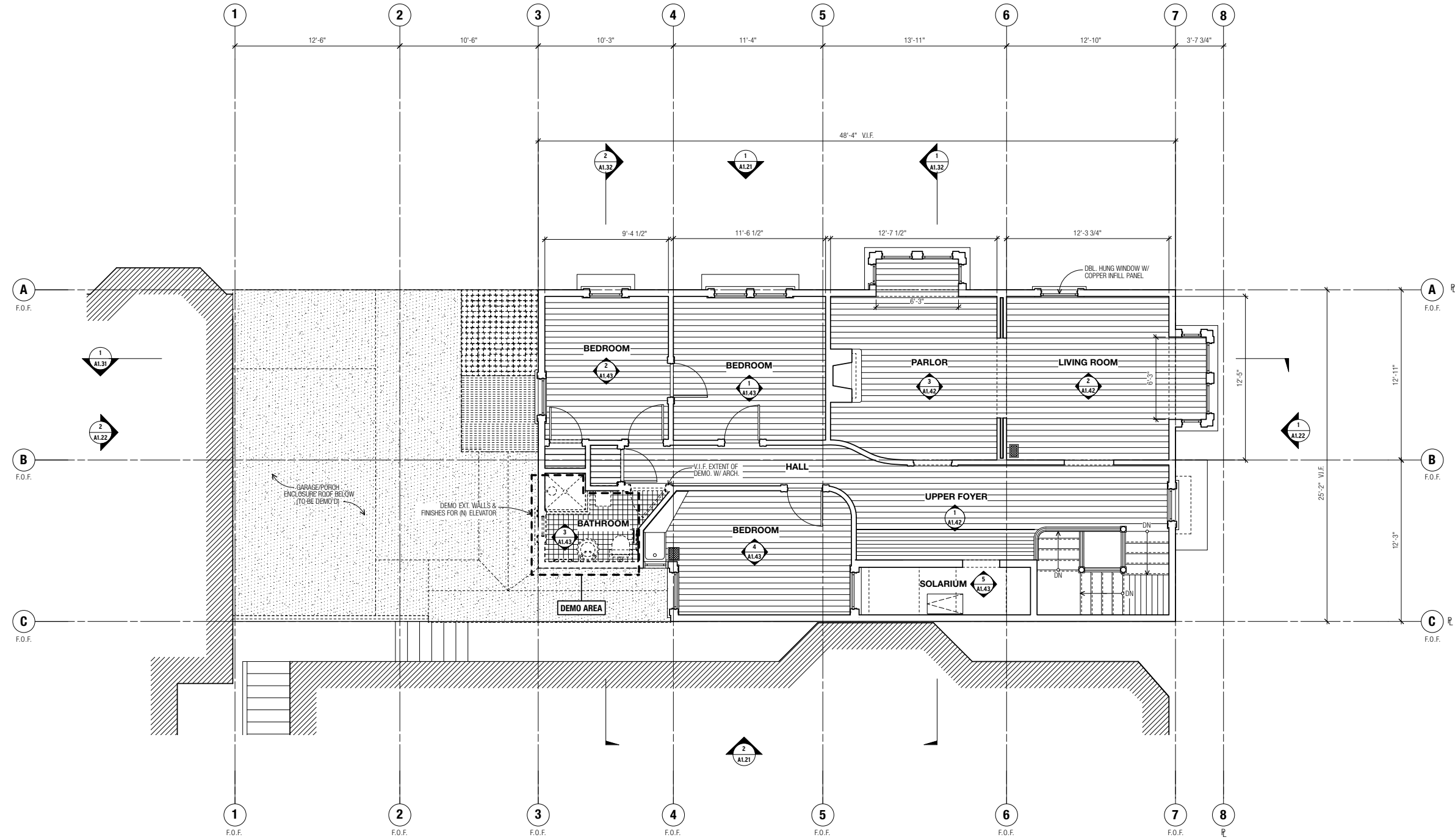
SHEET <b>(E) PLANS</b>	DATE	7/1/10
	PHASE	PLANNING SUBMITTAL
ISSUE & REVISIONS	PROJECT	<b>500 CAPP STREET</b>
CONSULTANTS	CONSULTANTS	JENSEN ARCHITECTS
STAMP	STAMP	
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<p><b>A1.11</b></p>		



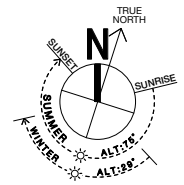
**1 FIRST FLOOR DEMOLITION PLAN**  
 - 1/4" = 1'-0"



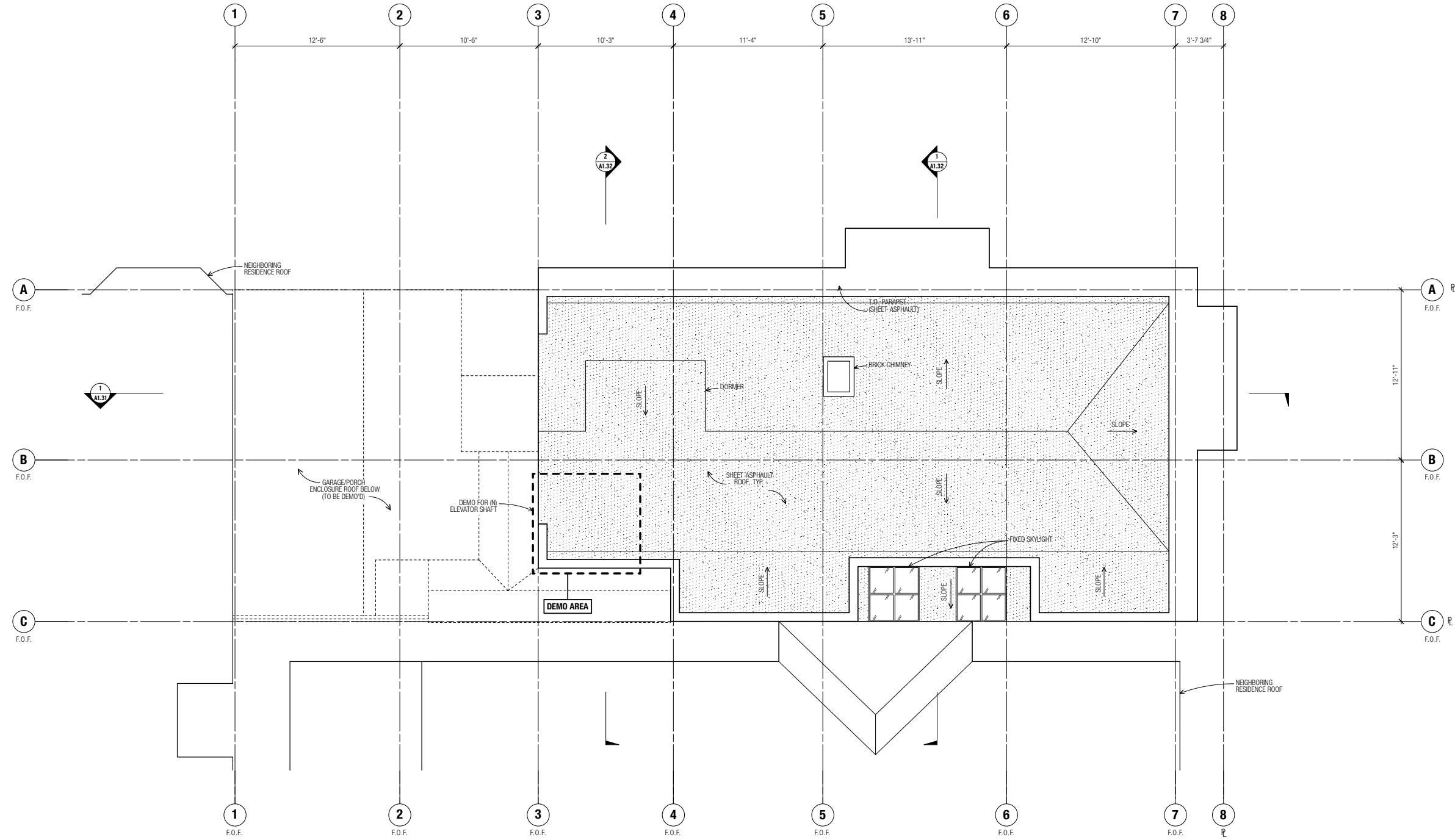
SHEET	<b>(E) PLANS</b>	DATE	7/1/10
		PHASE	PLANNING SUBMITTAL
ISSUE & REVISIONS		PROJECT	<b>500 CAPP STREET</b>
CONSULTANTS		500 CAPP STREET SAN FRANCISCO, CA 94110 <small>Copyright © 2010 by Jensen Architects. All drawings and written material appearing herein constitute the confidential and proprietary information of Jensen Architects. No part of this drawing may be reproduced, stored, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of Jensen Architects.</small>	
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SCALE		1/4" = 1'-0"	



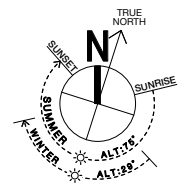
**1 SECOND FLOOR DEMOLITION PLAN**  
 - 1/4" = 1'-0"



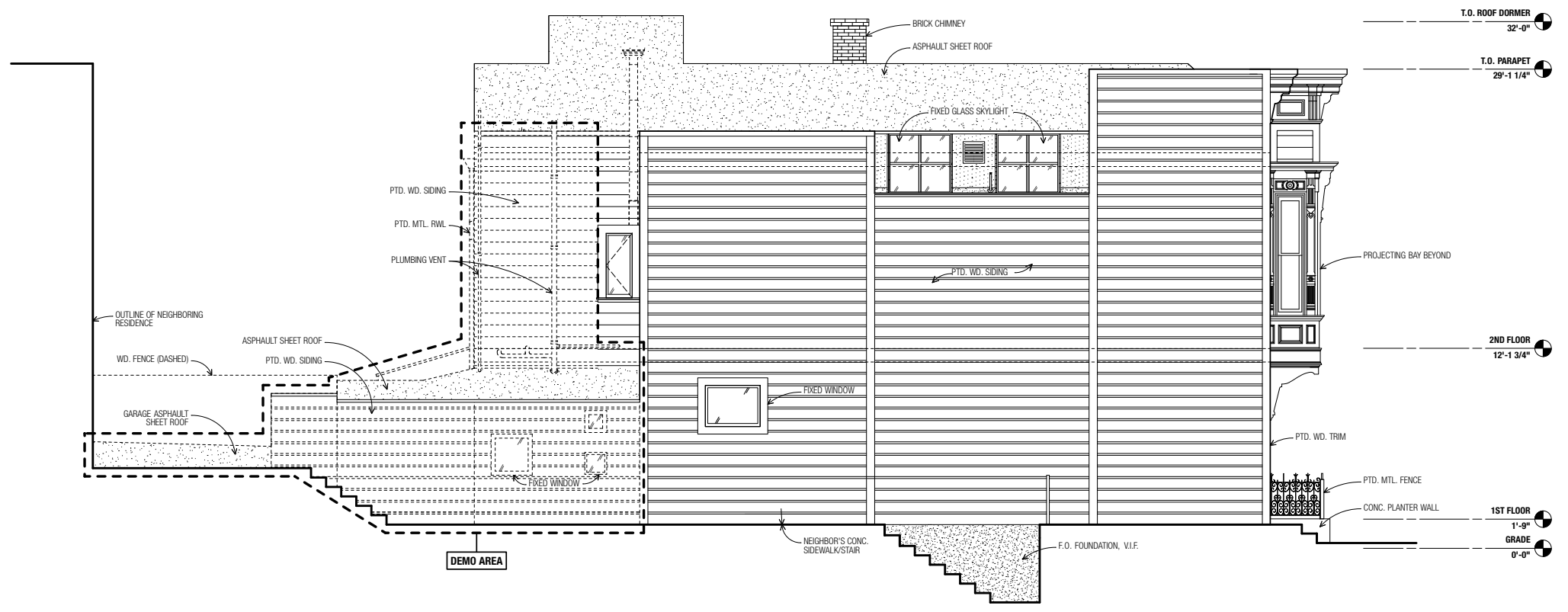
SHEET	PROJECT		ISSUE & REVISIONS	CONSULTANTS	STAMP
	500 CAPP STREET				
(E) PLANS	500 CAPP STREET SAN FRANCISCO, CA 94110		Copyright © 2010 Jensen Architects. All drawings and/or written material deposited herein constitute the confidential and proprietary information of Jensen Architects. No part of this drawing may be reproduced without the written consent of the Architect.		
DATE	7/1/10				
PHASE	PLANNING SUBMITTAL				
SCALE	1/4" = 1'-0"				
<b>A1.13</b>					



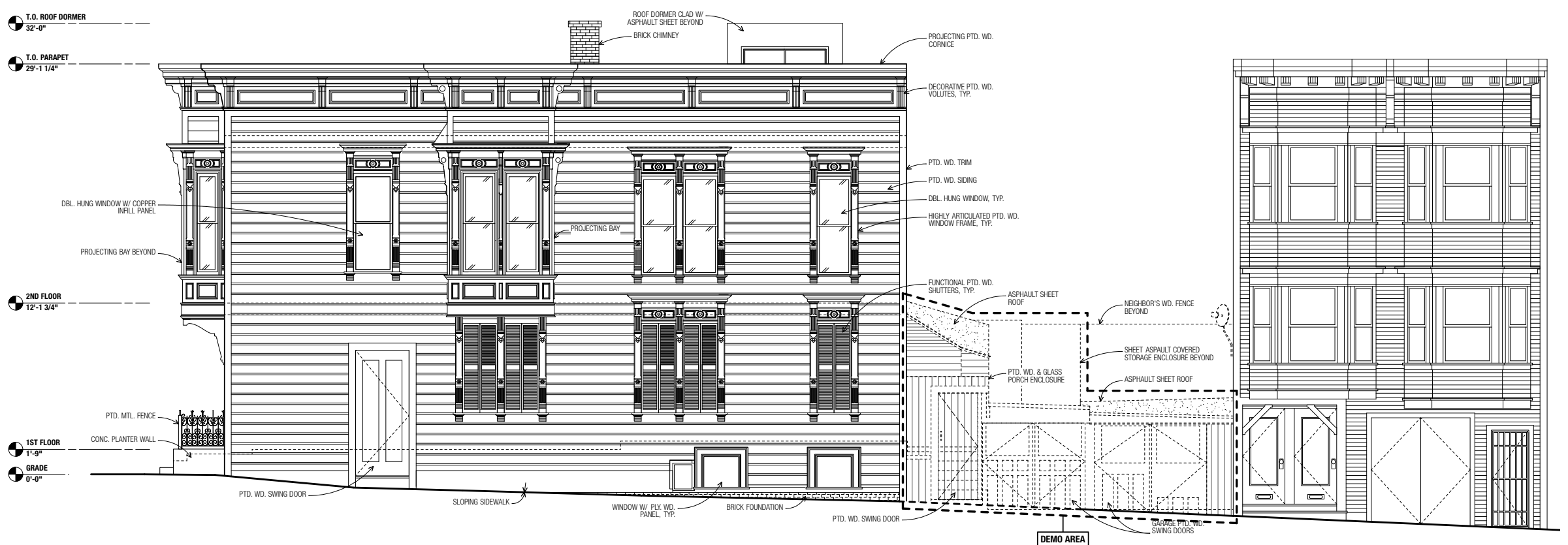
**1 ROOF DEMOLITION PLAN**  
 - 1/4" = 1'-0"



