

Legacy Business Registry Staff Report

HEARING DATE JANUARY 13, 2020

LORNA KOLLMAYER ORNAMENTAL PLASTER

Application No.: LBR-2019-20-017
Business Name: Lorna Kollmeyer Ornamental Plaster
Business Address: Hunters Point Shipyard, Building 115
District: District 10
Applicant: Lorna Kollmeyer, Owner/Partner
Nomination Date: November 7, 2019
Nominated By: Supervisor Shamann Walton
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

Lorna Kollmeyer Ornamental Plaster ("LKOP"), established 1988, is a complete resource for traditional ornamental plasterwork. Lorna Kollmeyer started the company with plaster molds purchased from Peter Marchant, who also trained Kollmeyer in the art of plastering.

The business was established at the artist studios at Hunters Point and has expanded to various spaces at the site over the years. Kollmeyer partnered with Ohmega Salvage in Berkeley, Cliff's Variety, and San Francisco Victoriana to provide plasterwork and source new molds. In 2010, Mike Dyar who joined the business as a partner and collaborator. In 2015, when Victoriana close, Kollmeyer acquired their collection of medallions, brackets, moldings and cartouches so that in combination with its already extensive collection. LKOP now holds the only archive of San Francisco's cast sculptural architectural details.

The business is located in the Hunters Point Shipyard.

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

Yes, Lorna Kollmeyer Ornamental Plaster has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:

Hunters Point Shipyard, Building 104, Studio 1112 from 1988 to 2010 (22 years)
Hunters Point Shipyard, Building 104, Studio 1111 from 1988 to 2010 (22 years)
Hunters Point Shipyard, Building 115 from 1998 to Present (21 years)

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

Yes, Lorna Kollmeyer Ornamental Plaster has contributed to the history and identity of Hunters Point and San Francisco.





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LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

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

- The business is associated with the craft of plastering.
- The property has a Planning Department Historic Resource status codes of "B" (Further Research Required). The business is located in the historic Hunters Point Naval Shipyard. Building 115 was the Torpedo Training Center for the Submarine Base in the World War 2 era and is located on Hunter's Point Shipyard.
- Lorna Kollmeyer Ornamental Plaster has been featured in This Old House Magazine, and American Masters Television segment and Curb Appeal on HGTV.

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

Yes, Lorna Kollmeyer Ornamental Plaster is committed to maintaining the physical features and traditions that define the business.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

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

Physical Features or Traditions that Define the Business:

- Collection of plaster molds.
- Plaster ornament services.

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

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

- Traditional ornamental plasterwork.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Lorna Kollmeyer Ornamental Plaster currently located at Hunters Point Shipyard, Building 115 in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Program Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE JANUARY 13, 2020

LORNA KOLLMMEYER ORNAMENTAL PLASTER

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

<i>Application No.:</i>	LBR-2019-20-017
<i>Business Name:</i>	Lorna Kollmeyer Ornamental Plaster
<i>Business Address:</i>	Hunters Point Shipyard, Building 115
<i>District:</i>	District 10
<i>Applicant:</i>	Lorna Kollmeyer, Owner/Partner
<i>Nomination Date:</i>	November 7, 2019
<i>Nominated By:</i>	Supervisor Shamann Walton
<i>Staff Contact:</i>	Richard Kurylo legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR LORNA KOLLMMEYER ORNAMENTAL PLASTER, CURRENTLY LOCATED AT HUNTERS POINT SHIPYARD, BUILDING 115.

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

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

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

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

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

WHEREAS, at a duly noticed public hearing held on January 13, 2020, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

BE IT RESOLVED that the Small Business Commission hereby includes Lorna Kollmeyer Ornamental Plaster in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Lorna Kollmeyer Ornamental Plaster:

Physical Features or Traditions that Define the Business:

- Collection of plaster molds.
- Plaster ornament services.

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

- Traditional ornamental plasterwork.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on January 13, 2020.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

Ayes –
Nays –
Abstained –
Absent –





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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2019-20-017
Business Name: Lorna Kollmeyer Ornamental Plaster
Business Address: Hunters Point Shipyard, Building 115
District: District 10
Applicant: Lorna Kollmeyer, Owner/Partner
Nomination Date: November 7, 2019
Nominated By: Supervisor Shamann Walton

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

Hunters Point Shipyard, Building 104, Studio 1112 from 1988 to 2010 (22 years)

Hunters Point Shipyard, Building 104, Studio 1111 from 1988 to 2010 (22 years)

Hunters Point Shipyard, Building 115 from 1998 to Present (21 years)

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

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

NOTES: N/A

DELIVERY DATE TO HPC: November 25, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 10



City and County of San Francisco

SHAMANN WALTON
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November 7, 2019

Office of Small Business
Attn: Small Business Commission
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, California 94102

Lorna Kollmeyer Ornamental Plaster
Attn: Lorna Kollmeyer
Hunters Pt Shipyard #115
San Francisco, California 94124

Re: Legacy Business Nomination for Lorna Kollmeyer Ornamental Plaster

To Whom It May Concern:

I am writing to express my support for Lorna Kollmeyer's application to recognize Lorna Kollmeyer Ornamental Plaster as a Legacy Business.

Lorna Kollmeyer has been doing ornamental plasterwork on Hunter's Point Shipyard since June of 1984, and in June of 1988 became a registered business with the City of San Francisco. LKOP is an integral facet to the proper restoration and maintenance of San Francisco's historic architecture, from the most significant historically designated buildings to unassuming individual residences. LKOP interacts with building contractors, painting contractors, homeowners, architects and color consultants – an array of extremely knowledgeable and talented colleagues from other disciplines who call LKOP in to help with their projects. For approximately 25 years, Lorna has been a member of Artistic License, a local guild of highly talented historic restoration specialists from many disciplines, dedicated to providing the resources for accurate and practical historic restoration.

Thank you for your consideration.

A handwritten signature in blue ink, appearing to read "Shamann Walton", written over a horizontal line.

Supervisor Shamann Walton, District 10

Section One:

Business / Applicant Information.

