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tells a local story*

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THE NEW FILLMORE

SAN FRANCISCO ■ SEPTEMBER 2011



ERIK ANDERSON

Back to the Future

At 2500 Steiner, a modern garden loses out to tradition

By DEMI BOWLES LATHROP

AT THE CREST of Steiner and Jackson Streets rises a 12-story cooperative apartment building — each floor a full flat — designed in 1927 in the Mediterranean Gothic Revival style by prominent San Francisco architect Conrad Meussdorffer. Crowned with a penthouse at the top and a maisonette with a separate entrance on the ground level, the apartments overlook their neighbor, Alta Plaza Park, and offer sweeping views in all directions.

A small garden surrounds 2500 Steiner, running north toward the bay along Steiner Street, then around the corner down Jackson. To fix the building to its site, a simple, traditional garden of small trees and evergreen shrubs was installed when the tower was built, and it remained unchanged for nearly 80 years.

Then, in 2006, star landscaper Topher Delaney — who bills herself as a creator of “dynamic physical installations” — was commissioned to design a new garden. Her creation was radically different: 19 angular steel planters ranging from 30 inches to four feet in height that marched in both directions from the corner, each carefully calibrated to compensate for the slope of the street so that every tree was planted at a uniform height.

The modern makeover became a subject of considerable discussion among the residents of 2500 Steiner. Earlier this year, they decided they’d had enough. The modern garden was removed and traditional evergreen trees that mimic the original planting returned.

“It was fun while it lasted,” says Michael Lazarus, president of the building’s board of directors, “but it didn’t match the architecture of the building.”

TO PAGE 11 ►

A Mural, a Billboard or Graffiti?

At Fillmore and Geary, it’s all of the above

By KELLIE ELL

ONCE VIBRANT mural on the south side of the Boom Boom Room at Fillmore and Geary is now covered in gold, hot pink and white spray paint and other graffiti.

Looming above, the next-door National Dollar store has painted its name and a parade of products it sells — soda, crackers, ketchup, sugar and toilet bowl cleaner — all intermixed with graffiti.

Alexander Andreas, owner of the Boom Boom Room, says the mural depicting jazz musicians on his building went undamaged for six years. But now it is “totally tagged,” he says, and vandals have also etched graffiti into the glass walls and top of the new designer bus shelter and smashed its back wall.

Andreas blames the rise in vandalism on the recent repositioning of the 38-Geary bus shelter. Before it was at the curb. Now it is backed up against the wall of the Boom Boom Room, providing shelter for taggers to deface property out of sight.

“It’s absurd,” he says. “The city did a disservice. The move has triggered an onslaught of graffiti hitting my mural.”

A spokesman for the Municipal Transportation Agency says the shelter was moved to provide the sidewalk access required for the disabled.

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CHARLES GONZALEZ

THE PAINTER & THE POLITICIAN

Matt Gonzalez and Theophilus Brown find a mutual interest in collage

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LETTERS

Whatever Happened to Sharon?

AFTER 17 years on Fillmore Street, I decided in December 2010 to take a six month leave of absence from Wells Fargo Bank to spend time out of the city with my parents, who are now in their 80s. This decision came up pretty quickly, leaving me not much time to let customers or even some fellow employees know what was going on.

During my leave I have been spending the majority of the time with my parents and their new little puppy, Lucila, who I love very much. She is adorable and follows me everywhere I go. My brother and sisters and their children also live near Mom and Dad, so I am getting to spend more time with them, too.

During these months I have realized how much time I spent working and how much I have missed out with my friends and family, so in June I decided to retire from Wells Fargo after 31 years. It was a difficult decision, but I told myself not to look back, but rather



Sharon Quilici spent 17 years in the Wells Fargo branch on Fillmore.

to look ahead and make some changes in my life.

My only regret is that I did not get the chance to share this information with all of the wonderful customers, merchants and other fabulous people I met on Fillmore Street. Boy, did those 17 years fly by!

You have not seen my face in the neighborhood since I left because I've been out of the city most of the time, but

I do expect to come by and visit soon. I miss walking up and down Fillmore recognizing and greeting so many familiar faces. The years I spent on Fillmore hold a special place in my heart because of all the people I met, the friends I made and the support I got from the Fillmore community.

I look forward to cruising the street visiting with people in their places of business and — oh yes — not having to discuss any banking needs. Thank you all again for 17 years that I will never forget.

SHARON QUILICI
sqxrkr@gmail.com

What's the Point of Mentioning Race?

I just read Ronald Hobbs' article, "The Quality of Life," [August 2011] in which he describes something he observed in a local park.

He mentions "a young Caucasian couple with their toddler daughter." I kind of wonder what's the point of saying this was a Caucasian couple. He didn't identify the race of the other people he observed. It seems to me this is trying to say that Caucasians are rich, non-Caucasians are not.

I found the mention of race in an article — unless it's of importance — to be offensive. By the way, I am Caucasian, my husband is not, and he found it likewise offensive.

BARBARA YOUNG

Thanks for publishing the Ronald Hobbs piece, "The Quality Of Life."

Ron Hobbs is a rare talent who

touches the raw but without the political or hip bitterness that is so chic these days.

You might want to get hold of some of his other pieces, including the ones about his bird shop on Fillmore a decade or so ago featuring a kaleidoscope of lambs, madwomen, snobs and parakeets — both pedigreed and non-pedigreed, but always personable. And with Hobbs commenting on all the singular moments between midnight and dawn on the streets between Angel Island and St. Dominic's Gothic Church.

In addition to being a skilled poetic craftsman, Ron Hobbs finds and describes a range of social life that is both wide enough to make you smile and deep enough to make you weep.

We want more!

DAN DUNCAN

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NEIGHBORHOOD NEWS



The Boom Boom Room's mural and the National Dollar store's parade of products have both been overtaken by graffiti since a new bus shelter was installed.

Art, Commerce, Thuggery Collide on Geary

FROM PAGE ONE

The owner of the National Dollar store, who would give his name only as Freddy, says graffiti has been "a really big problem" in the five years since he opened at 1633 Fillmore. He says vandals have repeatedly climbed on the roof of the Boom Boom Room to tag his wall, so he had it partially painted with different products he sells.

"Murals are beautiful works of art, and people appreciate that," he says. But art is in the eye of the beholder, and some say his attempt to create a mural may actually be attracting graffiti.

"It looks like a lot of noise at that corner," Andreas says of what he calls the dollar store's "cheap-o job" of depicting the commercial products it sells. "The mural looks so tacky. I don't think they care about the beautification of the Fillmore."

Noisy or not, apparently it's legal. According to the city's billboard ordinance, murals and advertisements are allowed on a store if the featured items are sold on the premises, according to John Purvis of the San Francisco Planning Department.

