

■ INSIDE

Letters 2
Crime Watch 4
Local Books 8-9
Art History 11
Homes & Estates 14



Yoshi's Jazzman
Headed to N.Y.
Fillmore to Lincoln Center
PAGE 3



Stylin'
Two more fashion stores
find homes on Fillmore
PAGES 5 & 6

THE NEW FILLMORE

SAN FRANCISCO ■ DECEMBER 2011



DANIEL SHAWANI

Touched by an Angel

Off the beaten path in the jazz district, Fat Angel caters to locals

By JAMES DEKOVEN

ON A RECENT moonlit night in the neighborhood, darkness having descended much earlier than only a few weeks before, some friends were at my place sipping cocktails and examining life's more contentious issues: individualism versus conformity, true love, the meaning of life. It was all rather intense.

When I tried to lighten the mood by asking who's better — Marvin Gaye, Otis Redding or Smokey Robinson — I kind of killed the energy of the conversation. So I changed

the subject again and suggested we continue the party at Fat Angel.

You might know Fat Angel, an off the beaten path cafe in the Fillmore Jazz District tucked away around the corner at 1740 O'Farrell Street. If you've spent any time in Paris, you'll be familiar with the Fat Angel aesthetic: dim lighting by candles and chandeliers, a marble bar, worn hardwood floors, a space filled with people and lively discussion yet somehow retaining an intimate ambience. As with those Parisian cafes, most newcomers don't necessarily seek out Fat Angel. They discover it by chance.

TO PAGE 10 ►

Japantown Earthquake Relief Effort a Big Success

\$4 million raised, with all proceeds going to Japan

A RELIEF FUND established in Japantown to help victims of the earthquake and tsunami in Japan earlier this year has raised more than \$4 million from 12,000 donors, including many local individuals and businesses.

Already the funds have been used to build two shelters and three day care centers in northern Japan and to help provide medical and mental health care.

"We are absolutely overwhelmed by the response to our fundraising campaign," said Paul Osaki, executive director of the Japanese Cultural and Community Center of Northern California in Japantown, which organized the effort. He said that 100 percent of all donations are going to help the recovery in Japan.

Osaki moved quickly to begin organizing a relief effort after the earthquake and tsunami struck on March 11.

"We really felt it was our responsibility as Japanese Americans to do this," he said.

He had experience to draw on from 1995, when his organization helped raise \$600,000 to aid the victims of the Kobe earthquake, which killed more than 6,000 people.

"This disaster is even bigger," Osaki said.

The death toll could reach 20,000, and more than 12,000 others were evacuated after the earthquake, tsunami and nuclear meltdown that followed. The Japanese government estimates it will cost \$300 billion to repair and rebuild the area.

Osaki plans to keep the relief fund operating at least through the anniversary of the earthquake in March. To learn more about the effort or to contribute, call 529-1322 or visit kokoro4japan.org.



Earthquake relief tote bags with a set of 12 holiday cards featuring drawings by Japanese youth and seniors are available for \$35 in Japantown at 1840 Sutter Street or by calling 567-5505.

Give everyone what they want for the holidays
— gorgeous, glowing skin.

**Holiday Special
for New Customers**
20% OFF
on facial services
& products
Expires 12/31/11

Gift
Certificates
available

Pacific Heights Skincare

2000 Van Ness at Jackson, Suite 307 • 415-922-5694
pacificheightsskincare.com

Featuring products by

JANMARINI
SKIN RESEARCH



Marini Holiday Extoliator immediately refines skin texture
and follicle size and leaves skin with a radiant, polished glow.

DEALS! RECIPES! MORE!



molliestones.com



facebook.com/molliestonesmarkets



twitter.com/mollie_stones



or straight to your phone

JUST CLICK.

We give you special offers on Facebook, up-to-the-minute information on Twitter, exclusive specials and events on our site, and with the QR code, the coolest way of all to take advantage of everything.

Oh, and if you register on our site, you get still more: extras that make your shopping easier and access to our deep recipe database. It's all here. And nowhere else.

MOLLIE STONE'S

In the Castro In the Fillmore In Twin Peaks

LETTERS

BRING BACK THE ARCHES

TO THE EDITORS:

I enjoyed "Forever New," Robert F. Oaks' article on the front page of your November issue, recounting the many times the Fillmore has reinvented itself.

But what I really loved were the historic photographs — especially the one showing the metal arches over the intersections of Fillmore Street.

Bring them back! In keeping with the Fillmore's penchant for reinventing itself, why couldn't we come up with a modern interpretation — out of titanium, maybe, or some other lightweight material — and erect it over the Geary bridge, or maybe the Fillmore-California intersection?

It would be fabulous — and quite an homage to our history.

RICHARD SPRITZER

Your November "Street Talk" mentions that Chase Bank is moving in on California Street, which is great.

How can we start a movement to get a bank to move into the blocks around the Fillmore Heritage Center?

They'd have all the condos and apartments to pull from. The public garage in the Fillmore Heritage building would more than cover all employees. Public transit is all over.

It would be a giant step for the area.

CHUCK SMITH

Thank you for publishing "Big Battle Over a Little House" in your November issue. I live on Cottage Row, a historic neighborhood where neighbors, like the Clay Street neighbors, have battled over the years with the owner. Neighbors have seen a similar historic structure in our community ruined by a five-member preservation board and the same planner who reviewed the Clay Street permit. In our case, this owner received piecemeal permits that now extends the historic structure, allows placement of modern lights and heat lamps on the back and an outdoor hot tub on the top deck that overlooks the public environment.

Advice to the Clay Street neighbors: Do

not let your historic block be ruined by such needless growth. The Historic Preservation Board and Planning Commission do not respect historic places. Cottage Row has lost part of its charm. San Francisco needs to keep its history.

JEFF STABEN

I happened to belatedly pick up the August issue of the *New Fillmore*, in which — in addition to many good articles, including a walking guide in Pacific Heights — I found an especially interesting article by Carol McLaughlin, "A Doctor's B+ Brainchild."

It must have been one of my lucky days. I noted the name of Dr. Henry Safrit, who had put his great original idea [of helping deserving B+ students attend college] into good practice.

Dr. Safrit was my doctor for a long time before he retired from his private practice. We saw each other only once every year, since I was basically healthy in the usual sense of the word, though I had had a history of a sort of heart attack in my youth.

Please tell Dr. Safrit that one of his previous patients is very happy to see his good work recognized by the local community. A seed he placed and nurtured has grown into trees that bear a lot of beautiful fruits indeed.

Thank you, Dr. Henry Safrit.

TAKUJI KASAMATSU



Arches erected over Fillmore intersections after the 1906 earthquake were removed and reused during World War II.

FROM SAN FRANCISCO'S FILLMORE DISTRICT

JAZZ

From Fillmore to Lincoln Center

Yoshi's artistic director Jason Olaine is headed to New York to work with Wynton Marsalis

BY JASON OLAINÉ

IT SEEMS LIKE only yesterday that I came back home to the Bay Area after 10 years in New York to become artistic director of Yoshi's new jazz club on Fillmore.

That was May 2009, and here it is soon to be 2012. Now I find myself about to leave Yoshi's to return to New York to program Jazz at Lincoln Center.

During my few short years back in the Bay Area, I'm not sure that anything has drastically changed at Yoshi's San Francisco. We're still here and we're still presenting quality music and serving up great food. Maybe there's not quite as much jazz on the menu as I had originally hoped, but there's still quite a bit, considering that both SF Jazz and Yoshi's Oakland are also programming jazz year-round.

What did change was the quantity of productions and more varied programming. Most worked, some didn't.

Maybe you saw some hip-hop on the calendar, or some Texas swing, or some singer-songwriters, or even a cover band now and then. Perhaps you caught the melodious strains of Canadian Brass (if not, you can catch them when they return in December). Or maybe you danced to a late-night DJ set by Grandmaster Flash, or witnessed the mesmerizing droning of Tinariwen from the Saharan Desert, or caught Branford Marsalis's burning quartet exploring the bounds of modern jazz.

What became clear early on was that for Yoshi's on Fillmore to survive and eventually thrive, we needed to be appealing to many different music audiences and use the restaurant space even after prime dining hours. So we tried a few different things: We partnered with KDFC for a long-running series of classical concerts. We presented DJs in the restaurant late at night while in the club we presented a totally different concert to a different audience.

Along with the demand to adapt came the need to deliver artists and bands that could fill up the club and the restaurant throughout the year. As a musical omnivore of sorts, I initially found it challenging and rewarding to bring old school hip hop like Public Enemy — with



*Leaving the Fillmore, but not entirely:
Olane will continue to program
the Fillmore Jazz Festival.*

PHOTOGRAPH BY KATHI O'LEARY

a live band — to the Yoshi's stage. Or to present George Clinton and Parliament Funkadelic for six shows, or De La Soul, the Pharcyde and Mos Def, and have sold out audiences enjoy these groups in such an intimate space.

But the downside for me was that I was moving further and further away from the music that I love the most, and that's jazz.

I fondly remember my early days at Yoshi's on Claremont Avenue in Oakland in the early '90s, when we would have six-night runs with such artists as Betty

Carter, Joe Williams, McCoy Tyner (for two weeks!), Abbey Lincoln, Ray Brown, Joe Pass, Tony Williams, Toots Thielemans, Milt Jackson, Cachao, Gene Harris, the Art Ensemble of Chicago, Irakere, Anthony Braxton, Tito Puente, Cecil Taylor — the list goes on and on.

With the recent passing of jazz drumming greats Eddie Marshall and Paul Motian, I'm reminded how few jazz titans and living legends we have left — and how critical it is that we honor them and present them to our audiences.

Of course, that also means the audience has to be there to support it.

That will be the challenge for Eric Hanson, who I have recruited to take over my position as artistic director. He's as knowledgeable about jazz and cares as deeply for the music and the artists as anyone I know in the business. His marketing cohort at Yoshi's SF is Evan Sokol, and these two have worked together in the past so I'm feeling very good about leaving Yoshi's in great hands.