Please provide the following information:

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

NAME OF BUSINESS:	
Lorna Kollmeyer Ornamental Plaster	
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business):	
Lorna Kollmeyer and Mike Dyar	
CURRENT BUSINESS ADDRESS:	TELEPHONE NUMBER:
Building 115, Hunters Point Shipyard San Francisco, CA 94124	(415) 312-6269
	EMAIL ADDRESS:
MAILING ADDRESS – STREET ADDRESS:	MAILING ADDRESS – CITY AND STATE:
<input type="checkbox"/> Same as Business Address	San Francisco, CA
P.O. Box 1841	MAILING ADDRESS – ZIP CODE:
	94188-1841
WEBSITE ADDRESS:	
www.lornakollmeyer.com	
FACEBOOK PAGE:	
www.facebook.com/LornaKollmeyer	
TWITTER NAME:	
APPLICANT'S NAME:	APPLICANT'S TELEPHONE NUMBER:
Lorna Kollmeyer	(415) 312-6269
APPLICANT'S TITLE:	APPLICANT'S EMAIL ADDRESS:
Owner/Partner	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	
1011427	
SECRETARY OF STATE ENTITY NUMBER (If applicable):	

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
Hunters Point, Building 104, Studio 1112	94124	June 1, 1988
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1984 to June 2010	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Hunters Point, Building 104, Studio 1111	94124	Start: June 1988 End: June 2010

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Hunters Point, Building 115	94124	Start: 1998 End: Present

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

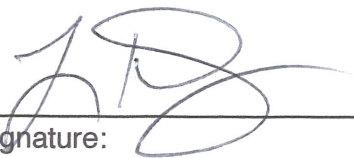
Name (Print):

Lorna Kollmeyer

Date:

Oct 1, 2019

Signature:



LORNA KOLLMAYER ORNAMENTAL PLASTER

Section 4: Written Historical Narrative

CRITERION 1

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

Lorna Kollmeyer Ornamental Plaster ("LKOP"), located in Hunters Point Shipyard Building 115, was established on June 1, 1988. The business is a complete resource for traditional ornamental plasterwork. For over 30 years, architects, designers, contractors and homeowners have relied on LKOP's quality products and services to lend beauty, distinction and character to their homes and commercial projects.

Peter Marchant Years, 1982-83

Lorna Kollmeyer landed in San Francisco in the summer of 1981, having graduated from Colorado College with a Liberal Arts degree in 1980. Lorna was a basketball All American and played a year of basketball in Avignon, France, in 1980-81. It didn't take long after Lorna set foot in San Francisco that her plan to head straight back to college to pursue a career coaching Women's Basketball would get put on hold. San Francisco – this beautifully historic, vibrant, colorful, whacky, stimulating, groovy city teeming with creative, forward-thinking individuals – had mesmerized her. It was quite a contrast to her home in the South Bay of Los Angeles – the land of endless, postwar, every-fourth-house-the-same suburban sprawl.

This unexpected career-readjustment resulted in confronting an immediate need for survival, and Lorna taking on a number of part-time occupations while she figured out her new direction. One of the positions was as handy-person for Peter Marchant, a brilliant and lively retired British metallurgist. One day as they were preparing to hang a door Peter asked Lorna, "Know anyone who wants to buy a plaster business, Mate?" After her response of, "Umm, what's that?" she had her first introduction to ornamental plaster and the origins of all those incredible unique sculptural forms that drip from San Francisco Victorians.

It turns out Peter and Helene Marchant spent the better part of the 1970s buying, fixing up, and selling houses, many of which were Victorians, and all which got "Marchant-ized" with a full complement of ornamental plaster medallions and brackets gracing the ceilings, archways, and façades of their properties. Peter, being a scientific self-sufficient type, proceeded to mold and fabricate his own supply of plaster medallions and brackets, the molds carefully stored and plaster poured in the basement of their current project. This caught the eye of Ernie and Martha Asten of Cliff's Variety Store, who were the go-to neighborhood hardware store for the Marchants. Shrewd retailers that they are, the Astens suggested to Peter that he make a small

inventory of medallions and brackets that they could hang on the wall and, as in Peter's colloquial South London dialect, flog. An elaborate, antiquated, Dickensian consignment system was developed by Peter, and thus was born the only "account" that came along with the molds that were for sale.

Before she knew it, Lorna heard herself say, "Well I could do this," thinking that a bi-monthly load of plasters sold at Cliff's would be a nice financial windfall to her ever-evolving collection of part-time jobs. A little surprised that it was a woman – not a man – who picked up the plaster mantle, Peter proceeded to draft a little sales contract, which allowed Lorna to make payments toward the purchase of the molds by giving Peter 50% of the sales to Cliff's as they came, until the grand price of \$1,000 was reached.

Donning Army surplus gas-proof trousers and Wellingtons, Peter and Lorna descended to the basement at 2201 Broderick Street, where he showed her the fine art of slinging plaster and taught her to make her first mold – the "Broderick Street medallion" – now in her collection.

Lorna thinks she had made only one Latex mold and filled one order from Cliff's before she was approached by a guy on her bicycle racing team who worked for a pair of contractors who needed molds made for Chateau Agape – a historic home on Guerrero and Liberty. Lorna enlisted the sculpting prowess of an artist friend and proceeded to mold and cast her first custom project, the bargeboard ends for Chateau Agape. No sooner was this completed that she got a call from the same contractors, CK Construction (Alan Klonsky and Kevin Corse) who were bidding on the Hotel Majestic.

Early Years at "The Point": Building 104, 1983-1998

There is an entire story around the Hotel Majestic; suffice it to say she got the job, and since it was too big for Lorna to do in Peter's basement, her dear friend and artist Ali Pearson offered to share the new studio she had just rented from "The Point" at Hunter's Point Shipyard in Building 101, which is to this day, in combination with three other sublease holding landlords at Hunter's Point, the largest artists community in the country. The Point founder Jacques Terzian's daughter Paula, who was in charge of the office, convinced Lorna to rent her own studio in Building 104 on Parcel B, which although small, had a back access to a large outdoor concrete patio where she could set up tables and do the casting, and a small former laundry shed off the patio where she stored her molds.