<b>SHEET</b> <b>(E) PLANS</b>	<b>ISSUE &amp; REVISIONS</b>			<b>CONSULTANTS</b>	<b>STAMP</b>
	<b>DATE</b> 7/1/10	<b>PHASE</b> PLANNING SUBMITTAL	<b>SCALE</b> 1/4" = 1'-0"		
<b>A1.14</b>					



2 (E) SOUTH ELEVATION  
1/4" = 1'-0"



1 (E) NORTH ELEVATION  
1/4" = 1'-0"

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CONSULTANTS	
PROJECT	<b>500 CAPP STREET</b>
ISSUE & REVISIONS	
SHEET	<b>(E) ELEVATIONS</b>
DATE	7/1/10
PHASE	PLANNING SUBMITTAL
SCALE	1/4" = 1'-0"

STAMP

CONSULTANTS

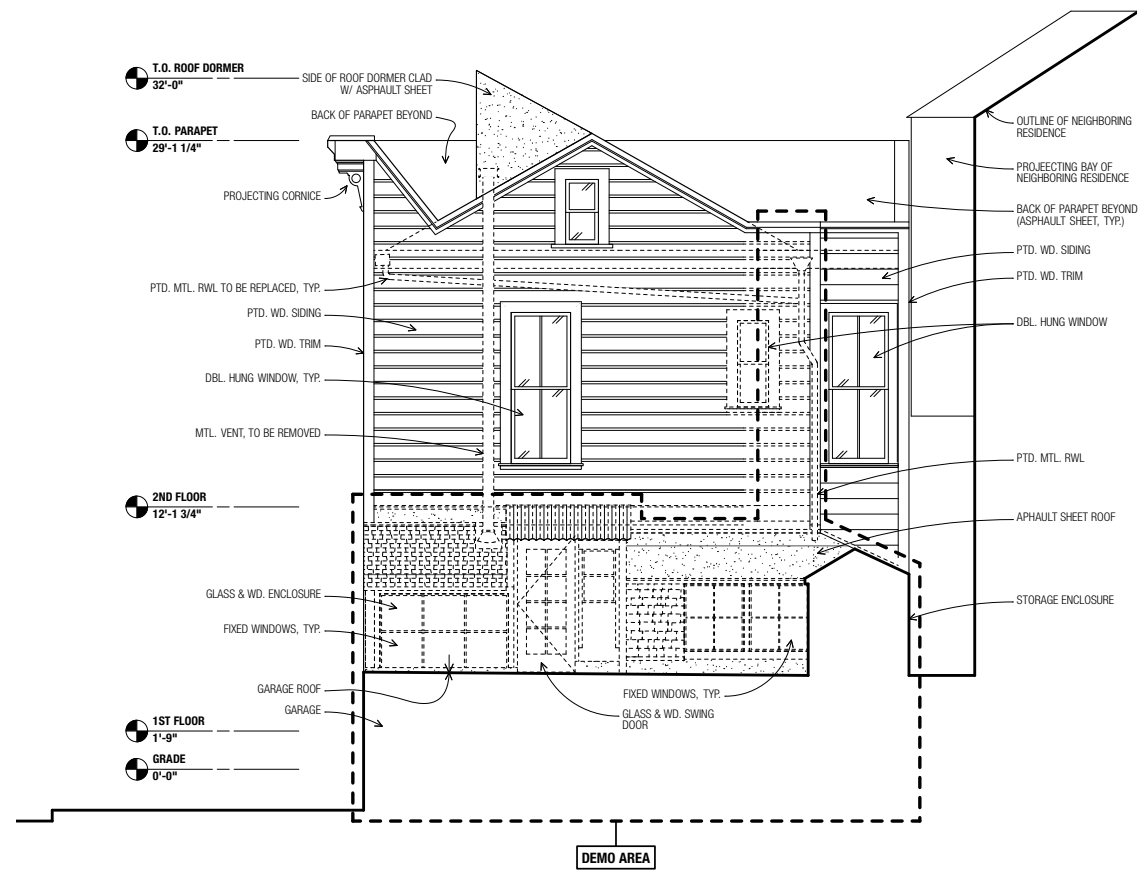
PROJECT  
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 SAN FRANCISCO, CA 94110  
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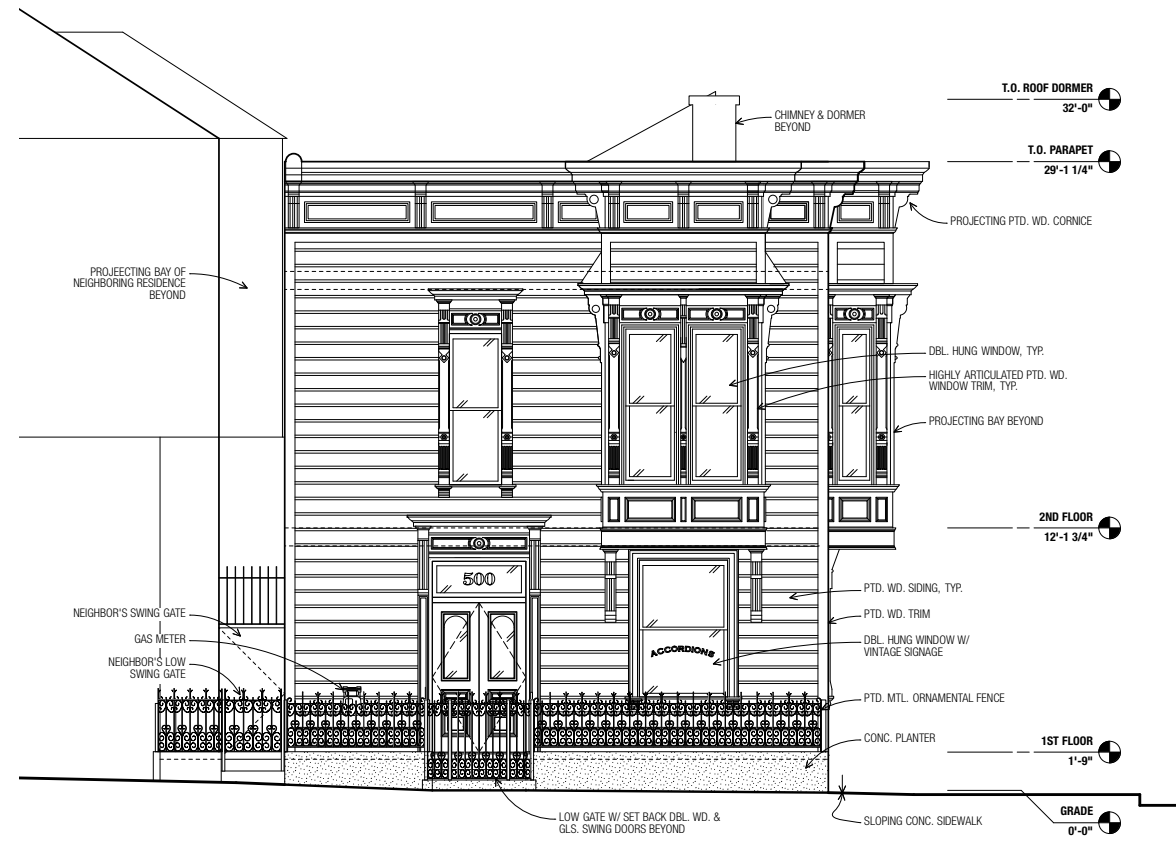
ISSUE & REVISIONS

SHEET  
 (E) ELEVATIONS  
 DATE 7/1/10  
 PHASE PLANNING SUBMITTAL  
 SCALE 1/4" = 1'-0"

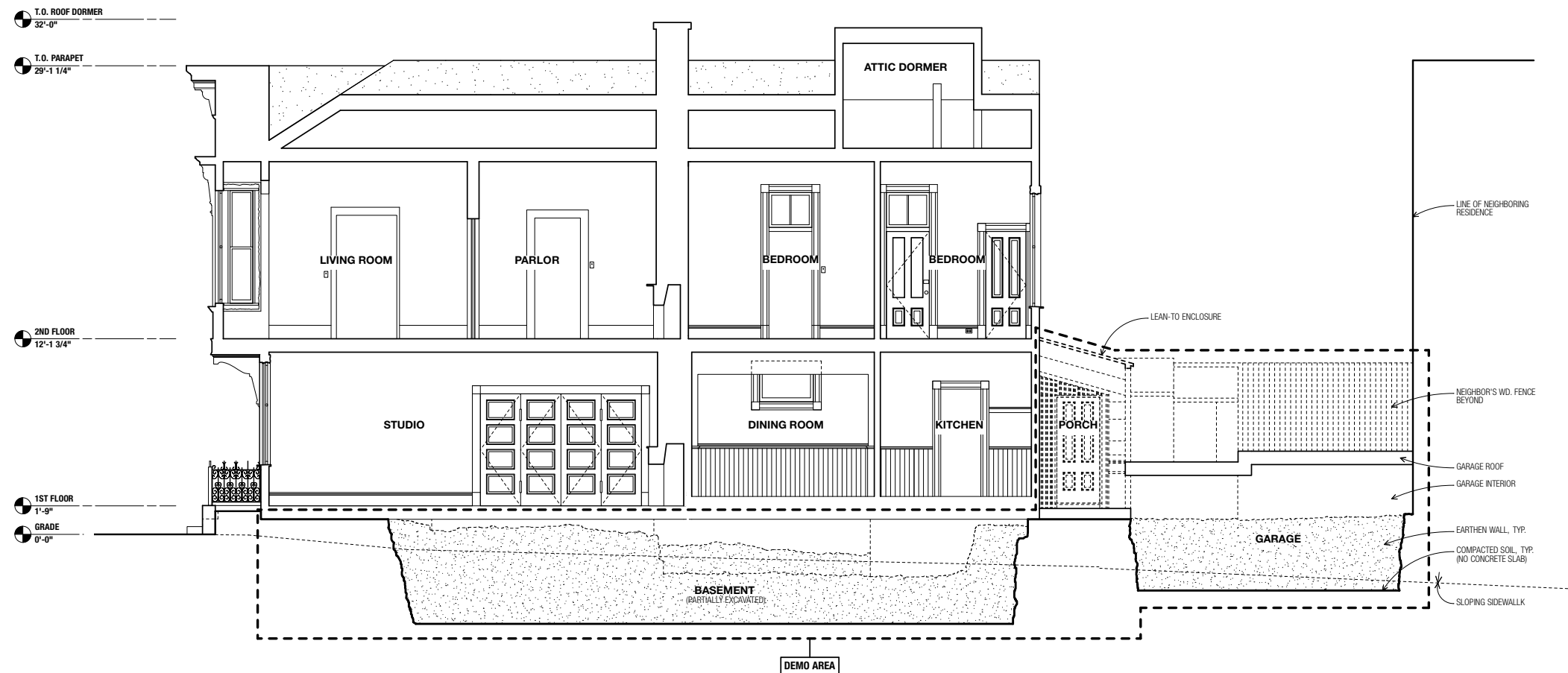
A1.22



2 (E) WEST ELEVATION  
 1/4" = 1'-0"



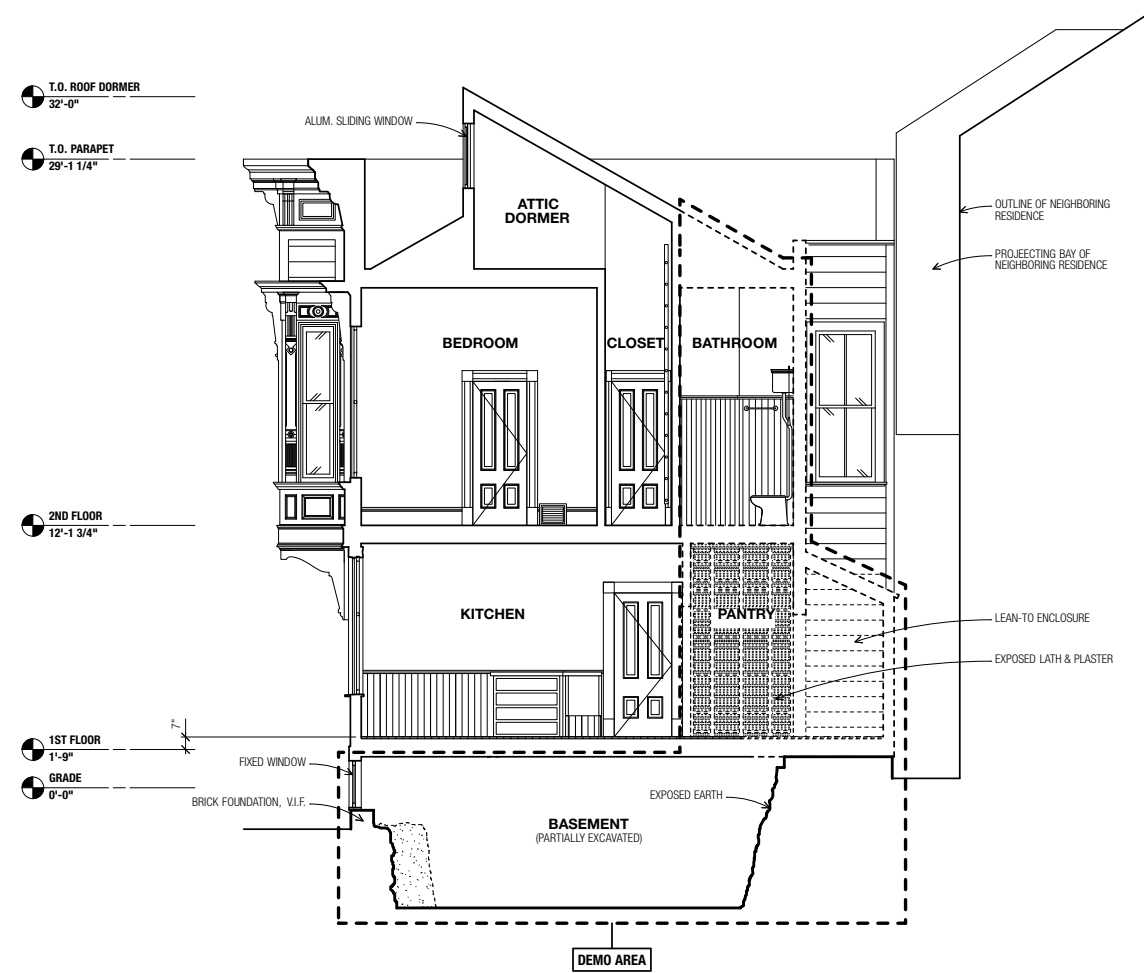
1 (E) EAST ELEVATION  
 1/4" = 1'-0"



