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THE NEW FILLMORE

SAN FRANCISCO ■ APRIL 2015



New Yorker cover artist Mark Ulriksen's painting *Dogs Only*, set in Alta Plaza Park, is featured in his new book, *Dogs Rule, Nonchalantly*, now available locally. **MORE | PAGE 2**

COMING & GOING

Blue Bottle Coffee Looking at Jackson-Fillmore Corner

By CHRIS BARNETT

TRENDY Blue Bottle Coffee has confirmed it may open a cafe in the storefronts previously occupied by Tully's Coffee and Juicy News magazine shop at 2453 and 2455 Fillmore. The new landlord reportedly intends to demolish the wall between the stores and combine them into a single space.

Several real estate sources claim that James Freeman, founder of Blue Bottle Coffee, based in Oakland, bought the two spaces to create his fifth coffee shop in San Francisco.

However, Freeman, identified on the Blue Bottle website as "a slightly disaffected freelance musician and coffee lunatic," refused to be interviewed about the Fillmore venture. A representative at his publicity firm said the project "is very much not confirmed." Then it issued a one-paragraph statement in which Freeman confirmed he does indeed hope to open on that key corner.

"Blue Bottle Coffee is excited to be pursuing a new cafe located at Jackson and Fillmore Streets in San Francisco," the statement quoting Freeman said.

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Tilework at Fillmore and Jackson.

After 60 Years on Fillmore, Barry for Pets Says Farewell

By BARBARA KATE REPA

BARRY for Pets at 1840 Fillmore, reputedly the oldest independent pet supply store in the city, is closing at the end of April after six decades on Fillmore Street. "It comes to a point, with the demographic changes on the street, that this business just doesn't pencil out anymore," says owner Gary Collings. "Now the big box stores have just done us in," adds co-owner Alice Barkley. "If you look at the pet industry, the same thing is happening to

us that happened to the pharmacy industry a while back: The small independent drug stores were put out of business by the big chains like Walgreen's." Barry for Pets opened in the early 1950s up the street in the building in which original owner Janet Barry lived, at 2328 Fillmore, now occupied by Cottage Industry. In 1981, Barry retired and sold the shop to Barkley, a neighbor in her building, who promised to keep the original name and keep the shelves stocked with basic supplies.

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“A HITCHCOCKIAN SUSPENSE MYSTERY”
—Harry Knowles, Ain't-It-Cool-News

“ICE COLD NEO-NOIR PERFECTION”
—David Ehrlich, Little White Lies

“THIS IS STELLAR PULP STORYTELLING”
—Charlie Schumlin, The Playlist

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COVER ARTIST

Rod and Gussie's Dogs was painted for a local couple who live near Alta Plaza.

A SWEET BIT OF MAGIC

SAN FRANCISCO artist Mark Ulriksen has painted 48 covers of *The New Yorker* during the last two decades. He's become its go-to guy for wry reveries focusing on dogs and baseball — and their friends and fans.

Now Ulriksen has collected nearly 100 of his favorite paintings of dogs over the years and woven them into a hand-lettered heart-warming story in his new book, *Dogs Rule, Nonchalantly*.

Some of the paintings have a familiar look.

“Alta Plaza Park was the setting for some of my earliest dog paintings,” Ulriksen says. “I’m especially pleased with one in particular, *Dogs Only*, because I was able to capture a recognizable city location, incorporate a lot of graphic shapes and paint an image about animal interactions.”

He adds: “I’ve always been attracted to patterns and shapes and the steps and paths leading up to Alta Plaza are really interesting. Plus being on a bluff leads to some very cinematic cropping of the attractive architecture circling the park. It’s still one of my favorite

paintings and one of my favorite city parks.”

Ulriksen’s book is available locally at the pet boutique George at 2512 Sacramento Street.

“The aesthetics of the place make it feel like an art gallery dedicated to all things pets,” says Ulriksen, “with an emphasis on my favorite type: dogs.”

So far the book has gotten enthusiastic reviews, both for the paintings and the text. One critic called it “an easy book to love.”

“I’m really pleased that a lot of emotions have been touched,” says Ulriksen, “because the book is both funny and sad.”

He singles out one review as a personal favorite:

“What a touching and whimsical book! My husband and I picked this up in a gift set at a winery and opened the book because we couldn’t resist the sweet cover. We started smiling, then chuckling, then laughing out loud and then crying. (We had lost our dear boy a while back.) Mark Ulriksen has captured the wonder that is dogs perfectly with his words and illustrations. Thanks for creating such a sweet bit of magic.”

Mark Ulriksen’s new book has some local connections.

THE NEW FILLMORE

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Connecting the neighborhood

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

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Shell showdown may come this month

Signs went up at the corner of California and Steiner announcing the Planning Commission in March would consider a controversial proposal to tear down the Shell station and garage and replace it with a 24-hour convenience store, food mart and added gas pumps.

Then came word the notices were not legally sufficient, and the hearing is now tentatively rescheduled for April 23. Neighbors fighting the plan have been especially vocal in their support of the garage, which has been there for decades.

Garage owner Douglas Fredell's lease is up at the end of April, and he says he still has not found an alternative location.

■ **A NEW CREDO:** The San Francisco-based natural beauty products online retailer Credo is opening its first brick-and-mortar location at 2136 Fillmore, formerly home of Jurlique cosmetics. The store will offer 100 different brands of all-natural products.

"We are looking for it to be a destination where people can go to look and feel beautiful," says Credo founder Shashi Batra. "It is nothing more than what the natural food markets have done for grocery shopping, except in beauty."

■ **A PAIR OF SHOE SHOPS:** Two blocks north, two new shoe stores are in the works featuring imported Spanish and Italian footwear.

Freda Salvador will move its stylish leather offerings crafted in Spain up the hill from Union Street to 2416 Fillmore. . . . In the works at 2326 Fillmore is a casual Italian line not yet quite ready for its close-up.

NEIGHBORHOOD NEWS



NINA SAVEVICH

The art of underwater gardening

Through April 12, an exhibition of "Aquascapes" continues at the Conservatory of Flowers in Golden Gate Park. It was

inspired in part by George and Steven Lo, owners of Aqua Forest Aquarium at 1718 Fillmore. They have led the way in introducing the concept of underwater gardening in the U.S. and provided plants and supplies for the exhibition.

For 60 Years, Helping Show the Cat Who's Boss

► FROM PAGE ONE

"We don't cater to fashion or have the trendy stuff," Barkley says. "Just the good basics that are meant to last."

In 1989, Collings joined the pet shop as a co-owner. He was a natural choice, since his parents were involved in the wholesale end of pet supplies, and he'd helped with their business since he was a child.

Shortly afterward, Barkley and Collings made the daring move to relocate the store a few blocks south to 1840 Fillmore in the new Amelia complex. They got the warning that was customary back then from concerned friends and neighbors: "Everyone said, 'Be careful when you go south of California Street,'" Collings recalls. "And in the beginning, we had some elderly ladies in suits in here physically sweating bullets."