With the completion of the Majestic Hotel project, the establishment of her own studio on the Shipyard and the continued demand for ornamental plaster repair, Lorna proceeded to establish Lorna Kollmeyer Ornamental Plaster as an official business in the city of San Francisco in June of 1988.

Studio 1112, Building 104 was the business's home for a number of years, and as the work increased and Lorna needed more space, she subsequently added a room across the hall and room 1111 next door. In addition, Jacques gave Lorna access to two funky little boiler rooms in

the bottom corners of buildings 104 and 103 where she was able to store larger molds, including those from the Majestic. Suffice it to say, the business was spread throughout many corners of Building 104.

During this period, Lorna also struck up an enduring friendship and commerce with Steve Drobinsky at Ohmega Salvage in Berkeley, who found Lorna at an Open Studio event out at The Point, and he was very excited to find a source for plaster medallions and brackets. Ohmega became not only a gold wholesale client like Cliff's, but was also the source of many original medallions that showed up at the yard, which Lorna proceeded to make molds of and add to the collection.

Expansion to Building 115, San Francisco Victoriana, and Partnership, 1998 - 2010

In February 1998, a magical thing happened: Clay Young, who is the master lease-holder of Building 115, approached Lorna and asked if she would like to rent a 1,200 square foot space on the east end of Building 115, which also included a large outdoor concrete patio. This was a dream come true: a large space with natural light where the casting could be done inside, molds could be conveniently stored and castings set outside in the sun to dry. Lorna still maintained her mold making and storage rooms in 104, and though crossing the street from building to building was somewhat inconvenient, the business finally had elbow room.

In addition to Cliff's Variety and Ohmega Salvage, LKOP gained a third significant wholesale client in 2009, when, due to the financial crisis, San Francisco Victoriana opted to curtail their in-house plaster fabrication operation and outsource castings from their collection of molds to LKOP. Lorna was assisted in this venture by her friend and fellow artist Mike Dyar, who joined Lorna as a partner in the business in 2010.

2010 - Present

In April of 2010, LKOP's landlord Mr. Clay Young came up with another offer the business couldn't refuse, which was to occupy the entire east end of Building 115 and inhabit the space adjacent to LKOP's, which had previously been his cabinet shop. This gave the business the opportunity to house the plaster shop entirely under one roof and create a showroom for the extensive collection of architectural ornaments collected over the years from a myriad of custom projects. Sadly, in 2015, San Francisco Victoriana closed its doors for good, which was a great loss to the restoration community. LKOP acquired their collection of medallions, brackets, moldings and cartouches so that in combination with its already extensive collection, LKOP now holds the only archive of San Francisco's cast sculptural architectural details.

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

Lorna Kollmeyer Ornamental Plaster has not ceased operations since the business was established in 1988.

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

The business is not a family-owned business, defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family.

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

The ownership history of (the business) is as follows:

1988 to 2010: Lorna Kollmeyer

2010 to Present: Lorna Kollmeyer and Mike Dyar

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

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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

Building 115 was the Torpedo Training Center for the Submarine Base in the World War 2 era and is located on Hunter's Point Shipyard. It has 16 foot ceilings and tall windows to the north and south which provide a shower of beautiful natural light to the workshop all day. It is in a precarious position though, for it is slated for demolition when things get back on track with the Shipyard Development. As it stands now, LKOP is assured a location within the new artists' building to be built next to Building 101, for which the company is grateful; however, this will result in a severely diminished capacity for LKOP to continue to house and display its archive, not to mention a severe financial hike in overhead.

CRITERION 2

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

LKOP makes a significant contribution to the architectural integrity of San Francisco. Every neighborhood in the city benefits from the resource of LKOP's massive collection of regionally specific, authentic patterns that LKOP has lovingly restored and kept over the past 35 years. San Francisco Victorians have a peculiarly bold and detailed style of ornament, unique from historical patterns available from large plaster suppliers in the Midwest and East Coast; and

LKOP has the last and largest collection of these distinctive San Francisco patterns, including over 100 different ceiling medallions, 150 brackets, 75 cartouches and innumerable crown and surface moldings. When homeowners go to paint their façades and find many of the ornaments – the cartouches and soffit corbels – to be rotten, they often find an exact match already existing in the LKOP collection, or at least something close enough to be historically correct. Clients with homes in the Bayview, Sunset and Marina districts who remodel to add a room, or repair ceiling damage, stand a likely chance of finding that crown molding already in the collection. Of course, the expertise is there to reproduce a pattern for which no match can be found, and that mold subsequently goes into the archive for the benefit of other clients who down the road may need that pattern.

Proper restoration can only be achieved with access to proper materials, and because of Lorna Kollmeyer Ornamental Plaster San Franciscans are spared having to resort to Home Depot-style plastic moldings. LKOP's clients are relieved to find a resource to reproduce the quirky and specialized sculptural ornaments they need, and more often than not, delighted that the patterns they seek are already in the business's collection.

LKOP is an integral facet to the proper restoration and maintenance of San Francisco's historic architecture, from the most significant historically designated buildings to unassuming individual residences. LKOP interacts with building contractors, painting contractors, homeowners, architects and color consultants – an array of extremely knowledgeable and talented colleagues from other disciplines who call LKOP in to help with their projects. For approximately 25 years, Lorna has been a member of Artistic License, a local guild of highly talented historic restoration specialists from many disciplines, dedicated to providing the resources for accurate and practical historic restoration.

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

Lorna is one of the original artists to inhabit The Point artist community, and, depending on schedule and availability, she and the business frequently participate in the Open Studios program, opening the studio to the general public who come to enjoy the unique art and environment of Hunter's Point Shipyard. LKOP has hosted events for Artistic License of San Francisco, San Francisco Victorian Alliance and The Institute of Classical Art and Architecture; given lectures for and participated in Alameda Victorian Preservation Society home tour; and contributed to the fundraising Galas of both SF Heritage and the ICAA.

