

LOCALS

*Harok's pal
is a genius*

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*The legend
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REAL ESTATE

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Presidio Heights*

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New **FILLMORE**

SAN FRANCISCO ■ OCTOBER 2008



A showplace teeming with
treasures opens this month,
as Janelle Loevner proclaims

A New Anthem

BY BARBARA KATE REPA
PHOTOGRAPHS BY KATHI O'LEARY

FLYING BACK from New York, returning from another engagement to design a corporate interior, Janelle Loevner divined her next business move. She would create a sumptuous new shop filled with the luxurious home accessories, special gifts and unique furniture she loved. By the time the plane touched down at SFO, she had mapped out in her mind a complete plan for the store, envisioning the

space, the inventory and the aesthetic — even coming up with the name.

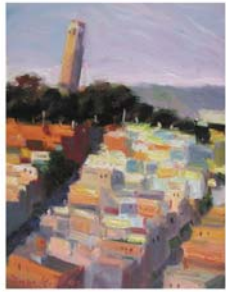
Less than a year later, the store, Anthem, is almost ready to make its debut at 3274 Sacramento, where Forrest Jones, the eclectic cookware and home furnishing emporium, operated for nearly 33 years.

"This is my own thing, my anthem," says Loevner, who describes her taste as "modern, but with an appreciation for details."

The details are everywhere as she leads a walkabout through the store just days before the soft opening in mid-October; a grand opening is slated for November 1. The limestone floors, classical columns and ornate moldings give the expansive showroom an air of elegance, its treasures glowing in the light of the elaborate chandeliers hanging overhead — including one from Italy so massive it took three tries to hang it just right.

TO PAGE 10 ►





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LOCALS



Turns Out He's a Genius

First Walter Kitundu stalked a red-tailed hawk in Alta Plaza Park. Now he's a MacArthur Fellow.

FOR MUCH OF 2006, Walter Kitundu spent his days in and around Alta Plaza Park photographing a red-tailed hawk he named Patch as she came of age. For his troubles, the neighbors repeatedly called the police to report that a suspicious man with a camera was loitering in the park.

The calls eventually prompted him to create a flyer (above) that he posted in the park, assuring concerned residents he was merely a harmless bird photographer.

But Kitundu is far more than a photographer. He is also a sound artist, an instrument builder and a composer, among many other creative pursuits. Many of his wide-ranging activities are explored on his website, www.kitundu.com.

And now he's something else: On September 22, he was named a MacArthur Fellow — the only Bay Area recipient this year of

what have come to be known as the "genius awards." The fellowship comes with a \$500,000 grant — no strings attached — from the John D. and Catherine T. MacArthur Foundation.

Kitundu, 35, lives alone in a studio apartment in the Western Addition. "I've been making my living thinking up crazy instruments," he told the *Chronicle*. "I don't feel the need to make any enormous sweeping changes."

In an article for the November 2007 issue of the *New Fillmore*, published alongside a sampling of his photographs, he wrote of his friend Patch, the red-tailed hawk: "I was honored to have this sort of relationship with a wild hawk. A level of trust and familiarity developed."

Now that he's a known genius, maybe the neighbors will come to trust him, too.

Local Streets Too Clean, So City Now Sweeps Less

'This is a mistake,' neighbors protest

By DONNA GILLESPIE

SOME San Francisco streets are being cleaned more often than necessary, and others aren't being cleaned often enough. This was the conclusion of a study commissioned by the Department of Public Works that is now being implemented — and drawing fire from neighborhood residents.

As of August 25, residential streets in Pacific Heights and south to Geary Boulevard are swept only twice a month — on the first and third weeks — as part of a new citywide program designed to reallocate resources. In commercial areas the schedule is unchanged.

Emails of outrage have circulated, and local residents met recently with Mohammad Nuru, deputy director of operations for the Department of Public Works, to make the case that two times a month simply isn't enough.

Many Pacific Heights streets are heavily lined with trees. Residents told Nuru that even with the weekly schedule they're having difficulty clearing out the leaves. And because the new schedule is more complicated, they fear many drivers won't remember which weeks to move their cars, allowing still more leaves to build up.

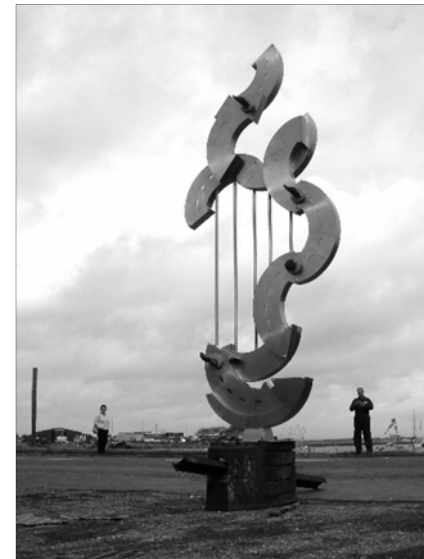
Residents were frustrated to learn that the city does not consider leaves to be litter. "Paper, cigarette butts, plastic — these qualify as litter," according to Nuru.

"About three years ago, we decided to see how we could make this city cleaner," Nuru said. "When Proposition E passed four years ago, it allowed us to look into productivity. We hired a consultant, who recommended that we collect data. It indicated we were doing excessive mechanical street cleaning in certain neighborhoods.

We noted the number of pieces of litter on the street prior to mechanical street cleaning. We had people count them. Certain streets passed inspection before the street cleaner came."

Nuru said the city took a number of fac-

NEIGHBORHOOD NEWS



'Hard Bop' for a new plaza

Months of construction will end and the party will begin this month at the new Fillmore Center Plaza. The owners of the complex are throwing a neighborhood party on Saturday, October 25, to celebrate the plaza and unveil the sculpture that will crown the redesigned public space. "Hard Bop" (above) was created by English sculptor John Akle, who had a 27-ton marble work chosen for exhibition in Beijing during the Olympics. The first concert in the plaza, from noon to 6 p.m., will feature Kim Nalley, Booker T. Jones and others.

tors into account, including the number of complaints called into the city's 311 line and how often other cities sweep.

"We looked at 17 cities around the country," Nuru said. "Only two — San Francisco and Alameda — had street cleaning once a week. Then we tested this in a pilot phase. The change is only the frequency; we haven't changed the date or the time. We believe it's good government. In some areas — the Mission, the Tenderloin, Polk Street — we have had to increase street cleaning."

As for leaves that collect between cleanings, Nuru said, "We have crews that remove graffiti. These crews will figure out what to do about leaves."

Residents pointed out that frequent Monday holidays mean that some streets — including California Street — will

often be swept only once a month.

"As you talked, I became more and more against this," neighborhood activist Lynne Newhouse Segal told Nuru. "This is such a mistake. When I moved here, my parents said, 'What a clean city.' It has deteriorated. People aren't going to come to Pacific Heights if it's filthy. You're making a mistake."

