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THE NEW FILLMORE

SAN FRANCISCO ■ AUGUST 2017



Insects framed as art pieces are among the offerings at a new shop at 1906 Fillmore.

Victoria Dunham is bucking the trend.

At a time when many small businesses with unique offerings have been priced out and forced off Fillmore Street, the proprietor of the HiHo Silver jewelry store at 1904 Fillmore has just opened a second shop next door, doubling her retail space.

"I live in this neighborhood, too," she says. "I know what it means to have mom-and-pop stores here, and this is a mom-and-pop — or at least a mom."

In mid-July, Dunham opened a new boutique one door north, naming it simply for its address: 1906. The spot allows her to showcase the many gems and curiosities she finds too weird or wonderful to resist while traveling the world scouting for silver: scarves and shawls, framed insects, stainless steel vases, sting ray wallets and coin purses and polished wooden boxes.

"The bugs, baskets and textiles were all in hiding in the other place," she says of her 300 square foot HiHo shop next door. "This new space liberates them."

Among the items now on display are finds from her spring shopping trip to Thailand and Burma.

While traveling, Dunham seeks out people she wants to support and do business with, as well as objects to sell in her shops. Over the years, she has forged relationships with craftspeople and with non-profit groups that make it possible for local villagers to earn an income and preserve traditional crafts. She says: "It feels good to get involved with something I know is helping people — truly making a difference in many lives."

Some cases in point:

- She offers scarves and shawls in ikats, silk and cotton by Studio Naenna, a non-profit training ground for young weavers and a source of support for master weavers in Thailand.

- From Siam With Love provides sophisticated textiles made in Thailand by villagers who farm by day and weave by night.

- And from Sop Moei Arts, a nonprofit working with artisans in the Mae Hong Son Province in Thailand, she imports more intricate textiles and unique baskets.

Dunham says the added space has also helped refuel her love of retail. "I'm going to offer whatever I find that I think is cool. And there are cool things everywhere," she says. "The 'this and that' part of the shop is what's exciting, and now it's more visible."

One of her associates says it's already been good for sales: "In this new space, the framed bugs are just flying out the door."

TO PAGE 8 ►

Victoria's Secret

Who says we're losing all the one-of-a-kind shops offering unusual treasures on Fillmore? She has two.

By BARBARA KATE REPA



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FURTHERMORE



Sugar's Broiler stood for decades — rarely open — at Fillmore and Sacramento.

HE ATE AT SUGAR'S

AN ENDURING local mystery has been resolved. For decades people have asked: Did anyone ever actually see Sugar's Broiler open? The hamburger joint that long occupied the corner of Fillmore and Sacramento — now home to Peet's Coffee — is remembered by many longtimers for the “on vacation” sign that perpetually hung on the front door.

In our July article, “50 Years on Fillmore,” local artist Dan Max and local poet Ronald Hobbs — both of whom have lived on Fillmore for half a century and experienced its more colorful days — confessed that neither ever had a burger at Sugar's.

Then came this response: “I had more than a few burgers at Sugar's Broiler,” commented Mark J. Mitchell, another writer who has lived in the neighborhood for decades, and spent many years behind the counter at Bi-Rite Liquors, then across the street at D&M. “But I think I'm the only person who ever did,” he acknowledged.

Dan Max said many people commented about his and Hobbs' recollections of the old days on Fillmore Street — “especially young people,” he said. “They're not nostalgic for anything, but they didn't know Fillmore was ever like that.”

Of the mid-70s, he recalled: “It really was dark in that period. It seemed that every day there was something darker. There were a lot of different kinds of cults, including remnants of the Manson gang — just the females. They still believed in the cause. They were unrepentant — a lot of screwballs. Then the Hells Angels started

selling the hard stuff and it really got bad.”

“There were a lot of murders,” Max said. “The naivete of the young hippie girls attracted the bad guys.”

It was during that period that Rev. Jim Jones moved into the neighborhood and established his People's Temple in the old Masonic temple on Geary, where the post office now stands.

“There was a very nice, kindly black gentlemen, Mr. Oliver, who repaired watches,” Max recalled. “The story always was that he was very upset about his son being a member of the People's Temple. He helped get people to blow the whistle on Jim Jones.”

After that Mr. Oliver suffered a stroke and his watch shop became a part of Mrs. Dewson's Hats.

“They just left everything behind,” Max said, when the People's Temple moved to the jungle in South America. “They left their cars parked on the street. Later I remember there was yellow FBI tape around the cars.”

The article sparked recollections from a number of others as well, including therapist Beth MacLeod, who was a journalist and creative soul living in the neighborhood in the late '70s.

“You could take care of life's daily tasks” on Fillmore Street, she remembered. “‘Oh, I need a lightbulb.’ The hardware store. ‘Oh, I need a typewriter ribbon.’ Brown Bag Stationers. My favorite was Millard's, by the Clay Theatre, with its very small counter and a line out the door. I could splurge on a savory crepe, a glass of wine and a slice of fabulous carrot cake and walk out barely spending \$10.”



Sugar's sign is still in the basement at Peet's.

THE NEW FILLMORE

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YouTube



Bumzy's is back

Their fans were almost ready to give up, but not the mother-daughter duo Sheila and Toni Young.

Their labor of love — Bumzy's Chocolate Chip Cookies, at 1460 Fillmore — was shut down by flooding last September and stayed closed for nine long months.

But just in time for Fillmore's annual Juneteenth Festival, their cheery pink balloons were back on the sidewalk and an entirely new Bumzy's was baking all-natural, handmade cookies.

"We had to start all over," says Toni Young (above, with a chocolate chip). "It was a real nightmare. But we're back better and stronger than before. Something positive always comes out of something negative."

Their chocolate chip cookies have been hailed as the best in the neighborhood.

"We make homemade products," she says. "We want it to feel like home."

In addition to a dozen kinds of cookies, made one small batch at a time, they also churn homemade ice cream. And now they've added Hawaiian shave ice — snow cones to the locals.

"It's a happy thing," says Young. "My mom says they come in as an adult and skip out as a happy kid."