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

Lorna Kollmeyer Ornamental Plaster has been featured in This Old House Magazine, an American Masters Television segment and Curb Appeal on HGTV.

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

LKOP has worked on numerous historic homes in the Bay Area, including the historic Majestic Hotel and the MacDonald Mansion in Santa Rosa, as well as the homes of many prominent San Franciscans including Danny Glover and Jessica Maclintock.

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

LKOP's commitment to San Francisco and the Bay Area is seen in the business's dedication to housing, cataloguing and maintaining access to the moldings that serve its very unique architectural heritage. LKOP created a beautiful display of these beautiful forms which can be viewed, enjoyed, admired and put to use by anyone who walks through the door. It has been the dream of Lorna Kollmeyer Ornamental Plaster for years that this collection and living business, which is not only their legacy, but that of San Francisco, be preserved, housed and protected for future generations.

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

The customers of Lorna Kollmeyer Ornamental Plaster are architects, designers, contractors and homeowners from the most significant historically designated buildings to unassuming individual residences. LKOP has provided ornamentation for buildings as far away as Tokyo – the Manhattan Hotel – to Los Angeles – The Huntington Library. Whereas they ship to clients all over the country, most of their business is right here in the counties which comprise the Bay Area.

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

Lorna Kollmeyer Ornamental Plaster resides in the former Torpedo Training Center on the Submarine Base at Hunter's Point Naval Shipyard – a World War II era structure with 16-foot ceilings and a massive number of windows that shed light on an interior formerly used for classroom instruction as to the working, handling and activation of torpedoes. The original faded sign still hangs above the 12-foot double doors, which are the entry to the shop. Stepping inside, visitors find themselves in a magical environment full of vast displays of ornamental plaster patterns, with a humorous quirky twist conceived in honor of Lorna's architectural ornament hero, Sir John Soanes.

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

While LKOP now occupies a beautiful space in Building 115 on Parcel B – the former Torpedo Training Center on the former Navy Base – the business definitely faces impending challenges to its location, as Hunter's Point is slated for massive development by Lennar Corporation. The former Redevelopment Agency struck a deal with the developer to rehouse the artists to be displaced from Parcel B in an Artists' Building to be constructed next to Building 101. This

project is now on hold due to complications with soil testing; however, a move into that space would result in a serious downsizing of space, not to mention a significant increase in rent.

If the business were to close, the entire archive would be lost as a resource to those who are contributing to the living history of our city's architecture by preserving their historic structures. Surely there would be craftspersons who could start from scratch to replicate individual ornaments as needed, but the lack of a readily available historically correct product would surely lead some to forego the cost and either eliminate the item altogether or use a more modern plastic substitute. Additionally, the experience of viewing the collection in its entirety would no longer be an enjoyment available to those who visit the shop.

CRITERION 3

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

Lorna Kollmeyer Ornamental Plaster is an authentic plaster shop. The business doesn't do concrete or plastic, only plaster ornaments; and the methodology is essentially the same as that of the artisans who created the original Victorian architecture. LKOP produces ceiling medallions, cartouches, crown moldings, brackets – the entire array of ornaments that adorn our city's fabulous historic buildings. LKOP restores original pieces that are brought in by clients, then makes molds of them to reproduce however many the client needs to replace on their building. The molds are then archived in LKOP's collection and are then available to all of the business's clients who, quite often, need what LKOP already has, and are spared the expense of the initial restoration and mold making.

LKOP provides design guidance to help folks with proper selection and placement, and meets the needs of clients who are under strict timelines due to scaffolding and construction schedules. LKOP has developed fond relationships with its contractors and homeowners who have used the business over the years for different projects, and enjoy the appreciation of clients who are relieved to have found a resource for their unique projects.

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

The simplicity and honesty of LKOP's craft is its greatest tradition. LKOP provides correct replacement parts for historic homes, cast from traditional plaster and not plastic. LKOP provides a beautiful display where clients can come in and physically view an item before purchase, and not make decisions simply from a photograph on the internet. A visit to the shop is a journey through San Francisco's architectural history, where elements of distinct periods of Victorian Italianate, Stick and Queen Anne, as well as Edwardian, Mediterranean and Art Deco styles are on view. Visitors to the shop are amazed to find such a comprehensive resource for

their ornamental plaster needs, and enjoy the opportunity to observe the methodology of the traditional plaster craft.

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

All the noteworthy physical features identified in question 2G would be preserved.

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

Documentation that demonstrates the business has been a sole proprietorship, then a partnership, for 30+ years is included in this Legacy Business Registry application.





































Peter Marchant

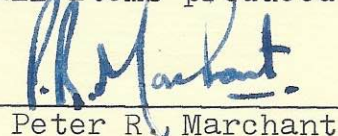
DESIGNER • CONSULTANT

San Francisco, California
January 27, 1984

This is an agreement between Lorna Kollmeyer and Peter Marchant for the lease purchase of his Architectural Ornament business.

1. The total price is to be \$750.00 for all existing moulds (see attached list) and original masters. In addition, PRM will instruct LK in all phases of plaster casting; mould making and plaster installation.
2. In addition LK will pay PRM 25% of current retail cost for his existing inventory at Cliff's Variety Store and 2201 Broderick Street (see attached list).
3. LK will lease the business from PRM at the rate of 50% of all receipts from the sale of plaster work until items 1, 2 and 4 have been paid, at which time all monies will be applied to the purchase of the business and LK will have complete ownership.
4. LK will reimburse PRM for 15 bags plaster @ \$124.61.
5. Any moulds made by LK after the date of this agreement shall be her sole property.
6. After six months from this agreement, PRM shall have the right to reposesses the business in it's entirety if, in his opinion only, LK has not performed satisfactorily in the business.
7. LK will pay PRM \$50.00 per month (non-refundable) for the use of his basement for the manufacture and storage associated with the business.
8. PRM has the right to purchase all ornaments in future at 50% of the retail price at time of purchase.
9. The use of PRM basement is restricted solely to the manufacture and storage of the business and only to that portion of the basement currently used. LK will only use PRM basement at times convenient to him and only she will have use of the space. LK will be responsible for keeping the basement clean and tidy and the removal of all debris associated with the business within seven days of finishing manufacture. Any manufacturing campaigns shall be no longer than 5 days in duration before the basement is cleaned up for normal use according to PRM standards.
10. LK is responsible for all purchases of materials and supplies and the delivery of all items produced.


