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reinvented again

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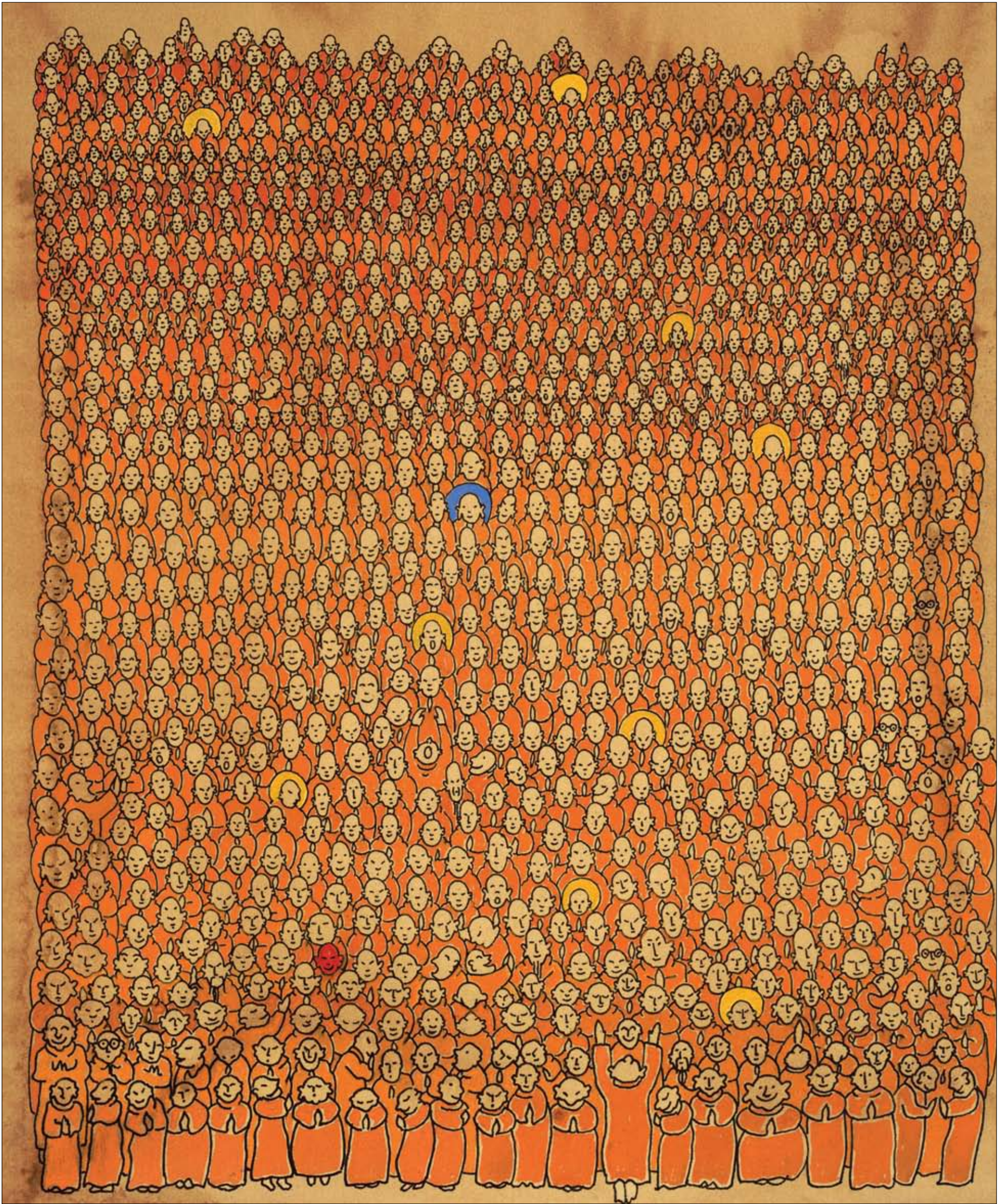
When Modern
Came to Town

A classic home made
way for Mendelsohn

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THE NEW FILLMORE

SAN FRANCISCO ■ APRIL 2019



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■ THE MAGICAL COMMUNITY-BUILDING POWER OF “1,000 MONKS” PAGES 8 & 9

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HOLY WEEK

Palm Sunday

April 14 at 10 am

“Joseph and the Amazing Technicolor Dreamcoat”

Maundy Thursday

April 18 at 6:30 pm

Journey to the Last Supper

Good Friday

April 19 at 7 pm

Choral Tenebrae

Easter Sunday Services:

7 am Sunrise Service

9 am & 11 am

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UPFRONT

A collection leaves the neighborhood

IT ALWAYS SEEMED a bit incongruous, at the very least, to walk into Susie Tompkins Buell’s penthouse atop the 2500 Steiner Street tower — a full-floor flat with 360-degree views of the city and the bay — and be confronted by images of the Depression.

