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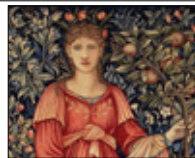
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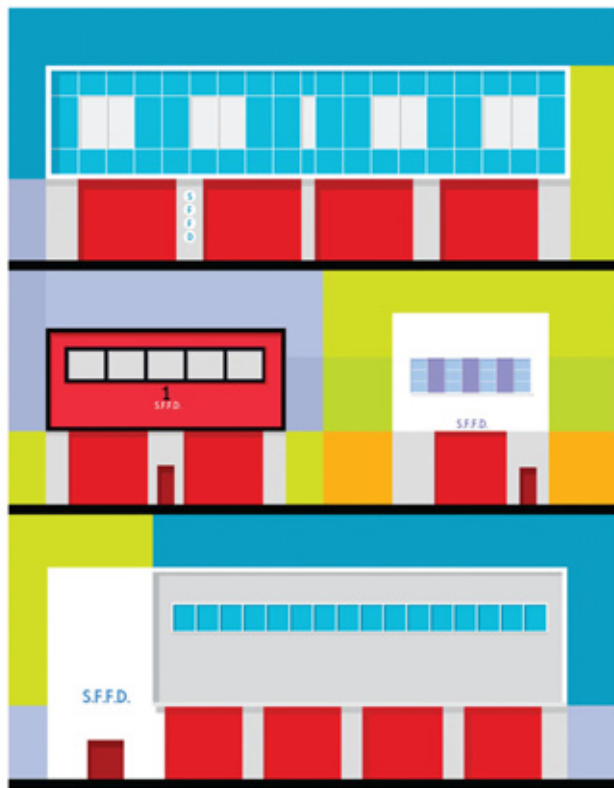
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Local Fallout From
'The Cult of Beauty'

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THE NEW FILLMORE

SAN FRANCISCO ■ MARCH 2012



"SFFD" is one of a series of modernist prints by architect Michael Murphy. It includes the neighborhood firehouse on California Street.

A MODERN TAKE ON THE TOWN

WHEN ARCHITECT Michael Murphy came home to San Francisco after a decade in London, his fresh eyes gave him a new appreciation for the city's architecture — especially the modern buildings that often get overshadowed by the showier Victorians.

So he began creating a series of prints celebrating some of his personal favorites,

including several in the neighborhood. There's the new St. Mary's Cathedral ("one of the most beautiful spaces in San Francisco," he says) and the Japantown pagoda ("simple, with cherry blossom pink"), modern Pacific Heights ("it's cocktail time") and even daytime and nighttime tributes to the much-maligned Jack Tar Hotel on Van Ness Avenue. [More images, page 15.]

"It's reinvigorated my notion that people are suckers for architecture," Murphy says. "They love it and they love to hate it."

The entire series is available at Zinc Details, the emporium of modern design at 1905 Fillmore Street, and on Murphy's website at designinblue.com.

"They're a hit," Murphy chuckles. "My art has overtaken my architecture."

'Our Hearts to Japan' One Year After Quake

Japantown marks 3/11

ON MARCH 11 — the one-year anniversary of the earthquake and tsunami that devastated northeast Japan last year — a commemorative community event called "Our Hearts to Japan" will be held at the Peace Plaza at Post and Buchanan Streets in Japantown.

The event caps a year of local activities that have raised more than \$4 million to aid the victims of the earthquake, tsunami and nuclear meltdown that followed. More than 20,000 people were killed and thousands more were left injured and homeless.

"The event is a way to memorialize those who have died and to honor the survivors, many of whom still need our help in rebuilding their lives," said Dianne Fukami, president of the board of directors of the Japanese Cultural and Community Center of Northern California.

"When I was in Tohoku last month, I witnessed the spirit and determination of the people, but I also realized how huge their losses are and how great the need continues to be," Fukami said.

An extensive program of events will be held in Japantown on March 11. "Our Hearts to Japan" will begin at 2 p.m., and those attending will observe a moment of silence at 2:46 p.m. — precisely the time the disaster struck Japan.

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"An outpouring of support"

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BUTCHERING IS
IN HER BLOOD

Lorain Arruabarrena is a familiar face behind the meat and fish counter.

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Helping Bay Area Seniors Live Independently

VOLUNTEERS



At the Haas-Lilienthal House, John Gaul takes visitors back in time.

THE LEARNED DOCENT

Like John Gaul, you too can have a Victorian mansion

UP THE SIDEWALK to the imposing Victorian mansion at 2007 Franklin Street — the historic Haas-Lilienthal House — walks a group of senior travelers who call themselves road scholars. They are greeted by a gentleman in a vested suit and bowler hat, carrying a silver-headed cane, who welcomes them inside. It's not John Gaul's home, although sometimes people think it is. From a passing car comes a shout: "Hey, are you Mr. Lilienthal?" He bows ever so elegantly and welcomes his visitors inside.

For more than a decade, Gaul has been one of about 50 docents who lead tours of the Haas-Lilienthal House, which was donated by descendants of some of the city's most prominent families as a home for San Francisco Architectural Heritage, the historic preservation group.