But as the center of retail gravity continued to shift down the street, Barry for Pets flourished.

Collings doesn't blame the corporate stores for turning the tide in the pet supply business. "If the neighborhood really cared about not shopping at big box stores, the stores wouldn't be there," he says, adding that he misses the days "when you could buy whatever you needed" on the street.

But relocating the store again doesn't seem like an option to either partner. "We're not going to move into someone else's back yard," says Collings.

"We try to be honest and convenient," he says, still talking in present tense. "And we try to offer a little bit of advice based on what we've learned over the years. People can take it or leave it. It's free."

It's the free advice most regulars will

miss most when Barry for Pets closes its doors. Customers were warned away from items that weren't considered right for their pets nearly as often as they pointed to those that were. Products often came with a story — about the fellow up the coast who makes the cat scratching posts by hand, or the best way to wash the cushion on the Great Dane's dog bed, or the particular varietal of catnip used to stuff a toy, or the best toy for a puppy in training.

The shop owners also dispensed practical advice on dealing with pets' challenging moments. For example, Collings once explained in detail the best way to hold and deal with a cat that fought getting its nails trimmed, which flummoxed the owner.

"Just be firm and show that cat who's boss," he said. "And it helps to have a glass or two of wine first. You. Not the cat."

A black and white photograph of a woman with long, wavy brown hair, smiling and looking towards the camera. She is wearing a black leather jacket and has her right hand near her face, with her fingers slightly curled. The background is dark and out of focus.

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Hiraeth

(n.) a homesickness for a home to which you can not return, a home which maybe never was; the nostalgia, the yearning, the grief for lost places in your past.

pronunciation | 'hEr-rlth (HEER-eyeth, with a fast heer and a soft th)



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*3.9 refers to the diminished percent of African-Americans estimated to be living in San Francisco

CRIME WATCH

Robbery With a Gun
Eddy and Scott Streets
February 17, 8 p.m.

A woman called the police to report that her boyfriend was robbed at gunpoint while selling drugs. The suspect stole both the drugs and the money. The incident is still under investigation.

Robbery With a Gun
Eddy and Scott Streets
February 17, 9:05 p.m.

Officers responded to a report about a fight. On arriving at the scene, they realized a robbery had just taken place. The robber, who was known to the other person involved, brandished a firearm, demanded cash and fled. The incident is still under investigation.

Driving Under the Influence
Geary Boulevard and Steiner Streets
February 21, 4:37 a.m.

Officers received a call about two cars involved in a collision. During their investigation, they discovered one of the parties was under the influence of alcohol and drugs. The intoxicated driver was arrested.

Battery
Eddy and Divisadero Streets
February 27, 11:55 p.m.

Officers received a call about an individual who was behaving in a suspicious manner, heckling several women and striking out at them. They detained the suspect and conducted an investigation. He was arrested for battery.

Theft From a Locked Vehicle
Divisadero and Bush Streets
March 9, 8:30 a.m.

A woman left her purse in her car while she went into Starbucks. She returned to see a stranger standing over the broken window of her car while holding her purse. The woman confronted the man and grabbed her purse, and the suspect fled on foot along with a second man, presumed to be the lookout.

The purse thief was a black male about 20 to 25 years old, 6 feet 1 inch tall, weighing roughly 180 lbs. He was wearing a gray hooded sweatshirt and gray pants. The lookout was a man, about 5 feet 10 inches tall. The matter is still under investigation.

Driving Under the Influence
Masonic Avenue and O'Farrell Street
March 14, 12:29 a.m.

Officers saw a driver running a stop sign and detained him. The man appeared to be under the influence of alcohol; he performed poorly on field sobriety tests. Although he claimed to have had just one beer, his blood-alcohol level was measured at .122 percent, well over the legal limit of .08

percent. He was arrested for driving while intoxicated.

Driving Under the Influence
Steiner and Vallejo Streets
March 14, 11:51 p.m.

A driver who ran a stop sign was spotted by officers on patrol. They detained him and noted that he showed signs of inebriation. Field sobriety tests put his blood alcohol at .138 percent. He was arrested for the violation.

Theft From a Vehicle
Masonic and Euclid Avenues
March 15, 5:28 p.m.

A neighborhood resident saw a man break into a parked car and remove items from inside the vehicle. The witness called 911. When officers arrived at the scene, the suspect ran from them and tried to climb over a fence. His sweatshirt became snagged on the fence and he was stuck there until officers rescued and arrested him.

Burglary, Conspiracy
Geary Boulevard and Lyon Street
March 20, 4:57 p.m.

An employee entered his place of business and interrupted a man in the act of stealing the office's computers. The employee chased the suspect, who quickly put the computers down and ran. The would-be thief eluded his pursuer, but his getaway driver was later found sleeping in a stolen car nearby. This man was arrested for conspiring to commit a burglary.

Domestic Violence
Sutter and Scott Streets
March 22, 1:32 a.m.

A witness heard a woman outside on the street screaming for help and called 911. Officers arrived and saw a man shoving a woman. Investigation proved he was the boyfriend of the woman he had assaulted. He was arrested for domestic violence.

Tips on lost cell phones

Captain Raj Vaswani, the departing commanding officer of Park Station, recently offered a number of tips on recovering lost cell phones — a common concern among neighborhood residents.

- Send a message to the power-up screen, so if the phone is found and someone turns it on, they have a way to get it back to you.

- Change memorized passwords on all phone apps through the web, such as email and all social media.

- Keep your device's original box; the serial number is important to enter as lost or stolen property in a statewide database.



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NICOLE ROSARIO | ELEVEN ARTS



The Majestic Hotel and its Butterfly Bar provide atmosphere for key moments in the film.

A Noir Thriller Set Locally

Much of ‘Man From Reno’ was filmed in Japantown

HOLLYWOOD comes to the neighborhood this month when a new film, *Man From Reno*, has its San Francisco premiere at the Sundance Kabuki Theater on April 10.

Actually, Hollywood is coming *back* to the neighborhood, since much of the film was shot nearby at the Majestic Hotel and on the streets of Japantown.

It’s the story of a famous Japanese crime novelist drawn into a murder mystery of her own while hiding out from the paparazzi. It stars Ayako Fujitani, Steven Segal’s daughter, and Pepe Serna, a veteran actor with more than 100 film credits, including *Scarface*. Dave Boyle directs.

“*Man From Reno* fascinates,” wrote a *New York Times* reviewer, and “nods to noirs from *Chinatown* to *Vertigo*.”

In addition to its setting, the film has other local connections. Neighborhood resident Ben Lyon is a co-producer and veteran actor Karl Heinz-Tauber, also a longtime Pacific Heights resident most known for his role in *Amadeus*, has a scene-stealing role.

“This will be one of the most fun things to happen in the neighborhood in a long time,” said Lyon, “an award-winning independent film made in our own back yard.”

Man From Reno will screen daily from April 10 through April 16.

It’s Blooming Season Again

A once-local floral designer returns for Bouquets to Art

By JUDY GODDESS

SHE CLOSED HER Blooming Floral Design shop at 2120 Sutter Street a few years ago and moved back to Tokyo to care for her aging parents. But Kaori Imaizumi can’t shake San Francisco.