But graffiti, however artful, is not legal. Andreas says he recently received a letter

from the city directing him to clean up the side of his building or risk a fine. According to a 2004 graffiti removal measure, property owners and landlords are required to clean up graffiti within 30 days or face a penalty of up to \$500. Those charged must remedy the problem or pay the city to do it.

The dollar store owner says he has repeatedly repainted the south wall of his building, only to have it "graffitied again and again" by people climbing onto the roof of the Boom Boom Room.

"I clean it up and two weeks later I

have to climb up there again," he says. "My job is to clean it up or I get fined by the city."

Andreas says he has tried to collaborate with his neighbor on a more attractive mural that would cover both walls, to no avail.

The owner of the dollar store says he is working with Melonie Green of Infin8 Sync, a production company and art space in the Fillmore, to find the right artist to paint a bigger mural.

Green says something as simple as lettering saying "The Fillmore" could be enough to deter vandalism — and promote the neighborhood as well. Some murals created as a way to deter graffiti have worked, she says, but others have not.

Green says some taggers don't understand the unwritten rules that say street artists shouldn't touch murals.

Law enforcement officials are also equivocal. Officer Martin Ferreira, of the police department's graffiti abatement program, says he has noticed a decrease in vandalism on walls with murals. He admits, however, that it's hit and miss.

"No matter how beautiful a piece of artwork may appear, if it's unwanted, it can cause people a lot of stress," he says. Graffiti is most effectively deterred, he says, by proper lighting, surveillance cameras and foot traffic.

One success story — at least so far — is nearby at Les Croissants Cafe, located behind the Boom Boom Room at 1840 Geary. Owner Tommy Ly says his eatery has had no tagging in the months since he hired a well-known local graffiti artist to paint a mural on the cafe.

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CRIME WATCH

Auto Burglary
Van Ness Avenue and Broadway
July 26, 5:30 p.m.

A man left his parked car for an hour, and on his return found his front passenger window broken and his laptop missing. A witness provided a description of the suspect and the vehicle in which he fled. The description was broadcast to police and officers from Central Station spotted the car. They attempted to stop it, but it took off, driving erratically at a high rate of speed, and officers abandoned their pursuit. A short time later, police received a report that a car was driving the wrong way up the Fremont exit of the freeway. The driver caused an accident, then fled from his car on foot. Officers waited for him as he attempted to walk off the freeway. He still had the laptop, and an officer watched as he hid another box of stolen property alongside the exit. The suspect was taken into custody and charged with numerous crimes.

Trespassing, Drugs
Van Ness Avenue and Pine Street
July 27, 3 p.m.

A clerk at a gas station called the police regarding a local panhandler who was harassing customers. Officers recognized the individual as someone they had arrested many times. He had a search condition, and officers found a crack pipe while searching him. A moment later, a rock of cocaine dropped from his pocket. The suspect quickly put his foot over the rock, but officers recovered it from the ground and placed the man in custody. He was charged with drug possession and trespassing.

Reckless Driving
Webster and Ellis Streets
July 30, 11:45 p.m.

Officers driving in the neighborhood spotted a speeding car. When the driver sped through a stop sign, the police gave chase. Ahead of them, the car ran a red light. When the officers finally managed to pull the car over, the driver told them that someone was shooting at him. The officers were not aware of any incidents in which shots were fired in the area. The man was cited and released for reckless driving, and his car was towed.

Vandalism
Jackson Street and Van Ness Avenue
July 31, 2:05 a.m.

Officers received a call from a bar; a fight had broken out. When they arrived, they spoke with an individual who had been involved. The man reported that he had been so angry he punched a hole through a plate glass window. Normally this would have resulted in a misdemeanor citation, but the falling glass had damaged

an expensive sports car parked on the other side of the window. This increased damage estimate elevated the charge to a felony, and the suspect was taken to jail.

Attempted Lynching
Bush Street and Van Ness Avenue
August 10, 1:15 a.m.

An officer responded to a call about a group of young men who had stolen alcohol from a neighborhood bar. En route to the scene, the officer spotted a man matching the description carrying a large bottle of vodka. When the officer exited his patrol car, the suspect took off at a run, but the officer caught him. Returning to his patrol car with the young man, he was confronted by three of the suspect's companions, who lunged for the officer and fought to remove their friend from his custody. The officer used his baton to repel the three until backup units arrived from Northern Station. The original suspect and his three would-be liberators were taken to jail and charged with various offenses, including attempted lynching, which applies to anyone who attempts to liberate prisoners.

Burglary
Fillmore and California Streets
August 11, 4:30 p.m.

A woman brought a large empty bag with her as she entered two boutiques along Fillmore Street. While the clerks were distracted, she loaded the bag with more than \$1,000 of merchandise. Another customer saw her and advised the clerks of the theft. The store called the police, who viewed surveillance videos that confirmed the woman had been helping herself to expensive items. Officers then pursued the fleeing suspect and recovered all of the merchandise. The woman had many priors for the same offense. Because her act was premeditated — she entered the store with an empty bag and had no means to pay — a potentially lesser charge was elevated to burglary.

Auto Burglary
Franklin Street and Pacific Avenue
August 24, 1:40 p.m.

Plainclothes officers were looking for auto burglary suspects when they spotted an individual behaving suspiciously. The officers followed him from a distance and watched as he walked down the street, peering into the windows of parked cars, showing great interest in a VW. Finally he put his upper body into the driver's side window and started removing items. Officers detained the individual several blocks away. When they learned he was on probation, they searched him and found a GPS unit that had come from the VW. The suspect was charged with several felonies and his probation was revoked.

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■ RETAIL REPORT

Ahead of the Curve, the name proclaims

"I like to say we sell style, not fashion," says Bulgarian-born Nevena Borissova, who recently opened women's clothing boutique CURVE at 2360 Fillmore, at the corner of Washington.

Borissova, a former stylist, curates the collection — pulling from established labels such as Alexander Wang, Thierry Mugler and Viktor & Rolf, along with indie designers and vintage wear. The eclectic offerings include casual jeans, tees and sweaters, formal wear and accessories. The prices range wildly, too — from a \$50 scarf to a \$11,220 McQueen gown.

"It's not about price: It's about style," says Borissova. "We mix really high end with lower end pieces. That's how people really dress. You can wear a \$30 scarf with a \$1,000 dress."

The Fillmore location is the fourth Curve: the first was launched in L.A. in 1997, followed by New York and a "concept" store in the Gansevoort hotel in Miami Beach.

"But I'm obsessed with San Francisco because everyone here seems obsessed with technology," she says. "The people here need to pick their heads up from their computers and have a little fun with fashion."

Borissova says Curve clients range in age from 18 to 80 and, in addition to retail goods, the store employees — all of whom have stylist backgrounds — offer client services that include personal shopping and closet editing.

The corner shop, which formerly housed Kiehl's and before that the Belmont Florist, has been gutted and refitted with a stark, modern vibe: distressed wood floors, spare display shelving, white walls and ceiling.

