

MINUTES
WAR MEMORIAL BOARD OF TRUSTEES
PRESENTORS LIAISON COMMITTEE MEETING
WAR MEMORIAL BOARD OF TRUSTEES SPECIAL MEETING
Wednesday, March 26, 2014

The Board of Trustees of the War Memorial of San Francisco met in session for the Presentors Liaison Committee Special Meeting at 2:30 p.m. on Wednesday, March 26, 2014, in the Trustees' Board Room, War Memorial Opera House, Chair Nancy Bechtle presiding.

ROLL CALL

Present: Nancy Bechtle, Chair: Trustee Charlotte M. Schulz, Trustee Diane B. Wilsey, President Michael Myatt, *Ex officio*, and Vice President Wilkes Bashford, *Ex officio*.

Absent: Trustee Thomas E. Horn
Trustee Gorretti Lo Lui

Staff Present: Elizabeth Murray, Managing Director
Jennifer Norris, Assistant Managing Director

Chair Bechtle stated that there was one item on today's agenda for the Presentors Liaison Committee's consideration and adoption of recommendations.

Patina Restaurant Group proposed designs for capital investment upgrades to the Opera House Lower Lounge Café and Opera House Dress Circle Lobby.

Chair Bechtle reminded the Presentors Liaison Committee that the War Memorial's concessions agreement with Patina Restaurant Group provides that Patina will expend amounts for improvements to food and beverage premises during the term of the agreement. The total investment required of Patina over the 9-year agreement is \$700,000, of which \$366,521 has been expended. All investment improvements and investment expenditures must be approved in advance by the War Memorial Board of Trustees.

In January of this year, the Presentors Committee reviewed Patina's preliminary proposal to expend approximately \$280,000 on various food and beverage improvements at the Opera House and Davies Symphony Hall. Following the Committee's recommendation, the full Board approved Patina's request to expend up to \$35,000 in capital investment funds for design services for the proposed capital upgrades. Patina was to return to the Presentors Liaison Committee with specific design and budget proposals.

Patina is now prepared to provide to the Committee more specific design details on proposed upgrades to the Opera House Lower Lounge Café and the Opera House Dress Circle Lobby. In advance of this meeting, Committee members have received Patina's summary proposal.

Chair Bechtle introduced Mr. Reza Samadi, Patina's Director of Operations for Museums and Performing Arts Center, and Ms. Heather Ashton, Patina's designer. Chair Bechtle turned the meeting over to Patina to make a presentation.

Ms. Ashton thanked the Committee for the opportunity to be able to make this presentation. It is very exciting for them to be involved. Mr. Samadi said that the goal clearly is to redecorate the Café space and the Dress Circle to really hopefully attract additional guests to the two spaces and to create an environment where people are interested in coming pre-show and eating food and having some drinks and enjoying themselves. He turned it over to Heather to talk a bit the inspiration and the mood that they are going to try to create.

Ms. Ashton introduced herself and talked about her work in San Francisco and Los Angeles over the past 14 years.

[Referring to handout and PowerPoint presentation]

This is a mood inspiration, because a “Night at the Opera” means it’s very elegant, classic.

“And Ballet”

Heather: Of course. I didn’t mean to leave you guys out. A night at the Ballet and the Opera is an event and so these images to me represent how you should feel when you come here, and it’s fun, it’s festive, it’s also elegant. There’s food and beverage, there’s definitely an Art Deco/Fitzgeraldesque thing. These inspiring spaces run the gamut from anywhere in Paris to New York, San Francisco as well from Maxim’s to the King Cole Bar in New York to the Oak Room, so these are the kind of places that I feel your space could really be like and reflect.

Mr. Samadi: I think we talked about the objective last time. I think that what we jump ahead to is the floor plan of the restaurant that might help to really see how things are going to end up in the new space.

Ms. Ashton: So there are two floor plans here, the main restaurant area is the same in both floor plans, and what I’ve given you are options in the bar seating. Option A: When you enter the space, and you see is a line of banquettes and these banquettes will all be manufactured with locking hidden casters so they can move them around. The loose seating is all upgraded to 36 x 36 in tables. The chairs will be stacking so that you can also move them around with ease, and in the bar area communal tables that are bar height to maximize the seating and give it a different vibe, feeling when you walk into that space.

Mr. Samadi: The goal of this space is create first of all a grand entry when you walk into the Foyer. We’re planning to carpet the Foyer and there will be drapery around the entranceways so that as you walk down those stairs, you really feel like you’re walking into a new space. The buffets that we currently have will continue to actually utilize as the main almost like the main focal point for the room and the dining hall will that is now by building this banquette and curving it around I think that’s going to really develop its own identity and separate from that the bar area will be a different style of seating and with different parts _____ its own identity as well. What we’ll do from a service perspective is offer an ala carte menu in that bar area and then the buffet we currently have plus a pre-ordered prix fixe option as well in the main room. So it starts to be a bit more of a dynamic and a bit more of a different sort of a vibe in the two spaces, which I think is going what it does as I see it is help to serve again different types of people to dinner downstairs preshow.

