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THE NEW FILLMORE

SAN FRANCISCO ■ JANUARY 2016



DICKIE SPRITZER

New Plan to Revamp the Clay

Public hearing January 4 on expanded concessions, including beer and wine

A NEW PLAN is in the works to remodel the historic Clay Theatre on Fillmore Street by expanding the concession area in the lobby and offering additional food and beverage options, including beer and wine.

The plan abandons earlier efforts to carve the Clay into three smaller screening rooms and build townhouses above the theater and an adjacent building, with a garage excavated underneath.

"We've been trying to figure out a way to get the theater revitalized and bring some life back to the boulevard," said architect Charles Kahn, who is collaborating with the owner of the building, Blagobind Jaiswal. Jaiswal also owns the building next door housing the Alice + Olivia boutique and the Cielo clothing boutique a few doors south.

"This is all about saving the theater," Kahn said. "It's a much more modest project than we started."

A public hearing on the plans will be held on Monday, January 4, at 7 p.m. in Calvin Hall of the Calvary Presbyterian Church at 2515 Fillmore.

Kahn said the new plan calls for relocating the restrooms now in the lobby to the back of the theater behind the screen. That would free up space for an expanded food and beverage operation. Seating would also be upgraded and accessibility improved.

Kahn said no changes are planned to the facade of the theater.

It is not clear where Landmark Theatres, the longtime operator of the Clay, stands on the plan. Staffers at the Clay said they knew nothing of the proposal, and Landmark CEO Ted Mundorff did not respond to repeated requests for comment.

Landmark announced in August 2010 it would close the Clay, but a last-minute deal kept the theater in operation.



The Clay Theatre has been on Fillmore for more than 100 years.

FACING THE FUTURE IN JAPANTOWN

As rents climb and longtime business owners retire, Japantown faces challenges on how to maintain its identity.

PAGE 3

OPPORTUNITIES IN 2016 AT

THE NEW FILLMORE

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Barbara Kate Repa and Thomas R. Reynolds
editors@newfillmore.com

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The Fillmore was mostly a Jewish neighborhood circa 1900, a legacy Wise Sons will honor.

OLDER & WISER

Wise Sons Bagel is coming, but not just yet

By CHRIS BARNETT

THE WISE SONS had planned to open their new bagelry at 1520 Fillmore in December, but it didn't happen. Same with Black Bark BBQ, coming two blocks south at 1325 Fillmore. Chef David Lawrence, of 1300 on Fillmore fame, now promises only that his new spot will open “in the new year.”

Wise Sons Bagel won't woo the schmear set for another two months at least.

“If I were a betting man — and I'm not — I'd say two months into 2016, possibly longer,” says co-owner Evan Bloom. “We haven't even created our bagel yet.”

But they're already baking in their Fillmore location. The ovens are fired up, with bakers working two shifts pumping out rugelach and Wise Sons' signature chocolate babka dessert for their deli on 24th Street in the Mission, a cafe in the Contemporary Jewish Museum and a Ferry Building outpost staffed three days a week.

“We want to open, but we don't want to rush it,” says Bloom. “Right now we're trying to find good people to mix the dough, bake the bread, interface with customers, toast the bagels, mix the coffee — and get our power upgraded. We're still trying to figure the store layout while getting the bagels rolling. We haven't even settled on the coffee supplier yet.”

But the fundamentals are in place. The long, narrow 2,000-square-foot space with 30-foot ceilings, previously occupied by Sushi Boom, will be mostly a bagel bakery, but it will also have cafe seating for 12 to 16 in the front, including a stand-up bar, and — they hope — sidewalk seating.

Customers may be schmoozing, but they won't be noshing on the monstrous pastrami or corned beef sandwiches slath-

ered in mustard or other deli fare served at the 24th Street mothership.

“We'll be more of a grab-and-go shop and less of a hangout,” Bloom says. “You'll be able to pick up a pound of pastrami, or lox and pickles, and take it all home. We just don't make the sandwich.”

The pressure is on. *The New York Times* ran a long feature story in its Sunday magazine headlined “Why Is It So Hard to Get a Great Bagel in California?” that raised hopes for a bagel from Wise Sons. Bloom and co-owner Leo Beckerman also had a cameo appearance in *Deli Man*, the hit indie documentary love story on the slow but steady demise nationwide of real honest-to-God Jewish delis. Wise Sons was the only deli in the Bay Area included.

“*Deli Man* definitely helped us,” Bloom says, “and we do get recognized — which is so ridiculous — but people trickle in because of it.”

A fire wiped out their new Mission commissary, delaying plans to add bagels. Now, on Fillmore, they're hoping to bring back some of the flavor from the days a century ago when this was a Jewish neighborhood.

“We're going to keep it simple,” says Bloom, “with just five types — a plain, an ‘everything,’ sesame seed, poppy seed and salt. It'll be a good old-fashioned bagel starting with quality ingredients, with no additives, no extenders. It'll be boiled with a good, crunchy chew on the outside and a soft interior with a good ratio of texture and flavor.”

Until then, the two pals and business partners who both went to UC-Berkeley have plenty of schlepping to get the doors open. And they're keeping busy clarifying what Wise Sons is all about.

“We've been called Jewish fusion,” Bloom says. “We're really Jewish soul food.”

THE NEW FILLMORE

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Published on the first weekend of each month. Deadline: 20th of prior month
Subscriptions by mail are available for \$30 per year. Please send a check.

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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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Zinc Details closing its new showroom

Breaking news: The modern furniture and home accessories store **ZINC DETAILS** — a mainstay on Fillmore Street for 25 years — will soon announce it is shuttering its new home at 1633 Fillmore early in the new year.

"We are evolving again," said owner Vasilios Kiriis. "The nature and climate of retail has changed, and having a showroom is no longer essential to our business."

Kiriis said he will focus on his "to the trade" operation, working with architects and designers, which he said is growing rapidly.

For the past year, Kiriis has served as president of the Fillmore Merchants Association and said he plans to remain active as an ambassador for Fillmore Street.



NEW FASHIONS: Just before Christmas, **PAIGE** sprang up in the space at 2237 Fillmore (above) long occupied by the women's clothing boutique Limu. Paige is known for its denim offerings. Although the brand is available in many department stores, the Fillmore boutique will be only its sixth freestanding store; there are two in Los Angeles and three in New York. In addition to jeans and casual tops, Paige on Fillmore also stocks outerwear. And, adding to a neighborhood trend, it offers styles for men as well as women.

A few blocks south is another new boutique, **LUXE**, offering glam and glitzy fashions and accessories in a showroom lined with leopard prints. It's just off Fillmore at 2291 Pine in the space that for 20 years housed an art gallery.

■ **STILL MORE BEAUTY:** A new sign of life has sprung up on the block of Fillmore between Sutter and Bush. At 1820 Fillmore, **EZ BROW AND BEAUTY** will soon be offering facials, waxing and threading.

Japantown Businesses Facing Challenges

As longtime stores close, the neighborhood ponders how to preserve its legacy

By TOMO HIRAI
NICHIE BEI WEEKLY

AT THE DAWN of its 110th year, San Francisco's Japantown faces challenges in maintaining its identity as a regional hub of Japanese and Japanese American culture. About five decades since the Japan Center was built, many of the neighborhood's longtime business owners have come of retirement age. As these businesses close, the neighborhood faces questions on how it should promote itself and preserve its legacy.

