

BODY & SOUL

It takes a village
to age at home

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PHOTOGRAPHY

Backstage at
The Fillmore

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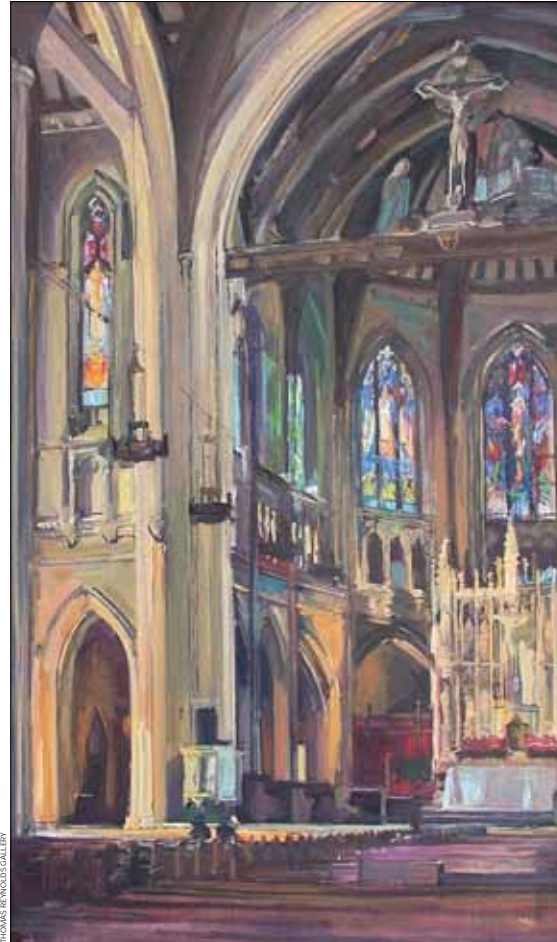
HOME

A designer
at the top

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THE NEW FILLMORE

SAN FRANCISCO ■ DECEMBER 2009



THE CHURCH OF ST. DOMINIC'S



A vision of St. Dominic's
Rouen Cathedral had Monet, San
Marco had Canaletto, St. Dominic's
had David Carr. In each case, a critic
wrote, "a great religious structure
inspired an artist whose vision was
uniquely attuned to interpreting its
aesthetic verities." St. Dominic's was

celebrated in a series of paintings
by David Carr (left), an honored and
distinguished English painter, who
married a San Franciscan in 1992. The
church became one of his favorite
subjects on his visits to the city, and
he became known and respected by
many local admirers. David Carr died
October 25 in London at age 65.



The Ties That Bind

Ken Keep collects neckties, but
it's the connections he values

By BARBARA KATE REPA

HIS CARD identifies Ken Keep as a driver-receptionist. But spend a few minutes in his presence at the Sequoias and it's clear he's much more: confidant, escort, problem solver, entertainer, font of knowledge, friend.

Keep has been on the job at the retirement complex at Geary and Laguna for eight years, and for most of that time he's been collecting neckties. "This would not have happened had I not come here," he says as he stands amid his prodigious collection, now numbering nearly 1,800 ties.

He recalls the precise moment his "mild obsession" began. He had just started working at the Sequoias and was standing in the checkout line at the Goodwill store on Fillmore when he saw, and bought, a brightly colored tie portraying flags from various countries.

"I was wearing ordinary ties until then," says Keep, who is required to wear a tie daily as part of the Sequoias' employee dress code. "The residents responded immediately—looking for the flag of their family's home country, telling me stories about growing up there."

"Now it's part of my schtick," he says of his trademark: wearing weird, wacky or whimsical ties on the job. "I do it to connect to the residents."

TO PAGE 8 ■



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COMMENT

Boomer, Baby and Beeping Buses

OUR FAMILY has lived in the neighborhood at the corner of Sacramento and Steiner for more than 15 years. If you too are neighbors, you are probably aware of the beeping buses that are depriving our neighborhood, as well as other neighborhoods in the city, of the quiet enjoyment of our premises.

The buses have been quiet for the last six years. Now Muni has reinstated the annoying beeping sounds on all right hand turns they make all over the city. Our corner at Sacramento and Steiner—as well as California and Steiner and Broadway and Steiner—have become noise pollution zones. We have double-paned windows in our home, but the beeping seeps into our back rooms, garden and bedrooms.

The noise is a nuisance all day, but it escalates to a health hazard during morning and afternoon commute hours when there are countless buses stopping and turning and buses stopped for prolonged periods of time—beeping—as people walk across the crosswalks.

CAROLE AND JACK HAWKES



IN YOUR most recent issue, you have a story about that poor little orange tabby named Boomer, who died of rat poisoning. ["Mayor of Fillmore Runs Out of Lives," November.] It says he had come into contact with rat poison on two previous instances. I think it's so cruel that his owner let him out. Especially after the first case of rat poisoning, he should have been an indoor cat only.

That poor little cat! He's not a personality to entertain human beings. That's not his job in life, darn it. It's just not fair. To let that poor little cat out when you know there's rat poisoning around—what a horrible thing! He could have lived well beyond his 13 years, at least five or six more years, with modern medical treatment, if he had been kept an indoor cat.

You tell the owner of that poor kitty that she must never do this again. And tell all the other people, too, who want to have a kitty: Kitties are very delicate. They're not for your amusement. They are sensitive creatures. Love them and keep them inside in a place that is totally safe for them.

VIA VOICE MAIL



THANK YOU for your November article ["J-Pop Center Brings New Energy to Japantown"] which included a piece on our Lolita brand, "Baby, the Stars Shine Bright."

We would like to make one correction. Our company does not sell baby dresses, but rather young adult fashion influenced by Victorian and Rococo clothing with Gothic and original designs to create a unique look. We appreciate your attention to this repARATION.

BABY

I AM WRITING to let you know how much I enjoy the *New Fillmore*. I love that the newspaper is devoted solely to our wonderful neighborhood, and that the reporting is always on point.

One of my favorite sections of the newspaper is Crime Watch. I appreciate the factual summaries of crimes that have been committed in the area. In a strange way, knowing what's been going on in the neighborhood, crimewise, makes me feel safer. Please keep up the good work.

THERESA DIAO

I LOOK FORWARD to seeing the *New Fillmore* in my mailbox every month.

I particularly enjoyed your article about The Artists Inn ["The Artistic Inkeepers," November] with the wonderful photo of Denise and Bill Shields. They are both so creative it's a treat to be their guest.

MARION SEAWELL

THE NEW FILLMORE

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Connecting the neighborhood

Every month, 20,000 copies of the New Fillmore are delivered to homes and businesses in the Fillmore, Pacific Heights and Japantown. We focus solely on people and issues in the neighborhood and invite your contributions.