Heritage offers one-hour tours on Wednesdays, Saturdays and Sundays. Docents guide visitors through the perfectly preserved wood-paneled rooms, most still with the original furnishings. They explain the distinctiveness of Victorian architecture and the privileged lives of the family that lived in the house from 1886, when it was built, until 1973.

"There was polite uplifting conversation in the front parlor," Gaul says. "In the second parlor, maybe a little gossip while waiting for dinner. In the dining room, all was refinement, with good food, good wine and good conversation."

This month Heritage is inviting new docents to join its ranks. The training program begins March 13 at 6 p.m. and includes eight sessions of lectures by historians and architects, plus tips from seasoned docents, including Gaul.

"Style is as important as substance," Gaul says. "The facts alone don't make it come alive."

To learn more about becoming a docent at the Haas-Lilienthal House, contact volunteer coordinator Dorothy Boylan at 441-3000 ext. 24 or visit sheritage.org.

THE NEW FILLMORE

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Connecting the neighborhood

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STREET TALK

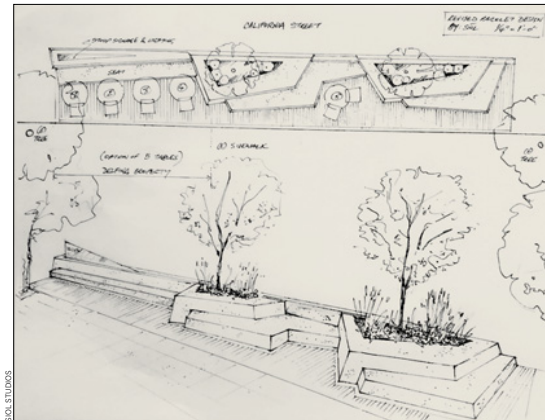
Dumplings & Buns calls it quits

It was a dream come true for May Les, whose family has owned the building at the key corner of Fillmore and California for many years. She'd take over the space at 2411 California and open her own shop serving Chinese dumplings and buns based on her own family's recipes. Despite a stylish storefront and authentic offerings, the dream turned into something of a nightmare and the shop closed on February 26, barely six months after it opened. . . . A number of potential new food-related tenants are said to be circling, even though the space has no kitchen.

BETTER BURGERS: Down the street at 1923 Fillmore, **ROOM BURGERS** has signed a lease to succeed Osaka, the long-running Japanese restaurant operated by three Chinese sisters. Room has established a big following for its gourmet burgers on Union Street. . . . And while there are no signs of life yet, the vacant **LONG BAR** at Fillmore and Clay will reportedly be reopened by Albert Rainer, a local resident and the former owner of the Fillmore Grill.

MORE FASHION: Across the street, the designer label **ALICE AND OLIVIA** is renovating the space formerly occupied by clothier Blu, which has moved to Sacramento Street. Designer **ROBERTA FREEMAN** is coming to 2053 Fillmore — formerly Her — and a third designer with men's and women's clothing will take over the former Ruby Living Design store at 1919 Fillmore. A lease is said to be drawn up, but no name has been released.

NEIGHBORHOOD NEWS



The Fillmore Stoop — built over two parking places at 2406 and 2408 California Street — brings the city's parklet program to the neighborhood.

A Parklet Will Soon Sprout on California Street

CROWDS ALREADY GATHER outside Delfina Pizzeria on California near Fillmore nearly every day at noon and nighttime. They're waiting for a table, preferably one of the coveted spots out front.

Soon the waiting may be more convivial — and the odds of snagging an outside table considerably improved — when The Fillmore Stoop is completed.

It's the first parklet in the neighborhood

— and one of the few with a proper name — although the take-back-the-pavement mini-parks are already a big hit in North Beach, on Divisadero and especially along Valencia Street. They transform one or two parking spots into a public space — usually with tables and chairs and a bit of greenery.

The Fillmore Stoop is the creation of Jessica Weigley and Kevin Hackett, architects whose firm, Siol Studios, is located upstairs at Fillmore and Clay above a restaurant.

Their proposal takes the parklet idea a step farther by creating sculptural benches and planters in two parking spots, with room for four or five tables from Delfina.

They gained the endorsement of neighboring businesses and persuaded Chase Bank — coming soon across the street — to pony up \$25,000 to cover construction. The city has approved the plans and issued permits. Most of the work will be done off-site, with installation in late March.

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Discharging a Firearm in a Negligent Manner
Geary Boulevard and Fillmore Street
January 27, 12:30 p.m.

Officers received a report that someone had been shot. When they arrived at the scene, bystanders directed them to a barber shop. They found a man there sitting in a chair, sweating profusely and appearing to be in extreme pain. He told the officers he had shot himself in the leg by accident. The officers seized the gun and called for an ambulance. Witnesses' statements corroborated the man's story, and he was cited for discharging a firearm in a negligent manner.

Petty Theft
Fillmore and California Streets
January 28, 10:43 a.m.

A woman entered a beauty supply store and asked the cost of the flat irons for straightening hair. The sales associate went to the back of the store to retrieve different models to show the customer, then saw the woman grab two flat irons and dash outside. The employee called 911 and officers located the woman at the corner of Fillmore and Geary. They transported her to Northern Station, where they learned she had three prior arrests for theft.

Theft
Eddy and Fillmore Streets
January 28, 10:30 a.m.