NEIGHBORHOOD NEWS



In the Loop

After a total overhaul, the Shell station at California and Steiner reopened in mid-July — without its garage, but with a new Loop convenience store. The promised salad and sushi bars are not included, but the store offers hot dogs, corn dogs, tacos, popcorn chicken and tater tots, along with pastries and coffee.

No Zen on Cottage Row: Issei Garden Sidelined

A PLAN TO build a Zen-style Japanese rock garden at the foot of Cottage Row has been derailed, at least for now.

In June, a committee of the Recreation and Park Commission approved the garden, which would honor the *Issei* generation of Japanese-Americans who founded Japantown 110 years ago after the 1906 earthquake.

But Bush Street resident Marvin Lambert, who has vehemently opposed the garden in a series of public hearings, threw a monkey wrench into the works by appealing the Planning Department's finding that the garden would be an appropriate

addition to the Cottage Row Mini Park.

Lambert's challenge was to be heard by the city's Historic Preservation Commission on July 19. But the sponsors of the garden pulled their project from the agenda as the meeting began.

Lambert spoke nonetheless.

"I hope we can now close the books on the proposed Cottage Row Zen Garden," he said. "This proposal was based largely on lies, logical fallacies and other nonsense."

Cottage Row was almost entirely occupied by residents of Japanese ancestry before they were interned during World War II. But Lambert said only the blocks east of Webster Street were historically part of

Japantown. He said "faulty reasoning" was used in city documents that say otherwise.

"It's not over," said Paul Osaki, executive director of the Japanese Cultural and Community Center, who has spearheaded the project. "The garden proposal is not dead. It's just in suspension."

Osaki dismissed Lambert's appeal as "an abuse of the system and taxpayers' dollars." He said supporters were returning to the Planning Department to figure out how to proceed.

"We're going to continue on," he said.

According to the latest count from the Rec and Park Commission, 100 nearby neighbors favor the garden; 10 oppose it.



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CRIME WATCH

Vehicle Theft
Lake and 14th
June 17, 3:05 a.m.

Officers on patrol carried out a records check on the car in front of them and learned it had recently been reported stolen in Vallejo. The officers followed the car to a nearby parking lot, where they contacted the driver. He got out of the car and seemed to be following the officers' instructions, but then suddenly broke away and ran. The officers gave chase after notifying dispatch of the foot pursuit. Additional officers arrived and located the suspect.

Police discovered a second person in the car, sleeping in the back seat. This man claimed that he had paid the suspect for a ride, did not know him and was unaware the vehicle had been stolen. Officers were unable to prove the passenger was involved in the crime, so he was released.

The driver, a juvenile, was charged with felony auto theft, resisting arrest and driving without a license. He was booked at the Juvenile Justice Center.

Attempting to Remove
an Officer's Firearm
California and Maple
June 21, 3 p.m.

Dispatch received several 911 calls concerning an individual who was standing in the middle of the street, hitting passing cars and vandalizing parked vehicles. As the police arrived, a motorist gave them the man's location.

The suspect was not wearing a shirt and was sweating profusely and behaving in an extremely agitated manner. The officers commanded him to sit down. At first he seemed to comply, but then jumped up and started fighting with them. While the police were struggling to handcuff him, he grabbed an officer's firearm and tried to pull it out of the holster. A second officer subdued the suspect.

Additional police arrived to assist in the arrest, while others investigated the 911 calls. The man had also damaged merchandise in a nearby store, as well as one of the passing cars, and had committed acts of vandalism inside a medical office building.

The suspect was booked at county jail for multiple counts of felony and misdemeanor vandalism, resisting arrest and attempting to remove an officer's firearm.

Attempted Carjacking
California and Spruce
June 21, 4:15 p.m.

A man was sitting in his car waiting for a friend when an unknown individual opened the passenger door, got inside and locked the doors. The intruder claimed to have a weapon and said he would kill the

driver if he did not cooperate. Then he took the car keys, announcing that he was going to leave but would be back soon — and on his return, the driver was going to help him escape.

The carjacker disappeared into a nearby store and re-emerged with a basket of hygiene products. By this time, the driver had gotten out of the car and was conferring with his friend. The two argued with the carjacker, demanding that he return the keys. The suspect refused and got back into the passenger seat.

When the owner of the car refused to get back into the driver's seat, the carjacker moved over to the driver's side, but evidently did not know how to use a manual transmission. He was unable to operate the vehicle and eventually gave up. He also did not know how to unlock the door, so he climbed out of the driver's side window and fled on foot. He left the car key and the stolen merchandise behind.

Officers arrived but were unable to locate the suspect, described as a black male between 30 and 40 years of age, approximately 6 ft. 2 in. tall. The incident is still being investigated.

Scam
Geary and 6th
July 16, 2:50 p.m.

A San Francisco resident called the police to report he had been scammed out of thousands of dollars. The man had attempted to sell a popular video game console online. An interested party responded and said he would pay an extra service fee if the seller would ship the console to Nigeria. The seller complied, and soon received an email from the Moneygram company stating that he had been paid in full for the video game console.

Then began a long series of emails in which the scammer claimed the package delivery was being delayed due to "anti-terrorism policies." The seller was instructed to wire more money to prove the package belonged to him, and again did as he was instructed. This series of emails and money transfers continued, sometimes including additional fees for "package insurance" and "security and awareness" fees; these emails were purportedly from the FBI. By the time Western Union halted further wire transfers due to suspicious activity, the seller had lost more than \$10,000. He was never paid for the console nor reimbursed for the extra fees.

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.



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\$100 Million Man at It Again

By Chris Barnett

THE NEIGHBORHOOD’S OWN **PASCAL RIGO** and his partners were rolling in dough — \$100 million worth — when he sold his local **BOULANGERIE** and other French bakeries to Starbucks a few years ago. In the sweet deal, he got the loot and Starbucks got his pastry savvy for its bajllion coffee stores. But the union swiftly soured and Rigo got back a few of his shops and his big commercial bakery, re-firing his ovens to bake goods for mega customers including Trader Joe’s and Costco.

Since the resurrection, his flagship on Pine Street has boosted its prices, cut back its offerings, booted some of its longtime staffers and lost much of its charming vibe — plus, seemingly, a good chunk of its neighborhood patrons and goodwill. The shuttered La Boulange on Fillmore has never re-opened, despite the sign on the faded blue door that promises “something very special here on Fillmore.”