Archive of recent issues: www.NewFillmore.com

We welcome your comments and letters about our small town in the big city.

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CRIME WATCH

Auto Burglary Webster and Fillmore Streets

October 24, 10:20 a.m.

Officers viewing video surveillance cameras observed a man who had taken part in an auto burglary several hours earlier. The man was located was not far from where they were viewing the cameras. They found the suspected burglar walking up Webster Street and took the man into custody. He was later booked at county jail.

Narcotics

Van Ness Avenue and Eddy Street
October 31, 9:40 a.m.

Plainclothes officers saw two men standing behind a bus kiosk. One man spit something out and attempted to pass it to the other man. The second man spotted the officers, turned and quickly walked away. The officers suspected an attempted narcotics transaction. When they detained the first man, he spit 12 rocks of crack cocaine onto the sidewalk. The suspect was booked at county jail.

Theft

Geary Boulevard and Van Ness Avenue
November 5, 11:11 p.m.

Officers responded to a report of a theft at a residential building. An officer at the scene had detained a suspect. The woman who had been robbed said she was eating in the restaurant located in the building when she momentarily got up, leaving her purse hanging on the chair where she was sitting. When she returned, her purse was gone. After interviewing the restaurant employees, the officers determined that the man who had been detained had been the only person inside the restaurant during the incident. A search of the suspect revealed he had items in his pockets belonging to the woman. He then admitted to the officers that he had taken the purse back to his apartment. He was transported to Northern Station and booked at county jail.

Assault
Van Ness Avenue and Geary Boulevard
November 7, 1:56 p.m.

Officers received a complaint about an individual who was challenging passersby to fight. The officers obtained a description and within minutes located the suspect. The man who had called police told the officers that he had been walking down the street when the suspect shouted at him in an aggressive manner, then tried to punch him several times and struck him once. The man who had been punched requested a citizen's arrest form. The suspect was taken into custody and transported to Northern Station.

Attempted Theft
Van Ness Avenue and Cedar Street
November 8, 8:30 a.m.

A citizen flagged down officers on patrol, informing them that he was following an individual who had tried to steal his bicycle from inside his house. The man told officers that he was in his bathroom when he heard his dog barking. When he came out, he saw the suspect standing in his living room, holding his bicycle. The resident yelled at the suspect to get out. The man who had broken in dropped the bicycle and quickly left the house through the window. The resident climbed out the window and followed the suspect until the police arrived. The man was on probation for theft and had two outstanding warrants for his arrest.

Theft
Geary Boulevard and Webster Streets
November 11, 4:40 p.m.

Officers were dispatched to the Safeway, where the store's security officer told them he had detained a man for shoplifting. He said he had watched the man put a can of

beer and a chicken under his jacket, then walk past open registers, making no attempt to pay. The security officer signed a citizen's arrest form and the officers took custody of the suspect, who had an outstanding traffic warrant. He was booked at county jail.

Physical Altercation
Ellis and Octavia Streets
November 11, 5:43 p.m.

Two officers responded to a report of a fight. Three individuals were drinking together when they got into a heated argument; one man then punched the other two. When police arrived, they detained all three men. The two men who had been struck refused medical attention, but requested a citizen's arrest. The officers transported the suspect to Northern Station.

Physical Altercation
Geary Boulevard and Steiner Street
November 11, 6:48 p.m.

Officers received a 911 call about a possible fight. When they arrived, they saw two individuals who matched the caller's description shouting at each other. When the officers detained them, one man started yelling at the officers; his breath and clothing smelled strongly of alcohol. He refused to comply with the search and attempted to kick one officer in the groin. Eventually he was taken into custody and transported to Northern Station, where officers discovered an outstanding warrant for his arrest.

Shots Fired

Sutter Street and Van Ness Avenue
November 15, 10:14 p.m.

Officers assigned to the specialist violence reduction team received a report that someone had fired a gun. They saw a vehicle driving away from the scene at high speed, and suspected the driver had been involved in the shooting. They gave chase, conducted a traffic stop and detained two men who were in the car. The driver consented to a search of his vehicle. The officers found two handguns and ammunition. They took the two suspects into custody and transported them to Northern Station. A computer check of the driver revealed that he was a convicted felon; the passenger was released from Northern Station.

Theft

Geary Boulevard and Webster Streets
November 19, 9:10 a.m.

Officers were dispatched to the Safeway. The store's security officers told the police they had detained a man who entered the store, took five bags of shrimp, then walked out without paying. Security caught him in the parking lot and brought him back into the store. The officers took custody of the suspect and cited him for petty theft, but later released him.

New captain at Northern Station

Captain Ann Mannix has been placed in charge of Northern Station in a reordering of the Police Department leadership.

"As I review reports I see that thieves are taking iPods, MP3 players, laptops and any portable devices right out of the hands of innocent victims. There is a high street resale value on all of these devices. Please make sure to write down the serial numbers on your electronics and put them in a safe place at home. We recover many devices, but do not have a record of the serial number. Remember to be aware of your surroundings and pay attention to anyone who is walking too close to you."

Capt. Mannix can be reached at Ann.Mannix@sfgov.org.

NEW NEIGHBOR



Ruby brings her love to the neighborhood

Ruby Living design, offering home furnishings and accessories, has opened at 1919 Fillmore, the space recently left vacant by LTH Market.

The store is filled with furniture: comfortable beds, wooden hutches and overstuffed couches—from designers and manufacturers including Verellen and Mitchell Gold + Bob Williams—handpicked for their eco-friendly philosophies and focus on comfort. The materials are mostly reclaimed or plantation-grown woods and finished steel.

Ruby is also stocked with home decor items, including lamps, candles, vases, paperweights and a rich array of what one staffer called "irresistibly Italian" handcrafted tabletop items just right for holiday entertaining.

Owners Deedee and James Littrell aim to offer design services and "transitional" merchandise—clean lines and simple designs somewhere between strictly modern and more traditional.

Those with a yen to refashion their nests can see a wide-ranging collection of fabric swatches and furniture finishes at the Fillmore boutique, which is also a feeder to Ruby's larger showroom near the design center. A third Ruby, also a boutique, is located in Mill Valley.

GOOD WORKS

One of Lafayette Park's Best Friends Honored

By DON LANGLEY

LOOKING out of her window toward Lafayette Park, Kim Barnes noticed that the city's cutbacks in gardeners and maintenance were taking a toll. She decided to do something about it. If the city couldn't take care of the park, the work would have to be done by volunteers.

That was five years ago. There have been still more financial cutbacks by the city, but Lafayette Park looks better than ever, thanks to Kim Barnes.

She stirred the pot, and found other residents around the park who became as passionate about improving it as she was. They became the core of Friends of Lafayette Park—with Kim Barnes as president.

Rain or shine, they have showed up one Saturday morning a month ever since.