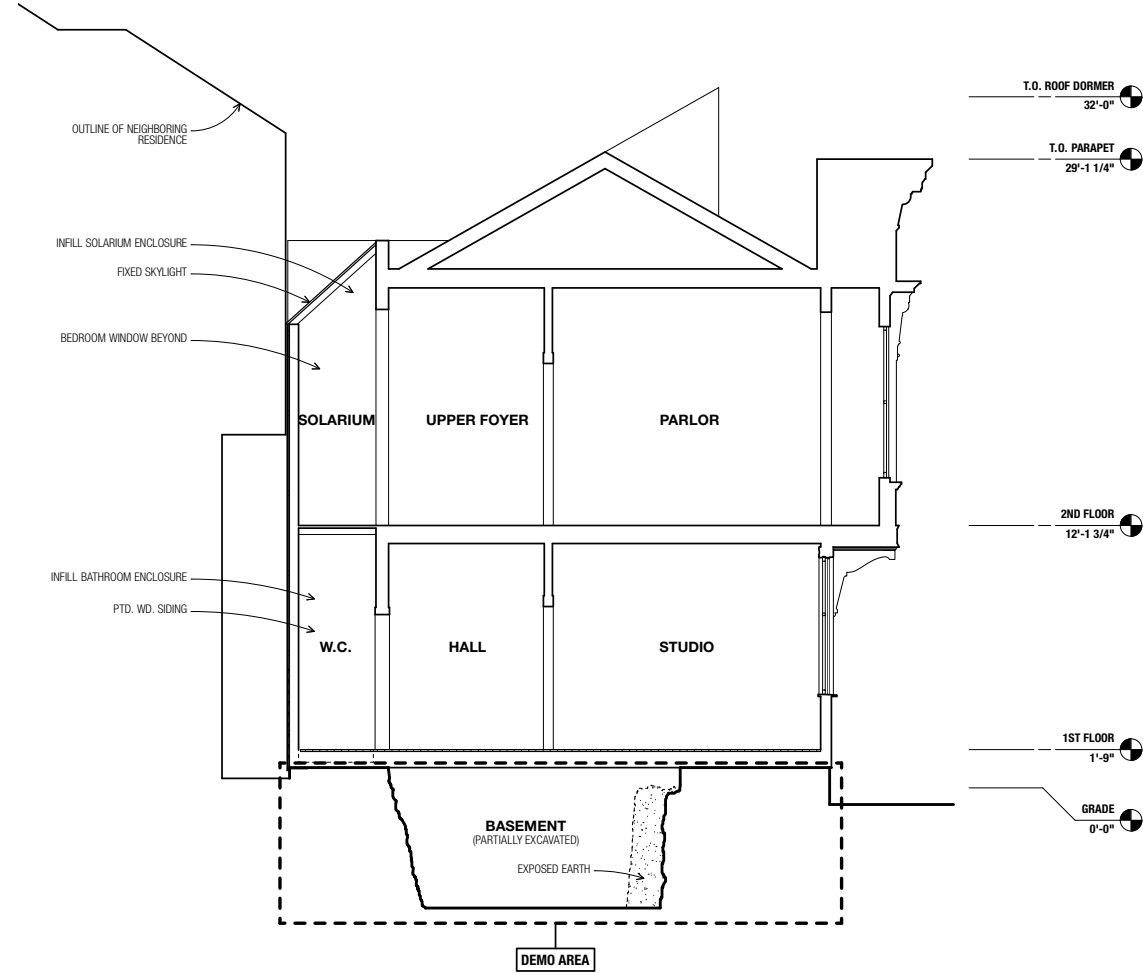
1 EXISTING LONGITUDINAL SECTION - FACING SOUTH  
 1/4" = 1'-0"

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(E) SECTION		500 CAPP STREET		
DATE		500 CAPP STREET SAN FRANCISCO, CA 94110		
PHASE		Copyright © 2010 by Jensen Architects. All drawings and details remain the property of Jensen Architects. No part of this drawing may be reproduced without the written consent of the Architect.		
SCALE		1/4" = 1'-0"		



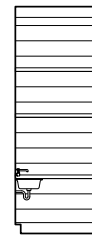
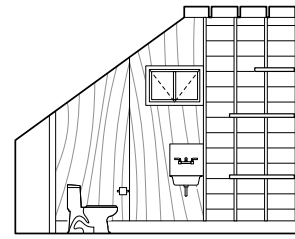
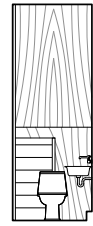
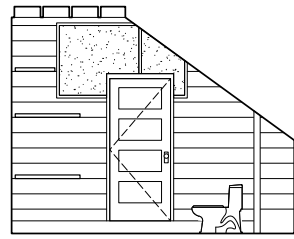


**2** EXISTING LATITUDINAL SECTION - FACING EAST  
 1/4" = 1'-0"

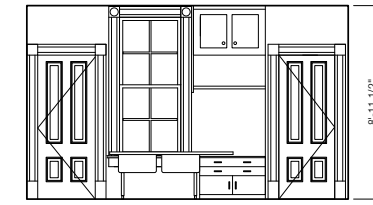
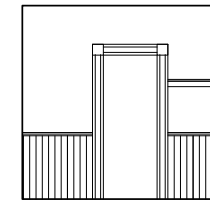
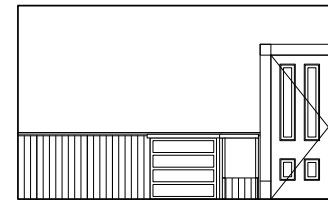
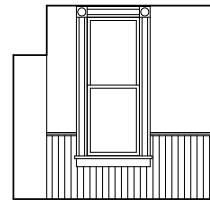


**1** EXISTING LATITUDINAL SECTION - FACING WEST  
 1/4" = 1'-0"

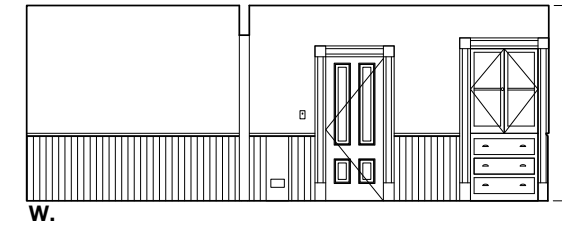
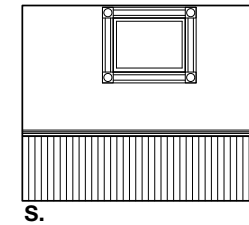
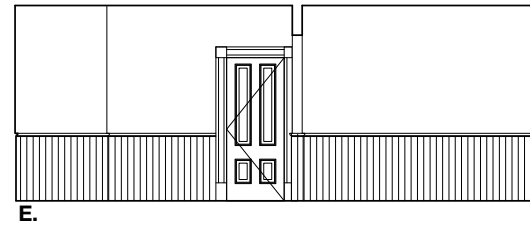
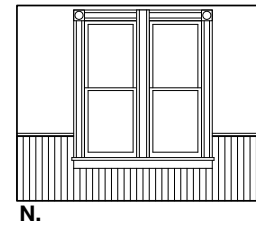
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	<b>DATE</b>	7/1/10
<b>PHASE</b>	PLANNING SUBMITTAL	
<b>SCALE</b>	1/4" = 1'-0"	
<b>ISSUE &amp; REVISIONS</b>		
<b>PROJECT</b>	<b>500 CAPP STREET</b>	
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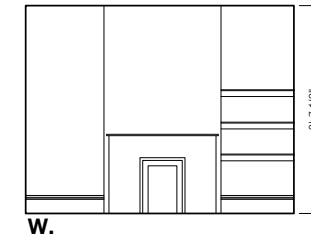
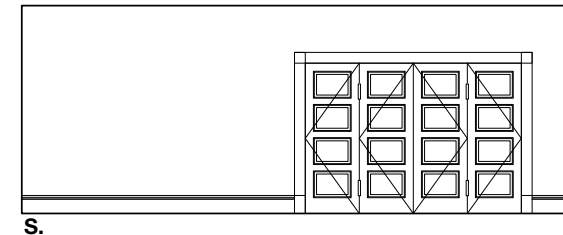
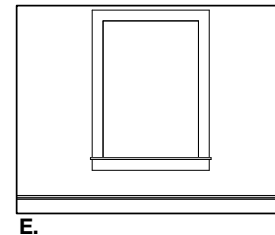
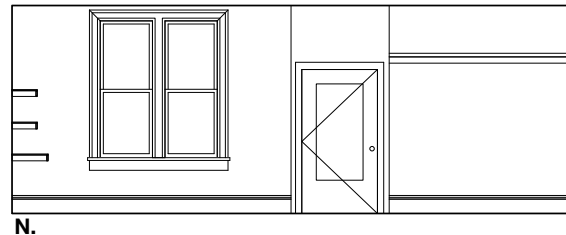
5 W.C. 103  
- 1/4" = 1'-0"



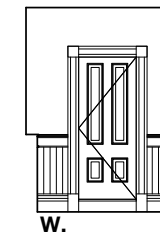
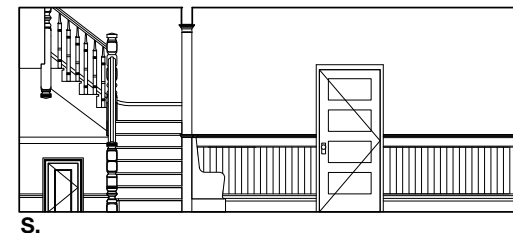
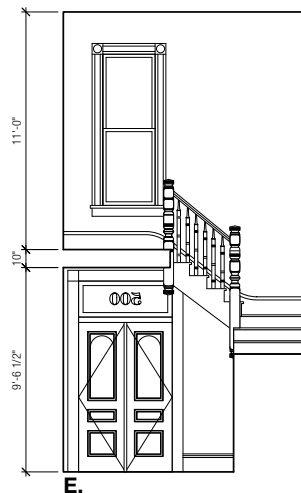
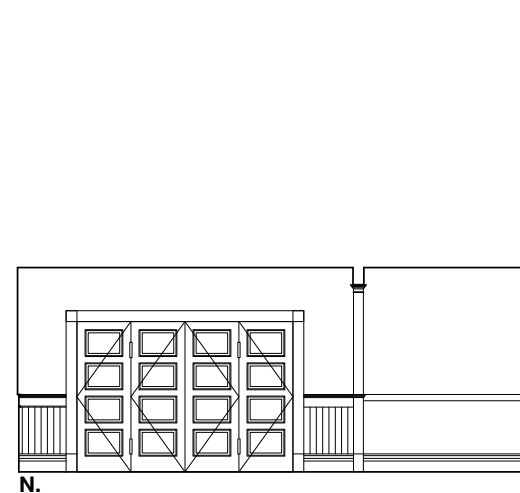
4 KITCHEN 106  
- 1/4" = 1'-0"



3 DINING ROOM 105  
- 1/4" = 1'-0"

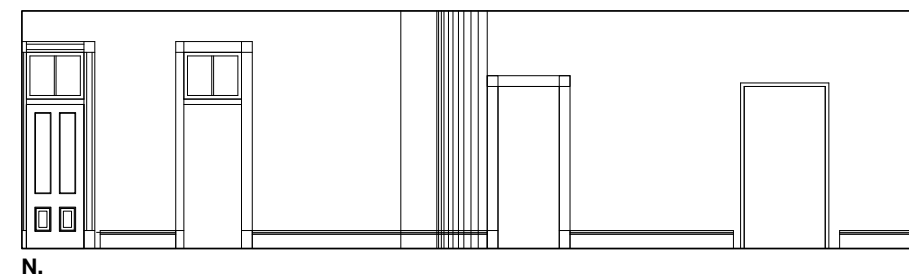


2 STUDIO 104  
- 1/4" = 1'-0"

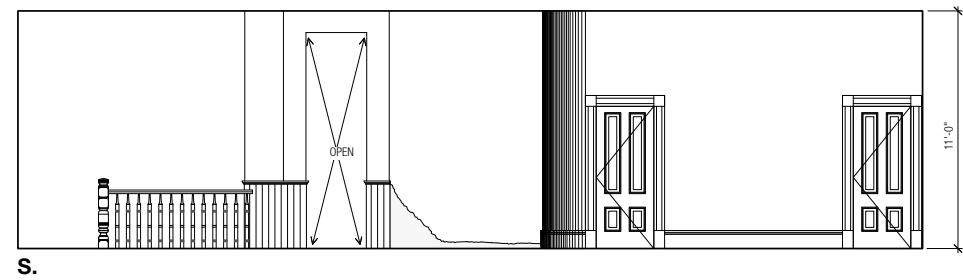


1 FOYER 101 / HALL 102  
- 1/4" = 1'-0"

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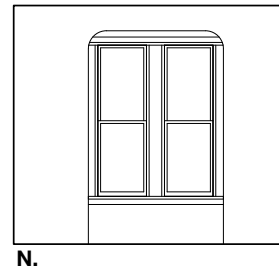