Officers recognized two men darting into the street as security officers from Safeway and got out of the car to help just as the guards caught the individual they were chasing. The officers recognized the man from prior theft arrests and took him into custody.

The guards told the officers the man had walked into Safeway with a suitcase, put six bottles of alcohol in it, then left the store. When they tried to stop the man in the parking lot, he took off running. On the store surveillance camera, the suspect could be seen loading the suitcase with bottles. He was booked at county jail.

Battery, Aggravated Assault
Franklin and Eddy Streets
February 2, 3:15 p.m.

Officers responded to a report of an assault. They were met by a man who stated that his wife and stepdaughter had shouted at him, hit him and then tried to prevent him from leaving their apartment. He stated that his wife had pulled his hair and his daughter punched him. The officers summoned an ambulance to treat his injuries. A witness told the officers that he had heard a man screaming for help, asking someone to call the police. After an investigation, the officers determined that the wife and daughter were the aggressors in

this incident. Both were taken into custody and booked at county jail.

Theft
Sutter and Gough Streets
February 5, 10:15 p.m.

Officers responded to a report that a man was breaking into a vehicle and located an individual who matched the description. When questioned, he said, "Oh, shit, I was just getting a blanket out of the car because I am homeless and cold." The man was carrying a paint scraper and had a crowbar in his pocket. The officers later learned he had a medical condition, called an ambulance and cited and released the suspect to be treated.

Battery
Van Ness Avenue and Pine Street
February 6, 9:31 p.m.

Officers responded to a call met with a security guard who told them he had been punched multiple times in the head by an individual who was attending a concert. The guard was walking through the crowd when he told the suspect to keep moving. The suspect told the security guard to mind his own business, then pushed the guard into the hallway, put him in a headlock, pinned him to the ground and punched him.

Other security guards rushed to his aid. The suspect stated that he had not realized the guard was on the security team and believed the guard was "trying to start problems with me." The officers cited and released the suspect for battery.

Burglary
California and Steiner Streets
February 10, 12:49 a.m.

An apartment building security guard heard a window sliding open in a back bedroom of one of the units and saw a man exit through the front door. He then called the police while following the suspect. The police located the man and found he had a portable DVD player wrapped in a black jacket tucked beneath one arm. He was booked at county jail.

Narcotics
Franklin and Van Ness Avenue
February 16, 11:36 p.m.

Officers on patrol stopped a vehicle without a license plate lamp in violation of the California vehicle code. A traffic stop on the driver revealed she was on felony probation. An officer searched her and found a clear baggie of methamphetamine in her bra. The officer also located a passport, checks and a Social Security card that did not belong to the driver, as well as property believed to be stolen — including wallets, ID cards and credit cards. She was booked at county jail.

After 3/11 Earthquake, an Outpouring of Support

Japantown leaders create a relief fund that's 'more than just collecting money'

By Jon Kawamoto

WHILE watching footage of the tsunami sweeping across northern Japan last year — drowning people, shattering homes and tossing cars and ships like toys — Paul Osaki immediately knew his organization would have to respond.

"I called the staff into the office the next day and said, 'We have to do something,'" recalled Osaki, executive director of the Japanese Cultural and Community Center of Northern California based in Japantown.

Within a few hours, plans had begun to establish the Northern Japan Earthquake Relief Fund, which has become the largest Japanese American community-based relief effort, with donations now topping \$4 million. Efforts focus on meeting immediate survival concerns, attending to housing and counseling needs and supporting community and capital improvement projects and programs.

"We wanted our relief fund to be more than just collecting money," Osaki said. "We wanted to also turn individuals' sense of hopelessness into hope by encouraging them to become actively and socially involved."

Nearly overnight, the group's office on Sutter Street in Japantown became a bustling center of activity, with hundreds of strangers, tourists, volunteers, staff and neighbors dropping by with donations and offers to help. Phone calls pledging donations also came into the center — overwhelming the assembled volunteers. And thousands of emails offering support and comfort poured into the neighborhood office from the Bay Area and all around the world.

"We were truly overwhelmed by the outpouring of donations, as well as by the thoughts and prayers for the victims and survivors," Osaki said. "We quickly learned that we are part of a community much larger than what we normally serve, and that community rallied around our relief efforts — a community without borders, a community that cares about



A life lesson on Kenta's first birthday

My wife Eri and I started organizing our son's first birthday party in February. But as we first took in reports about the earthquake and tsunami in Eri's native Japan, we nearly decided to cancel the party. How could we celebrate when so many in Tohoku were suffering — children and adults of all ages?

Then a thought came to us: to ask our friends and family to donate whatever they could to help the people of Northern Japan, instead of bringing a gift. By doing this, we could also teach a life lesson to Kenta on his first birthday: the important theme of repairing the world through giving to people in his mother's homeland who are in need.

All told, we raised over \$3,300 for the Northern Japan Earthquake Relief Fund, thanks to the generous donations of those who knew about our effort or came to Kenta's first birthday party, as well as a matching donation from Yahoo's Employee Foundation.

This picture was snapped in the wishful moment after we helped Kenta blow out his first candle.

—STEPHEN, ERI & KENTA FOX

the people of Japan and the work we are doing."