She returns every spring to participate in the Bouquets to Art exhibition at the de Young Museum, this year running from April 14 to 19. Again this year — her 10th in the highly competitive, invitation-only exhibition — she is one of the featured floral designers.

Once accepted into the show, each designer picks five pieces of art at the de Young to represent in a floral creation.

As her top choice this year, Imaizumi selected two adjacent works by glass sculptor Dale Chihuly, both elongated vessels encircled by intricate flowers and leaves.

“I got my first choice,” she says happily. “These small art works are a new challenge for me, but I am excited to be working from these beautiful blown glass works. I like their delicate handwork.”

Her design from the 2014 show, inspired by Robert Henri’s *Lady in the Black Dress*, is featured on the poster for this year’s exhibition, which celebrates its 30th year.

A few weeks before the upcoming show, Imaizumi was still in the process of refining her design.

“I’ve checked with the flower market on the availability of flowers and floral supplies, and I’ve been thinking about my design and waiting for a brainstorm,”



Kaori Imaizumi’s bouquet last year to Robert Henri’s *Lady in the Black Dress*.

she says. “It always happens suddenly.”

Last year about 62,000 visitors attended. “It’s hard to maintain the freshness of the flowers,” she says. “It’s unexpectedly hot in the museum. Flowers die so fast — much faster than usual.”

To keep her design looking fresh, she visits the museum every morning before it opens to add water and replace flowers. Imaizumi, a certified member of the American Institute of Floral Designers, is known for her meticulously crafted Sogestsu Ikebana and European contemporary floral artwork styles. She describes her designs as “contemporary East-meets-West.”

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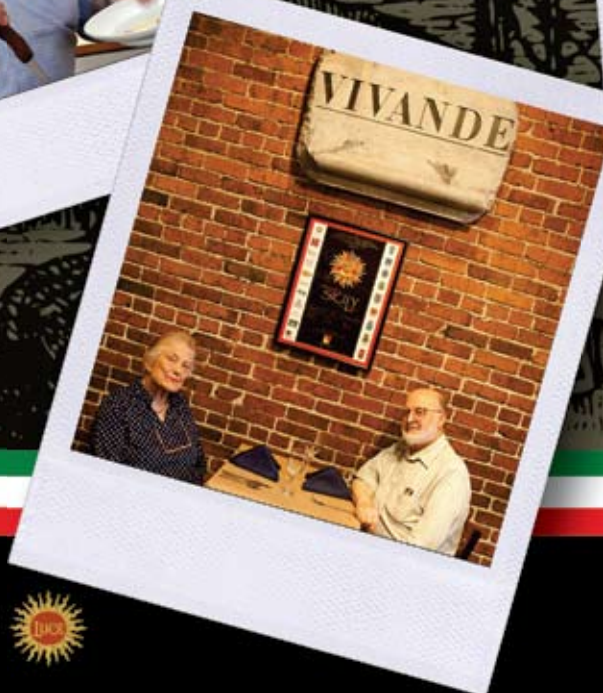
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BY MARK FANTINO

THE KITCHEN PHONE RANG. It was concealed on metro shelving between a mound of recipe binders camouflaged in a thin veil of flour, clipboards clamped with stacks of checklists, inventories and ordering forms, plus all of Carlo Middione's published cookbooks. Just to the right was a two-way mirror on the other side of which stood Carlo, invisible and watchful.

"Mark speaking," was how I answered. Carlo barely knew me then, and vice versa.

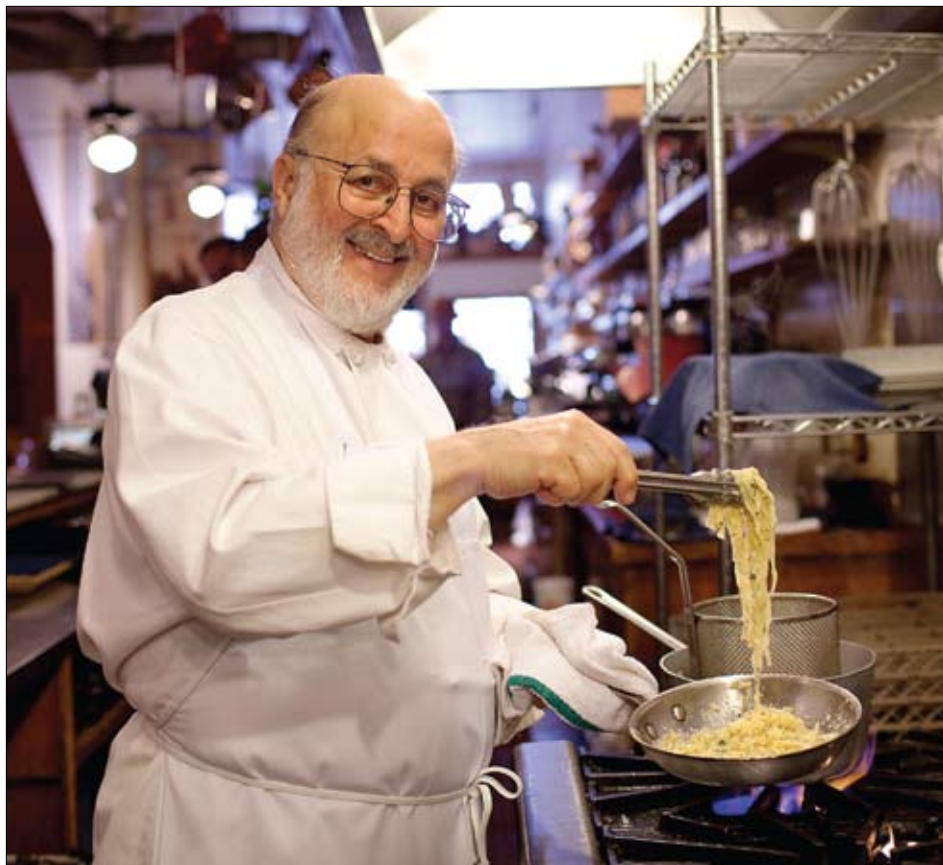
"This is Carlo," said the voice. "Please go to page 124 of *La Vera Cucina* and follow the recipe carefully and bring me the results."

Carlo had published his third cookbook, *La Vera Cucina*, less than a year before I started working for him in 1997. I opened the book to the page he asked for — his recipe for Frittata di Pasta con Spinaci — read it and called him back and asked if he'd want me to use the optional pine nuts. He brusquely fired back: "Just follow the recipe!"

The recipe was a torte, of sorts, of fried pasta and cooked spinach, plumped currants and toasted pine nuts; a gilded crispy-on-the-surface "pie," but unctuously soft in the center. Although I was an accomplished cook, I had much still to learn about taste and relevance. Carlo's Vivande Ristorante kitchen at his Opera Plaza location was where I met him and started working for him.