As for me, I'm looking forward to the challenge of programming Jazz at Lincoln Center's 25th anniversary season and working alongside artistic director Wynton Marsalis. I will be overseeing the programming for their flagship venues in the Time Warner Building at Columbus Circle in Manhattan and at new international properties being created in partnership with St. Regis hotels. The first club in Doha, Qatar, is scheduled to open in the spring of 2012, with additional clubs opening every other year in resort locations in America, China and Latin America. It's an exciting opportunity for me to help spread the gospel of jazz around the world.

I've enjoyed my second tour of duty at Yoshi's and the challenge of establishing the club in the Fillmore Jazz District. Owner Kaz Kajimura has assembled a top-notch team to carry the Yoshi's vision into the future.

While it's sad to say goodbye to the Bay Area and my Yoshi's family again, I'm looking forward to joining my New York family with Wynton as the patriarch. Wynton's commitment to the art form and his personal and professional integrity are inspiring. I look forward to working solely in the service of jazz music once again.

One more thing: I'm not leaving the Fillmore behind entirely. Last year I began programming the Fillmore Jazz Festival, and I am looking forward to continuing that arrangement by programming the 2012 festival next Fourth of July weekend.

Thank you to the residents of this great and historic neighborhood — "the Harlem of the West" — for your support of the Fillmore Jazz District and of live music, wherever you may find it.

Longevity Available!

jest jewels

2130 Fillmore Street #202 • San Francisco, CA 94115 • 415.441.6070
editors@newfillmore.com

Editors | Barbara Kate Repa & Thomas R. Reynolds
Production | Ginny Lindsay
Marketing Manager | Alison Short

Advertising inquiries ads@newfillmore.com or 415.441.6070
Published on the first weekend of each month. Deadline: 20th of prior month
Subscriptions by mail are available for \$30 per year. Please send a check.

Connecting the neighborhood
Every month, 20,000 copies of the New Fillmore are delivered to homes and businesses in the Fillmore, Pacific Heights and Japan Town. We thank you for your support and encouragement and welcome your ideas and suggestions.

newfillmore.com | updated all month, plus video and an archive of back issues

jest jewels
A portion of all proceeds of dog ornament sales benefits Pets Unlimited adoption center.
facebook.com/jestjewels
www.jestjewels.com
1869 Union Street, SF 415-563-8839 Embarcadero 3, SF 415-986-2431
4th Street, Berkeley 510-526-7766 256 Santana Row, San Jose 408-249-4800

BLOOMING
Floral Design

2120 SUTTER STREET • 415.749.1533
(between Steiner & Pierce) • bloomingfloraldesign.com

STERLING SILVER JEWELRY

imported directly from Mexico

FEATURING:

Battle Studio Graphites
Bug Under Glass Insect Displays
Szabo Works Stainless Steel Vases
Hand-woven Silk Scarves
from Cambodia & Thailand
Rebozos from Mexico
Sting Ray Wallets from Thailand
Temari Balls

AND OTHER ADORNMENTS & ITEMS FOR THE HOLIDAYS

Mon – Sat Noon – 6 pm
Sunday Noon – 5 pm

1904 Fillmore Street near Bush
415-771-4446 | www.hihosilver.com
victoria@hihosilver.com

hiho silver
SAN FRANCISCO



CALIFORNIA SHELL AUTO SERVICE & REPAIR

Brakes & Tires
Check Engine Lights
Computer Diagnostics
Factory Scheduled Maintenance
15K, 30K, 45K, 60K & 90K Services
Cooling System & Transmission Problems
Smog Tests & Repairs for Failure
Batteries & Starting Problems
Minor Repairs of all Types

EUROPEAN • JAPANESE • AMERICAN

Fast, Friendly & Guaranteed

2501 California at Steiner • (415) 567-6512
Monday through Friday 8 a.m. to 6 p.m.



Here for You since 1982



**Choice, Selection!
Personalized Service!
Super Discounted Prices!**

2047 Fillmore St.
between California & Pine
(415) 922-3811 M-Sat 10-6, Sun 12-5

1428 Irving St.
between 15th & 16th Ave.
(415) 564-8160 M-Sat 10-6, closed Sun

Information **VitaminExpress.com** Ordering 24/7

CRIME WATCH

Fraud Van Ness Avenue and California Street October 21, 5:45 p.m.

Two women entered a bank. One presented a \$3,000 check to the teller while the other woman watched. When the teller realized the signature on the check did not match the signature on the customer's ID, he asked a series of security questions. The woman who was standing by answered the questions while looking at a sheet of paper in her hand.

The teller then called police. One woman fled, officers took the other into custody. An investigation revealed the checking account owner's car had been burglarized in San Francisco the week before, and that there was an outstanding warrant for the suspect's arrest. She was booked for fraud and possession of stolen property.

Felony Theft Webster Street and Geary Boulevard October 24, 11:25 a.m.

Officers received a call from Safeway security officers concerning a man they had detained for shoplifting. Because he had been charged for the same offense before, he was eligible to be booked for felony theft. Officers brought him to Northern Station, where the booking officer recognized him as wanted for a serious felony assault on another store owner. After one of his earlier crimes, his image had been captured by a Muni video camera while he was using the bus as a get-away vehicle. He was charged with felony theft.

DUI Jackson and Fillmore Streets November 2, 7:45 a.m.

Officers received a call concerning a driver who was doing "donuts" in the intersection and driving on the wrong side of the road. She told the officers she had drunk a pint of brandy and wanted to see if she could drive backwards, adding that she had just driven from Oakland to San Francisco. Officers discovered her driver's license had been suspended. She was booked at county jail.

Narcotics Sutter Street and Van Ness Avenue November 2, 4:25 p.m.

Officers were conducting narcotics surveillance in the St. Claire Hotel. When they greeted a man they knew to be on parole, he dropped the paper bag he was carrying and bolted away. Officers gave chase and caught him after two blocks. During the pursuit, he dropped a plastic baggie onto the sidewalk. He fought with the officers, then was taken into custody. Later officers determined that the first bag the man dropped contained heroin, but were unable to locate the second bag. Witnesses informed the officers that an unknown male had driven up and grabbed it. The suspect was booked at county jail.

Trespassing Fillmore and Bush Streets November 4, 2:58 p.m.

Officers were dispatched to a scene where a man was standing in front of a Muni bus, preventing it from moving and causing traffic congestion. He told them he wanted to make a complaint against Muni and was blocking the bus to get their attention. The officers explained the proper way to make a complaint and advised him to get back on the sidewalk. He complied, and officers left the scene. But moments later they received a second call regarding the same individual; he was now on the bus, refusing to pay or leave. Officers learned he had run after the bus and gotten on at the next stop. The driver wanted the man arrested for trespassing. Once more the officers asked the man to get off the bus. When he refused, officers struggled with him briefly, then he

was taken into custody. The suspect was booked at county jail.

Resisting Arrest Clay Street and Van Ness Avenue November 6, 11:45 p.m.

Officers on routine patrol spotted a man on the sidewalk wearing dark clothing riding a black bicycle with no front lamp. Officers drove up to the man and told him to stop. He yelled back at the officers, saying he didn't have time for them and he wasn't going to stop. They made several attempts to detain the man, but he rode his bike faster while weaving in and out of traffic. Then he veered off into a gas station and turned down an alley. The officers called for additional units. Eventually the man attempted to jump off his bike while it was moving, but his clothing got caught on the chain. Officers then managed to take the man into custody without further incident. They later learned he was on parole, and was carrying methamphetamine. He was booked at county jail.

Outstanding Warrant Eddy and Webster Streets November 12, 7:43 a.m.

Officers on patrol observed an abandoned vehicle blocking a lane of traffic. As they were investigating, a man approached and informed them that the car was his. When officers asked him for identification, he stated that it was in the trunk of the vehicle, and he couldn't get inside because he was having car trouble and was having it towed. When he gave his name, the officers learned he had an outstanding narcotics warrant for his arrest. The man's behavior toward the officers caused them to believe he was trying to hide something, so they brought a narcotics dog to the scene. The dog was alerted to the trunk of the car. Inside was drug paraphernalia and a bag containing narcotics residue. The suspect was booked at county jail.

Probation Violation Van Ness Avenue and Geary Boulevard November 16, 12:33 a.m.

Officers received a call that a man had ordered pizza two days in a row and refused to pay for it. After doing a warrant check on the man, they learned he was on felony probation with a search condition. The man told the officers he had given the delivery man a credit card number over the phone, but hadn't known the card had been declined. He also stated he did not have enough money to pay for the pizza. As the officers were talking with him, they noticed a printer on a desk, numerous wet plastic bags laying all over the hotel room and a stack of white paper on the bed. They also saw that \$10 bills appeared to be printed on the paper. A sock on the floor had a plastic bag of bleached bills inside. There were also three cans of oven cleaner on the bed, and nearby was a scanner. Based on the evidence, they suspected the man was illegally printing money. They took him in custody for further investigation. After interviews, the man admitted he was producing counterfeit money. He was transported to county jail.

Trespassing Gough Street and Geary Boulevard November 19, 10:21 a.m.

Officers responded to St. Mary's Cathedral to meet with the staff to discuss a man who keeps returning to the church after being told not to return. The officers had prior contacts with the man, who had a long habit of sleeping in the church pews, defecating on the property and masturbating in the cathedral. The man's behavior frightens accepted a citizen's arrest form from the staff, then escorted the man out. He was cited and released for the violation.

RETAIL REPORT



"We know what makes people tick — and what looks cool," say Asmbly Hall's Ron and Tricia Benitez.

'This Place Was a Perfect Fit'

Asmbly Hall brings a new vibe to Fillmore Street

Makia, GPPR, Scifen, Lifetime and Publish for men.