"We're still taking feedback," Nuru responded.

Edward Reinken, director of the Department of Public Works, replied to a barrage of email complaints from neighborhood residents. "We do have some flexibility and will take concerns on a case-by-case basis," he wrote. "Depending on the issue, we may have other solutions to street cleanliness, such as volunteer programs or code enforcement."

Offices in a Victorian Stir Debate

Aggressively saying no

THE JOHN AND LISA Pritzker Family Fund bought the renovated Victorian home at 2503 Clay Street earlier this year, intending to set up philanthropic offices there. That was before Lisa Pritzker presented the plans to the Pacific Heights Residents Association and ran into a buzz saw of opposition.

The association has long and loudly opposed the conversion of residential property to commercial use.

"How do we begin to justify exceptions?" asked the group's president, Greg Scott. "How could we explain that we blessed this and sued Drew School? The school is trying to demolish three flats to build a new auditorium. 'We already have a huge battle coming over an art gallery on a residential street.'"

"We have a history of aggressively saying no to this type of proposal," Scott said. "We can't make an exception for this."

Pritzker — part of Chicago's Pritzker family, which owns Hyatt hotels, among other businesses — plans offices that would house four employees, meaning it cannot be considered an in-home business.

Lisa Pritzker, clearly stunned by the intensity of the opposition she encountered, said her organization's activities will not be disruptive to nearby residents nor will it worsen the neighborhood's parking woes, since the house has space to park six cars.

"It's a small private family fund," she said. "We've been doing work in underserved communities, at San Francisco General and at UCSF. I did not have to come here and ask. I know many people who have opened offices and not said anything. We've tried to be good neighbors."

Pritzker said she would make sure the building could be returned to residential use in the future.

Paul Werner, a director of the association, said it wouldn't be possible to ensure the Victorian returns to residential use. "Changing the zoning is a permanent thing," he said. "It does not die with new ownership."

By the end of the meeting, after the outrage had subsided, it appeared a compromise might be in sight.

"These are reputable people," argued board member Lynne Newhouse Segal. "Maybe we could work something out."

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CRIME WATCH

Theft From Vehicle Broadway and Octavia Streets September 28, 9:30 p.m.

A woman parked her car inside a gated private parking lot and left it there all night. When she returned the following morning, she discovered that more than \$1,400 of property was missing from the vehicle. She told the police that her vehicle had been locked. The car was not damaged; police could not determine how the perpetrator got inside. There are no suspects at this time.

Resisting Arrest Buchanan and Eddy Streets September 29, 10:30 a.m.

Officers received a call from a witness who was suspicious about two juveniles who were peering into cars. Based on the witness's description, officers located the pair. The two were detained. One did not have identification. The other behaved in a nervous and fidgety manner and became angry with the officer, refusing to hand over his identification. As the officer searched him, he bolted, running down Buchanan Street. The officers chased him. One officer managed to grasp the suspect's jacket, but the youth wriggled out of the jacket and ran off again.

Officers called for backup. When they finally detained the youth, they were in the midst of the housing projects on Larch Street. As the suspect continued to resist the officers, approximately 25 residents of the area surrounded the police in a threatening manner. Eventually, the officers subdued the suspect, and no one was injured.

A citizen later approached the police to report that he saw the juvenile discard a

gun while he was running, but officers were unable to locate the weapon. The juvenile was taken to the youth authority, then released to his parents.

Multiple Burglaries Fillmore and Sacramento Streets September 29, 4:30 p.m. Fillmore and Clay Streets September 29, 5:30 p.m.

An employee at Shabby Chic, at Fillmore and Sacramento, noticed that several bedding items, valued at \$1,335, had been taken from the display table at the back of the store. She called the police and told them she had not noticed anyone in the store who seemed suspicious.

An hour later, officers responded to a call from Nest, at Fillmore and Clay. An employee there had called to report she had seen a woman pick up a t-shirt, then walk out of the store. The employee confronted the woman and asked her to return the merchandise, but the woman quickly walked away. Two employees followed her out of Nest, then down Fillmore Street, and around the corner onto California, finally cornering her in the entrance of the building at 2370 California. They attempted to make a citizen's arrest. The woman became agitated and returned the t-shirt, but then ran inside the building.

When police arrived, they found the suspect hiding behind a table on the building's balcony. They managed to subdue her and take her into custody. After the suspect was placed under arrest, they searched her duffel bag. Inside was the bedding that had been stolen from Shabby Chic, which was returned to the store. The suspect had a no-bail warrant for her arrest for a prior burglary.

■ BARBARA CONWAY | 1940 - 2008

After 40 years of laundry, retirement was a brief affair



Barbara Conway left her post as the neighborhood's queen of wash and fold on June 25 after nearly 40 years in the laundry at Fillmore and California. Three weeks later, on July 17, she checked into the hospital, sensing that something was wrong, and never came home again. She died on September 21.

"I think she'd known for a while that something wasn't right, but didn't realize how bad it was," said her only child, Marie Stroughter. "She didn't tell anyone — didn't want to worry anyone or be a bother. I didn't even know."

She had advanced cervical cancer, which led to heart trouble and renal failure and blood clots that required her leg be amputated. "But she never lost her sense of humor," said her daughter. "She was lucid, flirting with the doctors — very matter-of-fact to the end."

A memorial service is being planned for later this month.

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Shade Store Opens a West Coast Showroom

THE SHADE STORE, a custom window covering company based in New York, has opened a West Coast showroom at 1932 Fillmore, with a fresh white exterior and interior that set off the samples adorning the walls — and an emphasis on working with customers to meet their needs, rather than simply ringing up sales.

"We don't even have cash registers here," says manager Damon Wallace, pointing to the sleek computer screen stationed throughout the store that help give shoppers targeted information about their window covering options.

For Wallace, the store is a homecoming. He is a former Fillmore resident who moved to New York three years ago to work with the family-owned business, which has been manufacturing window treatments for decades. The Gibbs family was poised to launch the Shade Store as an online business, then added a catalog, then a retail space in Long Island.

But the bulk of the customers lived in California — primarily Los Angeles and San Francisco — which pointed up the possibilities of opening a store in the west.

"Having been to both places, I was whispering hard to have the store in San Francisco," says Wallace. "When the owners found this space, they were delighted with the street traffic. And I was delighted to come back here, right next to the hardware store, where I spent so much time in the past."

The store offers a wide range of custom-fitted window treatments — including roman shades, roller shades, solar shades that block out ultraviolet rays, blinds and draperies in silk, cotton, linen, wool and sheer fabrics. There's also a special line of window treatments designed for kids, although plenty of grown-ups also opt for the animal themes and fun patterns. By consulting digital photos or making a home visit, the store's staff can advise on type and treatment to fit the customer's individual taste and yen for privacy. There are hundreds of fabric swatches to take home and try out. All products are made in the Gibbs family's factory in New York, which Wallace says keeps the Shade Store's prices competitive.