Lorna Kollmeyer


Peter R. Marchant

Feb 7, 1984.
date

BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO

ACCOUNT NO.	LOC.	CLASS	CLASSIFICATION DESCRIPTION	EFFECTIVE DATE
172472	000	13	WHOLESALE SALES	06/01/88
BUSINESS NAME			BUSINESS LOCATION	
KOLLMAYER LORNA ORNAMENTAL ETC 1913 ELLIS ST				

OWNER KOLLMAYER LORNA K
DBA KOLLMAYER LORNA ORNAMENTAL ETC
CARE OF
MAILING ADDRESS 1913 ELLIS ST
CITY-STATE SAN FRANCISCO CA 94115

DATE ISSUED 08/18/88

THAD BROWN
TAX COLLECTOR

NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL, SAN FRANCISCO, 94102 - READ REVERSE SIDE

8101-21 FORM TC-03-XX (4/87)

CITY AND COUNTY OF SAN FRANCISCO — OFFICE OF THE TAX COLLECTOR

BUSINESS TAX REGISTRATION CERTIFICATE

ACCOUNT NO.	LOC.	CLASS	CLASSIFICATION DESCRIPTION	EXPIRATION DATE
172472	000	13	WHOLESALE SALES	12-31-89
BUSINESS NAME			FEE PAID	
KOLLMAYER LORNA ORNAMENTAL ET			\$200.00	
BUSINESS LOCATION				
KOLLMAYER LORNA ORNAMENTAL ET 1913 ELLIS ST				

OWNER KOLLMAYER LORNA K
DBA KOLLMAYER LORNA ORNAMENTAL ETC
CARE OF
MAILING ADDRESS 1913 ELLIS ST
CITY - STATE SAN FRANCISCO CA 94115

DATE ISSUED: 05/10/89

Thad Brown
THAD BROWN
TAX COLLECTOR

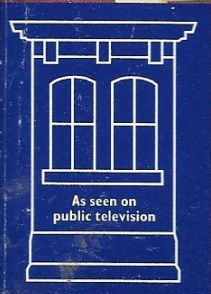
SEE REVERSE SIDE FOR ADDITIONAL INFORMATION
PLEASE POST CONSPICUOUSLY AT THE BUSINESS LOCATION

NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL, SAN FRANCISCO, 94102 - READ REVERSE SIDE

FORM BT 50A REV. 12-88

This Old House

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12>



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OPPOSITE PAGE: "I enjoy making something old look pristine," says Kollmeyer, relaxing in her workshop. BELOW: The elaborate ornamentation she restored on the bay window of a Victorian house in San Francisco includes a classical relief of a woman's face as well as corbels and pilasters decorated with an acanthus-leaf motif.

an
american
craftsman

PLASTERMASTER

Lorna Kollmeyer's relentless pursuit of beauty in the delicate details of moldings, reliefs, friezes and medallions

BY WALT HARRINGTON PHOTOGRAPHS BY STEFANO MASSEI

She talks to herself while she works. Mumbles, really, through the long, elegant fingers of her right hand held to her mouth, her left arm spanning the waist of her lean 6-foot, 1-inch frame, an athlete's frame. "OK, who goes where?" she asks, reaching out, plucking up and relocating a piece of the twirling-floral Victorian frieze that is spread like a three-dimensional puzzle on the worktable. "This little guy goes here. And this fellow goes next to him." She straightens up, closes an eye. "Let's move this little sucker." She gently twists the corner of an acanthus stem where it kisses a nasturtium bud. Then, reaching across her body with her right arm, she jacks up the left leg of her jeans, hoists her work-boot-shod foot onto the table, rests her left elbow on her bent knee and stares.

"So how does this damned thing go together?" She stands down on both feet, arms akimbo. "There's something gratifying in getting that acanthus stem to turn just right. Your mind is a little muddy, you can't see the solution and then suddenly it's clear."

Poof!

"That's the feeling I love."

Lorna Kollmeyer, one of the nation's finest ornamental plaster artisans, is the modern embodiment of Italy's 15th-century *stuccatori*, who resurrected the plaster-molding techniques of ancient Greece and Rome, allowing for the creation of mammoth columns and statues, as well as delicate wall and ceiling reliefs, at a fraction of the cost of traditional stone carving. This particular morning, Kollmeyer has been in her shop moving pieces, mumbling to herself for four hours. She is almost satisfied with the layout of the intricate 10x24-inch pattern she'll soon reproduce in plaster to run above the picture rail high on the dining room walls of the elegant Shannon-Kavanaugh House on San Francisco's famous postcard row.

The frieze pattern, supplied by the owner of the house, was jumbled in shipping. After Kollmeyer pieces it back together, she must cast the



pattern in 2-foot sections of plaster that can repeat seamlessly along the wall as if the frieze's swirling tendrils, leaves and flowers had no beginning or end. She must outline the frieze on its backing board and heat, soften and press the pieces back into place. Only then can she brush liquid urethane onto the pattern to create a mask that will be pulled away, then used like a Jell-O mold to cast plaster images.

"Maybe I can cheat this down," Kollmeyer says to herself.

"That appears to fit," she answers.

"Maybe I can split the difference."

"That's lookin' pretty good."

"Go down a little, come up."

She shrugs, smiles. "I mumble to myself."


Two decades ago, the 39-year-old craftsman was an all-American basketball player at Colorado College with a jump shot smooth and silky. And she was a Phi Beta Kappa who wrote her

undergraduate thesis on how William Wordsworth and Charles Dickens portrayed England's transformation from agrarian to industrial society. She was always going to do something BIG with her life. Her dad was a Los Angeles pipe fitter, a blue-collar guy who worked with his hands and expected the young and gifted Lorna to make the great American leap: He wanted her to work with her brains not her muscles, her head not her hands.