The local group has a track record of organizing relief campaigns. In 1995, when the Great Hanshin Awaji Earthquake struck Kobe, Japan, the organization raised more than \$600,000. One huge difference since then has been the proliferation and impact of social media: Facebook, YouTube, Twitter, as well as the ubiquitous use of email and texting.

Matt Mahan, vice president at causes.com, recalled that his staff monitored and tracked the Japan relief donations hours after the 3/11 disaster and noticed that a nonprofit they never heard of — the neighborhood's community center — was running neck and neck with the American Red Cross in donations. It decided to lend its expertise and experience in raising donations for worldwide causes

to the nonprofit. As a result of that synergy, the causes.com page secured more than \$400,000 in donations for the relief fund, and also helped recruit salesforce.com to donate a matching fund of \$25,000.

In addition, more than 100 grass roots events have been held to raise money for the relief fund. Schools hosted bake sales, car washes and made cranes by the thousands. Children held toy drives in front of their homes. Parents hosted birthday parties and, in lieu of presents, asked for donations to Japan. Concerts were held at comedy clubs and jazz venues, along with taiko drum performances and classical music recitals. Hair salons donated part of their cutting and styling proceeds. Impromptu garage sales were organized. NBC Bay Area TV sponsored a telethon and the local community responded with more than \$417,000 in donations.

The San Francisco Giants donated \$12,500 to the relief fund. And more than 100 volunteers collected donations from fans at the gates of AT&T Park when the Giants played the Oakland As in an exhibition game last March, collecting an additional \$9,000.

And over the two weekends of the neighborhood's Cherry Blossom Festival last April, volunteers sold dedicated T-shirts and sweatshirts and raised more than \$16,000; another \$13,000 in donations was collected at the information booth.

The money raised has made it possible to fund a variety of projects. Last September, the "Toward Recovery and Healing Project" hosted a dozen Japanese representatives to come to the Bay Area to learn about community-based health care, mental health services, emergency medical training, suicide prevention and support for people with disabilities.

"Project Aloha," an 18-member delegation from the Bay Area and Hawaii, led by Olympic gold medalist Kristi Yamaguchi and former sumo wrestler Jesse "Takamiya" Kuhlaua, visited and cheered more than 3,000 people in relief shelters, schools and children's centers and put on a show in Iwaki City. The delegation also visited the U.S. Embassy in Tokyo to meet with U.S. Ambassador John Roos and major league baseball officials, ultimately raising \$1 million to rebuild a ball field in Ishinomaki to be used by hundreds of Japanese youth.

"Letting the survivors know where the funds came from and how the money was raised brought tears to their eyes," Osaki said. "Seeing faces and hearing their stories made me realize that our work over the past eight months was really making a difference."

Another project is "Crayons for Japan," funded by the Kristi Yamaguchi Always Dream Foundation, which provides art supplies and toys to daycare and children's facilities. The supplies will allow the children to express their feelings through art; a book is being produced of their creations.

"I hope to continue the relief fund for as long as possible to help with the recovery and rebuilding of northern Japan," Osaki said. "Our goal now is to use the donations we receive toward helping to rebuild the human spirit."

For more information about the Northern Japan Earthquake Relief Fund, call 567-5505 or visit kokoro4japan.org.



Emily Mitra hosted a month of fundraisers at her restaurant, Dosa on Fillmore.

'We're Neighbors and It's Important to Partner Up'

EMILY AND ANJAN MITRA want their neighborhood restaurant, Dosa on Fillmore, to be recognized for even more than acclaimed South Indian cuisine and enthusiastic reviews.

The Mitras, who also own the original Dosa on Valencia Street, want their restaurants to be known for integrity. That's why Emily Mitra pushed for a month of fundraisers to help the survivors of 3/11, the catastrophic earthquake, tsunami and nuclear meltdown in Japan.

"We have the responsibility to do something," she said. And as restaurant owners, they had the means to raise revenue through food sales and donate to the Northern Japan Earthquake Relief Fund, headquartered nearby in Japantown.

"I decided to be supportive since

we're neighbors here in Japantown, and it's important to partner up," she said. "I also wanted to have a connection to where the donations went and to explain to customers that they were helping a community organization."

"Tuesdays for Tokyo," held every week last April, drew crowds of up to 300 customers for dinner at the restaurants and raised a total of \$5,000 for the relief fund.

Mitra said the vibe during the event was heartening. Regular customers went out of their way to dine on Tuesdays and new patrons were drawn in by the idea.

"Everyone was in great spirits," she said. "People love to eat and drink, and if the dining experience goes to a good cause, they feel good about it."

—JON KAWAMOTO



An interfaith service under the Peace Plaza pagoda in Japantown a month after the earthquake brought the neighborhood together. On March 11, another service is scheduled.

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A Hidden Taste of Tokyo

In Japantown, an authentic pair of karaoke bars

By CHRIS BARNETT

CLUB MARI's, home of the city's only truly authentic Japanese karaoke bars, is so well hidden that most locals likely have never even heard of it, let alone sipped sake there or taken up the mike and belted out *I Don't Want to Miss a Thing* by Aerosmith or *Missing You* by Kubota Toshinobu, two of Japan's hottest karaoke songs.

Sequestered in the two-block-long Japantown mall on Post Street bridging Webster Street, it's marked only by a small Club Mari's sign outside Room 240 on the second floor. And not just everyone is beckoned in. At the end of a dingy corridor is a slightly larger sign demanding "Attention. Reservation Only. Dress Code Is Enforced."