Now Barnes has been recognized for her efforts. On November 7, in the park and surrounded by her volunteers, neighbors and leaders of the San Francisco Recreation and Parks Department, Barnes was honored and the day was declared Kim Barnes Cleaning and Greening Day.

Pulling weeds and picking up trash has never seemed glamorous, but it's even more difficult than you might expect: It can't be done without a city gardener present, which required getting schedules changed so there would be a gardener on duty on Saturday workdays.

In the early days, a great deal of the trash was used syringes and needles, especially around the tennis courts. As the group continued working, the number of needles diminished each month.



For five years, Kim Barnes has taken a hands-on role in improving Lafayette Park.

A number of achievements can be traced directly to Barnes' efforts.

Friends of Lafayette Park spent one Saturday morning planting hundreds of donated daffodil and narcissus bulbs.

The Neighborhood Parks Council held one of its annual gala fundraisers in the park, a successful effort to put Lafayette Park on the radar of park lovers citywide.

Barnes applied to the Victorian Alliance for a donation from proceeds of its house tour in Pacific Heights, which funded the Victorian water fountain that now graces the center of the park.

But there are still plenty of projects on the Lafayette Park wish list. The Friends still want better pathways through the park and they want them lighted—subtly, so they don't disturb neighbors. The Friends also want to renovate the playground, which they note will unfortunately take more money than physical effort. The record suggests those tasks—and others not yet identified—will get done.

Barnes has now stepped down as the chief friend of Lafayette Park, leaving more time for her day job as a real estate agent with Hill & Co.

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My Upstairs Tenants, the Black Panthers

By BUD JOHNS

CONSIDER ME A sucker for commemorative plaques. One reason London is among my favorite cities is its many buildings with blue ceramic plaques noting the famous people who lived there. I find it impossible not to pause and read them.

So it was inevitable I would stop my car when I realized a bronze plaque had been installed on an Italianate Victorian I once owned at 2777 Pine Street. It didn't mention that I had lived on the ground floor. Instead, it associated the building with a tenant who had rented the two floors upstairs.

c. 1878
Former home of
Eldridge Cleaver
Black Panther
and
Republican leader

That called for a stroll down memory lane. In 1968, my upstairs tenants had moved. I had advertised the vacancy and was waiting on a Saturday afternoon to show it to a woman who had called. She was late and I was on the phone telling a friend I would be late meeting her because I was giving the prospect more time.

Then I saw a young woman purposefully crossing the street. No wonder she'd

mumbled her name when arranging the appointment.

"Here she comes now," I told my friend. "It's Kathleen Cleaver."

There was no mistaking her Afro. It had been pictured often in newspaper and television coverage of the Black Panther Party, whose profile was then at its highest. Six months earlier she'd married the Panthers' minister of education, the committed revolutionary Eldridge Cleaver, and become the party's communications secretary and the first female member of its decision-making body. Their apartment door had recently been kicked in by the San Francisco Police Department's tactical squad in an unsuccessful raid searching for guns and ammunition. Although Eldridge Cleaver at the time was the Peace and Freedom Party's presidential candidate, he seemed to be a magnet for violence.

"What are you going to do?" my friend asked.

"Rent it to her if she likes it," I said.

She did, we made the deal and she paid the deposit and arranged to move in. I had to wait to meet Eldridge. He was in jail, charged with attempted murder after a gunfight with the Oakland police in April 1968 that wounded him and killed fellow Black Panther Bobby Hutton. Hutton was shot 12 times while trying to surrender with his hands in the air after tear gas flushed them from the basement where they were hiding.



Artist Judith Clancy's drawing of 2777 Pine was color coded to show how it was to be painted after the Cleavers moved. Owner Bud Johns decided to sell instead. "The neighborhood was pretty dicey," he says, "and didn't have the security system provided for a time by the Panthers' presence and the police surveillance."

Cleaver was released on bail June 6 and we met after he joined Kathleen as my upstairs neighbors. They had a steady and heavy flow of visitors, but it was mostly uneventful except a couple of times when it got noisy at night and I called to ask them to turn the music—usually good jazz—down a bit. They always did.

Otherwise there was little to indicate that anyone in the neighborhood was

newsworthy. True, police cars cruised by far more frequently than before, and I often saw slow-moving cars carrying gawkers hoping to see the home of the high-profile Black Panther whose *Soul on Ice*, written after he'd served eight years in San Quentin for attempted murder, had just been published and quickly become a best seller.

TO PAGE 10

Aging in Place: It Takes a Village

Fortunately for Sarah Goldman, there's SF Village

By FRAN MORELAND JOHNS

SARAH GOLDMAN, fit and energetic at 81, hopes to age in place.

Maybe not specifically in the place she has called home for nearly two decades—her sunny apartment on Divisadero Street. Or even in another place a short walk from The Mindful Body, the yoga studio where she works two mornings a week. But she hopes to grow older in a place of her own choosing—a lively place that fosters engagement and a sense of community.

Enter San Francisco Village, which Goldman learned about a year ago while reading an article in the *New Fillmore* about an upcoming event at Margaret Johnson's home on Pine Street where a new aging-in-place concept would be introduced. Goldman was already impressed by Boston's Beacon Hill Village, the prototype for such communities. So she went.

That night, Mary Moore Gaines, Eva Auchincloss and Susan Poor outlined ambitious plans to create San Francisco Village, a membership-based community that would help older adults stay in their homes as they age by offering a wide variety of social, educational and personal resources. Eventually, trained staff would work with each member through a four-step process: listen, respond, connect, follow-up.

For example, if a back fence needed repair, the Village would offer the names of several repairpeople who had been vetted. After the work was completed, the member would get a follow-up call making sure everything was satisfactory, soliciting input and adding that information to the Village database.

The same process would apply for other needs: rides to doctors' appointments, help



She typifies the members of the Village: active, intelligent, engaged—and planning to stay that way.

ABOVE: Sarah Goldman doing yoga at The Mindful Body.

with computers, social visits. By anticipating problems that might call for outside help, the Village would keep members in their own homes as long and as comfortably as possible.

Now the dream is a reality

WHAT WAS only a dream in 2008, presented to small groups in homes throughout the neighborhood, became a reality this year with the official launch of San Francisco Village. One of its first members was Sarah Goldman.

In many ways, she typifies the members of the Village: active, intelligent, engaged—and planning to stay that way. She works two mornings a week at The Mindful Body on California Street—one in trade for yoga lessons, the other for pay. The yoga studio and a long list of other interests and involvements leave no time for boredom.

A career in clinical psychology led Goldman to California, and eventually to the Bay Area. She was working as a marriage and family therapist when she discov-

ered both an interest in gerontology and a gift for one-on-one communications with seniors.