But Rigo’s star appears to be rising again — if not on Fillmore, then back in his native France, where he has a home. There he was on July 12 on the front of *The New York Times* food section, which reported he has returned home to France to rescue an icon that has virtually vanished: the mom-and-pop boulangeries that baked airy, flaky, buttery croissants and crusty baguettes. It’s Rigo redux, taking what he learned at Starbucks to build a chain of what he’s calling microboulangeries throughout France.

So where does fired former FBI director **JAMES COMEY** stay when he visits San Francisco? Not the Ritz-Carlton. Not the Four Seasons. Not some “hey look at me” Trump Toweresque temple of gilded hospitality. According to an unimpeachable source, the tall-in-the-saddle D.C. lawman recently bunked at the stylish but unpretentious **BUCHANAN HOTEL** at 1800 Sutter Street in Japantown. That’s also where federal appellate judges on the Ninth Circuit stay when they’re in town.


“Life of the Law,” the gutsy National Public Radio investigative reporting team’s program and podcast led by exec director-producer **NANCY MULLANE** — and based upstairs at 2001 Fillmore — has been catching ears and turning heads recently. The radio story-telling series won the 2016 national Edward R. Murrow Award for best documentary and the 2016 Green Eyeshades Award for best reporting on the South. And its report, “Shaken,” about a young mother convicted of shaking her baby to death, won a 2017 Peter Lisagor Award. To listen, go to lifeofthelaw.org.

When Fillmore’s legendary Italian porta via **VIVANDE** closed at 2125 Fillmore on New Year’s Eve of 2010 after 29 years, and successor **CITIZEN CAKE** flopped after a year, **BERK KINALILAR** and **BRIGITTE CULLEN** stepped in with a new recipe: **TROYA**, offering authentic Turkish cuisine at fair prices. Troya is also one of the spots on Fillmore open for lunch — and now, after a revamp, for weekend brunch, too. Brunches include a Turkish scramble, Greek omelette and avocado toast. The real surprise: imported strong, smooth Turkish coffee, slowly brewed by hand. Flip over the tiny empty cup, tap the bottom and read your fortune in the grounds.

Papa Hemingway missed our **HARRY’S BAR** in his global carousing, but the legendary tippler-scrivener would have enjoyed the \$5 rum during the 4 to 6 p.m. weekday happy hour. Besides the five buck well cocktails, draft beers are \$4, house wines are \$6. But the neighborhood fave \$6.95 Monday night hamburger is gone under new chef Rian Beach, who bakes his own buns, and some prices have been bumped up — the cheeseburger and fries are now \$13 for a single patty, \$17 for a double. But Harry’s drink tariffs are fair over all, with a brace of brunch Bloody Marys for \$10 each, bottomless Belinis or Mimosas for \$16 (with a food order). And yes, there’s a liquid Hemingway behind the plank: New Amsterdam vodka, sugared rum, fresh squeezed grapefruit juice, \$11.

Happy days (and hours) are here again. The classy Southern-inspired eatery **1300 ON FILLMORE** has reinstated its 5:30 to 7:30 p.m. happy hours from Wednesday to Sunday. On Twilight Thursday, bargain imbibes and nibbles extend to 11:30 p.m. Certain cocktails, beer and wine — plus five cornmeal fried oysters and fried chicken sliders — all are \$5. **ACADEMY BAR & KITCHEN** at 1800 Fillmore now boasts the neighborhood’s longest happy hour: from 2 to 6 p.m. Tuesday through Friday. And the deals, which reappear the hour before closing every night, are \$5 for select wines, beers and appetizers, plus 25 percent off some pastas and pizzas.

Don't be bashful. Send sightings and newsy local items to chris@cbarmedia.com.



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August 2017 NEW FILLMORE 5



Ann, Madi and Harper Kaplan (top), in the city for the day from Marin, enjoy their semi-annual special afternoon tea at Crown & Crumpet, while Cameron Ford contemplates her own selection.

PHOTOGRAPHS BY FRANK WING



Tea Time in J-town

English high tea is served daily on Post Street

By FRAN JOHNS

PROPER ENGLISH TEA in the heart of Japantown? It happens on any given day from 11 a.m. to 5 p.m. at Crown & Crumpet in the New People building at 1746 Post Street.

Japantown was not even on the radar of owners Amy and Christopher Dean when they were looking for a new location for their popular tea shop. They had opened in Ghirardelli Square in 2008, but five years later, when the rents began skyrocketing, New People's management proposed that the shop would be a good fit with its eclectic assortment of businesses and activities, from festivals and theater events to Japanese fashion.

An unusual cross-cultural match was made.

Amy Dean grew up in San Francisco, part of the socially prominent Denebeim family, whose business interests included the Bank of England, and she became an Anglophile at an early age. After attending Convent of the Sacred Heart and Katherine Delmar Burke School in San Francisco and Franklin University in Switzerland, she read history at Oxford and lived in the U.K. for two decades.

By 2000, she wanted to be near her family in San Francisco. So she returned, bringing along her very British husband

Christopher, an antiques and porcelain dealer.

"My godmother Lillian Williams had an antiques shop on Sutter Street downtown, La Ville du Soleil, for many years," Dean says. When Williams died, Dean was left many of that shop's wares. So she and her husband opened La Place du Soleil on Polk Street near Union, offering mostly French and English antiques. They ran it from 2000 to 2007.

"We sold tea in the back, but we wanted to serve snacks, too," says Dean. "When Chris's aunt died and left us a bit of money, we decided to open a totally British tea shop."

And so the original Crown & Crumpet at Ghirardelli Square came into being.

At the current Post Street location, the shop's crumpets — made to order and imported daily — are the only pastries not made onsite by head pastry chef Amanda Elkins. The menu also features savorys including hot pressed sandwiches, soup and salad pairings, sausage rolls and chicken pot pie, as well as toast with several different toppings.

Libations include coffees and varieties of tea that cover an entire page on the menu. On hand to guide the customer through the offerings are a number of "trolley dollies" and "trolley dandies" — terms the Deans adapted from a 1960s London phrase for



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Crown and Crumpet co-owner Amy Dean enjoys a cup of tea while master pastry chef Amanda Elkins and manager Andrew Balcazar prepare for afternoon tea.

servers who pushed trolleys down the aisles of jumbo jets.