"I love the space. It feels New Yorky," says Borissova. "And I wanted to be in a place that had a good neighborhood feel. Fillmore Street has that. I want to move here."

French-trained pastry chef and menu consultant Katie Leard worked with Iorio and her mother to update family recipes without losing their home-cooked specialness.

The menu at Dumplings & Buns is

NEW NEIGHBORS

Dumplings & Buns Offers Asian Comfort

A dream comes true for May Lee, who's sharing her family's love of simple food

By LOUISE THOMPSON

DUMPLINGS & BUNS — a new shop that opened August 29 just off Fillmore at 2411 California Street — is on a mission to satisfy locals' comfort food cravings with simple Asian fare. Focusing on savory and sweet dumplings and buns, it also offers dim sum, soups and salads, mostly to go.

The eatery and specialty grocery is the dream come true of longtime Fillmore resident May Lee Iorio, who owns the prominent corner building at Fillmore and California that houses her new restaurant.

"I used to love watching my grandmother and mother in the kitchen," she says. "They'd make simple food, like steamed rice and salted fish, or an egg with oyster sauce, but always with such love and care. And both of my grandfathers were chefs. In our house, food always meant happiness."

Iorio had always longed to open her own restaurant, even as she was pursuing a successful career in real estate. When her oldest child started college last year, she decided the time was finally right. After traveling to Hong Kong to study with a dim sum master, then testing her ideas on family and friends, Iorio was ready to turn her dream into reality.

She enlisted Full Plate, a culinary consulting group, to work alongside her in developing the concept and branding. The group includes Architects II, a design firm that has already made its mark on Fillmore with Dosa, the showplace South Indian restaurant and bar at Fillmore and Post.

Iorio told architect Jim Maxwell the look she had in mind: "Martha Stewart meets boutique couture in Bangkok." She says, "I wanted it to feel like you stepped into a couture shoe store, but came out with comforting, homey food."

Maxwell transformed the former home of pet boutique George into a simple but sumptuous modern space, with white walls, warm wood detailing and a knockout burnt orange patterned wallpaper. There will be limited seating on stools along the front window and a few high-top tables in the small space. But the shop will cater mostly to the take-out crowd.

French-trained pastry chef and menu consultant Katie Leard worked with Iorio and her mother to update family recipes without losing their home-cooked specialness.

The menu at Dumplings & Buns is

MSC-free and includes locally sourced meat and produce. Savory selections include shrimp, pork, chicken and vegetarian pea shoot dumplings, as well as barbecue pork and chicken buns, wonton soups and noodle salads, including veggie and gluten-free options. Prices range from \$2 for a savory bun to \$6.75 for a seba noodle salad.

The raves are already coming for Iorio's custard buns, which hint at a French influence and have vanilla, chocolate, coconut creme or orange and ginger fillings — and a "boozier bun" combining liqueurs such as kahlua and amaretto (her personal favorite) with chocolate and lemon.

"Katie and I were just having some fun in the kitchen," says Iorio, "trying out different flavor combinations. The liqueur-based ones really hit the mark with family and friends, and I christened them boozier buns on the spot."

Dumplings & Buns also offers a small pantry of select Asian condiments and teas — vegan kim chee, Japanese iced teas and

even dog treats in the shape of fortune cookies — made locally with artisan products.

As part of its community giveback program, Dumplings & Buns each month will donate proceeds from one of its grocery items to a local charity — an idea inspired by Iorio's father. During September, 10 percent of every bottle of Red Boat Vietnamese Fish Sauce sold will be donated to On Lok, which offers programs and services to San Francisco seniors.

Iorio is passionate about uniting her past and future through familiar comfort food. "I want to bring the same feeling of warmth and love that I experienced growing up and eating my family's food to the place I call home," she says. "I'd love for Fillmore residents to wake up on a Sunday morning craving one of my buns."

Dumplings & Buns is open seven days a week from 11 a.m. to 8 p.m. Daily tea time specials run from 3 p.m. to 5:30 p.m.

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Yoga, Dance Come Together in a New Class

BEFORE THEY KNEW IT, the yogis were doing the tumba.

The catalyst was Molly Underhill Kozma, a dance instructor who leads a lively new hour-long class twice a week in the neighborhood at Yogaworks, 1823 Divisadero near Bush. Dubbed DanceWorks, the class offers basic instruction in dance technique meant to bridge the gap from abject beginners to more experienced dancers.

It's a good workout for any body, but Kozma has a special sensitivity for the newbies and wannabes. She attracted a core group of new dancers when teaching at San Francisco's Metronome Dance Center, and was inspired by watching their bodies change and their confidence soar over the weeks.

"That's still my favorite thing — teaching first timers — and I especially love teaching people who were told they can't dance," she says. "I think it's because of my own experience as a young dancer, being told I was too short and too chubby to be a 'real' dancer. Now, as a teacher, I make a point of telling people if they can walk through the door, they can dance."

There's a continuum to the classes: As DanceWorks students learn a pivot or a pose, another is added — and by the end of the hour, most have mastered some simple choreography set to great music. And every few weeks, the theme changes, from modern to salsa to samba to jazz, so students experience a variety of dance styles, music and techniques.

While Kozma's life and training have taken her to the Oberlin College Dance Department to a national touring company in Brazil to Broadway auditions in New York, her dance roots are local. One of her earliest teachers, from



"I especially love teaching people who were told they can't dance," says DanceWorks teacher Molly Underhill Kozma.

She bridges the gap by presenting dance as fun and accessible. "Just keep a soft wiggleness in your hips," she urges as students prepare to dance across the floor. "Relax — and let the music get in there. Have fun."

There's also the primal difference of mirrors: Dance studios have them, yoga studios typically don't. There are no mirrors at Yogaworks.

"In most dance classes, I teach students to use the mirrors, because a big part is knowing to watch yourself while learning technique," Kozma says. "Yogis shun mirrors. In yoga, the alignment of postures is so built in, so clearly defined, that having a mirror becomes inhibiting."

Kozma begins and ends each DanceWorks class with a gentle warm-up and cool-down, with even gentler instruction in between on basic dance body postures. "Pretend you're holding a really big ball, then lift up your arms — and don't drop it," she told a recent class of mostly dance newbies, adjusting them until each one gained some modicum of grace in the pose.

"She's going to make ballerinas of us," whispered one student, her voice tinged with wonder and hope.

When the hour was over, the student was sweaty but grateful. "I'm glad they have this class. The rhythm and fun is a different kind of energy in a yoga studio," she said. "And now I feel long and lean and graceful — like a hot sexy samba dancer."

If those sexy new moves don't attract more DanceWorks students, Kozma is counting on the beat beckoning them. "I'm secretly hoping people will hear the music, sneak out of their other class — and come join us," she says.

