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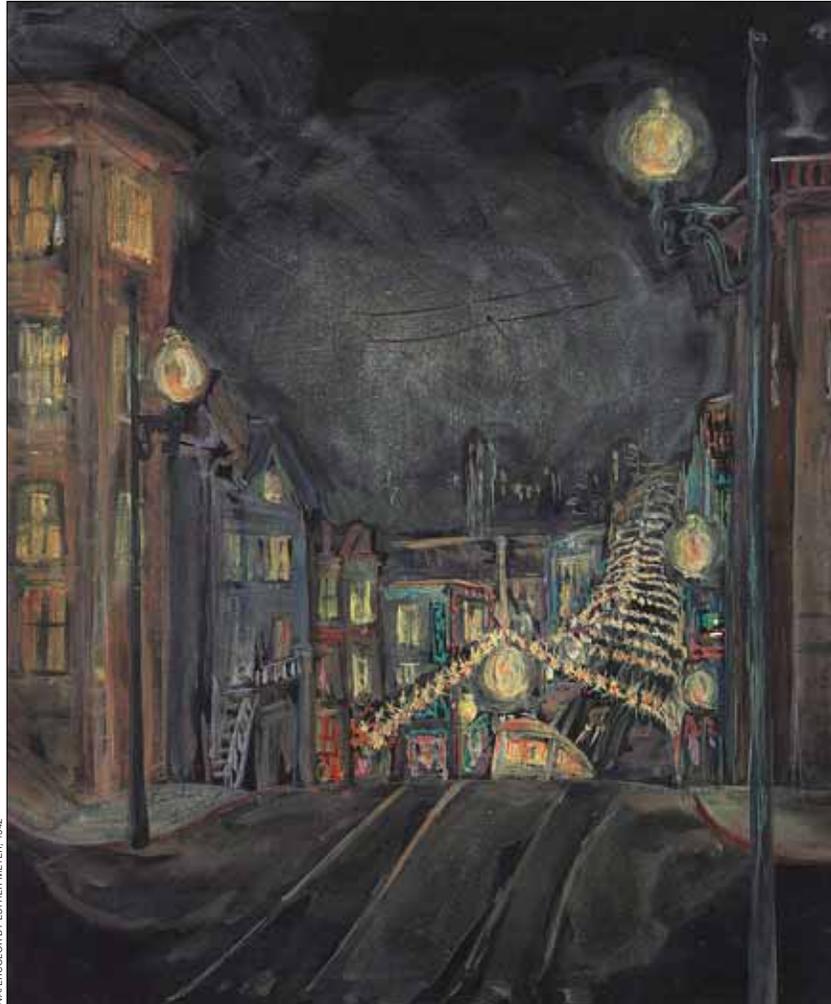


■ LOCAL HISTORY

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THE NEW FILLMORE

SAN FRANCISCO ■ MARCH 2014



WATERCOLOR BY ESTHER MEYER, 1942

The night the lights went out on Fillmore

After the earthquake and fire in 1906, many San Franciscans flocked to the Fillmore, which was left largely intact.

Eager to attract businesses and shoppers and strengthen its emergence as one of the city's major commercial streets, the fledgling Fillmore Merchants & Improvement Association erected 14 arches festooned with large white electric lights crowning each intersection of Fillmore Street from Fulton to Sacramento. After the first arch was installed and lit on September 10, 1907, the *San Francisco Call* predicted: "When the proposed plans are completed, Fillmore Street will be one of the best illuminated thoroughfares in any city of the world."

Perhaps it was — at least for a time. Jerry Flamm, a Fillmore historian, recalled the structures with awe: "The arches curved high over each of the 14 intersections like the illuminated ribs of a huge umbrella. From the elevated center points where the four branches met, large and ornate globes of light sat on top."

The *Call* also foresaw an enduring existence for the street's lighted intersections, noting, "The arches are of

structural steel and are so built that they will stand a fire with slight damage."

It was war that did them in. On May 12, 1942, after the U.S. entered World War II, the Office of Civil Defense ordered a nationwide dim-out, requiring that street lights be shielded on top to reduce upward rays of light, especially in areas "visible from the sea" and therefore vulnerable to attack. That took the shine from the arches, on a number of levels.

The next year, 1943, the group of Fillmore merchants that had proudly voted to erect the arches 36 years earlier agreed to have them torn down and melted for scrap iron to support the war effort. The demolition of the Fillmore arches began on June 3, 1943. It took 10 days to raze all 14 of them.

In a painting that has recently come to light in a private collection, noted local artist Esther Meyer captured the last night the majestic arches were lit. Her painting, pictured above, will be exhibited in the neighborhood this month.

"GOOD TIMES, HARD TIMES" | PAGE 8

Neighbors Fight to Save 3-Jackson

'Every few years they try to do this'

WHEN THE city's transit bosses tried yet again last fall to eliminate the 3-Jackson bus, which runs from Pacific Heights to Union Square, they ran into a buzz saw of opposition.

Chastened by the public and politicians alike, the transit authority acknowledged it hadn't reached out sufficiently to affected passengers and vowed to do better.

That will happen on Wednesday, March 5, when Muni holds a follow-up hearing from 6 to 8 p.m. at Calvary Presbyterian Church at Fillmore and Jackson — right where the 3-Jackson stops.

"We have to have a large showing," said Barbara Bocci, a Jackson Street resident who has helped rally supporters of the line. "If people want to save the 3-Jackson, it's important they go to that meeting."

Bocci says Muni is now considering three options:

- eliminating the 3-Jackson
- replacing it by extending the 10 bus from Fillmore out to Presidio
- keeping the 3 but reducing its frequency during peak hours. Now the 3-Jackson runs every 12 minutes during the morning and evening commute hours — at least according to the schedule — but might be reduced to every 15 minutes. Midday and in the evening, it runs every 20 minutes.

"Every few years they try to do this," Bocci said. "It just didn't blow over this time."

When the latest move to eliminate the 3-Jackson began last year, Bocci and her neighbor Alex Long began writing letters and circulating petitions, which attracted more than 1,500 signatures.

"This bus line and its cable car predecessor has been part of the community since the 1880s," said Long.

An overflowing crowd of people of all ages showed up for a hearing at City Hall in early December wearing "Save the 3 Jackson" buttons. After hours of testimony, the Muni board promised more public hearings.



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The longtime home of Marcus Books at 1712 Fillmore is now officially a city landmark.

PHOTOGRAPHS BY SUSIE BEHLER

Marcus Books Fight Goes On

Deadline to buy back building passes; extension sought

AFTER months of mounting pressure to abandon its longtime home at 1712 Fillmore Street, Marcus Books in recent weeks has been feeling the love of its supporters and moving forward with plans to buy back the building from its new owners and launch several new ventures.

On February 13, Mayor Ed Lee signed legislation declaring the lavender Victorian that houses Marcus Books — and formerly housed the legendary Jimbo's Bop City after-hours jazz club — a city landmark.

But as a February 28 deadline approached to close the deal, the owners of the bookstore were still short of cash.

"We need another month to get our money," said co-owner Karen Johnson, the daughter of founders Julian and Raye Richardson. "We are asking for an extension."

Marcus Books is the oldest black bookstore in the U.S. and one of the few surviving relics of the era when the Fillmore was a bustling black neighborhood. Its historic home was sold to new owners for \$1.6 million in a bankruptcy sale last year.