The decor is definitely English, with china tableware bearing the Crown & Crumpet logo and silverware in mismatched patterns to keep things interesting. But the clientele is invariably a mixture of locals from nearby senior residences, teenagers drinking hot chocolate in lively clusters and tourists from Japan and points all over. The front window showcases offer-

ings from the building's Baby, The Stars Shine Bright boutique featuring Lolita fashions, a style originating in Japan based on Victorian and Edwardian clothing with Gothic and Rococo influences.

"Our co-anchor in the building is Lolita fashion, which is a reflection of modern Japan," Amy Dean says. "Afternoon tea is another important part of the modern Japanese culture."

It is easy to have afternoon tea in the

traditional Japanese manner in one of the traditional Japanese shops in the neighborhood — or in the English manner at Crown & Crumpet, though the place is often booked for several weeks in advance.

But the energetic Deans have a great deal more going on at Crown & Crumpet than serving tea — including catering and private parties, mostly birthday parties and bridal showers, in the back room.

On the last Sunday of each month, they host "Planner Par-Teas," at which people who are into monthly planners create and decorate them while having tea and scones.

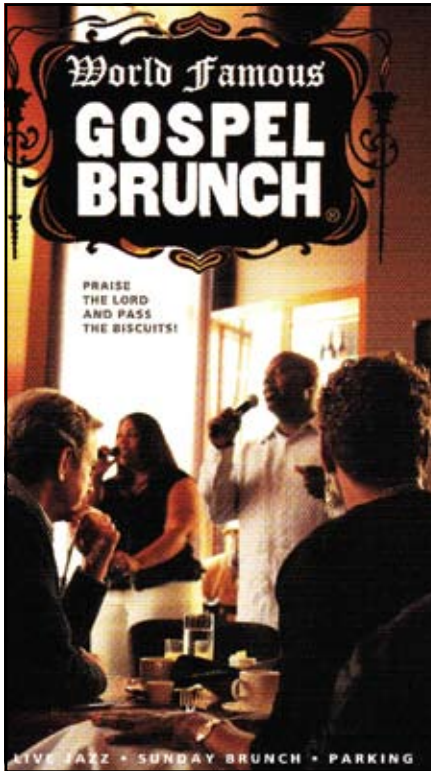
And at other times, they partner with the Sir Francis Drake Hotel to present afternoon tea dances, host onsite crafts events, calligraphy classes and "manners classes" — etiquette for children, teens, teens and even adults.



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Now She Has a Pair of Shops Side by Side

► FROM PAGE ONE

“I never wanted to have a shop — I thought that would be the worst thing in the world,” confesses Dunham, whose foray into shopowning on Fillmore has been marked by several serendipitous turns.

“At around age 15, I swore I would wear only silver,” she says, a vow she has strictly honored ever since. Dunham began collecting in earnest 25 years ago when she and her sister-in-law took a trip to Taxco, a small city in the north-central part of Mexico renowned for its finely crafted silverwork. They returned laden with it.

The idea of combining her passion for silver with her natural wanderlust emerged a few years later.

“A good friend had just lost her husband, and my son had just turned 2½, so it seemed we both needed something to do — and an excuse to go to Mexico a couple of times a year,” she says. “We started pulling in silver to sell, mostly to friends at trunk shows in our homes.”

At some point, supply and demand outgrew that casual method of doing business, and Dunham took a small room in Fort Mason to show and sell silver about 20 weekends every year. That was an ideal arrangement for a while, particularly when Fort Mason swarmed with eager shoppers drawn to events such as the San Francisco Landscape and Garden Show. “They’d come in with hoes in one hand and discretionary income in the other,” she says.

What became less than ideal: packing up, setting up, breaking down and bringing back the wares again — only to repeat the process the next weekend. “The schlepping back and forth became onerous,” she says. “And my son, by then old enough to help, came to truly dread Sunday nights.”

That’s when it began to dawn that a permanent shop might not be the worst thing after all. She lived only a block from Fillmore Street, and began to consider renting a storefront. “Then, about seven years ago, this fell into my lap,” she says, waving her arm toward the tasteful HiHo Silver shop at 1904 Fillmore. She happened by just as the family that ran Maruya, the takeout sushi shop that had been there for nearly half



The new shop at 1906 Fillmore — next door to the HiHo Silver jewelry store at 1904 Fillmore— is brimming with treasures Victoria Dunham has discovered during her travels.

PHOTOGRAPHS BY
DICKIE SPRITZER



a century, were considering retirement.

She took over and outfitted the space with chests and displays and stocked them with bracelets, necklaces, pendants, pins and a few other miscellaneous items — nearly all of them crafted from silver, much of it from Mexico. But in short order, other curiosities began making their way into the shop: items too interesting or unique or well crafted or whimsical to be left behind during her jewelry shopping excursions. They included finely woven baskets from Bali, indigo-dyed cotton scarves snagged by the armload from a weekend market in Bangkok, graphite sculptures of hands and heads and ginkgo leaves that could be used as writing instruments.

As the shelves in HiHo Silver began to groan, serendipity struck again. Just as Dunham was returning from another buying trip, a friend alerted her that a “for lease”

sign had just been posted next door on the storefront at 1906 Fillmore, in recent years a showplace for artist Cassandra Blackmore. It was owned by the same landlord. Dunham moved quickly to ink a deal to extend her lease at 1904 Fillmore and take over 1906 Fillmore in an easy negotiation completed down the street at Burger King, where the landlord found parking easier.

She was about to leave on a buying trip to Southeast Asia — the perfect opportunity to stock a new store.

While the two shops have similar vibes and aesthetics, the distinct locales allow for a separation between jewelry and other items for sale. Dunham also makes it a point to stock items “from low to high end” in both shops. She points out that shoppers at HiHo Silver can choose among earrings for \$20 or \$250 necklaces. “For me, it’s always been about having something for everyone — a diverse collection,”




she says. “We’re not snooty here.”

It may also help that Dunham staffs the store with her friends.

“My mantra for hiring people is I have to know you,” she says. “And you must be over 60.” In truth, the current sales associates range in age from 46 to 79; the youngest, she says, was “grandmothered in.”


“I’m not going to back to Burma,” she says, eyeing the exquisitely engraved, painted and polished cups and bowls she discovered there on her most recent trip while enduring the blistering heat. “I have everywhere else in Asia to go, she adds.

“But I definitely want to get some more of these,” she says, patting a pile of small purses crafted from teak leaves by “some of the sweetest, nicest people” in northern Thailand. “This new shop, it will definitely encourage me to do more traveling — and buying. That feels pretty damn good.”



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‘Do You Want to Come to the Show?’

An invitation to the Fillmore from a musical hero

By MARK FANTINO

IT’S TUESDAY, JULY 25, and I’m halfway through working a typical lunch at Chouquet’s, at Fillmore and Washington, when in he walks. Immediately I ask: “Are you Richard Butler?”

Turns out, I know him well. He’s the lead vocalist of The Psychedelic Furs, one of my favorite rock bands. A benefit of being a record collector who scrutinizes every detail and reads all the liner notes and lyrics on all the records that shaped my life is that I have names memorized, as if they are all old friends who’ve seen me through thick and thin. I’m remembering the adage that we should all know the names of the people who changed the world, or at least made it a better place.

So there is something profound about welcoming him by name instead of: “Hey, aren’t you that guy from The Psychedelic Furs?”

Richard Butler formed The Psychedelic Furs in 1977, citing David Bowie and Roxy Music as influences. But Butler’s unmistakable smoky, raspy vocals were a unique asset right away. His songwriting has been compared with Elvis Costello and Nick Cave: more like three-and-a-half minute short stories than just pop songs.

“Pretty in Pink,” released in 1981, would later inspire John Hughes’ 1986 film of the same name, with the band appearing prominently on the soundtrack. But the band had a slew of other smash hits including “Love My Way,” “The Ghost in You,” “Sister Europe” and “Heartbreak Beat,” to name but a few. There’s also a slow acoustic guitar and cello song not well known called “Torch” from the 1989 *Book of Days* album. It was on the playlist I was playing at the restaurant that very afternoon. I kept hoping it would come on randomly while he sat there with his little glass of Bordeaux.

I tried to leave him alone, which is the way I usually try to treat celebrities. But he figures so prominently in my life, and I had to thank him for that. I tell him my record collection would be unrecognizable without his contributions and ask him

what he’s doing on Fillmore Street.

He says he’s playing that night at the Fillmore Auditorium. He’d probably just finished a sound-check and decided to stroll up Fillmore. I liked that about him: While many musicians might just hunker down somewhere nearby, he went for a stroll on our street to check out the sights.

Then he asked me: “Are you working tonight?”

I said no.

He said: “Do you want to come to the show?”

I jumped at the chance. He put my name in his phone. And I was on the list for the sold out show.

Immediately I rang up my good friend and neighbor of 18 years, Trent Berry, a gifted musician in his own right whose band Sonamo’ will be playing at the Boom Boom Room on August 17. Trent is a huge Psychedelic Furs fan; he has an encyclopedic knowledge of everything the group has ever done. He couldn’t believe my luck and of course he dropped everything to come with me.

Any chance to go to the Fillmore Auditorium is a good one. We have no shortage of great musical venues in this city, but the Fillmore is truly a monumental place. And such a classy joint, too, with greeters saying “Welcome to the Fillmore” as you walk in, the strange tub of free apples, which I’ve never seen anyone dare take, and the great wall of framed posters chronicling the ages.

The show was wonderful. The band played an 18-song set to an energetic and appreciative crowd ranging in age from 18 to 50 or so. Highlights for me were two of my favorite songs from the band’s catalog: “President Gas” written in 1982 and not specifically about anyone, though it seemed very prophetic to everyone in the room that night, and “All That Money Wants.” The audience was in full rapture during “Ghost in You” and “Love My Way,” and of course the whole room sang along to “Pretty in Pink.”

What a gift The Psychedelic Furs gave to our culture with its incredible body of work over 35 years, and what a gift to San Francisco that midsummer night.

I will never forget what an honor it was to be invited there by Richard Butler himself.



Richard Butler and The Psychedelic Furs onstage at the Fillmore Auditorium on July 25.



Mark Fantino and Richard Butler at Chouquet’s.

“I try to leave celebrities alone. But he figures so prominently in my life, and I had to thank him for that.”

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Nurturing the Evolution of Jazz in the City

By PAMELA FEINSILBER

IT'S FITTING THAT Randall Kline, founder and executive artistic director of SFJAZZ — the largest jazz-presenting organization on the West Coast — lives near Fillmore Street. In the 1940s and '50s, when the neighborhood was teeming with clubs, bars and after-hours joints, it was revered by jazz musicians and fans. Now Kline, who has lived locally with his wife, Teresa Panteleo, for almost 20 years, presides over the acclaimed SFJazz Center he willed into being in the cultural mecca near City Hall.

How did the history of jazz in the city, particularly the neighborhood's former renown as the Harlem of the West, influence your creation of SFJAZZ?

San Francisco has a rich jazz history, with many vital clubs in the Tenderloin, the Mission, North Beach and of course the Fillmore. The thriving Fillmore jazz scene, from post-World War II until the 1960s, was representative of modern jazz's golden age, as well as the golden age of the Fillmore District as the hub of San Francisco's African American community. SFJAZZ aspires to follow in the steps of that great history and strives to further its evolution.

You started SFJAZZ in 1983, under the name Jazz in the City, offering about two weeks of performances a year. Now programming through SFJAZZ is year-round,



ROSS EUSTIS

From a two-week jazz festival, Randall Kline has created a year-round organization dedicated to jazz.

presenting some 300 performances a year. Is this what you hoped for when you started?

Our original intent was to present an annual festival that featured artists who resided in the Bay Area. By the early 1990s, we began to seriously consider building a new cultural center devoted to jazz.

You opened the SFJAZZ Center in 2013. Yoshi's gave up its club in the Fillmore Heritage Center the year after. Did the jazz center have something to do with it?

SFJAZZ was built around a different model than Yoshi's: a nonprofit performing arts model versus a night club model. Our hopes when we were planning the SFJAZZ Center was that it would be mutually beneficial to have both co-existing — an "all boats rise in a high tide" sort of thing.

When Yoshi's folded, it ended the dream of creating a revived Fillmore Jazz District. How can the soon-to-be-named new operators make it work this time?

I cannot speak to what might be done differently; that is the purview of the leaders of the project. I can say that whatever is being envisioned, I hope it has strong community support, a clear vision and a good business plan.

What upcoming SFJAZZ programs are you particularly excited about?

This month, August 3 through 6, we are honored and thrilled to have the 15-member Sun Ra Arkestra make our space their place. They're keeping Sun Ra's pioneering Afro-futurist legacy alive. They are living jazz history.

And next month, when the new season begins, six concerts make up Coltrane Legacy Week, September 21 through 24, curated by Ravi Coltrane, who also plays sax. On the 23rd, we'll mark what would have been his father's 91st birthday with a performance of John Coltrane's masterpiece, *A Love Supreme*.

Then there's the week of duos on September 14 through 17, starting with Gonzalo Rubalcaba and Pedrito Martinez and closing with the Bay Area's own Zakir Hussain and Joshua Redman. Rubalcaba, of the Buena Vista Social Club, is the most celebrated Cuban pianist of his generation. He opened the doors for a truly brilliant wave of Latin American jazz musicians — including Martinez, a percussionist. We presented Hussain, a tabla master, an SFJAZZ Lifetime Achievement Award at last year's gala, where he played with Redman on sax. This will be a more intimate concert.

And when you're home, what are your favorite places in the neighborhood?

Hmmm. I like Tuesday oyster night at Woodhouse Fish Co., Browser Books, the Saturday Fillmore Farmers Market on O'Farrell and Alta Plaza Park. I am *not* happy about the Kabuki Cinema changing hands from Sundance to AMC.

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BURLINGAME GREENBRAE NOE VALLEY PACIFIC HEIGHTS POTRERO HILL UPPER MARKET WEST PORTAL



Hand-colored lithograph of San Francisco, 1852. This early and rare view from atop Nob Hill looks east, toward Yerba Buena Island and the East Bay, at the height of the Gold Rush.

A Keeper of Maps and Prints

By Francine Brevetti

OCCASIONALLY PEOPLE ENTER Michael Perry’s shop at 1837 Divisadero Street and ask for prints of the Island of California. They’ve come to the right place. Among his treasures, Perry has a selection of images of this popular fallacy of the 16th and 17th centuries — that California once was its own island — immortalized in prints.

At Michael W. Perry & Co., browsers find only prints of museum quality. Images range from his personal favorite, Native American, to botanicals, architecture, landscapes and portraits — and the ever-popular maps, especially of early San Francisco. Military and naval images, depictions of heraldry and food also make up his inventory. Three pages from the *Nuremberg Chronicle*, a 15th century depiction of stories from the Bible and world history, are the oldest pieces in his shop.

A print is not a reproduction, Perry emphasizes. Rather, a print is pressed from a metal plate and each impression is considered an original. At the shop is a kind of motherboard of ages past: an antique copperplate he protectively keeps stashed away, the very instrument used for creating prints.

A native of Pittsburgh, Pennsylvania, Perry inherited his appreciation of fine prints from his father, who was an engraver. The art form also appeals to Perry’s passion for history.

He started collecting antique prints as a young man and eventually came under the tutelage of a master framer who taught him museum quality framing. Proper



“Nothing is more expensive than cheap framing, because in the long run the art can be damaged and lose value.”

— MICHAEL W. PERRY

framing technique is essential for conserving museum quality art like much of the work he offers; anything less, he says, will harm the art.

His expertise as a framer spread by word of mouth, even while he was working in investments and trusts for Wells Fargo.

Perry says the 9/11 catastrophe, coupled with news of his sister-in-law’s terminal illness, woke him up to what he really wanted

to do: start his own business as a purveyor and framer of these precious objects.

“Life is too short to spend it doing something boring you hate,” he says. While easing out of his position at Wells Fargo, Perry spent a year finding his storefront on Divisadero Street, between Pine and Bush, which he has occupied for more than a decade. He already had his own private inventory of museum quality art and con-

tinues to buy from auctions and dealers.

In addition to those ambling into his Dickensian storefront, clients across the country and beyond buy artwork from his online store at mwperry.com. He enjoys considerable repeat business from a wide spectrum of collectors, ranging from CEOs of major technology companies to small business owners and neighbors who live nearby.

Perry says his local clients come from all over the Bay Area to purchase antique prints and maps and have him do framing.

“Due to my location, it’s not typical to get tourists just walking in,” he says. But visitors with an interest in antique prints and rare maps find him. “They usually do their research on the Internet and then seek out my gallery when they visit.”

One longtime customer is David Dawson, proprietor of Dawson Custom Workroom, which serves interior designers with fabrics and accessories. Years ago, Dawson idly walked into Perry’s shop out of curiosity. Since then, he has purchased almost 50 pieces of art and had Perry frame them.

Dawson has a hunger for maps. He typically buys those depicting a place he has recently visited — which often includes France and London. Since Dawson serves interior designers, he has been a conduit for Perry’s trade with other designers as well.

Many customers come to Perry’s store to preserve family heirlooms with the proper frame.

“Nothing is more expensive than cheap framing, because in the long run the art can be damaged and lose value,” he says. “Consumers may not realize the damage until long after the framing job has been done.”



ABOVE: The City of San Francisco, 1877, hand-colored lithograph published by Currier & Ives, New York. This is an extremely rare bird’s eye view looking from east to west.

LEFT: Guide Map of the City of San Francisco, engraved expressly for Langley’s San Francisco Directory, 1878. The colors indicate the different subdivisions of the city and county. Also noted are the original ranchos. Langley maps are rare.



SHAYNE WATSON

University High School has occupied 3065 Jackson Street since the fall of 1975.

A Julia Morgan Design for Miss Burke’s School

Built in 1918, and now home of University High

By BRIDGET MALEY

DESIGNED BY Julia Morgan in 1918 as the Katherine Delmar Burke School for Girls, the building at 3065 Jackson Street has housed University High School since the fall of 1975.

Morgan designed the Spanish Revival style school to blend in scale and architecture with the surrounding residences. The red-tile roofed two-story structure is built into the slope of Jackson Street, with a facade featuring a centered tower, an arched main entrance and a decorative modillion above the second story balconette. The main entry hall leads to the interior courtyard, with an arched loggia with Corinthian columns. This space and two other interior courts provide light and air to the classroom and administration offices.

An article in *Architect & Engineer* just after the building was completed detailed the project:

As the lot had only one street frontage and good lighting, sun everywhere and privacy were imperative requirements, the principal rooms were grouped around a central garden court, the corridors being kept to the “blind” sides of the building and the less important rooms placed on the street frontage and the rear court. The capitals of the columns in the

court are modeled after those of the Italian Building at the Panama-Pacific Exposition, as a recall of the days, which are dear to the memory of every Californian.

The reference to the 1915 exposition was somewhat curious until illuminated by an October 16, 1915, review in the *Chronicle* of the book *The Storied Walls of the Exposition*, written by Katherine Delmar Burke. In it Burke notes: “Who has not wondered whether there was a meaning in every little bit of architectural decoration? There is, and it is to be found in this booklet. . . . Here one learns the story and significance of every emblem and symbol employed by the master builders.”

So when Burke turned to designing her school for girls, she instructed her friend Morgan to look to the exposition’s architecture for inspiration.

Katherine Delmar Burke was the daughter of a teacher. She founded her school in Pacific Heights in 1908, with two locations before the construction of the building at 3065 Jackson Street. The current, and much larger, campus of Burke’s is located at the end of California Street where it meets Lincoln Park. But the school on Jackson was a mainstay in educating women from its inception. Burke’s mother, Lizzie

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Photographs of the school published alongside a 1918 article in *Architect & Engineer* show the lasting architectural influences of the 1915 Panama-Pacific International Exposition.

K. Burke, taught at the school before her death in 1926 at the age of 92.

In the fall of 1928, Katherine Burke set off on an around the world trip with her friend Rosalie Stern, then a recent widow of the namesake of San Francisco's Stern Grove. After travel in Europe, the two embarked to Cairo with the intention of traveling down the Nile. However, Burke became ill. After spending several weeks in the Anglo-American Hospital in Cairo, she died in January 1929. The *Chronicle* noted that the news of her death "cast a gloom over the exclusive girls' school at

3065 Jackson Street and brought a touch of sadness to hundreds of fashionable homes in San Francisco."

■

Burke's choice to design her school, Julia Morgan, spent her childhood in Alameda and attended the University of California, Berkeley. Morgan was the first female graduate of the prestigious Ecole des Beaux Arts in Paris and the first woman to be licensed as an architect in California. After a UC Berkeley sorority sister recommended Morgan for the Oakland Young Women's Christian Association (YWCA)

project, she became a frequent designer of buildings for women's organizations. Her clients included many additional buildings for the YMCA, including their west coast camp at Asilomar in Pacific Grove; projects for numerous women's clubs including the Sausalito Woman's Club, the San Jose Women's Club and the Berkeley City Club; several buildings at Mills College in Oakland; Miss Barnard's School in Berkeley; and Miss Ransom's and Miss Bridges' School for Girls in Piedmont.

Much has been written about Julia Morgan's prolific career as an architect.

She designed more than 700 buildings after establishing her own practice in 1904. Her first significant project was to rebuild the Fairmont Hotel after it was gutted by fire following the 1906 earthquake. Morgan's signature project is William Randolph Hearst's castle on the California coast near Cambria. Her diverse body of work also includes many projects on a smaller, more intimate scale, such as Miss Burke's school.

In 2014, Julia Morgan was awarded the American Institute of Architect's Gold Medal, its highest accolade. She was the first woman to achieve this recognition.



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SAN FRANCISCO | MARIN | WINE COUNTRY

BY LIV JENKS

SUNNIE EVERS HAD been living at 2302 Steiner Street for nearly a decade. One day while she was standing in front of her house, a woman stopped to talk. She told Evers that Adolph Sutro — land magnate, capitalist, philanthropist and short-lived mayor of San Francisco — had built her house for his mistress. The woman, who Evers believes was Sutro’s granddaughter, pointed across the street to Alta Plaza Park and said Sutro designed the park to look like the wedding cake his mistress would never have.

Built in 1896 on the northeastern corner of Steiner and Clay Streets, Evers’ house was designed by an obscure duo of architects, John Laferme and Otto Collischonn. The house has elements of both the Colonial Revival and Queen Anne styles popular in the 1890s. The entrance is on the long rather than short side of the lot, allowing the house to take in the full glory of Alta Plaza. Two porthole windows afford views of the former rock quarry, which had been newly transformed into a park when the house was built.

Evers describes the original interior as “very feminine and delicate,” with mantels and fireplaces carved with cupids and floral patterns. She found remnants of the original pink wallpaper when remodeling the kitchen. The feminine touches suggest the house was built for a woman, and it was. The first occupant was Clarise “Clara” Kluge, who had a tangled and storied past with the Sutro family.

IN 1851, Adolph Sutro immigrated from Aachen, Germany, to San Francisco, where he began building his fortune. Sutro lived in poverty during his first few years in San Francisco. That changed when he designed the Sutro Tunnel, a drainage tunnel that enabled miners to venture to further depths to uncover vast amounts of silver ore in Nevada. With his \$5 million profit, he acquired a twelfth of San Francisco’s acreage.

Sutro married his first wife, Leah Harris Sutro, in 1856, and they had six children. Then in 1879 Mrs. Sutro caught her husband in a hotel room with a Mrs. George Allen — a scandal covered in the city’s newspapers. Sutro admitted he had visited Mrs. Allen’s room, but denied the allegations of infidelity. Mr. and Mrs. Sutro promptly separated.