In Japantown, rents have steadily gone up, and merchants expect them to continue to rise. Takeshi Onishi, owner of Japan Video in the Japan Center West Mall, said his lease ensures that his rent is stable for the next two years, but he wasn't too hopeful for anything beyond that. "At best, it'll stay the same, but more likely it's going to go up," he said.

Richard Hashimoto, president of the Japantown Merchants Association, said in an email that rents are a concern for Japantown. "We may soon lose all of our Japanese-owned businesses to gentrification, and this community should be really concerned."

In November 2015, San Francisco voters passed Proposition J establishing the Legacy Business Historic Preservation Fund. The fund, aimed at helping longtime businesses in San Francisco stay in the city in the face of rapid gentrification — especially in the Mission and South of Market areas of the city — would offer money to both businesses and their landlords to encourage longtime businesses that have "contributed to the neighborhood's history and/or the identity of a particular neighborhood or community" to stay open in their historic locations.

Hashimoto said he supported the fund, saying it serves as a tool for preserving the remaining Japantown legacy businesses, but said the merchants must ask for assistance. He noted that "it is the Asian culture to not ask for help when they are struggling."

Mike Buhler, executive director of San Francisco Heritage, said the measure was inspired by his organization's efforts to recognize legacy bars and restaurants. Buhler said Proposition J is an important new tool to help negotiate against evictions, but he admitted that the grant might not provide enough assistance in the parts of the city where rents are soaring. He did, however, say Japantown may benefit.



"We may lose our Japanese-owned businesses to gentrification, and this community should be really concerned."

— RICHARD HASHIMOTO
Japantown Merchants Association

"Japantown is not facing the same catastrophic rent increases as the Mission and SOMA, so it might be more effective here," he said. "It's too early to judge."

Soko Hardware and Benkyodo, the last two pre-war family-owned Japanese American businesses in Japantown, declined to comment.

Linda Mihara said she is interested in taking advantage of the grant for her family's business, Paper Tree, which is located on Buchanan Mall. Mihara runs the store with her sister, Vicky Mihara Avery. While her family owns the building they are located in, she imagines it is much more difficult for those who rent.

Onishi said he liked the idea of the grant, but wasn't sure he would be able to take advantage of it. At age 68, he is wary of entering a 10-year lease. He also noted that his business has changed over the years. Originally a video rental store, he expressed doubts on the future of selling physical media when he must compete against the Internet.

While the Miharas will continue their parents' store, Robert Sakai closed the Uoki K. Sakai market in 2011. Sakai said the grant would be helpful to those who

choose to take part in it, but he personally would not have relied on it.

"I just reached a point in time that it made sense. Personally, I like to go my own way," he said. "A lot of the problems with maintaining legacy businesses really have to do with generational changes."

Sakai said recent generations of Japanese Americans have better opportunities for education and employment offering them better paying and more stable income than a small business. With his children not interested in taking over, he chose to close the store.

Akiko Kinoshita sold Fujiya Shiseido on Post Street and retired on December 31. Kinoshita operated the business, started in 1967 by Christopher Hirose, some 35 years and now plans to move back to Shizuoka Prefecture in Japan.

The new owner, Zhihui Liu, owner of Natural Wonder Face & Body on Clement Street, said she knew the location had been in business for a long time and did not want to see it close. Liu said once she is situated, she hopes to renovate the store and continue operating under Fujiya's name.

While Fujiya was initially started to serve Japanese-speaking customers, with

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CRIME WATCH

DUI

California and Arguello
November 22, 12:40 a.m.

Officers on patrol saw a Mercedes make a very wide turn and then careen into the curbside parking lane, which was empty at the time. The car continued on, weaving down the road. The officers pursued and stopped the driver. He admitted to having just come from a bar where he had "just one beer." He was given a field sobriety test, which he failed, and cited at the scene.

Theft

Geary and Arguello

November 24, 3:30 p.m.

A woman left her purse on the front seat of her car while she went into the gas station mini mart. During her brief absence, an unknown individual reached through an open car window and stole her purse. Police have no suspects at this time.

Burglary of a Garage

Locust and Pacific

November 27, 10:50 a.m.

A neighbor noticed that the garage door of the house next door was open. The neighbor called the residents of the house to report it to them, as they were out of town. When the residents returned home, they discovered that two expensive road bikes had been stolen. There was no sign of forced entry, so the garage door might have been left unlocked. The owners have no record of the bikes' serial numbers; without the serial numbers, it is unlikely the bikes will ever be recovered.

Aggravated Assault, Robbery

Geary and Masonic

November 29, 3:14 a.m.

A woman was waiting at the bus stop when three men approached her, then shoved her to the ground and began kicking her. They stole her backpack and fled on foot. All three suspects were black males about 20 to 30 years old; all were wearing dark clothing. The matter is still under investigation.

Scam

California and Commonwealth

December 2, 7:47 a.m.

A woman received a call from a very aggressive man with a strong foreign accent who claimed to be "IRS Agent Andy Smith." He told her that she owed \$4,700 in back taxes and stated that the SFPD would arrest her if she did not pay the full amount immediately. He instructed her to wire the money to a bank account in the name of "Sophia Karim." She wired the money, and now it cannot be recovered.

This is a common scam; the suspects are

usually located outside the U.S., but call from a number that appears to be local. They then demand immediate payment via an untraceable, non-refundable method. The best response in these cases is to hang up. Local law enforcement agencies do not arrest people for tax problems on behalf of the IRS.

Burglary of a Residence

Washington and Locust

December 9, 10 a.m.

A resident heard a loud bang coming from his next door neighbor's house. He then saw two men run down the front steps, jump into a white four-door Acura and speed off. Both suspects were wearing hooded clothing that obscured their faces and the resident could not get a good description. Police believe the suspects entered the house by breaking a window in the side of the residence that was obscured from public view. The matter is still under investigation.

Robbery

Pacific and Broderick

December 12, 2:35 a.m.

A man on foot was approached from behind. One assailant punched him in the face and said, "Give me your wallet!" The man told his attackers to take what they wanted and leave him alone. The robbers stole his wallet and his phone, then ran to a nearby car and drove off. One suspect is a Latino male from 20 to 30 years old, about 5 ft. 9 in. tall and of medium build. The second suspect is a Latino male of similar age and stature. The getaway car was a dark colored, older model vehicle.

Missing Person; Found Person

Geary and St. Joseph's

December 14, 1:50 p.m. to 10 p.m.

An 82-year-old man with dementia wandered off from a hospital waiting room where he was waiting for his wife. Officers searched the area and located him unharmed at Pier 35 after he had been wandering the city for eight hours.

Traffic Collision With Injuries

California and Arguello

December 16, 5:15 p.m.

A Toyota was westbound on California when the driver failed to yield to a pedestrian who was crossing in the crosswalk. The car struck the pedestrian, who suffered significant injuries. A witness reported that just before the collision, he noted that the car did not have its headlights on. He flashed his own lights to alert the driver to this and to warn him of the pedestrian in the roadway. Police cited the driver at the scene.


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Challenges for Japantown Businesses

► FROM PAGE 3

fewer Japanese newcomers coming to Japantown, that business model no longer worked. Kinoshita noted that octogenarians were common among her regulars.