**1** UPPER FOYER 201 / HALL 202  
- 1/4" = 1'-0"

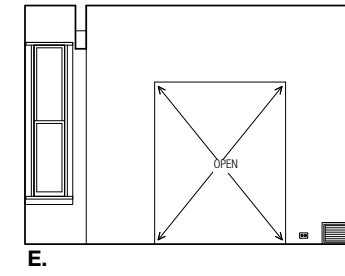


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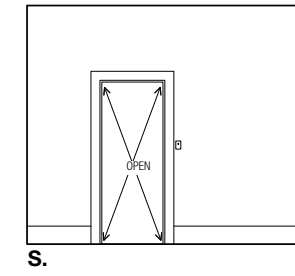
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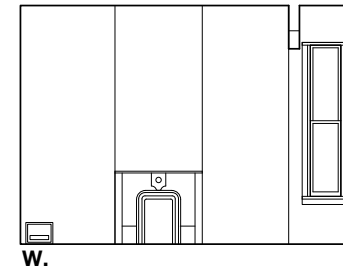
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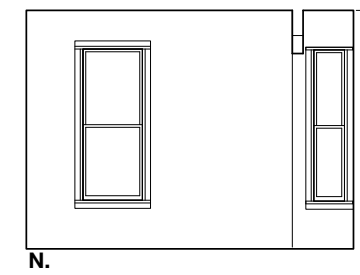


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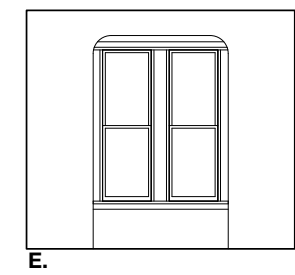


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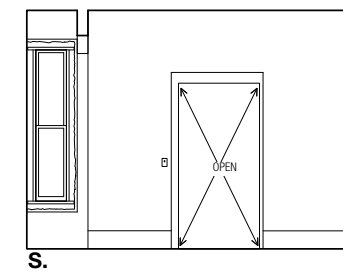
**3** PARLOR 204  
- 1/4" = 1'-0"



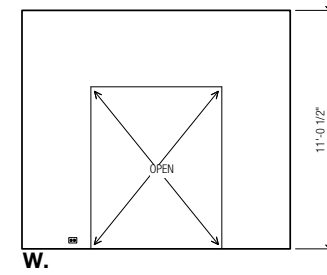
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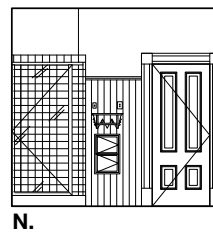
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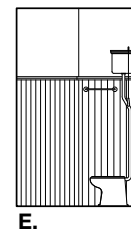
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**2** LIVING ROOM 203  
- 1/4" = 1'-0"

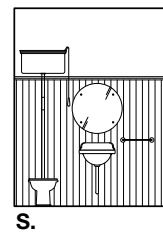
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DATE 7/1/10		500 CAPP STREET SAN FRANCISCO, CA 94110		
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SCALE 1/4" = 1'-0"				
<b>A1.42</b>				



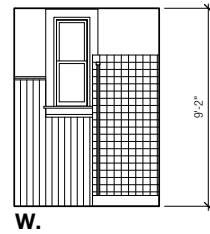
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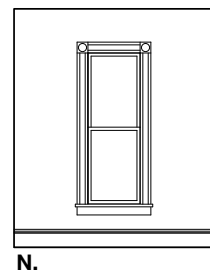


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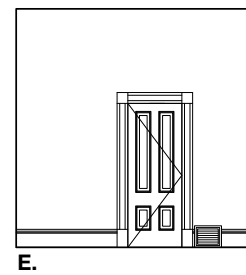


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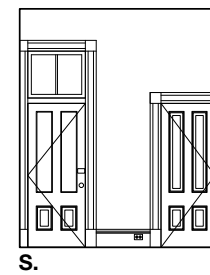
**3 BATHROOM 207**  
1/4" = 1'-0"



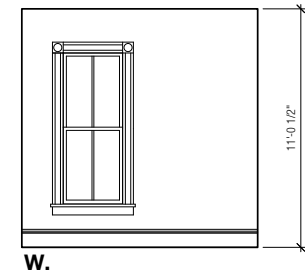
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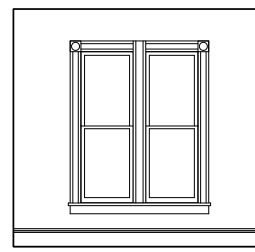


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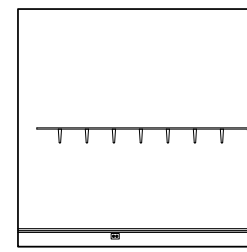


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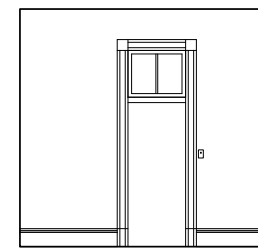
**2 BEDROOM 206**  
1/4" = 1'-0"



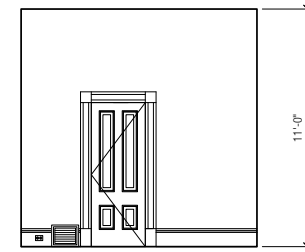
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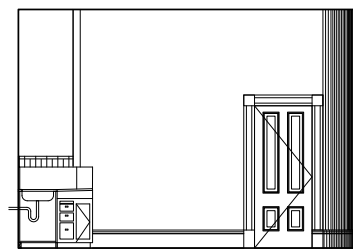


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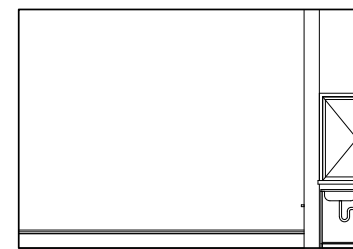
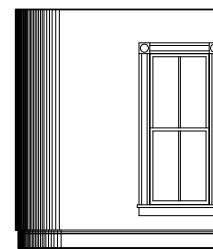


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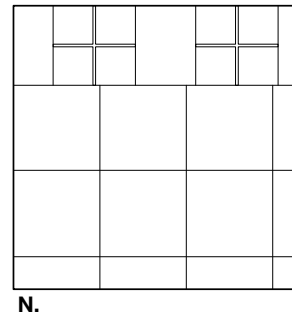
**1 BEDROOM 205**  
1/4" = 1'-0"



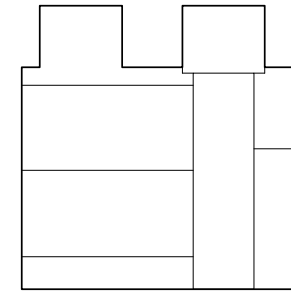
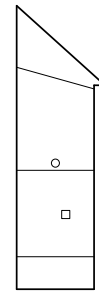
**4 BEDROOM 208**  
1/4" = 1'-0"



**5 SOLARIUM 209**  
1/4" = 1'-0"

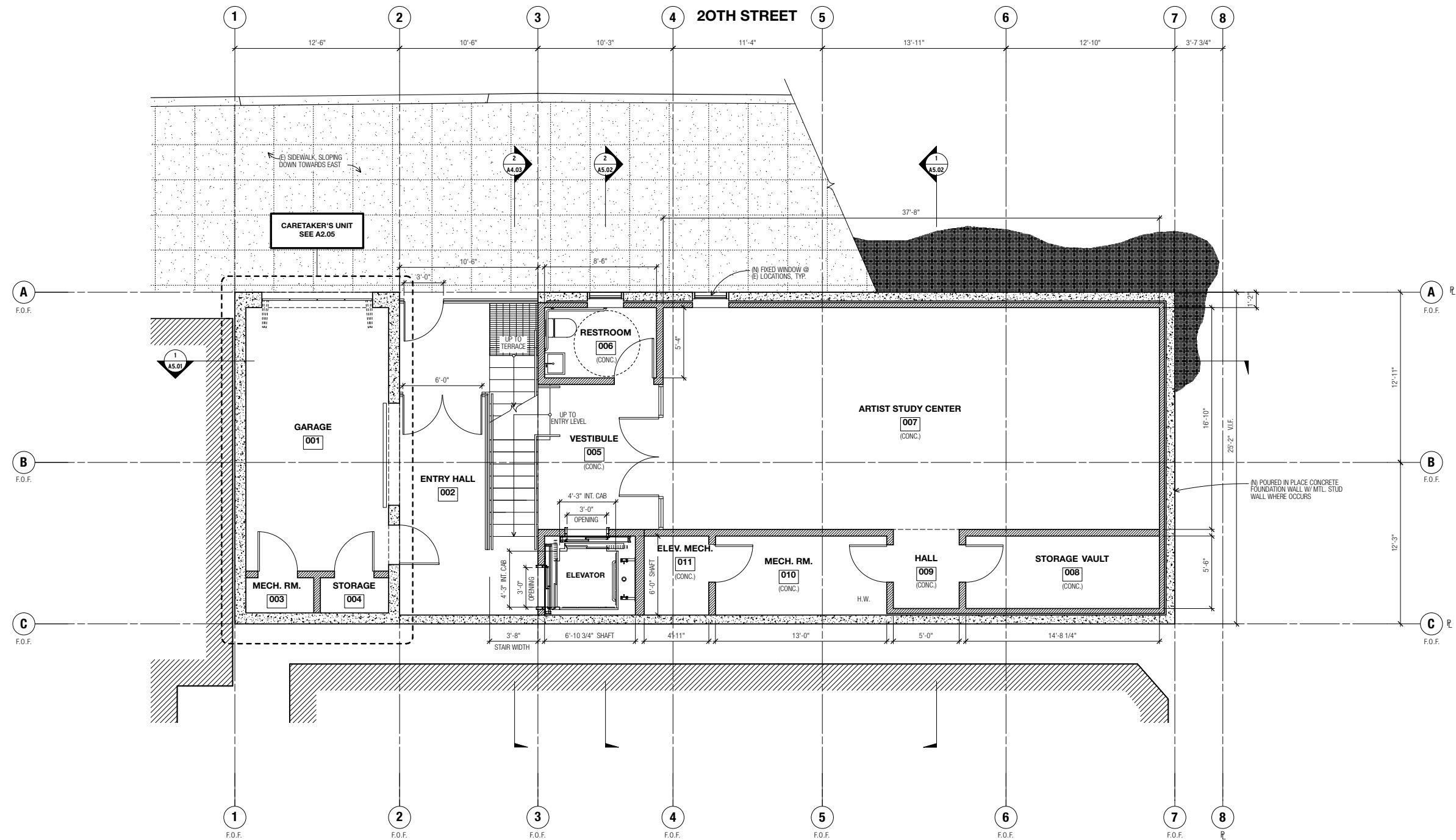


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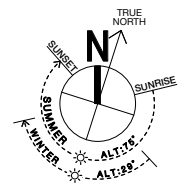


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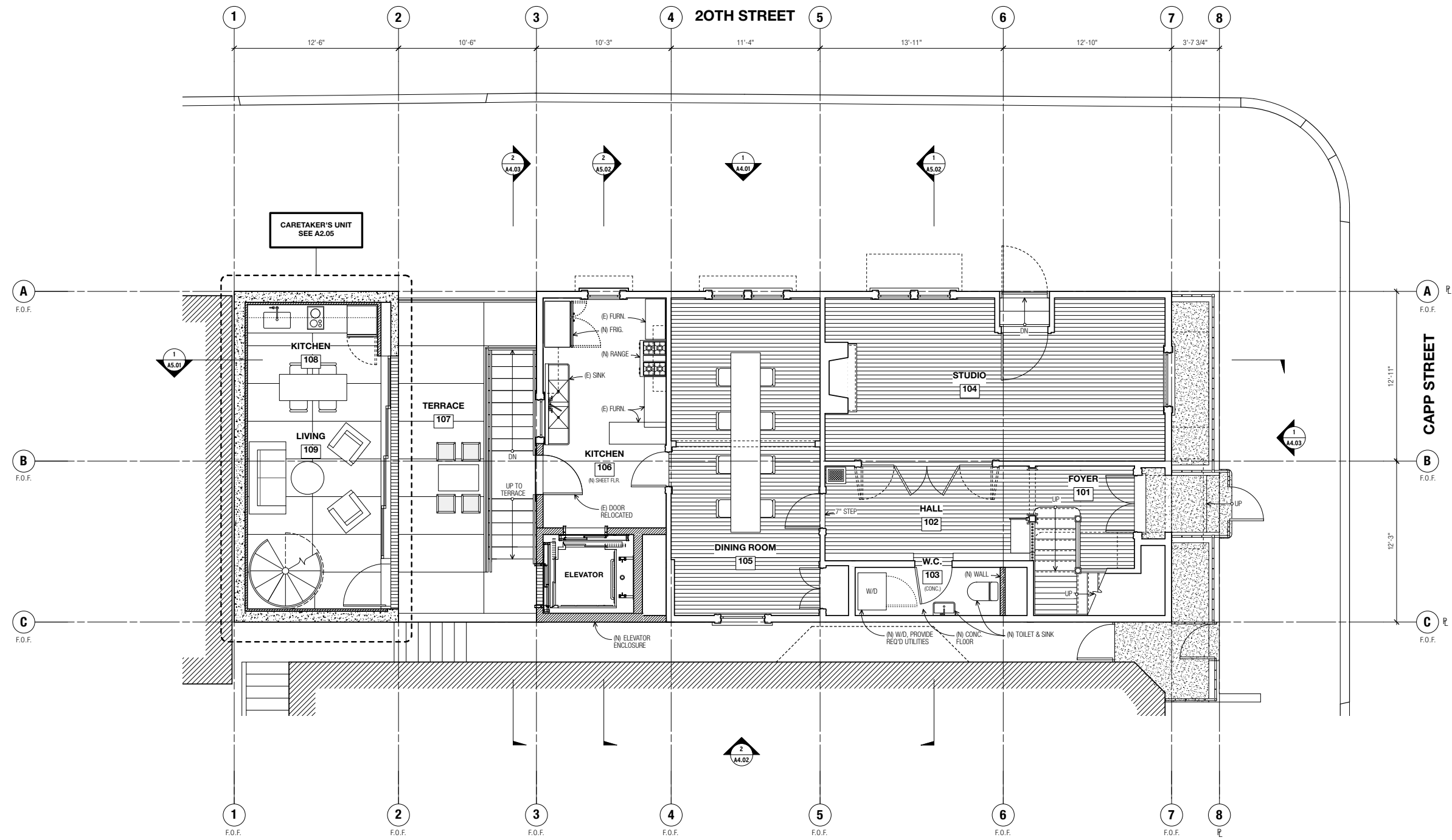
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		DATE 7/1/10	
		PHASE PLANNING SUBMITTAL	
		SCALE 1/4" = 1'-0"	
		<b>A1.43</b>	