While most of the mall's restaurants and shops are bustling spots filled with paper lanterns and Japanese artifacts, Club Mari's is just the opposite. It's dark,



"Just Mari is fine," says the owner of Club Mari's, which is tucked away in a corner of Japantown and open nightly from 8 p.m. to 2 a.m.

discreetly lit by battery-powered candles, brass sconces and mood lighting that moves around on the ceiling.

It also has two bars. One is sleek, staffed with a bartender and equipped with a handsome back bar stocked with global and Japanese liquors. The second has no bartender but is lined with black leather and chrome bar stools and has a big screen TV.

The rest of the room is clustered with muted olive green sofas and ottomans arranged around low wooden tables. An upper level has similar seating and another television screen. Opposite the bar is a small stage for karaoke buffs who crave

the spotlight. Walls are paneled in bamboo and hung with small iconic San Francisco paintings featuring cable cars in oversized gold frames.

Club Mari's is sedate, not flashy. During the week, the crowd is 30 and up; younger clubgoers attend on the weekends.

There's no dancing, no DJs, no psychedelic digital light show. And management insists it's not a hostess bar where young Japanese lovelies sit with lonely gents, offering companionship and an ear while plying them with drinks and collecting a commission on every pour.

It's simply the real deal. For example, in Japan it is customary to name *mise shobai* or "water trade" establishments after the owner. Club Mari's is indeed owned by a petite, high-spirited, delightful but no-nonsense woman called Mari who won't say whether it's her first or last name. "Just Mari is fine," she says with a smile and a dismissive wave of her hand.

More saloon owners could take a lesson from her. Club Mari's is open seven days a week from 8 p.m. to 2 a.m. Mari arrives an hour before opening and stays until closing every day, meeting new customers, usually as soon as they walk in the door, greeting and pampering regulars. She

does take a two-week vacation every year, though.

"When I go to Las Vegas, I'm not good at the gambling," she says with a laugh. "I'm good at the buffet."

Born in Osaka, Mari came to San Francisco at 24 to learn English. She married, had a son and divorced. To support herself and her child, she opened a Japanese bar — the first Club Mari's — downtown on Cyril Magnin in a tiny space that's now a Starbucks. In 2005, she expanded to Japantown, with no fanfare.

Mari, who apparently relies on word of mouth and small ads in Japanese newspapers, isn't out to pack her club to the rafters. There are few Americans or other westerners in the place, but everyone is made to feel welcome.

Mari, who wears a kimono every day except Sunday, when she "relaxes" in a black business suit with one or two pearl kanzash in her hair, is a shrewd

businesswoman. Admission to sit on one of the sofas and join in the karaoke is \$20 a person. Every third Friday, there's a Halloween party: Partygoers — and regular customers — come from as far as San Jose and Sacramento. Japanese baseball players join in when their teams come to town.

Like most bars in Japan — and hot dance clubs worldwide — Mari's has a bottle menu and the spirits are all premium labels, but pricey. Prices start at \$170 for a bottle of Chivas Regal, Jack Daniels, Seagram Crown Royal and Johnnie Walker Black Label. They move to \$230 for a bottle of Yamazaki 12-year-old Japanese Scotch and \$260 for a bottle of Patron tequila all the way up to \$1,200 for a rare 25-year-old Macallan. Martell Cordon Bleu Cognac, Champagnes and wines are also sold by the bottle. Club Mari's, in the time-honored tradition of Japan's bars, will store your bottle until your next visit.

Everything with a bottle price is also sold by the glass and the tariffs are either lower or match the better neighborhood saloons. Chivas, Crown Royal, Stoli and Absolut are \$10 a glass at the bar and from \$1 to \$2 more if you order at a table. Sapporo on draught is \$7 at the bar and \$8 for table service.

Sake lovers have plenty to choose from here and it's served in two sizes: 100 ml for \$6 and 210 ml from \$12 up to \$28.

Those who sip sometimes also hear faint sounds of another karaoke bar wailing in from down the hall. Four years ago, Mari realized she was missing out on a potential market of Japanese tourists and Americans who did not want to pony up for her sophisticated club scene. But they definitely wanted to warble to Japanese and English music.

Her answer was Mogura — a casual room with bamboo hanging from the ceiling, long benches with thin Japanese

mats, a TV screen and two microphones so couples can do a duet. Mogura shares a kitchen with Club Mari's and the same menu. Bartender Ken Mamizuka, who hails from Tokyo, described the small plate dishes as "traditional homestyle Japanese food your mother or grandmother would make." The fare on the small menu includes fried chicken, salted minced squid and rice balls, among other offerings.

Mogura, which has its own door out to the mall, doesn't whack your wallet. A karaoke song is \$2 plus a one drink minimum which could cost \$6 or less. Mogura is closed Sunday and Monday.

On a recent night, a patron who described himself as "a local sushi chef" was enjoying a beer and looking quite blissed out. "Why do I come here over any other karaoke bar in the city? I like it," he says. "I like all the people who work here. I like to watch the people do karaoke. They sing. They sway. I love it."

A sign outside the club's entrance discourages the casual visitor. Inside, the sedate spaces are lined with bamboo and discreetly lit.