Lorna never made that leap. After college, she played pro basketball in France for a year and planned to get a college coaching job. But basketball had been the focus of her life since she was 11, and she wanted to try something new. So she landed in San Francisco, where she had friends, and took a job on a house remodeling crew. Never a priss-pot, Kollmeyer hammered nails, sawed trim, refinished floors, cold-tarred roofs and Sheetrocked walls. "I really loved it," she says, "being fit and hammering nails and understanding how something went together."

Then 14 years ago, without realizing she was making a choice that would change her life, Kollmeyer bought a friend's fledgling ornamental plaster business for \$1,000, and he spent two days teaching her to mold brackets and ceiling medallions. Soon after, on a whim, she bid on a job to restore what she calls the plaster "bits and bobs" of the historic Hotel Majestic. Surprise—her \$22,000 bid won. She panicked. The next lowest bid had been \$56,000. And she had no experience making the scores of Victorian ornaments she'd promised—medallions, rosettes, cartouches, finials, moldings, plaques, capitals, scrolls, spandrels and corbels.

Kollmeyer marshaled the same laser-sharp concentration, attention to tiny details and ability to work long unbroken hours that had made her a precision athlete. "It was like she was getting ready for a big game," says her good friend and coworker Mike Dyar. "She got down and ugly under the basket." Overnight, she created a factory, rented a shop in a former Navy shipyard in San Francisco and called on an army of friends. Working from old photographs, her friends Ali Pearson and Lori Lambertson, both painters and sculptors, carved reliefs of mermaids and scrolls and baskets of fruit from clay. Kollmeyer learned to sculpt acanthus leaves and scrollwork herself, discovering that she had a natural artistic touch and an eye for proportion. Then she made molds and casts. Her contract

A woman with dark hair, wearing a red t-shirt and a patterned apron, is focused on her work. She is wearing yellow gloves and is peeling a piece of translucent urethane mold from a large, ornate plaster frieze. The frieze features intricate scrollwork and floral designs. She is working on a table covered with a white cloth, and there are some white plaster pieces and tools nearby. In the background, there are some white containers and a wooden structure.

Kollmeyer removes a urethane mold after casting a section of the plaster frieze that will adorn the dining room walls of the Shannon-Kavanaugh House in San Francisco. Using the same mold, she performs the delicate process again and again to create more than 60 identical frieze sections.



LEFT: During a game of one-on-one, Kollmeyer keeps coworker Mike Dyar in check. The hand quickness and concentration skills she honed as a pro basketball player in Europe have also served her well as a plasterer. **ABOVE:** Kollmeyer's 5-year-old Tibetan mastiff, Bosco, oversees all the work she does in her shop, often ending the day with a fine layer of plaster dust lightening his dark fur.

remove old paint by pouring boiling water over an object. She discovered that she had an artist's eye for resculpting the flowers and vines, faces and bodies of old and damaged ornaments. "She has the amazing ability to make them look old and new at once," says Dyar.

"But I was still tortured," she says.

Although she was making as much as \$60 an hour, success seemed to her a leather briefcase, clicking heels on marble hallway floors, fashionable clothes and a wide-windowed office. She touches the blue collar of her work shirt and laughs. Her pipe-fitter dad would just shake his head, baffled. "We spent \$25,000 on college so she could be a plasterer," he'd say. "I could have taught her to be a plasterer."

Kollmeyer decided: "What I'm doing isn't really good enough." So in 1989 she got a friend to run the business, moved to London and studied computer animation. As time went on, she began to see her electronic images as lifeless. She couldn't touch them, hold them in her palms, run her fingertips over their nooks, feel roughness where she had failed, smoothness where she had succeeded. In San Francisco, she had been surrounded by her plaster sculptures—gargoyles high on rooftops, garlands and berries, roses and lamb's tongue, a fairy riding a dolphin, a mermaid, a seahorse, pineapples and seashells, a wild pig, wreaths and laurels, a man playing a lute, cherubs, angels, an elephant and an owl, Madonna, Venus, Apollo and Buddha.

"My work was more of my identity than I gave it credit for," Kollmeyer says, as she deftly works teardrop buttons of modeling clay into tiny fractures in her frieze, simultaneously pressing and smoothing the clay with "toolie"—a spatula the size of a small fingernail file. "My work was a lot more gratifying than what I was seeing in the great world of computer animation, which I had thought was so glam-

called for all objects to be soaked in boiled linseed oil and, taking the charge literally, Kollmeyer dipped each piece in a kiddie pool of oil. Only later did she realize she was expected only to brush on the weatherproofing liquid. "To this day, I can't stand the smell of linseed oil," she says, laughing.

Kollmeyer still finds it nearly impossible to believe that she got the job done, laboring night and day for five months. "The universe smiled my way," she says. "The Majestic put me on the map."

This morning, back in her shop, Kollmeyer jury-rigs a stove to soften her frieze for application to its wood backing. She takes a 5-gallon plastic bucket, puts a spouting tea kettle inside, stretches nylon mesh over the bucket's mouth and lays out pieces of frieze like so many strips of bacon on a grill. When the pieces are hot and juicy, she scrapes them off the screen with a 6-inch drywall blade cum spatula, lays them back inside their penciled outlines and gently presses them into place, careful not to leave prints. As she steams, scrapes and presses, as the goop rides up and hardens under her fingernails, she talks.

"After the Majestic, I got better at plaster." She mastered the techniques of mold making, learned to alternate thin and thick coats of latex or polyurethane to make the mold strong enough to remove without tearing. She learned to

The original pattern for the Shannon-Kavanaugh dining room frieze, pieced together and mounted on a backing board, left, lies next to Kollmeyer's rubber mold and a section of plaster cast from the mold.



orous. There was a whole epiphany about me struggling all day to make something on the computer, and it just didn't mean anything to me. I got over being embarrassed about working with my hands. I decided to take great pride in it."