Customers can measure and install the goods themselves. But most rely on the Shade Store's network of contractors to do the job. Wallace says the Shade Store's offerings, with their contemporary look, have special appeal for many Californians. He thinks the timing may be right, too. "Fewer people are moving these days," he says, "so they're more inclined to spruce up their homes instead."

RETAIL REPORT

The Art and Science of Leather

A New Shop Called Hlaska Engineers Its Own Goods

TRANSFORMED from cheap to chic, the former thrift shop at 2033 Fillmore has now reopened as Hlaska, a store featuring luxury leather goods.

Founder Anthony Mazzei, a San Francisco native who has been designing bags for 14 years, started the Hlaska brand three years ago, first selling online and in small boutiques, where the salespeople

could take the time and effort to fully explain the fine points of the craftsmanship and features of the goods.

"I felt there was room in the market for something well-built and interesting — and not totally logged," he says. "And when we felt ready to create a physical environment for a store, we wanted to come here, because the Fillmore neighborhood is more refined and can appreciate that."

"Our products aren't trendy or bubble gummy," says Mazzei. "Our philosophy is that you build something to last."

Hlaska's products include wallets painstakingly embossed with ebony, pine and cedar wood, a handbag of ocean blue leather sewn in a wave pattern and a weekend bag made of vegetable-dyed Italian leather and replete with compartments. The weekend bag — which Mazzei dubs the Cadillac — sells for \$1,100.

"It's the bag you beat up for 25 years, and it just keeps getting better," he says. As proof, a saleswoman reported that the weekend bag she recently gave her mother as a gift had to be checked as airline luggage — and arrived in perfect fettle.

The redesign of the space that housed the Victorian House Thrift Shop for years emphasizes Hlaska's scientific bent and the aim for longevity,

with heavy custom-designed oak storage cabinets resembling a lab, a copper periodic table adorning the back wall — and a huge telescope, just for fun.

Mazzei points to the science behind a key fob that twists out easily to add new keys. "It won't break your nails," he says. "And when you see what sense that design makes, you wonder why all keychains aren't made that way."

Hlaska now boasts four full-time designers who are charged with introducing new products every month as the collection grows — and Mazzei is quick to point out that they are all industrial designers, not fashion designers. He says a typical Hlaska product takes a year to design and goes through at least five incarnations in the testing stages. By then, he says, "All the pockets really work, and all the clasps and zippers are in the right place."

Mazzei admits it's a bit of a gamble to open a new store during sagging economic times.

"But when we found this spot on Fillmore Street, it just seemed perfect," he says. "And we all have to be confident and keep going. People can only be depressed for so long. Then they want to shop."

Goodwill to Expand Into Next-Door Space

ONLY A YEAR after moving across the street into a larger space, the Goodwill store at Fillmore and Post is expanding again.

The owners of the corner grocery displaced by Goodwill's move have decided not to re-open mid-block in the space formerly occupied by a martial arts studio. Instead, Goodwill will take over the next-door space and begin selling furniture.

"Furniture is becoming a huge salvage area," says store manager Lonnie Tuck.

Despite some concerns about the wisdom of eliminating a location for a small business, the Planning Commission last month okayed the expansion on a 6 to 1 vote.

"It's not a cool location," Tuck says, "what with a dollar store and a club and a Goodwill on the block. But I think this will be a good thing."

Tuck has ambitions to create "a Goodwill Crate and Barrel," he says, but how the additional space will be configured has not yet been decided.

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For a Time, Fillmore Was Home to the Avant-Garde

By JEROME TARSHIS

An Artist's Death Recalls a Creative Era

WHEN I HEARD during the summer that Bruce Conner had died, on July 7, I found myself carried back to the early 1960s, a time when I was thinking of moving from New York to San Francisco and looked upon Conner as one of the cultural assets of my soon-to-be-adopted city.

He received far less public and critical acclaim than such East Coast contemporaries as Jasper Johns, Robert Rauschenberg and Andy Warhol. Nevertheless, he had a solid reputation among his peers and has long since become a cult figure for younger artists. An obituary in *The New York Times* described him as "internationally admired for his haunting, surrealist sculptures and groundbreaking avant-garde films."

Conner was a multifaceted artist, and the first of his facets that came to my attention was filmmaking. His 12-minute film *A Movie* (1958) seemed to be an instant classic when it was first shown and has since taken its place as one of the outstanding avant-garde films of the 20th century. In today's pop music diction it was a mashup, assembled from other people's film footage; its sources included Hollywood B movies, newsreels and educational and industrial films. The incongruities were part of the point: *A Movie* was about the essence of stereotyped film narration. As with much of Conner's work, it was an example of transmuting base metal into gold, at once light-hearted and caustic.

From the 1950s through 1964 he made assemblage sculptures. Later in the 1960s he worked on the light shows that accompanied rock concerts at the Avalon Ballroom. Over the years his output included collages in the style of Max Ernst, abstract drawings of various kinds and photographs of his own body.

He was determined to avoid doing over and over again what people expected of him. In 1967, when he ran, somewhat in jest, for San Francisco's Board of Supervisors, he listed his occupation as "nothing." I used to own a pair of buttons he commissioned, which read "I Am



Bruce Conner (in window) films Jay DeFeo during the removal of her painting *The Rose* from her studio at 2322 Fillmore Street in 1965.

Bruce Conner" and "I Am Not Bruce Conner." He was not an artist easy to summarize, and both his income and his reputation may well have suffered from one tendency to make radical leaps from one medium to another and at times to stop making art altogether.

In 1957, when he and his wife, Jean, moved to San Francisco, their first apartment was at 2365 Jackson Street, about a block and a half from Fillmore Street. Much of the material Conner later used in his assemblages was scavenged from the huge volume of debris created by the upheaval of redevelopment in the Western Addition. Although curators like to relate his sculptures to collage paintings by Picasso and Braque and to surrealist objects, respectable sources all, Conner himself told people he had found much inspiration in objects put together by an old black man who had a second-hand shop on McAllister Street.

Conner grew up in Wichita, Kansas, and a high school friend from Wichita, the poet Michael McClure, was living at 2322 Fillmore Street, a four-unit apartment house between Clay and

Washington, when the Conners arrived. The building was home to a small pantheon of artistic San Franciscans. In addition to McClure and his wife, Joanna, its tenants included at various times the artist-couples William and Joan Brown, Sonia Gechtoff and James Kelly, and Jay DeFeo and Wally Hedrick. The building offered art supplies as well as congenial company: Conner used a high chair discarded by Sonia Gechtoff in his assemblage *The Child*.