Her skills, honed through internships at senior residences including The Carlyle, in the neighborhood, led to a new career. When she was 64, she went to work with the Peninsula Regent retirement community in San Mateo. She soon realized that many residents needed intellectually stimulating activities, and thus was born a play reading group.

Once she joined San Francisco Village, Goldman quickly agitated for a play reading group. "It just caught on," she says. Beginning last spring, a handful of theater enthusiasts—now up to a dozen—began meeting once a month at a member's home. Goldman chooses a play, hands out parts and they go from there.

"Usually it's something short and light, with some humor," she says. "But I think we might tackle things with more substance with this group."

That's probably fitting. "This group" includes early regulars Winnie Siegel and Maggie Ralston, retired psychiatrist Larry

Lurie and his wife Ellie, SF Village board member Eva Auchincloss, retired attorney Tom Mellor ("who imbues every role with life") and well-known San Francisco journalist Tom Benet ("also a very good reader")—and the son of author-poet Stephen Vincent Benet.

Looking after one another

WHILE SF VILLAGE focuses on services and socializing, there is another aspect that can be critically important: looking after one another. Because many members live alone, new ideas for keeping in touch and offering care are continually being discussed and implemented. Problems of isolation, both physical and psychological, are among the leading reasons many seniors find they must give up their longtime homes.

Shortly after she joined SF Village, Goldman talked her elderly landlady into joining. Well into her 90s, the landlady had seen all of her close friends die. Goldman had observed that a nephew from Sacramento helped with some needs, and a friend came weekly to help with grocery shopping and other tasks. Then not long ago, she realized the weekly visitor was appearing less frequently. Her landlady was showing signs she needed more attention.

One call to San Francisco Village turned things around. A small group, including Goldman and the nephew, gathered and set plans in motion for a major cleanup, regular housecleaning and outside helpers who would keep up with bills and personal care.

For families, an ally

THOSE who belong to San Francisco Village hope the group can help relieve family members of many caretaking duties and burdens. Goldman has a son living in San Francisco. "I want him to have an ally in SF Village," she says.

Margaret Johnson, who hosted the event that first piqued Sarah Goldman's interest in SF Village, has a daughter in San Francisco and a son in southern California. "But I see no need to disrupt their lives any more than necessary as I get older," she says. "I would rather not live in assisted living or a retirement community if I can live independently."

For more information about San Francisco Village, visit www.sfvillage.org or call 387-1375.

Help make holidays brighter for San Francisco kids and families.

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Over the years, Ken Keep has scoured local thrift shops for additions to his collection of conversation starters.



On the flip side: Some ties are from stores that have closed.

With Hundreds of Neckties Come Hundreds of Friends

► FROM PAGE ONE

He recalls another turning point when a resident pointed to his neck garb one day and said, "That's the ugliest tie I've ever seen," in a tone that left no doubt she meant what she said. "I took it as a compliment," he says, "that she trusted me enough to speak her mind."

Keep is clearly part of the fabric of the Sequoias and a figure of endearment for most of the 350 residents, many of whom give him a hug, a few words of encouragement or a poke in the ribs as they pass by his post at the reception desk.

But before coming to the Sequoias, he had a colorful and varied worklife, includ-

ing stints as a computer expert, paramedic, student organizer and handyman. "I'm way overqualified and way overtrained," he says. "But I came here when I was in my 50s. I couldn't have done it before then. Now I have patience and flexibility."

Half his job is commandeering the reception desk at the entry to the Sequoias. "I get to see everyone coming and going," he says. "I've been here long enough to really know a lot of these people. I'm in their faces all the time. I make it my business to know what they're interested in."

The other half of his duties involves driving a bus that takes residents on outings every weekday.

"He holds your hand when you come

out of the bus—such a gentleman," says resident Mary Boyer, who goes on as many of Keep's outings as her schedule allows. "We all love him. He's like a big teddy."

Over the years, Keep has scoured local thrift shops for ties to add to his collection of conversation starters. "I only buy ties I like," he says, noting that his thrift store acquisitions average about \$3 each. "The difference between collecting and acquiring is curatorial," he adds.

Many of his ties come as gifts, and the ones he cherishes most have come from residents and are imbued with good memories. The first was a slim burgundy one imprinted with a moose—a gift from resident Betsy Gordon, who had just accomplished her life's dream of visiting Alaska. She died a week later.

Another came from Marie Cleasby, a former resident also recently deceased, who discovered a black and tan number abandoned on the street while making her weekly rounds with a group she organized to clean up the grounds of the Sequoias and surrounding streets. "She was the spark plug of that crew," says Keep.

And he has a special reverence for his "memorial ties"—those given to him by family and friends of Sequoia residents who have died. Among them is his first memorial tie, from the family of Bill Dove-Smith, who Keep recalls as the first openly gay Sequoias resident. Another is a yellow tie sprinkled with calla lilies that belonged to federal Judge Joseph Sneed, a former Sequoias resident who died last year and whose daughter, Carly Fiorina, is now running for the U.S. Senate.

About 250 ties from Keep's collection were on display in the Sequoias' rotunda this fall. They were hung in careful cate-



"He holds your hand when you come out of the bus—such a gentleman."

gories—colorful and dramatic, interesting materials, ties as art, place-specific ties.

"The toughest part was deciding which ones not to include," he says.

Touring the ties, Keep stopped to finger some of his favorites.

"This one came from the son of a resident who wore it in an ugly tie contest at his office," says Keep, pointing to a tie crowded with loons. "For the life of

me, I can't see why he thought it was ugly."

He pauses before the ties from stores no longer with us. "Paul Delucchi at Repeat Performance, the resale store on Fillmore, agreed it would be good to have this category as a memory stimulus—and he lent a number of ties for the show," says Keep, who notes the category was wildly successful in piquing residents' recollections. Those ties were displayed with their tags out, fea-

turing names from yesteryear: Paul's of Nob Hill, I. Magnin, Bullock's, The White House, Roos Brothers.

"It's amazing how much he knows?" marvels a resident passing by just as Keep's explains the process of making marbled fabric.

In typical Ken Keep style, he encouraged residents to share the limelight and participate in the exhibition of his ties.

Resident Anne Farrar displayed a quilt she is making from her father's ties. "You can just see my father when you look at this," she says. The ties are mostly conservative styles from the 60s, when he was in the Navy—except for one, called a peek-a-boo tie, coyly sewn into one corner, whose lining reveals a primping girlie picture.

Resident Janice Naito and her daughter Jane crafted a handbag and duck decoy from the same set of ties. And resident Mary Boyer, a clothing designer who bears the distinction of being the first woman to hold a fashion show in Japan after World War II, made an obi-style belt and a purse, both fashioned from ties.

Sometimes Keep decides which tie to wear simply by reaching into his closet. But usually there is thought and forethought—such as the two days he appeared in ties with aviator themes because one of the residents had a guest visiting from Alaska who was a helicopter aficionado.