At the end of the year, an agreement was announced that the new owners, Nishan and Suhaila Sweis, would sell the building to a consortium of bookstore supporters for \$2.6 million if that amount could be raised by February 28. If not, the owners of Marcus Books agreed to vacate the ground floor commercial space.

About \$1.9 million has been pledged,



"We have to hang in."

— KAREN JOHNSON
co-owner of Marcus Books

according to Johnson. "But we have commitments for the rest of it by the end of March," she said.

Westside Community Services, a Fillmore-based nonprofit, has offered a \$1.6 million loan, and nearly \$300,000 has been raised from supporters. The bookstore launched a "Keep It Lit" campaign and hosted a series of fundraisers in the past two months in conjunction with the San Francisco Community Land Trust, which is seeking to buy the building.

"So many people all over the U.S. and the world are just commit-

ted to it," said Johnson. "So we have to hang in."

As part of a new business plan to generate additional revenue, the bookstore has announced a partnership with Red Bay Coffee to establish a coffee bar at the front of the bookstore and add musical performances on what they're calling the Marcus Books Jimbo's Bop City Bandstand at the back of the store.

"We have to buy more time to implement that vision of an extended business model that leverages the legacy," said Carlos Levexier, a bookstore staffer.

As the deadline neared, there was no word on whether additional time would be granted. Julian Davis, the attorney for Marcus Books who negotiated the buy-back agreement with the new owners of the building, said he could not comment on the status of the negotiations.

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Next Up: Alta Plaza's North Side

ITS TERRACES on the south and east sides already refurbished with new plantings and a new irrigation system, Alta Plaza Park is about to get the same treatment on its north side.

But neighbors are hoping it won't be exactly the same. The no-mow grass is not popular, and water still seeps onto the sidewalks, leaving a slippery mess.

That message came through loud and clear at a February 4 public meeting on phase two of the park's rehabilitation. Nearby residents asked that the seepage that has continued to plague the south side be explored and eliminated on the north side, especially since the improvements are billed and funded as a water conservation project.

Alta Plaza Park has been identified by the Public Utilities Commission as having among the highest losses of water in all city parks due to its antiquated irrigation system. The budget for the project is just under \$1.2 million, with half coming from the Public Utilities Commission for water-saving new irrigation and drought-tolerant plantings and half from the Recreation and Parks Department. An additional grant is being pursued for other improvements.

A final public meeting will be held on Thursday, March 13, from 6 to 7:30 p.m. at Town School for Boys at Jackson and Scott streets. For more information, go to altaplazapark.org.



New plaza coming to Fillmore

Work begins this month on an ambitious new plan to transform the forlorn public plaza at Fillmore and O'Farrell streets into a dynamic green space that honors the history and culture of the neighborhood.

"It's got a lot packed in, and we want it to be fun and engaging," said architect Jane Martin, whose Shift Design Studio designed the new plaza.

The paved checkerboard with the names of key figures from neighborhood history will remain, but eight squares of bricks will be removed and converted to planted areas with built-in benches. All of the plants will be native to Africa, and African symbols like those on nearby buildings will also be incorporated into the design. References to the earlier history of the area when

it was largely a Jewish neighborhood will also be included.

"Our plan is to subvert the checkerboard and use the plaza as a way to make sense of a lot of disparate elements that have been added over time," said Martin.

The nonprofit San Francisco Beautiful is coordinating the project with the owners of the property, nearby merchants and city agencies. The public is invited to join a community work day scheduled on Saturday, March 15, which is also when the planting will be done. The plaza is envisioned as the first phase of a larger series of neighborhood improvement projects that will unfold over the next two years.

"This is one more bead on the string," said Kearstin Krehbiel, executive director of San Francisco Beautiful.

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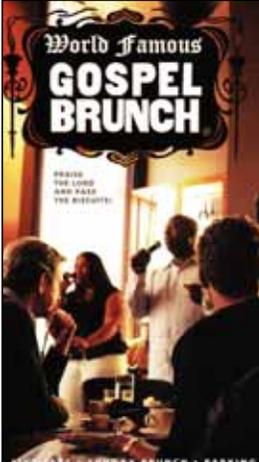


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CRIME WATCH

Robbery With a Gun

Sutter and Divisadero Streets
January 26, 2:28 p.m.

A woman who was putting money into a parking meter saw two men approaching, one brandishing a handgun. They demanded her cell phone. After she handed it over, they walked away. Then one turned and shouted, "Give me your purse." The woman ran to a nearby building, yelling for help. The two men jumped into a white SUV parked nearby and fled. The suspects were described as Hispanic males, from 16 to 17 years old. One wore a white shirt with a vest and light colored pants. The incident is still being investigated.

Armed Robbery

Pacific Avenue and Octavia Street
February 1, 1 a.m.

Plainclothes officers observed a white SUV at Broadway and Laguna Street that had been involved in two armed robberies earlier that same day, in addition to three recent robberies in various parts of the city. They followed the SUV to Pacific and Octavia, where they detained the suspects: three 16-year-olds and one 21-year-old. Two of the suspects ran, but the police apprehended them. Inside the SUV, officers found numerous items of stolen property, along with replica firearms. The four suspects were charged with robbery, possession of stolen property and conspiracy.

Possession of Stolen Property, Vehicle Tampering

Post and Octavia Streets
February 4, 7:29 p.m.

Officers in plainclothes saw an individual they recognized from previous incidents. The man attempted to open the door of a parked vehicle, then seemed to notice the unmarked police car and quickly walked away. The officers drove past the man, circled the block, then came around behind him again. This time he was carrying a laptop computer and several chargers for electronic equipment. The officers detained the man and a computer check revealed he was on probation for auto burglary with a search condition. A search of the bag found it contained the laptop owner's name and phone number. The suspect stated, "I found it in the grass; people leave stuff lying around all the time." He was booked at county jail.

Malicious Mischief

Vallejo and Buchanan Streets
February 5, 1:40 a.m.

Officers received a call concerning a man breaking into a school. While detaining the suspect, they observed signs of alcohol consumption: unsteady gait, dazed expression, bloodshot, watery eyes and an odor

of alcohol on his breath. Officers met with a witness who said he had watched while the suspect grabbed a three-foot-long piece of wood and smashed the glass front door of the school. Officers then contacted the school, which sent a representative to secure the door.

Robberies With a Gun

Bush and Baker, Sacramento and Steiner, California and Lyon Streets
February 5 between 6:30 and 7:30 a.m.

Within one hour, three people were robbed within blocks of one another. All three were approached by a black male wearing a dark blue or black jacket who was carrying a black semi-automatic handgun. He took cash, wallets and iPhones. The incidents are still under investigation.

Trespassing, Vandalism

Jackson and Broderick Streets
February 7, 11:30 p.m.

An individual stood outside the main lobby door of an apartment building and rang the doorbell repeatedly. A resident went to the door to investigate, and told the suspect to stop. He then let the man in, believing he was there to see another tenant in the building. The resident then returned to his own apartment. Five minutes later, he heard the suspect outside his front door. When he looked out, the man he'd let in called him names and said, "Let's take this outside." The tenant agreed, walked to the main door with him and opened it. When the suspicious man walked out, the resident closed the door and locked him out.

The suspect then pounded on the door and kicked out the glass. He climbed through the opening and started swinging at the tenants. Eventually they subdued him; one called the police while others held him down on the floor until the officers arrived. When the officers detained him, he swore at them, then said, "I'm from Santa Clara and my parents have money to pay for this." Officers determined that the 22-year-old intruder was under the influence of alcohol. He was charged with vandalism and trespassing.