A hallmark for all is in the unexpected details. In menswear, for example, a plaid shirt is tailored to be curvy; cozy fleece coats have great structure and accent buttons; a chambray skirt sports pintucking.

Ron makes clear that they've been inspired by their new neighbors — including Black Fleece and Ralph Lauren — but that they wanted to deliver something a little different.

He describes the menswear lines as "classic silhouettes with funky and edgy details" and points to a few

favorite examples: a denim shirt with a hood, a striped shirt with an off-center accent pocket, a tee topstitched in contrasting colors.

"It's a different point of view for menswear on the block — sort of 'elevated streetwear,'" he says.

The duo, who live in the neighborhood, say they wanted to fashion their new boutique as a place they'd like to shop.

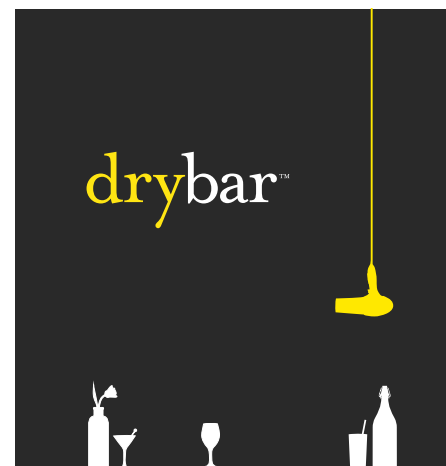
"We wanted a place people would want to go as shoppers — to fall in love with the look of the things, then be pleasantly surprised by the prices," says Tricia.

An initial order of business was finding the right home for their creation.

"When we first moved here from Orange County, we looked in lots of neighborhoods. But we felt more alive on this block," she says. "We always went to this neighborhood, so we knew a lot of bartenders around — and we love music, so we frequented the clubs here, too. This place was a perfect fit."

The leap to store ownership was a matter of timing — "after three years of marriage and before kids," as they describe it. "We want to be able to look back and say we did it, we took the risk," says Ron.

Their risky business includes a lofty aim: "We want to bring youth and optimism back to lower Fillmore," he says, explaining that the hipster spelling of "Asmbly Hall" is also meant to describe a gathering place for the community that brings fashion, art and music together. In time, the owners intend to host events featuring local musicians and artists.



No cuts. No color.
Just blowouts. Only '35

THE DRYBAR.COM
1908 FILLMORE STREET
415.347.8908



DUX
The Bed For Life®

Under This Unmade Bed, Is A Well Made Bed

All beds are not created equal. Only The DUX® Bed is painstakingly handcrafted by European artisans. Only The DUX Bed contains thousands of multilayered Swedish steel springs that dynamically support your body, cradling it while you peacefully sleep. Only a DUX Bed is created from fine materials, such as resilient Northern Pine, high thread count cotton and latex harvested from the rubber tree. Only The DUX Bed is quality uncovered.

DUXIANA®
ADVANCED TECHNOLOGY IN SLEEPING
DUXIANA.COM

San Francisco 1803 Fillmore Street 415.673.7134
Palo Alto 534 Bryant Street 650.322.7134

Although Cotelac has many stores in Europe and Asia, its new shop on Fillmore Street is only its fourth in the U.S.



Wingnuts Make Way for Modern Design

ARCHITECT Daniel Robinson remembers going to the Fillmore Hardware store with his dad when he was a little boy after his family moved from England into the neighborhood in 1976.

"Fillmore Street is a little higher end now than I remember," he says.

And some of that is because of him. Robinson designed the new store for Cotelac, the French fashion label, creating a sleek and streamlined space by stripping the hardware store's longtime home down to its essential elements, including the bare concrete walls of the facade.

Robinson worked in collaboration with the company's French architect, who has designed most of its 100 stores around the globe. He provided the broad strokes for the Fillmore store, which Robinson—who speaks French—converted from metric measures and adapted to local building codes and materials.

"The theme was established from their other stores—very high-end materials offset against something a little more rustic," says Robinson, a principal with MacCracken Architects in San Francisco.

Unadorned waxed Venetian plaster walls are a backdrop for the clothing, which is supported by rods hanging from two rows of rough pine tree trunks hand picked in Oregon. The poured concrete floor is inset with river stones and terra cotta tiles.

"It was a fun project," Robinson says. "We've gone from 3/8-inch tubing to \$400 sweaters."

A New Line From France for Women and Men

WITH MINIMAL fanfare, the barricades came down in late November and the French-accented fashion boutique Cotelac opened its 100th retail store at 1930 Fillmore, longtime home of Fillmore Hardware.

While the brand of separates and accessories has a wide saturation worldwide, especially throughout France and Asia, this is only its fourth store in the U.S., with others in Boston, Chicago and New York.

Designer Raphaëlle Cavalli favors dresses, tunics, no jewelry and no fuss. But her styles are slightly offbeat and bohemian, replete with French details such as ruches,

pleats and gathers, peek-a-boo necklines and covered seam finishing in flowing fabrics and lightweight knits. Aiming for ease in care and wearability, most of the offerings are in blends of cotton, cashmere and polyester that can be handwashed rather than drycleaned.

Also featured in the Fillmore boutique is a sister line, Acote—aimed at the younger fashionista—which offers trendier designs, a slightly slimmer fit and fun patterns and color at prices lower than the original line. And the men's line, just three years old, features shirts and slouchy sweaters in slim European cuts, with surprising details that

include contrasting linings and stitching.

The look and layout of the Fillmore Street store is similar to those in Paris. And, typically French, the store is beautifully staged, with clothes arrayed in muted palettes of teals and greys, brown and persimmon, camel and green.

Fillmore store manager Jen Dimovich says that while Cotelac is considering a store in Los Angeles, this neighborhood was the only choice for its debut on the west coast.

"We want to be a little off the beaten path," she says. "And we want to be hip, but we're not flashy—like Fillmore Street."

FILLMORE HOLIDAY STROLL

SATURDAY, DECEMBER 3 • 1-4 PM



WIN ALL YOUR HOLIDAY GIFTS

RAFFLES AND WINE
\$20 PER PERSON



PROCEEDS BENEFIT PETS UNLIMITED

START AT ZINC DETAILS

WIN HUNDREDS IN RAFFLE PRIZES

- | | |
|--------------------------------------|-------------------------|
| \$50 Asmby Hall | \$150 Kiehl's |
| \$250 Alexis Bittar | \$125 Lilith |
| \$150 Athleta | \$100 LIMU |
| \$800 Benefit Cosmetics | \$100 Mio |
| \$300 Black Fleece | \$100 Mudpie |
| \$75 Citrine | \$149 ONE Medical Group |
| \$50 Copynet | \$50 Paolo |
| \$350 Cotelac | \$50 Papyrus |
| \$105 Drybar | \$50 Repeat Performance |
| \$75 Eileen Fisher | \$250 The Shade Store |
| \$75 Heidi Says Collections | \$75 Toudours Lingerie |
| \$100 Hello by Candystore Collective | \$75 Timeless Treasures |
| \$100 Hi Ho Silver | \$400 WineLuv |
| \$125 Invision | \$400 Zinc Details |
| \$200 Jurlique | |



TICKETS at
FillmoreStreetHoliday.eventbrite.com

WASHINGTON

- PETS UNLIMITED:** Delicious Bake Sale
LIMU: Hosting snacks and a \$100 raffle
BLACK FLEECE: Hosting a raffle for a tote bag designed by Thom Browne worth \$300
MUDPIE: Hosting a raffle worth \$100
JOHNATHAN ADLER: Serving wine and cookies
BENEFIT COSMETICS: Hosting raffle for private party (beauty bash) for 10 women worth \$800
PAPYRUS: Hosting a raffle worth \$50
COPYNET: Hosting a \$75 raffle
ONE MEDICAL GROUP: 1 year membership \$149 raffle

CALIFORNIA

- MIO:** Hosting a raffle worth \$100
LILITH: Hosting a raffle worth \$125
KIEHL'S: Raffle a gift box worth \$150, offering samples and skin consultations and serving hors d'oeuvres by La Mediterranee and wine tasting by Neal Family Vineyards
DESIGN WITHIN REACH: Hosting wine tasting from Wattle Creek Winery
INVISION OPTOMETRY: Hosting wine tasting from Spotted Owl and raffling a gift worth \$125
WINELOV: Hosting a \$400 gift certificate raffle
ZINC DETAILS: Outdoor holiday scene with **Pets Unlimited**, \$100 raffle and hosting a wine tasting by JAZZ Cellars.
Pick up your wristband and program
- HELLO BY CANDY STORE COLLECTIVE:** Wine tasting by Winemonger.com and \$100 gift certificate raffle
UNITY OF SF: Listen to soothing music, munch on cookies and hot apple cider
TIMELESS TREASURES: Hosting a \$75 gift certificate raffle
- REPEAT PERFORMANCE:** Hosting three \$50 raffles
HEIDI SAYS COLLECTIONS: Hosting a wine tasting by Crosby Roamann and a \$75 gift certificate raffle
ERICA TANOV: Serving Wine
ATHLETA: Hosting a \$150 raffle
EILEEN FISHER: Hosting a raffle worth \$75
TOUDOURS LINGERIE: Raffling a \$75 gift certificate and serving refreshments
JURLIQUE: Raffling a \$200 gift basket
JAMES PERSE: Serving Asahi beer
PAOLO SHOES: Wine tasting by Verge and hosting a \$50 gift certificate raffle
- ALEXIS BITTAR:** Wine tasting by John Anthony Vineyards and hosting a \$200 raffle
THE SHADE STORE: Wine tasting by Bonneau Wines and hosting a \$250 raffle
COTELAC: Hosting a raffle worth \$350
BOCONCEPT: Hosting Santa Claus, Terra Sana Organic Wines tasting and hors d'oeuvres
DRYBAR: Raffling a 3 blow out package
CASSANDRIA BLACKMORE: Wine tasting by MODUS Wine and hosting an art reception
HI HO SILVER: Serving wine and hosting \$100 gift certificate raffle
ASMBY HALL: Serving Asahi beer and hosting a \$50 raffle
CITRINE: Hosting a \$75 gift certificate raffle