Keep's attention to detail is not lost on the residents. Nor are his efforts beyond the call of duty, such as the recent evening he escorted a resident to see her daughter perform in a Sausalito dance troupe, the Don't Give Up Your Day Job Dancers.

He even loaned one resident his rhinestone tie to wear to a recent Sequoias gala. "He's our gem," she says.

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1:30 pm (St. Jude Pilgrim Mass in Spanish), 5:30 pm (Contemporary music)

9:00 pm (Taizé music by candlelight)



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Come Join Our Advent Celebrations!

Advent Lessons & Carols, Sunday, November 29, 7:30 pm, Church Nave

The Word on Wednesday, Wednesday, December 2, 7:30 pm, Lady Chapel
Mariana Roseth will speak on using poetry as a vehicle for contemplation.

Angel Tour of the Church, Saturday, December 5, 10:00 am
Meet in the Steiner Street Vestibule. Angels are everywhere in St. Dominic's. Count how many you can see & see how many you never knew were there.

Solemnity of the Immaculate Conception (A Holy Day of Obligation)

Monday, December 7, Vigil Mass: 5:30 pm

Tuesday, December 8, Masses: 6:30 am, 8:00 am,

5:30 pm (traditional music), 7:30 pm (contemporary music)

Our Lady of Guadalupe Celebration, Sunday, December 13

1:30 pm Mass (en español), Church Nave;

Reception follows in the Parish Hall

"Messiah," A Christmas Concert, Tuesday, December 15

7:30 pm, Church Nave. Our annual Christmas Concert will feature part one of Handel's Messiah, plus a selection of well-known carols for all to sing. St. Dominic's Solemn Mass Choir, soloists and The Festival Orchestra. Tickets are \$20.

Parish Advent Party and Caroling, Thursday, December 17

6:00 pm, Parish Hall & 7:30 pm Caroling, Lady Chapel

Advent Twilight Retreat, Monday, December 21

7:30 pm, Lady Chapel (Preparation for Confession)

Confessions, Wednesday, December 23

12:00 Noon - 1:00 pm & 7:30 - 8:00 pm, Church Nave

Come Join Our Christmas Celebrations!

Christmas Eve, Thursday, December 24

Advent Masses: 6:30 am & 8:00 am

Christmas Eve Masses: 5:30 pm Family Mass

11:15 pm Carols followed by Mass at Midnight (solemn)

Christmas Day, Friday, December 25

Masses at 7:30 am (organ), 9:30 am (family),

11:30 am (solemn), 1:30 pm (en español)

(No confessions today and no Masses at 5:30 pm or 9:00 pm)

Solemnity of the Holy Family, Sunday, December 27

Masses at 7:30 am, 9:30 am, 11:30 am, 1:30 pm, 5:30 pm & 9:00 pm

Solemnity of Mary the Mother of God, Friday, January 1, 2010

Parish Mass at 9:30 am (No other Masses this day)

Vigil Mass on Thursday, December 31, at 5:30 pm

Solemnity of the Epiphany, Sunday, January 3, 2010

Masses at 7:30 am, 9:30 am, 11:30 am, 1:30 pm, 5:30 pm & 9:00 pm

Solemnity of the Baptism of The Lord, Sunday, January 10, 2010

Masses at 7:30 am, 9:30 am, 11:30 am, 1:30 pm, 5:30 pm & 9:00 pm

This marks the end of the Christmas Season

www.stdominics.org

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Neighbors —Until They Fled to Cuba

► FROM PAGE 6

And there were all those clicks and background sounds I would hear when using my phone. I just assumed it was an FBI wiretap.—J. Edgar Hoover had described the Panthers as “the greatest threat to the internal security of the country” and ordered “hard-hitting counter-intelligence measures.” I sometimes asked, “Can you hear alright?” but never got a reply.

Herb Caen’s column occasionally mentioned seeing Eldridge’s white 1966 Mustang parked on Pine Street. I never told him it was actually mine.

Eldridge was scheduled to surrender in November on the assault charges, and things became noticeably more tense as the time approached. When the rent was late, I left a note and then a phone message. A reply was slipped through my mail slot. It was typed on the stationery of *Ramparts*, the locally based magazine that had published Eldridge’s writing since he was in San Quentin.

Mr. Johns:

Please excuse the delay but I have been so god damned busy with these pigs and courts and chaos that I completely forgot to pay the rent. You are so very sweet to be so unobtrusive and gentle with me. I think you are the perfect landlord and I would just like to warn you that you should prepare yourself for any day now some kind of assault on this house. I think it is beautiful, I love it, I won’t



Black Panthers Kathleen and Eldridge Cleaver lived at 2777 Pine when they went into exile in 1968.

go away, but the local, federal, international, secret, and off duty pigs as well as Reagan, ruffery, sheltan, wallace, alisto, et. al. want to do us in, Eldridge first, then me.

Here’s the rent.
Pats, Mrs. Cleaver

It’s not surprising the Panthers were on alert, considering the number of raids made on various members during that period. But none came at 2777. Still, as November 27—the date Cleaver was to surrender to prison authorities—drew near, a vigil formed outside on the sidewalk along Pine Street. When I got home the night before, a milling crowd, mainly young whites, didn’t want to let a large white man—me—through the iron gate to the lower unit.

“If you really want to protect Eldridge, why don’t you go over to Paul Jacobs’ house in Pacific Heights? That’s where he

is,” I told them. I’d heard that Jacobs and another noted *Ramparts* writer, Jessica Mitford—a friend of mine—had initiated the vigil.

The disruption outside got the attention of whoever was upstairs, and the front door opened. A man with shotgun at the ready surveyed the scene.

“He lives here and he’s all right,” the man announced. The crowd parted quietly, and I went in and retired for the night. The next day I learned Eldridge had skipped bail and slipped away to Cuba.

I saw Kathleen once more. She said she was leaving to join him, but would like to keep the rental a few more months.

Occasionally someone would be upstairs. Eventually I realized everything had been moved out without payment for the last month.

A mailed request and a telephone

message left on the Panthers’ answering machine didn’t get results, so I drove to their headquarters in Oakland and said I was there to get the rent. I think the three or four people there were startled by my audacity. One man looked at me, then nodded to a woman at a desk who opened a cashbox and paid me. I thanked them, they said I was welcome and I left.

A few days later two men came to my door, showed their FBI credentials and asked to see the upstairs flat. I went with them, the first time I’d been in since I showed it to “Mrs. Cleaver.”

I saw Eldridge once more after his return from exile to the U.S. in 1975. He had gone from Cuba to Algeria and was there, except for a period in North Korea, until he wore out his welcome and left secretly for France, which eventually granted him legal residency.