Robbery

Post and Steiner Streets
February 10, 9:34 p.m.

A woman was walking east on Post Street when she saw two individuals on the opposite side of the street cross over toward her. They lunged at her; one man covered her mouth while the other took her laptop and purse. They then got into a sedan and fled east toward Fillmore Street. The suspects were two black males, aged 18 to 20 years, wearing dark clothing.



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Need a Hug?

YOU NEED a cozy robe in San Francisco, even in the summer. Especially in the summer.

And there's a perfect robe within reach — just off Fillmore at 2484 Sacramento Street, the home of Toujours, which offers a tasteful selection of nightgowns, camisoles and other fine lingerie.

"Rich, thick and well-made — that's how robes get in here," says owner Beverly Weinkauff, who carefully edits the offerings in her tiny shop.

This particular robe is all that and more. It's handmade by San Franciscan Karen Luu, who's been designing and manufacturing clothing for more than 20 years. She uses double-sided fabric so that it's plush inside and out, then delicately pipes the edges in silk. The styling is traditional, with a shawl collar, self-belt and two strategically placed side pockets. When worn, it feels like a full body hug.

"It's almost unworldly and unbelievably soft, just like a kitten," purrs Weinkauff, fondling one of the robe's sleeves while seeming to dissolve into a swoon.

Its softness comes from the two-sided micro-modal fabric Luu originally used to make baby blankets.

"I love fabric," says Luu. "I create by holding the fabric. I have to hold it in my hand, and it tells me what to do."

She adds: "To me, fabric is like jewels. It has to talk to me, and I have to say yes."



A robe by Karen Luu

Her company, Karen Luu Home Couture, produces not only the otherworldly robes, but also throws, pillows, duvets and informal apparel she calls "comfort wear," including ponchos and jackets.

Her collection changes with the years and seasons, but always includes one staple: robes.

"I am blessed to have this niche," she says. "And also to have so many loyal customers."

Luu says it's not unusual for an entire family to become devoted wearers of her robes. The fabric was such a hit with so many snuggling pets that she created a line of luxurious little blankets just for them. And that's another wonder: Despite the robe's plush look and feel, it somehow does not attract or retain pet hair.

Luu is also a creature of comfort and practicality, explaining that she designs the robes with a generous overlap in front for added coziness, and to discreetly cover the business when the owner sits.

With spring in the air, Weinkauff plans to stock the warming robes at Toujours in cool colors such as a pastel peach. They're offered for about \$360 and available in ankle or knee lengths.

And that's both the long and short of it. Perfect.

— BARBARA KATE REPA

Rag & Bone Is a Go

On a 4-3 vote, Planning Commission okays store

AFTER PAYING \$25,000 a month rent for seven months on a key corner location at Fillmore and California streets, the New York-based fashion retailer Rag & Bone finally on February 20 got the blessing of the city Planning Commission to open a store there.

Rag & Bone will occupy the two spaces that were home for decades to Royal Ground Coffee and the laundromat next door. It plans to offer both men's and women's clothing.

By a 4-3 vote, the commission decided that while Rag & Bone may technically qualify as a chain store in San Francisco, it nonetheless will be a good addition to the neighborhood.

The city's formula retail ordinance defines a chain store as any company with 11 or more retail outlets in the U.S. Currently Rag & Bone has 12 stores and leases on four more locations.

Local residents and merchants lined up to testify that there are already too many chain stores on Fillmore and an overabundance of fashion boutiques.

Others said Rag & Bone was unique and would be a good neighbor, especially given its vow to support a local school and set up a loan fund for independent businesses.

"I don't think it rises to the level of some of the other formula retailers we've seen," said commissioner Rich Hillis, who voted for Rag & Bone.

"The street looks great right now," said commissioner Rodney Fong, another Rag & Bone supporter. "It's alive. There's a good mix."

Commissioner Hisashi Sugaya disagreed. "I used to live on Webster Street back in the '80s," he said. "It was really different then. It's rapidly turning into an apparel and cosmetics and restaurant row."

Rag & Bone has enlisted a local design firm to help build what it promises will be a special store worthy of its prominent location. It will open this summer.



The fashion label Rag & Bone will occupy the corner space at Fillmore and California.

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After 119 Years, Sanctuary Gets a Warmer Glow

MOST RENOVATIONS and facelifts aim to make things look a little younger and fresher. But that was not the case with the work completed last month at the historic Swedenborgian Church at Washington and Lyon streets.

On February 16 the congregants entered through the garden and past a crackling fire in the massive fireplace, just as they always have, and returned to their sanctuary after the first major renovation in the church's 119-year history.

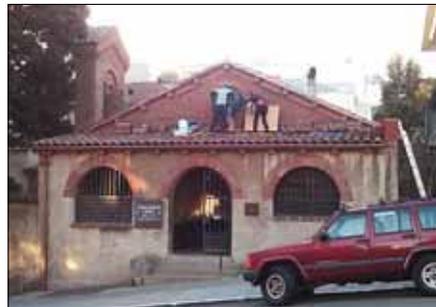
"It's so toasty in here," said office manager Dana Owens, who supervised the project. The fireplace was the primary source of heat until radiant heating was added during the renovation underneath the refinished wooden floorboards. Discreet lighting was tucked into the madrone trees and rafters that support the roof. The stained glass windows were restored and the thick, rounded wooden doors were refinished.

The Swedenborgian Church, built in 1894, is the birthplace of the Arts & Crafts movement in the United States. Its simple handmade maple chairs with tulle rush seats were the inspiration for all Mission-style furniture that followed.

On March 16, the Swedenborgians will launch a monthly lecture series on the art and architecture of the unusual church, which is on the National Register of Historic Places. For more information, call 346-6466 or go to sfswedenborgian.org.



The historic Swedenborgian Church still looks the same, but it has new heating and lighting and the stained glass windows have been restored.



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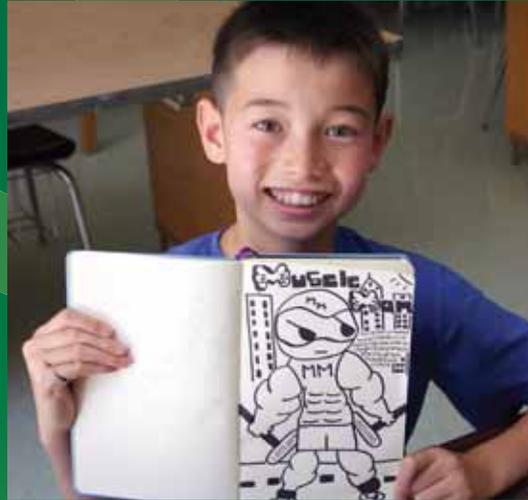
We like that idea, too, enough so that we search out local foods, organic and otherwise, in their seasons. Local jams. Local eggs. Local coffee. Local petrale. Local pickles. And on and on, all gathered from places as far-off and exotic as Petaluma and Half Moon Bay.