She was a serious photography collector for decades, and the collection she built has been called “one of the finest and most select collections of photography in private hands.” Back in 1996 she said: “I wanted to collect photos with real social significance — I didn’t want to collect just pretty flowers.” And she did, acquiring straight-to-the-gut images by Dorothea Lange, Edward Weston, Tina Modotti and other revered photographers, just as photography was becoming a more respected and collectible art form. She helped make the market for fine art photography.

Now her collection has been dispersed into other hands, in other neighborhoods. On April 4, the Phillips auction house in New York offered 58 images from her collection, including these two by Tina Modotti.

THE NEW FILLMORE

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Published on the first weekend of each month. Deadline: 20th of prior month

Subscriptions by mail are available for \$30 per year. Please send a check.

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

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2 NEW FILLMORE April 2019

Unity church votes to leave the Fillmore

MEMBERS OF THE neighborhood's **UNITY CHURCH** voted March 31 to leave their longtime home in the Victorian building at 2222 Bush and move to a 100-year-old church at 240 Page Street. "It's not a done deal," cautioned senior minister Rev. Ken Daigle, who said the members had only authorized Unity's board to proceed with buying the church on Page Street and selling its current home. He said the paper-work should be completed in early April, with the closing in May. Unity's building on Bush Street is being sold to the **VAPOR ROOM**, which has a permit pending to convert it into a retail cannabis location.

COMING & GOING: The only recently shuttered **ELIZABETH CHARLES** boutique at 2056 Fillmore did not remain empty long. It is now reborn as a ninth home to **GORJANA**, which features designs by Laguna Beach jeweler Gorjana Reidel. . . . Across the street, work continues on Pascal Rigo's newest brainchild, **APIZZA**, which promises fast, healthy and affordable pizzas. . . . And up the street at 2241 Fillmore, beside the Clay Theatre, the **VERONICA BEARD** label is nearing completion of its new boutique.

THE STARS COME OUT: Filming down the block on Washington Street, near Alta Plaza Park, brought the stars out to lunch — three times — at **CHOUQUET'S**. Waiter Mark Fantino was astounded to find himself serving actress Rosanna Arquette, a major crush. So he asked her dining companion, actress Rita Wilson, to take a picture.



rita wilson



mina pahlevan

The Fillmore Heritage Center opened to great expectations in November 2007.

Shooting Reshuts Heritage Center, for Now

JUST AS THE community group and housing nonprofit newly installed at the Fillmore Heritage Center was finding its rhythm, a Saturday night shooting broke out on the sidewalk in front of the center on March 23. A San Leandro man was killed and five others were wounded at the end of a day-long funeral reception for a music promoter and reputed ex-drug kingpin and pimp that drew more than 1,000 people. At first leaders of the group running the center called it "an awful coincidence." But prosecutors said in court a few days later

the events that led to the shootings began at the memorial being held inside the center. The keys to the city-owned heritage center — including the restaurant and performance space that was home for a few years to Yoshi's — had been handed over six months ago, with city money to spend, to the New Community Leadership Foundation and the San Francisco Housing Development Corp. The group had sponsored blues nights, comedy nights and other events to reactivate the center, which had been shuttered for more than three years. The restart had come largely at the

behest of newly appointed supervisor Val-lie Brown. After the shootings, Brown on March 26 convened a public meeting in the center's sizeable showroom. It was filled with vocal supporters of the new operators and their programming, who said the group was not responsible for the violence and demanded they be allowed to continue. But after a final comedy night on March 30, the center was closed, at least until the end of April. "The whole city family is going to decide when this building reopens, if it does," Brown told the crowd.