Ms. Ashton: Option B: _____ traditional table seating in the bar area. It’s again table seating with round table tops and a different chair for that area.

NB: I don’t quite understand in the bar area what these are?

HA: Those are communal tables.

CS: Option A seats 32 people in that area and in B it’s 22. I like B better than A.

RS: One of the things that we were thinking about with the communal versus the regular tables is the cultural of the whole thing is one. The reality that we face in the bar in particular is that during Intermission we have tremendous amounts of people that come down with full pre-order beverages. The communal tables might serve that purpose a little bit better than having the individual tables because it will allow us to do right now which is essentially put drinks out on the table and allow people to come to have a drink and go off with their beverage, so we’re debating that really, but either way what we’re trying to accomplish here is a more of a bar experience, more bar lounge experience in the bar area and then the more formal experience in the dining room itself.

WB: Does this mean that there’s no bar area that doesn’t have chairs in front of it, that’s what it looks like?

RS: Not quite. We often put chairs along two of the back sides of the bar and in a sense will leave a walk-up area.

WB: But you've got chairs in that middle area, too.

RS: Just a few on the side. That bar must be 12 feet wide. And one of the things that we're thinking and we've shown some options of seats with the sides, but we're thinking long term. This a plan that hopefully will last a long time, and maybe what will actually is that we don't have as many seats on a regular basis but when we've got busier shows that's when the additional seats are deployed. It make work out that it's the other way around that when we've got a crowd is more a sort of belly up to the bar crowd, then we reposition things. But I think what we really want to create is this culture of sitting at the bar and having dinner preshow and having a martini or glass of wine and trying to harken back to that earlier era of _____.

WB: Do you think that with those seating in the bar that people will readily go to those tables with eight people at them?

RS: To be honest, what you're increasingly seeing is a trend in food and beverage is that. But we are very sensitive and recognize that a lot of our guests may not.

WB: I don't think they will. I think that's it's okay to put the chairs there but I think that you'll end up with people just looking at them.

RS: And that's kind of why we provided a second option.

WB: I think B is more likely for the seats.

CS: What happens to the dining area during intermission?

RS: During intermission, the dining area – that's a really good question – we've got prix fixe menu option that's preordered. It's the 3-course menu and the third course, the dessert, is actually served during intermission so we actually invite the people to come back for intermission to have dessert and coffee. So we're going and try

?: What if you don't want to? What if you eat your dessert before it starts?

RS: What our intention is to make that not possible in the sense that and the reason being is that we just don't think there's sufficient time preshow.

DW: Why can't you do that? Every restaurant can feed you before?

RS: It's very difficult to serve three courses in an hour and have to contend with traffic and depending on the _____ time and people leaving from one place ----

?: What time do you start dinner?

RS: We start dinner at 6:00 pm for 2 hours prior or we typically see that people start walking in around 6:30, so we're already getting backed up and then once the chimes start, we see people leaving at 7:45. You only would have an hour and 15 minutes. We just think that it's going to create a rushed experience rather than the more paced out experience that I think we want to create. Having said that, maybe there is an opportunity to do that and that as we get into it and see how the prix fixe works, that I think maybe we can. I just don't want to start out that way with a brand new concept and people are trained right now that they can just show up anytime they like preshow and have a buffet to start with this really would be a rush.

DW: You'll probably find that most people don't want dessert in the first place. Most people don't eat dessert, and what they do like at Jardinière is they bring a little thing with a couple little cookies, meringue or something.

RS: I think that's a great idea. We haven't finalized anything, but maybe it's like you said, maybe we drop

off a truffle, mint or small truffles, petit fours at the end of the preshow dinner and then maybe as an option where if people want the dessert they can come during the intermission to have something else. But what we were trying to do, our intention there with our staggering out of the 3-course dinner is to really encourage people to come back during intermission and re-utilize the space and hopefully re-energize the space as an almost a quasi-restaurant or for intermissions as well rather it just being the place where people go to the bathroom.

DW: What I'm really getting at I think you'll find most people don't eat dessert; they want a sweet or something, but it would give you a lot more space to utilize that space at intermission for people who don't want to sit at a table for eight if you have a table set up for eight and they don't see six people they know so they're going to look around and say, 'Let's go somewhere else.' Or, what you have is your restaurant space. The other thing that people do in the Intermezzo for instance is there were strawberries or something, and if you thought that you had some extra space that was a dining space, you could offer that at intermission, and use some of that dining space that's not going to be used for dessert.