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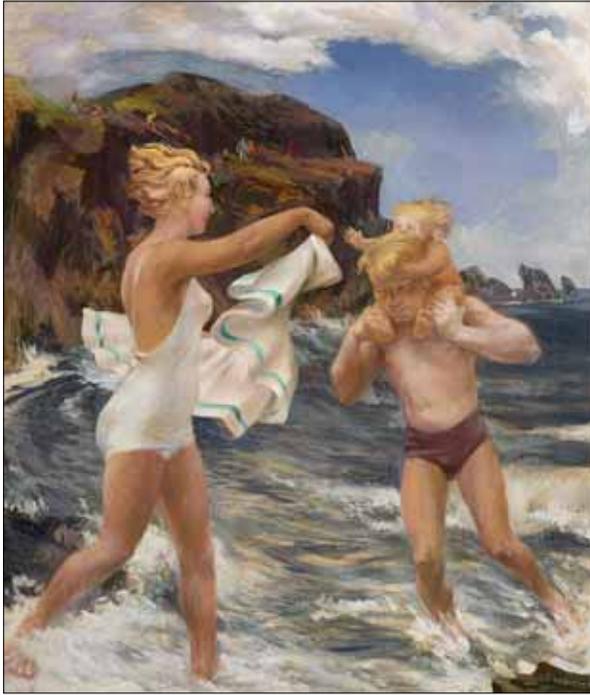
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Victor Arnautoff's *At Baker Beach* circa 1945 (above) and Herman Volz's *Ship and Dock* from 1937 are among the work to be exhibited from the Jan Holloway collection.



A Gallery Owner Shares Her Personal Collection

Prominent San Francisco artists of the WPA era, plus lesser-knowns Jan Holloway helped reintroduce

By COLETTE TANAKA

FOR NEARLY 20 years Jan Holloway worked in the San Francisco gallery community, where she developed a niche exhibiting California artists of the early 20th century. The exhibition history of her gallery would reveal the names of prominent artists, but more important were the many exhibitions that shed light on careers forgotten or overshadowed.

Now she is sharing her personal collection in a book and exhibition called "Good Times – Hard Times," which consists primarily of the work of the generation of artists active in San Francisco between the two world wars. This group vividly represents two significant changes in the art world, one artistic, the other social and cultural.

This period saw many artists struggling to create a visual vocabulary not totally reliant on 19th century European antecedents. Refined brushwork became more muscular, brusque and expressionistic. Colors changed from subdued tonalist harmonies to brighter, stronger palettes influenced by the Mexican muralists and graphic arts. Forms moved toward simplification and geometric abstraction. Contrast the bucolic *Bay View* of artistic giant Arthur Mathews circa 1900 against the riotous surface of waves in Esther Meyer's *Submarine Nets* from 1944, which belies the ominous reality beneath the flotilla of red buoys in place to intercept enemy submarines attempting to enter the bay.

Meyer also captures a somber local scene in her watercolor circa 1942 she calls simply *Fillmore Street*. It pictures the last night the lights shined on metal arches over the intersections on Fillmore. The arches would soon be scrapped and used in the war effort.

The ubiquity of the photograph in popular culture, aided by magazines such as *Life*, influenced picture-making. Verisimilitude was not the lone function of the artist. Both aid and competitor, the camera pushed the artist to simplify the picture

plane and strengthen emotional content. John Winkler's 1919 etching, *Fisherman's Cottage* (Telegraph Hill), might illustrate a colorful adventure in the *Overland Journal*. But by the '30s, photographs from Peter Stackpole's Bay Bridge Series inform other work in a more Precisionist mode, as in Herman Volz's *Ship and Dock*.

Perhaps most germane to the group of artists coming of age between the wars was the social and cultural shift taking place beneath their feet. The urbane professional dependent on commissions from the wealthy is succeeded by working amateur artists who paint because they need to flex their muscles. Subject matter and treatment shift from decoration and histrionics to absorption in the color and qualities of everyday life. The desire to create an indigenous artistic vernacular was canonized in the federal art projects of the '30s.

"More than at any time in the past 15 years the American artist is contemplating the American scene," said Forbes Watson, technical director of the Public Works of Art Project, just as plans for the project — which would include the murals in Coit Tower — were made public. "More than ever he is looking at and into the life of his own land. So that at this time particularly the government's project should result in a valuable native record."

And so, with enthusiasm, artists took up brush and chisel to explore and comment on life outside their front door. Sometimes the results were grand and celebratory, as in *At Baker Beach*, where Victor Arnautoff has made a family outing iconic; sometimes somber and introspective, as in Oswald Kurman's *Hotel*; and sometimes questioning and insistent, as in Irving Norman's *City Rush*. We are greeted by familiar places engaging us in new conversations.

The sense of place in the Holloway collection is sometimes precious, sometimes explosive. The diverse artists represented here are the threads that built the structure and the richness of the tapestry of San Francisco's art community.

*A sense of place
sometimes precious,
sometimes explosive.*



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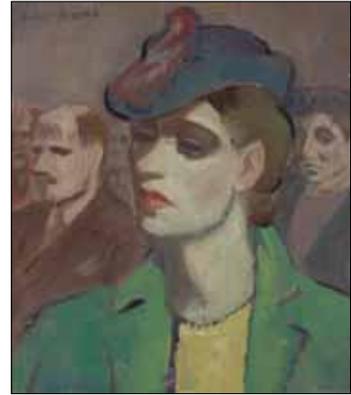
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Andre Boratko, a relatively unknown artist, painted *Woman in Green* (above) circa 1938. John Winkler's *Fisherman's Cottage* (left) captures Telegraph Hill in 1919.

■ FIRST PERSON

Falling for the Art and Artists of an Earlier San Francisco

By JAN HOLLOWAY

I CAME TO an art career at midlife. After raising four children in Pacific Heights, I took some art history courses and the docent training course at the San Francisco Museum of Modern Art. It was especially fun introducing school children to the museum.

Then, my interest piqued, I set out to be a part of the commercial art world.

In 1980, I was hired by the well-established Maxwell Galleries in the heart of San Francisco's art scene near Union Square. It was a turning point for me. Maxwell's afforded an opportunity to become acquainted with a wide range of American and European art from the late 19th and early 20th centuries. It was also a terrific place to learn the business of running an art gallery from Mark Hoffman, the owner of Maxwell Galleries, who was a gentle giant and a seasoned pro.

Armed with that valuable experience and my husband Maurice's support, I went out on my own. At first I worked as a private dealer from our home at Vallejo and Divisadero. Eventually I found a little storefront on Francisco Street in North Beach and opened a gallery there in 1988.

Within a year or so, I had become acquainted with artists who had worked on the Coit Tower murals and began showing their work. Then more and more art of the 1930s and early 1940s came into my inventory.

Soon I was reintroducing the work of

Exhibition includes good and hard times

An exhibition of uncommon scenes of early 20th century San Francisco from the collection of former gallery owner Jan Holloway entitled "GOOD TIMES - HARD TIMES" will be presented this month at the Thomas Reynolds Gallery at 2291 Pine Street (at Fillmore). The exhibition begins on Saturday, March 8, with an opening reception from 3 to 5 p.m. It continues through April 19. For more information, call 441-4093 or go to thomasreynolds.com.

Otis Oldfield's *Woman at Bath* from 1932

artists whose names had faded from general view, even though they had noted careers during their prime years. There was much underappreciated older talent, and images from the early years of the 20th century were hugely appealing. The directness of the often rawly conceived pictures of the American scene captured both the good and the bad of those years.

I came to know and love the work of the surprisingly small circle of artists who had been critically acknowledged in San Francisco and the surrounding area in the 1920s and '30s. They basically were all friends; it seemed that competition

and their alienation from the outside world didn't affect many of them. Women were welcomed; the first graduating class of the California School of Fine Arts included more women than men. There was a comparatively open attitude in the art world of the American West — which was not without its critics, of course, but generally allowed a progressive artistic bent. Many young artists had made the voyage to Europe, returning to America inspired by both the traditional and innovative artistic "isms."