The return to the U.S. meant immediate imprisonment on the assault charges for his role in the 1968 shootout with the Oakland police. He was convicted and put on probation for five years by a lenient court and ordered to perform 2,000 hours of community service. By then a Republican, he endorsed Ronald Reagan in 1980 and 1984. He’d struggled with cocaine and undertaken a religious journey that included Mormonism and the Moonies and wound up born again. He’d even made an effort to be a fashion visionary by designing his cocaine pants.

The years clearly had left an impact on him, but he brightened when I identified myself. We spoke briefly, even joking about my failure to get him to sign my copy of *Soul on Ice*. Then, as I was leaving, he spoke almost wistfully.

“Man, we loved that house.”

MUSIC

Bach Choir Presenting Yuletide by Candlelight

Calvary Presbyterian is home base for the group, performing Dec. 5 and 6



Basses in the San Francisco Bach Choir—along with tenors, altos and sopranos—will perform in the annual Christmas concert.

By MARJORIE LEET FORD

A COUPLE of years ago, *Chronicle* columnist Jon Carroll wrote about how he’d decided to skip a 49ers football game and go to Calvary Presbyterian Church to hear the San Francisco Bach Choir’s Christmas concert. This was even though he didn’t much like Bach. Or churches.

After the intermission—he called it halftime—he found the sanctuary plunged into darkness. Processions of basses, tenors, altos and sopranos moved down the aisles, lighting candles, surrounding him with song. He wrote: “They were singing ‘O Come, O Come, Emmanuel.’ And I lost it. Tears were streaming down my cheeks.”

The same thing recently happened to me—at a rehearsal, no less, with no darkness, no candlelight, no visual magic.

Maybe the mystery that brings on the tears is the recognition of something layers deep in our DNA, something that’s haunted us for centuries. “Veni Veni Emmanuel,”

a Gregorian chant, goes back to the 1100s—about 200 years before English became a language. At the time of “Veni-Veni,” all songs were sung in unison, with no harmony. Over almost 1,000 years, chords have been added.

With the Bach Choir, you hear it both ways.

My favorite part of the rehearsal, before the chants and the solstice songs, came when the large choir broke into two smaller choirs: one male, one female. The men sing to the women and the women answer back. Then the two sing against each other—antiphonally—making something like a multi-layered fugue.

This form of antiphony started in the Renaissance, when Gabrieli and nephew got multiple choirs to sing across the vast spaces of San Marcos Cathedral in Venice. Today, the sanctuary at Calvary is only vast enough for two choirs, but the complication is rapturous.

Corey Jamason, the artistic director, is a professor of early music at the San Francisco Conservatory of Music.

Of the 61 voices, one is a rocket scientist, one is a nanny, one is a vintner.

The youngest singer, Spencer Scott, is a high school senior who lives in the neighborhood. Some in the choir are Jews, one is a Buddhist, some are nonbelievers. What all have in common is a love of music and history.

The setting fits, too. Calvary’s 150-year-old sanctuary is on the National Register of Historic Places. The acoustics are nothing less than divine. In 1859, the founders of Calvary Presbyterian recognized, to an unusual degree, the value of music for both the inner life and a sense of eternity.

On Saturday, December 5, at 8 p.m. and Sunday, December 6, at 4 p.m., the San Francisco Bach Choir will perform “Psallite! A Candlelight Yuletide” at Calvary Presbyterian Church—home base for the choir—at Fillmore and Jackson.

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BY ROCHELLE METCALFE

SAXOPHONIST John Handy has played many styles of music during his long and prolific career. During the 27th annual San Francisco Jazz Festival fall season, the altoist and composer's lifetime achievements were recognized Sunday evening, November 1, at Herbst Theater when he was presented with the prestigious SFJAZZ Beacon Award.

Handy has blazed a brilliant trail as an innovator, improviser, composer, band leader and educator. The award acknowledged his vital role in preserving jazz traditions and fostering the growth of jazz in the Bay Area.

The visionary saxophonist has been a part of the fabric of San Francisco's jazz scene starting in the early years of his musical journey. He lived in the Western Addition (on Baker Street near McAllister) during those lively nightclub actions where he performed on Divisadero and in the Fillmore at Bop City. Several years ago he moved to Oakland.

Those who have followed the world-traveled, hard-working artist through the years were there to rejoice with him and enjoy the music—including a new piece of work.

Randall Kline, SFJAZZ founder and executive artistic director, introduced KCSM jazz station's guru, Sonny Buxton, the emcee, who has followed Handy's musical journey since the '60s when Handy led the house band at Both/And on Divisadero, at the time one of the jazz clubs in the city.

Born in Dallas, Texas, in 1933, Handy started playing in 1949. His family moved



There at the beginning: a young John Handy (far left) at Bop City.

It All Started at Bop City

Fillmore's own John Handy honored as a jazz pioneer

to Oakland, where he graduated from high school. In the 1950s and '60s—the golden age of bop—Handy was in the midst of the movement. Recognized as one of the most creative young saxophonists on the scene, hard boppin' Charles Mingus hired him to join his band in 1959 and thrust Handy into the spotlight, to rave reviews.

After a rewarding experience under Mingus, Handy formed his band and became a star in his own right with an un-

forgettable triumphant performance at the 1965 Monterey Jazz Festival, etched forever on *Live at Monterey*.

Handy signed with Columbia Records and recorded three albums from 1966 to 1968. His 1976 hit, "Hard Work," with a funky R&B upbeat dance rhythm, exposed Handy to non-jazz followers—and raised the eyebrows of pure jazzists.

Always evolving, Handy forged new ground when he embraced folk jazz fusion

through his pioneering world music collaborations with Indian sarod master Ali Akbar Khan. Handy's interest in Middle Eastern music consumed him spiritually and led him to embrace the culture. For years he wore long garments, headgear and dashikis.

Later he became fascinated with the violin and formed John Handy with Class, featuring three classically trained violinists—and Handy in top hat and tails.

Eventually the masterful musician returned to his jazz roots, improvising with various collaborators. Just this year the Mosaic label released a box set of Handy's classic quintet recordings of the mid-60s, including some previously unreleased.

Past collaborators joined Handy onstage November 1. Flying in from India were Vikash Maharaj (sitar), Prabhakar Maharaj (tabla) and Michelle "Sita" Colucci (tanpura), plus violinist Tarika Lewis, the awesome Carlos Reyes on violin and harp, Dave Mathews on piano, Jeff Chambers on bass and soulful singer Kenny Washington.

Backstage afterward, Handy's intelligent first lady, Del Anderson-Handy—former chancellor of San Francisco City College—praised her husband, but said: "He's a genius but I can't get him to take out the garbage."

John Handy is a survivor, always evolving musically, a pioneer who has always been ahead of his time.

What's next?