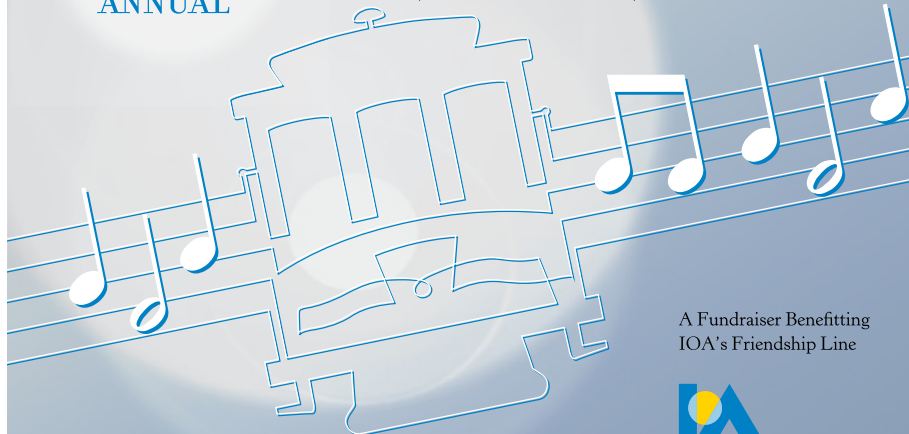
Sponsored by the Fillmore Merchants Association

facebook.com/fillmorestreet

POST



25TH ANNUAL INSTITUTE ON AGING PRESENTS CABLE CAR CAROLING SUNDAY, DECEMBER 4, 2011



A Fundraiser Benefitting
IOA's Friendship Line



Institute on Aging
Helping Bay Area Seniors Live Independently

BUY TICKETS ONLINE NOW!
www.cablecarcaroling.org

Tel: 415.750.4111 ext. 143

BOOKS

Revised and Updated, The Italian Baker Returns

From Washington Street to Italy and back again

By CAROL FIELD

NOW THAT the new edition of my book *The Italian Baker* has been published, I have been reliving the adventure of working with bakers all over Italy. It started in San Francisco in 1981 when Il Fornaio, then a bakery featuring Italian breads and sweets, opened at the corner of Steiner and Union Streets. I couldn't believe my good fortune: Italy had come to my neighborhood.

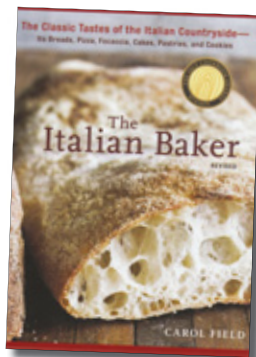
I was there almost every day, learning from bakers from Rome, Florence, Ferrara and elsewhere. They were wrestling with the problem of adapting American ingredients to their Italian recipes and I listened and was intrigued. I wrote an article for *Attenzione*, a magazine for lovers of Italy that, alas, no longer exists. It got such a strong response that it began to seem a logical next step to write a book.

When my family lived in Italy in the '70s, our rental house in Liguria was no more than 30 miles from good friends who lived in Tuscany, but it could have been 200 for all the differences in the food and bread. In Liguria, we ate focaccia as our daily bread; in Tuscany, it was saltless

loaves. In Liguria we ate pesto on pasta; in Tuscany pasta turned up rarely so we ate hearty soups instead. Easter in Liguria was celebrated with *torta pasqualina*, 33 phyllo-thin layers of dough enclosing a chard and egg filling. In Tuscany Easter week brought *pan di ranerino*, rosemary and raisin buns that reminded me of hot cross buns with an apricot glaze.

On the 12 or 13 trips to Italy it took to write *The Italian Baker*, I realized that I had plunged into an unknown world. With good introductions, there I was, an American woman turning up in Italian bakeries at 10 or 11 at night wanting to learn how bakers made the iconic breads of their cities and regions and countryside. Night after night, city after city, trip after trip, I was determined to get it down.

There were no books on the subject. Bread making is an art handed down from father to son, so I ended up relying on the equivalent of oral history, with the additional challenge of learning a whole new vocabulary. I watched, wrote copious notes, asked question after question, saw massive amounts of flour whirl in a



stage and each variation and finally sitting down around 6 p.m., glassy-eyed.

Every visit to a different region of Italy taught me more. I learned that authentic bread sticks were easy to shape, that durum flour made fantastic bread in Puglia and Sicily and that the cracker-thin crusts of Roman pizza were very different than the Neapolitan version.

I came back to San Francisco having tasted breads made for Easter in various regions. In Friuli it was a *Gubana*, a brioche-like bread with raisins and nuts moistened with five different liquors. In Naples, I ate *Castello* — a spicy cheese bread flecked with chunks of salami and freshly ground pepper. In Umbria, I tried an intense cheese-flavored bread baked in terra cotta flowerpots.

And always there was the rhythm, from Washington Street to Italy and then back again, each trip full of discoveries to reproduce so that Americans could bake the iconic tastes of Italy. Friends knew to come by on baking days. Our next-door neighbors looked out the window and arrived in their pajamas.

Since all those trips and the first edition of *The Italian Baker*, which was published in 1985, more tastes of Italy have come to the neighborhood. Pizzeria Delfina makes pizza for ever-expanding crowds. SPQR makes outstanding "modern Italian" food and serves a gorgeous array of Italian wines. Mollie Stone's sells cheeses imported from Italy and blood orange juice from Sicily.

It's wonderful to relive an experience after so many years. Once again I can say: Italy has come to my neighborhood.

The Italian Baker, published by Ten Speed Press, is available at Browser Books at 2185 Fillmore Street.

machine with water and yeast and salt. I wrote down numbers. I laid breads on a table, set a tape measure in front of them, took their pictures, asked about ovens and temperatures and wondered how their big deck ovens would translate at home.

Back home on Washington Street, I tried to recreate the miracles of these breads and sweets, taking a formula for 20 kilos of flour and working to reduce it to two or three loaves. Motes of flour swirled in the kitchen air. I could make a starter, which Italians call a *biga*, with flour and water and a small amount of yeast, and it bubbled energetically in the space of hours. I made hundreds of loaves, trying out variations in proportions and types of flour. A typical day found me making several kinds of bread, documenting each

POETRY

Fog Horns

The night
her father died,

unexpectedly,
my mother was alone.

Alone, very pregnant,
and desperately,
dangerously, upset.

My father was traveling,
not due back for hours.

All through that night,
my mother told me,
years later,

the fog horns
sounded,
low and mournful,

like the groans
of a wounded animal.

Finally, my father came.
He phoned the doctor,

who gave her
something to
make her sleep.

Then the doctor closed
the bedroom door,

and said, "I don't think
I can save them both."

But he did.

Two months later,
my brother was born,

and my mother
gave him
her father's name.

All through that night,
as my mother slept,

Pt. Bonita
and Mile Rock
sounded out to sea,

and the two horns
beneath the red lights
of the Golden Gate Bridge,

and the great dark
diaphane at midspan.

All through that night,
they sounded,

faithful and unceasing,
until the way ahead
was clear again.

— TARA WHITE



Peace, a new book of 21
poems by local poet and
gardener Tara White, is
available through
amazon.com.

Teaching Children to Protect the Planet

By LAND WILSON

I WAS A recent newlywed in 2000, living a few steps from Fillmore on Wilmot Street. Knowing that I wanted to have children someday, I began figuring out how to teach them and others to care for the earth. I was searching for something that could help people really understand how important it is to protect the planet.

While doing research, I kept coming across dramatic things astronauts were saying about protecting the earth. They typically were conservative military pilots, but when they went up and saw the earth from space, almost all of them were transformed. They went up as technicians, one said, and came back humanitarians.

Through a friend of a friend, I met and had the opportunity to interview three Apollo astronauts: Capt. Wally Schirra, commander of Apollo 7; Col. Frank Borman, commander of Apollo 8, and Capt. Eugene Cernan, lunar module pilot of Apollo 10 and commander of Apollo 17.

"In space you see how beautiful the earth is with its blue and white clouds, brownish, pinkish continents. It's alone in the vastness of space," said Borman. "You see that it is fragile and you want its people to be responsible citizens because this is the only world we have."

Schirra was no less inspired: "From space, you can see pollution on earth in the form of discolored waters created by people in populated areas. It funnels out into the oceans," he said. "And when you see that our ozone layer is no more than an eggshell around earth, you realize that humans had better learn to be more careful with it."

These interviews moved me to write *Sofia's Dream*,



a bedtime story for children and their grown-up friends. In the story, a young girl, Sofia, sets off on a dreamy adventure to visit her friend the moon. She sees our planet from the moon's point of view and is inspired to help protect the earth and to encourage others to do the same.

Sofia's Dream was illustrated by Sue Cornelison, an acclaimed children's book illustrator and mother of six.

My interest in the astronauts' observations also lives on in the Apollo Legacy Project, which I created to preserve favorite statements from these

Apollo astronauts relating to protecting the earth. These statements, along with images of earth, will be published next year in a free educational e-book. In the meantime, I also visit local schools to give "Mr. Land's Earth Talks" to help educate kids about pollution and waste.

This fall I was invited to make presentations at a day of assemblies at Town School for Boys, on Alta Plaza Park. That came about through Lawanna Sweetland, a staffer at Town School and one of dozens of enduring friendships I've made in the neighborhood.

Sofia's Dream exists in large part because of the artistic inspiration I've found living in the Fillmore. It was the experience and joys of becoming friends with talented local artists such as Mardi Burnham and Bill Shields that encouraged my creative expression and my ability to be more vocal with my environmental passions.

But the greatest gift from living in the Fillmore was something unexpected — a better understanding of the meaning and value of being part of a true community.

Sofia's Dream, published by Little Pickle Press, is available at Browser Books.