The strong historic component of art from the 1920s, '30s and '40s held much personal appeal because of my local

roots. I grew up hearing about life on the Embarcadero from my stepfather, who was a longshoreman during those years and had often described how difficult the times were at the waterfront. The era's labor struggles were well photographed, but it turned out there were very few paintings and prints of those stormy, bloody days.

With my feet wet at a gallery in North Beach, I wanted to try handling a downtown location. So in 1991, with not a little trepidation, I found a space near Union Square, adding new "forgotten" artists as well as contemporary work, while also exhibiting in art fairs in California and the East. This was new, hard work, but rewarding in so many ways.

When my husband sold his business and retired in 1997, I followed suit by closing my gallery. But I have continued to be involved in a few different art projects that have come along.

Now we are pleased to be able to share part of the work we kept for our own collection, some of which viewers may find relatively unusual. There are paintings, prints, drawings, photographs and sculpture, some representing past events and scenes in San Francisco history that have not had much exposure. The message of many of them is what moved me. Perhaps viewers will discover new names and find new interests in San Francisco's history as captured by its artists, just as I have throughout my involvement in the city's art scene.

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The Classics with Color

The African-American Shakespeare Company Has a Deeper Purpose

By GARY CARR

FOR MORE than a decade, local theatre buffs looking for well-produced stage work have set their sights on 62 Fulton Street: the African-American Art & Culture Complex, home to the African-American Shakespeare Company. The company stages plays by the Greeks and Shakespeare, as well as contemporary productions.

This month, opening March 8, the company will present eight performances of Euripides' *Medea*, the 2,400-year-old tale of a jilted wife exacting the ultimate revenge on a cheating husband. Performances will be held on Saturdays and Sundays through March 30.

The troupe's tagline, "Envisioning the Classics With Color," conveys its mission of providing entertainment with a deeper social purpose.

"Our goal is to open the realm of classic theatre to a diverse audience and provide an opportunity for actors of color to



Khary Moye as Jason and Leontyne Mbele-Mbong as Medea in the African-American Shakespeare Company's modern dress production of Euripides' *Medea*, opening March 8. For more information, go to african-americanshakes.org.

hone their skills in mastering some of the world's greatest classical roles," says executive director Sherri Young.

Young founded the African-American Shakespeare Company in 1993 and has been its executive director since. Out from behind her desk, she has directed 17 of the company's productions.

This season's offerings included a production of *Driving Miss Daisy*, the play that was made into an Academy Award-winning film starring Morgan Freeman and Jessica Tandy.

"We strive to produce plays that are lively, entertaining and relevant," says artistic director L. Peter Callender, a much sought-after director and actor who is a

favorite with Bay Area audiences. Callender drew raves for his portrayal of Miss Daisy's chauffeur — acclaim that carries over to his work with Cal Shakes and the Berkeley Rep.

The company's performance of *Cinderella* has become its signature.

"Our *Cinderella* is a holiday show that children can take adults to," Callender says. "For me, it's exciting to watch the kids in the audience becoming overjoyed at seeing a prince and a princess who look just like they do."

The African-American Shakespeare Company also strives to uplift its community offstage. Its Shake-It-Up

program teaches literacy skills to students using theater games and drama techniques. The program addresses the educational needs of students in fun and creative ways, helping students develop a positive relationship with complex reading materials.

Over the years, the troupe has staged more than 30 productions, toured to nearly 100 schools, and reached more than 100,000 patrons through its mainstage performances and arts education program.

Coming up in May, the company will present a modern take on one of Shakespeare's comedies, *Much Ado about Nothing*, that will include a tribute to the music of Ella Fitzgerald.

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PHOTOGRAPHS FROM "THE HAAS SISTERS OF FRANKLIN STREET"

Mrs. William Haas between Clay and Washington on quiet, Victorian-lined Franklin Street before the 1906 earthquake and fire, about halfway between her two daughters' houses.

The Haas Sisters of Franklin Street

Alice and Florine Haas lived their long cosseted lives within three blocks of each other

By FRANCES BRANSTEN ROTHMANN

ONCE UPON A TIME, in the long ago 1880s, San Francisco's Franklin Street was a fashionable residential district. On this street, within the radius of three blocks bounded by California and Jackson Streets, lived three married Greenebaum sisters. These women, my grandmother and two great-aunts, lived out their stately, orderly lives in spacious Victorian mansions.

Today, Franklin Street is a busy one-way thoroughfare. The homes of my great-aunts, Carrie Walter and Stella Simon, were demolished and replaced by stucco apartment buildings. But two family homes remain. The one at 2007 Franklin was built for my grandparents, the William Haases, in 1886; it is a tall, grey Victorian with turrets, bay windows, intricate carvings and a Queen Anne tower. The other, at 1735 Franklin, was built in 1902 and is a red brick, ivy-covered Edwardian with imposing white pillars. This home was a wedding gift to my parents, Edward and Florine Haas Bransten, from my grandparents.

I was born in the red brick house in 1914, the youngest of four children. At that time, it was customary for babies to be delivered at home and for female relatives to attend the birth. Aunt Alice Haas Lilienthal was present when our myopic, elderly family doctor brought me into the world. The doctor, a close friend and physician for the entire clique of Franklin Street dwellers, tended Mother during her labor. When I arrived, he proclaimed triumphantly, "Florine, darling, you have a lovely little boy." Aunt Alice, modest and innocent as she was, timidly cleared her throat in contradiction. "Dear doctor, if you will glance farther down at baby, I think you will see that you are looking at the umbilical cord. The baby, I believe, is a little girl."

As a child I could roller skate, bicycle ride and play on safe, quiet Franklin Street. I could climb on the back of the iceman's truck, grab the icicles that melted off the blocks of ice, and suck happily on them. I could rush down the street to greet the knife sharpener as he came on foot with his grinding wheel, and I could meet the old man



Alice Haas Lilienthal and Florine Haas Bransten, 1890s

who cried, "Rags, bottles, sacks," as he ambled by with his horse and buggy. I could dash across the street to watch the organ grinder perform with a trained monkey who was dressed up in a saucy hat and red jacket and was dexterous at collecting pennies. I could play in the big vacant sand lot on the other side of the house, where two apartment buildings now stand. In that lot, playing with forbidden matches, my sister Alice and cousin Liz started a roaring bonfire that nearly ignited the neighborhood.

My mother, Florine, often called "Lorlie," and my Aunt Alice and my Uncle Charles grew up in the Victorian house. Uncle Charlie died in his 40s; his sisters outlived him by half a century. Mother and Aunt Alice were married in the drawing rooms of 2007 Franklin, my grandfather's home. Shortly after their wedding, Mother and Father moved to the Edwardian house down the street. When Alice married Sam Lilienthal, they lived on Gough

Street for a short while; after my grandfather's death, however, they moved into the Victorian house to live with my grandmother.

Throughout their long lives, Mother and Aunt Alice remained devoted to each other. After they married, they lived only three blocks apart and visited back and forth constantly, and phoned each other several times a day. They exchanged Sunday and holiday dinners religiously, fussing compulsively as to menus, decor and seating for each of these gatherings as though they were entertaining royalty. They walked downtown via Sutter Street to shop, to exercise and to accomplish many mysterious errands.