"The [younger generations] can get Shiseido products from the department stores now, instead of us," she said. "Times have changed. People from Mountain View, Sacramento, all over, used to come shop [in Japantown]." Kinoshita said in the past, her customers would come to San Francisco to eat Japanese food, shop for groceries and other goods, as well as stop in for cosmetics. But foot traffic has since gone down, she said, especially following the closure of Uoki Sakai next door.

While Japantown attracts crowds during the weekends, Sakai said Post Street fails to draw in traffic from Van Ness Avenue and Fillmore Street. "Some of it has to do with buildings that are blank — no storefronts — others have to do with traffic flow, but we just can't seem to tap into those two cross-corridors," he said. "To me that's always been the biggest problem."

Sakai said one of the biggest tragedies associated with the '60s era redevelopment of Japantown was the conversion of Geary Boulevard into an expressway. "Before that thing went in, Geary wasn't a barrier," he said. "We had a lot of people coming across. Once they put that up, people stopped coming up from that side."



"The traditional family businesses have gone out. People don't live and work here anymore."

— LINDA MIHARA
Paper Tree origami store, pictured above

"This used to be a living and working community," Mihara said. She said Japantown excels in its restaurants, but not as much with gifts and other goods. "The traditional family businesses have gone out," she said. "People don't live and work here anymore."

The San Francisco Board of Supervisors unanimously approved the creation of a Japantown Neighborhood Commercial District on December 8. The set of zoning laws specifically tailored for Japantown's commercial sector is a recommendation within the Japantown Cultural Heritage and Economic Sustainability Strategy and addresses various concerns the community

had about new developments in Japantown, most notably noise controls for businesses. The new zoning also worked to reduce the conditional use permitting requirements for certain businesses and lessen the burden of opening a new business in Japantown.

Japantown merchants also noted a lack of communication among merchants. Gregory Wood, owner of Forest Books in the Buchanan Mall, said Japantown's merchants lack synergy. "The merchants in the East Mall don't talk with the West Mall, and the malls don't talk to [the Buchanan Mall]," he said. Several other merchants agreed with his sentiment.

Hashimoto said the newer and older

merchants in the neighborhood are disconnected. "Simply put, there is no synergy between the new merchants and long-standing merchants anymore," he said. "What's really frustrating to the Japantown Merchants Association is these new merchants refuse to join the association, but reap the benefits of our programs."

In recent years, several new merchants joined or pledged to join, but did so while trying to gain conditional use approval for doing business in Japantown. Daiso Japan pledged it would join the association after running into trouble over permits to expand its location in the Japan Center East Mall in 2012. The Pearl Spa, a women-only spa slated to open in April 2016, in seeking a conditional use permit in early 2015 pledged it would join the association and participate in community activities. Most recently, The Face Shop joined the association ahead of its conditional use authorization hearing to be held soon by the Planning Commission.

Meanwhile, the Japantown Task Force worked to improve traffic and communication in Japantown. The organization put up holiday lights on the Peace Plaza and the Buchanan Mall through donations from the surrounding residents and businesses. Alice Kawahatsu, board president of the task force, said the lighting was a success in not only attracting visitors and getting visibility on social media, but also in helping to connect various merchants.

"The light up helped us realize we can come together," she said. The project served as a proof of concept, she added, showing the task force could bring people together to raise funds and create a project.

An expanded version of this article appears at nichibeitweekly.org.

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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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By Christopher Pollock

THE BAY AREA has been host to so many films that it has been known at times as Hollywood North. More than 600 movies — from blockbuster features to lesser-known indies — have been filmed here since 1927, when talkies made their debut.

And frequently, Pacific Heights is the neighborhood of choice — even though the 20th Century Fox movie **PACIFIC HEIGHTS** (1990) was filmed on Potrero Hill, with its sweeping vistas of the city.

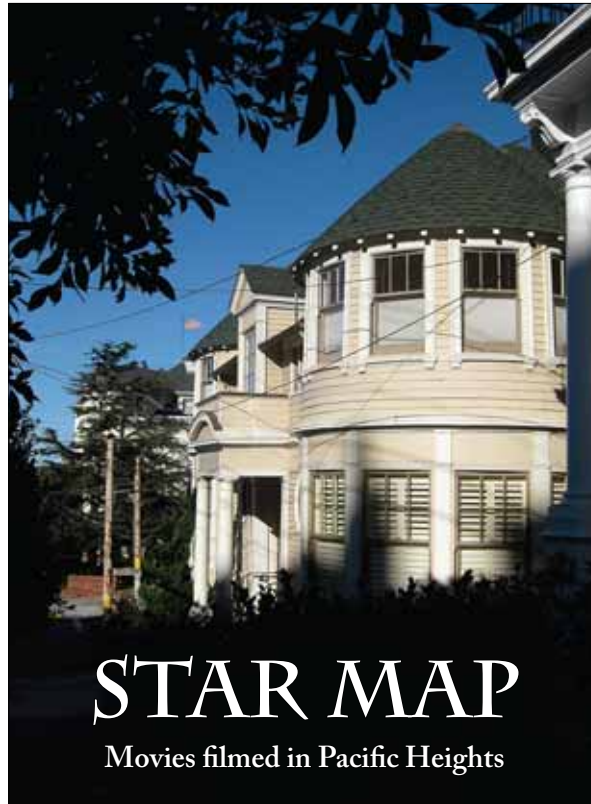
Perhaps the most memorable local movie site is the **MRS. DOUBTFIRE** (1993) house at 2640 Steiner Street. While the interiors were actually shot in a Richmond warehouse, exterior scenes were shot at Steiner and Broadway. The house was in the news again last year when two fires were set — ironic, given the memorable kitchen fire scene with Robin Williams starring as Mrs. Doubtfire.

Another favorite film with local roots is the classic, **GUESS WHO'S COMING TO DINNER** (1967), starring Katharine Hepburn and Spencer Tracy. Pivotal scenes take place on their terrace, with a spectacular view of the bay, but those scenes were filmed before a backdrop on a soundstage in Hollywood. There is a location shot, however, of the intersection of Broadway and Normandie Terrace.

The most frequently filmed location in the neighborhood is Alta Plaza Park, with its graphically stepped south facing pyramid form. Although an Edwardian creation, film studios did not discover the plaza until 1972 when **WHAT'S UP DOC?** with Barbra Streisand and Ryan O'Neal played out on the concrete steps and cars came careening down the grand staircase toward Clay Street, leaving damage that remains today. Future Mayor Dianne Feinstein was reportedly furious about the incident, as the city was not informed this dangerous event was to take place. The film commission now monitors the actions of all shoots.

Other movies with scenes filmed at Alta Plaza include Francis Ford Coppola's **THE CONVERSATION** (1974), **COPYCAT** (1995), **FLASH** (1981), **THIEF OF HEARTS** (1984), **LITTLE CITY** (1997) and **NINE MONTHS** (1995), directed by neighborhood resident Chris Columbus, who then lived on the park.

The neighborhood also hosts many sacred places of different faiths, some of which have been seen in movies. In the



The Mrs. Doubtfire house at Steiner and Broadway is one of the best-known local film sites.

STAR MAP

Movies filmed in Pacific Heights

opening sequence of **THAT BRENNAN GIRL** (1946), Calvary Presbyterian Church at 2515 Fillmore Street is shown with other local houses of worship. A brief scene in **DIE LAUGHING** (1980) shows Congregation Sherith Israel at California and Webster. Another shows young women from the post-high school Vietnam War era scrambling across the roof of the brick neo-Gothic Macedonia Baptist Church at 2135 Sutter Street. They are sneaking into a Fillmore-esque psychedelic scene in **MORE AMERICAN GRAFFITI** (1979); the original top of the tower at St. Dominic's Church, removed after the 1989 Loma Prieta Earthquake, can be seen in the distance.

A FORTUNATE UNINTENDED benefit of the cinema is that it has recorded vanished times and places. In some cases, these are the only preserved images and give a three-dimensional view. It's no

accident that some buildings that play a part in movies were demolished soon after they were filmed. Filmmakers gravitate to vacant buildings as blank canvases that allow them to fill in whatever the script requires without interference from occupants.

One example is the 42-room mansion from the high Victorian era, once the residence of newspaper titan Michael de Young, at 1919 California Street. The comedy mystery movie filmed there, **AFTER THE THIN MAN** (1936), starred William Powell and Myrna Loy. Today the only remnant of that property is a stanchion, much altered and part of the Tobin residence, which de Young built for his daughter Constance and her husband, Joseph Tobin.

A 12-story apartment building dating from 1961 now stands on the northeast corner of the intersection of Washington and Laguna Streets. Earlier, the Dr. Wil-

liam G. Irwin mansion stood on that spot, and was seen in **FOG OVER FRISCO** (1934). The residence was built in 1899, and after Irwin's death in 1914 housed the country's first blood repository, becoming the Irwin Memorial Blood Bank in 1941. The original building was demolished in 1960.

Both **TREASURE OF MONTE CRISTO** (1949) and later **HELL ON FRISCO BAY** (1955) show the towering Victorian William Martin residence on the southwest corner of the intersection of Franklin and Jackson Streets. That gem, which had a tower with a belvedere, was replaced in 1955 with a stucco-clad multi-family building — another example of a doomed, vacant building used in the movies.

The 10-story apartment building constructed in 1960 at 1800 Pacific Avenue was used as the home of the alcoholic couple played by Jack Lemmon and Lee Remick in **DAYS OF WINE AND ROSES** (1962). But don't go looking for the building you see in the movie; its facade was updated a few years ago.

THE LAST of Alfred Hitchcock's 49 films, **FAMILY PLOT** (1976), primarily focuses on the residential building on the northeast corner of the intersection of Sacramento and Buchanan Streets, where a treasure hides in plain sight.

Steve McQueen roars all over the city in **BULLITT** (1968), including a scene on Fillmore between Broadway and Vallejo Street. **FOUL PLAY** (1978) takes place throughout the city, although a non-resident would not know, given the way the film was put together. Cop Tony Carlson (Chevy Chase) commandeers a cab with Gloria Mundy (Goldie Hawn), continuing their quest to get to the San Francisco Opera House to prevent the pope (played by San Franciscan Cyril Magnin) from being assassinated. They pass the southwest corner of Laguna and Sutter Streets, where the Soto Zen Buddhism International Center sits today, offering a glimpse of a service station that once stood on that corner. After going through Japantown, the car speeds alongside Lafayette Park on Laguna Street.

The imposing 2700 Vallejo Street residence, at the intersection of Divisadero, was built in 1915 for Captain F. Olsen to the design of architect C. O. Clausen and currently is the residence of the consulate general of Japan. The mansion appeared in **WHERE LOVE HAS GONE** (1964), **BULLITT** (1968)

TO PAGE 8 ►



Pacific Heights was the setting for scenes in **GUESS WHO'S COMING TO DINNER** (far left), **WHAT'S UP DOC** (above) and **THE PLEASURE OF HIS COMPANY** (left).



TREASURE OF MONTE CRISTO (1949) features the William J. Martin residence, which stood on the southwest corner of the intersection of Jackson and Franklin Streets.



In **AFTER THE THIN MAN** (1936), Nora Charles, played by Myrna Loy (above) walks down the foggy driveway of 1919 California Street (below), the 42-room Victorian mansion that was home to *Chronicle* founder Michael H. de Young.



In **THE MAN WHO CHEATED HIMSELF** (1950), Lt. Ed Cullen (Lee J. Cobb) meets his socialite girlfriend Lois Frazer (Jane Wyatt) in Lafayette Park, where the two sit to discuss a murder. In the background is the Spreckels Mansion at 2080 Washington Street.

■ ON LOCATION

Other films shot in Pacific Heights

Additional films featuring sights and sounds in and around the neighborhood include:

- **THE BACHELOR** (1999) 2500 Filbert Street
- **BASIC INSTINCT** (1992) 2102 Broadway and 2930 Vallejo Street
- **BRAINWAVES** (1983) 1940 Webster Street
- **CARDIAC ARREST** (1980) 2390 Sutter Street
- **CASE OF THE CURIOUS BRIDE** (1935) Laguna and Washington Streets
- **CLASS ACTION** (1991) 2700 Scott Street
- **GUINEVERE** (1999) 2636 Vallejo Street
- **HAMMETT** (1982) 2930 Vallejo Street
- **HEART AND SOULS** (1993) 2810 Pacific Avenue
- **THE INVISIBLE CIRCUS** (1999) 3837 Clay Street
- **JADE** (1995) 2896 Broadway
- **JAGGED EDGE** (1985) 2898 Broadway
- **MAGNUM FORCE** (1973) 2190 Washington Street and 2200 Sacramento Street
- **THE MEN'S CLUB** (1986) 2800 Vallejo Street
- **ONE IS A LONELY NUMBER** (1972) at the intersection of Fillmore and Vallejo Streets
- **THE PRINCESS DIARIES** (2001) 2601 Lyon Street and Hamlin School at 2120 Broadway



Adapted from Christopher Pollock's *Reel San Francisco Stories: An Annotated Filmography of the Bay Area, published by Castor & Pollux.*

- **A SMILE LIKE YOURS** (1997) San Francisco Towers, 1661 Pine Street
- **THE TOWERING INFERNO** (1974) 2898 Vallejo Street

In Pacific Heights, Hollywood Has Quite Often Come Calling

► FROM PAGE 7

and **THE TOWERING INFERNO** (1974). The rear facade has no space for the romantic garden shown in **THE PLEASURE OF HIS COMPANY** (1961), so a set was modeled on the property two blocks away at the Lyon Street steps.

Alma de Bretteville Spreckels' grand classical mansion at 2080 Washington Street was first seen in **THE MAN WHO CHEATED HIMSELF** (1950), where the scheming Jane Wyatt and Lee J. Cobb are sitting across the street in Lafayette Park with the mansion and bay in the background. The building appeared again in **THE SNIPER** (1952), the scene of a prominent socialite's murder. But probably the most memorable appearance of the grand dame of San Francisco mansions was in the musical **PAL JOEY** (1957) with Rita Hayworth, Frank Sinatra and Kim Novak, with the house masquerading as the nightclub Chez Joey. The next year, the Cary Grant film **IN LOVE AND WAR** (1958) used the property, followed by **SUSAN SLADE** (1961). The year after Alma Spreckels died, the mansion appeared in **EYE OF THE CAT** (1969), a feline phobic thriller.

A CLEVER DIRECTOR or art director can squeeze something out of little using a tight focus. Most recently, the HBO period movie **HEMINGWAY AND GELLHORN** (2012) used architect A. Page Brown and Joseph Worcester's Swedenborgian Church at 2107 Lyon Street convincingly as one of many Bay Area locations used to represent World War II Spain.

Fillmore Street's picturesque streetscape has not often been used in movies, perhaps because it is too busy, but it has appeared in a couple of films. The stark taxi-centric story of Rob Nilsson's **SIGNAL 7** (1983) features cameo appearances of the exterior and marquee of the Clay Theatre at 2261 Fillmore Street. The Indian-produced Asperger's Syndrome-based story **MY NAME IS KAHN** (2010) includes scenes next door of the interior and exterior of the de Pietro Todd Salon at 2239 Fillmore Street.

A few blocks away at 2413-17 Franklin Street is a Mannerist-Baroque take on a French-inspired Victorian designed by self-taught architect James F. Dunn, who designed a couple of other similar buildings in the city. It was seen in **AN EYE FOR AN EYE** (1981) with Chuck Norris and Christopher Lee, and used as the site of a high-end house of prostitution.

Femme fatale Lana Turner's residence in **PORTRAIT IN BLACK** (1960) at 2898 Broadway is a neo-Georgian gambrel-roofed brick edifice, turned on end to show off the gable's roof profile. The storyline echoed some real parts of Turner's life, including when her daughter Cheryl Crane stabbed Turner's lover Johnny Stompanato to death in 1958. One pivotal hair-raising scene at the end of the movie has the daughter escaping the villain via the roof. More recently, Woody Allen shot scenes there for **BLUE JASMINE** (2013).

The Victorian headquarters of the non-profit San Francisco Heritage, the Haas Lillienthal House at 2007 Franklin Street, was seen in **DYING YOUNG** (1991). Filming of the movie also took place on the Lyon Street steps, as did the British production of **TALES OF THE CITY** (1993-94).

In **THE LINEUP** (1958), the head of the San Francisco Opera (played by native San Franciscan Raymond Bailey, better known to TV audiences as Milburn Drysdale in *The Beverly Hillbillies*), who has just returned from a trip abroad, resides in the red sandstone Whittier mansion at 2090 Jackson Street. Its wood-paneled interior is the scene of a scam to import heroin in hollow flatware handles, unbeknownst to the just-retuned traveler.

SUDDEN FEAR (1952), the black-and-white noir thriller with Joan Crawford as heiress Myra Hudson and Jack Palance at his creepiest best, features 2800 Scott Street on the northeast corner of the intersection with Green Street.

MR. RICCO (1975), with rat packer Dean Martin, shows 2229 Divisadero Street on the south slope of Pacific Heights. The two Victorian houses are the former residence of architect Julia Morgan, who lived in the Italianate building with her mother.



Panoramic View of the Panama-Pacific International Exposition of 1915. The Palace of Fine Arts (left) exhibited an enormous display of art that had a lasting influence on local artists.

DE YOUNG MUSEUM

Legacy of the Jewel City

The 1915 exhibition had a significant influence on Bay Area artists — especially the Society of Six

By NANCY BOAS

IT IS ALMOST impossible to imagine how isolated California artists were from the world's art centers and new artistic ideas before 1915. Travel was difficult. Ships had to go around South America to reach the West Coast. The Rocky Mountains and the Sierras presented their own high barriers to travel.

The Panama-Pacific International Exposition of 1915 — the focus of the Jewel City exhibition at the de Young Museum, which continues through January 10 — had a transformational influence on the art and culture of the Bay Area.

In particular the fair was crucial in shaping the artistic development of the Society of Six, a group of plein air painters working in the Bay Area considered one

of the country's most important modernist developments in the early 20th century. Their work changed dramatically as a result of what they experienced there.

The great revelation for California artists such as the Society of Six came at the Palace of Fine Arts, the only building still standing from the fair. There and in a nearby annex they saw 11,400 works of art from all over the world, including approximately 50 French Impressionist and Post Impressionist paintings.

The French Impressionists were represented as part of a historical survey in the Palace of Fine Arts, as well as in the French Pavilion. There were eight paintings by Claude Monet, including *Rouen Cathedral Facade*, and other works such as Claude Pissarro's *Red Roofs*. Also exhibited was an influential painting by

Paul Cezanne, *The Gulf of Marseilles from L'Estaque*, the first Cezanne exhibited in the West. While the work of the Impressionists was more than 40 years old at the time, it came like a bolt from the blue that opened up artists to a new way of seeing, just as it had released so many others before them.

THE SIX WERE Selden Connor Gile, August Gay, Maurice Logan, Louis Siegfriest, Bernard von Eichman and William H. Clapp. They worked closely together in the Bay Area from about 1915 to 1930.

Until these artists visited the fair's exhibitions, they had lived in artistic isolation. Exposure to the French Impressionists marked a turning point for the painters. Their isolation broke, they began to come

together as a group, and at the fair they found the visual stimulation and ideas they had lacked. Immediately their work underwent a significant change in color and handling.

The Six preferred small canvases that were easy to handle out of doors, and they liked to finish a painting in one sitting. They rejected studio work and wanted speed and direct action.

During the weekends, they would drive to favored spots around the Bay Area, and occasionally down to Monterey. They would hike and set up their portable easels to paint the rural landscape. After painting all day, they would return to Gile's rustic cabin on Chabot Road in Oakland. There, Gile dished out hearty meals, strong home brew and caustic humor, and the painters

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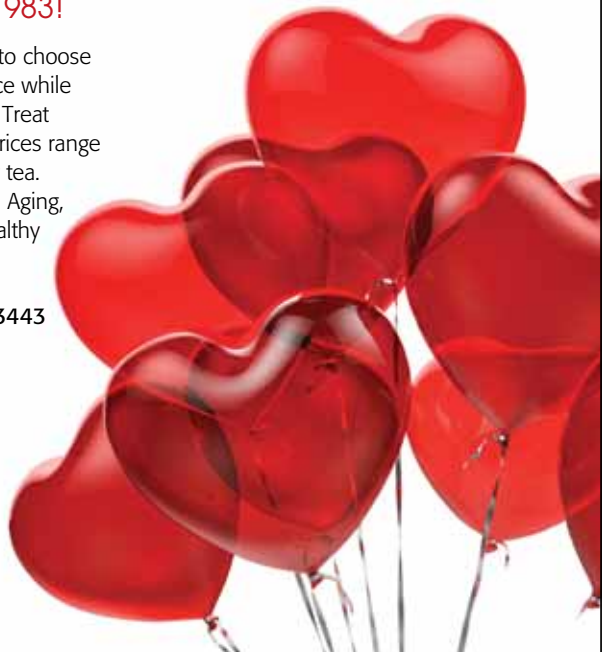
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IMAGES: DE YOUNG MUSEUM

Paintings by Claude Monet (left), Paul Cezanne (center), Claude Pissarro (top right) and Joseph Raphael (bottom right) influenced the local group of artists known as the Society of Six.

► JEWEL CITY | FROM PAGE 9

exchanged uninhibited critiques of each others' paintings of that day. The force of Selden Gile's personality was the group's most important impetus. Gile set the rigorous pace both for the hikes and for their outdoor painting sessions. And he became the group's most outspoken critic and tireless host.

Their high spirits disguised the deep importance of their gatherings. The Six became one of the few American groups that did more than exhibit together. They painted, critiqued and caroused together over an extended period of time. They were isolated without dealers and collectors. They had to be their own critics and support system.

In their breakthrough to a new way of seeing, the Six differed from other local painters. They understood more of Impressionism's liberating message than did many respected artists in San Francisco. It led them to view the California landscape through a new lens and to forge their own directly felt art.

Clapp arrived in the Bay Area two years after the fair in 1917. He soon became director of the Oakland Art Gallery, forerunner of the Oakland Museum. In an era of few local art galleries, Clapp's position was indispensable to the group. He gave them the opportunity to show their work at the Oakland Art Gallery, where they exhibited as the Society of Six every year from 1923 to 1928.

THE SOCIETY OF SIX looked primarily to the French Impressionists, but American Impressionist paintings, present in large quantity at the 1915 fair, were also an influence. Three Northern California artists — E. Charlton Fortune, Joseph Raphael and Anne Bremer, whose

work is in the Jewel City exhibition — had studied in Europe and went on to win prizes at the fair. Their work shared a kinship with the Society of Six, bringing new color and vibrancy to art in the Bay Area.

The art of the Six reached its strongest coloration after they saw the Fauves. The opportunity to examine first-hand the colorful canvases of artists such as Henri Matisse, Andre Derain and Maurice Vlaminck came late to San Francisco — at the 1923 exhibition of Contemporary French Art.

The new paintings by the Six were considered garish by San Francisco critics. The *Oakland Tribune* reported in 1925: "Use due caution in approaching the third annual exhibition of the Society of Six. . . . You will get used to the color, which at first is staggering in its brilliancy. You can see it oozing out the door before you enter the gallery."

The Society of Six's manifesto, written by William Clapp, was published around the time of their third exhibition in 1925. "To us, seeing is the greatest joy of existence, and we try to express that joy," it stated. "We have much to express, but nothing to say. We have felt, and desire that others may also feel."

There is a hint in these last sentences that although the Impressionist ideas of the painter as an "eye" were still strongly held, the Six had already begun a move toward a more expressive mode.

The group's exhibitions at the Oakland Art Gallery from 1923 to 1928 were the years of the artists' maturity, when their color reached its highest pitch, and when it seemed only natural to them to paint hills, boats and pastures in pure vermilion and yellow and ultramarine — colors new to California art.

After their 1928 exhibition, a series of personal events set them on diverging



Spring by Selden Connor Gile, the leader of the Society of Six, demonstrates the lasting influence of work by Impressionist and Post Impressionist painters seen by the Six at the 1915 exhibition. It now hangs in the permanent collection of the de Young Museum.


paths. The Depression brought hard economic times, and they never exhibited as a group again during their lifetimes.

THE SIX WERE rediscovered in 1972 at an exhibition at the Oakland Museum and in 1989 at an exhibition at the de Young Museum. Since then, the de Young, the Crocker Museum in Sacramento and a number of important private collections have acquired their work.

The painterliness of the Society of Six is part of an identifiable tradition that connects the group to the notable lineage of California art, including the Bay Area Figurative painters of the 1950s and '60s.

"The Oakland Six may constitute the first fully developed reflection of advanced cosmopolitan art on the West Coast," wrote art historian William H. Gerdts. "Their origins as the last vital painters affected directly by French Impressionism, the formation of the group in 1917, their mature cohesive years of the 1920s and the legacy of their modernity, is a fascinating and important part of our artistic heritage."

Nancy Boas, a noted art historian and neighborhood resident, is the author of *The Society of Six: California Colorists, published by the University of California Press.*



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By JULES OLDER

WE'RE DRIVING down I-80 heading home to San Francisco. I'm at the wheel; Effin's checking her email. "Oh, good news," she says. "Susan finally sold her folks' home in Washington."

Then a pause. A long pause. "And she's coming back to San Francisco."

Susan is our landlord. If she's coming back, that means we're moving out. After 11 years in Susan's lovely apartment, we'll need to find a new home.

A day after we get the news, Effin starts checking out Craigslist and PadMapper. Not me. I have a very different strategy. My belief is that when you're looking for work, you don't find a job through Craigslist or LinkedIn or classified ads. You find it through contacts and friends you've developed over the years. Same with homes and apartments. I start telling people our situation — only a few for now — and start composing The Letter.

Jerry, our longtime friend and a San Francisco mailman, is my secret weapon. Somebody leaves the neighborhood? He's the first to know. Somebody has a fight with the building manager? By mid-afternoon, Jerry will have heard both sides of the story. I tell Jerry our sad news and ask him to keep an eye out for apartment openings on his beat. I give him a short stack of my business cards with email and phone contacts.

A few days later, Jerry delivers. Just as we're about to leave for a consoling walk at Crissy Field, the phone rings. "Hello, this is Reita Byrne," the caller says. "I manage an apartment building down the block. Jerry



Suddenly they had to move out of their apartment on Broadway and find a new home.

Looking for a Home

The scramble for a new apartment in a hot market

tells me you're looking for a place. I may have one."

We tell her we'll be there in four minutes.

Reita shows us a penthouse with stone fireplace, three bedrooms, two parking spaces and views of the Golden Gate Bridge. I say: "Go ahead. Break my heart." "A bit north of \$8,500."

"A month?" I ask.

She responds with a knowing smile.

"Well, I do have a one-bedroom. But since you work at home, I don't know if it will be big enough for you," she says. "And there's someone else looking at it."

We're not above begging. "Let us look, too," we plead.

The one-bedroom is light, lovely and, though it is on the small side, we could make it work. Not counting the penthouse and a couple of unsuitable apartments we looked at during our weekend walk, it's the

first place we've seen. We say: "We want it."

We fill out the rental application forms. Much as we love the apartment, finding it this fast is almost as intoxicating.

The next week, Do-or-Die Day arrives. We either jump the queue and nab a wonderful apartment, one block from where we now live and well below market price, with no fuss, no muss and no appreciable time spent looking ... or not. Not would mean starting from scratch, going to the end of the line and, along with so very many others, starting the long and laborious process of finding a place to lay our heads in the most desired city west of Manhattan.

Ask the mailman was my brilliant idea of how to rise above the teeming hordes. Today I'll find out how brilliant it was or wasn't. Today I'll know if it worked or didn't. Do or die.

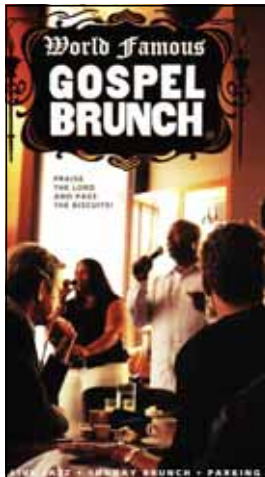
Reita calls.

Die. We came in second.

THAT'S A BLOW. A big blow. We were crazy about the apartment, crazy about the building, crazy about Reita. I'm convinced that we'll never find another home we like half as much. Effin says: "Of course we will. Are you saying there isn't one other good apartment in all of San Francisco?"

My pessimism is rooted in reality. We're looking for a good apartment we can afford in the part of San Francisco where we want to live. One that has room for two home offices. And parking. And either an elevator or no higher than the second floor. And big enough for our kauri table. I explain to her: "Yes, that's exactly what I'm saying."

TO PAGE 12 ►



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'We Want to Keep on Walking'

► FROM PAGE 11

But she's right back on Craigslist, riveted by photos of a gorgeous apartment. It's sun-filled, 100 years old, with new fixtures and appliances, a porch, parking — and about \$1,000 a month cheaper than anything we've seen. It's mouth-watering.

"OK, Effin, where is it?" I say. "I know it's not San Francisco."

"Mill Valley," she answers.

We both groan.

It's the suburbs. And it's where our daughter and her family live. We love them, but we don't want to live in their suburb. We don't want to live in any suburb — Mill Valley or Sausalito, Lafayette or Redwood Bloody City. We want to keep living in our vibrant, energized, made-for-walking neighborhood in San Francisco.

GIVEN THE IMPENDING move, I've been reflecting on why we're so attached to our neighborhood: clean streets, fast emergency response. Plus, our beloved Golden Gate Valley branch library; Capannina, our favorite restaurant; Jon, our reliable mechanic; Cynthia, our fine dentist. Venues where we usher, restaurants we review, movies we see and the always beautiful San Francisco Bay are but a walk away. We walk to everything. We want to keep on walking.

A couple of days later, there's a message on the machine from Don, a building manager who finds out about our search from Jerry the mailman. He's got a one-bedroom for us to see tomorrow. We're grateful to Jerry and happy to look, but we sense it's too cheap to work for us. It will either be too small, too many flights, no parking or all of the above.

When Don's place indeed turns out to be too small, I send out The Letter. It tells everybody we know in the San Francisco Bay Area that we're looking for a new home and asks for their help.

In the meantime, we look at a nearby apartment, another one found by Jerry the mailman. Though it has great bay views, at 700 square feet it's too small for a pair of work-at-home writers always on the phone.

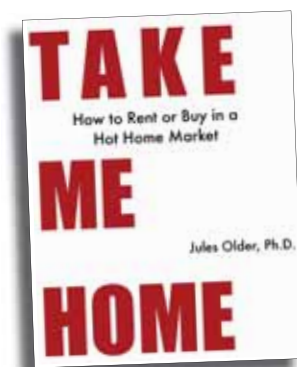
After this disappointment, we take our first trip to Sausalito. Effin spotted a potentially appealing ad on Craigslist and



They found their new home on Webster, only a few blocks from their former apartment.

■ BOOKS

Lessons learned on finding a home in a hot market



When local residents Jules and Effin Older's landlord told them she was returning after 11 years to reclaim her San Francisco apartment, they launched a full-court press to find another home in the neighborhood they had grown to love.

As so many others have learned, it's not easy — especially now, with home prices and apartment rents skyrocketing. But the Olders found a gem only a few blocks away in less than a month. And now Jules Older has published an e-book to share what they learned with others.

"What worked for us in San Francisco," he says, "will work for you in Auckland and Oakland, Sydney and San Jose, Singapore and Shanghai, London and Los Angeles."

Older's new book is available on Amazon and other online platforms.

dragged me, pouting all the way, across the Golden Gate Bridge. "Don't wanna," I mutter and mutter and mutter.

What do we see in scenic Sausalito? Kinda cute place, much more reasonably priced than San Francisco, with beautiful views of the bay — and also of that jiggunda high-voltage power line buzzing through the yard.

I sent The Letter to just over 200 Bay Area friends and colleagues. So far: zero responses. This could tend to indicate that Effin's lack of belief in my brilliant plan might be justified. I would point out, however — and have, you may be sure — that her Craigslist search hasn't exactly produced brilliant results either.

By 2 p.m., Effin's back on Craigslist, where she finds a rather strange listing. No photos, not a one. But the ad for the \$3,700

per month, one bedroom, 1,200-square-foot apartment is intriguing:

This much sought after art deco building has a magnificent, pristine, sunny corner one-bedroom, one-bath apartment in the heart of Pacific Heights. It is on the bus line to downtown/Financial District. It has an updated spacious kitchen with dishwasher, gas stove, many cabinets; ideal for gourmet cooking and entertaining.

There is a formal dining room off the kitchen.

The bathroom has a tub with separate stall shower and linen closet.

There are plank hardwood floors, high ceiling, crown moldings, huge closets.

It is on the second of five floors.

Heat, water and garbage included. One year agreement required with excellent references and credit.

There is garage parking for \$300 extra per month.

Effin makes an appointment. Because they're redoing the floors, the earliest one she can get is 3 o'clock, two days from now.

WHILE WE WAIT, we start the phase of apartment hunting we both agree on — ringing doorbells. When I was a grad student in New York, my roommate and I found our Greenwich Village bargain by spotting a guy working on a second-story apartment. We called up to him, he buzzed us in, and 10 minutes later we'd secured it as our own.

We ring the manager's bell of a nice old building in the neighborhood. The friendly manager shows us an apartment that's being torn back to the studs and will be ready to rent in a month or so. It's a bit small for us — and has no parking. It's also being offered for \$6,000 per month.

Oy.

At 5 minutes to 3 two days later, we're standing outside the building in the photo-free Craigslist ad. It's impressive: pre-war, post-earthquake and just a few blocks from where we now live.

The agent arrives. She takes us to the apartment, which has plastic ribbon blocking the door. I say: "Looks like a crime scene." She says: "They've just redone the floor. I think it's dry now."

In we go. The floor is not only dry, it's fashioned from beautiful oak boards. The smell is of fresh paint. The light ... the light! The place is filled with light. Our hearts swell. And it's big — easily big enough for our two home offices. And it has a dining room long enough for our beloved table.

There's one piece of furniture that goes where we go. It's our kauri table that a friend, a long-retired seamstress, gave us in New Zealand. I refinished it myself, and it still bears the indentations of her pinwheel. We've had so many brunches and dinners with so many friends on its honey-colored top that it's almost a member of the family. And it will fit in the dining room.

We want this apartment. After losing Reita's place, I never thought we'd find one as nice. This one's even nicer — lighter, roomier, and, oh yes, \$500 more expensive. But neither of us hesitates a nano-second before saying to the agent: "We want it."

THE NEXT DAY, shortly before noon, an email arrives from the broker. It reads: "The owners have approved your applications and I'll move forward with preparing the lease."

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By BRIDGET MALEY

THE Romanesque Revival, L-shaped building with the colorful garden courtyard at the corner of Bush and Octavia Streets was originally built nearly 90 years ago as Greens' Eye Hospital. Doctors Aaron S. and Lewis D. Green, of Latvian heritage, came to San Francisco shortly after the 1906 earthquake to intern with Stanford Hospitals. Noted researchers, inventors and practitioners of various corneal treatments, the brothers were also active in community service, including working as ophthalmologists at San Quentin Prison.

The April 7, 1928, *Chronicle* noted that the hospital was almost complete: "The building is a two-story and basement reinforced concrete structure occupying an L-shaped lot with frontage of 165 feet on Bush and 155 feet on Octavia. As planned by architect Frederick Meyer, additional stories can be added whenever required."

Other news articles over the years recounted the fates of eye hospital patients, including a post-Fourth of July story in 1930 about the possible blinding of 6-year-old Ronaldo Oliva, "who was playing with fireworks in front of his home ... and was taken to the Green Brothers' Eye Hospital where it was reported there were hopes of saving his eyesight."