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Evening Prayer: 5:00 pm (daily)
Adoration of the Blessed Sacrament:
First Fridays: 2:00 & 8:00 pm (Sign-up required)

Sunday Masses:
Saturday evening: 5:30 pm (Vigil), 7:30 am (Quiet), 9:30 am (Family),
11:30 am (Solemn Choral)
1:30 pm (St. Jude Pilgrim Mass in Spanish)
5:30 pm (Mass with Contemporary music)
9:00 pm (Mass by candlelight)

LENT 2019

Stations of the Cross
every Friday of Lent at 12:15 pm & 7:30 pm

HOLY WEEK

Palm Sunday, April 14
5:30 pm Vigil Mass (Saturday, April 13)
7:30 am Quiet Mass
9:15 am Procession with donkey, meet at the Grotto followed by the 9:30 am Family Mass
11:30 am Solemn Choral Mass
1:30 pm Passion Play followed by the St. Jude Pilgrim Mass in Spanish
5:30 pm Mass with Contemporary music
9:00 pm Mass by candlelight

THE SACRED TRIDUUM

Holy Thursday, April 18
7:30 am Tenebrae
7:30 pm Mass of the Lord's Supper
Good Friday, April 19
7:30 am Tenebrae
12:00 pm Stations of the Cross
12:30 – 3:00 pm Confessions
12:45 pm The Seven Last Words of Christ
1:45 pm The Celebration of the Passion of the Lord (A simple version with read Passion Gospel)
7:30 pm The Celebration of the Passion of the Lord (A solemn version with chanted Passion Gospel)

Holy Saturday, April 20
8:00 am Tenebrae; 8:30 pm The Easter Vigil
No confessions this day

Easter Sunday, April 21
7:30 am Mass with Easter Hymns
9:30 am Family Mass
11:30 am Solemn Choral Mass
1:30 pm St. Jude Pilgrim Mass in Spanish
5:30 pm Mass with Contemporary music
No 9:00 pm Mass today. No confessions this day.

Assault
Fillmore and Geary
February 3, 1 p.m.

A passenger who boarded a Muni bus called the police to report that he had gotten into an argument with a man on the street, during which another man had cut him with a sharp object. The suspect is believed to be between 35 and 42 years old. The man who was attacked was hospitalized with non-life-threatening injuries. The matter is still under investigation.

Carjacking
Laguna and Larch
February 12, 7 p.m.

A man was driving down Larch when an unknown individual ran up to his car and threw open the passenger side door, brandishing a gun. The carjacker shouted at the driver to get out of the car. After he complied, the suspect jumped inside the vehicle and drove off. The driver was not injured. Police are investigating the matter, but have no suspects at this time.

Burglary
Sacramento and Laguna
February 22, 10:55 p.m.

Officers responded to a call concerning a burglary in a parking garage. When they arrived, the security guard led them to the suspects, who were inside their car, attempting to flee. The police ordered them out, made a cursory search and located a knife, narcotics and stolen property. The officers then looked at video surveillance film and saw footage of the suspects driving into the garage. When the suspects attempted to leave, the garage gate would not open. One man then got out of the car and broke into more vehicles. The police made a search of the garage to locate him and eventually

found him in the garbage room, attempting to discard evidence. Officers arrested all three men for burglary.

Hot Prowl
Gough and Lombard
February 23, 7:57 a.m.

A man flagged down the police to point out a woman who had entered his house while he was sleeping. He stated that he had awakened to find a woman he did not know going through his possessions. She fled when he shouted at her to leave. The resident followed the intruder outside and attempted to look through her belongings to confirm that she had not stolen anything. When she became combative, the resident called the police, who placed the woman under arrest.

Robbery
Pierce and Fell
February 23, 11:45 a.m.

A man pushed a woman to the ground and took her phone, then ran off. The woman was not injured. The suspect is a male approximately 30 years old. Police have no suspects at this time.

Resisting Arrest
Scott and Geary
March 7, 5:37 p.m.

A man entered the Western Addition Library and became verbally abusive with the staff. When library security asked him to leave, the man became more combative. He lunged toward an employee with a magnifying glass in his hand. The employee retreated to the back office of the library, where he called 911. When officers arrived, the man fought them, resisting arrest. Eventually the officers placed him in handcuffs.

The suspect is well known to various

library employees throughout the city, who have had multiple experiences with him. He opens library cards under various names and provokes arguments with the staff. The officers transported the subject to Northern Station, where he was booked.

Unlawful Entry
Fillmore and Eddy
March 8, 10:57 p.m.

A woman was sleeping in her living room when she was suddenly aware that a man had entered the apartment. She screamed, and the male resident ran from the bedroom to chase the intruder out of the apartment. The resident grabbed his personal pair of handcuffs and handcuffed the trespasser until police arrived. Officers placed the intruder under arrest.