DeFeo and Hedrick gave outstanding parties — they seemed to exemplify living everyday life as a work of art — and their studio became a popular destination for visiting writers, artists, collectors and curators.

In the absence of professionally run galleries, parties and studio visits were too often the only opportunities to see new art by major local artists. Conner once told me that the entire life of a San Francisco artwork might well be its one-time appearance at the opening of an exhibition, after which, there being no interest from museums or collectors, it went back into the artist's closet and slowly disintegrated.

Angels Removed 'The Rose' — and Starred in a Film

YOUTHFUL ASPIRATION, ambivalence toward conventional art world success and a pitifully low budget came together for Bruce Conner and Jay DeFeo in the history of her masterpiece, *The Rose*.

DeFeo worked on it for eight years in her Fillmore apartment, building up layer upon layer of paint to a thickness of eight inches. By the time she stopped working on it, in 1965, it weighed a ton and its future was compromised by the fact that its paint was so heavy that the painting was pulling itself apart.

Looking back, Conner said that DeFeo's potentially endless reworking of *The Rose* needed "an uncontrolled event to make it stop." The Pasadena Art Museum had asked to exhibit the painting, but DeFeo put off letting it go. The eviction of Hedrick and DeFeo from 2322 Fillmore provided the nudge; it was necessary to move *The Rose* somewhere, and circumstances dictated Pasadena.

On November 9, 1965, a crew from Bekins Van and Storage removed *The Rose* through an opening sawed into the front wall of DeFeo's studio and lowered it to a flatbed truck. That was not the end of what came to seem an obsessive effort; DeFeo worked on the painting for three more months in Pasadena before curator Walter Hopps could persuade her that she had done enough.

Conner filmed the painting's departure from Fillmore Street, exposing 700 feet of film over a period of two days. In 1967 he released the seven-minute final version, with a sound track from Miles Davis's *Sketches of Spain*. Its title was *The White Rose: Jay DeFeo's Painting Removed by Angels' Hoots*. In their white coveralls the movers seemed to radiate light, much as the painting itself seemed to do.

Conner's involvement did not stop with the film. Although the painting was an art world legend, and in 1959 any of a number of American museums would have loved to acquire it, by 1967 both DeFeo and *The Rose* had fallen off the radar.

TO PAGE 8

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The Rose was removed through an opening cut into the front her apartment building and lowered by forklift as Jay DeFeo watched from the fire escape.

A Masterpiece Was Created Here

FROM PAGE 6

Conner appointed himself DeFeo's "manager" and over a period of more than 20 years participated, with other DeFeo admirers, in an often frustrating effort to find a museum that would acquire the painting and pay for the needed restoration. Until that happened, *The Rose* remained entombed in plaster behind a wall at the San Francisco Art Institute. DeFeo died in 1989, at the age of 60, her death arguably hastened by the unremitting work, heavy drinking and intense exposure to paint fumes that went into the creation of *The Rose*.

In 1995 the Whitney Museum of American Art in New York signed an agreement to acquire the painting if it could be successfully stabilized. The following year *The Rose* was exhibited for the first time since 1969. It has since

taken its place as a viewable artwork rather than a hidden-away object of legend.

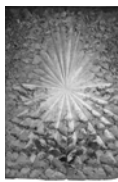
Thomas Hoving, former director of the Metropolitan Museum of Art in New York, included *The Rose* in his book *Greatest Works of Art of Western Civilization*. He describes it as "perhaps the single most expressive painting of the 1960s, and one of the most expressive statements in the entire last third of the 20th century."

During the many years *The Rose* lay hidden from view, Conner's beautiful, elegiac film was the only form in which this masterpiece of American painting could be seen by the public. It remains a tribute to the friendship between two artists — and to a time when Fillmore Street was a center of avant-garde creativity.

'The Rose' Is a Rose Is a Rose

MANY Bay Area artists believe, with some justice, they would be well advised to move to New York, or at least to Los Angeles, to gain the attention and respect of America's art world establishment. In 1959 Jay DeFeo and *The Rose* appeared to be splendid exceptions to that rule. The Whitney Museum's acquisition of the painting in 1995 was only the final chapter of a bizarre narrative in which it could be said that New York was interested, Chicago was interested, but Jay DeFeo had mixed feelings.

During the summer of 1959, DeFeo had a show at the Dilexi Gallery in San Francisco that was seen by the Chicago collector J. Patrick Lannan and the Museum of Modern Art curator Dorothy Miller, visiting from New York. Lannan



Jay DeFeo's *The Rose*

went to DeFeo's studio on Fillmore Street and initiated what became a years-long campaign to buy *The Rose*. Although he became the leading collector of her work, she was never quite ready to sell him *The Rose*, which she regarded as unfinished.

For her part, Dorothy Miller wanted to include *The Rose*, finished or not, in her epochal exhibition "Sixteen Americans," held in 1959 at the Museum of Modern Art. In the end DeFeo was represented by other works and *The Rose* appeared only as a catalog illustration. At that time Miller wanted to buy the painting for MOMA, but DeFeo would not sell.

Times changed and the enthusiasm cooled. DeFeo took eight years to work on the painting and, as she observed, "When I finished, nobody had ever heard of me."



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A Hit of Fabulousness Will Debut This Month

FROM PAGE ONE

"I love anything white," she says, gesturing at the fluted white columns soaring from floor to ceiling down the center of the space. "I like serenity. I don't like to live around red."

A few steps later, stopping to point out a gleaming silver urn, she confesses, "I'm obsessed with sterling." She reaches for a sparkling cylinder from a nearby stone-topped table. "Everyone needs a jewel-encrusted vase," she laughs.

"I want people to come in and say, 'I didn't know I needed one of those, but now that I've seen it, I have to have it.'"

That could be Anthem's anthem.

In the area of the store where bedding will be displayed, textured pillows that nearly plead to be touched are temporarily tossed for safekeeping in an antique display case. "That came out of a bank in Atlanta," Loevner says. "There's such a rich history to it."

The shop will offer candles, handmade soap, perfume, flatware, linens and textiles — with lots of silk and cashmere — ranging in price from a \$255 hoes gift to \$35,000 for that Italian chandelier.



"I want people to walk in here and say, 'Oh my God! I've never seen that before.'"

— JANELLE LOEVNER, owner of Anthem

Anthem will also feature vintage and antique furniture, especially chairs. "I fall in love with chairs," Loevner says, stopping to admire the gold-leafed arm of one with a seat covered in plush mohair. "I like chairs even more than I like shoes. We have a huge throne-like chair due in a few days. I can't wait for that."

Nearby, a staffer is placing vessels made of reclaimed ebony from Mozambique onto a display shelf. "Don't those have a fabulous shape?" Loevner asks. "I get lots

of things from Africa. Everywhere I go, I find something."