CELEBRATE CHRISTMAS WITH CALVARY PRESBYTERIAN CHURCH!

WEDNESDAY, DECEMBER 7, 7PM
Blue Christmas: Service of reflection, consolation, prayer and contemplation

FRIDAY, DECEMBER 9, 8PM
Christmas Concert: Calvary Chancel Choir & Orchestra: Mozart's *Litaniae de Venerabili Altaris Sacramento* J.S. Bach's *Cantata No. 10*

SUNDAY, DECEMBER 11, 10AM
11am: Children's Christmas Pageant
6pm: Jazz Worship service: "A Charlie Brown Christmas"

SUNDAY, DECEMBER 18, 4PM
Sing-It-Yourself Messiah
(benefiting the San Francisco Food Bank)
featuring the San Francisco Academy Orchestra and YOU!

SATURDAY, DECEMBER 24
5pm: Family candlelight service
9pm: Traditional candlelight service
Carol singing on church steps after both services

SUNDAY, DECEMBER 25, 11AM
Christmas Day Worship

More holiday concerts &
service opportunities at
www.calvarypresbyterian.org

CALVARY PRESBYTERIAN CHURCH
2515 Fillmore Street (at Jackson)
415-346-3832 / www.calvarypresbyterian.org

AMERICAN BACH SOLOISTS

JEFFREY THOMAS
music director



Handel's Messiah

in Grace Cathedral

DECEMBER 15 & 16
at 7:30 p.m.
A Bay Area Holiday Tradition

MARY WILSON soprano
IAN HOWELL alto
CHARLES BLANDY tenor
JESSE BLUMBERG baritone
AMERICAN BACH CHOIR

Always a sell-out! Reserve now...
americanbach.org
(415) 621-7900



San Francisco Holiday Lights Walking Tours

Every Thurs. thru Sun. throughout December • 5-7PM
\$25 (\$5 off with discount code: NEW FILLMORE)

TO RESERVE & FOR MORE INFORMATION: www.OnTheLevelSF.com
TO BOOK A PRIVATE PARTY (Group/Family Rates available): (415) 921-1382

Join local guide Marilyn Straka® for an **On The Level** (no hills or steps) tour to see downtown San Francisco and all that glitters during this Season! Highlights include a lighted garden, uniquely decorated and festive hotels, office lobbies, and retail locations.

Have you planned your Holiday Party? How about a stress-free and fun tour? Tours can be customized to meet the needs of your guests.




St. Dominic's Catholic Church

St. Dominic's warmly invites you to celebrate the Advent
& Christmas Seasons in our beautiful church...

Weekday Masses:
6:30 & 8:00 am; 5:30 pm
Morning Prayer: 7:15 am (weekdays); 8:00 am (Saturday)
Evening Prayer: 5:00 pm (daily)

Adoration of the Blessed Sacrament:
Mondays & Wednesdays: 8:30 am & 6:00 pm • **First Fridays:** 9:00 pm (Sign-up required)

Sunday Masses:
Saturday evening: 5:30 pm (Vigil), 7:30 am (Quiet), 9:30 am (Family), 11:30 am (Solemn)
1:30 pm (St. Jude Pilgrim Mass in Spanish), 5:30 pm (Contemporary music)
9:00 pm (Taizé music by candlelight)



2390 Bush St. (at Steiner) • Free Parking • (415) 567-7824

Come Join Our Advent Celebrations!

Advent Lessons & Carols, Sunday, November 27
7:30 pm, Church Nave

Morning of Reflection, Saturday, December 3, 9:30 am, Lady Chapel
For God So Loved the World: The love of God expressed in the Incarnation.

Solemnity of the Immaculate Conception (A Holy Day of Obligation)
Thursday, December 8, Masses: 6:30 am, 8:00 am, 12:15 with Anointing,
5:30 pm (traditional music), 7:30 pm (contemporary music)
Vigil Mass on Wednesday, December 7, 5:30 pm

Family Reconciliation Service, Saturday, December 10
3:30 pm, Lady Chapel

Our Lady of Guadalupe Celebrations, Sunday, December 11
1:30 pm Mass (en español), Church Nave;
Reception follows in the Parish Hall

Advent Twilight Retreat, Wednesday, December 14
7:30 pm, Lady Chapel (Preparation for Confession)

Parish Advent Party & Caroling, Thursday, December 15
6:00 pm, Parish Hall

"A Baroque Christmas" Concert, Monday, December 19, 7:30 pm,
Church Nave. St. Dominic's Solemn Mass Choir with Festival Orchestra

Confessions, Wednesday, December 21
12:00 Noon - 1:00 pm & 7:30 - 9:00 pm, Church Nave

Come Join Our Christmas 2011 Celebrations!

Christmas Eve, Friday, December 24
Advent Masses: 6:30 am & 8:00 am

Christmas Eve Vigil Masses:
4:00 pm (Mass especially suited for Families with Toddlers)
6:00 pm (Mass especially suited for Families with Children)
11:15 pm Carol service followed by Mass at Midnight
(Solemn Mass with Choral Music)
No confessions today

Christmas Day, Saturday, December 25
Masses at 7:30 am (Quiet Mass with Carols),
9:30 am (Parish Mass with Carols),
11:30 am (Solemn Mass with Choral Music), 1:30 pm (en español)
No confessions today and no Masses at 5:30 pm or 9:00 pm

Solemnity of Mary the Holy Mother of God
Sunday, January 1, 2012
(A Holy Day of Obligation) Our normal Sunday schedule with Masses at
7:30 am, 9:30 am, 11:30 am, 1:30 pm, 5:30 pm & 9:00 pm

Solemnity of the Epiphany, Sunday, January 8, 2012
Our normal Sunday schedule with Masses at
7:30 am, 9:30 am, 11:30 am, 1:30 pm, 5:30 pm & 9:00 pm

www.stdominics.org

"We wanted to create something for the residents south of Geary that was real," says Jason Kirmse (left), who runs Fat Angel with Cyrick Hia.



DANIEL BAYANOFF

FAT ANGEL | FROM PAGE ONE

All of us — Cathleen, Tamara, Erin, Clayton, Andre, David and I — snuggled into a corner table and ordered drinks and food to share: wild mushroom and white truffle oil flatbread, gruyere and aged cheddar mac and cheese, garlic chili butter with country bread, duck salami, plus something we had to try called Cy's salty sweet nuts.

With everyone grazing away, I figured now was the time to revisit the Marvin Otis-Smokey question. But I kept getting interrupted.

First someone brought up the earthquake a few days before and we spent considerable time trading "Where were you during the '89 quake?" stories. (Four of us were waiting to watch the first game of the Giants-As World Series.) "It's funny how native Californians just stand there like nothing's happening," Erin noted,

"but people from the Midwest think it's the end of the world."

Then Clayton wondered, "Hey, what's the deal with the guy who does the walking ghost tours of Pacific Heights?" No one knew.

We needed another round by then, so I ambled up to the bar. Fat Angel doesn't make it easy to choose — there are all sorts of interesting, unconventional draft beers, even draft wines, plus by-the-glass and by-the-bottle options on an ever-changing list. I don't know much about wine, but I imagine connoisseurs appreciate how the selections are grouped into categories like Crisp & Refreshing, Aromatic & Lush, Chubby & Satisfying and Bright & Juicy.

As for beer, I got some recommendations from Jason Kirmse, who owns and runs Fat Angel along with Cyrick

Hia. They're both constantly greeting customers, taking orders, pouring drinks, seating a group, having a good time and making sure that everyone else is, too. Kirmse gladly took the time to tell me why I might prefer the Burton Baton to the Hop Riot, and explained the flavor differences between Kasteel Rouge and Bike Lane Brown. Then he gave me a taste of all four.

After living south of Geary for seven years, Kirmse and Hia were inspired to open Fat Angel because they found the area was underserved.

"Most neighborhoods take for granted the abundance of unique eating and drinking establishments they can walk to and enjoy," says Kirmse. "We wanted to create something for the residents south of Geary that was real: real food, real drink, real environment, real community. From the 100-year-old wood floors to my

grandmother's chicken pot pie recipe, from honest, locally brewed beer to wine served fresh out of a keg from a vintner 60 miles north, everything at Fat Angel is real."

The realness shines through especially in the building materials, which were salvaged from a defunct 1901 church south of Napa. From the remains of the church they created the flooring, bar, back bar and wainscoting. Even more genuine, in some ways, is the fact that neither Kirmse nor Hia has any formal restaurant training.

"Everything we know we've gleaned from eating and drinking around town and just being curious about food, drink and hospitality," says Kirmse. "We believe in hearty portions, uncomplicated food and a commitment to making everything from scratch using real ingredients. Plenty of people living here are eager and willing to support quality, local businesses. We just need more like-minded people who are willing to take the leap of faith that we did and have the vision that this part of Fillmore can be a contender, too."

Walking home from Fat Angel, I considered the merits of each soul legend. Marvin Gaye had the musical and topical sophistication of "What's Going On," but people forget about his breathtaking duets with Tammi Terrell. Otis Redding could prevail based solely on his raw emotion and gritty delivery. But for my money, Smokey Robinson's the guy. You can't beat that sweet falsetto. "Baby, Baby, Don't Cry" is possibly the most sublime song ever conceived.

As I came to my own conclusion, I remembered what Kirmse had told me earlier about the meaning of the Fat Angel moniker. "Philosophically," he said, "it alludes to a being who falls short of its intended, perfect nature." I think Smokey wrote one about that, too.

ART HISTORY

By CHARLES KEELER

A GREAT PERSONALITY was evident to all who came in contact with William Keith. A rather thick-set Scot of medium height, with a head of true nobility — a broad face, wide forehead, kindly gray eyes, ample, well-shaped nose, a moustache and small beard hiding his lips, and a mass of tousled grizzly gray hair surmounting his jovian head — such was the impression one got of him at first meeting. He generally wore a suit of fine checked gray, more often with the careless abandon of an artist than with the neatly pressed creases of a business or professional man.