PHOTOGRAPHS BY DANIEL BAHMANI

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By JEROME TARSHIS

TO THE serious collector of ironies, the Aesthetic Movement of 19th century England has much to offer. Surely one of the most ironic things is that the business community may well have become aware of a need for something new and different sooner than most English artists did.

Putting it in a nutshell, England's traditional hostility toward what was merely artistic had begun to hurt the bottom line. During the 18th century beginnings of the Industrial Revolution in England, the lowering of prices made possible by machine production gave English products an enormous competitive advantage. But then time passed, foreigners began to catch up, and competition was no longer based on price alone.

By the second quarter of the 19th century, it had become clear that French producers were — not literally, perish the thought — eating England's lunch. What England needed was at least a saving remnant of artists and designers who didn't mind being like the French or Spaniards or Italians in having a taste for merely beautiful things. Although regrettably associated with loose morals, un-English taste could bring in money.



"Laus Veneris" by Edward Burne-Jones, a high point of the Aesthetic Movement, is included in the exhibition.

The Aesthetes Pay a Visit

A new exhibition explores "The Cult of Beauty"

Enter, in a somewhat disorderly queue, the Aesthetes, whose hits and misses are handsomely displayed in "The Cult of Beauty: The Victorian Avant-Garde 1860-1900," a traveling exhibition that opened February 18 at the California Palace of the Legion of Honor.

Conceived 10 years ago at San Francisco's

co's Fine Arts Museums, which did a fair amount of the curatorial heavy lifting, the show was organized jointly with the Victoria and Albert Museum in London, whose own holdings in 19th century English art and design, combined with access to English lenders, made it easier to put the show together.

did seem pretentious. The humor magazine *Punch* ran a satirical series about a hypothetical Aesthetic family, the Cimabue Browns, whose name alone pointed to the opposition between straightforward Englishness and the embarrassing foreign. And *Punch* wasn't making it all up: There was a Victorian pianist and composer, no

The objects range over a variety of art media — painting, sculpture, drawing and photography meant to be artistic — but also includes furniture, wallpaper, blue and white porcelain and Japanese fans, silverware, indeed pretty much everything for the home, including the architecture of the home itself.

Aestheticism involved a new (for England, at least) emphasis on the primacy of artistic considerations, and had no single style. Painting could range from the Renaissance clarity of Edward Burne-Jones to the near-abstract of James McNeill Whistler's nocturnes.

As the show's title suggests, what seemed to be at issue was whether art should be merely beautiful or should teach lessons of some kind: dedication to the greater glory of God, the urgency of building socialism, and the nobility of dogs, from whom we can all learn something, were themes widely reflected in Victorian art.

Aestheticism could and did seem pretentious. The humor magazine *Punch* ran a satirical series about a hypothetical Aesthetic family, the Cimabue Browns, whose name alone pointed to the opposition between straightforward Englishness and the embarrassing foreign. And *Punch* wasn't making it all up: There was a Victorian pianist and composer, no

marginal dilettante but a principal of the Royal Academy of Music, who was actually named Cipriani Potter.

At a preview of the exhibition, curator Lynn Federle Orr said that the Aesthetes were the Kardashians of their time. From the viewpoint of *People* magazine or the *National Enquirer*, they made outstanding copy. Conspicuous substance abuse didn't wait for the 20th century: Whatever Dante Gabriel Rossetti lacked in trouble caused by cocaine he made up for with chloral hydrate.

Some must have led sexless or closeted lives; others were ahead of most of us. During one period the poet and artist William Morris, his wife, Jane, and Jane's lover, the poet and artist Rossetti, occupied a house in joint tenancy; putting a love triangle into the actual real estate paperwork was far from what we think of as Victorian prudery.

Aestheticism evolved into three related movements: Art Nouveau, which extended the Aesthetes' yearning for the exquisite; the Arts and Crafts Movement, which turned its back on urban luxury and sophistication and stood for the revival of rural crafts and healthy values; and the turn-of-the-century Decadence, which continued tendencies already associated with writer Oscar Wilde and illustrator Aubrey Beardsley. We still argue back and forth about the relative value of making art for its own sake, but as with the cultural values of the 1960s, much that was avant-garde about the Aesthetes has long since entered the common ground of our thinking about art and design.

The exhibition continues at the Legion of Honor through June 17.

In Response Came the Swedenborgian Church

SAN FRANCISCO'S Swedenborgian Church, at Washington and Lyon Streets, is considered one of the outstanding achievements of the Arts and Crafts Movement in America. Its design has been variously attributed to the architect of record, A. Page Brown, and Bernard Maybeck, who was employed on the project in the humble capacity of a draftsman but later attained superstar status as an architect.

These considerations leave out the one person who had the most to do with the church's design: its minister, Joseph Worcester. Although not formally trained as an architect, he was an unusually knowledgeable amateur, often considered the father of the Bay Area shingle style, in houses he designed for himself and others.

Whatever its undisputed merits as an expression of the Arts and Crafts Movement, the church may also be seen as an explicit repudiation of the kind of art exhibited in the show at the Legion of Honor. Worcester disagreed strongly with the idea of art for art's sake. In 1882 Oscar Wilde made a lecture tour of the United States, and the two talks he gave in San Francisco set forth the Aesthetic ideal

how a home should be decorated.

