

■ INSIDE

Street Talk	3
Crime Watch	4
New Neighbors	6
Books	10
Landmarks	13
Home Sales	15



■ FOOD & DRINK

A Second Act Across the Street

Pastry queen turns her attention to sandwiches

PAGE 5



■ FIRST PERSON

Our Dinner With Mary

Longtime friends go cooking and laughing

PAGE 11

THE NEW FILLMORE

SAN FRANCISCO ■ JULY 2015



Poster by
CRAIG FRAZIER

This year, the theme is (re)Discovery

Says artistic director Jason Olaine of the 2015 Fillmore Jazz Festival: This year we discover new artists including Jonah Smith, who made it to the semi-finals of America's Got Talent; get reacquainted with some old friends (artist in residence Kim Nalley and the Contemporary Jazz Orchestra); and hear bands that once were busy in the Bay Area but broke up or discontinued (Jungle Biskit, getting back together for this show), or busy artists who live in the Fillmore but have never played the festival (Manny Moka, who has lived on Fillmore overlooking the California Street stage since 1987). Should be fun.

ENTERTAINMENT SCHEDULE | PAGES 8 & 9

At Yoshi's, the Sounds of Silence

'A Major Loss of a Significant Business and Cultural Asset'

By CHRIS BARNETT

AS A GAGGLE of City Hall lawyers and bureaucrats scramble to sort out a massive financial debacle of their own making, the cavernous jazz club, restaurant and bar complex at 1330 Fillmore formerly known as Yoshi's San Francisco, dark for the last six months, isn't likely to come alive again anytime soon.

The city of San Francisco has now seized control of the venue from developer Michael Johnson, who built the Jazz Heritage Center complex housing Yoshi's, 1300 on Fillmore restaurant, an exhibition space and a theater, plus 80 condominiums above.

Johnson had taken charge on July 1 of last year when he forced out Yoshi's owner Kaz Kajimura.

In the months that followed, Johnson eventually renamed the club The Addition and added more eclectic musical acts to the marquee, but never came up with a new concept for the restaurant. Then 75 days after the new venture was officially launched on November 1, it was abruptly shut down and its staff all sacked. Since then, it's been a ghost building.



The club abruptly closed in January.

So far, no one is willing to explain what is happening with the vacated space, including Johnson, who is technically still the landlord.

But now the city has the keys to the place and rent goes directly to the city, said a legislative aide to Board of Supervisors President London Breed, whose District 5 is home to the building. "The Mayor's Office of Housing and other agency and departments involved all have their attorneys working to re-negotiate with Michael and his partners," said Breed aide Vallie Brown. "It's very complicated."

Brown said Breed and mayor's office staffers will hold a "community listening session" on July 13 — the first of several —

TO PAGE 7 ►

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VEERAKEAT TONGPAIBOON, *Palace of Fine Arts*, oil on canvas, 20x24 inches

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SUMMER IN THE CITY

We're pleased to present our first quarterly online exhibition, and it seems appropriate to begin again where we began when the gallery was first established 20 years ago: with cityscapes of San Francisco by VEERAKEAT TONGPAIBOON. Please view his recent paintings on our website. We are happy to arrange a viewing or a tryout in your home or office.

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Chelse Batti and Douglas Fredell got the word on July 1: Be out by the end of the month.

Shell Gets Go-Ahead, Garage Gets the Boot

THE CALL CAME shortly after noon on July 1. Time's up, Douglas Fredell was told. Do no more work in the garage of the Shell station at 2501 California, and have your tools and machinery out by the end of the month.

It had appeared the neighbors were gaining ground in their battle against a big chain convenience store with additional gas pumps the owners of the gas station want to build as a replacement for the garage, which has operated there for decades.

Yet another crowd of locals showed up to protest on June 4 when the Planning Commission took up the issue again, a month after sending the owners back to the drawing board and directing them to redraw their plans to keep the garage.

"They have to reconstruct the service station," said commissioner Dennis Richards, who made the motion to approve the renovation plans with a garage and a scaled-down convenience store no larger than 2,500 square feet — about half the size originally proposed, but still triple the size of the current store.

Others pointed out the commission could only approve the use of a garage on the site, but couldn't force the owners to rebuild it or lease it to Fredell, who has operated the garage for the past 10 years.

"It's tough," said commissioner Rich Hillis. "We can't control ultimately whether you lease the space to the existing service station or not."

Eventually the commission unanimously approved the renovation, with the exact wording of the conditions to

be drafted later. Commissioner Kathrin Moore insisted that the approval also require further attention to traffic safety after she had a near-miss at the station over the weekend.

"I was coming out of Mollie Stone's onto Steiner and I almost got wiped out," she said, by an overeager driver turning left into the Shell station. "To intensify use for the very large convenience store is really asking for trouble."

The precise wording of the commission's decision still had not been issued July 1 when Fredell got the call to get out.

"It is what it is," he said. "There's just gonna shove us out and keep it empty."

One of the neighbors who led the opposition to the project, Paul Wermer, was outraged the garage was being shut down.

"They have no plans," he said. "They have no permits. It's nothing but a vindictive action."

Wermer vowed to keep fighting.

"It's going to be months," he said, before any construction begins. "I'm going to make sure they don't put in something stupid there."

For his part, Fredell said he felt he and his neighbors had done all they could.

"Everyone worked so hard for us," he said. "I feel completely comfortable that we followed every possible avenue."

He added: "I think the neighborhood accomplished an important thing" by blocking an even bigger convenience store.



"Garage Under Fire"
VIDEO | newfillmore.com

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Fillmore Bakeshop signs a 10-year lease

Not all of the local bakery news is bad. The father-daughter team who own **FILLMORE BAKESHOP** at Fillmore & Bush have signed a new 10-year lease. Elena and Doug Basegio have developed a loyal local following in the five years since they took over Patisserie Delanghe. At first it looked like a 90 percent rent hike might force them out. They're still facing a big increase, but hoping to make it work. Those fruit pies are safe.

In the same block of setback storefronts underneath the Amelia condos, there's another vacancy. First **BARRY FOR PETS** closed after 40 years at the end of April. Now the fashion shop **A CITY OBSESSION** has called it quits barely a year after arriving. . . . At the southern end of the block, **PIZZA INFERNO** is still waiting to begin its transformation into **THE ACADEMY**.

■ **NO MORE VITAMINS:** Another locally owned shop bites the dust. **VITAMIN EXPRESS**, at 2047 Fillmore, is closing at the end of August. Owner Michael LeVesque said he has a large customer base and a sympathetic landlord, but that staffing issues and online ordering helped do him in. "Getting the special kind of staff we need and affording to pay them enough to remain in the city is becoming prohibitive," he says. He will consolidate his operations at his other store at 1428 Irving Street.

■ **NOW IT'S THE BUCHANAN:** What has most recently been the **HOTEL TOMO** at 1800 Sutter in Japantown — sold last year to Kimpton Hotels and Restaurants — reopened June 23 as the **KIMPTON BUCHANAN**.

Original Boulangerie Is Closing, Too

A FRENCHMAN'S American dream — to open his own bakery and live above the shop, build a group of local cafes serving authentic French pastries and eventually sell it all for millions to a mega-corporation — took an abrupt twist on June 16 when Starbucks announced it was shuttering its 23 La Boulange eateries in the Bay Area.

Including the original Boulangerie Bay Bread at 2325 Pine Street.

Employees of the Boulangerie and the nearby La Boulange cafe at 2043 Fillmore were told mid-afternoon that day to close early and assemble at 6:30 p.m. at La Boulange on Fillmore. There they received the news: Starbucks is shutting down the La Boulange cafes by the end of September. Founder Pascal Rigo, who joined Starbucks as senior vice president of food when it acquired La Boulange in 2012, left the company a few days later.