Every morning Mother rose early, unbraided her pig-tails, brushed her hair vigorously — swirled it around on top of her head — and ferociously jabbed in tortoise-shell hairpins. After this ritual, she cleaned off her brush and pushed the collected hairs into a little linen pouch, securing the bag by its strings. This was to make a false hairpiece to match her own hair should it ever be needed.

At 7:30 a.m., scrubbed and neat, smelling of castile soap, with a hand-crocheted bed jacket around her shoulders, she rang to have her coffee served in bed. Father would have been in the dining room a good hour earlier, reading the *Examiner* and the *Chronicle*. After Mother's breakfast, the cook would knock and a 30-minute consultation would ensue as to luncheon and dinner menus, interrupted only by Father's perfunctory goodbye kiss on Mother's forehead.

After the cook gathered her list, Mother began to telephone. Nothing entertained me more than eavesdropping on her calls, which were more in order of monologues than dialogues.

"Central Dearie, connect me with my sister. I hope I'm not too early. You know how she is; she doesn't like to have her coffee get cold. The number? It's East 87. Are you new? Allie, hello dearie. I thought we should start our Christmas shopping. There's the nicest new Central. So

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In Those Days, Franklin Street Was Safe, Quiet

► FROM PAGE 10

helpful! I wonder what we could send her for Christmas. No, she didn't *sound* married."

After her telephone sessions, Mother rose and reappeared in a Hoover apron. The apron was an enveloping white affair, a family uniform which had mysteriously derived its name from President Herbert Hoover. All the ladies of the household wore it when tidying bureau drawers, writing letters and fixing flowers. Once a week, Miss Harder, a prim, gaunt spinster, knocked at the door. She appeared with her businesslike valise filled with various brushes and curling irons to wash Mother's hair in the big marble basin. A little later, Annie Quinn, the manicurist, might arrive and set out her equipment on the card table. While Mother's hair was towel-dried and each of her nails carefully buffed, it was comforting to listen to murmuring voices. About this time, Cecilia, the upstairs maid, would come in. It was her job to help Mother button herself into her tailored suit and collect the proper matching gloves, shoes, hat and bag.

Sometimes Mother extended her hand gingerly holding out dollar bills. "Please, Cecilia dearie, I'd like these washed and ironed. I hate touching this dirty stuff." I had often watched in amazement as Cecelia ironed paper dollars in the attic's sewing room. I am quite sure that the only reason Mother didn't have silver dollars polished was that she collected the silver ones from the St. Francis Hotel, which had a special polishing machine just for this purpose.

■
The house seemed sad and quiet when Mother and



The two sisters on a shopping expedition downtown.

Alice were out. I listened to the hours as they struck on the big grandfather clock in the hall and counted eagerly for five booms. At five, Mother always rang the front doorbell and came upstairs to bathe and dress for dinner. She usually telephoned Aunt Alice before bathing because there was always something she had overlooked, even though they had spent hours together that very day.

Mother devoted a few afternoons to me, although I usually roller skated, bicycled or played with neighborhood children on the front lawn. When we were together, we might go to the seamstress, Mrs. Siem, who made children's clothes. Mrs. Siem lived "way out on Cherry Street," according to Mother. Fletcher, the chauffeur, had to drive

us out to her house in the limousine. For several years, Aunt Alice and Mother shared this convenient means of transportation — an inheritance from their mother, for Grandmother Haas had had Fletcher and the big black Pierce Arrow for as many years as I can remember. Mother and Aunt Alice always worried and argued as to who was to take Fletcher that day, forever fearful of depriving each other. As they usually went out together, and mostly on foot, I never could fathom their turmoil.

■
Of an afternoon, Mother might take me to "pay calls" on one of her aunts or uncles. If we called on Aunt Fannie on Pacific Avenue, it was fun. We would walk down to Pacific. There Mother would wave to the motorman on the "dinky street car," which obligingly stopped for us in mid-block. I happily clutched the two nickels Mother had given me to pay the conductor for both of us. The streetcar had two attached cars, one outdoors, the other indoors. It lurched about so that it was hard to keep one's balance, and I would cling to Mother giggling at the jiggling. The motorman clanged the bell repeatedly and loudly to amuse me, and I pushed at the door, pretending that my action speeded us on our way.

On special Saturdays Mother and Aunt Alice gathered the clan to lunch in the gilt and stained glass of the Palace Hotel's Garden Court. Mother recalled her wedding night in the Palace in 1902 and earlier days when carriages drove into the very courtyard where we were lunching. The court, with its vast cathedral heights, had an aura of the romantic past. I can still taste the famous Garden Court salad, luscious white cubes of chicken stacked on an enormous fresh artichoke heart.

Another Saturday we might meet under the famous landmark clock at the St. Francis Hotel, lunch in the Mural Room and proceed to the Orpheum Theater's vaudeville.

■
In 1952, San Francisco's Mayor Robinson organized a party to fly to Queen Elizabeth's coronation. Mother, who had been recently widowed and relatively homebound in preceding years, decided to go. She had neither trav-

TO PAGE 14 ►

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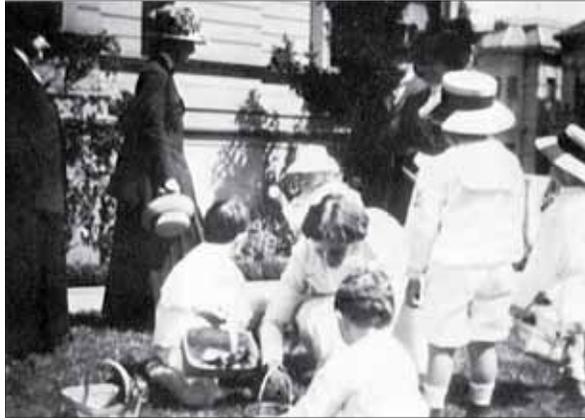
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An Easter egg hunt on the lawn of the Haas-Lilienthal house about 1908. In the foreground, Alice Haas Lilienthal helps a youngster count eggs.



It Was a Culturally Integrated World

They were Jewish, but the Haas family celebrated Christmas and Easter

MOTHER AND AUNT ALICE lived in a tranquil, protected segment of time. They grew up in an isolated chapter of history: between the mid-19th century, when Jews who sought freedom from persecution and the right to further their fortunes emigrated from Germany to America, and the mid-20th century, when the Holocaust raged through Europe. The sisters never knew the rigors of immigration, never felt the flames of extermination and were never lashed by hate, vituperation or intolerance.

Aunt Alice's and Mother's ties were thoroughly American. They grew up in a culturally integrated world; their parents and grandparents assimilated the customs and rituals of Christian Americans. There was no discernable anti-Jewish prejudice during the early years in San Francisco. Pioneer Jews attained civic dis-

tinctions; they were welcomed and respected for their cultural, philanthropic and civic contributions. They were accepting and accepted. Mother and Aunt Alice's innocence and naivete reflected the sheltered world they grew up in — one of respected, wealthy, upper-class Jews. Grandfather Haas, a native German and a Jew with a long tradition of Jewish customs ingrained in him, became a leader of both the Jewish and Gentile communities, as did my paternal grandfather, Joseph Brandenstein, and my uncle Sam's father, Ernest Reuben Lilienthal.

They celebrated Christmas and Easter rather than Chanukah and Pesach because these were the holidays of the culture they lived in. They joined exclusive clubs and sent their children to select schools which in later years exerted stricter ratios of race and religion. There

was always a quota system for Jews in a few of the special clubs and schools, but before World War I there was a minimum of anti-Semitism in San Francisco.