She flew home from London with a new attitude. I'm not making plaster doodads for a living, she thought: I'm resurrecting history, creating a collection of original 19th-century and Art Deco architectural ornaments. Kollmeyer now has more than 50 original San Francisco ceiling medallions, each named after the street it originally came from—Broderick, Page, Hayes, Laguna, Anza, Hartford, Scott, Water, Ellis and Steiner, medallions that come in intertwining leaves and garlands, grapes and pears, lilies, roses, palms, cattails, daisies, acorns, seashells, storks and an endless array of geometric designs. She also has collected and reproduced 75 original corbels and hundreds of other ornaments.

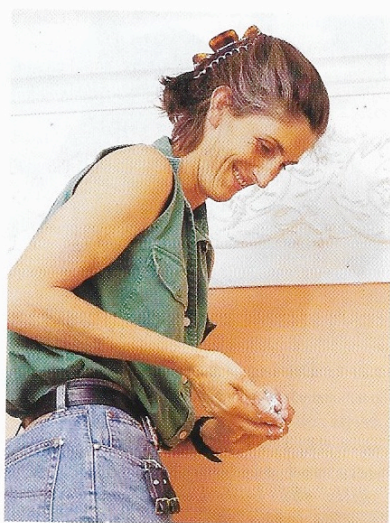
"I want a collection of real San Francisco patterns," she says. "The beautiful things in this city just about bring tears to my eyes. There were people all over the city, mostly European immigrants, creating these ornaments, coming up with ideas and designs that were unique to San Francisco. We know nothing about these people today, but we have their work. It's a legacy for me.

"That is the quest."

Right now, Kollmeyer seems like the last candidate for a hero's journey. Having donned a black pig-snout respirator, a plaster-caked apron and rubber gloves, she begins to brush urethane over the frieze—a thin layer to coat the intricate details, then heavier coats that

don't drip even when she turns her brush over and back. Her voice gurgles up as if from deep water. "So much of this is just plain hard work." She'll get an old piece and spend days laboriously removing 120 years of paint, layer after layer.

In her workshop, Kollmeyer keeps replicas of some of her favorite pieces including, center and right, a corbel festooned with laurels and berries and an acanthus-leaf acroterion both from San Francisco's Hotel Majestic. The mirror frame, in front, will be installed at the Club Donatello apartments.



LEFT: Kollmeyer uses an air-hardening clay to blend and hide the joints of the Shannon-Kavanaugh frieze. Good plasterwork, she says, requires "being present with a project, being very patient. Not everybody has that capacity." ABOVE: Peter and Helene Marchant, who sold their plaster business to Kollmeyer in 1983, later commissioned her to decorate a skylight in their home with a swag pattern of faces and acanthus leaves connected by a ribbon-and-drop pattern of laurels and berries.

Then she'll patch the cracks and holes—and sometimes the piece will be more cracks and holes than not. "What's gratifying, after all the back-breaking labor, is making it look perfect again."

Poof!

"The joy is seeing this lovely thing."

Outside her shop an hour later, in San Francisco's summer sunshine, Kollmeyer breathes the fresh air deeply. She can smell the

brackish bay and the sourdough bread cooking at the Parisian Bakery. "I like answering to my own standard. I once worked in a bike shop, and even when there wasn't any work to do, when the shop was in order and there were no customers, I wasn't allowed to read a book. I had to pretend I was organizing the shorts. It was demeaning. I used to stand in that shop and time just went tick, tick, tick for hours. So boring. Now I blink my eyes at 3 o'clock and I think, 'Where did the day go?' The lure of working at some bureaucratic job or in a bank is not for everybody. I would have withered and died on the vine at a 9-to-5 job where I had to show up at exactly the same time and have a 15-minute coffee break between 10 and 10:15 and a half-hour lunch between 12 and 12:30. It would have crushed my spirit."


Tomorrow morning, the mold Kollmeyer made from the frieze will be cast in plaster. It will harden in about half an hour and the rubbery mask will be pulled off, revealing the twirling-floral Victorian adornment that will rim the dining room walls of the elegant house on postcard row.

Poof!

"I made this," she will mumble to herself.

That's the feeling she loves. ■





A close-up of the portico from the Hotel Majestic, the job that launched Kollmeyer's career: A laurel-and-ribbon pattern graces a spandrel above the arch, which is outlined at the top by egg-and-dart molding. To the right, an acanthus-leaf acroterion sits above two pilaster capitals; above, an urn with vertical laurel drops is set against a background filigree of acanthus tendrils.

MASTER PLASTER TIPS

Finding the highest quality plaster ornament—one that will last 100 years if painted and maintained properly—is simply a matter of looking closely, Kollmeyer says. Cracks and chips are telltale signs of cheap plaster, which breaks easily. Unless a rough finish is intentional, surfaces should have a marble-like smoothness, not the fuzzy feel that pitted, worn-out molds produce. Pockmarks reveal that an ornament has been badly cast; protruding bits that need to be sanded or broken off show that the piece has been poorly molded. Plaques and swags, which can warp if they haven't been dried and stacked correctly, should lie flat on a surface. Supposedly straight lines should really be straight, angles consistent. Outdoor ornaments should be cast out of Hydrocal or a higher grade of gypsum cement to ensure durability. And choosing hollow versions of large three-dimensional pieces, now as strong as solid ones thanks to technical advances, will mean easier transportation and installation. However, not even the best-made ornament will fit the bill if it doesn't fit the architectural style of the house it adorns.



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Lorna Kollmeyer Ornamental Plaster



Lorna Kollmeyer Ornamental Plaster

415 822-6269 [S](#)

lornak@sonic.net


www.lornakollmeyer.com

Lorna Kollmeyer is a designer, sculptor, and moldmaker specializing in cast architectural ornament of all periods, both interior and exterior. Established in San Francisco for thirty years, LKOP's services include restoration of existing ornamental patterns, as well as custom design and fabrication of site-specific architectural detail. Lorna's work can be seen throughout the San Francisco Bay Area on numerous residences, public, and landmark buildings, and even as far away as

Tokyo, Japan. Lorna has been the subject of profiles in “This Old House” Magazine and on HGTV’S programs “Modern Masters” and “Curb Appeal.”