For more information, visit yogaworks.com.



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Finding the Faith, and a Good Story, Close to Home

By JULIAN GUTHRIE

HAVING LIVED in San Francisco for nearly 20 years and worked as a reporter first for the *Examiner* and now for the *Chronicle*, I have come to see the different ways neighborhoods in the city are defined. For many, the center of a neighborhood is a coffee house, or a park, or a commercial strip to stroll.

For me, it's all those things.

The area around Fillmore Street has long been my home. I jog the steps of Alta Plaza and spend countless hours at the playground with my son. We love the yogurt at Fraiche, the pastries at the Boulangerie and the Fillmore Bakeshop — and we adored its predecessor, Patisserie Delanghe. We're regulars at Delfina and Dino's and Florio and SPQR. This neighborhood works, with its mix of young and old and in between, its families and dogs, its parks and shops. And while countless amazing stores and restaurants have come and gone (Fillamento, the Brown Bag and Bittersweet, to name a few), the relaxed character of the neighborhood remains the same. It's what drew me here, and what keeps me here.

In recent years, I've learned of yet another way people define their neighborhoods: by a house of worship.

My new book, *The Grace of Everyday Saints* — just published August 18 — is about a group of people who found a strong sense of community through their spiritual home, St. Brigid, the muscular stone church at the corner of Broadway and Van Ness Avenue.

The parish, established in 1863, has always drawn people from Russian Hill, Nob Hill, the Marina and Pacific Heights. The Catholics of St. Brigid marked



Author Julian Guthrie: at home on Fillmore Street.

certain indelible moments of their lives there: baptisms, confirmations, confessions, weddings and funerals. They found comfort in the routine of sitting in those solid oak pews for Sunday Mass.

Many told me they had moved into the neighborhood because of St. Brigid. Some had come from across the globe — from Mexico, Burma, the Philippines, Ireland, Italy — and settled into this corner of San Francisco, attaching themselves to the neighborhood because of the church.

Then, in late 1993, the San Francisco Archdiocese made an announcement that brought shock and sadness: St. Brigid, along with Sacred Heart on Fillmore and a dozen other Catholic churches across San Francisco, would close. There were fewer Catholics in the city. Fewer

men were entering the priesthood. Buildings damaged by the 1989 Loma Prieta earthquake needed costly repairs.

St. Brigid parishioners reacted with anger, grief and — ultimately — resistance. *The Grace of Everyday Saints*, which began as a series of stories I wrote for the *Chronicle*, is about their struggle. I've spent nearly six years with this band from St. Brigid, struck by their devotion to this place they called home.

I also fell for the people — some great San Franciscans who embody the best of the city:

• There's Robert Bryan, an appellate attorney who lives with his wife, Nicole, near the church in Pacific Heights. Bryan was just becoming a Catholic, but vowed to fight for the church as tenaciously as he would for a client on death row.

• There's Father Cyril O'Sullivan, a young anti-establishment priest from Ireland who had to decide whether to follow the will of his superiors or the wish of his people.

• And there's Joe Dignam, a reluctant Catholic who found answers to his inner turmoil at the same time he became a leader of the St. Brigid pack.

There are many other great characters: Carmen Esteve, a Filipina who moved a half-block from St. Brigid so she could attend Mass daily, believing it was the only way to save her soul. There is a humble housepainter, David Hansell, who took it upon himself to care for the church for years after it was closed, repairing the doors, removing graffiti, plucking weeds from its surroundings, treating it as a comatose loved one who would eventually awake. There is Siu-Mei Wong, who converted to Catholicism from Buddhism and forged a family from strangers.

And there is an image that still haunts: a solitary candle burning on the front steps of St. Brigid that its parishioners managed to keep aflame for 10 years as they took the battle from their sunlit sanctuary all the way to the steps of the Vatican in Rome. While these parishioners without a parish didn't get everything they set out for, they found faith, joy and family redefined — and won unimaginable victories along the way.

A Congregation Is Cast Out of Its Spiritual Home

ABOUT A THOUSAND parishioners, many with white towels draped over their shoulders, slowly took their seats in St. Brigid. Some clutched handkerchiefs. Some took pictures. They were all dressed for Mass, although it was a Thursday, not a Sunday.

In the back of the church, under the choir loft and stained glass windows, uniformed police officers stood

■ **EXCERPT** their ground — a precautionary move by the archdiocese in case the parishioners refused to leave after the Mass.

Everyone was there. Near the front was Lorraine Kelley, her fine silver hair swept into a loose bun. Sitting alone in the fifth row was Cleo Donovan. It had been three years and eight days since her daughter Leslie's death. Her daughter's spirit was in this pew.

Joe Dignam and his mother, Eleanor, sat near the front. Joe's father had not attended church for years. He was another one who certainly needed to be at Mass, Joe thought. He fidgeted and looked around at the windows depicting the life of Jesus, Mary and Saint Brigid, patroness of the church and the greatest of Ireland's women saints. He looked at the 14 stations of the cross, representing the final hours of Jesus. He looked up at the soaring ceiling and back at the choir loft. He caught the eye of parishioners he had gotten to know and nodded at his friend Siu-Mei Wong.

Nearby, Lily Wong was filled with questions — not about her faith, but about the Catholic Church. Priests



"We may not meet here again [but we] carry forth the good fight."

— ROBERT BRYAN, parishioner of St. Brigid Church at Broadway and Van Ness Avenue

were supposed to embody God, to comfort, heal and inspire. Yet all she felt, for the first time since she had fallen for Catholicism, was disappointment. The priests seemed to be ignoring parishioners and defending their own. Even Pope John Paul was dismissing allegations of pedophilia as an attack on the church by its enemies.

Robert Bryan was in his customary pew on the left side of the church, about halfway to the altar. Despite a months-long barrage of motions, letters and vigils, there had been only silence from the Vatican. In June alone, he

had filed four pleadings. He had been certain that he would at least get a response to his most recent request — for a last-minute stay. But still no word. Nothing. St. Brigid Church was scheduled to close in a matter of hours — at midnight on June 30, 1994 — after more than a century of service.

From the pulpit, his expression serious, his tone somber, Father Keohane said, "Although tonight we may disperse in sadness and go home in suffering and pain, we know inside there is a sense of God. There is a sense of faith. There is a sense of believing. It must be those sentiments that rise to the surface of our lives, that rise to become our strength and courage. Despite all the challenges of this world, despite all the things that seem to take us away from God, we somehow remain a people of faith." Cameras flashed. There was a time for us to say goodbye and we may not meet here again in this place, it may also be a time to carry forth the good faith and courage that is the people of St. Brigid."

After the Eucharist, Keohane left the sanctuary through a door behind the marble altar. His altar servers trailed behind. In the pews, the parishioners remained seated. They were not about to leave. They had until midnight.