"Starbucks has determined La Boulange stores are not sustainable for the company's long-term growth," according to an announcement issued the evening Bay Area fans were celebrating the triumph of the Golden State Warriors.

Early the next morning, longtime neighborhood fans were streaming into the boulangerie on Pine Street, hopeful the original location would be spared.

It was not to be.

Starbucks also soon after the announcement closed its Evolution Fresh juice bar at Fillmore and Sacramento, covering the sign and windows with black plastic.

Starbucks bought La Boulange for \$100 million in 2012 and has incorporated



Pascal Rigo's original boulangerie at 2325 Pine has become a neighborhood institution.

its pastries into all 12,000 Starbucks coffee shops nationwide and in Canada. The company said that part of the deal would continue. But the cafes, the original bakery and two industrial bakeries that supply the cafes and a catering operation will close.

Locals called for Starbucks to sell the bakeries back to Rigo. But even if he and his investors were inclined to give back the \$100 million, Starbucks might not take the deal. Real estate professionals said the company is sitting on a gold mine of prime storefronts in many of the most desirable

neighborhoods in San Francisco and the Bay Area, plus one in Los Angeles.

Rigo told the *Chronicle* he considered the Starbucks venture, which grew from his first bakery on Pine Street, a success.

"We achieved what we wanted to achieve, which was to have La Boulange in 12,000 stores," he said.

But Rigo hinted he may not be done yet. Of the 23 La Boulange storefronts being shut down by Starbucks, he said: "They have a plan for most of them. I have a plan for some of them, also."

PIER 15

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CRIME WATCH

Misdemeanor Warrant Post and Broderick Streets May 31, 8:18 p.m.

Officers searching for a suspect who has a violent crime warrant against him saw a man who closely resembled the wanted individual. They approached him and asked, "Hey, aren't you Johnny?"

The suspect replied, "No I'm Billy. His hair is longer than mine."

The officers were not convinced because the resemblance was very strong, so they asked the man for his ID and learned there was an outstanding misdemeanor warrant for him. Police are still searching for the suspect wanted for the violent crime.

Possession of Stolen Property, Resisting Arrest Jackson and Baker Streets June 8, 11:08 a.m.

Officers received a report from witnesses about a man who was walking down the street screaming and punching in car windows. When they located the suspect he fled, but the officers caught him. In his pockets they found a crack pipe and two credit cards stolen in a previous incident. They learned the man is on probation for auto theft in Alameda County and drug sales in San Francisco, and had a warrant against him for violating probation. The suspect was placed under arrest.

Possession of Stolen Property Presidio Avenue and Sacramento Street June 12, 5:36 p.m.

Officers stopped a car for a traffic violation. As one officer was speaking to the driver, he detected the odor of marijuana inside of the car. When officers identified the three people inside, they learned one was on probation for burglary, another for possession of drugs. They searched the car and found numerous items of stolen property belonging to three different burglary victims. They also found a small amount of marijuana, which was a violation as no one present had a medical marijuana card. The suspects were cited for possession of stolen property.

Stolen Vehicle, Resisting Arrest Scott and Clay Streets June 15, 4:54 p.m.

Officers on patrol saw a parked Toyota with all its doors open; suitcases had been strewn about on the adjacent sidewalk. Inside, they found a man who had passed out across the back seat and a woman sleeping on the driver's side. In the center console was an empty bottle of codeine cough medicine. Fearing the pair had overdosed, the officers summoned an ambulance. Just as a computer check revealed to the officers that the car was stolen, the man woke up, leapt to his feet and ran off. The officers caught and arrested him.

The officers called the car's owner and asked if she knew where her car was. She said, "Yes, it's in my garage." When they told her it was actually at Scott and Clay, she asked: "Has he stolen it again?" The suspect was her ex-boyfriend, who had been arrested and released before for stealing her car. He was taken into custody.

Scam Sacramento and Broderick Streets June 17, 9:32 p.m.

A woman posted an ad on Craigslist for a bed frame she was selling for \$100. A buyer contacted her by e-mail and offered \$150. The suspect then sent the woman a check for \$3,295, then told her to cash the check, keep \$150, get a moneygram for the remaining amount and mail it to a moving company to cover the cost of picking up the bed frame and delivering it. The "moving company" proved to be "Elizabeth Olson" at an address in Illinois. At this point, the

seller became suspicious. She brought the check to the police, who determined it was fraudulent. The matter is still under investigation.

Traffic Collision With Injury Sacramento and Lyon Streets June 18, 2:30 a.m.

A Toyota was westbound on Sacramento when the driver failed to yield to an individual in a wheelchair who was in the crosswalk. The person in the wheelchair sustained minor injuries.

Traffic Collision With Injury Post and Scott Streets June 18, 11:05 p.m.

A Mercedes was westbound on Post when the driver suddenly turned southbound onto Scott without signaling. The car cut off a bike traveling eastbound on Post. The collision resulted in major, though not life-threatening, injuries to the cyclist. The driver was cited for the violation.

Resisting a Police Officer and Causing Serious Injury, Aggravated Assault With Force Bush and Octavia Streets June 21, 10:30 a.m.

A witness saw a man assembling a shotgun at the corner of Bush and Octavia; he called the police. The first arriving officer attempted to stop the suspect from fully assembling the gun. The suspect, a 6 ft. 4 in. tall, 187 lb. man, resisted arrest and attacked the officer.

When additional officers arrived, the suspect disengaged from the first officer and charged the two back-up officers. A fourth officer grabbed him from behind. But the suspect then turned on the first officer, grasped him around the waist and slammed him into a wall. This officer lost consciousness; later it was determined he had suffered a concussion.

The assisting officers pulled the suspect off of the injured policeman, but he struggled free and threw himself at the fallen officer, who lay unconscious on the sidewalk. More police arrived at the scene. As a sergeant attempted to put the assailant in handcuffs, the suspect punched him in the face. Despite being physically restrained, the man spat at the officers and thrashed about on the ground. He was subsequently transported to San Francisco General Hospital, where he was treated and released, then booked into county jail.

The shotgun the suspect was attempting to assemble is a Diamond Pigeon Beretta with engraving around the receiver, valued at between \$8,000 and \$95,000. Anyone with information about the weapon's owners is urged to contact the anonymous tip line at 415-575-4444.

Robbery, Grand Theft From a Person Sutter and Pierce Streets California and Pierce Streets June 21, 2:28 p.m.

A juvenile ran up behind a woman who was using her cellphone and tried to grab it from her hands. As they struggled, she held on to it tightly, but eventually he overpowered her. He then ran off with the phone, in the company of a second suspect acting as a lookout.

A short time later, the same juvenile came up behind a second woman and snatched her phone from her back pocket, then ran off with the suspect who served as a lookout. This woman's husband chased the two juveniles. He was joined by a witness who pursued the two suspects until the suspects ran out of breath. One dropped a phone, which the witness recovered, then ran off out of sight.

The first suspect is now in custody. The suspect who was not caught is a black male from 12 to 13 years old, 5 ft. 8 in. tall, who was wearing a dark hooded sweatshirt.



PHOTOGRAPHS BY ROSE HODGES

The centerpiece of Belinda Leong's new spot, B. on the Go, is a yellow rotisserie (left) on which chickens and pork (right) are roasted to become the key ingredients in sandwiches.

BY FAITH WHEELER

ONLY A FEW days after it opened on the corner of the busy intersection of California and Divisadero, B. on the Go already has the feeling of a neighborhood institution.

As you approach the refurbished building's tasteful pewter-toned subway tiles and mysterious tinted windows and enter the sparsely decorated space, your eye immediately shifts behind the counter to the centerpiece: an enormous canary yellow French La Rotisserie wafting aromas of the daily fare.