Theft
Bush and Pierce
March 12, between 6 p.m. and 7 a.m.

Sometime in the evening of Tuesday, March 12, an individual broke into the offices of St. Dominic's Church and stole the safe. Inside were more than \$9,000 in gift cards that were to be given to the poor, along with a series of leather-bound books containing the church's sacramental records, giving the history of the parish back to the late 1800s. Several days later, the sacramental records were returned, but not the gift cards. Police are still investigating the matter.

Vandalism
Octavia and Filbert
March 14, 11:35 p.m.

A witness called the police about an intoxicated man who was breaking car windows with a glass bottle while shouting incoherently. Officers broadcast the

location of the incident. Police located the suspect and placed him under arrest.

Burglary
Van Ness and Geary
March 18, 1:02 a.m.

While en route to a burglary in progress, officers saw a car speeding away from the scene, running stoplights. Officers pursued the vehicle and carried out a traffic stop. After ordering the occupants out of the car, they made a cursory search for weapons. A computer inquiry determined the driver had a suspended license, was on probation and had a restraining order prohibiting him from possessing firearms, as well as a warrantless search condition. Officers then ordered the vehicle to be towed. During a search of the car, they found a loaded firearm with an extended magazine concealed inside the vehicle's center console. All suspects were placed under arrest for possession of the firearm.

Vehicle Burglary
Geary and Presidio
March 19, 6:01 p.m.

Officers received a call from a witness about an auto burglary in progress. The witness gave police a detailed description of the suspect, and kept track of his movements until the police arrived. He shouted, "That's him," when he saw the officers, who then detained the man. The suspect initially gave the officers a false name and claimed that he was a juvenile, but an investigation proved that he was an adult. Officers found a window punch in his pocket. Employees from the nearby Target store managed to locate the property taken from the car, and returned the items to the owner. The suspect was booked at county jail for burglary and possession of burglary tools.



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Change at the Elite

By Chris Barnett

LONG A FILLMORE STREET landmark, the historic Art Deco building housing **THE ELITE CAFE** has been bought by the two saloon and restaurant investors who own **HARRY’S BAR** across the street. **RICK HOWARD**, who’s already an investor in The Elite, and his business partner, **GEORGE KARAS**, say they pounced on the property when a 100-year-old family trust expired. Originally it was called the Lincoln Grill. Later it was renamed The Asia Cafe and was a popular chop suey parlor until the SFPD vice squad busted the place for running a gambling operation in the basement. The tipoff: PacBell told the cops The Asia had 40 phone lines but no takeout service.

After being boarded up for a while, it was rescued in 1981 by Bay Area restaurant impresario **SAM DUVAL**, who envisioned the space as a New Orleans Cajun-style eatery, saloon and oyster bar that would be called The Elite Cafe. DuVal’s instincts were perfect. With a well-traveled, free-spending Pacific Heights crowd just north of him, The Elite took off like a shot — and, with the opening of **FILLAMENTO** a block north, spurred the transformation of upper Fillmore into an increasingly upscale shopping and dining district. There have been three proprietors since Sam, including current owner Andy Chun, who made the place modern when he took over two years ago by ripping out many of the traditional furnishings and fixtures and painting the woodwork battleship gray. “They ruined it,” DuVal grouched. There’s no definite word yet about what the change in ownership of the building will mean for the operation of the restaurant. Two competing suitors, one a prominent Italian restaurateur, are said to be vying to take over. Will The Elite remain focused on New Orleans cuisine? Will it still be called The Elite Cafe? Stay tuned.

■
A COMEBACK WIN: To some, the **SAN FRANCISCO ATHLETIC CLUB** sounds like a male bastion to rival the Bohemian Club and Pacific Union Club. It isn’t. It’s a sports bar at Divisadero and Bush that opened with snippy barkeeps and steep prices a few years ago. But it has mellowed into a comfortable, woody saloon with maybe a dozen big screens showing every sport beamed up on a given day. Husky portions of tasty food and libational delicacies like Patron tequila are on tap. There’s also an 11 a.m. to 3 p.m. weekday lunch special with a giant half sandwich and a good-sized salad for only \$10. Cocktails average around \$11, wines are typically \$10, but beer is big here, with a dozen on tap at \$7 and suds by the can and bottle from \$4 to \$7. A porcelain bathtub of beer — 24 bottles — is trotted out for a table of six or more, with a 15 percent discount as an enticement. In addition to “ballpark dogs” with



A change in ownership of the building may lead to other changes at Fillmore’s venerable Elite Cafe.

trimmings and burgers and salads, the sports bar has root beer floats and “football sundaes” for \$7.

■
AND THE WINNER IS: Fillmore Street designer **EDEN WRIGHT** was happy to be nominated for the residential Creative Spaces Award at the 2019 Designers of Distinction competition, hailed as the Oscars of San Francisco interior design. But she was shocked, she says, when her name was called as the winner for a room she created at the 2018 Decorator Showcase. “I thought there was no way,” she says. “I didn’t believe it — everybody at our table started screaming” at the ceremony attended by 400 or so.

EDEN WRIGHT DESIGN has been on a roll lately. Her firm collaborated on the interiors with the partners of **NOOSH**, the new Eastern Mediterranean restaurant that sits directly below her studio at Fillmore and Pine. It was an interesting fit for which she was well prepped. After studying design and architecture in New York and Italy, she traveled the Mediterranean extensively with her Israeli-born Moroccan husband, who happens to be a chef down the street at **THE PROGRESS**.

■
PRESSING ON: Surrounded by deep-pocketed international retailers that are gobbling up the boulevard’s choicest storefronts, **SUSAN PARK**, newish owner of **PERFECT CLEANERS** at 1909 Fillmore, is hanging tough. While she says her clientele is dressing “much more casual these days,” she is wooing former suit, starched shirt and tie customers with swift alterations, 24-hour dry cleaning, fast pressing and old-fashioned customer service with a smile. Park concedes it’s “a tough world out there” for small merchants, with rents climbing and online retailing flourishing. “But 80 percent of our business — and their kids — have remained loyal to us,” she says.

The Beat goes on. Send newsy local items to chris@cbarnmedia.com or call 415-921-5092.



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ABOVE: JAMES STAGG, *Mendocino*, oil on canvas, 24 x 18 inches
TOP: KIM FROHSIN, *Easter Portrait*, mixed media, 16.5 x 17.25 inches

Mansion on Sutter Debuts

Creating ‘the most beautiful hotel in San Francisco’

By Fran Moreland Johns

“I WANT TO HAVE the most beautiful hotel in San Francisco,” says Bernard Rosenson about the Mansion on Sutter, which he recently purchased.

A visit to 1409 Sutter Street suggests that wish is on its way to becoming reality. From the carefully restored Victorian era woodwork to the polished marble floors and unique art and antiques — plus a presidential suite with steps leading to a private gazebo with views — the Mansion on Sutter is emerging as the newest jewel in the neighborhood’s crown.

Its signature restaurant, 1881, is already serving dinners created by executive chef Juan Carlos Olivera, and a downstairs speakeasy bar, Notorious, is set to open on July 4.

Delivering a beautiful hotel is designer Timothy Quillen, who moved from his East Bay home to an apartment around the corner to be on the job full time.

Quillen, whose background includes a variety of experiences in upscale hospitality, most recently designed and sold East Bay homes ranging from \$2 million to \$10 million. Settling in at the Mansion on Sutter as it undergoes its latest rebirth — from a somewhat garish \$10,000-a-night Airbnb to a quietly elegant restored Victorian — has been not so much a job to Quillen as a labor of love.

The Mansion on Sutter joins a distinguished list of Rosenson properties that include boutique hotels Chateau du Sureau in Oakhurst, near Yosemite, and the Mirabelle Inn in Solvang, as well as the 58-acre Coquelicot Estate vineyard in Los Olivos. Fine wines — including many labels now offered at the Mansion on Sutter — are one of his passions, Rosenson says. Another is finding and buying original art from the period between the 1880s and 1930s. He and his wife Cynthia have amassed an impressive private collection.



Designer Timothy Quillen is guiding the project as the 1881 Victorian undergoes its latest rebirth — from a somewhat garish \$10,000-a-night Airbnb to a quietly elegant hotel and restaurant. For many years the building was the headquarters of the San Francisco Medical Society.

Entering the Mansion on Sutter is much like stepping back into an era of Victorian elegance. Just inside the front door one encounters resident goldfish Lucy (she’s the one with the big red head) and her cohort Ethel, swimming happily in a vintage lighted fishbowl stand, a decorative accessory popular in homes of the Victorian era.

The entry opens into a high-ceilinged, marble-floored lobby, which still bears reminiscences of the previous lives of the stately mansion.