Loevner has been traveling almost nonstop during the last year, falling in love with beautiful objects to bring home for the store. "As I've scoured the planet, I've just looked for special, well-designed things," she says. "I want people to walk in here and say, 'Oh my God! I've never seen that before.'"

Scattered about are one-of-a-kind offerings. A giant pair of golden wings

stands majestically in the front window. A framed array of red, white and blue ribbons from a 1909 fair hangs on display. And the mold used to make restaurant seats for children leans against a side wall. "That's so cool, I'm going to have a hard time letting it go," she says. "That's a problem."

The emphasis, just as she envisioned it, on the luxurious, as evidenced by the crystal-embossed napkin rings and porcupine quill pens in a beveled

glass display case. "If you need a hit of fabulousness, you can come here," she says.

There is a decided focus on natural materials — "no resin anything," she underscores. The pieces crafted from animals — a goatskin table, a table with a top made of stingray, a vase adorned in carp — are all from animals used as food. If a product is made of horn, it's been naturally shed, not harvested.

"I try to be conscious of not adding to the waste of the world," she says. "We'll use all recycled boxes for shipping."

Anthem is Loevner's first shop, the culmination of her years as an interior designer and space planner. "I understand space and proportion," she says. "I wish I could sing, but instead, I know exactly how big something should be."

Still, the expansiveness and extensiveness of remodeling the space stymied even Loevner, who's no stranger to rehabbing homes and offices. "It's cost 20 times what I expected," she says. "And seven months of intense pain."

Anthem is entirely Loevner's creation, but she got advice and encouragement from a familiar force: Iris Fuller, who owned and ran Fillmore, the legendary gift and home furnishing store that reigned at Fillmore and Sacramento for 21 years before closing in 2001.

"I stalked Iris," admits Loevner, who had been a fan of Fillmore since she arrived in San Francisco during the exuberance of the dot-com era. "I would go there for inspiration. It was heaven."

On the day last fall that Loevner convinced Fuller to join her for lunch, the two chatted and dreamed and schemed about the store through lunch and right on into dinner. "She's become a consultant and a mentor and a friend — my west



The limestone floors, classical columns and ornate moldings give Anthem's expansive showroom an air of elegance.

coast mother," says Loevner. "I needed her to say to me, 'This is a good idea.'"

Loevner says Fuller also offered guidance about staffing and stocking the store. "Her advice was, 'Go crazy.' And I did."

She also has embraced another of Fuller's beliefs about the importance of display. "Iris says if there's not a small fender bender outside your window, you haven't done it right."

Loevner hopes shoppers will have the

same affection for Anthem they had for Fillmore, but she stresses that her store will have a much different look and feel. "I don't have the quirky vibe or the color. And the store won't be as arty. I have more classic, restrained taste."

Loevner has lived in the neighborhood for the last three years, after stints designing and furnishing corporate interiors in New York and Connecticut. She wants her neighbors to feel at home in Anthem.

"I want people to be able to get their gifts here," she says. "I want them to bring in their dogs and kids." As an added neighborly touch, she plans to offer cappuccino and muffins baked in the store's marble-topped display kitchen. "It will be very high end and super luxurious, but still a neighborhood store. People should feel comfy coming in here in their flipflops."

"I also want Sacramento Street to be the shopping street for home interiors," she says, pointing out the number of new and established home furnishing stores nearby. "If you don't go to the design center, you should come to Sacramento Street."

Christine Beliveau, formerly manager of the Simon Pearce boutique on Fillmore, is now part of Anthem's eclectic team of six. "Christine is my brain," Loevner says. "When I go on buying trips, she's the voice of reason and restraint."

And there may soon be another familiar face in the shop. Loevner is angling to bring back Philippe Henry de Tesson, co-owner of Forrest Jones, perhaps to help out during the holidays. "I'd love to have him back in the neighborhood," she says. "He's such a fixture here. People still come to my door and mourn Forrest Jones."

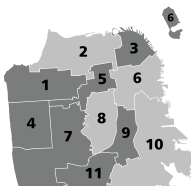
Looking out at the expanse of the shop from the threshold of the storage space above, Loevner marvels at what she is creating. "I think I always knew I was going to do this. I've been collecting things for it for a long time," she says. "I tend to do things big. I didn't intend it to be this big. But that's who I am."

And she's thinking long-term. "We signed a 10-year lease," she says, "and I plan to renew it."

RANKED-CHOICE VOTING

★★★★★ NOVEMBER 4, 2008 ELECTION ★★★★★

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BITES



Delfina's open — get in line

From the very first day it opened on September 22, the new Pizzeria Delfina at 2406 California has had fans lined up outside its door, eager to get their names on the blackboard sign-up list. And the verdict seems to be unanimous: It's worth the wait.

"We've had a really warm welcome from the neighborhood," says co-owner Craig Stoll. "It's been busy, but it's been great."



The space is cheerful and the servers are friendly — and there are two pizza ovens in the back turning out Delfina's signature thin-crust pizzas. Unlike its older brother in the Mission, the new pizzeria has a full kitchen, allowing a broader menu. In addition to the pizzas, there are daily specials, served all day, and meatballs are always on the menu.

Don't skip coffee from the refurbished vintage 1964 espresso machine. "It's just gorgeous, a really sexy machine," Stoll says. "And it makes great coffee, too."

FOOD & DRINK

There's a Reason They Call It the Elite

By CHRIS BARNETT

IN MY 35 YEARS of libational research, I've found few saloons where women consistently outnumber guys at the bar. One is the Elite Cafe, the eating and drinking den at 2049 Fillmore, busy since the day it opened in 1981.

The spot debuted in 1928 as the Lincoln Grill. In 1932, with Prohibition drying up thirst parlors, it became a chop suey house called the Asia Cafe — and supposedly a front for a bookie joint in the basement. As the story goes, the phone company couldn't understand why there were 50 trunk lines into a cafe that didn't even do takout. Some say the Asia Cafe ran a full gambling operation in the cellar, but I can't prove that.

It became the Elite in '81, launched by the notorious serial bar and restaurant owner Sam DuVall, who these days owns Izzy's in the Marina and Larkspur. The Elite has always had a Cajun theme, and in its most recent incarnation under owner Peter Snyderman, the food has become even more authentic.

Much of the interior and exterior has hardly been touched. The wooden booths remain, with the scars to prove they're vintage. From the high ceilings hang wooden fans lazily whirling above sculpted Deco lights. It looks very New Orleans.

In a relatively recent facelift, owner Snyderman had the good sense to use restraint. The oyster bar and the sofa that replaced it for a few months are both now



The Elite Cafe's retro neon sign got its glow back during a recent remodeling.

gone, giving way to tall bar tables and stools by the front windows. And there is outside seating on Fillmore, warmed by electrical heaters under an unfortunate new bonnet not quite in keeping with the magnificent Art Deco facade.