Concealed behind the two-way mirror was Carlo's office, which was a charming mess of books stacked high, for the bookshelves were full. And an oversized rolling pin: Anyone who knows Carlo also knows of his quirky fondness for humongous whisks and giant wooden spoons and such. I know him well and also know how he loved the story of Lilliput and I believe there is a link between the two: giant tools and miniature people. And in the corner, strangely, stood a cello with one sadly snapped frayed string.

THE TWO-WAY MIRROR was Carlo's way of keeping an eye on us — even if he wasn't. I remember one morning I was working diligently on stuffing sausages, keeping my area impeccably clean for fear of his watchful eye behind the mirror, when in he walked through the back door. The entire time I had thought he was in his office. In many ways we performed our best to that mirror, assuming always that he was there behind it. The kitchen phone would often ring on some of the other more clumsy and sloppy cooks and it would be Carlo's voice on the other end simply saying: "Wash your hands!"



Chef-owner Carlo Middione reigned over Vivande at 2125 Fillmore for three decades.

Carlo's Way

Fillmore's legendary Vivande Porta Via was an enchanting and wildly original place

The cook would hang up and meekly wring his hands under the handsink faucet.

I knocked on Carlo's office door with the results of his recipe carefully arranged on a platter and a fork in my hand. His voice from inside bellowed: "Come in." When I walked in, he spun around in his chair and looked at my execution of his recipe, then at me, and said: "Did you have any trouble making it?"

To which I replied: "No."

He took one tiny bite and said: "Good, thanks. You can have the rest."

I left the office perplexed and ate the delicious Pasta Frittata alone on a giant butcher block in the kitchen.

About a week later it was still bugging me. At the end of my shift, I knocked on Carlo's office door and entered — and he said what would later be a familiar greeting: "Sit down. Take a load off." I sat on a disused dining room chair and asked why he had asked me to make that recipe. He dug into a stack of papers and fished out a newspaper clipping of a book review of his *La Vera Cucina* and handed it to me to read. The reviewer, though singing mostly praises for the book, stated with impunity

that the recipe for Frittata di Pasta con Spinaci "didn't work." Carlo had simply wanted to check to make sure his recipe was not incorrectly written and to prove, just to himself, that the reviewer was wrong.

THAT WAS THE BEGINNING of my 11-year stint as Carlo's right hand man — a position that changed nearly everything about who I was and made me into the chef I am today. I had a good grasp on technique then and was a dazzling line cook. I could sauté, flipping high into the air and catching the ingredients low for dramatic effect. But I still didn't understand the difference between a thick and easy-to-work-with pie crust and a delicate, difficult one. Or between a firm dough that was easy to knead and one that was almost too wet to handle, but would produce bread with better texture and giant bubbles inside.

It was these nuances that made Carlo's food a cut above the rest; everything else was merely restaurant food. The fettucine we made at 2125 Fillmore at Vivande Porta Via was mixed in a giant five-foot mixer, and the mixer itself had the inter-

esting pedigree of a past life bolted to a ship's floor. Who knew all the places that mixer had sailed before being installed on the tiled floor of Vivande? And the elegant giant pasta machine with its huge rollers rendered pasta sheets so thin you could see your hand through them. The pasta when cooked was of such a transcendental texture, resilient, with a slight springy bounce on the plate, but easily coaxed into a twirl on the tines of a fork, endearingly embraced by just the right amount of sauce.

I still see Vivande regulars almost every day, all of us wandering as if homeless, all of us waxing and waning with our memories and perpetual longing for Vivande's incredible pasta dishes. Take the "creamless" carbonara; Carlo taught us that adding cream was not only a bastardization of carbonara but also completely unnecessary. Equally innocent of cream and misunderstood by the rest of the world was Carlo's vodka sauce — his being fresh, light and jazzy, with a top-note of coarsely ground black pepper. I love to re-create his reverse-polarity puttanesca, in which he showcases its true pantry ancestry, his version being more an earthy, sultry, deeply nuanced tapenade studded with fresh tomato concassé, singed with red pepper flakes.

Remember the delicately fried oysters? And his playful Fusilli alla Carlo, which he would always stress was a departure from his devotion to his classical regional Italian hard line, yet fit right in with his repertoire. And most of us still remember fondly being served a fantastic Montepulciano d'Abruzzo or velvety Valpolicella in tumbler glassware — what his wife and business partner Lisa Middione would term "taking wine off its pedestal." In later years, Vivande would bow to outside judgment, adopting the use of stemware. We miss the hazelnut meringue cake adapted from the actual dacquoise served at Queen Elizabeth II's 1953 coronation. We long for the silky-smooth lemon curd tart, for which I still hold the secret ingredient very close to my chest. And let's not forget the hilariously christened Earthquake cake. To cap it all off would be a deceptively short shot of the mime-like smiling Santos' espresso.

VIVANDE PORTA VIA was an enchanting and wildly original place; the word "restaurant" could hardly be used to describe it — a true gastronomia, the only of its kind, certainly. Carlo Middione could have opened a restaurant in that long, narrow space on Fillmore, but he chose the harder task of creating a piece of Europe seldom experienced in this country. A huge part of the draw was the three beautifully filled sparkling glass cases

TO PAGE 8 ►

la

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A True Gastronomia, the Only One of Its Kind

► FROM PAGE 7

brimming with house-made sausages — the recipe from Carlo's grandfather in the town of Agrigento in Sicily — pâtés, condimenti and contorni, not only dishes but phrases Carlo taught us to adopt into our way of lives.

Vivande taught us to eat better, and demonstrated to us the endless array of regional Italian recipes.

I BELONG TO A small group of food lovers who gather once or twice a week over glasses of wine. One day recently the topic, unaided by me, strayed to eggplant, and I let loose with a description of Vivande's eggplant sandwiches. I held my court of food fanciers spellbound when I told them of thinly sliced mortadella and provolone sandwiched between two slices of eggplant, the whole thing breaded in a mixture of equal parts bread crumbs and grated Pecorino Romano cheese, sparkled with chopped parsley, anointed with extra virgin olive oil and baked until golden brown on both sides.

Also in the Vivande glass cases near the front door was the magical and hypnotic capunatina, that too made with eggplant. A beautiful girl once fell in love with me, albeit temporarily, almost completely because I made her a huge jar of capunatina to keep in her refrigerator. The jar didn't last long and she still periodically asks me for a refill. Every springtime without fail I make a big batch, for I never learned to make a small batch of Carlo's capunatina. And though I know it completely by heart, I always fold

his *Food of Southern Italy* cookbook open to page 218 and revisit his enchanting paragraphs on the subject, which take you on a journey to its Saracen roots and yet describe the true present-day versatility of the dish.

Also we miss the hand-pies, scrumptiously filled with either steamed chicken or mushrooms, tender and flaky.

The house-smoked chicken salad.

The onion tart.

The small roasted chickens that I recall preparing every morning. In the cold winter months after I had them fastened and twirling on their spits, Carlo and I would take a mid-morning coffee break standing near the custom built spit-roaster, warming our hands and dipping crusty bread in the delicious drippings — a weakness of which I never was cured.