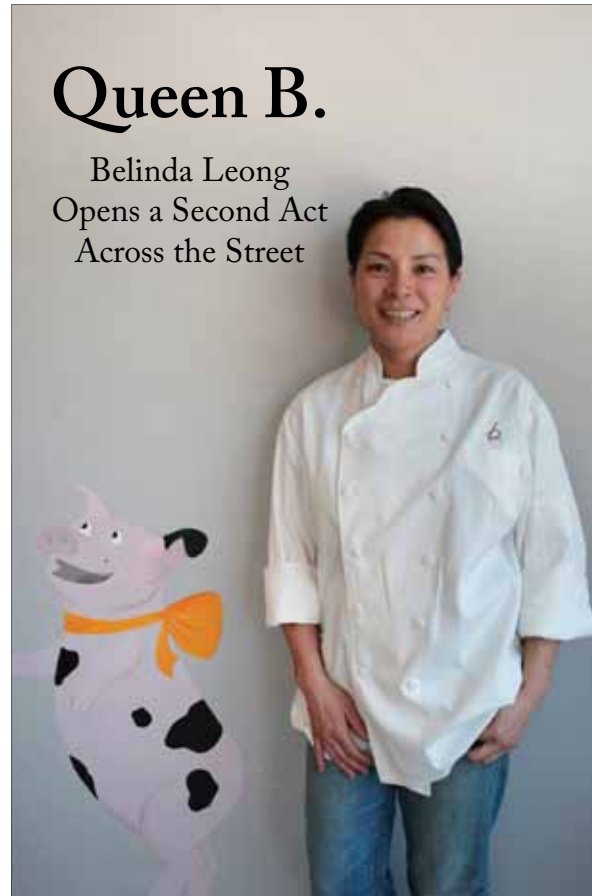
Rotisserie will be the focus here for star pastry chef Belinda Leong and her partner, master baker Michel Suas, who also own the wildly popular B. Patisserie just across the way at 2821 California Street.

Leong is no stranger to the savory side of the menu. She grew up in the Marina, the daughter of Chinese parents who owned a Chinese sausage company. After initially studying to be a graphic designer, she shifted to focus on her love of baking, using the family factory to start her business.

Leong, known for perfecting the kouign-amann — the hard to pronounce (say "queen ah-mon") buttery, flaky pastry — has quickly attracted legions of diehard fans to B. Patisserie. Now B. on the Go will offer fare for the lunch crowd, plus 800 square feet of space for dough production for the patisserie. Leong designed it with Suas, who also owns the San Francisco Baking Institute and is credited for his expert kitchen design for Bouchon, Acme and Tartine.

Four sandwiches — all made to order — take center stage, each on one of Suas's specially formulated breads. According to Leong, the breads are made so precisely that her partner can determine how many holes to put in each ciabatta.

■ **THE PORCHETTA** (\$11.50), with tender cubes of pork and random cracklings throughout, is served on that perfect light and airy ciabatta, or slipper bun, nicely sea-



soned with lemony rocket and salsa verde.

■ **THE CUBANO** (\$10.50), on its own pressed torta roll, incorporates the pig twice, with ham and roasted pork, plus melted Swiss cheese, mustard, mayo and housemade pickles.

■ **THE SANDWICH GREC** (\$10.50), which Leong recalled longingly from her days in Paris, highlights the moist rotisserie chicken in a cool dill-flavored yogurt sauce with juicy summer tomatoes on a classic hoagie-like, fluffy roll — think banh mi —

absorbing the juices perfectly.

■ **THE GRILLED CHEESE** (\$9) with mushroom duxelle is a showstopper. This crispy, delicate round, about a quarter-inch thick, folds into a half-moon shaped buttery, perfectly toasted, cheesy, gooey creation loaded with oven-roasted minced mushrooms with shallots and herbs. Suas is showing off his stuff here: He created the original loaf as a 90-inch drum with straight-up cylindrical sides. The result is an original bread concoction that folds like a quesadilla.

They plan to offer whole rotisserie chickens and porchetta off the spit soon.

Simple salads are pre-packaged to be walked out the door. The Curry Quinoa Salad (\$6) with root vegetables is amply sized, the red quinoa and pickled orange carrots a super complement to the flavorful curry. Shrubs, or drinking vinegars, such as raspberry ginger and mango mint, infused in the restaurant for 10 days, serve as a nice digestif.

The movie star dessert is the chocolate banana pudding (\$5.50) served in a German Weck canning jar — another grab from Leong's European travels. It really hits the money with the perfect bitter-sweet chocolate pudding below and fresh bananas sliced on top with cream. There's also a changing seasonal panna cotta.

It's hard to resist taking home one of the grapefruit-sized cookies, including ginger molasses, chocolate peanut butter and oatmeal cherry toffee. But the lemon sable steals the show, with puckery lemon shortbread offsetting the light sugared glaze. All the sweets — and all other items on the menu — are different from the offerings across the street at the patisserie.

B. on the Go is a quick-service restaurant for locals and visitors alike. Linger at the 12 cafe seats — more are planned soon — or lean in to the long counter to determine which simple lunch to grab and go.

B. on the Go, at 2794 California, is open daily except Monday from 11 a.m. to 4 p.m. For more information, call 415-589-7112.

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A Weekly Date for Chicken

At the Elite, 'a godly balance of succulence, crispness'

By PATRICIA UINTERMAN

THE CRUNCHY, spice-laden skin of good fried chicken may sell the dish, but a juicy, tender interior seals the deal. Great fried chicken has both, and our search for the ideal never ends. Fried chicken excites like no other iconic American dish, be it burger, pizza, burrito and yes, sushi.

Elite Cafe manager Cassandra Miles grabbed my arm as I was briskly walking up Fillmore Street to tell me about fried chicken night at the Elite Cafe, the 34-year-old New Orleans-inspired institution at 2049 Fillmore, which replaces its tall front tables with blues musicians Monday through Wednesday evenings.



Elite Cafe manager Cassandra Miles

"Come in on Monday," she said, "when we make my fried chicken. I taught the kitchen how to do it." I knew it had to be special because not that many restaurant people mug me on the street and physically try to pull me through the door.

The following Monday, I ate the fried chicken with my chicken-crazed, sazerac-swilling husband, and now we have a weekly date.

Cassandra's unique fried chicken is the result of two days of brining in an herb-scented court bouillon, at least six hours of dry-rub marination, and a quick last-

minute flouring in a paper bag that creates a thin, crackling, spice-infused skin. Cassandra cuts up small chickens so that each wing, thigh, drumstick and breast becomes dark brown outside just as the flesh inside firms into doneness, a godly balance of succulence and crispness that makes it so unusual. I am able to polish off the dark thigh, drumstick and wing but can only manage the skin off the breast. It breaks my heart to leave the exceptionally moist white flesh, but we all have our priorities.

This \$20 plate comes with deeply seasoned buttermilk mashed potatoes, a model of their kind; huge collard leaves long cooked with bacon (I think they should be chopped); elegant pickled spring vegetables (tiny turnips, carrots, fennel, ramps), crisp and brilliant in every way; and a ramekin of bona fide, pan-seasoned cream gravy that catapults the chicken and the mashed potatoes over the top.

Always begin with a plate of hot, buttery Meetinghouse cream biscuits (four for \$5) that practically crumble at the touch of a butter-laden knife, the legacy of Joanna Karlinsky, a former Elite chef, who came up with the recipe for her former restaurant. Perfectly balanced traditional cocktails, including sazeracs, and tasty, eclectic wines live up to the standard set by Cassandra's fried chicken.



AUDREY POTERBAUND

It's ice cream season

Just as summer arrived, owner Robyn Sue Fisher (above) brought her gourmet brand of made-on-the-spot SMITTEN ICE CREAM to the neighborhood at 2404 California Street. "I've been hoping for years to find the perfect spot for a Smitten shop around Fillmore Street," she says. The stylish interior opens onto a small outdoor patio. This is the fifth Smitten shop in the Bay Area and the second in San Francisco.