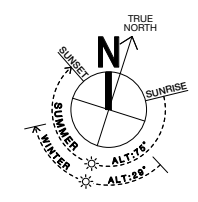
**1 MAIN HOUSE - BASEMENT**  
 1/4" = 1'-0"



<b>SHEET</b>	<b>(N) PLANS - MAIN HOUSE</b>		
	<b>DATE</b>	7/1/10	
<b>PHASE</b>	PLANNING SUBMITTAL		
<b>SCALE</b>	1/4" = 1'-0"		
<b>ISSUE &amp; REVISIONS</b>			
<b>PROJECT</b>	<b>500 CAPP STREET</b>		
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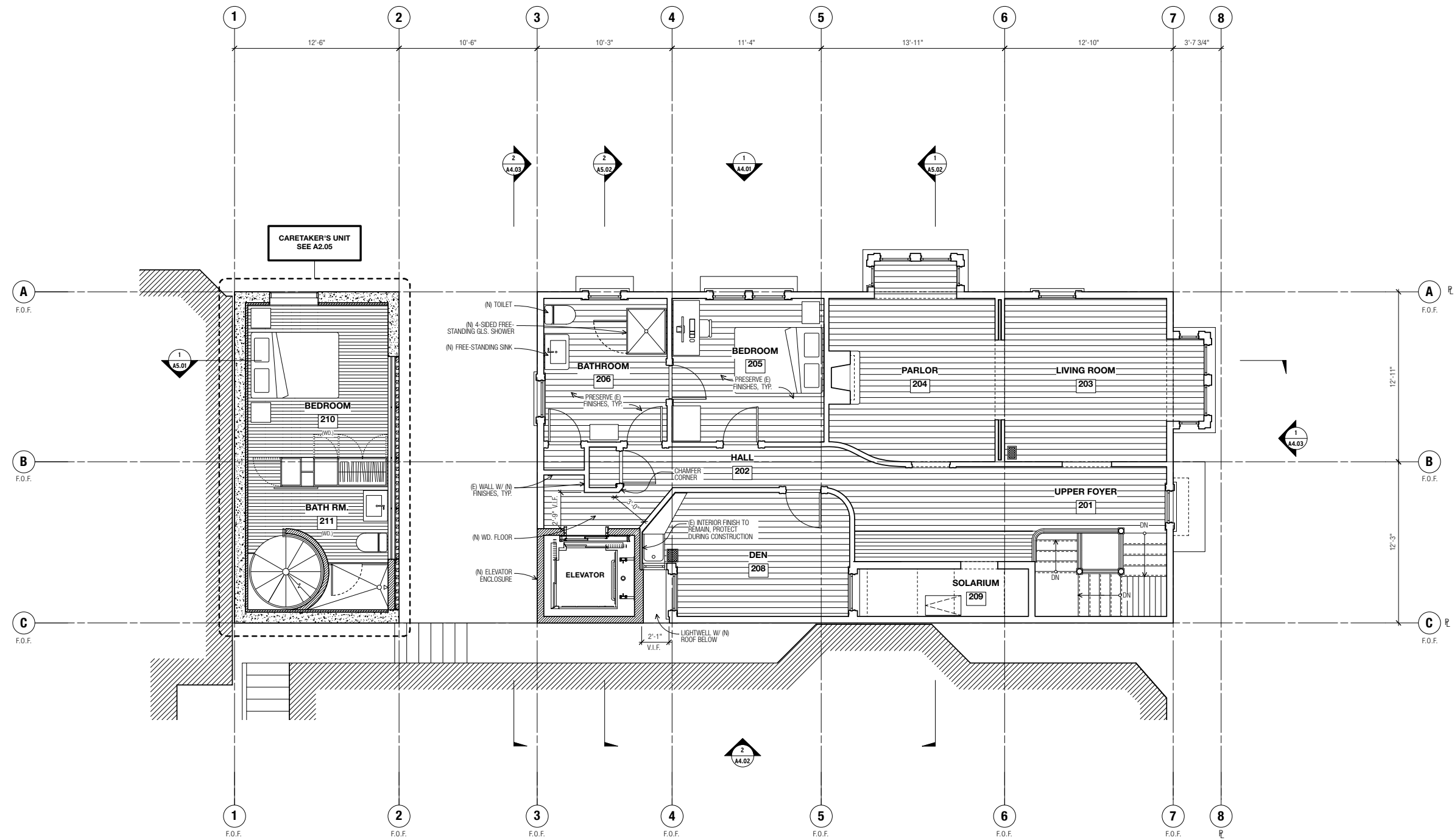


1 MAIN HOUSE - FIRST FLOOR  
 - 1/4" = 1'-0"

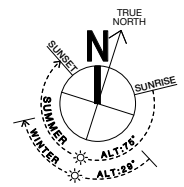


**JENSEN**  
 JENSEN ARCHITECTS  
 833 MARKET STREET 7th FLOOR  
 SAN FRANCISCO, CA 94103  
 tel 415.348.9650 fax 415.348.9651  
 JENSEN-ARCHITECTS.COM

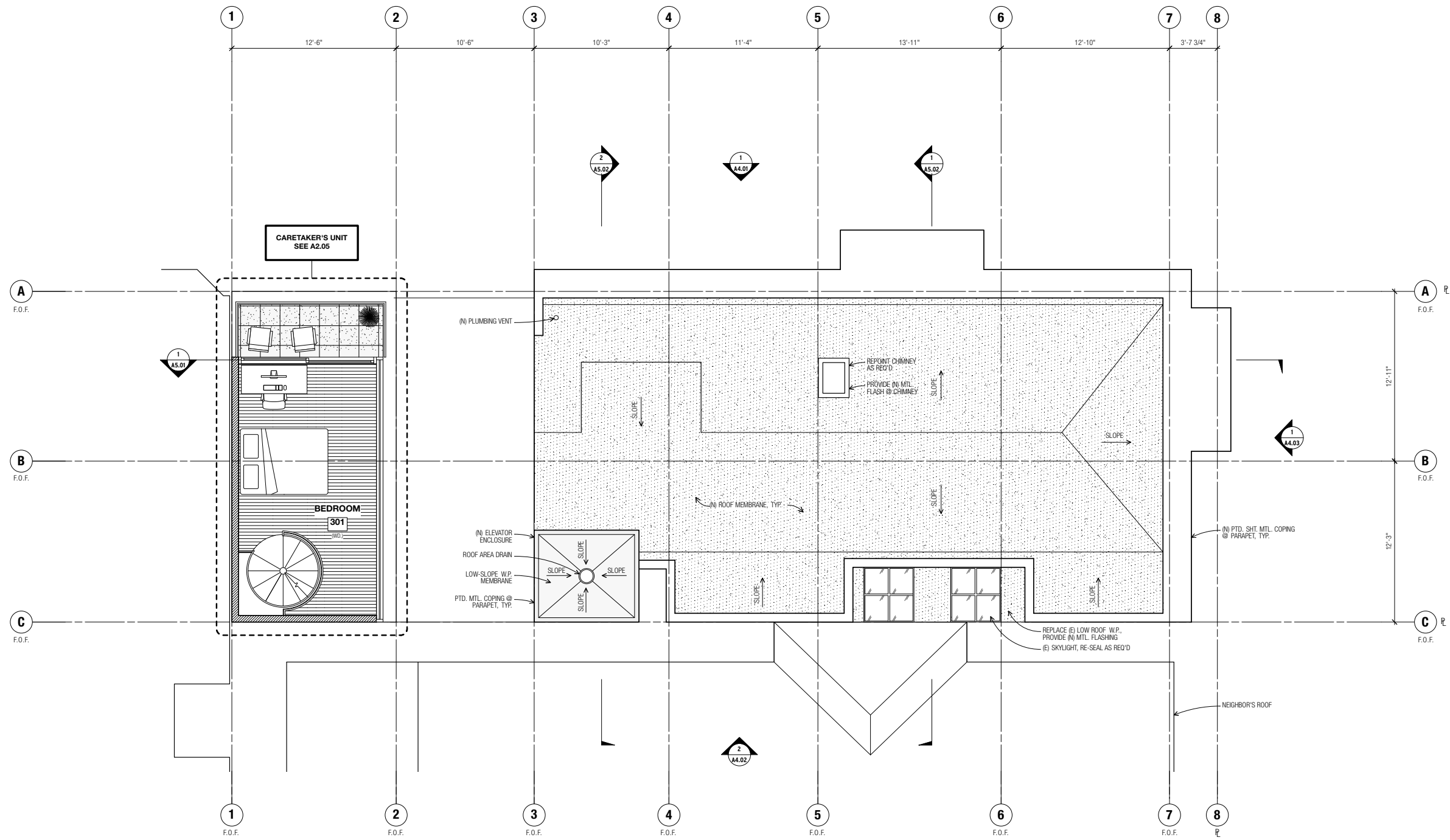
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(N) PLANS - MAIN HOUSE		500 CAPP STREET		
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PHASE		PLANNING SUBMITTAL		
SCALE		1/4" = 1'-0"		
<b>A2.02</b>				



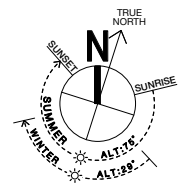
1 MAIN HOUSE - SECOND FLOOR  
 1/4" = 1'-0"



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DATE	7/1/10				
PHASE	PLANNING SUBMITTAL				
SCALE	1/4" = 1'-0"				
<b>A2.03</b>					