To his intimate friends he was always gracious, although they sometimes found him in an exuberant mood and again utterly dejected and despondent. It all depended on whether his work was progressing satisfactorily or not. When he had dashed off an inspired masterpiece he was jubilant and triumphant, but when he had laboriously slaved over something that just would not come out as he intended, he was in the black depths of despair.

Of all his friends, the Rev. Joseph Worcester probably exercised the greatest personal influence over his life and work. Mr. Keith came of good old Scotch Presbyterian stock, but the mystic doctrines of Immanuel Swedenborg, as preached by Mr. Worcester, had quite obliterated the older faith. Indeed, Mr. Keith had grown too liberal for any creed, although he used to jokingly observe that his only chance of getting into heaven was by holding on to Mr. Worcester's coattails.

An extraordinary person was Joseph Worcester. Shy as an inexperienced girl, reserved and restrained to an almost morbid degree, he was yet a determined fighter for his principles. Tall and slender, with a florid complexion, his averted eyes looking downward as he faced you, nevertheless there was in the man a quiet power that could move mountains. In his repressed suit of black, he stood before one as a personality of no ordinary type. His deep, low voice was full of emotion. Above all else he was a man of taste, an aesthete whose word was law in the select group of connoisseurs of which he was the center. But his taste was always for the subdued, the grave, the repressed. I could not but feel that he exercised a dampening influence over Mr. Keith. The artist wished above all to win the approbation of this extraordinary friend. When Mr. Worcester came into the studio and caught Mr. Keith working away at a great sunset of glorious color, with the golden light suffusing sky and trees, and a riot of crimson clouds reflected in a patch of water in the foreground, Mr. Worcester would look at the canvas with an air of pained tolerance, and then, turning to a dark and gloomy nocturne on an easel nearby, would say quietly:

"I like this one better."

It was at the studio that I first met that other illustrious Scot, John Muir. They had been together on many camping trips in the Sierra Nevada and were life-long friends. And yet, with so much in common, they never quite understood one another. Muir worshipped nature, but when it came to landscapes he wanted to see its geology and flora depicted with the fidelity of a naturalist. How often I have seen the two in good-natured rivalry, when Keith would show him a landscape charged with poetic feeling and Muir would poke fun at it in his droll manner, appearing to utterly fail to see its beauty. Then he would turn to a hard, photographic mountain scene and exclaim: "Now there's



JAN KANDEL/EPHE

William Keith's murals of the four seasons hang in the Swedenborgian Church at Washington and Lyon Streets.

California's Old Master

In an unpublished century-old manuscript, an admirer recalls William Keith as the state's most revered artist

a real picture for you! That's got some meaning to it."

Sometimes Keith would get considerably annoyed at the banter, but he had far too great an admiration for Muir to let it last. All would end happily when the three of us would repair to one of those characteristic French restaurants of old San Francisco and have a hearty luncheon with soup with grated cheese, fillet of sole with tartar sauce, braised oxtail and French fried cream, with Dago red wine and fizz water to wash it down. Such a meal in such company was an experience to live in memory through all the vicissitudes of an eventful life.

He always painted standing, and when in an excited mood would tiptoe back and forth, vigorously attacking the canvas and then moving back to note the effect. Much of his work was done with the brush lightly held at arm's length. He explained to me that his near-sightedness helped his work because he saw it slightly blurred and thus attained broader effects.

His finest work was done in such an abstraction that he was scarcely conscious of what he was about. Often I have seen him, after an hour of intense absorption, come out of his trance dripping with perspiration and say:

"Well, that's come out pretty well, hasn't it?"

Then someone introduced him to Chinese temple gongs.

These great hand-wrought bronze cauldrons are so finely tempered that when struck with a big felted hammer the boom goes reverberating on for many minutes. Mr. Keith was fascinated with them. Although they are expensive, he bought several for his studio. He would play on them by the hour, listening to the liquid quavering waves of sound that followed each stroke of the hammer. It produced a psychic effect upon him and induced him to paint a series of his most gorgeous and most imaginative works. He called them his gong pictures, and they were vibrant with color and charged with imaginative feeling.



William Keith, 1838-1911

Mr. Keith had long since moved from his Montgomery Street studio and had taken a large suite of expensive rooms for his studio on the second floor of a Pine Street building right in the heart of the business district. With rich oriental rugs on the floor, endless massive gold frames on the walls, Chinese furniture and temple gongs, his quarters were those of an artist prince, quite worthy of his preeminent standing in the community. No distinguished visitor to San Francisco had seen the city until he had been inducted into the magic portals of Keith's Studio.

TO PAGE 12 ►

Sweet Maple

American Comfort Food At Its Best

Comfortable Food
Comfortable Prices
Comfortable Atmosphere
Comfortable Location
Free Open Wi-Fi

•Breakfast and Lunch•
Everyday from 8AM to 3PM

•Dinner•
Monday thru Saturday from 5PM to 9PM

2101 Sutter Street (Corner of Sutter/Steiner)
(415) 655-9169

la mediterranee

Café • Restaurant
CATERING

2210 Fillmore
(at Sacramento)
San Francisco
415.921.2956

CELEBRATING 30th Anniversary
FILLMORE LOCATION

www.cafelamed.com

Curbside Café
French-American Cuisine

Daily \$20 Prix Fixe 5-6pm
Breakfast • Lunch • Dinner
Weekend & Holiday Brunch

Fresh Lunch Boxes To Go
Mon - Fri 9am - 10pm
Weekends 8am - 10pm

2447 California at Fillmore
415.929.9030
www.SFCurbside.com

ELITE

The Elite Cafe
Established 1981

2049 Fillmore Street • 415.67.ELITE
www.TheEliteCafe.com

Bar *Cafe*

FLORIO

Become a Facebook fan. Search "Florio Cafe & Bar"
Tweet us!
twitter.com/floriosf

1915 Fillmore Street • (415) 775-4300 • **floriosf.com**

Michael W. Perry & Company
Fine Custom Framing
Antique Prints & Maps

1837 Divisadero • 415-563-8853
www.mwperry.com

OPEN
seven days

WHERE
the fillmore district,
1300 fillmore at eddy

PARKING
public garage and
weekend valet parking

RESERVATIONS
415.771.7100
1300fillmore.com

"Some restaurants simply fuel the body, while others, such as 1300 on Fillmore, ignite the imagination."
— Michael Bauer, *NY Observer Food Critic*

1300
ON FILLMORE

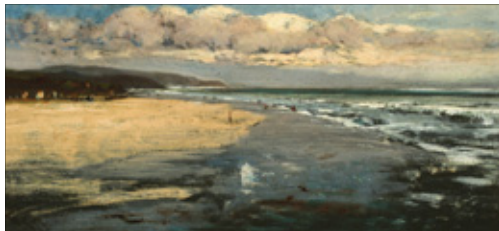
Keep your visitors
in the neighborhood

Artist's Inn
B & B

2231 Pine Street
Between Webster/Fillmore
415.346.1919 • **www.artistsinn.com**



"Sand Dunes and Fog, San Francisco," circa 1880s



"Stinson Beach," circa 1880s

► WILLIAM KEITH | FROM PAGE 11

He was in the heyday of his fame and fortune. His pictures had been hung in the Metropolitan Museum, the Chicago Art Gallery, the Corcoran Gallery in Washington, in Senator Clark's private gallery in New York and in a number of the great picture galleries of Europe.

Still he was the same simple, unostentatious man. One day he said to me: "All I care about is the fun of painting. Nothing else counts. It's just the satisfaction of the work."

"I'm going to put you to the test," I replied. "Suppose over the door of your studio were a sign: 'No mortal save William Keith shall ever enter this studio, and at his death all that it contains shall be destroyed.' Would you, under those conditions, go on painting?"

"No," he answered, "you are right. I wouldn't. You must paint to win the praise and understanding of others."

Such was the life of William Keith before that memorable morning in April 1906 when a great earthquake rolled along the coast of central California, starting a conflagration that in less than four days burned out the business heart and much of the residential areas of San Francisco, devastating nearly 10 square miles of the seaport metropolis. The fires broke out almost immediately after the earthquake, and by the time Mr. Keith was able to cross the bay, he found the flames raging along the waterfront and approaching the business center from many directions.

He made a futile attempt to reach the studio. Soldiers and police turned him back at every street. It was evident his studio was doomed, and the accumulation of a lifetime of indefatigable work would inevitably be shortly reduced to ashes. He had no inventory of his pictures, but estimated that there were fully 2,000 canvases in all. The larger ones at that time were selling at from \$1,000 to \$5,000, and in exceptional instances he was receiving \$7,000 or \$8,000 for his most important works.

While all Berkeley was in a tumult, with thousands of refugees pouring in from the stricken city, and the ominous boom of dynamite sounding day and night from the firefighters vainly trying to arrest the flames, Mr. Keith was working away at home on his pictures, resolved to recreate the dreams of splendor of his lifelong devotion to the beauties of nature. He had no qualification for organization of relief work and he was helpless as a child in coping with the emergency. But he was at the zenith of his power as a painter, and was resolved to carry on though the heavens were falling about his head.

Mr. Worcester, with a little group of San Francisco admirers, made their way to his studio before it burned, cut from their frames a few pictures which they especially admired, and took them home and buried them. At that time no one knew that any portion of the stricken city could be saved. These few were the only canvases in his studio that escaped destruction. Furthermore, great num-

bers of his pictures owned by San Francisco residents were burned with the homes in which they hung.

Through the succeeding days of the conflagration and through the hectic weeks and months of emergency relief work that followed, Mr. Keith was at home painting. He worked as one inspired. Every intimate secret of nature's moods in landscape effects was photographed in his mind from a life of study and communion. All the tricks of technique were at his fingertips. His incalculable loss had stimulated his creative faculty to new heights. Like some great composer, pouring forth his emotion in mighty outbursts of inspired improvisation, he painted new and glorious landscapes. To me it seemed like a miracle as I saw the new collection grow and accumulate about him.