Coming soon: Gardenias

For Margie Conard and Dana Tommasino (left), longtime culinary trailblazers at Woodward's Garden, the gardening theme will continue this month when they open GARDENIAS at 1963 Sutter, the former home of Roostertail and Cafe Kati.

"We have always bowed to the breadth and beauty of California produce in our food," says Tommasino. "We have also just inherited one very serious commercial rotisserie that we plan to have lots of fun with."

They are "more than thrilled to have found such a sweet neighborhood and location," and hope to be open for dinner six nights a week by mid-July.

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'Community Listening Session' on Yoshi's Slated

► FROM PAGE ONE

to get feedback from people in the neighborhood on what they would like to see in the building.

"This is an opportunity to let Supervisor Breed and the mayor's office know your concerns and ideas for Yoshi's and the Fillmore corridor," Brown said. The meeting will be held at the West Bay Conference Center at 1290 Fillmore from 6:30 to 8 p.m.

They won't have to wait to hear what some think. A group calling itself the Citizens Committee to Preserve the African American Heritage Center delivered a three-page letter dated June 26 to Mayor Ed Lee's office. The committee, which includes 14 community groups, wrote that it was "saddened, dismayed and disappointed" by Yoshi's closure and pointed to "the devastating economic impact the closure has had in the lower Fillmore District."

The letter also stated: "We are more disappointed by the manner in which the end has come for the Fillmore Heritage Center facility: the lack of transparency, the failure to engage the community in what is considered a major loss of a significant business and cultural asset on Fillmore. The arrogance and elitism that staff, who are responsible, have demonstrated toward our community is unconscionable."

"What we see is a carefree attitude that lacks due diligence, concern for the public interest and an 'it is not in my backyard' attitude that has resulted in a 'negotiated' settlement that is favorable to Yoshi's at the expense of the City of San Francisco and the community, a negotiation that implies political favoritism."

"We are aware of the fact that 97 percent of the cost of the development of the commercial parcel of the Fillmore Heritage was financed by the city from property taxes. It is also evident that the city provided over \$20 million in



What was Yoshi's for seven years became The Addition for a brief 75 days. There has been no music in the Fillmore Heritage Center since January.

tenant improvement funds to the developer and the commercial tenants in the facility including Yoshi's."

The letter's most damning line noted that "not a single repayment of the loan was made in the last eight years by the developer or the operators."

Yet, it added, the city forgave a \$5 million loan to Kajimura, got nothing in return and then turned the building over to Johnson, "who had no club, restaurant or management experience" and reportedly owes the city from \$30 to \$40 million.

"The predictable result was that the facility which was once grossing over \$11 million per year ended up closing its doors within six months of the change in ownership," the letter stated. "The facility closed without even being able to pay its PG&E bill."

"We just want the city to be forthcoming, and have the

mayor himself tell us what's going on, what's likely to happen and to listen to our ideas and business proposals," said a member of the committee, Archbishop Franz King of the Church of St. John Coltrane at Fillmore and Eddy. "Right now, city mouthpieces we've seen so far have been co-conspirators — folks who come up to you when you're standing on your front yard and say, 'Hey, how you today? Let me buy you a drink.' And he walks you around the block and by the time you get back, your house has been burglarized."

King expressed some optimism about the upcoming meeting Supervisor Breed's office has announced to garner community input.

"Supervisor Breed is our light of hope that the city can hear our voice, which is demanding the center be community operated and culturally relevant," he said.



FILLMORE JAZZ FESTIVAL



SATURDAY | JULY 4

(RE)DIS

Program Notes by Jason Olaine, A

CALIFORNIA STREET STAGE



10:15 – 11:45 AM | THE CALIFORNIA JAZZ CONSERVATORY ENSEMBLE LED BY LUIS SALCEDO The California Jazz Conservatory, formerly known as the Jazzschool, is an innovative nonprofit organization — the only accredited, stand-alone conservatory devoted to jazz studies in the United States. This marks the fifth year we have partnered with them to present one of their top student groups.

A rising star in the Jazzschool Young Musicians Program, Luis Salcedo — sensitive and swinging — is a guitarist to be noticed.

12:15 AM – 1:45 PM | CAILI O'DOHERTY Her depth goes way beyond her years. A native of Portland, Oregon, O'Doherty has received national awards for jazz piano performance and composition from Downbeat magazine as well as an ASCAP Foundation Young Jazz Composer award. She has performed with various jazz groups at the Monterey Jazz Festival, Jazz at Lincoln Center, the Kimmel Center in Philadelphia and at a number of jazz festivals in the U.S. and internationally.



2:15 – 3:45 PM | CONTEMPORARY JAZZ ORCHESTRA This group is no stranger to Saturday afternoons at the Fillmore Jazz Festival; it performs here every year. Tod Dickow's all-star 16-piece Contemporary Jazz Orchestra is one of the top jazz big bands in the country. Filled with great soloists and a band that plays with psychic dynamics, this year they will play without a special guest vocalist. They're so good, we need to hear them all by themselves.



4:15 – 5:45 PM | KIM NALLEY A Bay Area institution and a national star, the Fillmore's own Kim Nalley returns again to close the festival stages on Saturday and Sunday as the Jazz Artist in Residence. From headlining shows across the country, including Jazz at Lincoln Center, this bandleader and educator keeps a busy schedule. Get to the stage early to save your seat or place to stand. If this were a ticketed show, it would be sold out weeks in advance.

SUTTER STREET STAGE

10:30 AM – NOON | BLUE GRAZZ FEATURING JENNA MAMMINA Sultry Jazz vocals and folk music that embrace the phrasing of Abbey Lincoln and the best of Joni Mitchell with acoustic jazz, imagined and delivered by a singularly important singer by the name of Jenna Mammina. You will kick yourself if you only catch the end of this set.



12:30 – 2 PM | JUNGLE BISKIT You've heard of them, like a mythic monster of funk. And it is funk. But it is also jazz. Or maybe it is not jazz. Whatever it is, it is back. Beyond Artist-in-Residence Miles Perkins does not take anything lightly. And it's a band reunion — now 20 years later, with special guests. Ever hear of the Up and Down Club? Or Elbo Room? This was the band they wanted and could not get. But you can. It will be loud. And it will be funky.



2:30 – 4 PM | JONAH SMITH Before Howard Stern said "You are fantastic!" on "America's Got Talent," and Jonah Smith advanced to the semi-finals, he had been wowing audiences across the country with his unique brand of soul-jazz. He will be one your "discoveries" of the weekend.

4:30 – 6 PM | SUGAR PIE DESANTO Let's put it this way: If you know who Etta James is, you need to know who Sugar Pie is, too. Friends since childhood — one went on to international fame, and the other should be an international treasure — Sugar Pie has called San Francisco home since the 1940s. Blessed with stellar pipes and boundless energy, she is a true one-of-a-kind and a child of the Fillmore. Take advantage of what may be your last chance to catch the 79-year-old back home in the neighborhood; she is often on the road.



EDDY STREET STAGE

10:30 – NOON | TIFFANY AUSTIN Austin has performed on three continents: around her native Los Angeles while attending college, then for a year in London, followed by 5 1/2 years in Tokyo, before setting music aside to attend UC Berkeley School of Law. But her original singing style soon caught the ear of noted locals, including bandleader Marcus Shelby and tenor saxophonist Howard Wiley. The legal world's loss is the listening world's gain.



12:30 – 2 PM | VALERIE TROUTT QUARTET Bay Area born and bred, jazz and gospel trained and internationally respected, Troutt is a musical collagist, borrowing from ancestral centuries of sound, channeling spirits and delivering the stories of love and loss. Listen and hear there's a light in this unapologetically unconventional artist-teacher-activist.