RS: Actually the dining space itself doesn't have the 8-top tables; it's just the bar –

DW: I know; it's just that people aren't going to like 8-top tables, so you're going to need a place to put those people. You've got your dining space that you think people are going to use for dessert and I'm thinking probably not as much people will. But you have all that dining space.

RS: I think what we'll do if the board doesn't really feel that the 8-tops are the right choice, we will smaller tables _____.

?: You can do things like you do in Intermezzo which you could order strawberries.

RS: Absolutely. People are welcome to join us during intermission for anywhere in the restaurant. The thing is for preshow this is a dining room for the buffet or for the prix fixe and the bar is the ala carte.

WB: You're saying the bar for pre—show dinners too, or not? That will be a dining area.

RS: Yes. I think what we are thinking is that people --- because we are ---we do have a lot of people who come down here for Café Express. Some of these people will naturally gravitate toward the bar because what they can actually do now in the bar area is come, grab a cup of coffee, an Irish coffee, a cookie, or salad, a quick bite or glass of wine or whatever it might be in this area and it's going to be a nice seating area that the Café Express environment. In the end there are multiple ranges of price points and many options. If you do want to just have something small, you can at the bar.

HA: My big inspiration for the restaurant was this beautiful piece and the colors in your performance space. I'm completely inspired by it. So I wanted to bring that feeling into the restaurant. So the colors that we have are these lapis blues, which again also remind me of the 1920s. I'm reminded of Art Deco jewelry with the lapis blue and diamonds in it, so I felt like these colors are representative of the era and also your performance space. So it's really a dance between these Weimaraner greys and these lapis blues. So when you walk into the space from the stairs, I call them fakers, just panel curtains that don't close but it's just a moment to frame the dining room, when you come down and speak with the host. And that would be this Weimaraner grey. In the same area, we would like to _____ carpets where the red brick is but only where the brick is; it ends where your black marble starts. So a dancing between that as well. So again, this is blue, grey, moment. And then, the ceiling – it's such a beautiful space and such beautiful lighting that I feel that your ceiling isn't loving it. So I was then impressed with the moment and the performance space, bringing those light blues and just dusting the ceiling with a very very hint of light blue, almost a white, with just a little hint of it to pick up the blues in the upholstery and to pick up this moment as well.

?: What color is it now?

HA: It' white; it's plain white.

NB: So it's not this deep blue here?

HA: No; this is a range. As far as the seating is concerned, again, the performance space has those beautiful French chairs and I would love to be able to bring in those as well. I found one from a restaurant _____ very strong restaurant-made chairs that are stackable and we can make them in your own fabric. And so these are the kinds of colors and fabrics that we'd like for those chairs, and then the banquettes you see different versions I really love a high back banquette with a beautiful tufting. And again it dances with the grey. So the banquette would be the beautiful slate grey; the chairs would be the blue, the ceiling would be the light-dusted _____ blue, and then in the bar we'd move to this sort of seating which also has the slate grey seats so they book end each other. The banquette and the bar they all work together in the bar separate space. This is an area of the communal seating but I think that we've decided to move past that. I would love to be able also to use your beautiful arches behind your bar for your liquor display; and the inspiration is this sort of classic bistro – brass supports with glass shelves and just the small ones, not too much for the servers then to take down and move and replenish every night but beautiful with the display that you have to your customers.

CS: You know at night, as you probably know better than me, but blues will turn black at night. So that's looking too dark. [Speaking of fabric sample] It looks black from here.

HA: Well, the background is black. [Passing around samples.]

NB: The bar stools – these two different kinds?

HA: Basically, I wanted to give you two different options.

[NB and CS like swivel bar stools.]

HA: [Bar stools they like] They're made by Restoration Hardware, and they're affordable, accessible, and sturdy and classic, like the Vienna chair, like the cafes, they use in all those places. Again, reminiscent of that 1920s European feel.

HA: The flooring – I like your wood flooring; it's beautiful. I think it's amazing, I wouldn't change the color, I wouldn't do anything to it; it's amazing. Again, the carpet over the red brick. I would again with this dark lapis blue dancing against the grey, the grey curtain or the grey sheer.

So we have some nice opportunities on the bar side for some décor lighting, and I think that it would lighten up the space a little bit to have that nice warm floor lighting. Also, we'd love to put little shades on the bar light, the candelabra lighting. I would love to find someone to make the full shade that kind of even has a trend piece that can go around that whole thing. Also would have the good old small shade which go over candelabra lighting; I think that would be beautiful. I would also love to put gold table lamps on all 4-top tables. There's something very elegant and classic about café table lamps. We have enough space with those tables to do that. They would be flameless candles.

Your partitions – they're great and they're really functional, but I think they might need some zip. So I was thinking then of this beautiful blue lacquer a Deco-inspired stain glass.