Rochelle Metcalfe has been covering nightlife in the Fillmore for decades. Her column is posted Wednesdays at www.beyondchron.org.



For 15 years, Dan Dion has been the house photographer at The Fillmore Auditorium. Above, a 360-degree panorama of a magical space created by stitching together 16 frames.

■ PHOTOGRAPHY

A Love Letter to Rock's Most Holy House

Take a look behind the scenes with The Fillmore's house photographer

BY DAN DION

IN 1993, I was a 22-year-old standing on the corner of Fillmore and Geary, looking up at rock music's most holy house, which had just begun its phoenix-like restoration. The Loma Prieta earthquake that damaged the Bay Bridge had also knocked The Fillmore Auditorium out of commission—a brutal hit to the local music scene. But the contractor's trucks and the seismic upgrade materials in the adjacent lot were signs music would once again grace the stage of The Fillmore.

"I'm going to work here," I vowed to the universe and to myself.

At the time I was fresh out of college, working on staff at the Holy City Zoo comedy club in the Richmond and shooting at Candlestick Park as an assistant photographer for the San Francisco Giants. When I went to concerts, I often sneaked in my camera in a bag of Chips Ahoy cookies, with my telephoto lens wrapped in deli paper to resemble a sandwich. Unauthorized photography had a certain excitement to it, given the cat-and-mouse game with security. But I was about to go legit.

Reopening The Fillmore was always on Bill Graham's to-do list. After his death in a helicopter accident in 1991, the staff of Bill Graham Presents took up the mantle. I had a friend who worked at the company, and he got me a meeting to pitch my idea to photograph the restoration. I'm a big fan of old buildings, and this one, soaked in psychedelic history, was just begging to be documented.

My real plan, though, was to maneuver myself into position to shoot shows once The Fillmore reopened. That's how I found myself, in April 1994, as the house



photographer—the greatest job I've ever had.

Here's how it works. The club gets the credential for me to shoot the performance, and it's up to me to try to get a backstage session. The music world is increasingly controlled by managers and publicists who, if you try to arrange a shoot in advance, start issuing limitations and demanding the right to approve which shots get used where.

But one of the great benefits of shooting for The Fillmore, compared to other venues, is that performers want to be part of the photographic record. They have a kinship with past performers and feel honored if their images grace the lobby.

I quickly learned that the key to access was held by the road manager, whose job it is to make sure the show happens on time with a happy band, crew and audience. The road manager is the only one who can get the band together before or after the show for a quick shoot.

And, to be sure, these shoots are quick. It was while shooting these dynamic and elusive artists that I developed what many of them have found to be a painless shooting style. Just before or after a performance, the last thing these people want is a



"Tito Puente (above) was an incredibly vivacious performer who put to shame rockstars one-third his age. And despite enormous talent and acclaim, he was a truly gracious man."

"B.B. King (left) was one of the last of the great bluesmen and a singular performer who can make any venue seem intimate. He's also one of the people who actually played the club in the '60s, and still does."

drawn-out session. So I developed a modus operandi centered around being totally prepared—with locations determined, tests shots taken and a portable flash system ready with near-instant recharge—because any delays when you've got a celebrity sitting for you is death. Annoyance isn't a complimentary facial expression.

Cut to 15 years later and **ROCK, JAZZ, AND FURTHER**: PHOTOS FROM THE FILLMORE AUDITORIUM 1994-2009, an exhibition of my photographs now at the Fillmore Heritage Center at 1320 Fillmore Street.

If one can write a love letter to a building, this is mine. Assembled is a kaleidoscope of musical performers and genres, with assorted other characters like the Jim Rose Circus and Zach Galifianakis thrown in for good measure. The aggregate talent on display is mind-boggling—from Pete Townsend to B.B. King to David Byrne. And there are the bitter-sweet images of those who've left us—Tito Puente, John Lee Hooker, Norton Buffalo, Ken Kesey, Mark Sandman and Johnny Cash.

But it's really not about individual performers. It's about creating a testament to music and free expression and placing it all within the context of one magical building: four seismically reinforced brick walls from which emanate the sounds of transcendent spirit.

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NEIGHBORHOOD HOME SALES							
Single Family Homes	BR	BA	PK	Date	Asking \$	Sale \$	
3055 Laguna St	2	1	2	11/12	829,000	929,000	
2209 Sutter St	3	2.5	2	10/22	1,649,000	1,635,000	
1629-1635 Green St	3	2.5	1	10/21	2,595,000	2,287,500	
2411 Washington St	4	3.5	2	10/28	2,800,000	2,900,000	
2310 Buchanan St	5	4.5	2	10/23	3,590,000	NA	
2221 Baker St	3.5	2	1	10/20	4,275,000	NA	
2775 Green St	5	4.5	2	10/23	4,950,000	NA	
2430 Broadway	5	6	3	10/20	9,000,000	NA	
Condos / Co-ops / TICs / Lofts							
1450 Post St #605	1	1	1	10/23	157,000	157,000	
1450 Post St #207	1	1	1	10/26	190,012	185,000	
1450 Post St #817	1	1	1	11/12	269,500	217,000	
1450 Post St #717	1	1	1	10/26	233,272	223,000	
1450 Post St #201	1	2	1	11/2	320,612	315,000	
2468-A Bush St	1	1	1	10/16	349,000	349,000	
2040 Franklin St #806	1	1	1	10/30	395,000	389,000	
1450 Post St #209	2	2	1	11/6	400,000	408,500	
2701 Van Ness Ave #403	1	1	1	10/30	425,000	415,000	
1450 Post St #306	1	1.5	1	11/9	491,252	473,000	
2420 Geary Blvd #B	1	1	1	10/16	535,000	525,000	
1800 Washington St #612	1	1	1	10/16	605,000	597,500	
2185 Bush #209	2	1	1	11/10	599,000	619,900	
2701 Van Ness Ave #601	1	1	1	11/3	699,000	699,000	
1655 Greenwich St	1	1	1	10/22	699,000	699,000	
2311 Scott St #2	1	1	1	10/23	749,000	749,000	
3065 Clay St #101	1	1.5	1	10/29	775,000	760,000	
2185 Bush St #307	3	2	1	10/19	799,999	790,000	
3011 Jackson St #2	2	1	1	10/30	835,000	847,000	
1732 Baker St	2	1	1	10/29	799,000	850,000	
1940 Sacramento St #4	3	2	1	10/22	895,000	895,000	
1568 Union St #102	2	2	1	10/16	849,000	901,500	
2245 Franklin St	2	2	1	11/4	900,000	920,000	
1835 Franklin St #701	2	2	1	10/30	989,000	950,000	
1755 Filbert St #1W	2	2	1	10/28	995,000	1,001,000	
2340 Greenwich St	2	2	1	10/21	1,095,000	1,075,000	
1857 Lombard St #2	3	2	1	11/4	1,149,000	1,100,000	
1857 Lombard St #1	3	2	1	11/10	1,199,000	1,100,000	
2295 Vallejo St #310	2	2	1	11/6	1,198,000	1,140,000	
1900 Broadway #4	2	2	1	10/21	1,375,000	1,270,000	
2442 Clay St	3	2	1	10/30	1,649,000	1,700,000	
2769 Union St	3	2	2	11/10	1,950,000	1,775,000	
3008 Clay St #A	3	2.5	1	11/13	1,995,000	1,850,000	



Hot property: a renovated 4-bedroom Victorian (center) just listed at 1711 Broderick.