And then there's the bar, which now opens at 4 p.m. No two-for-one happy

hours, which would only bring the tattooed 20-somethings looking to get polluted on the cheap. The Elite is more upmarket.

From 4 to 6, a half dozen oysters on the half shell and a flute of Veuve Clicquot is a package deal for \$24. To build up its first hour of business, three of Dona Luisa's stuffed deviled eggs and the Elite's fresh-out-of-the-oven biscuits are *gratis* appetizers. After 5, they go on your tab.

Full disclosure: I use the Elite bar with its brass footrail as my second office and conference room. I like the upholstered bar chairs at the east end of the L-shaped plank and the circa-1920 swivel chairs bolted down at the other end, once only for diners but now available to drinkers, too. Even though the decibel level can drive you daft, the atmosphere is cheery and I can concentrate there.

In bartenders are the Elite's magnet for me and many other customers. They're mostly in their 20s and 30s, but are pro mixologists with cocktail and conversational savvy. Look for Jake, Fabian, Derrick, Thara and Heather — all are exceptionally personable and welcoming, with no arrogance or attitude. It's one of the best lineups of barkeeps I've seen in the city.

Like most friendly saloons with food, the Elite lets you eat at the bar. Linen is unfurled, silver is set, pretty good French bread arrives and there's a choice of bites from a short bar menu — or you can order from the full dinner menu. Some dishes

and drinks are on the pricey side, but Snyderman and his staff don't skimp on portions, so you get value for your money.

At least 20 wines are served by the glass, which makes the Elite a standout saloon in my book. Too many bars pour only four to five wines by the glass. At the Elite, a good wine at a lower price is the 2006 Italian Mezzacorone chardonnay for \$6.50. A North Coast Silver Palm cabernet sauvignon is \$7.50. Moving up, a glass of pedigree ZD chardonnay 2006 from Napa is \$13. There's a Cakebread sauvignon blanc for \$12 and a Russian River Ridge zinfandel at \$14.

Bubbles? Choose from a 2004 Domaine Carneros brut made in Napa by the champagne house Tattinger for \$10.50, or the Veuve Clicquot Champagne brut — sans the oysters — for \$17.50.

The Elite has a list of 10 specialty cocktails, some classics and some house-created originals. If you're a swashbuckler, try the Bananas Foster, a mixture of Captain Morgan Spiced Rum, banana liqueur, Godiva white liqueur and a splash of cream for \$12. The Sazerac, said to be America's first cocktail, born in New Orleans, combines Russell's Rye, both Peychaud and Angostura bitters, is laced with Herbsaint, then garnished with a twist of lemon, for \$12. The Elite makes a margarita well worth the \$11 price tag — a merger of Herradura Silver and Patron Citronge, fresh lime juice and housemade sweet and sour. Well drinks are \$7 each.

Suds lovers are not shortchanged at the Elite. Eight taps stand at attention behind the bar. Try Abida, a New Orleans amber ale at \$5 a pint. Barman Jake says the Elite is possibly the only San Francisco bar with the New Orleans brew on draught.

Another big plus for the Elite is the bouillabaisse of people who come in to elbow-bend and unwind. As I'm writing this, a woman named Jennifer sits down next to me for a glass of merlot. Why the Elite? "It's across the street from the laundromat," she says. "My washer broke down and I'm flying out to Nicaragua at 1 a.m."

It's 8 p.m. on a Thursday. The Elite is packed — the bar, the tables and the booths. Dinner arrives — my regular smallish bowl of California seafood gumbo, a thick broth packed with shrimp, scallops, oysters and crab, a mini bottle of Tabasco tucked on the side. It's \$10.75 and there are two bigger sizes. I skipped the sides of fried okra, \$5.50, Cajun French fries with chipotle mayonnaise, \$4.75, or the spicy slow cooked collard greens for \$5.25.

On the two barstools by the window are Tony and Annie Lovell, out celebrating her birthday. They love New Orleans and have visited 16 times. Says Tony, an Australian, "I remember when this was the Asia Cafe."

So tell me, was there a bookie operation or a gambling den downstairs in those days? "You're kidding. If there was, I never saw it."

Chris Barnett writes about the world's great saloons. He lives and works in the neighborhood.

A big plus for the Elite is the bouillabaisse of people who come in.

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NOTES

Bach Choir makes Fillmore its home

Fillmore's rich musical heritage has been enhanced by the decision of the San Francisco Bach Choir to make Calvary Presbyterian Church its new home, effective this month.

The 80-member choir has been a part of the Bay Area's cultural life for more than seven decades. For the past 25 years, the late David Babbitt served as the choir's artistic director, greatly expanding the choir's repertoire by including soloists and a baroque orchestra. In July 2007 Corey Jamason was appointed artistic director.

On October 18 and 19, the Bach Choir will present "Before J.S. Bach, A Family Portrait" at Calvary. Visit www.sfbach.org for details.

"Not many realize the move to Calvary is a coming home," says Sharon Gustavson, the choir's managing director. Calvary was previously the choir's home from 1950 to 1965, when the Bach Choir's founder, Waldemar Jacobsen, was also director of music for the church.

Carnival of the animals

Now it's an institution: The second annual "Animals in the Arts" concert benefitting Pets Unlimited will be held on Sunday, October 19, at the Herbst Theater.

Conductor George Daugherty is once again ringmaster for the festivities, which will include a 30-member chamber orchestra and seven soloists. Among the soloists is the international opera sensation Jennifer Holloway, who will be making her San Francisco debut. For more information, visit www.animalsinthearts.org.

MUSIC

This Month at Yoshi's, Beauty and the Bass

By ANTHONY TORRES

Esperanza means hope in Spanish. After seeing bassist, vocalist and composer Esperanza Spalding — who comes to Yoshi's this month on October 14 and 15 — one cannot help but be hopeful for the future of women in jazz. Spalding is blessed with the ability to fuse instrumental licks and a multilingual voice through the vehicle of a gorgeous beauty. It makes this 23-year-old prodigy a joy to behold.

Born in 1984 and raised in Portland, Oregon, she grew up in a single-parent, economically disadvantaged home. Due to a lengthy illness as a child, she was home-schooled for a significant portion of her elementary school years. Of traditional schooling, she says, "It was just hard for me to fit into a setting where I was expected to sit in a room and swallow everything that was being fed to me."

After seeing classical cellist Yo-Yo Ma perform on an episode of *Mister Rogers' Neighborhood*, she realized, "I wanted to do something musical. It was definitely the thing that hipped me to the whole idea of music as a creative pursuit."

In a year's time, she taught herself to play the violin well enough to land a spot in the Chamber Music Society of Oregon. She stayed with the group for a decade. By age 15, she was elevated to a concertmaster position, also discovering the bass and an expanded range of musical possibilities.

Soon after, she was playing blues, funk, hip-hop and a variety of other styles on the local club circuit.