No sooner was the work of destruction ended in San Francisco, the refugees fed in bread lines and clothed from distributing stations, and the debris sufficiently cleared to make passageways through the ruins, than enterprising merchants went to work remodeling homes into stores along the broad Van Ness Avenue, where the firefighters in a last determined stand had halted the onswEEPing flames.

The art dealers Vickery, Atkins and Torrey moved a spacious old stable upon an empty lot on California Street just west of Van Ness Avenue, built an artistic temporary annex on the front, and opened up their new art store, while the great open spaces of the city below still lay in the confused



"Placid Stream, Towering Cliff, Cloudy Sky," late 1870s



"Pacheco Pass," 1874

Keith honored at St. Mary's

Through December 18, St. Mary's College in Moraga is presenting "The Comprehensive Keith," an exhibition of its large holding of Keith's paintings. For more information, visit stmarys-ca.edu.

But unfortunately there were others who envied this great achievement. "Keith was beginning to commercialize his work," they said. "Pot boilers!" sniffed others with a superior air. "How his work has deteriorated," complained the jealous ones who had done nothing since the disaster but feel sorry for themselves. Probably no one had made closer study of Mr. Keith's work than I, and for the life of me I could see no marks of haste or deterioration in his style or handling. To me these post-fire productions seemed in his very finest manner. Mr. Keith was a keen and just critic of his own work, and he considered these pictures to be in his best style. They were not to be estimated by the time it took to paint them. Indeed every one of them had taken from 40 to 50 years to achieve.

The San Francisco fire did something to San Francisco besides the destruction of over \$400 million worth of property. It seemed to burn out the old romantic and poetic spirit. With Mr. Keith it appeared the turning point in his life and fame. He could not be kept away from the city where his life work had been wrought. Soon after that notable exhibition, he moved into a new studio in a

disorder in which they had been left by the fire. And on the burlap walls of that transformed stable, Mr. Keith had the opening exhibit of the new art gallery. The walls were filled with his pictures painted since the disaster. They were paintings of great beauty, of great virtuosity, of great feeling for nature, and of deep insight. There was nothing indicating haste or crudity about them. The inimitable Keith touch, the sureness, the mastery were all there. It was an incredible feat of creative productivity.

In Mr. Keith's friends, this tour de force excited the greatest wonder and admiration. How was it humanly possible to have accomplished all this in so short a time?

temporary building just off Van Ness Avenue. John Zeile, a wealthy art connoisseur and Keith enthusiast, had built it and occupied a part of the structure with an art furniture store and studios for the artists Arthur and Lucia Mathews. Upstairs Mr. Keith continued his work with the same undiminished zeal. But one day, making his way through the ruins of the ferry, he stumbled and struck his face close to the left eye on a stake. He was a heavy man, and the injury was a serious one. I was off camping in the Sierras at the time, but on returning found him much shaken by the experience. He worked with more of an effort after that, but so long as he was able to walk to the train, he went regularly to his San Francisco studio.

It is now many years since Mr. Keith left us in 1911. His memory is still as fresh in the minds of those who loved him as if he had but just departed. There was a simplicity, a forthrightness and a loyalty in the man that had lasting qualities. But beyond that was an intangible power which only a genius possesses. Intense, reverent, loving, guileless of heart, a passionate adorer of beauty and a worker of such concentration of purpose that he never ceased his labors until his last illness laid him low.

Here was no ordinary man.

Excerpted from an unpublished manuscript by Charles Keeler, author of The Simple Home.

care part·ner
 \ˈker\ \ˈpärt-nər\ *noun* 1. A person who supports residents and families in their journey through care. 2. A person who accepts people for who they are.

AGESONG AT HAYES VALLEY AND LAGUNA GROVE
 As a specialty eldercare community, we are dedicated to providing a warm, loving partnership for those with complex needs, including dementia. Our care partners take the time to understand the needs and desires of each resident. Come see the AgeSong difference.
Call today to schedule a tour.

AgeSong
 at Hayes Valley and Laguna Grove | Specialty Elder Care

agesonglg.com | (415) 318-8670
 License #385600373, #385600372

Be a sweet deer.

This holiday season, drop off your used cooking oil.

It helps keep our sewer system free of grease. Plus, we'll convert it to biodiesel!

For a list of convenient drop-off sites in San Francisco, including Whole Foods, Rainbow Grocery, Costco and others, go to **SFGreasecycle.org**.

San Francisco Water Power Sewer
 Services of the San Francisco Public Utilities Commission

SFGreasecycle
 Recycle your cooking oil for biofuel. Save our sewers.

When you drop off your oil, tell us about it! Take a brief survey at **SFWater.org/grease** and get a FREE stainless steel water bottle (while supplies last).

I live in Noe Valley, not in 94114.

89 neighborhoods vs. 30 zip codes...which do you think has the most targeted stats? Get market stats for your neighborhood. Only on **zephyrsf.com**

zephyrsf.com

ZEPHYR REAL ESTATE

CASTRO NOE VALLEY PACIFIC HEIGHTS
 POTRERO HILL UPPER MARKET WEST PORTAL

Since 1896

FREDERICKSEN HARDWARE & PAINT

3029 Fillmore St. S.F. CA 94123 • 415-292-2950

We will always be your local general store

Open Monday to Friday 8 a.m. to 7 p.m. (paint to 6 p.m.) • Saturday & Sunday 9 a.m. to 6 p.m.

FOLLOW US ON FACEBOOK

JANET MOYER
Landscaping

Specialists in Residential

Urban Landscaping

Janet Moyer Landscaping specializes in the creation of custom residential landscapes that address the unique challenges posed by San Francisco's climate, terrain and architectural constraints.

415-821-3760 • 1031 Valencia St., San Francisco • jmoyerlandscaping.com
Landscape Contractor License #53919 • Pest Control License #6389

The AARP Auto Insurance Program from The Hartford

Now Available through your local Hartford independent agent!

Find out more about benefits like **Accident Forgiveness***, a **Disappearing Deductible***, **Lifetime Renewability***, and our **Competitive Rates**!

This auto insurance is designed exclusively for AARP members – and is now available through your local agent!

Call Today: 415-567-7660

Irja Carrie
R. Carrie Insurance Agency
Lic. OC01392
2126 Steiner St. (btwn Steiner & Pierce)
San Francisco, CA 94115
415-567-7660
irja@carrieins.com
www.carrieins.com

The AARP Automobile Insurance Program from The Hartford is underwritten by Hartford Fire Insurance Company and its affiliates, One Hartford Place, Hartford, CT 06183. In California, The Hartford Insurance Company is licensed as a broker, not an insurer. The Hartford Insurance Company is not an insurer in California and does not employ an insurance agent, broker, representative or adjuster. The program is provided by The Hartford, not AARP or its affiliates. "Paid endorsements" The Hartford pays a royalty fee to AARP for the use of AARP's preferred property. These fees are not part of the general program of AARP. AARP membership is required for program eligibility in most states. Applicants are individually underwritten and some may not qualify. Specific features, benefits and discounts may vary and may not be available in all states in accordance with state laws and applicable law. The program is provided by an authorized agent for any program policy include the additional costs associated with the advice and counsel that your authorized agent provides. Some restrictions may apply to the program. The Hartford Insurance Company is not responsible for the actions of its independent agents. A policy without these benefits is also available. Call for details. To qualify for these benefits, all drivers on the policy must have a clean record on all past and current licenses for five consecutive years in most states. All drivers are not eligible for the complete forgiveness of the deductible, although it will be reduced to a minimum of \$100. The first Accident Forgiveness benefit is not available in California.

NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
1865 Greenwich	2	1	2	837	131	11/08/11	928,000	850,000
2324 Greenwich	3	2	1	1598	52	10/24/11	995,000	965,000
2249 Webster	2	1.5	2		31	11/02/11	1,349,000	1,294,500
2370 California	3	2.5	3	2839	40	11/04/11	2,075,000	2,085,000
2750 Lyon	4	3	2	2344	14	10/18/11	2,100,000	2,150,000
2400 Vallejo	6	4.5	4	5300	127	10/24/11	3,600,000	3,550,000
2250 Washington	5	4.5	2	4180	5	11/10/11	4,895,000	4,995,000
2655 Broadway	4	5.5	2		53	11/01/11	6,995,000	6,675,000
2950 Broadway	6	6	4	11000	213	11/01/11	33,900,000	29,500,000

Condos / Co-ops / TICs / Lofts	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2415 Van Ness #207	1	1	1	617	146	10/18/11	400,000	390,000
2701 Van Ness #511	1	1	0	768	43	10/24/11	429,000	435,000
1450 Post #1002	1	2	1	1063	24	11/14/11	480,000	480,000
2676 Union	1	1	0	692	39	10/28/11	575,000	520,000
2999 California #502	1	1	2	989	28	11/15/11	589,000	580,000
1980 Sutter #305	2	2	1	1168	34	10/25/11	695,000	700,000
2409 Scott #4	1	1	0	943	45	11/2/11	799,000	785,000
1880 Steiner #102	2	2.5	1	1332	25	11/1/11	799,000	797,000
2075 Sutter #535	2	2	2	1193	56	11/10/11	825,000	805,000
1998 Broadway #605	2	2.5	1	1390	172	11/4/11	949,000	925,000
2271 California	2	2	1	1795	25	11/8/11	1,168,000	1,168,000
1961 Pine	4	1.5	1	2267	32	11/1/11	1,200,000	1,175,000
1859 Green	2	1	1	29	10/18/11	1,349,000	1,349,000	
1870 Jackson #304	3	2.5	1	1958	34	10/26/11	1,450,000	1,386,000
250 Laurel #301	4	3	1	2290	140	11/2/11	1,850,000	1,625,000
2304 Washington #200	3	3	1	2629	26	11/9/11	1,795,000	1,720,000
2020 Pacific #4	3	3.5	3	3291	128	10/25/11	2,875,000	2,720,000
2288 Broadway #2	3	3.5	2	27	11/10/11	5,995,000	5,850,000	

\$29.5 million for 2950 Broadway

Single family home sales are highlighted this month by the sale of 2950 Broadway, the 11,000-square-foot mansion on one of the largest parcels on the Gold Coast formerly owned by swashbuckling attorney Melvin Belli. The vast north and south facing formal gardens create an elegant foreground to the magnificent bay view, perfect for the new owner, enlightened humanist Peter Baumann, a musician and the founder of the Baumann Foundation.