CARLO INDULGED ME. He and Lisa once described a chilled aspic "refresher" they enjoyed at the intermission of a symphony held in the height of summer in Vienna. I was given free reign to replicate it. Of my own volition, mostly to surprise them when we had a heat wave, I came to their table with wobbly cubes of deliciously rich aspic in a chilled bowl. Many years later I made them, privately for dinner, soft boiled duck egg suspended in aspic with bits of prosciutto and herbs based on another conversation from years earlier.

Carlo had a way of speaking that was mesmerizing, invigorating and inspiring. It made you want to leap into his story and



DANIEL BAHMANI

Vivande returns, for a night

Carlo and Lisa Middione (above) will be honored at a dinner on April 16 at Luce restaurant at the Intercontinental Hotel. It will feature food from the menu of their late and much lamented Vivande Porta Via, which was located at 2125 Fillmore from 1981 until 2010. For more information and reservations, call 415-616-6560.

taste the things he was reminiscing about.

Another time he told me of an elegant and tiny folded pasta called cappellacci, which he described so intoxicatingly that I insisted we include it on a menu for an upcoming big function. The next thing I remember was handmaking 500-plus of them. It was a cripplingly daunting task, but it was a choice. Carlo taught me how important and noble it is to entangle nos-

talgia into a recipe, to translate time and place with a dish; otherwise, it's just eating. Carlo taught me not only how to cook, but also why we eat and how to eat. That's an important distinction.

ONE OF MY fondest memories, among so very many, is tinged in sadness. The Middiones' opus project Vivande Ristorante was closed

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— Michael Bauer, SF Chronicle Food Critic

1300

ON FILLMORE

down. There are so many reasons this happened, but none of them was for any failings of the food or the ravishing decor. The Middiones lost their home along with the restaurant, and I was asked to come over and help Carlo box up his library.

It was a small room with pleasant natural light. His desk was small, and on it was the word processor he'd used in writing *La Vera Cucina*. From floor to ceiling the walls were covered in bookshelves of rare cookbooks: the entire Waverley Root collection, Elizabeth David, M.F.K. Fisher, Richard Olney, obscure books only in Italian, and ones I'd never heard about but immediately loved.

We were meant to take all these books off the shelves and store them in moving boxes, labeled so Carlo would be able to find one in case he needed it in the meantime. But Carlo and I had a history of being completely unproductive at tasks like these. I would pull a single volume off the shelf and exclaim, "Wow!" — and he would drop everything and rush over and fold it open to a page that would make my culinary jaw drop even lower. We'd sit on little stools talking endlessly about recipes and dishes and my head would get jam-packed with ideas, the boxes filling at a snail's pace.

Lisa would periodically peep in to check on us, usually carrying a small tray with little cocktails for us. Time slipped away and day turned to night. The next thing we knew it was midnight and all this talk of food and history had made us incredibly hungry. Carlo said: "I think I have some leftover blanquette de veau in the refrigerator. Do you think you could scrounge up some appetizers?"

I assembled an antipasto from the Middione's pantry and refrigerator: cubes of aged Pecorino studded with black pepper-

corns, slices of hung salami, oil-cured black olives, homemade pickled eggplant spiked with red pepper flakes and wild oregano. Carlo emerged from his wine cellar with a dusty bottle of eight-year-old Barolo, a wine way too mature and fine to go with my meager antipasto. But I think he dug it out as a gift to me, which was something he often did. We dined on this midnight supper and then called it a night. The next afternoon I was back in his library to do it all over again.

THERE ARE JUST too many stories to tell about Carlo's generosity of wisdom and how he used food, the eating of it, and the knowledge of it, as gifts to us all. I remember a scare we had when one of our regular customers had to have heart surgery. Paul was beloved to all of us, and he recovered from the surgery beautifully. But the first thing Carlo did was make him a big batch of his lovingly named Lilliputian meatball soup. We made a rich broth, skimmed and strained and crystal clear, which we embedded with the tiniest veal meatballs you've ever seen. Again, that fantasy about Lilliput. A standard soup spoon could easily hold 12 of them. Delicately seasoned for the infirm, Carlo explained it is what his mother would make when people were not feeling well. Years later, Carlo was in the operating room himself and I went to work early and made that soup for him.

My 11 years working beside Carlo Middione at Vivande remain the very best years of my life. I mourn them constantly, but the heritage of the recipes and the style Carlo taught belong to me now. His gift. One day I hope to open a Vivande of my own under my own name, if the culinary gods allow it and the public wants it again.



Carlo Middione had a way of speaking that was mesmerizing, invigorating and inspiring.

DANIEL BAHMANI

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I researched
my move
carefully.

As an actress,
I love the cast
of characters.

A career as a clinical chemist made AnnieScott Rogers meticulous about her choices. Now retired, she's thrilled to be able to pursue her life-long passion for acting. Singing since age 5, she's acted in live theater, commercials and now independent films. AnnieScott's time is her own now, since The Sequoias takes care of the everyday chores and concern about future health care. Perhaps it's time for your passions to bloom, too! Come for a visit by calling Candiece at (415) 351-7900.

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A once familiar name will likely disappear when the shop at Fillmore and Jackson is renovated, eliminating one of the last vestiges of Shumate's pharmacies.

Blue Bottle Coffee Exploring a Cafe at Fillmore & Jackson

► FROM PAGE ONE

"Like most cafes, there are a surprising amount of steps that need to take place in order to make it a reality," Freeman's statement continued, "but we're very excited about the prospect of joining this lovely neighborhood."

He added: "I have admired the building for many years. We will have more details regarding the process and timing of the cafe very soon."

In an extraordinary example of corporate secrecy, it's difficult to divine exactly who is the landlord.

This much is certain. On November 22, 2013, Jackson + Fillmore Estates LLC was formed and registered with the state of California so that property can be held in the name of the limited liability company, rather than a person. The following January, the entity bought the storefronts from longtime real estate investor Michael Steele.

Who is behind the ownership is significant. Last November, the Seattle-based Tully's coffeehouse on the corner of Fillmore and Jackson had to shut down when the new owner of the building demanded a 74 percent rent increase when the lease expired. A brokerage source said the landlord wanted \$11,000 a month. The closing ended Tully's presence in San Francisco, where the company once had a number of stores.

Juicy News, the news and magazine operation next door, was also denied a new lease at the end of last year. Juicy News closed on March 15 and plans to reopen this month at 2181 Union Street.

One person who could be playing an important role in the changeover is Nancy Frumkes, an event planner and interior designer in Belvedere. Frumkes reportedly collected the rent for the new owner and was the contact person for tenants.

But Frumkes refused to talk about Blue Bottle Coffee or the new ownership. Contacted at her office, a woman picked up the phone, denied she was Frumkes and did not answer subsequent calls.

No permits have currently been filed with the city to renovate and redesign the two retail shops into a Blue Bottle Coffee cafe. One possible reason: The two storefronts are separate commercial condominiums and combining them could be complicated.