Esperanza Spalding: living up to her name.

At 16, Spalding left high school. Armed with her GED and a generous scholarship, she enrolled in the music program at Portland State University.

"I was definitely the youngest bass player in the program," she says. "I was 16, and I had been playing the bass for about a year and a half. Most of the cats in the program already had at least eight years of training under their belts, and I was trying to play in these orchestras and do these Bach cello suites. It wasn't really flying."

So she left. She pulled together some money, auditioned at Berklee College of Music and immediately won a scholarship. In three years of accelerated study, she not only earned a B.M. degree, but also signed on as an instructor in 2005 at the age of 20 — the youngest faculty member in the history of the college.

Spalding was exposed to several notable artists, including pianist Michel Camilo, vibraphonist Dave Samuels, bassist Stanley Clarke, guitarist Pat Metheny, singer Patti Austin and saxophonist Joe Lovano.

Her music is a smooth hip blend of pop, jazz and Brazilian influences that create an imaginative and sweetly distinct sound made even more remarkable because she plays the bass while singing like a beautiful bird.

"Some outside forces have blessed me with creative talents," she says. "I want to make great music, but I also want to use that talent to lift people up, and maybe show them some degree of hope where there might not be any in their lives. My name means 'hope' in Spanish, and it's a name I want to live up to."

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CINEMA

At the Clay, a French Film Fest

Film Society launches a new five-day celebration

By KARYN BARNETT

FILLMORE's Clay Theater — for decades a popular place for international cinema — this month will host the inaugural French Cinema Now festival, a cinematic celebration of the best in contemporary French film.

The new five-day festival will run from October 8 to 12, showcasing 10 films from a variety of genres. It is sponsored by the San Francisco Film Society.

"Every year at the San Francisco International Film Festival, the French films are received with great audience interest and enthusiasm," said Linda Blackaby, director of programming for the film society. "Clearly Bay Area audiences have a great appetite for French cinema."

The Clay already screens a large portion of the French films shown in San Francisco, including those shown during this year's international film festival.

"The Clay has been showing foreign films since 1935," said Chris Hatfield, general manager of the Clay. "I'm hoping French Cinema Now has found its ideal home based on our longstanding tradition."

It's hard to walk into the Clay and not feel a sense of old world charm resonating from its vintage architecture and Art Deco elements. The Clay has remained vibrant, even as many other neighborhood theaters have disappeared.

The festival will feature three films from French director Arnaud Desplechin, one of the most celebrated contemporary French filmmakers.



Naturally, Catherine Deneuve stars in the new French Cinema Now festival.

Desplechin will attend the festival, along with Benjamin Marquet, director of the documentary *Lads and Jockeys*, and Pascal Bonitzer, director of the Agatha Christie adaptation, *Alibi*.

A Christmas Tale, Desplechin's award-winning family drama starring Catherine Deneuve, kicks off the festival on Wednesday, October 8, followed by a reception at Cassis restaurant at 2101 Sutter Street.

Closing the festival on Sunday, October 12, will be Laurent Cantet's *The Class*, a real-life drama set in a Parisian classroom of mostly nonprofessional actors, which won the Palme d'Or at this year's Cannes Film Festival. A closing reception will follow two blocks south at the Elite Cafe.

The complete schedule of festival screenings and events is posted on the film society's website at www.sffs.org.

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On November 4 your vote will help shape the security of our streets, the cost of electricity, the future of San Francisco General Hospital, the development of high speed rail, and equality for all Californians.



State Measures

YES

YES ON A - Save General Hospital. Without a seismic rebuild, state law requires the hospital to close by 2013. Proposition A will build a new trauma center without a net increase in the city's debt or property tax rate. Save General Hospital. VOTE YES ON A.

NO

NO ON B - Affordable family housing is essential for San Francisco, but this measure is so restrictive it will not help low income working families because they make too much money. This \$2.7 billion budget set aside will negatively impact money flowing to health care and public safety for years to come. VOTE NO ON B.

YES

YES ON D - Save our waterfront preserve and clean-up the historic Pier 70 shipyard—Vote YES ON D.

NO

NO on H - Say No to the Blank Check! Proposition H takes away the voters authority to authorize revenue bonds and gives it to the Board of Supervisors allowing them to take over PG&E or cable TV, phone or internet service and make you pay for it. Don't give the Board of Supervisors a Blank Check—VOTE NO ON H.

NO

NO on J - Don't add more bureaucracy to the planning process, don't weaken the Planning Commission—VOTE NO ON J

NO

NO on K - Don't tie law enforcement's hands when they go after human traffickers and pimps who push children into prostitution. VOTE NO ON K.

YES

YES ON L - The Mayor, the District Attorney, the Courts, and the Chief of Police agree - We need the Community Justice Center. It will reduce recidivism by addressing the underlying roots of criminal activity by directly connecting those in need of mental health and addictive services with the help they need. Support the Community Justice Center—VOTE YES ON L.

YES

Yes on O
Keep our emergency 911 center funded without new taxes—VOTE YES ON O.

YES

YES ON V
For 90 years, hundreds of students annually enroll in this voluntary, non-discriminatory leadership training and community service program. Join the families who placed Proposition V on the ballot and tell the School Board you support choice for students. Give Students a Choice! VOTE YES ON V to save JROTC.

State Measures

YES

YES ON 1A - Build High Speed Rail
San Francisco to Los Angeles: 2 1/2 hours at 220 MPH — reducing nearly 70 million passenger trips from our highways. Invest in tomorrow today—VOTE YES for green transportation, VOTE YES ON 1.

NO

NO ON 8 - Don't write discrimination into the Constitution—Business, labor and civic leaders agree there is no place for intolerance and inequality in California- VOTE NO ON 8

Finally, Some Truth in Labeling.

Official Ballot Label on Proposition H

Shall the City: evaluate making the City the primary provider of electric power in San Francisco; consider options to provide energy to San Francisco residents, businesses and City departments; mandate deadlines for the City to meet its energy needs through clean and renewable energy sources; establish a new Office of the Independent Ratepayer Advocate to make recommendations about utility rates to the City's Public Utilities Commission; and **allow the Board of Supervisors to approve the issuance of revenue bonds to pay for any public utility facilities without voter approval?**

The official ballot label shows Prop. H takes away your right to vote on bonds.

After You Read the Label, You Won't Buy Prop. H.

Prop. H gives this Board of Supervisors, and all future Boards, the **power to spend billions to take over any utility without voter approval**. Join Dianne Feinstein, Gavin Newsom, San Francisco Fire Fighters Local 798, the Coalition for San Francisco Neighborhoods and the FDR Democratic Club in voting **NO on Proposition H**.



"Prop. H will give politicians and unelected commissioners the power to borrow billions to take over utilities without a vote of the people. And San Franciscans will be forced to pay the cost."