During the 1940s, a rebirth of religion swept through America. Jews especially sought to recover their lost identities and flourish anew, for they had suffered through the Holocaust. Six million Jews had been exterminated in Hitler's gas chambers; among these six million were relatives. Aunt Alice and Uncle Sam were members of the American Council for Judaism; they were ardent anti-Zionists. I remember their motto: "We're Americans first; to be Jewish is our religion and has nothing to do with our nationality."

For Mother's and Aunt Alice's particular class of Jew in San Francisco, the 19th century was one of security, propriety, tranquility; one of successful enterprises, affluence and social amenities. Of course they felt the brutal repercussions of World War I, but that did not take place until they were grown in their 30s — and then, it was fought on another continent. They did not live in the midst of guns and destruction. Their homes and their families stood as bulwarks of security. Their world never toppled; it only shook with a scarcely perceptible threat. Even the big earthquake of 1906 seemed to hold off for Mother and Aunt Alice at their very doorsteps as destruction stopped short of Franklin Street. Van Ness Avenue was in shambles, but 2007 and 1735 Franklin Street were scarcely affected. The Depression undermined their fortune, but it did not affect the even flow of their comfortable lives. Disasters, tragedies, crumbling of amassed wealth, suicides and insolvencies happened to others; my family simply adjusted to fewer servants and tempered their dinner parties.

Mother and Aunt Alice were integrated into the cultural world around them, but they were certainly not socially assimilated, for they never denied their origins, nor what they were. Heart and soul, they were Jewish Victorian sisters, raised in the special environment of San Francisco of the late 19th century.

— FRANCES BRANSTEN ROTHMANN



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Time Passed, but the Sisters' Lives Were Unchanging

► FROM PAGE 12

eled alone nor flown before. Seated next to her on a plane bound for London was a familiar-looking young man who appeared to be uncomfortable. Mother turned to him solicitously, proffering her silver pillbox.

"Young man, have a Dramamine." She watched over him for the duration of the flight. The young man was the well-known Bay Area columnist, Herb Caen. Despite the disparity in their ages, Mother and Herb struck up a fast friendship. After that trip, Herb Caen occasionally appeared at Mother's Sunday night dinners.

The pattern and tempo of Aunt Alice's and Mother's life altered very little with the passage of time. In the 1960s, the sisters lived and thought in much the same manner as they had in the 1920s. As elderly ladies with all their children gone from home, they remained amid their many empty rooms, each in her own Franklin Street house, attended by a variety of servants they never ceased to worry about and cater to. They continued to have Sunday and holiday dinners, to walk downtown on shopping expeditions, to telephone and visit back and forth, to shop for gifts galore and to run all manner of errands.

Memories of my grandmother's Victorian home are tied together in a fairy-tale binding. How well I recall afternoon visits when I felt like a veritable princess. Walking along Franklin Street as I approached the house, I gazed up in awe of the turrets, gables and pointed tower. As I entered through the lace-curtained front door, I alternately sank into thick rugs or clicked across shining hard-



DOUGLASKESTER

wood floors. Old paintings in ornate gilt frames fascinated me, as did the gleaming copper and brass ornaments. Once up the stairway and past the newel post into Grandmother's talcum-scented sanctuary, I bestowed a dutiful peck on her withered, sweet-smelling cheek, anxious to hurry to my favorite haunt, the attic, which was neatly stacked with ancient trunks. I was permitted to rifle through the top trunk where Grandmother had carefully stored her old gowns, silks and satins adorned with laces and ruffles.

I carefully descended to my grandmother's chamber, where she waited to applaud my costume. We shared a ceremonious tea as I fanned myself extravagantly, extended my pinkie finger from the cup's handle and rolled my eyes in the manner of a proper princess. At last, filled with romantic visions and delicious cookies, I bid my grandmother adieu, tripped from her room and went to the attic to disrobe and divest myself of an afternoon dream with my wonderful ally. "Bye, Grandma," I called as I loped



Alice Haas Lilienthal lived in the family home at 2007 Franklin Street (left); her sister Florine Haas Bransten lived three blocks south at 1735 Franklin (above).

down the stairs in my Oxfords. Rushing down Franklin Street, I was once again an 11-year-old in the reality of 1925.

Fortunately for me and everyone else, Grandmother's house lived on after she died, graced and blessed by the exceptional personalities of Aunt Alice, Uncle Sam and their children. Life resumed. The grandfather clock toned away the hours, the brasses gleamed, flowers crowded vases, delicious aromas continued to waft from the kitchen and familiar voices caressed the walls.

The spirit of the sisters will never die. Today, Franklin Street reverberates with echoes of the past. I look back with love to that "once upon a time," to the adventures and misadventures of the sisters: their giggles, scolds, endearing eccentricities, their unique relationship. I look back with happy nostalgia to family gatherings, dinners, parties; above all, the whole gamut of lives so abounding in warmth, generosity and verve. Mother and Aunt Alice have left an indelible imprint on the cycle of time.

Excerpted with permission from The Haas Sisters of Franklin Street by Frances Bransten Rothmann © 1979 by the Judah L. Magnes Memorial Museum in Berkeley.

LOCAL & IMPRESSIVE

2013 TOP PRODUCERS

TOP 10 PRODUCERS (L-R) Donald Woolhouse, Tanya Dzhibrailova (Company Top Producer), Richard Meyerson, Laura Kaufman, Sherri Howe, Robin Hubinsky (West Portal Top Producer), Todd Wiley, Bonnie Spindler (Upper Market Top Producer), Deborah Nguyen (Noe Valley Top Producer), Tim Gullicksen (Pacific Heights Top Producer)

2013 TOP PRODUCERS Bill Kitchen | Tanja Beck | Amy Clemens | Michael Ackerman | Vicki Valandra | Tim Hawco | Chris Sprague | David Baskin | Faye Dibachi | Ken Eggers | Darryl Honda | Isabelle Grotte | Dave Cunningham | Erik Reider | Gillian Pontes | Ravi Malhotra | Richard Sarro | Lynne L. Priest | Steve Dells | Andrew Roth | Michael Salstein | John LePage | Peter Goss | Hugh Grocock | Michelle Kim | James R. Holloway | Daniel Fernandez | Nadia Ruimy | Jan Medina | Wes Freas | Britton E. Jackson | Damon Knox | Kevin Markarian | Dan Bunker | Harry Clark | John Zhou | David Antman | Eric Castongia | Jeff Hand | Lily Remoundos | Christine Doud | Danita Kulp | Claire Chessen | Tyron Hooper | Jane Mermelstein | Rita Roti | Nancy Meyer | Matthew Goulden