Robert smoothed his tie as he approached the altar. He gestured toward Louisa Stanton, wearing her trademark robin's-egg blue hat and matching jacket. "She is 88 years

TO PAGE 10 ►



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The altar of St. Brigid Church, which served the neighborhood for more than a century.

A Final Mass at St. Brigid

► FROM PAGE 9

old and first came to St. Brigid 70 years ago," he said. "She lives across the street. She coined a phrase, one I'd never heard, that we are treated by the archdiocese as 'throwaway Catholics.' His voice rising, he thundered, 'Louisa, you are not a throwaway Catholic. No one here is a throwaway Catholic.'"

He removed the white towel draped over the shoulder of his navy blue suit and held it high, as Father O'Sullivan had done in the same place seven months earlier. "The closing of this church is a sin against the good men and women who are here tonight," he said. "The archdiocese tells us

that this is our last Mass. I do not believe that. I will not believe that. We will prevail. We will be returned to this church, one day, somehow."

A man playing highland bagpipes walked up and down the aisles. At Robert's urging, the parishioners approached the altar to share their memories. They talked of baptisms, burials and weddings. They spoke of finding joy and solace at St. Brigid. They talked of moments that soothed the soul.

Guido and Mary Alacia, both 80, talked about how all the Italian families in the neighborhood would gather at the corner of Union Street and Van Ness and walk to

St. Brigid together. They said their children were baptized at St. Brigid. Mary's sister, who was 88 when she died, was the last person to be buried from St. Brigid.

"Children from the neighborhood would sit in rows one through five, boys on one side, girls on another," Mary said, holding a gold charm of the guardian for the Genoese. "If you didn't go to Mass, you'd have to have a note for your priest explaining why. It would be the grand inquisition." Smiling, she continued, "It seemed like I grew up with this church. As it changed, I changed. I seemed to add to my life as the church grew and expanded."

Her husband, holding a rosary blessed by Pope Pius XII at Christmas in 1944, added, "We'd get all dressed up for Mass. Women wore dresses, hats and gloves, and men wore suits and hats. Of course, during the Depression, you were lucky if you had a suit."

Before leaving, Mary looked at the many familiar faces. "We socialized here. St. Brigid was always our lives. It was the home of our faith. We just felt this church belonged to us."

Shortly after 11 p.m., the crowd filed out of the church. Robert joined them. Many parishioners paused in the tall, arched doorway to look back one more time, to inhale the memories, like a family forced to leave a cherished home. They lined the church steps, lighting dozens of small white candles.

Nearby, the parishioners were using white chalk to scrawl messages on the sidewalk: "Archbishop Quinn, we are your people. Why have you abandoned us?" "Save this part of San Francisco history." "Is this what Catholicism is all about?"

Father Keohane had ventured outside several times to watch the parishioners. He

was touched by what he saw, by how they simply wanted to be with their church until the last possible moment. His assignment at St. Brigid had been difficult, and it was about to get tougher. Soon he would be closing — and locking — the doors. As the clock approached midnight, he could feel the parishioners' conviction that this was not the end for St. Brigid. He listened to them sing a dozen songs, concluding with the civil rights anthem:

*We shall overcome,
We shall overcome,
We shall overcome some day.
Oh, deep in my heart,
I do believe
We shall overcome some day.*

As the singing ended, another sound began. To everyone's astonishment, after decades of silence, St. Brigid's enormous, weighty bell high in the tower began to ring. It started slowly, screeching through years of rust. Then it picked up speed and power until it rang with the force of a baritone. To those below, it sounded part death knell, part call to arms.

The parishioners held their candles up to the midnight sky. They couldn't make out the figure in the dark tower. For tonight it would remain a mystery.



*Excerpted from
The Grace of
Everyday Saints:
How a Band of
Believers Lost
Their Church and
Found
Their Faith by
Julian Guthrie
(Houghton
Mifflin
Harcourt)*

A Modern Garden Gives Way to Tradition

► FROM PAGE ONE

The climate on the northeast corner of Alta Plaza Park is not ideal for a garden. A wind tunnel is formed by the building's height and location, and fog and cool weather make streetside gardening a challenge.

Early photographs of the building show junipers of the type commonly called Hollywood junipers, for their popularity in Los Angeles gardens. Interior designer John Wheatman, who has lived longest in the building, and who has his own private garden behind his maisonette on the ground floor, says he liked the privacy the spreading junipers provided.

As the front planting matured and overgrew its planters, tree roots cracked the sidewalk. So after spearheading a renovation of the lobby, 10th floor resident Shaari Ergas turned her attention outside to the garden. Ergas has been active in restoration efforts in the Art Deco district on Miami Beach, where she spends time each year. In 2006, she brought in Topher Delaney "to do some pruning," she says.

"I'm not a landscaper," Ergas says. "I've never had a garden."

WHEN DELANEY and Ergas went "crawling behind the junipers," she says they discovered them to be so woody they were beyond pruning. "Only gnarly trunks were left, because they had grown so far forward to the light," Ergas says. "The trees had grown so tall they had created a mask," she says, hiding symmetrical windows flanking the front door.

Delaney has carved a dashing reputation for himself in the design world and is known for her bold, sculptural garden installations. She has said her atelier, Seam Studio, serves "as a venue for the investigation of cultural, social and artistic narratives 'seamed' together to form dynamic physical installations." Her philosophy: "The 'Promised Land' is implicit in the everyday, not a far away place. It is here; it is now."

What Delaney delivered at 2500 Steiner Street was 19 angular steel planters painted the same dark color as the building's base, each holding a twisted upright hemlock spiral underplanted with succulents. Between the phalanx of planters,



The modern garden (at left in February 2007) created by star landscape designer Topher Delaney for the 2500 Steiner Street cooperative apartments was removed earlier this year. In its place once again (above) are the traditional Hollywood junipers that surrounded the building when it was built in 1927, interplanted with camellias.

reeds grew from crushed white granite. The succulents proved to be especially appealing to plant thieves and had to be replaced often, and the white granite was popular with dogs on their walk to Alta Plaza just across the street.

Part of Delaney's installation was the streetscape. She planted four primrose trees on Steiner and two Chinese elms on Jackson. The primrose trees, evergreens native to the South Pacific and Australia, bring with them visual interest through a number of seasons. The Chinese elms, commonly known as lacebark elms, have delicate, arching branches and distinctive bark that ranges in color in mature trees from brown to cinnamon.

IT WAS INDEED a dynamic physical installation, as Delaney promised. But even as it was completed, it became clear there were mixed emotions about the results in a building of wealthy residents with strong opinions.

"The building is traditional and Topher's work quite modern," says Lazarus, the board president. He and his wife Laura have the seventh floor. Mark and Susie Buel, heavyweight social and political players, live in

the penthouse. The ninth floor belongs to the U.S. ambassador to Hungary, Eleni Tsakopoulos Kounalakis, and her husband, Markos. And there are those who visit them: Barack Obama, Bill and Hillary Clinton and Al Gore, among others.