—GAVIN NEWSOM,
San Francisco Mayor



"I'm concerned about spending billions at a time when San Francisco can barely keep up basic services — like our parks. The city should focus on the concerns that matter most to San Franciscans."

—ISABEL WADE,
Neighborhood Parks Activist



"It's no exaggeration that Prop. H would send city spending skyrocketing. It will cost billions of dollars to take over PG&E's electric system — and we're the ones who will have to pay for it."

—MONTEL JENNINGS,
San Francisco African American Chamber of Commerce



www.StopTheBlankCheck.com

Vote No on Prop. H

Paid for by the Committee To Stop the Blank Check, No on H, a coalition of concerned consumers, small businesses, labor, community organizations and Pacific Gas and Electric Company.



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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
1868 Greenwich St	2	1.5	1	1636	12-Sep	1,500,000	1,525,000
1807 Greenwich St	3	2.5	2		12-Aug	2,350,000	2,150,000
1889 Green St	3	2.5	2	2645	3-Sep	2,800,000	Not Disclosed
3962 Clay St	3	3.5	1	2992	27-Aug	2,995,000	3,150,000
2206 Steiner St	3	3.5	2	2774	29-Aug	3,395,000	3,300,000
3076 Washington St	5	3.5	3	3484	29-Aug	3,300,000	3,450,000
3525 Clay St	4	3.5	2		21-Aug	3,875,000	4,200,000
2881 Vallejo St	5	5.5	1	4831	22-Aug	4,995,000	Not Disclosed
2542 Fillmore St	5	4.5	2		19-Aug	5,250,000	5,000,000

Condo / Co-op / TIC / Lofts	BR	BA	PK	Sq ft	Date	Asking \$	Sale \$
2727 Jackson St #1	0	1		487	22-Aug	349,000	345,000
1800 Washington St #514	0	1	1		29-Aug	495,000	460,000
2554 Gough St	1	1		798	12-Aug	564,900	Not Disclosed
1701 Jackson St #702	1	1	1	743	13-Aug	649,000	629,000
1800 Washington St #812	1	1	1		29-Aug	645,000	630,000
1835 Franklin St #302	2	2	1	1500	9-Sep	738,000	700,000
1855 Sacramento St #4	2	1.5	1	1456	27-Aug	799,000	799,000
2135 Vallejo St #2	2	2	1		28-Aug	799,000	845,000
2194 Pacific Ave #2194	1	1	1	1095	27-Aug	899,000	910,000
3030 Pierce St	1	1	1	908	28-Aug	929,000	945,000
2155 Buchanan St #2	2	1	1		22-Aug	885,000	955,000
1940 Sacramento St #1	3	2	1	1700	12-Aug	995,000	994,500
1628 Vallejo St #1	2	2	1	1380	14-Aug	990,000	1,080,000
440 Locust St	2	2.5	1	1396	9-Sep	1,155,000	1,175,000
3410 California St	2	2	1		3-Sep	1,325,000	1,290,000
3445 Clay St	4	2	1	1977	22-Aug	1,250,000	1,312,500
1701 Broadway #2	3	2	2		4-Sep	1,480,000	1,450,000
2865 Jackson St #3	3	2	1	1825	15-Aug	1,785,000	1,775,000
2704 Union St	3	3	1		22-Aug	1,900,000	1,800,000
3543 Washington St	4	2	1	2761	10-Sep	2,195,000	2,090,000

So far, economic uncertainty hasn't slowed sales



There were some notable sales during the past month, including 3525 Clay Street, a large 4-bedroom home with great bones in need of some updating. Very attractively priced at \$3.8 million, it sold in less than two weeks for \$4.2 million. The 5-bedroom home at 2542 Fillmore (left), which underwent a sophisticated remodel earlier this year that included the installation of an 800-bottle wine wall, sold after nearly 60 days on the market for an even \$5 million — \$250,000 below the asking price.

While the number of closings is typical for the end of summer, there were quite a few properties that finally sold after sitting on the market for most of the summer. These include 1807 Greenwich, 1800 Washington, 1701 Jackson #702, 3410 California, 2865 Jackson, 3543 Washington and the studio at 2727 Jackson #1, which finally closed after more than 200 days on the market.

A large number of properties came on the market following Labor Day, which is typical for the beginning of the fall season. With the radical changes taking place on Wall Street and the uncertainty of how effective the government bailout plan will prove to be, this could be an unsettled time for real estate. However, there have been several important listings that have gone into contract within days of being listed. One such example is 3074 Pacific, a beautifully updated 3-bedroom midcentury modern home designed by the renowned Bay Area architect Joseph Esherick. The property was listed at \$4.5 million and went into contract about a week later. In addition, a large single family home just sold privately on the 2700 block of Broadway. The sale price is rumored to be the largest in San Francisco history, which would put it north of \$25 million.

— Data and commentary provided by JOHN FITZGERALD, a partner at the Byzantium Brokerage and an agent at Pacific Union. Contact him at jfitzgerald@pacunion.com or call 345-3034.

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The Petit Trianon brings a glimpse of the glory of Versailles to the annual home tour.

A Look Inside the Petit Trianon

Victorian Alliance Tours Significant Local Homes

USUALLY THE Victorian Alliance focuses on the city's many Victorian treasures during its annual home tour. This year it's branching out.

The tour, on Sunday, October 19, stops at several notable homes of varying styles in Presidio Heights — including the classical grandeur of the Koshland Mansion, at 3800 Washington, and Bernard Maybeck's Tudor-style Roos House at 3500 Jackson.

The 22-room Koshland Mansion — also known as the Petit Trianon — was built in 1902 for wool merchant Marcus Koshland's family. It was modeled after the Petit Trianon at Versailles, which they had admired while vacationing in France. The

home is now undergoing renovation, having recently been acquired by one of Silicon Valley's titans of tech.

The Roos House, built in 1909, was a wedding gift from the owner of the Orpheum Theater to his daughter. Still owned by the Roos family, it is the largest and most lavish city residence by Maybeck, perhaps the Bay Area's greatest architect, who also designed all of the furniture for the home.

Advance tickets for the self-guided fundraising tour are \$40. The price goes up to \$50 on the day of the event. Visit www.victorianalliance.org for more information.

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SOLD!
Presidio Heights:
 Beautiful, top-floor, 2BR/2.5BA condo in 4-unit building. Private view deck, fireplace, hardwood floors, in-unit W/D, & parking.
Listed at \$1,155,000



SOLD!
Lake District:
 Top-floor, remodeled 2BR/2BA condo w/ original period detail + modern conveniences. Granite/stainless steel kitchen.
Listed at \$889,000



SOLD!
Russian Hill:
 Elegant unit in historic Malt House w/ expansive living room & dining area, modern kitchen w/stainless appliances & large deck.
Listed at \$849,000

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