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
1966-68 Greenwich St	5	4	3	3484	99	1/17/2014	3,900,000	2,650,000
1703 Octavia St	5	3.5	2	3350	3	2/7/2014	3,400,000	3,450,000
2832 Sacramento St	4	3.5	2		14	2/12/2014	3,395,000	3,905,000
2833 Vallejo St	4	3	2		0	1/27/2014	4,700,000	4,350,000
2775 Clay St	5	4.5	2		19	2/12/2014	5,395,000	5,650,000
Condos / Co-ops / TICs / Lofts								
1450 Post St #305	1	1	1	519	239	1/17/2014	99,000	88,266
1450 Post St #1005	1	1	1	519	236	2/6/2014	105,000	115,000
112 Arguello Blvd #1	1	1	0		76	1/17/2014	499,000	475,000
2999 California St #605	0	1	0	615	127	2/14/2014	499,900	500,000
2133 Pine St	2	2	1		68	2/14/2014	699,000	700,000
2681 Sutter St	2	1	0		31	2/10/2014	719,000	715,000
360 Locust St #3	2	1	0		17	2/11/2014	659,000	725,000
2162 Pine St #103	3	3	1		52	2/14/2014	879,000	879,000
2134 Green St #3	2	1	0		64	1/31/2014	999,000	999,000
1968 Greenwich St	3	2.5	2	2418	102	1/17/2014	2,390,000	1,050,000
1998 Broadway #706	2	2	1		12	2/5/2014	995,000	1,126,125
2447 Vallejo St #3	2	1	0	1325	27	2/11/2014	1,149,000	1,230,000
1901 California St #5	3	2	1		166	1/17/2014	1,355,000	1,355,000
2929 Broderick St	2	1.5	1	1192	25	2/7/2014	1,195,000	1,410,000
3561 Sacramento St	3	2	1		9	2/11/2014	1,380,000	1,465,000
2140 Bush St #5	1	1.5	1	1969	116	1/17/2014	1,775,000	1,622,500
1834 Broderick St	3	3	2		0	2/11/2014	1,680,000	1,680,000
2034 Baker St	3	2	1	1900	15	2/4/2014	1,649,000	1,735,000
2106 Scott St #C	2	2	2		10	2/4/2014	1,599,000	1,850,000
1849 Lyon St	3	3	2	1973	98	2/14/2014	1,995,000	2,000,000
2170 Jackson St #1	3	3.5	1	3300	138	1/28/2014	2,452,000	2,380,000
1911-A Vallejo St	3	3.5	2		33	1/16/2014	2,895,000	2,895,000
1958 Vallejo St #11	4	4.5	2		54	1/28/2014	6,500,000	6,000,000

Low inventory keeps local market competitive



The local real estate market is as competitive as ever. And the difficulty of very low inventory in this internationally desirable city is causing angst among buyers competing for a place to call home. Investors are also in on the competition, vying to increase their portfolios to get a piece of the skyrocketing rents.

Currently being offered is a contemporary remodel at 2044 Green Street (left), between Buchanan and Webster — an exceptional example of modern architecture in a traditional package that will sustain its beauty through time. The two top levels of a three-unit building, it features brilliant use of light, glass, stainless, skylights and finishes inside a traditional Stick Victorian. The unexpected interior is sheer joy. It includes frosted glass that softens light on exterior walls merging with interior glass walls to create a mysterious reflective glow against stainless and paint textures. The contrast of the warmth of wood grains in cabinetry and flooring against cool clean stainless and glass surfaces is sensational. Added bonuses: panoramic views of water and city, with a deck for enjoying them. This home got it right.

— Data and commentary provided by MARIA MARCHETTI at Sotheby's International Realty. Contact her at maria@mariamarchetti.com or call 415/699-8008.

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2486 Sacramento 346-3888
- Bun Mee**
2015 Fillmore 814-3104
- Chouquet's**
2500 Washington 359-0075
- Curbside Cafe**
2417 California 929-9030
- Dosa**
1700 Fillmore 441-3672
- Elite Cafe**
2049 Fillmore 673-5483
- Evolution Fresh**
2201 Fillmore 922-1751
- Fat Angel**
1740 O'Farrell 525-3013
- Florio**
1915 Fillmore 775-4300
- Fresca Peruvian Cuisine**
2114 Fillmore 447-2668
- Glaze Teriyaki Grill**
1946 Fillmore 590-2199
- The Grove**
2016 Fillmore 474-1419
- Harry's Bar**
2020 Fillmore 921-1000
- India Palace**
1740 Fillmore 567-7789
- Izakaya Hashibiro Kou**
1560 Fillmore 441-9294
- Jackson Fillmore Trattoria**
2506 Fillmore 346-5288
- La Boulange**
2043 Fillmore 928-1300
- La Mediterranee**
2210 Fillmore 921-2956
- Mehfil Indian Cuisine**
2301 Fillmore 614-1010
- OTD**
2232 Bush 923-9575
- Pa'ina**
1865 Post 829-2642
- Palmer's Tavern**
2298 Fillmore 732-7777
- Pride of the Mediterranean**
1761 Fillmore 567-1150
- Roam Burgers**
1923 Fillmore 440-7626
- Roostertail**
1963 Sutter 776-6783
- SPQR**
1911 Fillmore 771-7779
- State Bird Provisions**
1529 Fillmore 795-1272
- Sweet Lime**
2100 Sutter 674-7515
- Sweet Maple**
2101 Sutter 855-9169
- Tacobar**
2401 California 674-7745
- Ten-ichi**
2235 Fillmore 346-3477
- Thai Stick**
2001 Fillmore 885-6100
- Troya**
2125 Fillmore 563-1000
- Via Veneto**
2244 Fillmore 346-9211
- Woodhouse Fish Co.**
1914 Fillmore 437-2722
- Yoshi's Japanese Restaurant**
1330 Fillmore 655-5600

PIZZA

- Bruno's**
1375 Fillmore 563-6300
- Delfina Pizzeria**
2406 California 440-1189
- Dino's Pizza**
2101 Fillmore 922-4700
- Extreme Pizza**
1730 Fillmore 929-9900
- Pizza Inferno**
1800 Fillmore 775-1800

BAKERY & DESSERTS

- Boulangerie Bay Bread**
2325 Pine 440-0356
- Bumzy's Chocolate Chip Cookies**
1460 Fillmore 346-3222
- Fillmore Bakeshop**
1890 Fillmore 923-0711
- Fraiche Yogurt**
1910 Fillmore 674-6876
- Jane**
2123 Fillmore 931-5263
- Miyako Old-Fashioned Ice Cream**
1470 Fillmore 931-5260
- Noah's New York Bagels**
2213 Fillmore 441-5396
- Sift Cupcake & Dessert Bar**
2411 California 580-3030
- Yoppi Yogurt**
2208 Fillmore 345-0018

COFFEE & TEA

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1777 Steiner 771-0888
- Fillmore Street Cafe**
1301 Fillmore 749-0987
- Peet's Coffee & Tea**
2197 Fillmore 563-9930
- Song Tea & Ceramics**
2120 Sutter 885-2118
- Starbucks Coffee**
2222 Fillmore 673-3171
1501 Fillmore 441-7969
- Tully's Coffee**
2455 Fillmore 929-8808

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2398 Webster 346-6849
- D&M Wine and Liquor**
2200 Fillmore 346-1325
- Vino**
2425 California 674-8466
- Wine Jar**
1870 Fillmore 931-2924

MARKETS

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1758 Fillmore 346-3226
- Gino's Grocery**
2500 Fillmore 775-1908
- Mayflower Market**
2498 Fillmore 346-1700
- Mollie Stone's**
2435 California 567-4902
- Pacific Food Mart**
2199 Sutter 614-2385
- Spice Ace**
1821 Steiner 885-3038

ENTERTAINMENT

- Boom Boom Room**
1601 Fillmore
- Clay Theater**
2261 Fillmore 561-9921
- The Fillmore Auditorium**
1805 Geary 346-1600
- Sheba Piano Lounge**
1419 Fillmore 440-7414
- Sundance Kabuki Theaters**
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