At LKOP we work directly with clients on custom ornamental plaster projects, whether enhancing a façade with patterns selected from our collection, restoring and casting an existing but damaged pattern, or designing an entirely new pattern to suit a specific interior or exterior application. LKOP’s extensive catalogue of available ornaments, featuring ceiling medallions, brackets, moldings, plaques, and more can be viewed on line at www.LornaKollmeyer.com, and purchased at these Bay Area retailers:

Cliff’s Variety, 479 Castro Street, San Francisco • 415 431-5365 

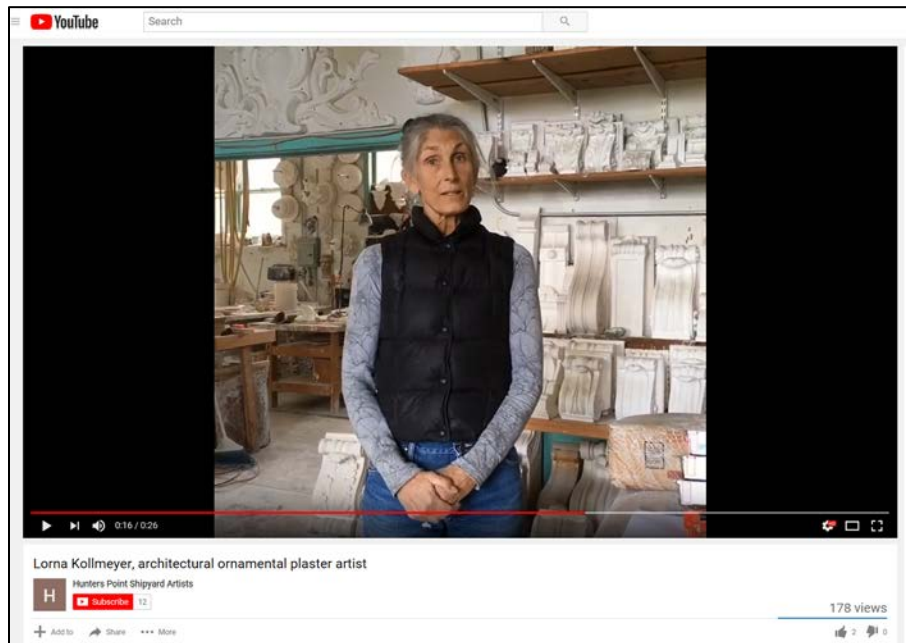
Beronio Lumber, 2525 Marin, San Francisco • 415 824-4300 

Ohmega Salvage, 2407 San Pablo Avenue, Berkeley • 510 204-0767 



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Video



<https://www.youtube.com/watch?v=eZhYhP83KPo>

Lorna Kollmeyer, architectural ornamental plaster artist

Published on Apr 20, 2018

Hunters Point Shipyard Artists

Filing Date: November 7, 2019
Case No.: 2019-022000LBR
Business Name: Lorna Kollmeyer Ornamental Plaster
Business Address: Hunters Point Shipyard, Building 115
Zoning: M-1 (Light Industrial) Zoning District
40-X Height and Bulk District
Block/Lot: 4591A/009
Applicant: Lorna Kollmeyer
Hunters Point Shipyard, Building 115
San Francisco, CA 94124
Nominated By: Supervisor Shamann Walton
Located In: District 10
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Lorna Kollmeyer Ornamental Plaster (“LKOP”), established 1988, is a complete resource for traditional ornamental plasterwork. Lorna Kollmeyer started the company with plaster molds purchased from Peter Marchant, who also trained Kollmeyer in the art of plastering.

The business was established at the artist studios at Hunters Point and has expanded to various spaces at the site over the years. Kollmeyer partnered with Ohmega Salvage in Berkeley, Cliff’s Variety, and San Francisco Victoriana to provide plasterwork and source new molds. In 2010, Mike Dyar who joined the business as a partner and collaborator. In 2015, when Victoriana close, Kollmeyer acquired their collection of medallions, brackets, moldings and cartouches so that in combination with its already extensive collection. LKOP now holds the only archive of San Francisco’s cast sculptural architectural details.

The business is located in the Hunters Point Shipyard. It is within M-1 (Light Industrial) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1988.

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

Yes. Lorna Kollmeyer Ornamental Plaster qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Lorna Kollmeyer Ornamental Plaster has operated continuously in San Francisco for 31 years.
- ii. Lorna Kollmeyer Ornamental Plaster has contributed to the history and identity of

Hunters Point and San Francisco.

- iii. Lorna Kollmeyer Ornamental Plaster is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the craft of plastering.

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

Yes. The business is located in the historic Hunters Point Naval Shipyard. Building 115 was the Torpedo Training Center for the Submarine Base in the World War 2 era and is located on Hunter's Point Shipyard.

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

No. The property has a Planning Department Historic Resource status codes of "B" (Further Research Required).

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

No.

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

Yes. Lorna Kollmeyer Ornamental Plaster has been featured in This Old House Magazine, and American Masters Television segment and Curb Appeal on HGTV.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- Hunters Point Shipyard, Building 115

Recommended by Applicant

- Collection of plaster molds
- Plaster ornament services

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: DECEMBER 18, 2019

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: November 7, 2019
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Hunters Point Shipyard, Building 115
San Francisco, CA 94124
Nominated By: Supervisor Shamann Walton
Located In: District 10
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR LORNA KOLLMAYER ORNAMENTAL PLASTER CURRENTLY LOCATED AT HUNTERS POINT SHIPYARD, BUILDING 115, BLOCK/LOT 4591A/009.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on December 18, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for Lorna Kollmeyer Ornamental Plaster.

Location(s):

- *Hunters Point Shipyard, Building 115*

Physical Features or Traditions that Define the Business:

- *Collection of plaster molds*
- *Plaster ornament services*

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission** hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-022000LBR to the Office of Small Business December 18, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: