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■ FOOD & DRINK

B. Patisserie Expands Again

Added next-door space provides more seating

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■ NEW NEIGHBORS

A Step Up on Divis Corner

London Market now Maison Corbeaux

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THE NEW FILLMORE

SAN FRANCISCO ■ MAY 2017



FROM HARLEM OF THE WEST

Harlem *of the* West

Updated, expanded book captures the Fillmore in its jazz heyday

BY ELIZABETH PEPIN SILVA
FROM HARLEM OF THE WEST

THE NEIGHBORHOOD was jumping. Block after block of ornate but slightly worn turn-of-the-century Victorian buildings filled with all matters of fun. Everyone who was anyone could be found there, dressed to the nines, making the scene and strutting their stuff.

Locals shaking off the working week drudgery could walk past Billie Holiday as she opened the door into the Champagne Supper Club or grab a stool next to T-Bone Walker chatting at the bar of the Texas Playhouse. Continuing down the street, they might find John Coltrane, Chet Baker or Dexter Gordon hanging out at Bop City, occasionally taking the stage to jam with the regulars. Back on the sidewalk, Dinah Washington's smooth vocals floated over the neighborhood as she practiced in her Booker T. Washington Hotel room.

During the musical heyday of the Fillmore District in the 1940s and 1950s, the area known as the Harlem of the West was a swinging place where you could leave your house Friday night and go from club to party to bar until the wee hours of Monday morning.

For more than two decades, music played nonstop in more than a dozen clubs where Young Turks from the neighborhood could mix with seasoned professionals and maybe even get a chance to jump onstage to prove their musical mettle. Filling out the streets in the 20-square-block area were restaurants, pool halls, theaters and stores, many of them owned and run by African Americans, Japanese Americans and Filipino Americans. The entire neighborhood was a giant multicultural party throbbing with excitement and music.

THE JAZZ ERA | PAGES 8 & 9

The stars aligned at Bop City

Photograph by
STEVE JACKSON Jr.

One of the most famous of the Fillmore jazz clubs was Bop City, on Post Street at Buchanan, run by Jimbo Edwards. Its after-hours jam sessions became a magnet for every famous and not-so-famous jazz musician visiting San Francisco — and for many Hollywood stars, too. One night Sammy Davis Jr. sat in, jamming on the bongos.



MARY ROBERTSON, *Three Canoes*, oil, 22 x 28 inches

A corner of Mary Robertson's studio, with work in progress. For a video tour of her studio, visit our website.



We're pleased to present recent paintings by

Mary Robertson

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Village Project Community Partners:

Upper Divis Merchants Form New Association

AS NEW businesses have blossomed near the California-Divisadero intersection, so has the desire to see streetscape improvements in the area.

With the new businesses has come new leadership now rallying neighbors together in a new merchants association. The group held its first meeting in April.

Organizer Tim Hayman, owner of the Scopo Divino wine bar, says the shops and commercial establishments on Divisadero Street north of Geary hope they can bring attention and benefits to Upper Divisadero.

“When I realized there was no representation here, I got the idea for the merchants association,” Hayman said.

There has been a commercial renaissance on Divisadero south of Geary as the area has become known as Nopa. With the growth has come a new median with trees and other plantings, plus wider sidewalks and other safety and beautification efforts.

But upper Divisadero has remained a no-name neighborhood, and it has shared in none of the improvements.

From the 70 businesses Hayman contacted, 10 people showed up for the April 5 kickoff. By the second meeting on May 3, city staffers were present to discuss ways various city agencies might be able to help.

“Parking is a hot button issue,” said Hayman. “A lot of parking spaces have disappeared in this neighborhood due to a couple of different bus lines. Having an association will give us a voice.”



Viewed from Pine and Steiner Streets, the plan calls for new church facilities over a parking garage, with apartments on the right.

St. Dominic’s Plans 5 New Buildings

Church wants to tear down school, build new offices, parish hall, garage, apartments

LEADERS OF St. Dominic’s Church are embarking on an ambitious building program that would demolish the 1929 school building on Pine Street and add five new buildings atop a 130-car parking garage.

Three of the new buildings would house church administrative offices, a pre-school and a much larger parish hall. They would be built on an above-ground podium over a one-level, mostly underground garage.

The church building, built in 1928, would not be altered beyond completion of an ongoing \$20 million restoration project.

“It’s the parish hall that’s driving this whole thing,” said parishioner-developer Bill Campbell, who presented the plans to three dozen neighbors at an April 5 hearing. “This is the most active parish in San Francisco. And there’s a great need for pre-schools.”

The first phase of the “pastoral center and residential project” is expected to cost \$10 million and take 18 months.

The church has begun an environmen-

tal impact report for a second phase — “We don’t know when or how,” Campbell said — which would build about 120 residential rental units in two buildings on the corner of Pine and Pierce, with two levels of parking underneath.

The rentals will generate revenue to support the church, said Campbell.

“We appreciate that you spent 30 minutes talking about how wonderful this will be for the parish,” one local resident told Campbell. “But it will be a catastrophe for the neighborhood.”

Please join the UCSF Department of Dermatology for a Free Skin Cancer Screening

When: Saturday, May 20, 2017
8:00 am-4:00 pm

Where: UCSF Department of Dermatology
1701 Divisadero Street, 3rd Floor
San Francisco, CA 94115



FACT: One American dies of melanoma almost every hour.	FACT: More than 3.5 million skin cancers in more than 2 million people are diagnosed annually.	FACT: Melanoma is the most common form of cancer for young adults 25-29 years old.	FACT: Exposure to tanning beds increases the risk of melanoma.	FACT: One in five Americans will develop skin cancer in their lifetime.
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Screenings will only be performed to determine the possibility of skin cancer. Medical consultation will not be provided for other skin conditions such as rashes, abrasions, etc. UCSF fully subscribes to the Americans with Disabilities Act. If you require accommodation, please contact the Community & Government Relations Office at (415) 502-3054 with your suggested accommodation, or email community@cgr.ucsf.edu with questions.





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CRIME WATCH

Assault

Geary and 2nd

March 24, 2:20 a.m.

A man who was eating in a late-night cafe saw a group of men come in and place their orders. When their food arrived, the men claimed they were not given what they ordered and demanded a refund. The witness said the group then attempted to steal the tip jar on the counter. When the witness grabbed the jar to prevent them from taking it, one of the men punched him in the face. He then followed the group as it left the restaurant and called 911. When the suspects realized they were being followed, one man broke from the group and ran toward the witness, hitting him.

When officers arrived at the scene, they located the group of men and detained them, then called in medics to treat the man who had been attacked. The suspect who assaulted him was booked for felony battery at the county jail.

Hot Prowl

Baker and Washington

March 25, 5:20 a.m.

A woman who was sleeping was alarmed when she awakened to the sounds of someone moving around in her bedroom. When she awoke, the prowler hurried out of the room. The woman followed the suspect out of the apartment and onto the street. The burglar eventually relinquished a set of keys she had taken, then resumed flight. The woman who had been robbed returned home and called 911.

As officers were on the way, she gave dispatch a description and the last known location of the suspect. Officers conducted a search and found the suspect hiding underneath a nearby car. Police also found a large amount of stolen property that had been taken from the woman's apartment. The suspect was booked at the county jail.

Parolee at Large

Broderick and Clay

March 29, 10:01 p.m.

Officers were dispatched to the area after receiving a witness's report of a man looking into houses and cars. The caller gave a description, along with the man's location and direction of travel. Officers located the man and detained him without further incident. A computer check revealed he was a parolee recently released from the California Department of Corrections. He will be transported back to prison.

Probation Violation,

Possession of Burglary Tools

Jackson and Baker

April 10, 1:46 a.m.

Officers on the midnight watch observed a man riding a bicycle without an attached light in the dark, which is a violation of the

California Vehicle Code. They stopped him to investigate. A criminal records check revealed he was on probation for burglary, and thus subject to a warrantless search. Officers found he was carrying a canister of pepper spray, which is a violation of the conditions of parole. They also recovered a broken porcelain chip from a spark plug attached to a string, a tool commonly used in auto burglaries, as well as additional tools used by burglary suspects. The man was booked at the county jail.

Possession of Narcotics, DUI

Clement and 15th

April 15, 10:07 p.m.

A driver made an illegal left turn in front of officers in a patrol car. Officers stopped the vehicle and contacted the driver and his passenger. A records check of the driver showed that his license had been suspended. He also had prior arrests for driving without a license, as well as a warrant for his arrest.

When the driver and passenger exited the vehicle, officers saw narcotics paraphernalia and an open bottle of whiskey on the seat. They also found plastic bags with prescription pills and other narcotics, which belonged to the passenger. They then searched the passenger and found ammunition inside his boot. Suspecting the driver had been drinking the whiskey, officers conducted a DUI investigation and found he was over the legal limit. Both the driver and passenger were booked at the county jail.

Armed Robbery

Fulton and Masonic

April 23, 11:19 p.m.

A man was walking toward the front door of his residence when he heard someone behind him say, "Give me everything you got." He turned and saw a man standing behind him, holding a semi-automatic pistol, who added, "If you resist, I'm going to shoot you." He handed the robber his cell phone while a second suspect ran up and took his backpack. The two then fled in a sedan, headed eastbound. The man who had been robbed called the police.

Dispatch then received two additional reports of robberies with a gun occurring a few minutes after the first incident. A short time later, several units conducted a felony stop on a vehicle with six men inside. The individuals who had been robbed then viewed the six suspects and identified them. All were placed under arrest.

EDITOR'S NOTE: All information comes from Richmond Station, which serves the neighborhood west of Divisadero Street. No information was released this month from Northern Station, which serves the area east of Divisadero.

THE NEW FILLMORE

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Connecting the neighborhood

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DICKIE SPRITZER

Ice cream is in;
no mo fro yo

On Easter weekend, **SALT & STRAW** opened its new ice cream shop on the corner of Fillmore and Sacramento — and was promptly greeted by a long line of customers waiting to try its unusual flavors: cinnamon ancho and cajeta, cascara shrub with candied hibiscus, and teranga baobab juice and coconut, among more than a dozen other options.

Salt & Straw opened on the same day that **FRAICHE**, the upscale frozen yogurt shop, closed at 1910 Fillmore. **YOPPI**, another frozen yogurt outlet, had closed earlier at 2208 Fillmore, just across the street from the new Salt & Straw.

A block south at 2404 California, **SMITTEN ICE CREAM** has been serving up its made-on-the-spot artisan ice cream to wide acclaim for almost two years.



PHOTOGRAPHS BY FRANK WING



To b., and more to b.

Also on Easter weekend, long lines of eager customers greeted the award-winning **B. PATISserie** as it opened the doors to its expanded showplace at 2821 California Street, just west of Divisadero. The very civilized *salon de thé* now offers even more of Belinda Leong and Michel Suas's breads, pastries and desserts. There are additional tables and chairs for those who want to try them in the light and airy modern space.



■ AT THE MARKET

Sausage
Just Like His
Mom Makes

WITH HIS ready smile and quick stories, Roberto Davila is a newcomer who brings new life to the neighborhood's farmer's market, held every Saturday from 9 a.m. until 1 p.m. at Fillmore and O'Farrell Streets.

He also brings a unique product, Artesana Sausages, with a built-in tradition that doubles as quality control. "My mother, who's 86 now, has been making sausages for 55 years in El Salvador," he says. "Every day she still makes sausages."

The brand has been trademarked in that country, Davila says. "And she makes sure we do it the same way here. She said to us: 'Don't ruin my product.' And we said: 'Okay, Mom.'"

In the U.S., Davila grinds out the sausages, handmade in small batches, at a commercial kitchen in San Mateo. At the Fillmore Farmers Market, he offers three types of Artesana sausages: bite-sized butifarras, sweet and mild salchichon and chorizo.

"It's really the quality that sets us apart,"



DICKIE SPRITZER

Roberto Davila and his Artesana sausages are newcomers to the Fillmore market.

he says. "Other sausage makers use filler. With us, it's just meat and spices." Artesana also uses no artificial flavors or colors, no soy, no dairy, no MSG, no added hormones.

In time, Davila hopes to achieve the preeminence in the U.S. that his mother has built in El Salvador.

But for now, he appreciates the recognition he receives by introducing Artesana at local farmers markets. "People here are much more expressive than in El Salvador," he says. "What we like most is that people come and tell us that they love our sausages — and they bring pictures of what they've made and served. It gives us ideas."

But the best feeling might have come last June, when his mother traveled here for a visit. "She tasted the sausages and said: 'Okay. They're *very close* to being as good as mine.'"

■ STREET TALK

India, coming and going

On the same block as **DOSA**, the majestic temple of southern Indian food at 1700 Fillmore, a new restaurant has opened that serves the food of Northern India and the Himalayas. **ROYAL INDIAN CUISINE** has taken over the longtime home of **INDIA PALACE** at 1740 Fillmore and refreshed the space and eliminated the buffet. Owner Ajay Khadka also has Indian restaurants in the Haight and on upper Market.

Up the street, **MEHFIL INDIAN CUISINE** has given up its corner spot at Fillmore and Clay, long the home of the late and lamented Alta Plaza. The liquor license is being transferred to Pacific Standard LLC. Stay tuned for more details.

AT LONG LAST BLUE: Drum roll, please: After two years of on-again, off-again stops and starts for **BLUE BOTTLE COFFEE** at the corner of Fillmore and Jackson, construction appears to have entered its final phase. And now there's even an estimated date for opening: Memorial Day.



OUR MARY: The neighborhood's own do-gooder Mary Risley (left) was feted at the Ritz on April 7 for 30 years of Food Runners, her nonprofit that delivers food to the needy.



A row of chandeliers brightens the completely revamped London Market at Sacramento and Divisadero, which now houses Maison Corbeaux's collection of wine, beer and spirits.

A Spiritual Rebirth at the London Market

By MARK J. MITCHELL

THE WINDOWS tell the tale at the corner of Sacramento and Divisadero these days: bright and beckoning, calling passersby into Maison Corbeaux, an Aladdin's cave of wines, spirits and beers. The hanging sign still says London Market, but partners Kyle Nadeau and Evan Krow — the store's name is a French twist on Evan's last name — have stripped the old corner store to its bones and reanimated it as a destination for those interested in small batch whiskies, collectible wines and the latest tastes in hand-crafted beers and ales.

The new logo has been splashed on the street level plate glass. And the once-hidden upper windows bathe an open sales floor in bright San Francisco light that shines down on artfully displayed bottles of wines and spirits from around the world.

Locals will recognize general manager Kyle Nadeau from his years behind the counter at D&M Wines and Spirits at Sacramento and Fillmore.

Both Krow and Nadeau are driven by a passion for the products they sell, and they enjoy the hands-on nature of retail. They had both worked in the field for some time and noticed that people weren't enjoying their work. Nadeau sums up their goal: "I want to make retail fun."

Kyle started out as a beer aficionado, but his experience at D&M on Fillmore Street opened up the world of Champagne, fine and collectible wines and the universe of whisky. It also introduced him to people who shared those interests — and, more importantly, had connections with importers and producers. After several years, he knew that he had gone as far as he could at the family-owned D&M, and started to look for new opportunities.

Sitting around one evening, Krow and Nadeau started swapping ideas and both confessed they'd like to have a store to call



Maison Corbeaux offers a depth of collectible wines — especially older vintages.

their own. That began a quest that took them far longer than either had expected.

The trick was finding a location, but location alone was not enough. They had to find a location with a liquor license they

could buy. The two men originally planned to open a flagship store first, then expand to a satellite location.

In the end, they took the opposite approach.

While searching for a home in 2014, Krow and Nadeau were able to take over space on the lower floor of the second Bank of Italy Building at the corner of Clay and Montgomery as part of Wingtip, a men's provisioner and private club. They found their secondary space first.

It took them more than a year to locate their ideal shop — a space they could construct from the ground up and stamp with their personal style. With a location in the neighborhood where the Sacramento and Divisadero corridors cross, they hope they have found a winner.

The shop is still a work in progress, but is coming together elegantly. It's loaded with designer spirits, an impressive array of Champagne and sparkling wine, as well as some of the most sought after viticultural vintages from France, Italy and California. While shoppers may be dazzled by the top-tier bottlings, there is something for all palates and pocketbooks.

A tasting license is in the works, with wine and beer tastings on the premises coming along soon. Still more exciting is their plan to bring in tastings that pair their beverages with food.

"This is a fantastic food town," Nadeau says. "We want to bring in local chefs for events. There is such an audience for tastes in this city."

They are excited about what's happening in the wine and spirits industry. Krow and Nadeau follow the craft beer scene, as well as the burgeoning crossover alliances between craft beers and hand-crafted whiskies and other spirits. And the wine scene is exploding with inspiration.

They say that what sets their shop apart from D&M and other nearby retailers is their great depth in collectible wines — especially older vintages — and their connections with winemakers and distillers from across the U.S. and around the world.

And of course their passion.

PHOTOGRAPHS BY FRANK WING

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Finding a Home With the S.F. Ballet

By Pamela Feinsilber

WHEN Ellen Rose Hummel left Greenville, South Carolina, for San Francisco and a home in Pacific Heights in 2007, she couldn't know that less than five years later, she would be selected to join the San Francisco Ballet. As a member of the corps de ballet, she's danced in everything from *Nutcracker* and *Swan Lake* to works by George Balanchine and contemporary ballets by hot young choreographers including Christopher Wheeldon, who won a Tony last year for choreographing and directing a dance-centric *American in Paris* on Broadway.

In Wheeldon's *Cinderella*, the final program in the S.F. Ballet season, which runs through May 7, Hummel steps out of the corps to portray Clementine, one of Cinderella's stepsisters.

When did you know you wanted to be a ballet dancer?

I have two older siblings, and my mom put all of us in ballet; I started taking lessons when I was about five. My brother went into sports, and my sister loved ballet but didn't want to make a career out of it. I definitely knew I was interested, but I didn't get serious until I was about 12 or 13 — that's when I had to start adjusting



ERIK TOMASSON

A Cinderella story

In its final program this season, the San Francisco Ballet reprises choreographer Christopher Wheeldon's *Cinderella*, which he reimagined in a wonderfully Broadway show-y way, full of fanciful effects and unexpected humor. Early on, we meet the Young Cinderella, Young Prince and his friend Benjamin, all portrayed by San Francisco Ballet School students. Benjamin hooks up with Clementine, the stepsister portrayed by neighborhood resident Ellen Rose Hummel (above).

my schedule for ballet and sacrificing certain things. I went from three or four days of ballet to six, and my mom had to drive pretty far for my lessons. Then when I was 16, I moved to San Francisco to take lessons with the San Francisco Ballet School.

At 16? — and by yourself?

Yes, the school has a dormitory on Jackson Street in Pacific Heights. I remember how wonderful the transition was at such a young age. It really helped to be with kids my age who loved ballet like me, even though we came from different parts of the world. Being in a new city can be lonely at first, but Jackson House felt like home,

and my friends became family. We were so fortunate to be in such a beautiful neighborhood, surrounded by artists who share the same goal.

That's how I got involved in the neighborhood. Then when I got accepted into the company I had to move out, and I was lucky enough to find an apartment here. I think [S.F. Ballet artistic director] Helgi Tomasson lives on the same street.

What about dancing as Clementine?

Clementine is a bit softer than her sister, Edwina. She's the more geeky one. She has glasses and she's a little clumsy. I see her more as the positive, helpful one. There's a

sweet side to her. Before Cinderella, Clementine was the one who had her place in the household. Where the stepmother and stepsisters are being mean or hitting Cinderella, she doesn't really want to; you see a little seesaw process with her.

The dancers really have to be actors, too, don't they?

You can get really absorbed in the steps, but once I paste those glasses on, I'm Clementine. I love being in character. You have to believe it as much as or more than the audience does. The costumes are amazing. The sets, too — like the table, and the way it rotates at the beginning as we're eating the porridge. I love that part of the ballet, because it gives you a moment to get absorbed in it.

And I'll be dancing Spring, too. Spring has the green wig and green costume, green face paint, even glitter on the arch of the eyebrows, framing the green. It always feels like putting leaves on my face.

What is a typical day off like for you?

I'll find time to take a walk down Fillmore or meet up with a friend. I love La Mediterranee; the people are always super nice in there. I love their salmon. I love the atmosphere — it's very authentic and very cozy — and I like that it's not super loud.

Palmer's has very good drinks; sometimes I'll meet with friends there. I love the atmosphere there, too, and I've always enjoyed whatever I've gotten. Fillmore Bakeshop — the food is always really fresh, and it's very family oriented. And Peet's Coffee, right next to the bookshop — it feels like it's been there forever. It feels like community.

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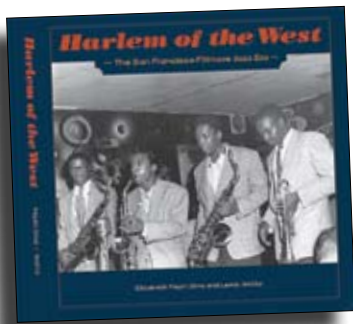
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Keeping Alive the Fillmore's Jazz Era

‘This neighborhood has gotten into me’

LONG BEFORE THEY MET, Lewis Watts and Elizabeth Pepin Silva had something in common: Both had wandered into Red's Shoe Shine Parlor at 1549 Fillmore to inquire about the extensive collection of vintage photographs of Fillmore's jazz joints that lined his walls.

And both had been kicked out.

Before he could return to try again, Watts learned that Red Powell had died and his treasure trove of photographs had apparently been lost. Only years later would he learn they had in fact been saved — and were in the back room of Reggie Pettus's New Chicago Barbershop.

Those photographs became the backbone of a remarkable neighborhood history, *Harlem of the West: The San Francisco Fillmore Jazz Era*, co-authored by Silva and Watts and published by Chronicle Books in 2006. The photographs were widely exhibited and the book sold out. A second edition was published in 2008.

But by 2010 the book was out of print and hard to find.

“I couldn't go on Fillmore without somebody asking about the book,” says Watts. “So we decided to republish it ourselves” — and do it the way they had always thought it should be done.

The third edition, which premiered April 29, is bigger and better in every way. It is larger, with more prominent photographs, and it includes a hundred more pages, more elegantly designed, and many more photographs and oral histories.

Among the most significant additions: photographs and oral histories from exotic



“Lottie the Body” and T-Bone Walker on stage at Fillmore's Champagne Supper Club.



Author Elizabeth Pepin Silva meets Lottie Claiborne in Detroit.

Finding ‘Lottie the Body’

Lottie Claiborne studied dance as a teen in New York. While modeling, she was given the name “Lottie the Body” and quickly became known as an accomplished dancer, sharing the bill with well-known musicians and singers, including Carmen McRae, and entertainer Redd Foxx.

In the early 1950s, she relocated to the Bay Area, becoming one of the most popular dancers in the Fillmore clubs. She met Harlem Globetrotter Goose Tatum at the Champagne Supper Club and the two became a fixture in the neighborhood.

“The club was big and beautiful,” Lottie remembers. “Mixed. The show started at midnight. The last show was at 5 in the morning. You know, it was like that in San Francisco. Exciting.”

She now lives in Detroit, and her oral history and photographs from her collection have been added to the new edition of *Harlem of the West*.

dancer Lottie “the Body” Claiborne, discovered living in Detroit, and club owner Leola King, who had initially refused to participate.

“When she saw the book, she realized we were being respectful,” says Silva.

Distribution of the new edition is still being arranged. For now, copies are avail-

able at harlemofthewestsf.com. An exhibition of photographs from the book is now showing at the African American Arts and Cultural Complex at 762 Fulton Street.

“I'm already thinking of things I could look into further,” says Silva. “I never thought this was a lifetime project. This neighborhood has gotten into me.”

Together, They Wrote the Book

ELIZABETH PEPIN SILVA did the research and writing and edited the oral histories. Lewis Watts was responsible for editing — and doing the considerable digital restoration of — the many photographs that illustrate the story.

Together they have captured the facts and the flavor of the Fillmore jazz era.

Elizabeth's Story

My introduction to the neighborhood was in the late 1960s from the backseat of the family car. We would pass through the Fillmore on our way to Sears Roebuck at the top of Geary Boulevard and Masonic Street. I recall being fascinated by the blocks of empty lots, wondering what had happened to all of the houses.

In 1986, I was hired as the day manager and historian of the Fillmore Auditorium. Bill Graham asked me to research and write a short history of the building. I uncovered an intriguing story.

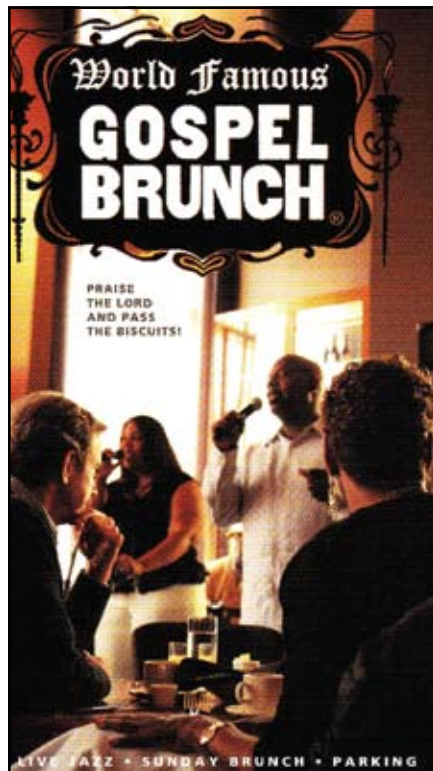
The empty lots and nearly deserted streets had, for more than half a century, been a vibrant, thriving multicultural community filled with shops, restaurants and entertainment. The Fillmore's venues drew people from all over the world to play on their stages. And nearly all of it had been wiped away by urban renewal. The answer to my childhood mystery of the empty lots was finally solved. I fell in love with the Fillmore's history — and became obsessed.

Lewis's Story

I first came to San Francisco in 1964, and I had the chance to go to the Fillmore at the end of its heyday.

By 1990 I was a photographer, and I began looking at the Fillmore as a part of my general interest in African American communities. By 1996 I was doing research for a report on the cultural history of the Fillmore for a proposal to make the area into a Jazz Preservation District.

Red Powell's collection of photographs and other artifacts, along with a growing body of work Elizabeth and I have found over the past 20 years, are a remarkable reflection of the neighborhood's history. The ever-expanding archive has been used in exhibitions and documentary films, including the KQED production *The Fillmore*, for which Elizabeth was associate producer.



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BEN PEASE | FROM HARLEM OF THE WEST

JAZZ CLUBS IN THE FILLMORE

THE 1933 OPENING of Jack's Tavern, also known as Jack's of Sutter due to its original location at 1931 Sutter Street, marked the beginning of a new era in the history of African American music in the Bay Area. It was the first club in the Fillmore to be managed by and cater to African Americans. Soon after, the Club Alabam and the Town Club joined Jack's.

By the start of World War II, with the explosion in San Francisco's African American population, dozens of additional clubs set up shop, including the New Orleans Swing Club, the Long Bar, the California Theater, Elsie's Breakfast Nook, the Texas Playhouse and, later, the Champagne Supper Club, Leola King's Blue Mirror and Bop City. Other established dance halls such as the Primalon

Ballroom and the Majestic Ballroom (renamed the Fillmore Auditorium in 1952) altered their bookings to include jazz, blues, R&B and soul. The Fillmore scene began to be known worldwide, drawing Hollywood stars and famous musicians to its streets and stages whenever they were in town. — FROM HARLEM OF THE WEST

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Keeping the Lights On

An old world craftsman can repair any lamp

By Francine Brevetti

A customer walked in to the lighting shop on Divisadero with a vintage lamp from England shaped as a young boy flying. It had been crudely repaired. Each hand held a socket. The arms had been amputated to rewire the lamp, then glued back badly, with wiring pasted on the outside.

The Ukrainian impresario of Yury's Lights & Beyond, Yury Budovlya, took on the miserable specimen, detaching the arms and removing the unsightly adhesive. He rewired the lamp, soldered the arms back to the body, leaving the surface seamless and with a seasoned patina.

When the customer returned, she was so astonished to see her prized lamp beautifully restored that she erupted in grateful dance and song. Not wanting to offend, Yury mirrored her with a song and a dance of his own, thinking perhaps it was the appropriate American response.

Walking into Yury's Lights & Beyond at 1849 Divisadero is like stepping into a

forest of crystal: fixtures swinging from the ceiling, standing up as floor lamps, glittering on tables. And on shelves against the wall, there's all manner of lighting hardware and bulbs.

"I buy from auctions," Yury says. "Most of the lamps are from Europe, France, Italy, Spain and the United States. And 99 percent of my lamps are vintage."

For Yury, vintage means anything from the 1930s to the 1960s. That was the heyday of quality lamp making, he says. After

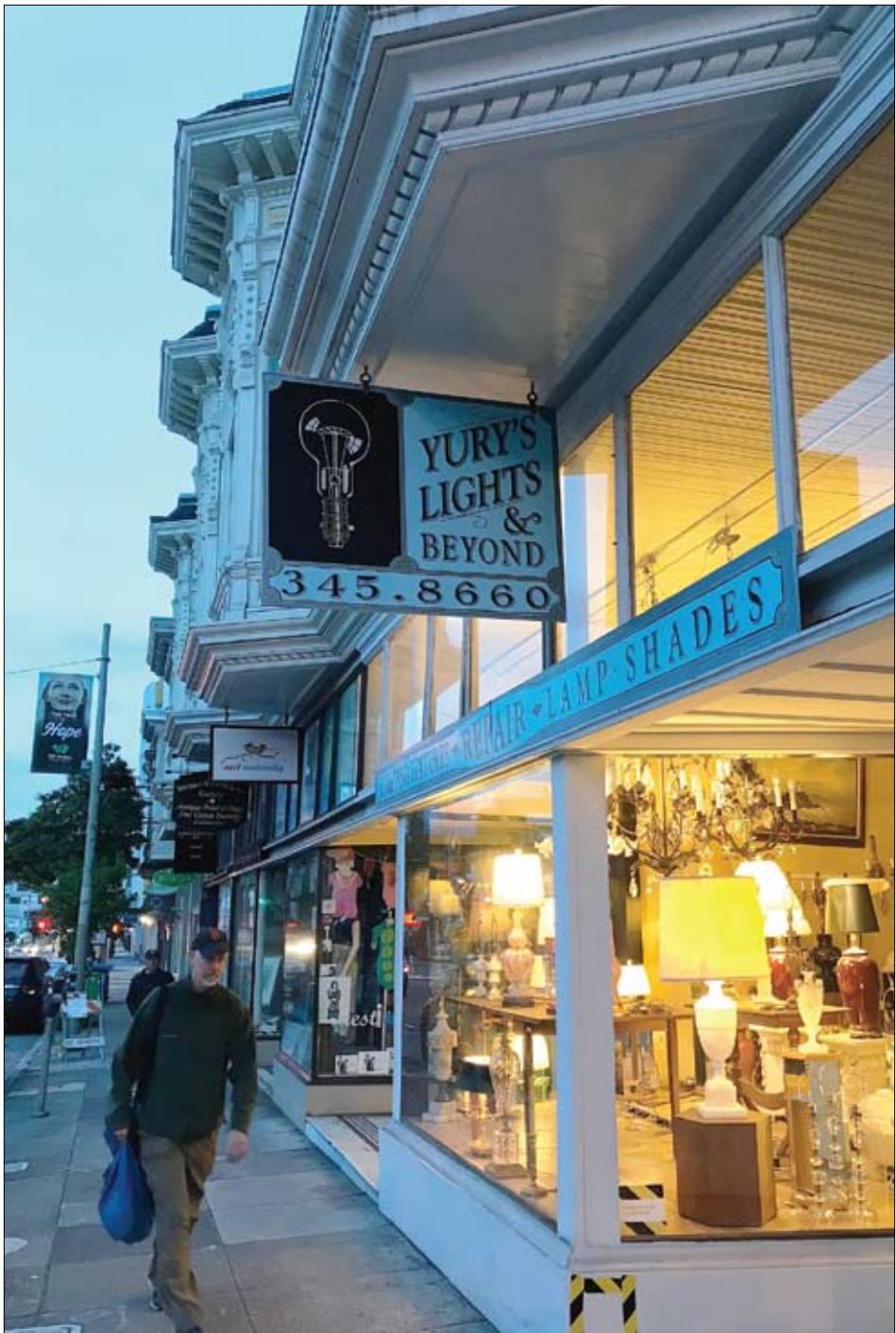


"I never overcharge, but I buy the best quality."

— YURY BUDOVLYA, owner of Yury's Lights & Beyond

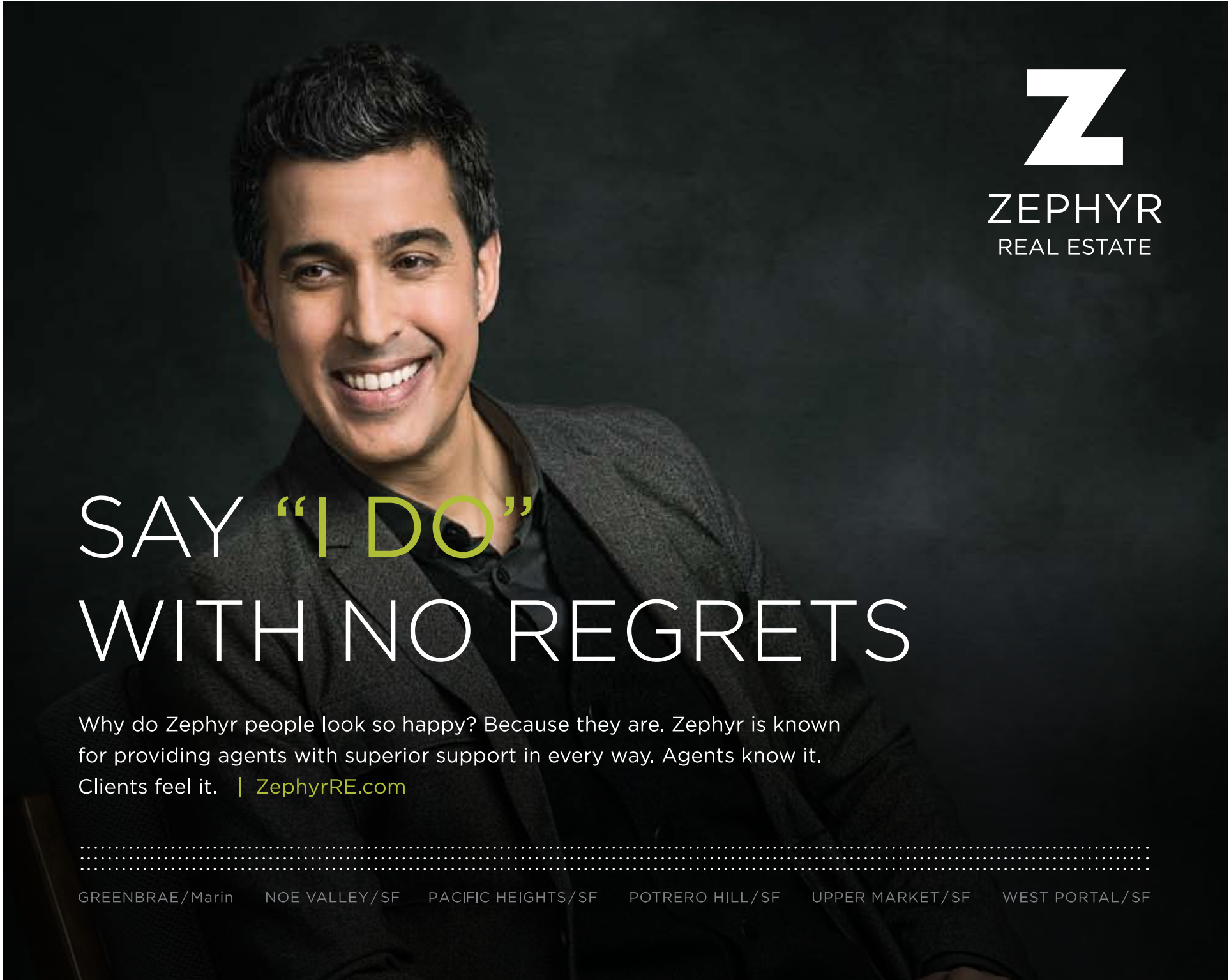
that came the dreck from China and later Sweden — think Ikea — and it's all been downhill since.


Yury is an old world craftsman who promises to repair your broken table lamp promptly and hand it back to you better than before, all at a fair price.



Yury's Lights & Beyond offers up a warm evening glow of light at 1849 Divisadero.

PHOTOGRAPHS BY DICKIE SPRITZER





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Yury Budovlya repurposed wine bottles to create lighting for Scopo Divino wine bar.

“I never overcharge, but I buy the best quality,” he says. “New sockets and wiring, new insulation, sometimes new screws and crystals.”

Yury works with both individuals and designers. Designers mostly know what they want, he says, whereas individuals come in with questions and walk out as friends.

“Sometimes people come to me and they can’t afford it, so I say: ‘What is your budget?’ and even if it’s \$20, I say okay, I’ll fix it,” he says. “I don’t even take their name; just their phone number. And when they pick it up, I say: ‘Fine, thank you. Come again.’”

Recently a woman came in to pay for a job done gratis when she was down and out. He wouldn’t accept the payment.

The real money is in shades. He says there is a neverending hunger for the top hats of light-emitting devices. And he even makes custom shades. “Nobody does that,” he says of other lamp dealers. “It’s too expensive — like diamonds.”

His plans for the future include bringing in more shades — all made in the U.S. — and more chandeliers.

Bring him a problem and he can’t wait to attack it.

When Tim Hayman was opening his Scopo Divino wine bar on California Street

last year and wanted to create a unique decor, he envisioned lamps made of wine bottles. A block away he found Yury and enlisted him to repurpose wine bottles by adding wiring, hardware and bulbs. Today they hang from the ceiling over Scopo Divino’s bar.

Alan Schneider, proprietor of Antique Traders on California Street, has been Yury’s customer for more than 15 years. Schneider says Yury can do it all, including rewiring old fixtures and making new ones. “His knowledge is exceptional and his work is very high-quality,” Schneider, says, also giving the Ukrainian master accolades for attentive customer service.

Yury and his family left their home outside of Kiev in 1989 just as the Soviet Union was collapsing. The family did not emigrate for political reasons, he said, but he recalled: “It was tough. You couldn’t go to the synagogue, you couldn’t go to church.” His mother, wife and children came to join his sister, who was already here.

He says it was the right move. “I am very happy in this country,” Yury says. “If you are not lazy and have a little bit of brain, a little bit, you can survive. This is the best country.”

MUSIC



Composer-director Michael Conley: “It is a tragedy that diminishes us all.”




A World Premiere at Calvary

“APPALACHIAN REQUIEM,” a new work for chorus and orchestra that gives voice to the environmental consequences of strip mining in Appalachia, will have its world premiere on Sunday, May 7, at 3 p.m. It will be performed by the Calvary Presbyterian Church choir and orchestra at the church at 2515 Fillmore.

Composer Michael Conley is also the music director at Calvary. He assumed the position in 2015, succeeding Alden Gilchrist, who served the church for more

than 60 years until his death in 2014. “I went to college on the outskirts of Appalachia and my parents still live there,” says Conley. “The piece follows the normal order of a Latin requiem mass, but I draw its texts from Appalachian poets and inspiration from traditional Southern hymns, folk music and Native American chants.” A pre-concert talk will be presented on Saturday, May 6, at 3 p.m. at Calvary by Conley and Earthjustice attorney Marie Logan.

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An open-air turret remains at 2700 California, but without its original dome.



PHOTOGRAPHS BY SHAYNE WATSON

UNCHANGING

A Stick Style Victorian from 1886 looks almost the same as when it was built

BY BRIDGET MALEY

THE VICTORIAN-ERA HOUSE at California and Scott Streets has the benefit of a corner location and richly crafted, elegantly proportioned front and side elevations. The house was designed for Charles and Ellen Chase by the architectural firm of Curlett & Cuthbertson. The commission announced on September 15, 1886, indicated the house cost \$9,000.

The only major alteration to this Stick Style dwelling has been the removal of the dome over the open-air turret above the California Street entry. A 1938 aerial photograph shows the dome still remained on the turret. The loss of the decorative brick chimneys that once projected above the roofline and an expertly inserted side garage are the only other significant architectural changes. A small garden, surrounded by a wrought iron fence, faces California


Street, as it did in 1887, but there is no longer a rear garden. A beautifully detailed original stained glass window adorns the second story along the Scott Street elevation.

Charles Metaphor Chase turned to the architectural collaboration of William F. Curlett and Walter J. Cuthbertson, who practiced together from about 1883 to 1896. One of Curlett and Cuthbertson's most significant commissions was the Charles and Mary Crocker mansion on Nob Hill. Another important project was the Porter Ashe mansion at Van Ness and Washington, destroyed in 1906, which purportedly cost \$100,000 in 1883. Ashe was married to Charles Crocker's niece, Aimee.

Chase was a Marylander who ventured to California at a young age. Arriving in San Francisco in June 1852 aboard the *Winfield Scott*, which he boarded in Panama, Chase sought adventure and wealth in the new and sud-

denly wildly popular locale. His father had been a merchant who was deeply involved in South American trade. From a strong Catholic lineage, Chase attended St. Mary's College, a Jesuit institution in Baltimore. Before heading west, he was employed with an east coast mercantile firm engaged in West India trade.

After a short, unfruitful stint in the mining region, Chase returned to San Francisco to work in the office of the county surveyor, then transitioned to the newspaper business. He found employment with the *Commercial Advertiser*, the successor to the *Daily Whig*, where he was associated with David C. Broderick, who was later elected to the U.S. Senate. Chase continued briefly at the *Advertiser* before establishing his own printing firm and publishing the *Spirit of the Times*, which he later sold to a partner. He subsequently co-founded Chase & Bowley, which became a well-known auction house, with




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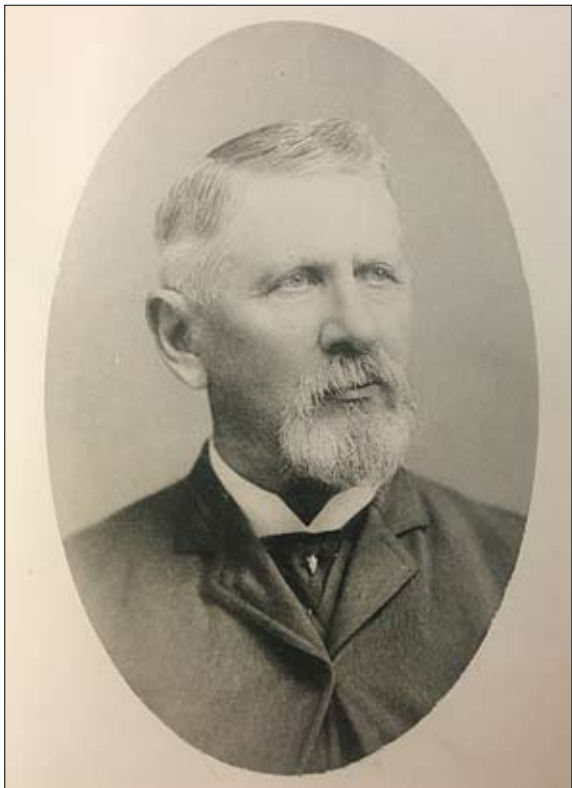
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WEEKDAYS 6:30 & 8:00 am & 5:30 pm	Liturgy of the Hours (Daily)
SATURDAY 7:40 am Rosary, 8:00 am Mass	Morning Prayer 7:15 am/Sat 8:00 am Evening Prayer 5:00 pm
	Reconciliation Sat 5:00 pm, Sun 7:00, 9:00 & 11:00 am, 5:00 pm
	Adoration of the Blessed Sacrament Mon & Wed 8:30 am & 6 pm Tue & Fri 8:30 pm



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Charles Metaphor Chase built the home at 2700 California Street in 1886.

offices in the Merchants Exchange Building downtown.

Soon Chase branched out and began cultivating and auctioning livestock, joining the firm of Killip & Company. According to *The Builders of a Great City*, published in 1891, Chase formed, with Killip, Covey and Dickey, the Bay District Racing Association. They leased land, erected buildings and created a successful racetrack located at 2nd Avenue and Fulton at the edge of Golden Gate Park. The book noted: “This enterprise cost in the neighborhood of \$150,000, of which the gentleman named contributed a fraction over \$81,000. The enterprise was quite successful, and has contributed much to the improvement of the breed of horses in California.”

Chase served as president of the State Board of Agriculture and was a regent of the University of California. He served on the State Board of Forestry, and was an

active Mason. Of Chase, *The Builders of a Great City* also noted: “A gentleman of quiet manners, of varied information and extensive knowledge of the world, he is a very good representative of that class of San Franciscans who quietly and unobtrusively perform their parts in promoting the prosperity of the city and state.”

Chase married his first wife, Ellen, in 1856, and she preceded him in death in March 1890. Four years later, Chase married Kate Bowley, the widow of his former partner.

The January 11, 1899, edition of the *San Francisco Call* noted Chase’s death at his California Street home at the age of 67. His obituary in the January 15, 1899, edition of *Breeder and Sportsman* said of Chase: “Possessing excellent judgment, a fine business mind and the strictest integrity, he devoted much time to advancing the interests of livestock breeders, and felt a great pride in the success which crowned their efforts.”

Chase’s widow, Kate, remained in the house for several years after his death. Then, in the 1930s and ’40s, the house was rented to Alma Woodhead, the widow of *Sunset Magazine* founder William Woodhead, who died in 1920. By 1953, the Oka family owned the house. James Kaneharu Oka and Kosumi Yuri Oka had been sent to a Japanese internment camp during World War II. They returned to San Francisco, raised a family and lived out their lives in this house. The Oka estate sold the house in 2006.

Today the house is owned by Matthew and Jennifer Cook. A real estate agent and developer, Matthew Cook watched closely as a client was renovating the house. As the project was about to be sold, he and his wife decided to purchase the house themselves. “We just fell in love with it,” he says. “We had seen the work that went into the remodel — and we just couldn’t let it go to someone else.”

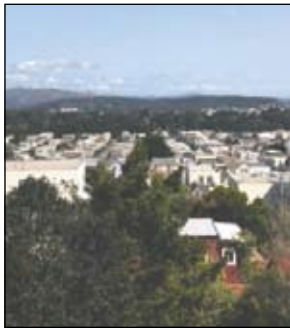
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IMPACT REPORT AND PUBLIC HEARING

We're looking for **your input!**

On May 3, 2017, the San Francisco Planning Department released the Draft Environmental Impact Report (EIR) for the San Francisco Public Utilities Commission's proposed **Biosolids Digester Facilities Project (BDFP)** (SF Planning Department Case No. 2015-000644ENV). Digesters treat the solid waste in wastewater at the Southeast Treatment Plant in the Bayview. The BDFP would replace and relocate the outdated existing solids treatment facilities with more reliable, efficient, and modern facilities.

The Draft EIR is available for a 45-day public review and comment period. For more information on where to view the Draft EIR and how to comment: sf-planning.org/sfpuc-negative-declarations-eirs or call (415) 575-9035

PLANNING COMMISSION PUBLIC HEARING
Thursday, June 1, 2017, 10:00 a.m. (or later)
Call (415) 558-6422 for more information
**SF City Hall, 1 Dr. Carlton B. Goodlett Place, Room 400
San Francisco, CA 94102**

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2240 Filbert St	4	3	1	3,305	10	4/10/2017	5,995,000	6,350,000
2511 Pacific Ave	8	3	1	n/a	130	4/14/2017	7,495,000	6,400,000
100 Locust St	5	5	2	4,760	18	3/16/2017	6,995,000	8,255,000
201 Locust St	4	3	2	7,045	316	4/13/2017	11,500,000	9,300,000
3383 Pacific Ave	7	8	3	7,860	134	3/17/2017	11,995,000	10,225,000
3515 Pacific Ave	6	6	1	5,705	13	3/30/2017	6,900,000	10,350,000

Condos / Co-ops / TICs / Lofts								
1450 Post St #1207	1	1	1	728	15	4/10/2017	450,000	471,000
2415 Van Ness Ave	0	1	0	566	51	3/20/2017	575,000	585,000
1395 Lyon St #2	1	1	1	552	75	3/31/2017	648,888	627,000
2999 California St #505	1	1	1	n/a	11	3/26/2017	639,000	655,000
2298 Pacific Ave #1-S	1	1	0	n/a	18	4/4/2017	810,000	780,000
2101 Baker St #12	1	1	1	807	62	3/23/2017	799,000	805,000
2947 Washington St	1	1	0	725	4	3/30/2017	699,000	900,000
2728 Gough St #1	2	1	1	837	14	3/24/2017	979,000	1,185,000
2315 Divisadero St #3	2	2	1	1,203	21	3/21/2017	1,099,000	1,250,000
2382 Union St	2	2	0	n/a	8	3/31/2017	1,089,000	1,280,000
1970 Sacramento St #101	2	1	1	1,444	19	3/30/2017	1,099,000	1,301,000
3191 Washington St #5	2	1	1	960	12	4/12/2017	1,150,000	1,307,000
2541 California St #6	3	2	1	1,328	38	4/13/2017	1,285,000	1,340,000
1966 Pacific Ave #303	2	2	1	1,115	14	3/17/2017	1,099,000	1,351,000
1755 Filbert St #1S	2	2	2	1,289	5	3/21/2017	1,388,000	1,388,000
1990 Green St #204	2	1	1	1,170	29	4/6/2017	1,495,000	1,425,000
2919 Pacific Ave #5	2	1	1	1,125	35	3/22/2017	1,395,000	1,440,000
2134 Green St #3	2	1	1	1,215	10	4/14/2017	1,099,000	1,450,000
2001 Sacramento St #5	3	2	1	1,912	48	3/27/2017	1,799,000	1,835,000
3018 Sacramento St	3	1	1	1,500	28	4/5/2017	1,895,000	1,925,000
1501 Greenwich St #501	3	2	2	1,642	10	4/13/2017	1,895,000	2,150,000
2632 Laguna St	2	2	1	2,225	42	3/21/2017	2,349,000	2,235,000
2011 Buchanan St	3	2	1	n/a	10	4/6/2017	2,270,000	2,317,000
345 Locust St #2	3	2	1	1,504	6	4/10/2017	2,250,000	2,400,000
2300 Divisadero St	3	2	2	2,450	17	4/1/2017	2,950,000	3,025,000
2215 Baker St	3	2	2	2,522	23	3/17/2017	2,895,000	3,050,000
3439 Sacramento St #403	3	3	3	2,545	10	4/11/2017	3,695,000	4,000,000
2064 Jackson St	3	2	2	2,846	162	4/5/2017	7,495,000	7,250,000



The view
of the
Presidio
from 3515
Pacific.

Spring sales spike as rain subsides

After a rainy start to the year, the traditionally busy spring real estate season got off to brisk start in March, as more inventory hit the market and some sellers became more realistic about pricing.

There were 35 single-family home and condominium sales in Pacific Heights, Lower Pacific Heights, Cow Hollow and Presidio Heights from mid-March to mid-April. That's a 35 percent increase from the same period last year and includes some expensive properties, with no single-family home selling for less than \$6 million. Three of those homes had been on the market for more than four months and required price reductions to attract buyers.

On the other side of the coin was 3515 Pacific, sitting directly across from the Presidio (above), which sold for \$10.35 million in late March, making it San Francisco's largest single-family home sale so far this year. That home sold in just 13 days and for a whopping 50 percent more than its original price. The word on the street is that the buyers lived in the home behind it on Jackson Street and paid the substantial premium because they wanted to preserve the views and ensure the home on Pacific Avenue could not be rebuilt higher.

— 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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The Department of Building Inspection (DBI) encourages owners of soft story properties with 3+ stories, 5 - 15 units to turn in their permit applications and complete work in advance of the due dates below. Through the Mandatory Soft Story Program, property owners are improving the seismic safety of their buildings and protecting the lives of their tenants and families.

Compliance Tier	Submittal of Permit Application with Plans	Completion of Work and CFC Issuance
1	09/15/2015	09/15/2017
2	09/15/2016	09/15/2018
3	09/15/2017	09/15/2019
4	09/15/2018	09/15/2020

You may be able to add accessory dwelling units to your property when undergoing a seismic retrofit. Financing opportunities are available. Visit sfdbi.org/softstory for more information.

Searching for the Pyramid of Cats

More than half a century after it was created, a neighborhood artist's drawing of cats is still in demand

By KAY ROBERTS

MY HOUSE IS FULL. I have too much art. I need to downsize. And so, inspired by Marie Kondo's best-seller, *The Life-Changing Magic of Tidying Up*, I began to dig around downstairs for art I could sell or donate.

I was looking for an old print I knew was around somewhere, but instead I found a wonderful cat poster I didn't recognize. One cat was piled on the back of another, from a big lion on the bottom to a perky black house cat on the top. My husband and I are cat people, but we had no idea when or how we had acquired the print. Perhaps it was from his mother, an amateur artist who loved cats. Or maybe it came from a friend in the Presidio Branch Library on Sacramento Street, where I worked in the 1970s. We obviously liked and saved it, but it was never framed and has no pinholes from being hung on the wall of our son's room. What should I do with it?

It was signed Marion Seawell, 1971. Enter the Internet. I quickly found out that Marion Seawell is a California artist and that the Thomas Reynolds Gallery on Fillmore Street shows her work. So I emailed the gallery:

Are you interested in this poster or can you suggest how I might sell or donate it? I see the San Francisco Fine Arts Museums own a copy and I am not interested in selling on eBay.

I received this prompt reply:

Thanks for your message, which comes as an answered prayer for someone inquiring recently about where to find the Pyramid of Cats. I am copying Diana Dee on this message and leave it to the two of you to work out arrangements. Marion Seawell will be pleased.

I quickly heard from Diana Dee, who wrote:

I recently contacted Mr. Reynolds regarding Marion Seawell's cat pyramid print, as I've been unable to locate one. The print was in my grandparents' home when I was a very young child and now hangs in my aunt's home. I've always loved it and been mesmerized by it. I'm not sure what you would prefer to do with your copy, but I'm very interested, obviously. I work at a nonprofit mental health center and I also do wildlife rehabilitation (unpaid). I honestly can't afford much, but I would still like to know what you would be asking for it.

Soon Diana and I became email pals,



Marion Seawell's *Pyramid of Cats*

This has certainly been a lot of fun

In the back parlor of a classic Victorian flat on Sacramento Street, there lived for many years a punctilious bookkeeper by day who by night was transformed into a Bohemian artist and writer. With her right hand she painted as Marion Seawell. With her left hand she wrote as M.C. Wells. In both her right-handed paintings and her left-handed writings, she spent a lifetime exploring the quirks and contradictions of her dual personalities. That lifetime came to an end on April 7, when Marion Seawell died at age 88.

While her paintings are lush with rich color and filled with stories and symbolism, it was one of her drawings, *Pyramid of Cats*, from 1961, that became her best-known work and her biggest commercial success.

"Two good friends who admired my drawing of a pyramid of cats suggested I go into the poster business," she wrote in a book about her work, *This Has Certainly Been a Lot of Fun*. "One financed the production; the other and I split the cost of a small ad in *The New Yorker*. We immediately received 3,000 orders. The San Diego Zoo gift shop became a steady customer."

Decades later, her *Pyramid of Cats* continues to be in demand.

sharing what we knew about Marion Seawell's *Pyramid of Cats*. Diana wrote that her aunt purchased the poster when she was in college and then left it at her parents' house. She remembers staring at the entire poster,

but also looking at the cats as individuals.

She wrote:

Sometimes I'd test myself by trying to name each species or remember their order. I was captivated by the detail in the drawing and

I'm pretty sure that poster started my overall fascination with big cats and animals in general. My grandparents both passed away and my aunt reclaimed her poster at some point. It's worn and is not framed. I'm not sure if it ever was. The poster now hangs in the beach house that has been in my family for generations. A couple of summers ago, I texted Marion Seawell's name to myself and started looking for a copy. I was unsuccessful, and had little hope of finding it to begin with, for some reason. This past summer, I did the same and wasn't so quick to give up. On a whim, thinking I might not receive a response at all, I sent Mr. Reynolds a message after finding a connection between the gallery and Ms. Seawell. Now here we are, thanks to the thoughtfulness of both of you.

I was touched by Diana's story and happy this neglected poster, which had lingered too long in my storage room, would have a good home. I told Diana she could drop by and I would be pleased to give it to her. Well! Remember the old cartoon about how nobody knows you're a dog on the Internet? I just assumed, since the artist, her gallery and I were in the Bay Area, that so was Diana. Not so. Diana lives in New Hampshire. So I went looking for a mailing tube, and the one I found brought back memories of another happy art story.

We had kept a tube acquired years ago on a walking trip in France. At the end of our walk, we wandered into a little art shop outside Chartres, attracted by some colorful prints. We dallied a long time and finally chose one, but the artist-shopkeeper had overheard that I really liked another one better. She said: "I never do this, but I really like you two, so I am giving you the second one." I love those prints even more because of her generosity. The tube we had packed into my backpack to bring home so long ago was clearly waiting for another art trip.

Off it went to New Hampshire, with Marion Seawell's *Pyramid of Cats* inside, to live with a woman who had been inspired by it when she was just a little girl and loved it ever since. And now Diana has recently become a full-time intern for the wildlife organization where she volunteered.

The Thomas Reynolds Gallery tells us its philosophy is that art is good for you and can improve your life. Through this experience, I have discovered that art can not only make life better — it can even change your life, as it did for Diana.



*And I saw light that flows as a river,
pouring its golden splendor between two banks
painted with the wondrous colors of spring.*

— Dante Alighieri, *Paradiso* xxx 61-63

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