2:30 – 4 PM | NATIVE ELEMENTS A San Francisco powerhouse, Native Elements — a group of musicians together since elementary school — has been keeping the energetic, feel-good reggae tradition alive in the Bay Area for nearly two decades. Comprised of 10 seasoned musicians with decades of experience in rock, metal, blues, jazz, R&B and hip hop, this crew melds its unique influences into a contemporary, melodic horn-driven party.

4:30 – 6 PM | MARTIN LUTHER High on the list of those to discover, if you haven't done it yet, is Martin Luther — branded as "one of music's next big movements" by those in the know. He can belt out gospel hymns, play an inspired guitar and write songs that capture the heart and soul.



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ENTERTAINMENT SCHEDULE

COVERY

Artistic Director, Fillmore Jazz Festival

SUNDAY | JULY 4

CALIFORNIA STREET STAGE

10:30 AM – NOON | CALIFORNIA JAZZ CONSERVATORY ENSEMBLE LED BY DILLON VADO In the fifth year of presenting its best and brightest at the festival, the California Jazz Conservatory introduces multi-instrumentalist Dillon Vado, whose resume already boasts his mastery: drummer, vibraphonist, composer, bandleader and educator.

12:30 – 2 PM | TAMMY HALL QUINTET We all know pianist Tammy Hall from her soulful and joyous support behind Jazz Artist in Residence Kim Nalley. But this is the chance to learn her own voice, honed from the age of 4, when she first started singing and playing in earnest — and enriched by extensive performances here and in Japan, Europe and Mexico. This is discovery. Get to the California Stage early to embrace Hall and her own brand of jazz.



2:30 – 4 PM | MANNY MOKA AND THE BAND ON FIRE The neighborhood is filled with talented artists. You may pass them every day in coffee shops or restaurants or bars, or just walking down the street. If you've lived here long enough, you may already know pianist-bandleader Manny Moka, who has made a substantial name in the Latin and jazz world, but who will make his Fillmore Jazz Festival debut this year. Prepare to discover or rediscover a new musical friend — and neighbor.

4:30 – 6 PM | KIM NALLEY See entry for Saturday.

SUTTER STREET STAGE

10:15 – 11:45 AM | MICHAEL ZISMAN'S AMERICANO SOCIAL CLUB There's no better way to start any day, let alone this one. Here's why: The Americano Social Club is led by Michael Zisman on mandolin and features guitarist Jason Vanderford and bassist Joe Kyle Jr. From pop, jazz, folk, classical, rock, opera, the music of Brazil or Europe's cafes, it is all reimagined. The group's very Fillmoresque mantra is: "Eat, Drink, Laugh, Love, Live and Be Social."



12:15 – 1:45 PM | GRACE KELLY Let's just say this up front: She's not the dead movie star. But she is a star — a rising star you need to discover. While she has an impressive jazz pedigree — including playing with Phil Woods and at Jazz at Lincoln Center — she is equally inspired by Daft Punk. If you were lucky enough to hear her last year, you were likely blown away by the stylish young saxophonist getting funky with Shayle Steele as a guest artist. This year, you get to hear her with own band.

2:15 – 3:45 PM | MINGUS AMUNGUS This year's Beyond Artist of the Year, Miles Perkins, who grew up in Berkeley surrounded by music, dance and a passion for exploration, leads two bands over the weekend: Jungle Biskit on Saturday, and Mingus Amungus on Sunday. He launched the vaunted Mingus Amungus in the '90s, signaling a tide-shift in consciousness of what constitutes jazz and hip hop — and where the two meet and can be a cause for positivity and social change.



4:15 – 5:45 PM | SHAYNA STEELE Granted, this is an outdoor festival. But if it had been feasible for someone to tear down the house last year, it would have been Shayna Steele who did it. She has played clubs in Los Angeles and San Francisco, New York City, Milan, Rome and Zurich — and continues to tour extensively throughout the United States and Europe. If you caught her here last year, it's enough for you to know Steele is back — to close the Sutter Stage.

EDDY STREET STAGE



10:30 – NOON | JACKIE GAGE With a velvety voice that channels torch singers of the past and a mix of soul and slow-jam R&B, Gage has been touring the state performing originals and standards while working on her debut album, slated to be released later this year.

12:30 – 2 PM | LILIAN KANE Kane has been said to capture the soul of Aretha, the charm of Ella and the sassiness of Etta. But her sound is all her own. After a stint in New York interning for Atlantic Records and Jazz at Lincoln Center, she returned to her Bay Area roots in 2009 and has been singing around town nonstop since — including local gigs at the Boom Boom Room and 1300 on Fillmore.



2:30 – 4 PM | BOBBIE WEBB A San Franciscan since the age of five, local treasure Webb has performed with and backed the likes of B.B. King, Charles Brown, Etta James, John Lee Hooker and many more of the greats. Since 2001, he's been the DJ of the Tuesday Morning Blues Show on KPOO 89.5 FM. He's also founder of the Blues and R&B Music Foundation, working to promote and preserve the blues.

4:30 – 6 PM | MANICATO Born in 2005 in the Mission District as an innocent project of friends who like to play together, this band comes alive with a Latin, fusion and world flavor, with a reggae foundation backed by a powerful horn section. To Puerto Rico's indigenous people, the Taino, the name Manicato means "a bold and valiant person of a good heart," and the band's heartfelt sound is bound to get you tapping, swaying and humming along.



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By MEAGHAN M. MITCHELL

IN 2006, internationally acclaimed photographer and professor Lewis Watts and Emmy Award-winning documentary filmmaker and writer Elizabeth Pepin Silva published *Harlem of the West: The San Francisco Fillmore Jazz Era*.

From cover to cover, *Harlem of the West* is filled with vintage photos documenting San Francisco's historic jazz era during the 1940s and '50s. The book also features anecdotes from those who lived and performed in the Fillmore during this period. Currently out of print, it continues to be in high demand.

Now the pair has teamed up again to create a unique, multi-platform history project that tells the story of San Francisco's Fillmore District in its musical heyday. The goal of the Harlem of the West Project is to bring San Francisco's Fillmore District history back to life in a book filled with rarely seen photographs and stories from those who lived through the period.

Silva and Watts also plan to build a multimedia website containing the recorded interviews of each person in the book, and to find photographs and additional stories of the neighborhood. They also hope to launch a traveling exhibit based on the book and website that will be accessible to schools, community centers, museums and other interested groups, both nationally and internationally.

They recently answered questions about their hopes and plans for the new project in a posting on [hoodline.com](#).



REVISITING HARLEM

Fillmore jazz era project being updated, expanded

Why is it important to release a new version of the book and continue the project?

SILVA: I think it's more urgent than ever that people understand the history of the Fillmore neighborhood and the tragedy of what has been lost forever so that it doesn't happen again. And sadly, it is happening again and again, all over the world. I think we as communities need to have serious discussions about how we want our cities and towns to look, and what is important to keep.

Do we really want to live in cities that look all the same and that only the extremely wealthy can afford? I for one do not. What has always appealed to me about the Fillmore of the 1940s and '50s is its multiculturalism and its integration of all classes. There were doctors and lawyers living next to janitors and shop clerks. African-Americans and Japanese-Americans and Jews and Euro-Americans

all living side by side in one big mix. That, to me, is what makes a vibrant neighborhood — and what is important not to lose.

How does this new version of the project differ from what you and others have done before?

WATTS: While there is still some visual evidence of the past on Fillmore Street, and each year there is an outdoor jazz festival which stretches over many blocks, much of the old Fillmore neighborhood has been knocked down, and a lot of the Redevelopment Agency's attempts to bring it back have failed. The Jazz Heritage Center has closed, as have Yoshi's nightclub and Marcus Books — all of which were mainstays of the present efforts to keep the old traditions alive.