RS: This is actually right now when you first walk into the restaurant, so again the idea is to create that sense of entry and give them _____ more luxurious _____.

HA: Moving toward also the partitions at the restrooms, I think again a nice soft moment there would be great and would help with the sound coming out of the restroom. Again, it adds softness to that big expanse of stone wall. The stone wall all that white color and we want the blue behind the grey banquettes. So again, it's that constant play of the blue and grey and the blue and the _____ Weimaraner grey. I just think that having a curtain that came the same height as the partitions do now from the ceiling so it's clear of all of the signage and the registers might be a nice softer thing to have than the hard surface you have there now.

Just the _____ you have there, call attention to _____ should just go away.

RS: Before we move on to the Dress Circle, I wasn't sure if you had any questions about the restaurant before we move on to the other area of the Dress Circle.

CS: On the area that was referred to earlier of the service of the dinner, you know before the Opera, Ballet, we give dinners that caterers come in and do and people know what time the curtain is and that's supposedly why they come there that night, and so I think it's a matter of cost of having waiters you have because if we have certain caterers in town some can move real fast and some can't, and it probably has to do with the cost factor of the number of waiters. So people are really used to having as Dede said, at restaurants or a caterer, they have an hour and 15 minutes and people know when they have to leave. So, I think that the thought of whether all courses are before, staggered, would have a great deal to do with the cost factor. It just takes waiters to take the food and bring the next course out.

NB: And you're not trying to do two seating before a performance, then you also schedule, because you have a finite amount of time.

RS: Yes. I think we'll take that matter and find a way to make it happen.

DW: I mean you can do four courses. You might be able to do, which all of us have done, really nice dinners before the Opera starting at 6:30 pm, when you have an 8:00 pm curtain, you can really do anything you want to do if you want to do it. So, I don't think that you should be challenged to do three courses before. Perhaps people want cheese and _____ or something. But I think that that sends a bad message to say that we can't get three courses out.

RS: One; we absolutely can get three courses out. What we've found historically with the buffets, it's just the timing of things, and when people arrive and people leave is that if people don't arrive early enough, we are oftentimes rushing to get them to performance and so we want people to have that performance in time. We can make adjustments to our proposal on the menus. Maybe it's that we really encourage people that they just have to arrive before 6:30 to make that work.

NB: You also have two different dining options there. The buffet you can certainly get them in and out in plenty of time. So, it's just really in the bar area; it is just the bar area where you can order this 3-course thing?

RS: No; the prix fixe is preordered and it you sit in the dining room.

BM: Before you leave the Café, maybe you can touch on the artwork concept and also the lighting and the little tests we've done.

HA: The artwork I find to be really exciting, because I hear you guys have a wonderful archive of Ballet, Opera photos, as well as beautiful posters. And so what we'd love to do is research that and use it as a resource for the artwork and find historically accurate framing, again, Art Deco framing, and use those and celebrate them. I think it's a really exciting option.

RS: We have also tested slightly different bulbs in the existing light fixtures, and a whiter light bulb as opposed to the yellow and it has made a big difference already. So I think with a blue ceiling, I think it will absolutely brighten up the top of the room.

MM: I'm assuming they're all LED lighting?

JN: The new light bulbs that we're using are a metal halide so I don't know what their voltage is but John took a light meter reading and it makes that area a full 100 percent brighter, and it doubled the brightness of the room by changing the light bulb.

CS: Do we girls like that?

JN: You can look at it on your way out today; go take a look. To us when we looked at it, it suddenly looked like the walls were it is not as bright, they looked dirty. There is a sparkle to the room when you get a little more clarity to the light than there was before. It's almost as if it was a glaze, a yellow glaze that was not attractive.

DW: Are we going to discuss color at all, before we move on?

?: Yes

DW: Well, first of all, this is lapis. This is dusty something. This is the only thing that is remotely like lapis, and I'm really sorry that I didn't wear lapis earrings which I almost wore. That box down there, on the table [referring to marble slab on which gavel is struck], sort of that marble. This [referring to handout or fabric samples?] is close to lapis.

CS: But it turns black at night.

HA: I put them on their own and they seem brighter. And when you see the darker colors, I'm inspired by the lapis, that's why I keep referring to it. I apologize that the colors presented are more of a softer tone.

DW: But these are the most unflattering colors you could possibly have around you. And a blue light, that's like dead people. I mean, really none of us would want to be, that's why they put pink light bulbs in lamps, because it makes you look cheery. Blue is the most difficult color you can possibly work with, and I'm sure our friends in the theatrical world would understand that. It's so unflattering; it's so difficult.

HA: The seats in the restaurant are blue; the banquette is grey, the floor is brown, the ceiling is meant to be a reference you have in the performance space. I hear what you're saying; it's never my intention to make anybody not feel attractive; and we would definitely want to swatch. I believe that the blues for the upholstery will be very beautiful and would be very appropriate.