The Green brothers' hospital was designed by architect Frederick Meyer with much input from the two founding doctors. An *Architect and Engineer* article in August 1928 described the hospital as a "low, spacious building in its verdant gar-



Even in 1928, when it was built, large eucalyptus trees stood beside the building at 1901 Bush now known as the Healing Arts Center.

Ever a House of Healing

Classical structure at Bush and Octavia was built as an eye hospital

den setting, with its overhanging mottled tile roof, its deep buff walls pierced by a series of friendly arched windows judiciously ornamented, and its richly ornate Romanesque portal that invites one to enter, speaks little of hospitals but rather of

the quiet dignity and comfort surrounding a conservative hotel."

The article also described the design innovations specific to an eye hospital, reporting that: "There are many things of technical interest that have entered into

the construction of this new building, one in particular being the very complete radio installation. Every bed throughout the building has a radio outlet nearby and even the lobbies and waiting rooms are similarly

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Healing Arts Building Was Created as an Eye Hospital

► FROM PAGE 13

equipped. This feature is of inestimable value in an institution devoted entirely to eye cases."

The building's construction takes advantage of the corner site with a canted arched entry accessed via a decorative, brick-paved pathway. A lovely entry hall with colorful stenciled plaster ceilings invites the public into the space. The original design included larger consultation and sterile surgical rooms on the first floor with smaller rooms for patients to convalesce on the second story.

Lewis Green died in 1937; his brother Aaron died four years later.

Before the hospital was built, the site was the home of one of San Francisco's most famous African-American women, Mary Ellen Pleasant, whose storied past included running exclusive boarding houses, championing civil rights and reportedly practicing as a voodoo priestess. The stand of eucalyptus trees lining the west side of Octavia Street is a remnant of Pleasant's house and garden. Today the complex is occupied by Healing Arts Center, a mix of natural medicine, counseling, health and massage practitioners.

Meyer designed other hospitals and medical buildings in his long career. While not formally trained, he was one of the city's most prolific architects of the first half of the 20th century. Born to German-immigrant parents on San Francisco's Telegraph Hill

in 1877, Meyer's cabinetmaker-carpenter father instilled a strong work ethic in his son. Beginning in 1896, Meyer commenced an apprenticeship with a building partnership, Campbell and Pettus. However, he quickly found work with the well-known architect Samuel Newsom, with whom he designed several Pacific Heights homes for wealthy clients, including 1916 Octavia Street, just below Lafayette Park, and 1901 Pacific Avenue at Gough. Both of these large, classically inspired houses have since been carved into multiple apartments.

Meyer broke away from Newsom to join another architect several years his senior, Smith O'Brien, with whom he practiced from 1902 to 1908. They reportedly traveled to Chicago together to study that city's famous early skyscrapers, hoping to learn how to better design commercial office buildings in San Francisco. The two architects designed the well-received Rialto Building on Montgomery Street.

After his success with O'Brien, Meyer branched out on his own in 1908. Mayor Sunny Jim Rolph appointed Meyer, as well as architects John Galen Howard and John Reid Jr., to plan San Francisco's rebuilt Civic Center. This team also designed the Bill Graham Exposition Auditorium, which faces Civic Center Plaza. Working in many revival styles of architecture and later embracing Modernism, Meyer in his later works collaborated on two large-scale housing projects in the city, Park Merced and Potrero Terrace.



Its richly ornate Romanesque portal invites one to enter.

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
3515 Washington St	2	2	2	2,760	13	12/2/2015	3,995,000	3,800,000
46 Presidio Ave	4	3	1	2,750	22	11/25/2015	3,695,000	3,900,000
2820 Jackson St	5	3	2	3,212	41	12/14/2015	4,500,000	4,000,000
2215 California St	5	4	2	3,485	31	12/11/2015	4,800,000	5,050,000
2535 Vallejo St	3	3	2	4,065	118	11/23/2015	6,500,000	5,600,000
2374 Greenwich St	4	4	2	4,245	6	11/23/2015	5,495,000	5,995,000
2660 Scott St	7	7	6	9,190	67	12/8/2015	15,000,000	13,075,000

Condos / Co-ops / TICs / Lofts

2149 Lyon St #1	2	1	0	594	10	12/2/2015	599,000	680,000
333 Presidio Ave #4	1	1	0	770	56	12/9/2015	729,000	738,000
2015 Pine St #A	1	1	0	708	13	12/1/2015	699,000	795,000
1902 Filbert St	1	2	0	708	13	11/24/2015	745,000	825,000
1925 Laguna St #3	2	1	1	878	42	12/9/2015	875,000	850,000
1925 Laguna St #4	2	1	1	935	42	12/9/2015	925,000	895,000
2032 Green St	1	1	0	927	20	12/8/2015	875,000	930,000
1895 Pacific Ave #506	1	1	1	n/a	48	11/20/2015	929,000	975,000
2921 Washington St #5	1	1	1	1,070	45	11/23/2015	899,000	1,000,000
1840 Washington St #603	1	1	1	837	34	12/2/2015	995,000	1,050,000
3038 Pierce St	2	1	0	1,150	31	12/7/2015	975,000	1,150,000
1501 Greenwich St #403	2	2	1	1,115	54	12/8/2015	1,399,000	1,300,000
3126 Scott St #2	3	3	1	1,367	34	12/7/2015	1,149,000	1,350,000
2864 Sacramento St	3	2	1	1,768	13	12/10/2015	1,299,000	1,510,000
1770 Pacific Ave #103	2	2	1	1,500	7	11/25/2015	1,495,000	1,760,000
3316 California St #3	4	3	1	1,779	24	12/2/2015	1,895,000	1,865,000
2947 Jackson St	3	2	1	2,100	66	11/30/2015	1,998,000	1,870,000
2440 Bush St #C	3	2	1	1,806	15	11/16/2015	2,000,000	1,895,000
1795 Green St	3	2	2	n/a	14	11/20/2015	2,395,000	2,500,000
2769 Union St	3	2	2	n/a	13	12/1/2015	2,599,000	3,130,000
2955 Pacific Ave	3	2	1	2,160	43	11/16/2015	4,100,000	3,650,000
2646 Greenwich St	4	3	2	2,922	30	12/4/2015	3,850,000	3,850,000
2648 Greenwich St	5	4	2	3,299	24	12/4/2015	4,950,000	5,150,000

A big sale closes out the year

One well-heeled San Francisco real estate shopper scored the holiday present of a lifetime last month, picking up the second largest single-family home sold locally this year.

On December 8, 2660 Scott Street (below) sold for just over \$13 million. At 9,190 square feet, it was the second largest home sold in San Francisco this



year, behind a 16,000-square-foot Pacific Heights mansion that changed hands last May. Built in 1901, 2660 Scott has seven bedrooms, an elevator connecting its four floors, a large garage, a subterranean wine cellar, spacious private garden areas — and boasts impressive views of Alcatraz, the Golden Gate Bridge and the Palace of Fine Arts.

The historic home, which has had only

three owners in its long history, was built by renowned architect Albert Farr for a cousin of then-U.S. President Theodore Roosevelt, and retains many of its period details.

Even though the home's price tag looks big on paper, by some measures the buyer actually got a good deal, since the previous owner reportedly spent a considerable amount seven years ago on seismic upgrades and a six-car garage. Another plus: The home has a roof deck for taking in the stunning views, an amenity that likely couldn't be added today.

— 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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