Worcester was sufficiently provoked to respond by giving his own series of lectures, between August and October of 1882, denouncing the Aesthetes' position. He was still thinking along those lines 10 years later, when he wrote in a letter to a nephew, "I hope our plan will not be too aesthetic, but my artist friends are much bent on making it so. A pretty church I do not think I could stand; I prefer the little congregation in the bare hall."

After the church opened, to great acclaim, in 1895, Worcester recalled the design process. "I could have done nothing without the architect," he wrote, "but he was very patient with my suggestions. Sometimes he said that an idea of mine was not good architecture. I answered him that I cared nothing for the canons of architecture — the building must teach its lessons." The Aesthetic Movement, which seems in retrospect to be a mixture of triumph and excess, stood for a different attitude toward the value of beauty.

— JEROME TARSHIS

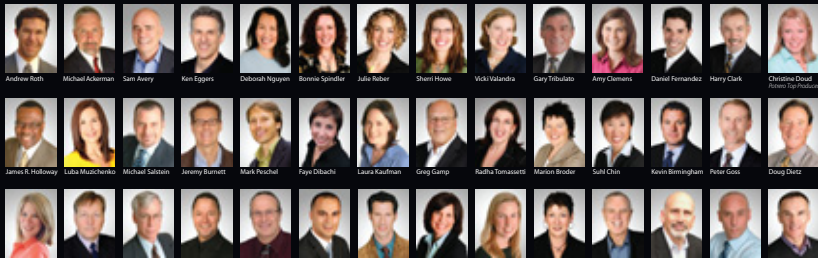


The rustic interior of the Swedenborgian Church on Lyon Street.

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Front Row/Seated (left to right): **Don Woolhouse** (Noe Valley Top Producer), **Danielle Lazier** (#1 Companywide Top Producer), **Robin Hubinsky** (West Portal Top Producer), **Mollie Poe** (Company Top 10), **Chris Sprague** (Company Top 10), **Back Row** (left to right): **Bill Kitchen** (Upper Market Top Producer), **Anna Spathis** (Company Top 10), **Tim Gullicksen** (Pacific Heights Top Producer), **Richard Meyerson** (Company Top 10). Not pictured: **Tim Hawko** (Company Top 10). Shot on location on the roof deck of 829 Falson (829falson.com).



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JOHN FIELD: Photo-Based Images

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JAMES KU CHANG

The group of six shingled row houses at 2641-2663 Union Street was designed by John Field.

Making a Mark in Pacific Heights

Modern housing at home among the Victorians

By JOHN FIELD

ALTHOUGH I've lived in Pacific Heights for many years and designed homes here, I never thought of myself as a Pacific Heights architect. When I was asked recently how many houses in the neighborhood I have designed, I had to stop and think. I'd never counted them.

There must be 20 or more, most of them published in *Sunset* or *House and Garden*. Alas, they aren't easy to pick out. There's no unique window style, no striking modern minimalism; San Francisco wouldn't stand for such statements in the 1960s and 70s. I designed gracious modern housing, most of it blending in with shingles or hiding behind a Victorian exterior. Even then some of the matrons of Pacific Heights thought my designs were out of place.

They may have had a point. I used bay windows in designs that weren't Victorian, shingle walls as if they were white plaster, and glass wherever there was a view. I turned a ballroom for a mansion into a three-story home and carved parking out of many existing residences, one of them still with a fireplace, mantle and marble trim in the garage.

The real art of designing in San Francisco

has always been capitalizing on whatever view there is, while concealing the exposures that aren't so good. That's true for city living everywhere.

Within three blocks on Broadway, I designed three completely new houses that are visually related only by their proportions. On the surrounding blocks are eight or 10 irreverently remodeled Victorians, two of them for my own family.

Probably my best known local project is a group of six shingled row houses at 2641-2663 Union Street. The design provoked a storm of protest from neighbors, who feared their property would be devalued by these houses only 16 feet wide — not realizing their own Victorians were often no wider, although built on wider lots. The design was published in several magazines and won many awards, including a special governor's award for contemporary California design.

As in all cities, the housing stock is limited in Pacific Heights. New owners want to make their houses their own, so they remodel. People live differently now than they did before, and their houses reflect the changes. But I still harbor a hope that some of the simple elegant spirit of the places I have designed will live on.



JEREMY O. BRADSHAW

A three-story modern house with shingles and bay windows replaced a ballroom on Broadway.

First an Architect and a Filmmaker, Now a Photographer

AS AN ARCHITECT who specialized in the design of public places and a documentary filmmaker who explored why we like some spaces and not others, it became clear as I began focusing on photography that what I wanted to capture was not merely found on film. It was more than something visual. It involved all of the senses.

In the hundreds of photographs I took over the years, the nature of the single lens camera always held the viewer back, outside the place. Even photographs of architectural projects I designed were usually manipulated by the professional photographer to show as much as possible, exaggerating the dimensions and missing the essential nature of being there.

In filmmaking, the sense of sound is a great help in capturing the sense of place. Still, I found we could come closer to replicating the experience of being there by building up a sequence about a place with a series of closeups. That is part of what our eyes do naturally as our focus shifts rapidly, even when we don't notice we are doing it.