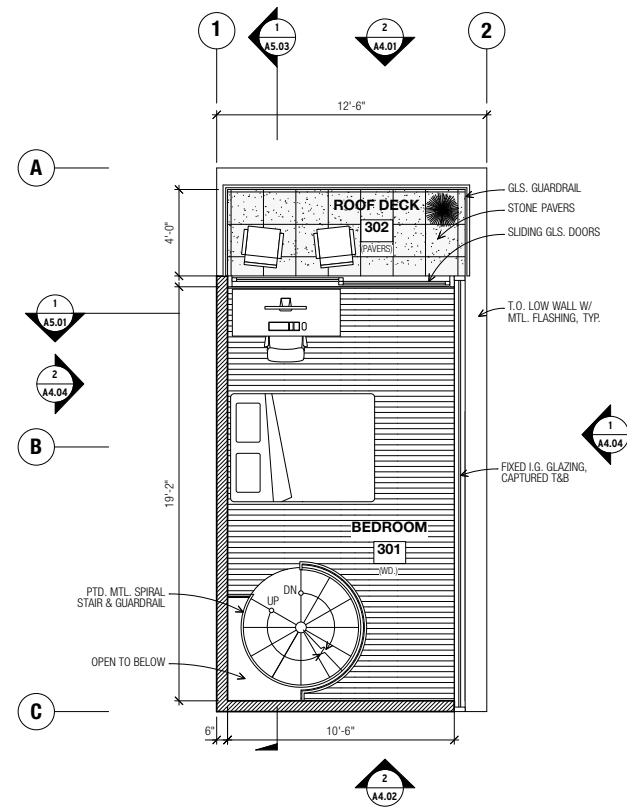


**1 MAIN HOUSE - ROOF PLAN**  
 1/4" = 1'-0"

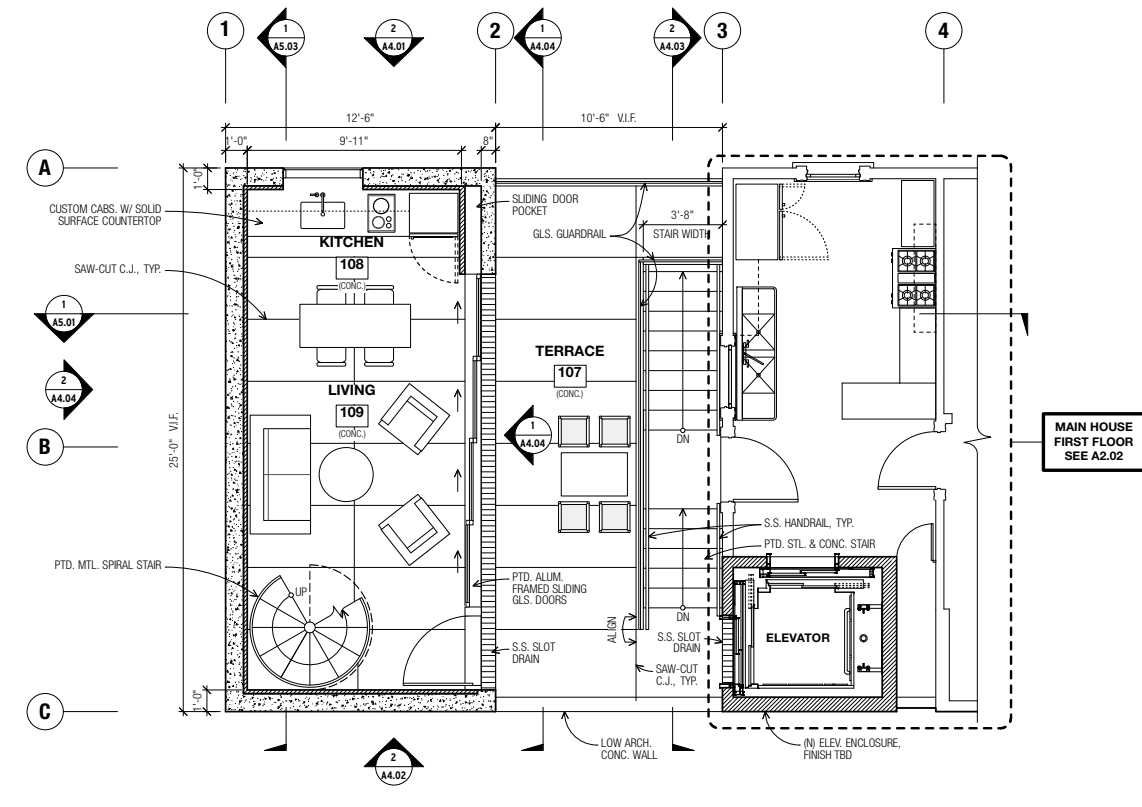


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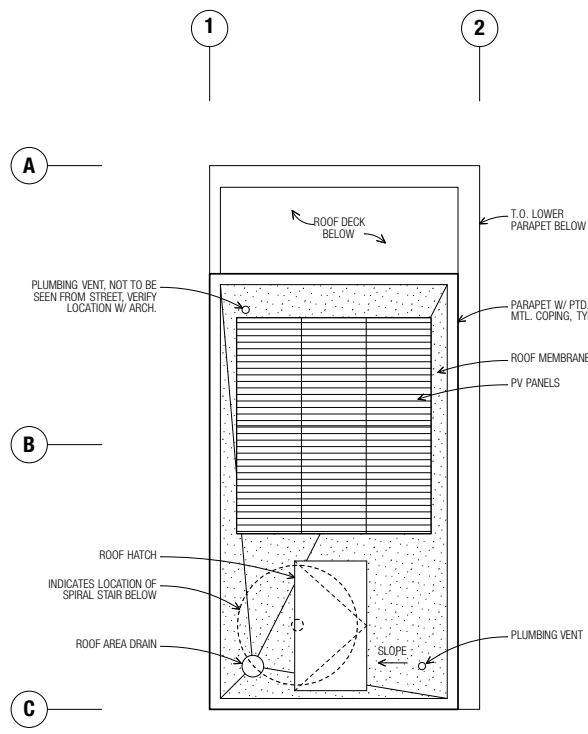




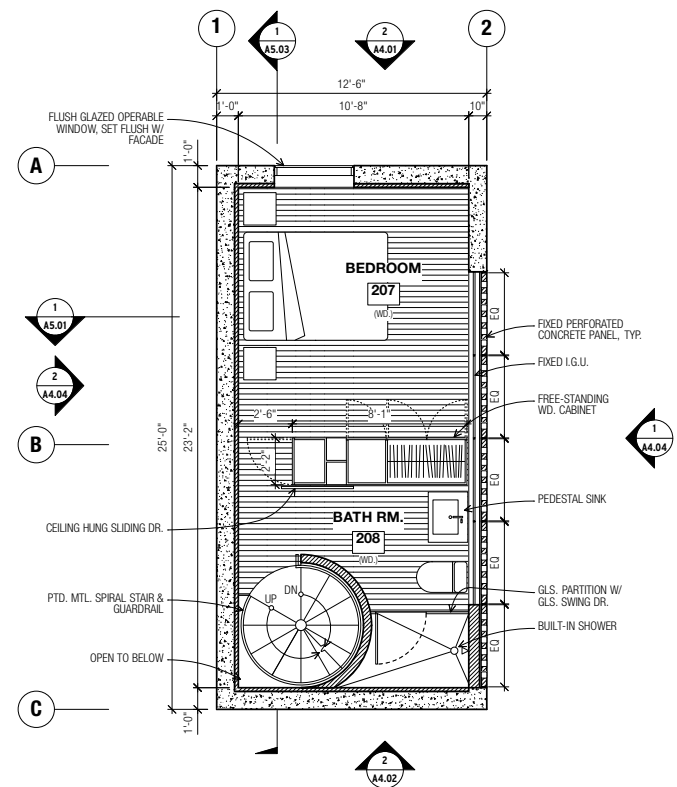
**4 CARETAKER - FOURTH FLOOR**  
 1/4" = 1'-0"



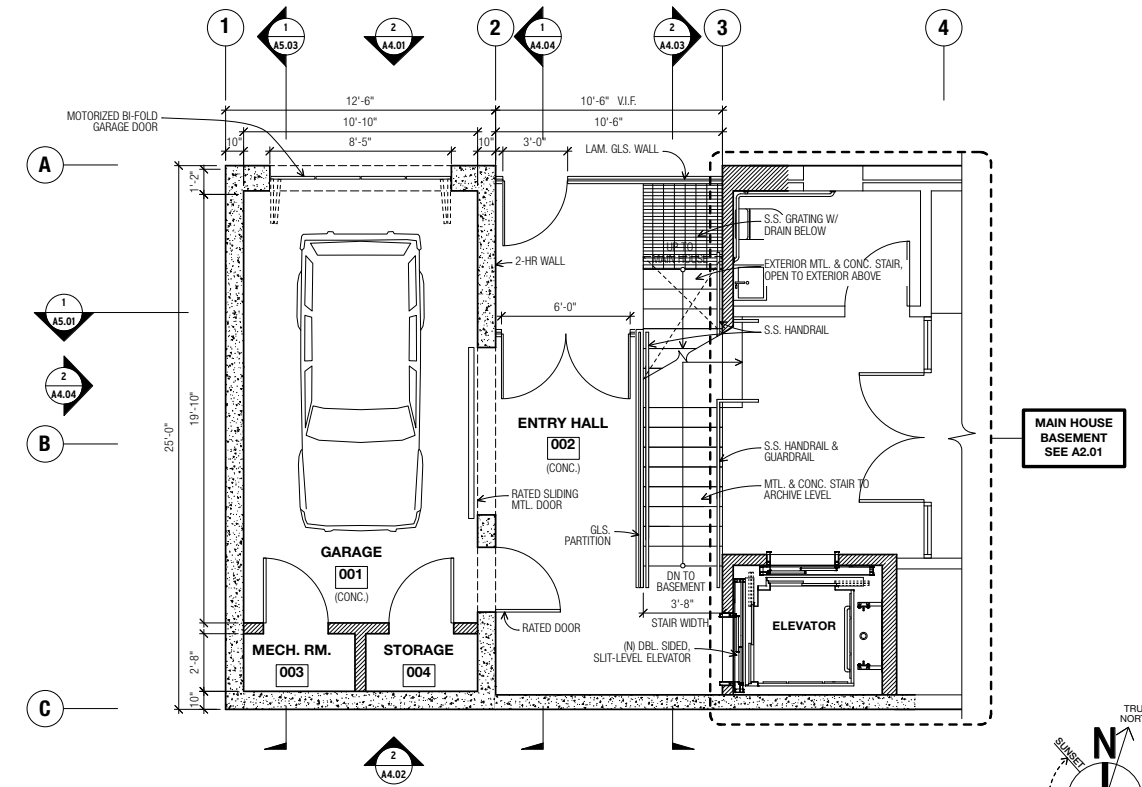
**2 CARETAKER - SECOND FLOOR**  
 1/4" = 1'-0"



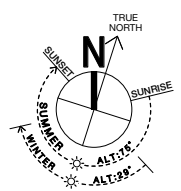
**5 CARETAKER - ROOF PLAN**  
 1/4" = 1'-0"



**3 CARETAKER - THIRD FLOOR**  
 1/4" = 1'-0"



**1 CARETAKER - FIRST FLOOR**  
 1/4" = 1'-0"



STAMP

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PROJECT  
**500 CAPP STREET**

ISSUE & REVISIONS

SHEET  
**PLANS CARETAKER'S HOUSE**  
 DATE 7/1/10  
 PHASE PLANNING SUBMITTAL  
 SCALE 1/4" = 1'-0"

**A2.05**

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55'-0"  
HEIGHT LIMIT

40'-0"  
HEIGHT LIMIT W/OUT RESTRICTION

32'-0"  
T.O. ROOF DORMER

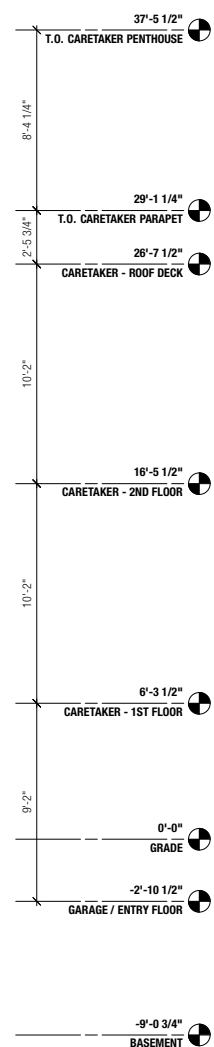
29'-1 1/4"  
T.O. PARAPET

12'-1 3/4"  
2ND FLOOR

1'-9"  
1ST FLOOR

0'-0"  
GRADE

RED'S SHADOW STUDY



1 (N) NORTH ELEVATION  
1/4" = 1'-0"

**JENSEN**  
JENSEN ARCHITECTS  
833 MARKET STREET 7th FLOOR  
SAN FRANCISCO, CA 94103  
tel 415.348.9650 fax 415.348.9651  
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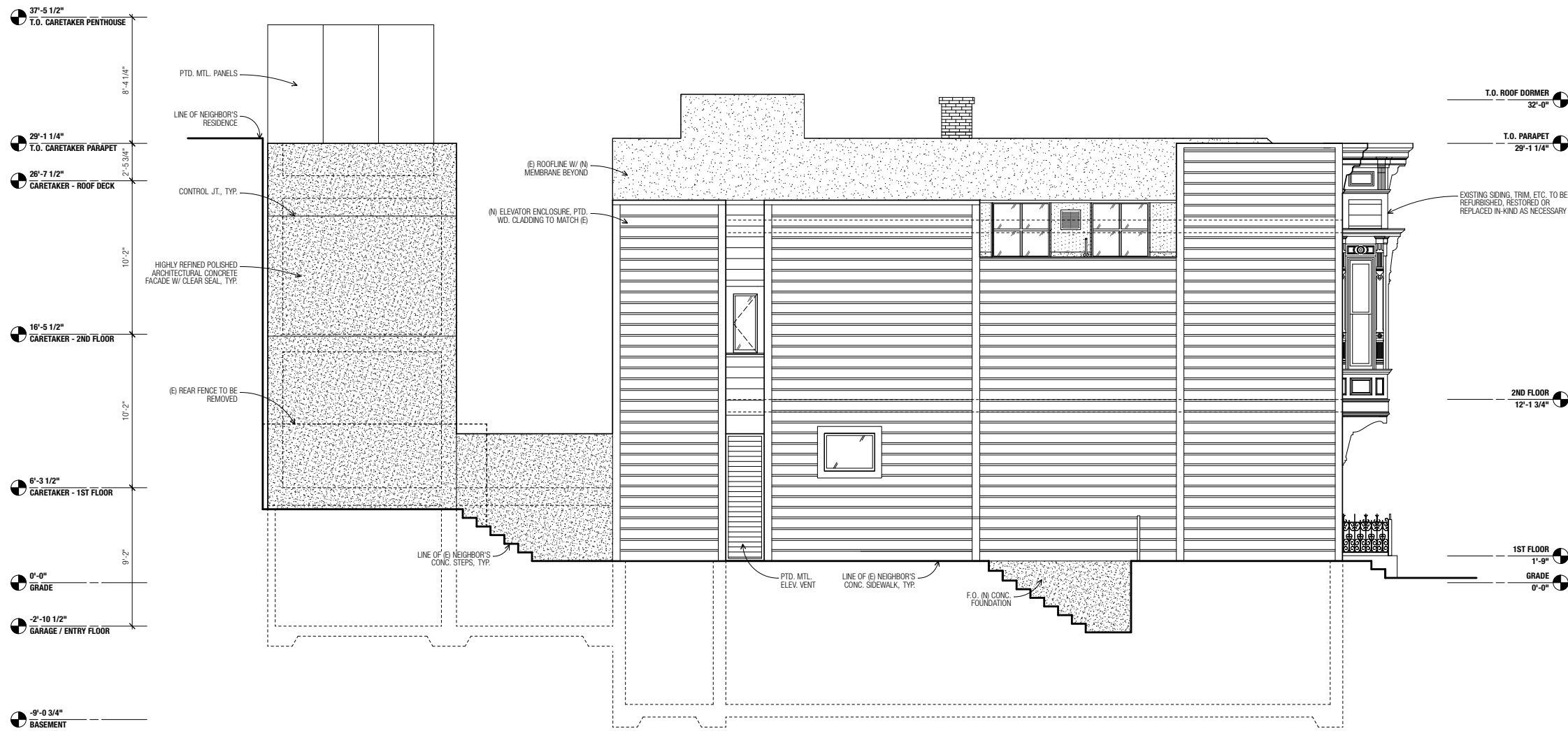
PROJECT  
**500 CAPP STREET**