FIRST PERSON

Moving Down to a Storied Home

Soon to be Juicy News, but once a fondly remembered bookstore

BY CAROL FIELD

JUICY NEWS is moving down the hill to 2181 Union Street — the very place, longtime locals will remember, where Minerva's Owl Bookshop was located for many years.

Minerva's Owl was actually created three blocks east at 1823 Union in 1964 from what was originally a coal yard. I founded the bookstore with my partner Ruth Isaacs. We met when I worked for her at the Golden Gate Valley branch library, the lovely Beaux Arts building at Green and Octavia. People from all over the city came to her for advice and recommendations about what books to read.

Then the city, in the name of progress, decided to centralize the library system. Ruth moved to the main library as head of the humanities department, taking her away from readers and admirers and away from the books she delighted in putting into their hands.

It was less than a year later that she called. "Want to open a bookstore?" she asked. I can't imagine what gave us the confidence to think we could create a library in the 1,100-square-foot building that was going up. True, we loved books and had read a lot of them, but neither of us had an iota of business experience. Yet somehow, whenever one of us got cold feet, the other one held firm. Picking out the small, carefully chosen stock we opened with energized us both. Hardcover and children's books went on the first floor, paperbacks upstairs.

To say this was a different time is an understatement. There were no discounts. No Amazon or Barnes and Noble. No Internet. No Visa or Mastercard. Everything at the store was purchased with cash or personal checks, and good customers had charge accounts for which we billed them at the end of the month.

In the beginning, we may have envisioned having time to read books, but that showed our naivete. We were a personal service business and we did everything. We ordered the books from brief catalog descriptions and photos of the jacket design. We opened the boxes and put the books on the shelves, paid invoices, gift wrapped and delivered books. The two of us knew every book in the store. We often knew customers bet-

ter by their voices or their taste in books, rather than by their appearances, since many ordered by phone.

At that time Union Street was not the upscale neighborhood it has become. It was just beginning to blossom. Marion Davidson's fine American Indian art gallery was on one side of our bookshop and there was a nice Mexican restaurant up the street. The Metro Theater was already the home of the original San Francisco Film Festival. A cobbler, a florist and a

plumber, among others, made up the neighborhood. Jim Marshall, the rock 'n' roll photographer, hung around some of the time and showed us his pictures that ended up in *Rolling Stone*.

As business picked up we hired Edwina Evers, later Edwina Leggett, who had actual bookstore experience in Connecticut, along with Marion Seawell, a bookkeeper who was also an artist.

In the late 1960s the bookstore moved down the street to 2181 Union, which will be the new home of Juicy News. The business grew. The ownership expanded. Over time Minerva's Owl became the property of Edwina, Joan Sinton and Blair Fuller, an early editor of *The Paris Review*, who taught writing at Stanford and co-founded the Squaw Valley Community of Writers.

"It was just the right size," remembered Sydney Goldstein, founder of City Arts and Lectures. "It had such a special feeling. People came from all over the city. They counted on finding people there who knew and loved books. It was clearly a labor of love."

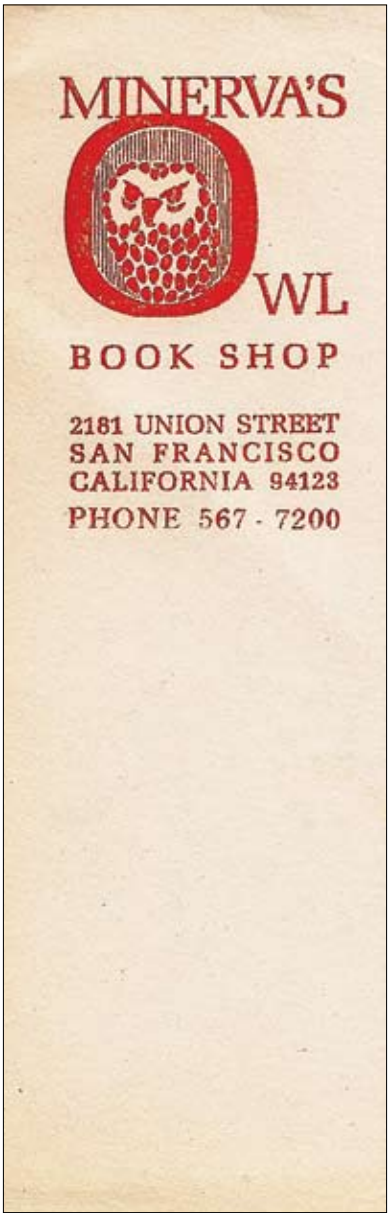
Items about writers turning up at Minerva's Owl began to appear in Herb Caen's column in the *Chronicle*. Truman Capote came by. Norman Mailer arrived, but Blair was busy. "So he turned him over to me," Edwina said. "Lordy, what will I do with Norman Mailer?"

she asked. "Easy," was Blair's answer. "Take him to the nearest bar."

Ask anyone who remembers. Minerva's Owl was a wonderful bookstore. It was run by friendly familiar faces who knew and loved books. It was a very special way to buy. It was a community that blossomed.

"It had such a loyal following," said Sydney Goldstein.

Let's wish the same for Juicy News.



A bookmark from Minerva's Owl.

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PERFORMANCE SCHEDULE

**Performers are subject to change*

Tuesday, March 3

San Francisco Poet Laureate **Alejandro Murguía** The Voice of the Mission performs with jazz accompaniment



Tuesday, March 10

Jazz Poet, Painter & Playwright **Charles Curtis Blackwell** and Poet **Vincent Kobelt** with The All-Star Revue from their new CD release, "Catch the First Thing Smokin'" and other works



Tuesday, March 17

San Francisco Poetry through the generations with San Francisco Poets: **A.D. Winans**, **Neeli Cherkovski**, **William Taylor Jr.**, and **Cassandra Dallett**



Tuesday, March 24

Poetry & Jazz featuring poets and musicians from **The Word Party** series and the **Nova Jazz Band**, including **Jennifer Barone** (poet and host), **Daniel Heffez** (saxophone), and **Ingrid Keir**, **Cara Vida**, and **Natasha Dennerstein**



Tuesday, March 31

COPUS, spoken word/world-beat ensemble featuring San Francisco Poet **Royal Kent**, and composer **Wendy Loomis**



Tuesday, April 7

Michelle Tea presents **RADAR: An Evening of Edgy Literary Performance** from San Francisco's Underground



Tuesday, April 14

The wordWind chorus performs with **q.r. hand jr.** (poetry, voice), **lewis jordan** (saxophone, poetry, voice), and **brian auerbach** (poetry, voice)



Tuesday, April 21

From San Francisco to Europe & Back: former San Francisco Poet Laureate, painter & translator, **Jack Hirschman** performs with Swedish-born San Francisco Poet, **Agneta Falk** and special guest, **George Long** on saxophone



Tuesday, April 28

Herb Caen called her "The Beat Generation Goddess" — **ruth weiss** performs with **Doug O'Connor** (acoustic bass), **Rent Romus** (saxophone), and **Hal Davis** (percussion)