Of the decision to uproot the modern garden she championed, Shaari Ergas would say publicly only: "It became a politics story, which is really what's going on here."

"It's a ridiculous story," says Topher Delaney, "and has poor ramifications for the building itself — and arrogance." She would not comment further. "As much as I'd like to participate, I can't."

"The results were mixed," says Lazarus. "As a group we voted to do like it or not? Change is good. So we decided as a group to go back to the traditional."

THE NEW GARDEN, installed just months ago, was designed by the members of the board of directors. Ronen Moshe of Ronen's Gardening was brought in to take the garden back to its traditional roots.

Hollywood junipers again surround the base of the building. Residents asked

for white blooming camellias, and Moshe obliged with Camellia 'Swan Lake', which bears snow-white blooms in a semi-double peony form, and Camellia 'Silver Waves', which boasts large, silvery white blooms with prominent yellow stamens. Camellias typically bloom in the winter, when little else in the garden does, and their glossy green leaves contrast with the other plantings.

"The residents wanted something green, with contrast in color, leaf structure and bloom," John Wheatman says. "Not everything from the Topher Delaney planting has been removed. The primrose and Chinese elm trees on the curbs still stand. Wheatman notes, "The trees on the Steiner Street side are different from Jackson Street, different shapes, different attitudes."

Much like the residents of the building themselves.

Demi Boules Lathrop, a neighborhood resident, is a certified master gardener who writes frequently about plants and gardening. She is co-author of the book, Where On Earth: A Guide to Specialty Nurseries and Other Resources for California Gardeners.

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By MATT GONZALEZ

MUCH has been written about Theophilus Brown the artist, but little about his personal qualities — his elegance, for instance. Everything he does, he does with style and consideration.

At 92, he still wants to be sure he's dressed appropriately for a social gathering. He listens attentively and looks carefully. He is honest, yet always encouraging, even to artists with little in common. Though well known in art circles, he makes art generously with beginners. He's not impressed by his own renown as a member of the Bay Area Figurative Movement. Ask about it, and he'll tell you he just wants to paint.

I first met Theophilus at the Potrero Hill home of gallery owner Charles Campbell and his wife, the artist Glenna Punt, in the early 2000s. Theophilus's partner, the artist Paul Wanner, was alive then. Theophilus's wit and charm and Paul's dry humor and mischievous smile made for a wonderful afternoon of storytelling and laughter.

Soon after, I visited Theophilus and Paul in the San Francisco Towers on Pine Street, where they moved when they left their longtime home in Noy Valley in 2001. Theophilus had kachina dolls and a few prehistoric atlantes, known as bird stones, as reminders of his days as a serious collector. There were two Hopi dance wands, a Panamanian Cocle bowl, and, of course, paintings on the walls, including a Cezanne-like bathers scene by Wanner.



Theophilus Brown and Matt Gonzalez outside Brown's studio on California Street.

An Artistic Friendship

A painter and a politician find mutual interests

One of his own early paintings of football players — an oil on canvas from 1952 — hangs over Theophilus's bed. He painted it in New York and exhibited it at the museum in Davenport, Iowa, when he was en route later that year to California. The painting won a prize and his parents were proudly photographed standing beside it in a local newspaper. Theophilus bought the painting from a dealer in Massachusetts after I found it offered for

sale online. It was gratifying to play a role in reuniting him with a painting he hadn't seen in 50 years.

Theophilus started making collages in 2001 when he stumbled on the practice while trying to make use of leftover paint from his peel-away palette. After experimenting with abstract painting, I had started collaging in 2006, so it was natural that we compared notes. In 2007,

we started collaging together, either at my apartment on Hayes Street or in his studio on California Street. The sessions began as a way to discipline ourselves, although neither of us lacked motivation, and provided an immediate critique whenever we wanted. Occasionally others join us, but these days it's usually just the two of us in Theophilus's studio.

We work separately, but mindful there are other eyes to test things on. We pour single malt Islay Scotch, usually the smokiest we can get — Ardbeg, Laphroaig or Lagavulin — and we listen to classical radio. If we're lucky, they play Brahms. Most of our conversations are about aesthetics or personal matters. We never discuss politics, neither of us finding it conducive to artmaking. We usually work for three or four hours, with breaks to look at drawings and collages. By 5 o'clock we pack up and make our way to Bar Crudo on Divisadero to feast on fresh oysters.

Theophilus tells delightful stories during our studio sessions and over meals together. They aren't meant to convey some profound truth, but simply capture moments from his rich life. For instance, Theophilus tells how he met Pablo Picasso in the late 1940s after World War II, joining Picasso's entourage during a visit to the Grimaldi Museum in Antibes. As Picasso and Theophilus hung back from the group, Picasso crouched down suddenly and made a square frame with his fingers, through which a woman could be seen knitting across the hallway. He turned to Theophilus and said simply, "Vermeer."

A story he tells about a daguerreotype

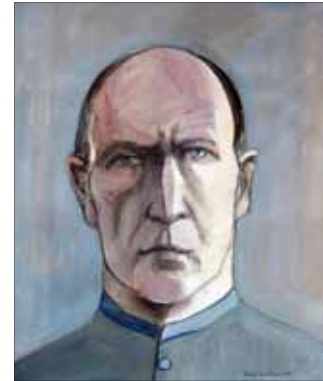
of Henry David Thoreau — the earliest photographic image of the great transcendentalist, in fact — connects Theophilus to his family history in New England. Theophilus's great-grandfather and Thoreau were friends, and the portrait was taken in 1856 in the Brown family home in Worcester, Massachusetts. Along with H.G.O. Blake and Calvin Greene, who commissioned the portrait, his great-grandfather Theo Brown received one of three daguerreotypes made by Benjamin Macham. It was passed down in the family to Theophilus, who donated it to the Thoreau Society in Concord, Massachusetts.

I have always been struck by Theophilus's ability to maintain such an active schedule. He appreciates people and has remarkable social graces, but he regrets the demands his social calendar places on his art. Nevertheless, he enjoys the company of his friends and remains a favored dinner companion of all who know him.

Theophilus appreciates music as much as art. He plays piano beautifully. And in 2005, during a bout of pneumonia that kept him confined to his apartment for a few weeks, he composed five short classical compositions titled *Five Easy Pieces*. Later my brother, Charles Gonzalez, and Tim Vickers, both musicians trained in sound engineering, recorded Theophilus performing these pieces in his apartment on his 19th century Steinway A grand piano, which he acquired while living in Los Angeles.