CS: [Referring to fabric samples on black board] Put that behind Beth and see how she looks versus the chair she's sitting on.

David Gockley: I'd like to say something about lighting because I went down because you said you have different bulbs in there. I find it harsh, un-atmospheric, unflattering, bright; it reminds me of a Horn & Hardart Cafeteria in the 1950s. The ceiling lights – I'm not sure which ones – I stood at the entrance area and just looked down the area of tables and it has not atmosphere at all. It looks like somebody turned the brightness level up to the point where this feels [sound].

CS: Put it on the chair behind Beth.

RS: I think what we're trying to do is manage that but the difficult we have from the lighting perspective is again without going into the ceiling and actually rewiring and putting in dimmers and upgrading the lighting on an electrical and engineering level, there are very limited things that we can do. Rather than using a bright white bulb, perhaps we're looking at a pink bulb and see how that dynamic against the fabric choice; is it a good option that I think we should explore, because I think anything is better than the yellow bulbs that we have that really dull the room. But ultimately what we're trying to explore with these we looked at things that are within a budget that will improve the space. Perhaps this is a step-by-step process where we begin by looking first I think we didn't really emphasize it that we talked too strongly about it the banquette in and of itself is going to completely change the dynamic for that room because it's going to make that dining room a real room by creating a border that separates people that are just walking backwards and forwards to a restroom from someone who's trying to enjoy a dinner. That one thing in itself I think is going to completely change the mood of that space. Apart from anything else, that the most dramatic change that we're going to make. What we're talking about on this side with the entrance this way and then also the screens, getting rid of the mirrors and the dark wood that really does draw attention to the fact that there massive restrooms, these screens are really going to soften the mood again and make the space feel just that much more luxurious and again like a fine dining restaurant, which might oftentimes shield a door with a curtain.

WB: I don't know the last time that the area was redone, but my guess is that it'll be a while before it gets redone again; that's kind of the way things work, and I don't think it has the glamour factor. You know, it's an evening, it's a fun evening out, and I don't see any glamour. That's just my opinion.

CS: It's dead.

WB: It's dark. It's not glamorous and vibrant.

RS: One thing we need to do and our goal here today is to hear the feedback and just take direction and hopefully adjust for a second meeting. Taking a piece of feedback, what indeed we should do is mock up some of the furniture and some of the designs of furniture with the covers, at least an image, maybe a rendering, so we can get more of an understanding of how that space is going to look; because I think the glamour is there, it's just very difficult to see that on fabric swatches.

WB: We need to see it in the lighting reality of what it's going to be. Lighting can change everything so much; it can take a dark color and give it vibrancy. But I think to see in this room [Board Room] is the worst light; this is horrible lighting in here. So it's very difficult to evaluate a color in this room. So, I think it's really important to see it as close to the light that it's going to be and see how it reads.

NB: We have a full board meeting coming up April 10, so perhaps we could – and we have time reserved for the Presentors Committee to meet an hour before – so perhaps we could meet a little earlier and have a tour downstairs, maybe with more specifics, and look at it down there in the light.

WB: Try to get the lighting that it's going to exist. That would help a lot.

CS: Two things: One, the chandelier – I know it's called a Charlotte chandelier – I was one of the chairmen when we restored the Opera House and we had to go through all the archival people and all those hysterical/historical people and the great question about what color was up there, and finally Bill Goddard, who was here in knee pants at the United Nations, said that it was azure blue, and we did a lot of research and the newspapers when it came out azure blue. So that blue I think has a lot more life. It's almost uplifting and I think that we need to put that within there. So that was one thing. The second thing is that all of us have done things at City Hall and I have more so than anyone and it used to be like the morgue, but then when we restored it, we installed some lighting that lit the walls and lit the dome and then we bring in lighting when we have an event. Some of the best events are when the Ballet and Opera brought in some lighting people. In your firm, even people who are designers have somebody is the lighting expert. So, there needs to be a wash in there; it needs to have an aura that's created; it's uplifting. So, it really needs, I think, a lighting expert, and maybe you all are, but the Ballet and Opera, some of the technicians they have, the lighting is breathtaking and so we have a budget to deal with and so forth, but the last time that anything was done down there was when we restored the Opera House. So, as you say, it needs – you feel like you're going into a basement anyway, so it needs lighting, and to me that blue that's in the _____.

RS: So we're moving to the Dress Circle where we want to create a bit more of another destination within the Opera House for patrons who want to have something to eat preshow but won't submit to a full dinner or a buffet or a prix fixe. They just want a few bites to eat and a cocktail. What we wanted to do and why we wanted to use this space to take advantage of the space and also the charming views; absolutely wonderful views outside, out the window overlooking Grove or looking over into the Veterans courtyard.