Digital photography and Photoshop make it possible to create images that express the sense of being inside these special places by removing some details and reinforcing the textures, colors or direction of the light — things that are more powerful in remembering the experience of being there than the original photograph itself. Often understanding the sense of the place only becomes clear to me as I work with the photograph in the computer. Like reading poetry, I need to bring myself into it to discover its nature and meaning.

— JOHN FIELD

EXHIBITION



During March, John Field's photo-based images, *SPACES & PLACES IN VENICE*, will be exhibited at the Thomas Reynolds Gallery at 2291 Pine Street. For more information, visit thomasreynolds.com.



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2269 Greenwich	4	4	2	3340	253	2/7/12	2,825,000	2,680,000
2811 Vallejo	4	3.5	2	3035	118	2/3/12	3,995,000	3,600,000
2601 Broadway	7	6	4	9744	0	1/31/12	11,950,000	11,000,000

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1389 Baker #1389	2	2	1	1200	72	2/9/12	450,000	488,000
1910 Divisadero #6	2	1	1	121		1/17/12	499,000	489,000
1391 Baker	3	3	1	1284	72	2/9/12	499,000	537,000
3561 Sacramento	3	2	1	155		2/15/12	1,029,000	1,000,000
2825 Laguna	4	2	1	1865	42	2/9/12	1,549,000	1,485,000
325 Locust	3	2	2		18	2/8/12	1,595,000	1,595,000

The local market is soaring

Although the number of closings this month is down somewhat, the neighborhood real estate market is soaring. Properties in all categories are trading aggressively, many with multiple offers after only a few days on the market. The single family luxury market is quite active, indicating substantial demand. Some beautiful properties have recently been listed to fill that demand, including 3481 Washington, offered for just under \$7.5 million. Behind its modest exterior lies a contemporary treatment of classic architecture. The garden, deck, views and wine cellar create a flexible backdrop for both quiet enjoyment and elegant entertaining. Now 14 Presidio Terrace has re-entered the market at \$5.65 million, with its grand scale formal dining room, inviting kitchen and butler's pantry. One of its most remarkable features is the lush landscaping of the back garden and the Presidio beyond.

Condos are also going into contract at a rapid pace and we're starting to see a slight increase in the number of properties for sale. The Arts and Crafts co-op at 2888 Jackson Street is rich in period details and south-facing light and views, offered for \$710,000. Just down the street at 2865 Jackson, unit #4 is an elegant unit that has retained its Edwardian charm and period details after an extensive remodel. South light and views add to the attractions of this \$1.5 million home.

The local economy is enjoying the continuing trend of job creation in the tech industry, resulting in increased confidence in real estate investments. A sense of urgency seems to be driving buyers to get into a home before the Facebook public offering increases demand and drives up prices.

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



The modern neighborhood

"Pacific Heights Modern" (top right) is the most recent in an ongoing series of prints created by artist and architect Michael Murphy celebrating modern architecture in San Francisco. Several of the prints feature buildings in the neighborhood. The entire series is available at Zinc Details at 1905 Fillmore Street or at designinblue.com.

MUSIC

Girls Chorus Concert Will Include a Superstar

INTERNATIONALLY acclaimed mezzo-soprano Frederica von Stade will join the line-up of artists performing with the San Francisco Girls Chorus in a concert March 25 at Calvary Presbyterian Church at 2515 Fillmore Street.

Performing for three decades, von Stade has made more than 70 recordings with every major label — including complete operas, aria albums, symphonic works, solo recital programs and popular crossover albums.

Entitled "In Praise of Music," the local concert will also feature cellist Emil Miland and countertenor Justin Montagne. It will include music by Purcell, Schubert, Paulus, local composer David Conte and a new world premiere by Joan Szymko.

The group's alumnae chorus will lend its voices to works by Holst, Chesnokov and others requiring double choirs.

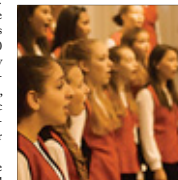
Founded in 1978, the San Francisco Girls Chorus is an internationally acclaimed center for choral music performances and education for females ages 7 to 18. The organization includes the concert and touring ensemble, training program and alumnae chorus, with more than 300 singers from 160 Bay Area schools.

While the chorus has frequently been singled out for awards and honors over the years, the 2008-09 season represented a watershed year for the group, including a joint performance with the San Francisco Boys Chorus at President Obama's swearing-in ceremony, as well as a performance at the Library of Congress and a New York debut at Lincoln Center.

The San Francisco Girls Chorus has produced a number of recordings and can also be heard on several San Francisco Symphony recordings with conductor Michael Tilson Thomas, including five that earned Grammy Awards.

This will be the final concert for Susan McMane, who has served as artistic director of the chorus since 2001. The group's board announced last July that it would not renew McMane's contract, explaining only that it had "decided to take the chorus in a new direction." A rally of support on Facebook and Tumblr urging reconsideration of the decision was unsuccessful.

The concert will begin at 4 p.m. on Sunday, March 25. Tickets, priced from \$18 to \$35, are available at cityboxoffice.com or by calling 392-4400. For more information, visit sfgirlschorus.org.



The girls chorus will perform with Frederica von Stade on March 25.



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