In 2009, Theophilus and I traveled to South Texas for an exhibition of his male nude drawings at a gallery in my

OPENING THIS MONTH



THOMAS REYNOLDS GALLERY

Neighborhood resident Theophilus Brown — one of the great figures in 20th century California art and one of the pioneering members of the Bay Area Figurative Movement — at 92 is still in his studio every day. A new exhibition opening on September 10, **"THEOPHILUS BROWN: AN ARTFUL LIFE,"** presents work from throughout his long career, including a self-portrait from 1994 (above). The exhibition is presented by the Thomas Reynolds Gallery at 2291 Pine Street, near Fillmore. For more information, visit thomasreynolds.com.

hometown of McAllen. A mutual friend, Esteban Ortega Brown, had conceived of the show while we were looking at work in Theophilus's studio. He noted the unusually large number of male nude works from across the decades still in his possession. Theophilus pointed out that he had drawn and painted just as many

women, but that galleries always favored the female nudes, claiming they were easier to sell. Esteban thought it would be great to exhibit work, in effect, curated in reverse by the dealers who had left these works behind.

The reception for Theophilus was noteworthy, especially since that part of

the country is still steeped in homophobia. We saw some of it first hand. An attorney who wouldn't enter the gallery because of the subject matter stood in the front yard sipping wine. He was aware an important artist was in town and didn't want to miss the event, but he wouldn't enter the exhibition. I introduced him to Theophilus, who graciously extended his hand and welcomed him. The gay community in South Texas, usually in the shadows, emerged to celebrate the life and work of one of its own. And although an artist needn't be gay to draw the male nude, the gallery rightfully embraced this truth. It was bold to show work that had been neglected.

Into his 90s, Theophilus continues to push himself as an artist. He goes to the studio six days a week, usually for four hours. He alternates between figurative paintings and drawings and non-objective collages. The collages are reassembled from paintings he makes on his peel-away palette, which he then cuts and reconfigures into abstract compositions, sometimes painting directly into them. The drawings originate from a drawing group he attends every week.

On occasion, Theophilus questions whether his work holds up. Even after many years of experience as a teacher and painter, he says without hesitation that he is still learning. And that is the reason he continues to create. It remains a challenge to him. It remains interesting.

Matt Gonzalez, a former president of the San Francisco Board of Supervisors, is a lawyer and a collage artist.

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<p>Sea Cliff \$3,295,000</p> <p>Stately 6BD/4.5BA Home. Located in the center of Sea Cliff, this spectacular home exudes an East Coast feel and has 4 levels with views of the Bay and Golden Gate Bridge. Includes formal dining room, recreation room, beautiful staircase, charming 1BD/1BA detached cottage, garden patio, and a 2 car garage. 55-26thAve.com</p> <p>Caroline Kahn Werboff (415) 321-4260</p>	<p>Pacific Heights \$3,295,000</p> <p>Exquisitely Remodeled 3-Level Home. This exquisite 3+1BD/2.5BA home boasts formal living and dining rooms, custom maple cabinetry in the chef's kitchen and bathrooms, tub deck and seat in the spa-like master bathroom, manicured garden and patio, and a 1 car attached garage. 3187Clay.com</p> <p>Stephanie Ahlberg (415) 321-4232</p>	<p>Lake Street \$1,849,000</p> <p>Rarely Available, Vacant Duplex. Great 2-unit building with beautiful period details and remodeled bathrooms and kitchen. Each unit has grand scale rooms. Upper unit: 3BD+sunroom/1.5BA. Lower unit: On 2 levels, 4BD+2sunrooms/2BA. Beautiful south facing garden and 2 car garage. 1127-1129Lake.com</p> <p>Yola Haddad Ozturk (415) 516-7136</p>
<p>Richmond \$1,135,000</p> <p>Unique, Two-Level, Top Floor Condo. Spectacular house-like, this 4BD/2.5BA home features a pinhouse entertainment room that opens to a roof terrace with breathtaking 360 degree panoramic views. Steps from Golden Gate Park. Close to public transportation. 2-car pkg with abundant storage. 765-21Ave.com</p> <p>Missy Wyant Smith (415) 321-4315</p>	<p>Piedra Heights \$1,099,000</p> <p>Elegant Light-Filled Condominium. Beautifully remodeled, newly converted 4 unit building and flat. This spacious 3BD/2BA home features a lovely bright living room, formal dining room, an open remodeled kitchen with laundry/butler's pantry. Parking. Great location. 365-26thAve.com</p> <p>John L. Woodruff, III (415) 999-9927 Marcus Miller, MA (415) 321-4245</p>	<p>Jordan Park \$840,000</p> <p>Top Floor 2BD/1BA Condominium. This condo is simply stunning. Recently remodeled, it has double pane, custom windows that look out on a tree lined street. The home includes a lovely living room and formal dining room, hardwood floors and elegant details throughout. Move-in ready. 324Arguello-3.com</p> <p>Meagan Levitan (415) 321-4293</p>
<p>Pacific Heights \$739,000</p> <p>Charming 3BD/1BA Jackson Terrace Cooperative. Located on a tree-lined block, this charming coop is close to public transportation, Alta Plaza Park, shopping and restaurants. Wonderful period architectural details include wainscoting and moldings, coed ceilings, built-ins and hardwood floors. In-unit laundry. 2872Jackson.com</p> <p>Barbara Stein Friedman (415) 321-4246</p>	<p>Richmond District \$459,900</p> <p>Top Floor TIC Unit at the Rear of a 4-unit Building. The 2BD/1BA home features wood floors throughout, remodeled kitchen and bath, closets with built-ins and fresh paint. 1 car parking in the building garage, with additional private storage and shared rear yard. Great location! 261-23rdAve.com</p> <p>Stephanie Ahlberg (415) 321-4232</p>	

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This historic Italianate Victorian has been remodeled to be remarkably bright, spacious and well-laid out, while maintaining all its charm and character with 3 spacious bedrooms, 3.5 remodeled bathrooms, a large family room and a separate office/media room in an incredibly prime location off Fillmore Street. A "Walker's Paradise", this home has been rated with a WALKSCORE of 97!