[Showing Dress Circle floor plan on screen]

HA: So, what we've done is create more of a lounge along this side and this way would be sofas, coffee tables, and _____. I wanted to _____ space maximized. I will say that this _____ goes over the budget, but you can get this much seating in here. 50 to 60 was the directive, and we can get 78 with this. I wanted to show you the option and then we can always scale back.

RS: How this is really going to work from a service perspective is people that come up to Dress Circle preshow will be to join us and sit down. There will be little menus on the tables. They'll be able to see a sort

of conventional bar lounge service. The menu we did provide a copy of a sample menu in your second handout. It's going to be like charcuterie; small bowls of olives perhaps, light sandwiches and obviously also cocktail and bar menu. What we're really thinking is that we want to embrace the Bay Area and all sorts of local with a nod to the Mediterranean influences. An interesting fact is that San Francisco is on the same latitude as Seville, Spain. We really wanted to promote that sort of San Francisco experience. One thing that Heather didn't mention on the next slide is that again we're going to create a nice sense of entry.

[At 27:38 left on tape, Resa talks about entrance, but really can't make out what he's saying and/or it doesn't make sense]

Intermezzo feels like a room within a room. Once these were just the wings. They will become rooms that have personality.

HA: I picked from this _____ which I love and this model and of her kind of peachy pinkness. I became inspired by the reds, the little touch of very blush paint. Again, bringing in some of the sober tones. Adding floor lamps to the space to again create atmosphere and then here's an example of the low surface seating that goes under the window, so they can still see the view. Ottomans across from the banquettes and the banquettes in this room trim style.

[HA passed around fabric samples, and showed slide of curtains and carpet]

This would be the low back seating, the ottoman and the curtains.

RS: To Trustee Bashford's point, what we might want to do at our next meeting to look at, because these are the actual colors. This would really give you an idea of the style and the look that we want to go with for this space.

HA: I would love to do the sheer panels on either side. Create some softness. _____ a den. [Unintelligible] Again creating some atmosphere and making _____ some of the hard space and then the entry curtains. Again, we would hide the curtains with historical molding that matches with the _____ already there.

RS: We're fortunate in the sense that we have almost a template on how to do that looking at the Intermezzo where there is a bit of molding that runs across so we were actually going to see something slightly similar to accomplish the same thing here.

CS: May I say something about the carpeting. On page 11 there were some suggestions for downstairs, and this is on page 18, refers to the ones that are on page 11 are really to me too geometric, too modern. It's not what the style of this rococo or beaux arts of this building. And then the one that is on page 18 seems to me more gardeny; it's that trellis sort of look and I don't think that _____ for this building.

[David Gockley's phone goes off. Loud music ring tone. Multiple conversations taking place while Gockley leaves the room. Hard to hear everything and most unintelligible.]

RS: Maybe long term, down the road, post show. This is another opportunity where people would come here afterwards and congregate and again drink after the performances.

WB: How much business do you currently do in this area? Is it an important area?

RS: Not really, no. Only in the sense of right now, it's primarily only in this bar area. At intermission it does get busy, but we considering why we should invest in this area is – I think it's like 1,200 seats on the Upper Tiers that this would directly serve and right now if they want to have something more substantial during preshow, they're eating downstairs and then really having to hike up to get to the house. We think then is a good option for them also. It's a nice environment for the intermission to come back to, especially if you preorder some beverages or some light bites.

WB: Just out of curiosity, where does the food come from that's served here? Where do you have your

staging area?

RS: [Moving to slide with floor plan] So right this, if you imagine this has the south wing _____, we have a bar right around here which is a food station. We would fix it with some additional equipment [move to slide with equipment] and use that to support it. And obviously, drinks would come from that main bar in the center of the floor.

CS: I would think that the idea about this whole thing is that it should be very elegant; and I think we should pay respect for the building, the style, and the _____. I think it's good to think about this lamp and that lamp, I think the style _____ great respect for the building. And make us look good.

RS: Absolutely. It should be an intuitive process where we can meet over the next few weeks or months with the different meetings to _____ 100 percent confident that we have done exactly that before we move forward. I think that we're trying to do is invest this money now, we're trying to open the doors attracting the next generation of Opera and Ballet lovers and really give them an experience when they come that they really feel is an experience where they can sit down and feel comfortable. Maybe it does sort of bridge the modern restaurants that we see outside with the elegance of the _____ from the past.

WB: Did you ever think instead of this velvet of silk moiré?

RA: Absolutely. I was saying velvet because I thought there are so much hard surfaces that it would help with the sound.

WS: I think the silk moiré would look more elegant. I think a silk moiré would have more life to it.

David Gockley: Is what you've shown us affordable within your budget?

HA: The restaurant, absolutely.