SILVA: Our first book just scratched the surface. After it was published, we

had dozens of people come forward and identify people and places in the images, give us new information, offer up new photographs and have a willingness to be interviewed. Since little of the Fillmore's history can be found in traditional places like historical societies and libraries, taping and preserving the stories from the people who lived and worked in the neighborhood is vitally important. Most of these folks are extremely old, and once they pass away, the history will be lost forever.

This new book will feature dozens of new interviews, photographs and information. Really, it's an entirely new book. So even though people may have the first version, we think they will want to own the new edition because it will provide a much deeper and richer understanding of the neighborhood.

A recent Indiegogo campaign raised nearly \$12,000 of the \$20,000 you budgeted for the project. What now?

SILVA: There are certain tasks, such as copyediting and graphic design and layout, that are being done by other people we have to pay. We will continue to take donations and may plan a fundraising event this fall.

In the meantime, those interested in donating can make checks payable to the project's LLC name, "On The Water Front," and mail them to Silva at 226 West Ojai Avenue, Suite 101144, Ojai, CA 93023.

You can also contribute via PayPal. Go to [paypal.com](#) and enter the account email, which is [otwfront@gmail.com](#), and the amount you wish to donate.



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In her spacious home kitchen, Mary Risley explains how to keep cooking safe and fun.

PHOTOGRAPHS BY SARAH HOBAN

Our Dinner With Mary

Four longtime girlfriends spend an evening chopping, cooking and laughing with Tante Marie

WE MET more than 30 years ago while working together in Chicago. Over the decades our friendship has endured and grown while nurturing one another through hard times and illnesses and deaths, applauding marriages and births of children, laughing lots and memorializing our bond in countless road trips — including a springtime getaway to the Tulip Festival in Holland, Michigan, on the heels of a frost that left nothing but thousands of naked stalks as far as our eyes could see.

When these three friends recently made good on a promise to come from the Chicago area for a visit in San Francisco, I was eager to show off the neighborhood and its splendors, but hesitant to cut into our eating-gossiping-wine sipping time. Then the perfect solution presented itself: a private lesson with local celebrity cooking teacher Mary Risley, founder of Tante Marie's Cooking School, in her home kitchen just a couple of blocks away.

— BARBARA KATE REPA

By DEBBY EISEL

I'VE TAKEN MORE than a few cooking classes over the years, and even taught some, if you count preparing nightly dinners for more than 40 years and, in an effort to shuffle off some of that chore, teaching my daughter a few basic dishes.

So when my friend Barb asked if I wanted to join her and two fabulous friends for a cooking class when we visited her for four days in San Francisco, my first reaction was: "Heck, no!" With all the great restaurants in town and so little time to catch up, drink good wine and laugh and cry over one another's spilt milk, the last thing I wanted to do was spend an entire evening crowded together with 20 strangers peering into a demonstration mirror at a haute cuisine chef fixated on a dish I would likely never attempt on my own.

But after learning more about Mary Risley, the San Francisco teacher and food legend known for her quick wit, sharp tongue, easy laugh and huge heart, how could I say no? After I watched her incredible "how to cook a turkey" video online, I realized this could actually be fun.

We arrived at Mary's door promptly at 6 p.m. for a four-hour class. She greeted us in slacks, a bright purple blouse and a broad smile, her iconic shock of white hair framing her face.

With arms outstretched, she welcomed us, then pointed directly across the street to a young couple taking pictures on a stoop. "It's next door!" she shouted, then turned to us with a chuckle. "They think they're posing in front of the house from 'Full House' — you know, the TV show. But tourists are forever getting the wrong one."

Mary then turned her full attention to ushering us into her expansive kitchen. "Come get a glass of my favorite wine, and then we'll take a look at the garden," she said.

We needed no further encouragement. With glasses aloft, we headed out into her sunlit garden of soft scents and effusive blossoms, oohing and aahing over the amazing rosemary hedges, Julia Child roses, fragrant white jasmine and many other beauties we couldn't name but craved to sniff after a very long Midwestern winter.

When Mary coaxed us back inside, she was ready with a tasting plate, arranged with what she called "a quick, easy, and sophisticated dessert" that could double as an appetizer: Dauphinoise cheese with large, fresh Bing cherries and toasted almonds. The flavor exploded in my mouth. I could have that for



Among the lessons: learning how to perfectly poach eggs.

Mary Risley has figured out the secret to life: Cook and eat with those you love, using simple techniques and fresh ingredients.

breakfast, lunch and dinner and be forever satisfied.

As we munched and marveled, Mary gave us friendly but firm instruction on knife safety technique and cooking class hygiene, essential to keep cooking fun and safe. "Keep your sharp knife pointing down and moving forward," she said. "Use it, clean it and put it away."

We listened with rapt attention. It was then that Mary dropped the bomb: This wasn't a demonstration class. Each of us would prepare a dish, learning or refreshing some basic skills as we prepared a simple rustic French dinner.

Dishes included two more appetizers, an Irish pea soup, a salad Lyonnaise, two entrees — one beef and one chicken — and, for dessert, a light cake served with two sauces and ice cream.

"Now, who wants to do what?" Mary prodded.

"I'll take the soup and salad," I chirped right away, confident that even with my limited knowledge of French cookery and my clumsy knife skills I could chop and saute my way through a simple soup and salad. Little did I know that perfectly poaching five eggs was on my to-do list.

My companions quickly claimed their courses as Mary drove home more culinary credo: "Read the recipe. I just can't get the millennials to read the whole recipe. And that's really important." It sounds simple: Don't just read the list of ingredients, read the whole recipe from start to finish before you begin. We promised to try. And yet I noticed Mary was no stickler for measuring spoons or cups.

"Cooking is an act of love — don't get too hung up on following a recipe exactly," she said. "If you're out of an ingredient, substitute. Estimate. Improvise. Experiment. Learn by doing and tasting and — most important — have fun."

We cooked and cajoled and laughed all around the kitchen. Whenever one of us finished a dish, we moved on to assist another. At critical stages in each dish, Mary gathered us together to watch and learn a technique, try it and congratulate our friend on an amazing job.

As we savored our dishes, Mary entertained us with snippets of her storied past, the San Francisco food scene and the success of her wonderful Food Runners program, which delivers restaurant and cooking school leftovers to food shelters throughout the area.

As far as I can tell, Mary Risley has figured out the secret to life: Cook and eat with those you love, using simple techniques and fresh ingredients, while drinking good wine. Then relax and have fun. The most memorable meals are those prepared with love and shared with family and friends.

Over the years, I've cooked with a chef d'hotel in Istanbul, spent an evening of notetaking and tasting at the Cordon Bleu in Paris and listened and learned about Mexican cooking and water conservation at the home of the amazing Diana Kennedy. But my evening with Mary Risley stands alone as a hands-on practical learning experience with delicious recipes I am sure to prepare and enjoy for years to come — a hilarious evening with dear friends and an amazing cook.

MORE | PAGE 12 ►

By SARAH HOBAN

A FEW YEARS AGO, my friend Barb pointed me toward her neighbor Mary Risley's classic Thanksgiving cooking video, "Just Put the F*cking Turkey in the Oven." Hilarious, yes, but really quite instructive as well.

I was hooked, and eagerly screened more of Tante Marie's YouTube videos, all of which feature Mary working at her spacious countertop, cheerfully guiding viewers through the preparations for simple and elegant dishes. Her instructions are clear, friendly and larded with common sense. She's the tante you want beside you, whether you're planning a dinner party or figuring out what to eat tomorrow night.

So actually stepping into Mary Risley's kitchen feels a little like being invited on a backstage tour of your favorite movie — especially if that movie includes beautifully marbled steak, a perfectly chilled Italian white wine and really sharp knives.

The only thing that could make it better: having three of your dearest friends there with you.