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SAN FRANCISCO, CA 94110  
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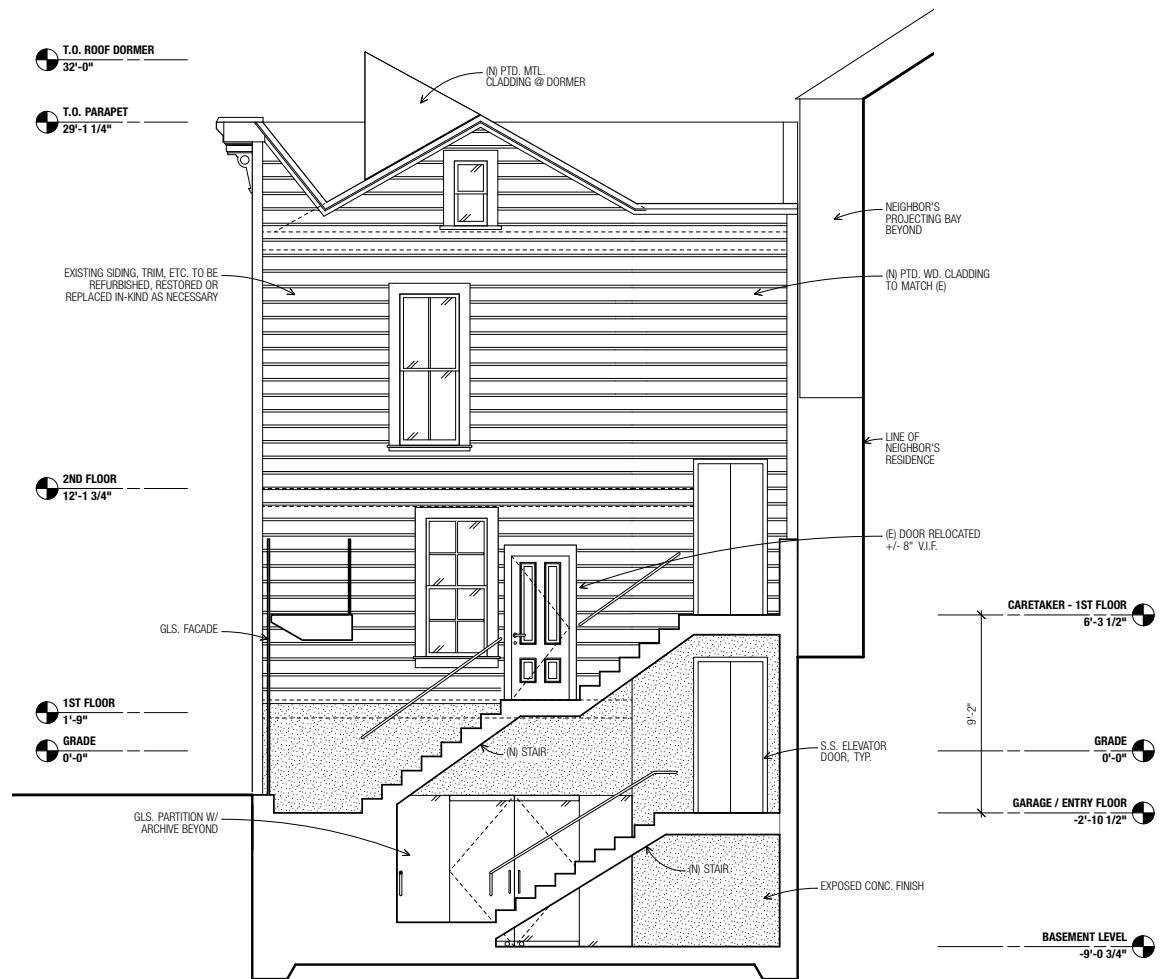
SHEET	(N) ELEVATION
DATE	7/1/10
PHASE	PLANNING SUBMITTAL
SCALE	1/4" = 1'-0"

**A4.01**



**1 (N) SOUTH ELEVATION**  
1/4" = 1'-0"

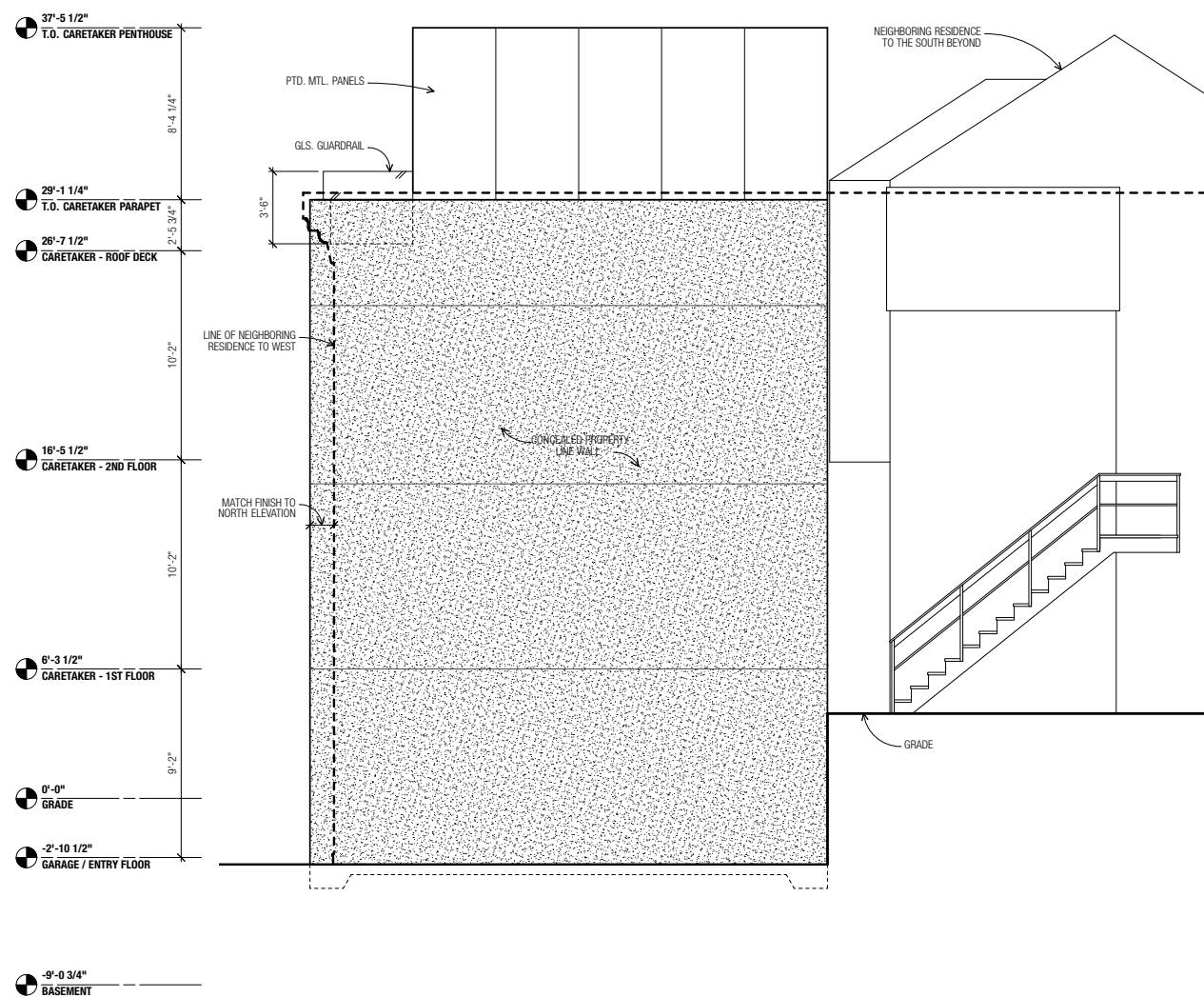
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SHEET	(N) ELEVATION
DATE	7/1/10
PHASE	PLANNING SUBMITTAL
SCALE	1/4" = 1'-0"



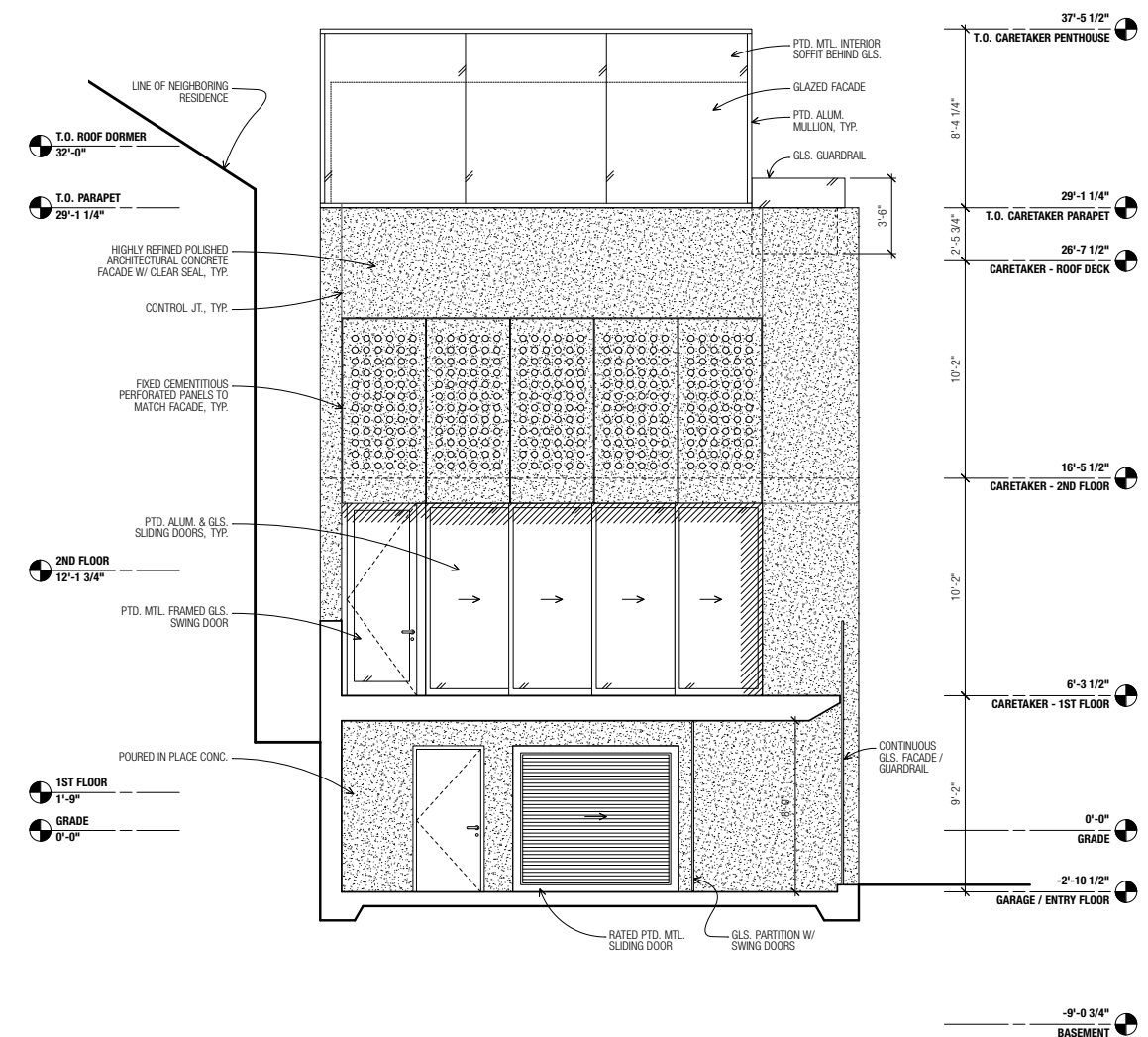
**2 (N) WEST ELEVATION / SECTION - FACING EAST**  
 1/4" = 1'-0"



**1 (N) EAST ELEVATION**  
 1/4" = 1'-0"

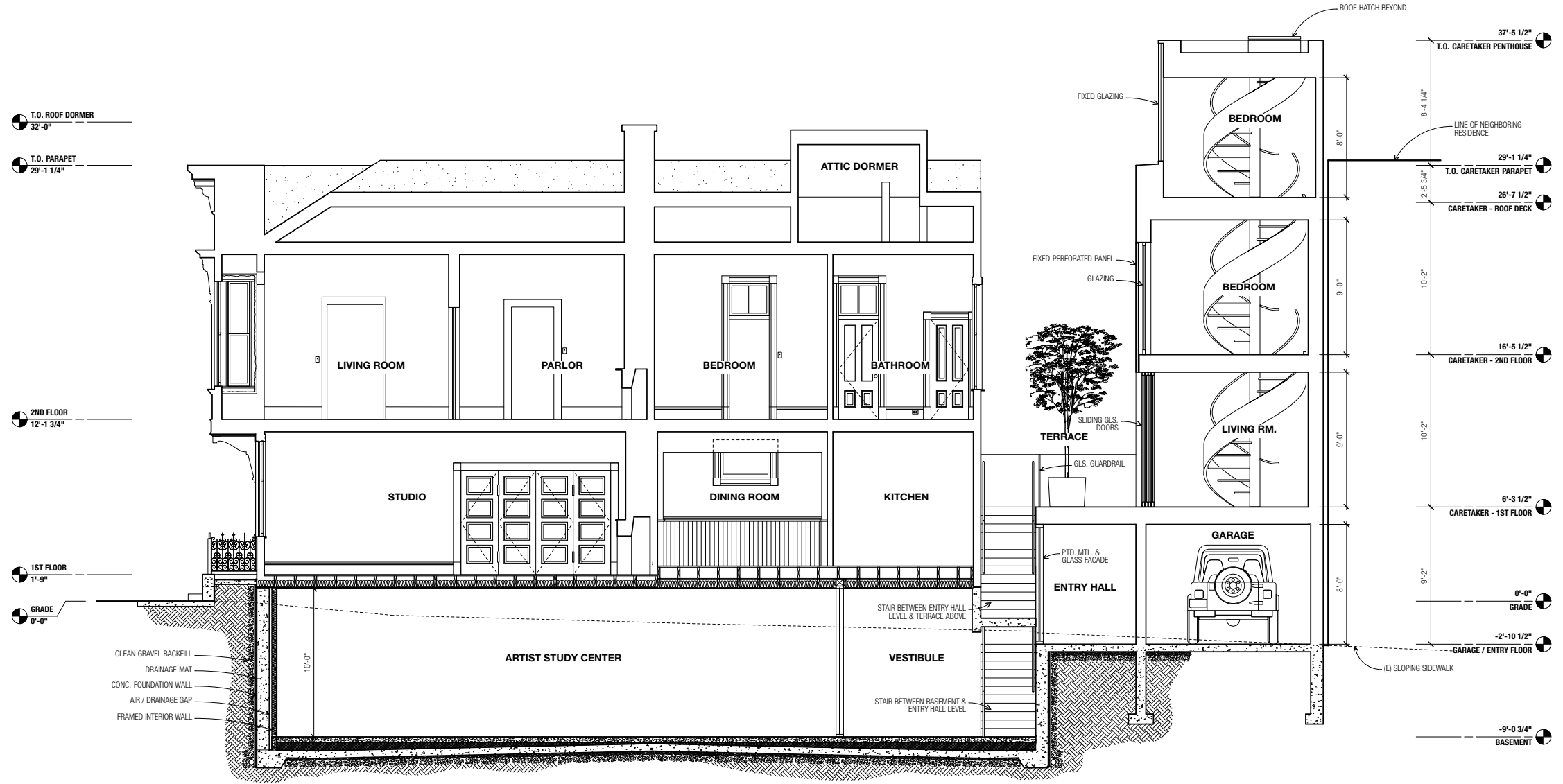


2 (N) CARETAKER WEST ELEVATION  
1/4" = 1'-0"