RS: So the restaurant, yes, _____ \$180,000 was our budget. For the Dress Circle as it currently stands vis-à-vis ideas and we think it would cost roughly \$100,000, which is above the \$60,000 for the Dress Circle level. We would need to determine whether or not we need to scale things back or allocate some of the additional funds that we had set aside for this project to the Dress Circle to make that happen.

JN: Have you ever considered doing one of the lobbies, either the north or the south, and keeping the other one less formal?

RS: I think it's a consideration.

NB: And maybe then it would fit into your budget?

RS: I think so.

Mary Beth Smith, SFB: Is there any plan upstairs like you have done downstairs to make the seating movable, portable, I mean more flexible?

HA: The banquettes absolutely, and the low seating isn't very big. The width of the windows is only 8 feet, so if moving a small settee and ottoman out of there.

NB: Maybe it's time to actually have the Ballet and the Opera, for you are the major stakeholders here, are there comments that you haven't made before that you'd like to nice of add at this point?

Mary Beth Smith: Well, I do think that flexibility upstairs is important because we use those spaces in a lot of different ways. So is there anywhere to store the furniture and should we just think about how to make that space as flexible as possible to accommodate _____ groups?

David Gockley: I just want to repeat that I think the lighting has to be rethought and get that harshness and

that brightness. It is not going to be flattering for any of us. Our dates will simply reject us before the Opera even begins. In the Littlefield Lounge, which has the ceiling lights too, we tried to get them as low as we possibly could by putting up low wattage bulbs. We kept them lit but the floor lamps that are in that room are very much responsible for making it the warm and hospitable flattering place that it is and I think that you've got to, I'm glad you've got some floor lamps in the lower level and you're talking about having table lamps which is flattering on the face. I think that'll help, but to see how these colors react in the lighting atmosphere, you're not going to really get the full sense of them unless you do some kind of a mock up.

RS: [To Heather] Did you look at the colors under the two different types of lighting downstairs?

HA: I did, and I brought several different fabrics with me and the ones seemed brighter in that light tend to look I have to say less expensive or less rich. They tend to look a little cheap or tinny. So these are absorptive and they looked very luxurious in that light.

RS: The reason I'm bringing that up, I'm just wondering one of the main things that people have said in the past about the Café is that it looks very dinghy down there. So it's going to be a combination I think of brightening, changing the dynamic of the lights with different lights and maybe looking at the type of bulb that and the color of the bulb and maybe a combination of both things. We've made the decision to spend this money on more of the decorative elements versus an overhaul completely. But if we can find a way to solve the problem through those other elements I think that we're moving in the right direction.

Glen McCoy, SFB: We certainly applaud the efforts to make these spaces more inviting and to warm them up a bit. I think that the _____ from the azure blue ceiling is an interesting idea but remember that's an accent color. The room is warmed by all the gold and reds and if do a completely blue palette and _____ control over the light, then I'm afraid that it's going to be a very cold room.

RS: I think that's good feedback. I think that was the design _____ complete color palette that showed a spread and that in the same way. Potentially the same color palette can be used in both spaces to some extent and I think that's maybe something we felt that we wanted to change, one room be one expression and another room be a different expression. I think you're right, I think that it works at the end of the day and maybe we should embrace that more.

WB: I don't think you have this color palette downstairs if that's what you're saying.

RS: Maybe an extension of _____

WB: But you're not talking about the restaurant, you are?

NB: We need to give direction to you guys about what to do next. My recommendation would be for you guys, and you've heard pretty much what the trustees have said, the Opera and the Ballet said, and maybe would come back in 2 weeks, different panels, different colors, fabrics. Maybe we should meet downstairs. I don't know what you do with the lighting, changing light bulbs, but I think it is very important to look at the fabrics in the lighting that is actually going to be there at the time. And if we could have some of the accent lights there too.

WB: You know, you're the experts, but the same one we just talked about color _____ some shades absorb the light, others have luster. So you need to obviously get where we've got some luster.

HA: I understand. I also want to _____ the entire room is cream and white and these really become accent colors in there.

WB: You've got to get some luster.

HA: I understand exactly what you're saying and noted and to be addressed. But I will say that in that space that is 100 feet, you have a light wood floor, cream walls and a white ceiling. So ultimately these seats in the dining room are pops of blue in a sea of white. So, it's not just this heaviness of one _____

NB: Also, I'd like to recommend that we walk out through to see the Dress Circle.

JN: And you will realize what enormous potential there is.

RS: The Dress Circle has the low ceiling. It's not that low, it doesn't feel as low as the Café for example, but it's just a flat ceiling.

NB: I don't think we need a motion for anything,

WB: I want to ask a question. What is the timing on all that?

RS: Our goal is to have everything set up for the start of the Fall Opera season. We were hoping to implement sections, for example, the Dress Circle furniture to be set by the summer season but I think going forward, we're going to be looking at the Fall Opera season.