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Date	Asking	Sale
2929 Baker St	4	3	3	2790	8/4/11	2,370,000	2,250,000
2679 California St	5	3.5	1	4311	7/27/11	2,495,000	2,335,000
2647 Pierce St	5	3.5	2		8/3/11	4,250,000	4,250,000
2445 Washington St	5	4.5	4		7/29/11	4,600,000	4,500,000
2445 Filbert St	5	3.5	2		8/12/11	4,995,000	4,995,000

Condos / Co-ops / TICs / Lofts	BR	BA	PK	Sq ft	Date	Asking	Sale
2999 California St #11	0	1	0	603	7/26/11	249,000	230,000
2114 Baker St #1	1	1	0	590	7/29/11	400,000	400,000
2077 Jackson St #18	1	1	1	640	7/21/11	520,000	510,000
2052 Green St #1	1	1	1		7/28/11	575,000	532,000
650 Presidio Ave #201	3	2	1	1320	8/9/11	575,000	535,000
2060 Sutter St #203	2	2	1	988	7/26/11	665,000	675,000
2728 Gough St #4	1	1	1	837	8/10/11	695,000	690,000
2040 Franklin St #905	2	2	1	1668	7/20/11	628,000	701,111
2833 Webster St #4	2	1	1		7/20/11	749,000	705,000
2950 Clay St #101	3	2	1	1300	7/27/11	749,000	749,000
2060 Sutter St #406	2	2	1	1056	8/3/11	759,000	750,000
1870 Jackson St #601	2	1	1	1270	8/9/11	799,000	840,000
2299 Sacramento St #14	2	1	2	1252	8/12/11	879,000	850,000
2100 Green St #404	2	2	1	1798	8/9/11	1,395,000	1,325,000
2724 Baker St	3	2.5	1	1825	8/12/11	1,349,000	1,349,000
2780 Jackson St	3	2	1	1745	7/19/11	1,299,000	1,350,000
3455 Clay St	3	2	1	2102	7/15/11	1,450,000	1,395,000
1944 Green St	2	2	1	2220	8/4/11	1,449,900	1,488,000
2425 Divisadero St	4	3	1	2289	8/12/11	1,750,000	1,735,000
2742 Filbert St	2	2.5	1		7/18/11	1,995,000	1,950,000
2200 Sacramento St #1701	3	3	1		8/3/11	3,995,000	4,000,000

Summertime, and the selling is not always easy



Single family home sales remained steady this month, holding the summer seasonal dip at bay. But it took a while for some of them to sell. After more than 300 days on the market, 2679 California finally found a new owner, and 133 Richardson went into escrow after a whopping 322 days on the market. But the

stately classic revival mansion at 2698 Pacific (above), which had been reduced from \$14 million to \$11.2 million over the course of a year on the market, has now been withdrawn from sale.

Condo sales did reflect summer slowdown, dropping from 28 sales to 21 during the last month. Condo sales have exploded this year — the highest number of sales in three years, in fact. Well priced, smartly presented properties reflecting good value are moving at a relatively quick pace, indicating the sophistication of our market place. The range of condos available starts with 1905 Laguna #303, a 473 square foot studio at \$299,000, and tops out with 2190 Broadway #1E, with its wrap-around deck, at \$2.9 million.

NEW LISTINGS: It's summer alright: There have been no new listings for single family homes in the neighborhood during the past 30 days. The noble Beaux Arts home at 2209 Pacific is the sole active single family home on the market. In new condo offerings, the top floor unit #3 at 2169 Green — with its view studded, skylit, pitched ceilings — offers an unexpected space complete with an office inside the building's signature turret. No 6 a.m. stairmaster sessions will be necessary living here.

— Data and commentary provided by MARIA MARCHETTI at Pacific Union. Contact her at mariamarchetti@me.com or call 699-8008.

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💧	Pacific Heights Chevron	2500 California (@ Steiner)	(415) 567-1136
💧	Quality Tune-up	1175 Fell (@ Divisadero)	(415) 626-6446
🔧	Soko Hardware	1698 Post (@ Buchanan)	(415) 931-5510
🔧	Standard 5&10 Ace	3545 California (@ Spruce)	(415) 751-5767
🛒	Whole Foods	1765 California (@ Franklin)	(415) 674-0500

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DINING

1300 on Fillmore
1300 Fillmore 771-7100
Bun Mee
2015 Fillmore 800-7696
Cafe Kati
1963 Sutter 775-7313
Captain Submarine
2486 Sacramento 346-3888
Chouquet's
2500 Washington 359-0075
Citizen Cake
2125 Fillmore 861-2228
Curbside Cafe
2455 California 929-9030
Dosa
1700 Fillmore 441-3672
Dumplings & Buns
2411 Fillmore 292-6209
Elite Cafe
2049 Fillmore 346-8668
Fat Angel
1740 O'Farrell 525-3013
Florio
1915 Fillmore 775-4300
Fresca Peruvian Cuisine
2114 Fillmore 447-2768
The Grove
2016 Fillmore 474-1419
India Palace
1740 Fillmore 567-7789
Jackson Fillmore Trattoria
2506 Fillmore 346-5288
Jane
2123 Fillmore 931-5263
Johnny Rockets
1946 Fillmore 776-9878
La Boulange
2043 Fillmore 928-1300
La Mediterranee
2210 Fillmore 921-2956
Mohiti Indian Cuisine
2301 Fillmore 614-1010
Osaka
1923 Fillmore 346-6788
Out the Door
2232 Bush 923-9575
Pride of the Mediterranean
1761 Fillmore 567-1150
Sweet Lime
2100 Sutter 674-7515
Sweet Maple
2101 Sutter 855-9169
Tacobar
2401 California 674-7745
Ten-ichi
2235 Fillmore 346-3477
Thai Stick
2001 Fillmore 885-6100
Via Veneto
2244 Fillmore 346-9211
Woodhouse Fish Co.
1914 Fillmore 437-2722
Yoshi's Japanese Restaurant
1330 Fillmore 655-5600

PIZZA

Bruno's
1375 Fillmore 563-6300
Delfina Pizzeria
2406 California 440-1189
Dino's Pizza
2101 Fillmore 922-4700
Extreme Pizza
1732 Fillmore 929-9900
Pizza Inferno
1800 Fillmore 775-1800

BAKERY & DESSERTS

Boulangerie Bay Bread
2325 Pine 440-0356
Fillmore Bakeshop
1890 Fillmore 923-0711
Noah's New York Bagels
2213 Fillmore 441-5396

COFFEE

Cafe Murano
1777 Steiner 771-0888
Coffee Bean & Tea Leaf
2201 Fillmore 447-9733
Pet's Coffee & Tea
2197 Fillmore 563-9930
Royal Ground Coffee
2050 Fillmore 567-8822
Starbucks Coffee
2222 Fillmore 673-3171
Tully's Coffee
2455 Fillmore 929-8808

WINE & SPIRITS

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

MARKETS

Fillmore Fine Foods
1981 Sutter 563-0190
Friends
1758 Fillmore 346-3226
Gino's Grocery
2500 Fillmore 775-1908
Mayflower Market
2496 Fillmore 346-1700
Mollie Stone's
2435 California 567-4902
Pacific Food Mart
2199 Sutter 614-2385

ENTERTAINMENT

Boom Boom Room
1601 Fillmore 673-8000
Clay Theater
2261 Fillmore 352-0810
The Fillmore Auditorium
1805 Geary 346-3000
Harry's Bar
2020 Fillmore 921-1000
Rasselas Jazz Club
1534 Fillmore 346-8696
Sheba Piano Lounge
1419 Fillmore 440-7414
Sundance Kabuki Theaters
1881 Post 931-9800
Yoshi's Jazz Club
1330 Fillmore 655-5600



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