The four of us, mind you, are no slouches in the kitchen. But you're never too smart to learn something new — and we knew we would be learning when Mary presented the list of dishes we were going to turn out in just four hours: two appetizers, soup, salad, two main courses, potatoes and a flourless torta with two sauces and ice cream — all made from scratch.

Would they all get done? Would they all get done at the right time? Would we all still be speaking to each other at the end of the night?

Mary unwrapped and unpacked our ingredients, handed out the recipes and



Tante Marie — Mary Risley — taught us to slice the steak into elegant diagonal slices.

Hilarious and Instructive

Mary Risley demonstrates that cooking is fun

explained the dishes — why they worked and how they went together.

Let the cooking commence.

To many people, the combination of five talkative pals (I'm including Mary now) and numerous bottles of wine might not be a recipe for a proper cooking class. And it wasn't. Instead, it was more like — well, a well-choreographed movie. Liz roasted hazelnuts at one end of the kitchen. Debby assembled the pea and cilantro soup at the other. Somewhere in between, Barb

prepped the roasting chicken for its bed of bacon while I smashed garlic for the salsa verde. Mary moved among us, offering advice, tweaking a technique, sometimes telling cooking tales.

And then, periodically, the action would stop altogether for a sidebar: Here's why you score the fat on a steak. This is how you use an immersion blender. If your egg whites are beaten correctly, you should be able to hold the bowl upside down over your head. (Liz did. They were.)

Then it was back to work, our appetizers and our enthusiasm fueling the home stretch to the dinner table. The salads were crowned with perfectly poached eggs. The chicken was cooked perfectly. I sliced the steak into elegant diagonal slices. We plated. We sat. We toasted.

And yes, of course, we were still talking to each other. In fact, we never stopped talking — and even found time to tackle Big Questions, such as: What was the best meal you ever had? (Every answer described not just the food, but more importantly, the people at the meal.) We swapped stories: Mary's were about Julia Child and Jacques Pepin; ours were mostly about us. The exquisite Torta Regina was sliced up, drizzled with caramel and chocolate sauces and graced with homemade ice cream. All too soon, it was late and time to go.

What did I learn? Some practical essentials: Making caramel is not something to be feared. You can prepare spinach bundles ahead of time and pop them into the oven to warm them up. Cut the backbone out of a roast chicken before carving.

But Mary also gave us a short list of culinary maxims that will be invaluable the next time eight people are due for dinner and things aren't looking promising for the elaborate chicken dish that's still mostly on the cutting board:

- Cooking is fun.
- If it doesn't work out this time, it will work out next time.
- If you leave out the lemon juice — or some hard-to-find ingredient that's added in a minor amount — that's okay.
- If it's already good, you don't have to put more stuff on it.

As Mary herself said: Here's to girlfriends cooking together.

It Was All About the Egg Whites — and Tante Marie

By LIZANNE DENIUS

THE RECIPE for the flourless chocolate cake that was my assignment in Mary Risley's cooking class looked daunting: Toast six ounces of hazelnuts and remove their skins. Chop them as fine as you can get them (using not a food processor but a good sharp knife). Chop two bars of very good chocolate, again using a knife. Separate six eggs and mix the yolks with sugar to make a mixture that will be combined with the nuts, the chocolate and a little sugar.

Basic kitchen skills, not too hard. Except those damn egg whites. I was afraid of those egg whites. Because in Tante Marie's kitchen that night, I was not using a mixer, but my own two hands, a whisk and a copper bowl.

Watching professionals on cooking

shows deftly handle stand mixers and food processors to transform ingredients gives a false sense of security about cooking. In seconds, heads of cabbage are turned into coleslaw; chunks of butter are cut into flour for biscuits; cream is whipped into airy clouds.

That's all well and good, but it's not Tante Marie's way. She uses all of these implements, of course. But when she is teaching you, she wants you to become intimate with the ingredients and handle them with respect. Conveniences can stand in the way of understanding.

So there I was with a well-used copper bowl, six egg whites and a good-sized whisk.

"You hold the bowl this way," Mary said, demonstrating the perfect tilt.

I held the bowl gingerly at first, then firmly to get a good grip on the whisk. The

egg whites slid recklessly around in the bowl before I got into a rhythm. Whisking, whisking, whisking. Some minutes later, they turned into peaks of fairy lightness.

But the test, Mary said, was to turn the bowl over your head. If done right, the egg whites will stay right where they should be — in the bowl.

Really? Really?

My perfectly beaten whites got folded into the chocolate mixture, turned into a buttered parchment-lined cake pan and eased into the oven to bake. The resulting cake was nutty and chocolatey and densely delicious, especially after it was drizzled with homemade caramel and chocolate sauces and topped with ice cream.

My gaggle of friends cooed on about the creation. "It was all in the egg whites," I demurred.

But really, it was all about Tante Marie.



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Results of the PROPPR study at San Francisco General Hospital and Trauma Center Results from the National Institutes of Health funded study known as PROPPR (Pragmatic, Randomized Optimal Platelet and Plasma Ratios) which was conducted at San Francisco General Hospital and multiple sites nationwide, compared the results between the two ratios of blood products given to injured patients with severe trauma and major bleeding. The study showed that early administration of plasma, platelets, and red blood cells in a 1:1:1 ratio versus a 1:1:2 ratio did not result in significant differences in mortality (rate of death) at 24 hours or 30 days after admission to the hospital. However, more patients in the 1:1:1 group stopped bleeding from their injuries, and fewer patients died due to severe loss of blood within the first 24 hours of admission to the hospital. This study was conducted nationally and at San Francisco General Hospital from August 2012 through December 2013. The results were published in The Journal of the American Medical Association (JAMA) on February 3, 2015. To learn more about the PROPPR trial results, visit the PROPPR website at <http://cetir-tmc.org/research/proppr>.

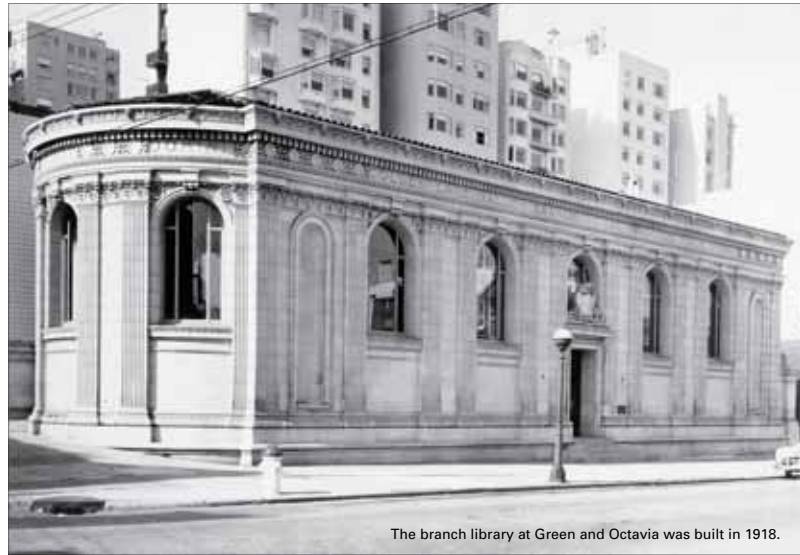
Golden Gate Valley Library a Treasure in Terra Cotta

BY BRIDGET MALEY

THE TERRA COTTA clad treasure that sits at the southwest corner of Green and Octavia Streets is often mistaken for a bank. This exquisitely designed building was built in 1918 as San Francisco's fifth branch library funded through the Carnegie Corporation's Library Program. Designed by architect Ernest Coxhead, known primarily for his ecclesiastical and residential works, this neighborhood library incorporates a rounded end resembling a church apse, a semicircular recess often containing the altar.