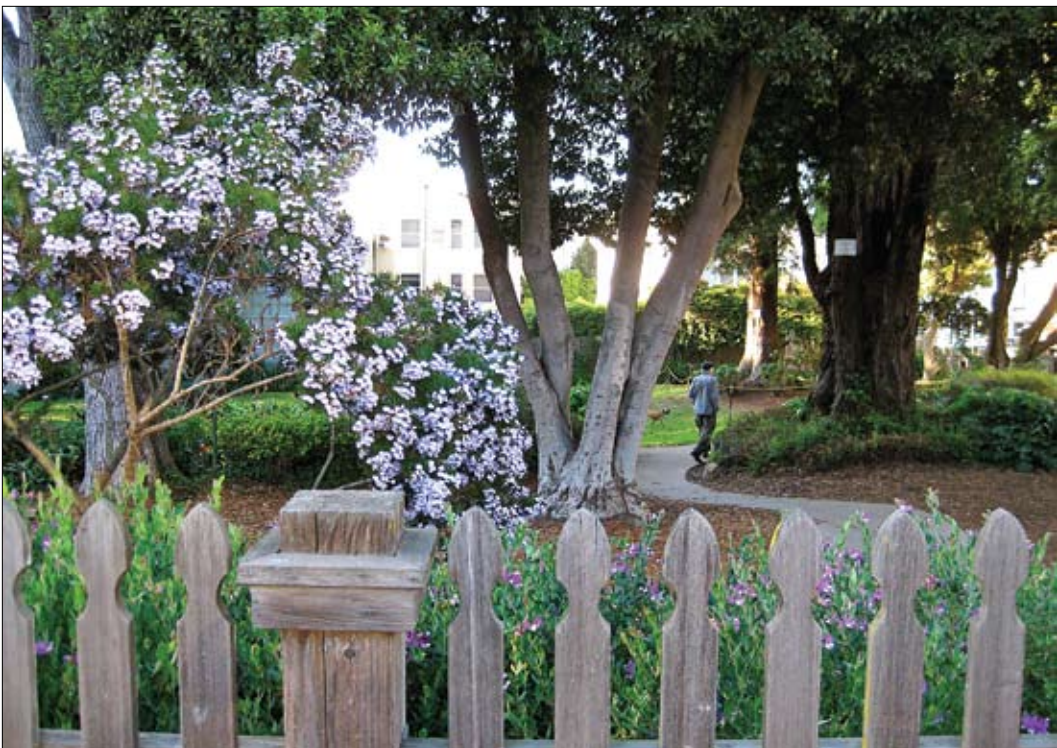
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LANDMARKS



SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY

Edith and Lucy Allyn lived in their family home at Green and Gough (above) until the 1960s, when it became Allyn Park (right). Remnants of the garden that surrounded the house remain in the park today.



DICKIE SPRITZER

Benevolent Spinsters’ Home Now Allyn Park

By BRIDGET MALEY

ALLYNE PARK, at the corner of Green and Gough Streets, is a San Francisco gem for which I have a strong affection. It’s across the street from our home. The park, adjacent to the historic Octagon House, is a little plot of green that is a daily gathering place for neighborhood dogs and their human friends. While there is no playground, the park is a favorite hide-and-seek haunt for local kids, who mostly manage to co-exist with the dogs.

Named for the longtime owners of this large lot, the park includes the remnants of a garden landscape that once surrounded a grand Victorian-era house built sometime before 1886. A 1905 map of the property shows a large house with a rambling footprint and several small greenhouses.

At one point, the Allyn family owned all of the lots stretching from Green to Union along the west side of Gough Street, and several parcels along Green Street as well.

The house was built for the daughter of a prominent early California businessman, Ephraim Willard Burr, who served from 1856 to 1859 as the ninth mayor of San Francisco. Mary Newell Burr married oil magnate John Winslow Allyn. They built a large home at the corner of Green and Gough Streets and had two daughters, Edith and Lucy.

When Allyn died in 1901, he left the house to his daughters, neither of whom married. Edith and Lucy Allyn resided

in the house until the early 1960s. The sisters donated a portion of their land to the Colonial Dames of America, who in 1952 moved the Octagon House from mid-block across Gough Street to its present location, where they restored it as a house museum. Five years later, the Allyn sisters offered up the corner lot at Union and Gough for the Dames to create a small formal garden adjacent to the Octagon House.

The benevolent Allyn spinsters supported many causes. Gifts detailed in their wills resulted in the California Historical Society’s purchase of the Whittier Mansion at Jackson and Laguna Streets, which became its headquarters for many years. The sisters also gave a significant contribution to the San Francisco Ladies’



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Historic Houses and the Stories They Tell

Protection and Relief Society, of which they were members, for what was simply called the Ladies Home. Designed in the 1920s by noted architect Julia Morgan, it stands at the corner of Laguna and Bay in the Marina and is now the Heritage, a residence for seniors. The sisters were active members of the First Unitarian Universalist Society and funded construction of its center at Geary and Franklin.

Edith Allyne died in 1960, followed by Lucy in 1963. They had lived in the house at Green and Gough their entire lives.

After their deaths, the Allyne house was threatened by the development of a 140-unit apartment building on the site. But the project was shot down with the help of petitions from the Dames, the neighbors, the Union Street Association, the Sherman School P.T.A., the Horticultural Society and other organizations. The city ultimately purchased the property to use as a neighborhood park and the house was torn down, creating the open space.

A nicely designed, unpainted wood picket fence encloses the park on both the Green and Gough Street sides — another reason dog owners and parents love this park. It's unclear if this is a remnant from the Allyne's garden, incrementally repaired over time, or if the fence was added by the city after taking over the site.

While the Allyne house was certainly a neighborhood landmark, the park is a much-loved community gathering place with mature trees, winding paths, a large lawn and a variety of colorful flowers. In sharp contrast to the formality of the Octagon garden down the block, Allyne Park is an easy going, informal landscape with ever-moving benches and welcoming green space.

FROM VOL. 1, NO. 1, in June 1986 until her death in 1999, historian and preservationist Anne Bloomfield, a neighborhood resident, wrote a column every month for the *New Fillmore* called "Great Old Houses." Many of her columns were collected into the 2007 book, *Gables & Fables: A Portrait of San Francisco's Pacific Heights*, with amendations by her husband, music critic Arthur Bloomfield.

One of the people touched by her work was Bridget Maley, an architectural historian then working with the respected Architectural Resources Group in San Francisco. Maley, a neighborhood resident, now has her own firm, architecture + history. With this issue, she takes up the mantle and begins a regular column on the historic architecture and places in the neighborhood, picking up where Anne Bloomfield left off.

So you knew Anne Bloomfield?

I had the pleasure of getting to know Anne through several projects and mutual membership in a few organizations.

She left an indelible mark on San Francisco. Anne was responsible for many individual landmarks and historic districts. These sites would never have been designated and protected without her tenacity and resolve. That includes her beloved Webster Street Historic District, which she meticulously studied and documented.

Tell us about your background.