1 (N) CARETAKER EAST ELEVATION / SECTION - FACING WEST  
1/4" = 1'-0"

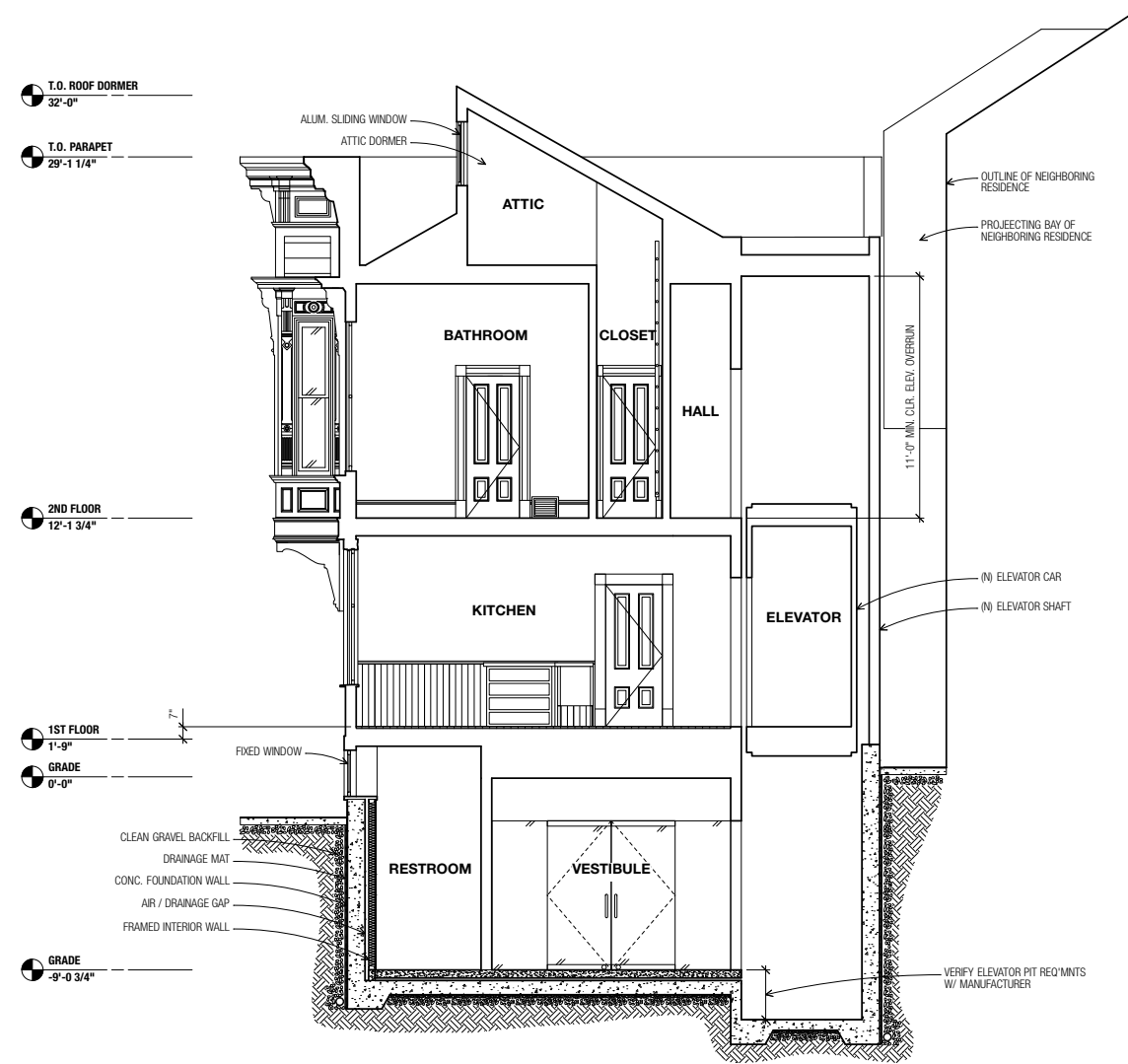
SHEET	ISSUE & REVISIONS	PROJECT	CONSULTANTS	STAMP
(N) ELEVATIONS		500 CAPP STREET		
DATE		500 CAPP STREET SAN FRANCISCO, CA 94110		
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SCALE		1/4" = 1'-0"		



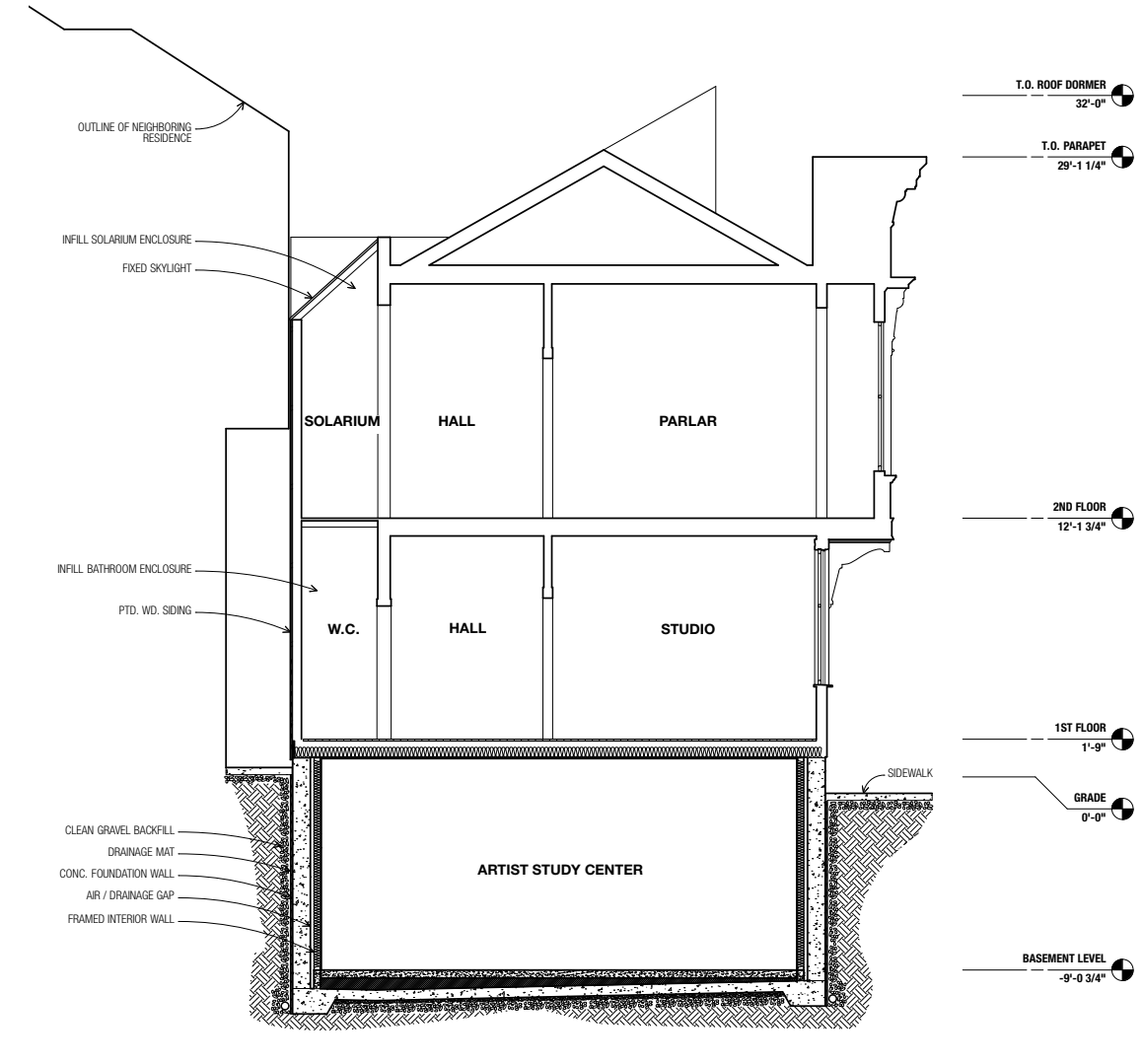
1 (N) LONGITUDINAL SECTION - FACING SOUTH  
 - 1/4" = 1'-0"

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		DATE 7/1/10	PROJECT 500 CAPP STREET	
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SCALE	1/4" = 1'-0"			
<b>A5.01</b>				

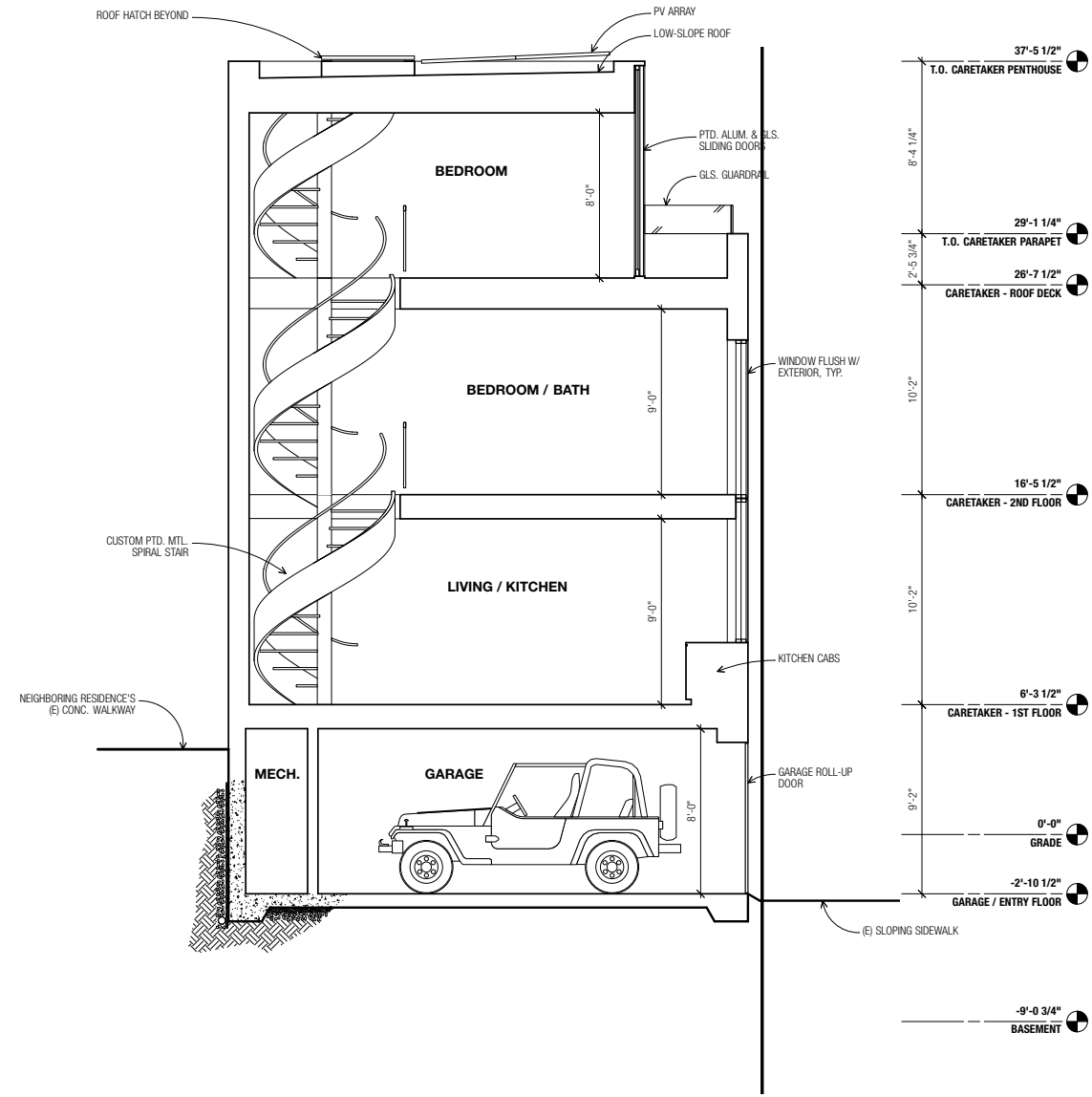


**2 (N) TRANSVERSE SECTION - FACING EAST**  
 1/4" = 1'-0"



**1 (N) TRANSVERSE SECTION - FACING WEST**  
 1/4" = 1'-0"

SHEET	<b>(N) SECTIONS</b>	ISSUE & REVISIONS	CONSULTANTS	STAMP
		PROJECT	500 CAPP STREET	
DATE	7/1/10	500 CAPP STREET SAN FRANCISCO, CA 94110 Copyright © 2010 by Jensen Architects. All drawings and details remain the property of Jensen Architects. No part of this drawing may be reproduced without the written consent of the Architect.		
PHASE	PLANNING SUBMITTAL			
SCALE	1/4" = 1'-0"			
<b>A5.02</b>				



1 CARETAKER'S HOUSE SECTION - FACING WEST  
 - 1/4" = 1'-0"

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<b>(N) SECTION</b>				<b>500 CAPP STREET</b>					
DATE	7/1/10			500 CAPP STREET SAN FRANCISCO, CA 94110					
PHASE	PLANNING SUBMITTAL			Copyright © 2010 by Jensen Architects. All drawings and written content are the property of Jensen Architects. No part of this drawing may be reproduced without the written consent of the Architect.					
SCALE	1/4" = 1'-0"								
<b>A5.03</b>									