Between 1914 and 1921, seven new San Francisco branch libraries were constructed using approximately \$375,000 in Carnegie funds. The branch locations chosen, often with input from neighborhood improvement associations, included: Richmond (1914), Mission (1915), Noe Valley (1916), Sunset (1918), Golden Gate Valley (1918), North Beach (now Chinatown, 1921) and Presidio (1921).

The Main Library, now the Asian Art Museum, opened in 1917, and was financed with some Carnegie funds supplemented by city-approved bonds. The Carnegie funds



The branch library at Green and Octavia was built in 1918.

SAN FRANCISCO HISTORY CENTER / SAN FRANCISCO PUBLIC LIBRARY

had originally been offered to the city in 1901, but their use was delayed by political haggling at City Hall. San Francisco labor leaders and a newly elected pro-labor mayor, Eugene Schmitz, disapproved of Carnegie's involvement, maintaining that he exploited the working class to earn his millions.

By the time the San Francisco branch library program began to take shape in 1914, the city had selected several different architectural firms to design libraries in the various proposed locations. Coxhead was tapped to design the Cow Hollow library, which has always been referred to as the Golden Gate Valley Branch.

The son of a British schoolmaster, Ernest Coxhead

trained at the British Royal Academy, then immigrated with his older brother Almeric to Los Angeles in the mid-1800s before eventually settling in San Francisco by about 1890.

Having worked for a British architect who was an expert in the restoration of Gothic churches, Coxhead became the unofficial architect of the Episcopal Church in California. His extant churches from this era — especially the Episcopal Church of the Messiah (Santa Ana, 1889), Holy Innocents Episcopal Church (San Francisco, 1890) and the Chapel of St. John the Evangelist (Monterey, 1891) — are truly magical spaces. Coxhead's placement of windows and use of light help shape the religious experience.

TO PAGE 14 ►



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The grand, high-ceilinged reading room (left) gets natural light from tall, arched wooden windows. Over the main entry (above) is an elaborate terra cotta shield.

► LIBRARY | FROM PAGE 13

He then turned to residential design, creating some of the Bay Area's most significant houses, including several townhouses along the Presidio Wall in the 3200 block Pacific Avenue in the 1890s, Berkeley's Loy House of 1893 and his own house in San Anselmo built in 1891.

A departure from his religious and residential work, the Golden Gate Valley Library commission came to Coxhead just before he traveled to Europe during World War I to direct the American Expeditionary Force's architecture program for the U.S. forces stationed in France. The library is an exercise in the formal classicism of the City Beautiful Movement designed to conform

to the basic Carnegie prescription for branch libraries.

Although its rounded apse is a slight variation, the building has a centrally located entrance and is generally symmetrical in composition. The terra cotta pilasters sit on a floral influenced water table and terminate at modified Corinthian capitals just below the cornice. The main entry has a centered elaborate terra cotta shield in front of an arched window. Simple sconces light the entry at night.

A small stair leads to the front entry, which opens directly into the main reading room. A grand, high-ceilinged space, the reading room is illuminated by natural light from tall, arched wooden windows. The ceiling is coffered and embellished with ornate, molded plaster flowers, giving the building a somewhat religious flavor. Dark wood

bookshelves run along the perimeter under the windows and low shelving is used to divide the space and control circulation. Desks for librarians and checking out books are centrally located just inside the main entry.

A recent award-winning renovation completed in 2011 resulted in a rejuvenated main reading room and children's reading nook that are a joy to use. The updated children's multi-purpose room downstairs is a huge improvement from the dark and dank space that had been heavily used for years. The project also included a small contemporary addition at the library's west end housing an elevator that serves both levels of the building.

The building is a neighborhood landmark open every day except Sunday.

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Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2936 Steiner St	2	1	1		15	6/8/2015	2,495,000	3,320,000
2974 Pacific Ave	1	1	3	875	18	6/15/2015	3,500,000	3,700,000
2305 Scott St	4	3	1		30	5/20/2015	4,997,500	4,997,500
3003 Jackson St	5	4	2	4,275	12	6/11/2015	5,200,000	5,627,000
3007 Jackson St	6	4	2		12	6/5/2015	6,150,000	6,550,000
3134 Jackson St	6	4	2		5	5/22/2015	6,950,000	7,050,000
1670 Greenwich St	5	5	2	4,900	6	6/12/2015	7,495,000	7,500,000
24 Presidio Terrace	6	4	2	5,188	12	5/20/2015	6,500,000	8,000,000
2010 Jackson St	4	6	2		44	5/29/2015	15,000,000	11,500,000
3385 Jackson St	5	6	2		13	6/11/2015	13,500,000	13,500,000
2950 Vallejo St	8	5	2		32	6/15/2015	16,995,000	16,760,000

Condos / Co-ops / TICs / Lofts

2415 Van Ness Ave #302	0	1	0	556	28	3/11/2015	495,000	540,000
112 Arguello Blvd #3	2	1	1	815	34	6/12/2015	789,000	800,000
1840 Washington St #203	1	1	1	863	13	6/12/2015	829,000	900,000
2696 Sutter St	2	1	1	1,290	56	6/15/2015	875,000	910,000
1900 Sutter St #11	2	1	1		34	5/29/2015	899,000	925,000
1626 Vallejo St	1	1	1		4	5/26/2015	799,000	975,000
1521 Sutter St #504	1	2	1	842	17	5/29/2015	885,000	1,005,000
2121 Laguna St #6	2	2	1		13	5/21/2015	875,000	1,150,000
286 Moulton St	2	1	1	1,151	20	6/12/2015	1,195,000	1,350,000
2040 Sutter St #501	2	2	1	1,231	15	5/26/2015	1,380,000	1,415,000
2578 California St	2	2	1		12	5/29/2015	1,225,000	1,425,000
1769 Broadway #5	2	2	2	1,343	8	6/10/2015	1,269,000	1,600,000
2278 Bush St	2	2	1	1,422	5	5/22/2015	1,395,000	1,824,000
2909 Jackson St	3	2	1	1,832	33	5/19/2015	1,795,000	1,950,000
3240 Sacramento St #C	3	2	1	1,948	48	6/4/2015	2,450,000	2,100,000
2785 Jackson St #5	3	3	1	1,901	11	5/29/2015	2,000,000	2,610,000
1812 Pacific Ave	3	2	2	1,849	13	5/22/2015	2,198,000	2,910,000
2298 Pacific Ave #2	3	3	1	3,373	10	5/22/2015	3,850,000	3,850,000
1940 Vallejo St #7	3	3	2		40	6/2/2015	4,495,000	5,000,000

The sweet spot: \$5 to \$7 million

A pair of recent single-family home sales in Pacific Heights illustrate that properly pricing a home for sale can pay off on multiple levels.



Both 3003 Jackson (left) and 3007 Jackson (right) sold.

In the 3000 block of Jackson Street, two properties that are practically next door to each other changed hands in early June, with the transactions and homes bearing some similarities. On June 5, 3007 Jackson Street — a six-bedroom home built in 1918 — sold for \$6.55 million. Less than a week later, the nearby 3003 Jackson Street — a five-bedroom home built in 1891 — found a buyer for \$5.63 million. Both homes sold in a brisk 12 days — about three times faster than the neighborhood's pace of single-family sales in May. And both sold for between 6 and 8 percent over the original asking price. The \$5 to \$7 million range represents a "sweet spot" for home prices in Pacific Heights, and there was no shortage of qualified, motivated buyers interested in both Jackson Street homes. Because these two homes were carefully priced, the owners were able to make speedy sales and pull in some extra money in the process.

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

NOTICE OF ENVIRONMENTAL REVIEW

The Biosolids Digester Facilities Project at the Southeast Treatment Plant (Case No. 2015-000644ENV)

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FOR MORE INFORMATION, VISIT: sf-planning.org/puccases

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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.

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