(But it's only the second-most expensive home ever sold in the neighborhood. Also changing hands this month was 2840 Broadway, the unlisted home of society doyenne Dodie Rosekrans, which reportedly sold for \$33 million to neighbors just down the block.)

NEW LISTINGS: For the avid art collector, art to contain your art: At 2555 Union Street is an exceptional Stanley Saitowitz/Natoma Architects work of art in itself, offered for \$9.25 million. The grand scale clean open spaces, extensive art walls and dramatic interplay of light, concrete, steel and glass create a dynamic display for paintings and sculpture.

The remarkable 1899 Georgian mansion at 2800 Pacific designed by Ernest Coxhead for Sarah Spooner's art collection is now on the market for \$12.5 million. This corner hilltop estate — formerly owned by the late Lee Herbst Gruhn and known for its window display of carousel horses — is one of San Francisco's most prominent historical mansions.

In the condo market, one block down at 2900 Pacific, No. 201 is an elegant apartment home among mansions offered at just under \$1.85 million. With stunning southern light and views, 2865 Jackson #5 is on the market for \$1.7 million. If your interest lies more in contemporary architecture, 2421 Franklin offers lots of space and a yard in a home renovated with all new systems and top tier finishes.

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

MICHAAN'S AUCTIONS

Auctioneers & Appraisers

Now Accepting Quality Consignments for our Upcoming Auctions.

We are looking for consignments of fine art, American and European furniture, decorations, Asian art, fine jewelry and timepieces for our monthly estate and Winter Auctions.

To schedule a private appointment, or if you have more questions in consigning please call Tammie Chambers at 310-740-0220 extension 130.

1. E. Charlton Fortune (American, 1885 - 1969)
"Late Afternoon, Monterey"
Sold for \$210,600

2. Art Deco, Diamond, Platinum Ring
Sold for \$23,400

www.michaans.com • 2751 Todd Street, Alameda, CA 94501

Furniture and fine art from Dodie Rosekrans' home at 2840 Broadway are included in this month's sale.

Pacific Heights Estates at Sotheby's This Month

Treasures from Dodie Rosekrans and John Traina collections coming up for auction

LUXURY ITEMS from two favored members of the Pacific Heights social aristocracy will be offered at auction this month at Sotheby's showrooms in New York.

On December 8 and 9, property from the collection of Dodie Rosekrans will be auctioned, including furnishings and artwork from her home at 2840 Broadway designed by Willis Polk, one of San Francisco's most esteemed 19th century architects. Much of the interior and furniture design was by superstar 20th century designer Michael Taylor.

Rosekrans was a daughter of Michael Nafry, founder of the movie chain that became United Artists, and married into the Spreckels family, benefactors of San Francisco's Palace of the Legion of Honor.

Also included in the auction are items from Rosekrans' "Indian Jewel Box" apartment in Paris and her palazzo on the Grand Canal in Venice, both designed by one-time neighborhood resident Tony Duquette.

A day earlier, on December 7, Sotheby's will offer "The Elegant John Traina — A Portrait in Style," featuring jewels and personal items including dress sets and cufflinks, watches, cigarette cases and Fabergé-like objects.

Traina, a shipping executive and vintner who lived in the neighborhood, was the author of *Extraordinary Jewels* in 1994 and *The Fabergé Case: From the Private Collection of John Traina* in 1998. He was married to Dede Wisley and later to Danielle Steele.

More information about the auctions is available at sothebys.com.

Dental School, Hospital, Condo Projects Moving

THREE DEVELOPMENT projects that promise major changes in the neighborhood are moving forward. Among them are a new home for California Pacific Medical Center on Cathedral Hill, the relocation of the University of the Pacific dental school to a new downtown location and a revived condo project.

DENTAL SCHOOL: The University of the Pacific announced on November 22 it has completed its purchase of a new facility at 155 Fifth Street and will move from its longtime home at Webster and Sacramento by 2014. Its current building will be sold, along with a dormitory for dental students the university owns on Post Street, which already has a potential buyer.

HOSPITAL: An agreement with the city on California Pacific Medical Center's plans to rebuild the Cathedral Hill Hotel as a state of the art 555-bed \$1.9 billion high-rise hospital is expected by the end of the year. Hospital officials say negotiations over the public benefits that would be required to allow the project to proceed are nearly complete. The Planning Commission and the Board of Supervisors still must approve the plans.

1688 PINE: Oyster Development Corp. paid \$15.5 million in mid-November for 1688 Pine Street, a 35,000-square-foot site just west of Van Ness Avenue that could house about 200 condominium units. Previous developer A.F. Evans had proposed building 283 units in two towers on the site before the firm went bankrupt in 2009.

<p>Pacific Heights \$3,850,000 Sophisticated Full-floor Panoramic View Penthouse in 6-Unit Coop Building. Traditional elegance with up-to-date amenities. Views of North Bay, Pacific Heights, Russian Hill, and Golden Gate Bridge. 3BD/3.5BA, view living room and formal dining room, gourmet kitchen, Library, 2-car pkg. 2127Broadway#F6.com Philip Browning (415) 571-7053</p>	<p>Pacific Heights \$1,875,000 Ante-bellum Ambiance In Grand 2 Level Condo. Talk about scaled! The classic 3BD/2.5BA Queen Anne has huge rounded bay windows in the front, flooding the large public rooms in sunlight. Art lighting, deep moldings, hardwood floors, 2 car tandem + parking pad. 2127Pacific-1.com Soni Goodman (415) 624-3630</p>	<p>Pacific Heights \$1,849,000 Great Location! This elegant, spacious 3BD/2BA condo is located in a coveted classic 1920s Mediterranean building. Among the many wonderful features - a large light-filled living room with south and east views. Large gracious dining room; remodeled gourmet kitchen. Elevator. Parking for one car. 2500Pacific-201.com Dianne Weaver (415) 321-9118</p>
<p>Pacific Heights \$1,049,000 Lovely Flat On An Exceptional Block. Come home to the many great qualities of this splendid condominium in an upgraded 4-unit building. 1st floor unit. 2 large bedrooms + study/bed bedroom, 2 bath. Beautiful wood floors. Double-paned windows. 1 car garage parking with interior access. 3551SacramentoSt.com Candice Kate Werf (415) 321-4250</p>	<p>Pacific Heights \$979,000 Prime 3BD/2BA Condominium. In an elegant 4-unit Edwardian building, this meticulously maintained condo has much to offer: charming period details throughout and a gorgeous remodeled eat-in kitchen with granite counters and Rome/Oulet balcony. Side-by-side parking for one car. Ideal location. 3042Jackson-3.com Jacqueline NeJaime (415) 321-3433</p>	<p>Pacific Heights \$730,000 Light-filled, Gorgeous Top Floor Condominium. This beautiful 2BD/1BA Victorian condominium is located in a prime area, only two blocks from Fillmore Street shops and restaurants. It features a gorgeous living room with period details, an open dining room and a remodeled kitchen. 2049Pine.com Yola Haddad Osturk (415) 516-7138</p>
<p>Pacific Heights \$710,000 Stunning 2BD/1BA View Co-op. Located at the top of the stairs of prestigious Jackson Terrace, this Arts and Crafts co-op has a panoramic view from both the living room & dining room, plus wood-burning fireplace in both. Leased parking available. 2055Jackson.com Yola Haddad Osturk (415) 516-7138 Jane Ivory (415) 564-7001</p>	<p>Pacific Heights \$599,000 Beautiful Garden 1BD/1BA Condominium. Beautiful condo with Victorian charm and curb appeal in a storied setting. High ceilings, classic remodeled kitchen and bath. Indoor/outdoor living/entertaining with dining table BBQ. Leased parking available nearby. Walk Score 971 2055Jackson.com Kim Barnes (415) 935-1546</p>	

The City's Best

To see homes for sale in your neighborhood, make your smartphone smarter using our new App. Text: HILLCO To: 87778

Hill & Co. is a proud member of the Who's Who in Luxury Real Estate international network.

HILL & CO.
REAL ESTATE
(415) 921-6000 • www.hill-co.com

FOOD, DRINK & ENTERTAINMENT

DINING

1300 on Fillmore

1300 Fillmore 771-7100

Bun Mee

2015 Fillmore 800-7696

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

Mehli Indian Cuisine

2301 Fillmore 614-1010

Osaka

1923 Fillmore 346-6788

OTD

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

Dellina 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

Pee't's Coffee & Tea

2197 Fillmore 563-9930

Royal Ground Coffee

2060 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

191 Sutter 563-0190

Friends

1758 Fillmore 346-3226

Gino's Grocery

2530 Fillmore 775-1908

Mayflower Market

2498 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

226 Fillmore 352-0810

The Fillmore Auditorium

1805 Geary 346-3000

Harry's Bar

2020 Fillmore 921-1000

Russelas Jazz Club

1534 Fillmore 346-8696

Sheba Piano Lounge

1419 Fillmore 440-7414

Sundance Kabuki Theaters

1881 Post 931-9600

Yoshi's Jazz Club

1330 Fillmore 655-5600



Not many cities can boast a vibrant section of town that is upscale but approachable, fashionable but not elitist, comfortable without being boring. San Francisco's Fillmore is all these — and, best of all, it's not striving to be original. It just is. — *Gourmet magazine*

www.FillmoreStreetsSF.com