I grew up in Richmond, Virginia, and attended Salem College, a small women's college in North Carolina with a strong history and many historic buildings. It's like a mini Williamsburg. I became interested in historic preservation through internships and archaeology at Old Salem.

Then I worked at Monticello and Thomas Jefferson's octagonal retreat house, Poplar Forest, and then was accepted into the architectural history program at the University of Virginia. It's in the School of Architecture, so you interact with architects, landscape architects and

urban planners. It's a phenomenal program.

What brought you to San Francisco?

I met my husband at UVA. He had gone to college at Berkeley and wanted to come back. I did not protest.

Tell us about your day job.

I've worked on some of the city's most significant structures, including the Conservatory of Flowers and the Old Mint, and helped make the Swedenborgian Church a National Historic Landmark. I've also had projects across the west in the Grand Canyon, in Hawaii — and I even got to go to Alaska to look at Coast Guard stations. I've researched modern buildings in Palm Springs and the incredible collection of early skyscrapers clad in terra cotta in downtown Los Angeles.

Favorite local buildings and architects?

Oh, there are many. Julia Morgan, for so many reasons, but mostly because she was so smart and talented, yet incredibly modest. A. C. Schweinfurth, who designed the Swedenborgian Church, because I just like to say Schweinfurth. Arthur Brown Jr., who designed City Hall, partly because my great friend Jeff Tilman wrote so eloquently about him. The first sentence of his book is: "Arthur Brown Jr.'s story begins with the transcontinental railroad and ends with the atomic bomb." Wow! I also love the whimsical work of Ernest Coxhead.

What can we expect in the coming months?

I'll focus both on the houses in the neighborhood and the people who lived in them. I loved that about Anne's articles. She found such juicy stories.

I also love our parks on this side of the city and will try to tell their stories, as well as those of some treasured homes Anne didn't get a chance to talk about. Maybe we'll also delve a bit into the neighborhood's more modern buildings, such as some of William Wurster's houses, or a few commercial and institutional buildings.



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The Friendship Line

A MULTI-LINGUAL TELEPHONE LINE FOR ADULTS 55 & OVER

Institute on Aging’s Friendship Line reaches out to older adults, offering a wealth of emotional and well-being resources. In the comfort and privacy of their home, callers receive emotional support, reassurance, counseling, crisis intervention, abuse prevention help, medication reminders, well-being checks, and information and referral for additional care.

415.752.3778

Volunteer Opportunitites: 415.750.4111x124

The Multi-lingual Friendship Line is not an emergency phone service. It is a community support project by Institute on Aging and Department of Adult and Aging services of the City and County of San Francisco, partially funded through the Mental Health Services Act.

 **Institute on Aging**
Helping Bay Area Seniors Live Independently

NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2452 Green St	4	2	0	1,840	50	3/11/2015	2,950,000	3,250,000
2187 California St	4	3	2	4,065	20	2/25/2015	4,400,000	4,400,000
3880 Jackson St	4	4	2	3,300	14	3/4/2015	4,100,000	4,611,000
2807 Clay St	5	4	3	4,256	27	2/23/2015	5,995,000	5,995,000
2519 Pierce St	5	4	2	4,825	71	2/24/2015	8,500,000	7,875,000
2604 Pacific Ave	6	6	3	6,520	19	2/24/2015	10,995,000	10,995,000

Condos / Co-ops / TICs / Lofts	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2415 Van Ness Ave #302	0	1	0	556	28	3/11/2015	495,000	540,000
2420 Geary Blvd #B	1	1	1	736	14	2/24/2015	628,000	653,000
2060 Sutter St #204	1	1	1	n/a	9	2/18/2015	735,000	860,000
1653 Baker St	2	1	1	1,122	20	3/6/2015	995,000	925,000
3046 Jackson St #D	3	2	1	1,267	158	2/25/2015	998,000	1,032,500
1945 Washington St #604	2	2	1	983	10	3/10/2015	899,000	1,050,000
2395 Filbert St	2	2	1	1,290	6	3/10/2015	1,099,000	1,356,000
2208 Sutter St #3	2	2	1	1,310	7	3/6/2015	1,185,000	1,410,000
1940 Sacramento St #1	3	2	1	1,700	4	3/13/2015	1,400,000	1,603,000
1501 Filbert St #PH7C	2	2	1	1,040	25	2/23/2015	1,875,000	1,648,000
3916 Sacramento St	3	2	2	n/a	11	3/3/2015	1,495,000	1,675,000
2235 Jackson St #1	2	2	0	1,657	10	3/5/2015	1,495,000	1,700,000
3041 Sacramento St	3	2	2	1,341	6	2/20/2015	1,595,000	1,762,500
2035 Pine St	3	2	2	1,715	21	3/2/2015	1,600,000	1,785,000
2931 Fillmore St #A	2	2	1	1,493	11	2/17/2015	1,385,000	1,925,000
3039 Sacramento St	3	2	2	1,511	6	2/20/2015	1,695,000	1,987,500
1946 Green St	2	2	1	2,200	62	3/9/2015	2,000,000	2,000,000
1824 Jackson St #D	3	3	1	2,446	8	2/27/2015	1,795,000	2,080,000
2829 California St #9C	3	2	1	1,582	13	3/2/2015	1,799,000	2,135,000
3139 Jackson St	3	2	1	2,005	10	2/18/2015	1,898,000	2,303,139
1501 Filbert St #THF5	2	2	1	1,789	27	2/27/2015	2,485,000	2,580,000
2253 Franklin St	4	3	2	2,564	10	2/25/2015	2,200,000	2,500,000
2328 Union St	4	2	1	2,020	48	3/6/2015	2,597,000	2,761,000
2427 Divisadero St	4	3	1	2,570	11	3/13/2015	2,795,000	3,000,008
1501 Filbert St #PH7G	2	2	2	1,613	64	2/27/2015	3,625,000	3,475,000

High-dollar private sales in Pacific Heights




Home sales picked up during the past month as the traditionally busy spring real estate season kicked in, with Pacific Heights seeing several top-market sales, both on and off the multiple listing service.

Between mid-February and mid-March, there were 31 single-family home and condominium sales recorded by the MLS in Cow Hollow, Lower Pacific Heights, Pacific Heights and Presidio Heights, more than double the sales volume recorded during the previous 30-day period. One of those properties, a six-bedroom single-family home at 2604 Pacific Avenue (left), sold for nearly \$11 million in late February, the first eight-digit sale on the MLS in the neighborhood this year.

But even bigger Pacific Heights real estate deals are brewing that are not listed on the MLS. In late March, a single-family home in the neighborhood sold after having been marketed for \$29 million, while a nearby penthouse is rumored to be under contract for more than \$30 million. And near the corner of Washington and Buchanan Streets, a home priced at \$10.5 million sold for more than the asking price, a sign that deep-pocketed homebuyers will be out in force this spring — no matter where they find their properties.


— Data and commentary provided by PATRICK BARBER, president of Pacific Union. Contact him at patrick.barber@pacunion.com or call 415-345-3001.

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