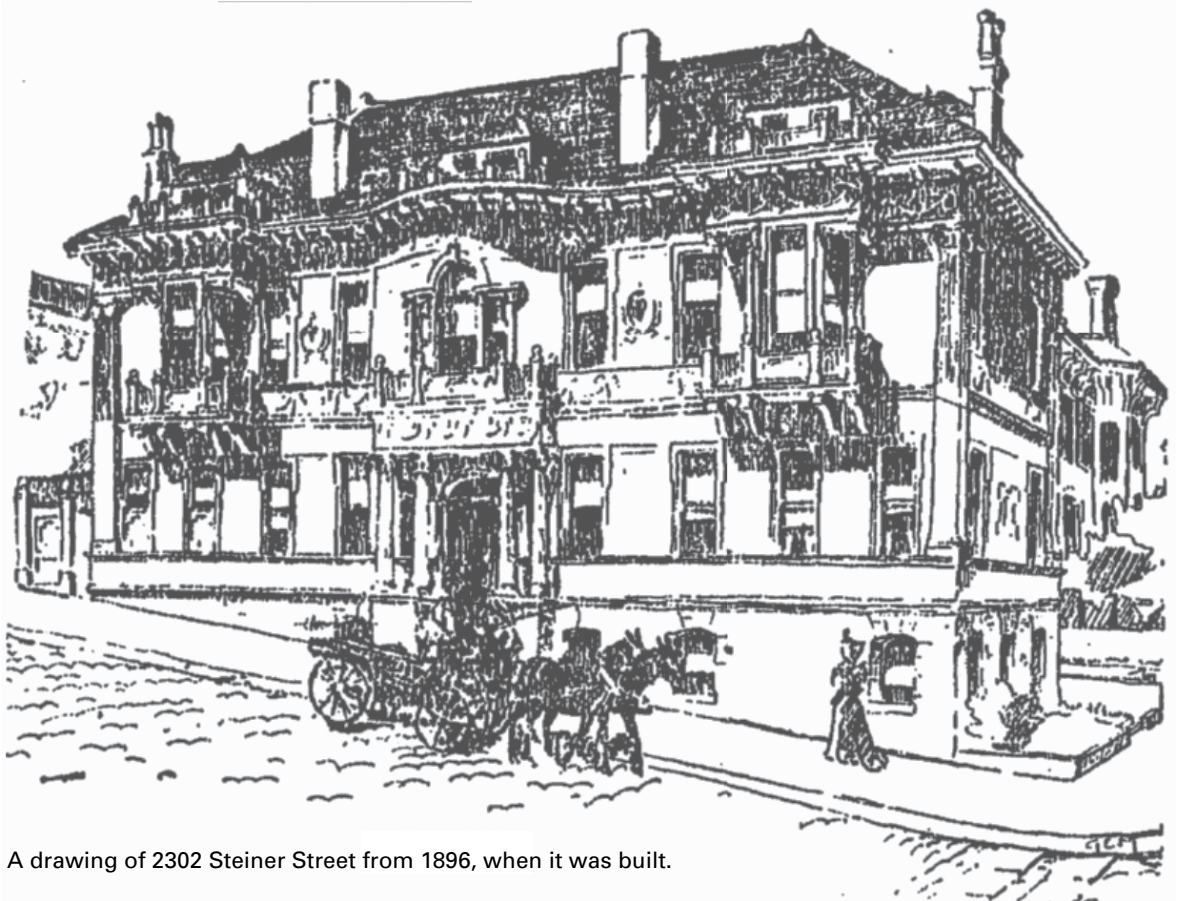
Clara Kluge met Adolph Sutro in 1890 while working as a seamstress at his Sutro Heights estate. She was 30 years old. When Kluge left her job at the estate, Sutro provided an apartment for her.

Following Leah Sutro’s death in 1893,

Kluge claimed she married Adolph Sutro, then 30 years her senior, in the presence of a witness, though there was no written record of it. In an interview with the *Chronicle* on March 10, 1898, she also alleged that she was Sutro’s niece and that “the marriage between uncles and nieces seems to be becoming quite fashionable.”

In 1892, Kluge gave birth to a son, Adolph Newton Sutro, and a year later to a daughter, Adolphine Charlotta California Sutro. Kluge claimed that her children were not named after their father, but that she had merely selected common German names in accordance with her own heritage. The *Chronicle* reported on March 10, 1898, that both children bore “a very striking resemblance to the Sutro family” and that the two children called Sutro “Papa.”

IN OCTOBER 1896, Kluge filed a building permit to begin work on the property at Steiner and Clay. She bought the lot from William Crane Spencer for \$5,500, the current equivalent of \$154,700. Sutro oversaw and paid for the construction of the house. Upon its completion, he gave Kluge money to furnish it. The house had 17 rooms, raw silk curtains, inlaid mahogany floors and carved mantels, most of which still remain.



A drawing of 2302 Steiner Street from 1896, when it was built.

DRAWINGS FROM THE CHRONICLE

The Wedding Cake That Wasn’t

And the house Adolph Sutro built on the corner of Alta Plaza Park



Clarise “Clara” Kluge

to Annie E. Bier for a mere \$10. The *Call* also reported that, in the same transaction, Kluge bought property at Grattan and Stanyan Streets from the Bier family for the same price of \$10. Kluge never lived in that house. Instead, she resided at 1919 Vallejo in a more modest situation than her former house on Alta Plaza.

Sutro had drafted a will and trust, both of which were held invalid, and a lengthy legal battle ensued over his estate, pitting Kluge and her children against Sutro’s other surviving children, along with dozens of relatives and survivors. Both sides claimed Sutro had made a later will, though no one could produce it. Kluge argued that she and the two children were legally entitled to the estate property as his surviving spouse and children.

THE DRAWN-OUT BATTLE over Sutro’s estate came to a close in 1902 when Charles Sutro and Emma L. Merritt, two of Sutro’s children, offered Kluge a settlement of \$100,000 — the equivalent of \$2.8 million today. She accepted.

As for the part of the tale that Sutro created Alta Plaza Park as Kluge’s “wedding cake,” it proved untrue. Alta Plaza was designed by parks superintendent John McLaren in 1888.

Kluge attracted a great deal of neighborhood attention when Sutro began visiting her and the children at their new residence. His visits ended a year prior to his death as his mental state deteriorated rapidly. He died in his sleep on August 9, 1898.

Kluge sold the Steiner Street house the year Sutro died, claiming she couldn’t pay the mortgage. Though the *Chronicle* valued the house at \$16,000, the *Call* reported that on June 5, 1898, Kluge sold the house

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