Holiday slowdown slow to come this year

The final weeks of the fall market are proving to be extremely active, with 41 local closings during the past month—an impressive 58 percent increase from the previous month. To find a more active period, one needs to go back to the “pre-recession” period of May 2008, when 50 sales were recorded. While the current housing market has improved from earlier in the year, it is still in a very different place from years past. Properties are taking longer to sell. The average days on the market has gone from 52 days in May 2008 to 68 days. And sales activity is more concentrated at the lower end: 61 percent of most recent sales were below \$1 million, compared to 48 percent in May 2008. The most important factor contributing to this shift is more favorable interest rates and down payment requirements.

The notable high-end closing this month was 2430 Broadway—an extensively remodeled 5-bedroom, 6-bath home with expansive north side views. The property received immediate attention and went into contract within days of being listed. The 6-bedroom, 6.5-bath home at 3855 Washington came on the market in early October listed at \$8 million. While it does not have the views of 2430 Broadway, it was beautifully remodeled and went into contract nine days after being listed. That deal fell apart several weeks later, but the home went back into contract shortly after and reportedly four offers were received at that time. The property is scheduled to close next month.

NEW LISTINGS: As we enter the holidays, we typically see new listings slow down. But this year appears to be somewhat of an exception, at least so far. There have been several new listings of note. One is 1711 Broderick, a beautifully renovated Victorian 4-bedroom, 4-bath home. The property was listed just under \$2.7 million and is sure to receive immediate interest. Another is 2874 Bush Street. It is rare to see a single family home in the neighborhood listed below \$1 million, but this 2-bedroom, 1-bath home listed at \$995,000. Labeled a fixer, there are sure to be issues with deferred maintenance. But the lot is also zoned RH2, meaning a 2-unit building could be constructed there, so there is a possible development opportunity as well.

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

BOOKS

LIFE at the TOP

Celebrated designer's
Lafayette Park aerie
stars in a new book

By DIANE DORRANS SAEKS

It's grand opera — at its most alluring. In his dramatic new Pacific Heights penthouse, designer Orlando Diaz-Azcuy simplified the original interior architecture to create a dynamic gallery for the *crème de la crème* of his art and antiques.

Orlando Diaz-Azcuy is a passionate modernist at heart. So it's not surprising that after spending a decade in a stately and rambling 1920s Spanish Revival house in St. Francis Wood he became restless. He started hunting for a modern apartment closer to his downtown studio.

"I wanted an apartment in a contemporary building that was in the right location, and not far from my office," says the designer.

Diaz-Azcuy, who founded ODA Design Associates in 1987, works on a range of residential and commercial interiors. After 40 years of designing interiors for his clients, the Cuban-born designer decided to create his dream interiors, more rigorous and pure than any he had approached previously.

"San Francisco is a challenging place for a modernist to find an apartment, as the city has only a handful of great contemporary apartment buildings, so I searched for more than two years," says Diaz-Azcuy.

"Finally I discovered this penthouse in Pacific Heights with 10-foot ceilings and views from the Pacific Ocean to the East Bay, and I bought it on the spot," says the designer.

A perfectionist, Diaz-Azcuy immediately planned a ceiling-to-floor redesign of his apartment, which is on the



Designer Orlando Diaz-Azcuy's work —including his penthouse apartment on Lafayette Park—is featured in a lavish new monograph by the noted design writer Diane Dorrans Saeaks, who also lives in the neighborhood.

17th floor of a 1960s building in Pacific Heights near Lafayette Park.

"The apartment was a standard three bedroom, with lowered ceilings, and all chopped up into small rooms," recalls Diaz-Azcuy. Residences in the building face either directly north to the gray swathe of the bay or south over rows of Victorian houses and distant hills iced with fog. While most San Franciscans set their hearts on a bay view, with the Golden Gate Bridge and Bay Bridge framing the image, Diaz-Azcuy preferred the sunny, south-facing cityscape.

Two years of remodeling involved banishing a series of small rooms and opening up the space.

"I didn't want the interior architecture to deny that it's in a high rise," he says. "My goal was to achieve a light, fresh-air, California feeling."

He stripped down the interior architecture to make it feel calm, very minimal. No baseboards, no trim, no moldings.

"But I have to have luxury, too," he notes. "That comes from the soaring spaces, the span of windows, and then

the antiques and the art and sumptuous fabrics."

Walls throughout the apartment have been sprayed with eggshell-finish off-white paint for a smooth, brush-free effect. Mechanicals and wiring are concealed in sections of lowered ceilings that run along the hallway. He even minimized the doors by concealing frames in the walls.

Diaz-Azcuy extended his apartment five feet onto a former balcony, in the process adding 350 square feet.

"I really did not need a seven-foot-wide, 70-foot-long open terrace in San Francisco," he says. "It is generally too cool or too windy at this height to stand or sit on the balcony. I preferred to have seven feet added to my living room, dining room and study."

A wall of glass windows and sliding doors runs along the south-facing apartment. The eastern edge is now reshaped into two bedrooms and a comfortable study. At the opposite end is a large living room adjacent to the dining room, and a long, broad hallway. A practical white kitchen is fitted

into a corner near the front entrance.

Floors throughout the house are a soft pale blue-gray Blue Lagoon limestone with a flamed finish. The apartment has subfloor radiant heat.

"I am always tempted to see how simple I can make drywall look, and I am seldom tempted to embellish," says Diaz-Azcuy.

The spacious, open rooms are the ultimate thrill for a modernist, and the interiors are dazzlingly edited. "I like a sense of voluptuousness," says Diaz-Azcuy. "I love the idea of monastic interiors, but the heart desires beautiful things to look at and touch. I believe in superb comfort. I have a great appetite for modern furniture, but I use it as an accent, with upholstered pieces to actually relax on."

All this simplicity makes a sumptuous background for his collections of art and antiques. Eccentricity, contrasts and surprises in furniture and art are key to the designer's confident style.

Excerpted from Orlando Diaz-Azcuy, © 2009, published by Rizzoli International Publications.

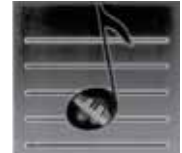
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