WB: Can you work on it during the summer when things are down?

JN: July and August are when they'd do the work really.

NB: Is there any other public comment?

David Gockley: I think I should throw out what I've thrown out to a number of you individually. I would advocate this has been done once in how many decades. It should be done right, and totally and elegantly, not cheaper and that I would advocate and the Opera would advocate spending some of the seat tax money that is accumulating for the putting in of seats starting in the summer of 2015. We've already built up somewhat of a bank roll from this service and we would be, it would be acceptable for us to focus some of that money making sure that this is done right.

NB: I don't know if that would have to come back to the Board. I believe it would, because I think we approved the seat tax for that particular purpose. Do you have enough money to do the seats in the summer of 2015 or whenever you plan to do it?

David Gockley: We're going to have to float for a couple of years until I don't quite remember. It's not exactly – we don't have all the money exactly when we will need it. Also, I think Jen you back me up here, we found a way perhaps to use in the upper reaches, especially the balcony level, some off-the-shelf seating that will lower the price of that, so we may have a little more to play with than we thought.

JN: We are investigating using a different manufacturer upstairs than downstairs and I believe that a sample chair is being made now. We'll be able to take a look at and respond to and go from there. So off-the-shelf I think would be not appropriate for us, but there are certainly some chairs that will easier to manufacture and be consistent with what's been up there all along. And which has held up wonderfully well, actually, and has been replaced much less recently than downstairs. It's in surprisingly good shape.

NB: [To Gen. Myatt] Mr. President, I think if I recall, it was important to the trustees to have those seats done, it was voted in here.

MM: I think you have to come back to the board.

BM: Also, _____ of two projects. One of the things is that we don't want to hold this up _____ Patina's contract and of course they would like to generate revenue from improvements they put it. So we could do separate projects. They would have to be coordinated but so as not to hold one project up from the other. Plus a lighting project would necessarily have to wait until summer months so it would be probably dismantling that ceiling.

DW: But also David you're talking about lighting specialists, are you not? I mean a lighting technical people or something so that you get the finest result in whatever area>

David Gockley: I think that lighting people can make magic in a place like this, and make the silk purse out

of the sow's ear, not that it's a sow's ear by any means.

DW: But you're talking about putting money towards basically special effects; things that would enhance that area in a way that would really make it -----

Gockley: --- If that's what we felt it was necessary and we didn't have the budget to do that, I would advocate putting money from this fund into that to make sure that it's done right.

RS; [In regard to Beth's remarks] One of the things I'm just also mentioning _____ that's just made our feelings also that while we meanwhile while we also don't want this project to extend too long in terms of any implementation is that meanwhile, for example, Dress Circle is a perfect example is just an _____ bar, and maybe we do start with just one room. _____ we can make a dramatic impact that really gives both the Opera and the Ballet a new area that they can build into their marketing programs and their ticket sales programs and actually create a new destination for guests. I think that even if we begin the project, there are things like lighting then _____ in a sense be on top of that to really maybe hopefully improve it even more.

BM: You might be surprised that in the Dress Circle there are no two tables that are the same. No two chairs.

NB: But I do think that something could be done there, which is, again, it's really up to you to come to us but do things perhaps in phrases because that way you're not really doing a whole lot of construction. I think that a lot of the furniture is off the shelf on that one?

RS: We were going to manufacture the banquettes.

HA: The low back sofas would also be created by them.

RS: And really because of the uniqueness of the height of the window, for example, we want to create a sofa that fits and doesn't obstruct the view out the window. There are a few special considerations to make.

HA: He can do all the corrections I talked to you about in 4 weeks easily.

NB: I think we should take a look on the way out but then in 2 weeks you think you can come back with some lighting and fabrics?

RS: Absolutely.

WB: I've got one more question? How of the \$700,000 that you have for estimate, how does that break down between ----

[Unintelligible cross talk]

WB: How much _____?

BM: \$280,000.

WB: How does that break down between the restaurant downstairs and the _____

RS: Currently, the \$280,000 is three projects: \$180,000 for the restaurant, our goal was \$60,000 for the Dress Circle and we reserved \$40,000 to spend in Davies Hall for an improvement to a Davies area.

WB: These figures are really tough. Maybe that's done any _____

HA: And I will say the fabrics are the ones that we can afford.

RS; What we're trying to accomplish is as much as possible with this tough budget and I think what we've _____ put together today is something that will create dramatic impact and will really go quite far.

WB; We're looking for a lot and that's a very small budget; very small budget.

CS: Well, let's see what we can do.

NB: Is there any further comment? Any more business? Meeting is adjourned.

ADJOURNMENT

There being no further business, Chair Bechtle adjourned the meeting at 3:50 p.m.

Jennifer E. Norris
Executive Secretary