The first was as an opulent home, built in 1881, for newlyweds Mary Pauline and Theodore F. Payne of New York. Mary Pauline O’Brien was the niece of the Comstock “Silver King” William S. O’Brien,

who made his fortune as an investor in the Consolidated-Virginia Mine in Virginia City, Nevada. When he died in 1878, at age 53, Pauline O’Brien Payne inherited a chunk of her uncle’s estate. She spent \$16,500 of it on what became known as the Payne Mansion; it was designed by architects William Curlett and Theodore Eisen.



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Since the time of the Paynes, the mansion has served as home to the Japanese YMCA, as a commercial space for an antiques and interior design business, and for many years as headquarters of the San Francisco Medical Society. It survived two major earthquakes, in 1906 and 1989, and more recently the uproar of a number of raves that took place in the ground floor common area during its brief period as the Payne Mansion Hotel. Its newest iteration as the Mansion on Sutter brings the stately building full circle.

Quillen began his restoration and renovation project a year ago, working in a corner of the main floor with a piece of

tail areas, one with a mahogany-framed, lighted glassfront wine cabinet.

The dining room, 1881, officially opened two weeks before Christmas, and seven rooms for lodging on the second floor opened a week later. There will eventually be five more rooms and a workout room on the third floor; all are currently in varying stages of completion.

Art and antiques are carefully placed throughout the hotel, designed to give it the atmosphere of an authentic Victorian mansion. Among Quillen's favorites are a pair of oil and mosaic mixed media on metal portraits from the continental school, signed H. Gurller, 1911.

Others include works by better known artists such as Leon Jean Basile Perrault (1832–1908) and William Oliver the Younger (1823–1901), as well as objects such as a large Murano Venetian glass chandelier and an antique ceramic Majolica planter on a base from Sweden. Says the designer: “I was lucky to be able to wander through the Rosensons’ collections and choose pieces that



plywood on sawhorses serving as his desk. That space is now the corner of the Dali Room, a dining area seating about 35, with gold and white decor and featuring an arrangement of works by Salvador Dali. Adjoining rooms form wine and cock-

would fit. I am always looking.”

That constant looking often paid off: at an Atlanta antique dealership, for instance, he found a 22-foot-long rosewood maple bar, which will be a centerpiece feature of Notorious when it opens in a few months.

LOCAL FAVORITES

Fresca Is on the Way Back

By SHELLEY HANDLER

WHEN A POPULAR Fillmore Street restaurant like Fresca goes dark, locals get curious. When it remains dark and untouched for more than a year, questions mount. Owner and executive chef Jose Calvo-Perez has now supplied some answers.

A staple in the neighborhood at 2114 Fillmore since 2002, this location of the Calvo-Perez family's group of three Peruvian restaurants has been dealing with a string of structural and related bureaucratic woes. The family has been looking to streamline the kitchen and refresh and brighten the look of the restaurant. And as anyone who has dealt with the city's complex code requirements knows, permits — even for the simplest changes — take time.

“We love the Fillmore Street location. Our neighbors and customers are great,” says Calvo-Perez. “So we were willing to take whatever time necessary to work it out.” As time stretched before them, the family also took the opportunity to adapt the menu, shifting the focus from full entrees to an enticing range of small plates.

“We wanted to make it fun, lighten the tone, and give the customers a chance

to sample and share a wider selection of dishes,” Calvo-Perez says. “The heart of our food is still authentically Peruvian, with creative local twists.”

The menu shines a spotlight on a bevy of ceviches, served with traditional garnishes of crunchy large kernel corn and sweet potato. A range of wood-grilled *anticuchos* will feature skewers of beef heart, shrimp and chorizo, octopus or vegetables. Even paella will get the small plate treatment, with individual portions of either traditional or squid ink paella, known as *arroz negro*. Lomo saltado, Peru's savory saute of sirloin, tomato, onions and



The sign is gone and the restaurant has been closed for more than a year.

fries, will still hold pride of place.

It will still be a few months before Fresca 2.0 reopens. With a new 10-year lease freshly inked, Calvo-Perez aims at an early July opening, ideally in time for the Fillmore Jazz Festival, whose main stage is at Fresca's front door.

In the meantime, Fresca's Inner Sunset and Noe Valley outposts continue to hum. Calvo-Perez will also launch a weekend-only food truck dubbed Lomo Libre. Tapping lomo saltado ingredients, he'll turn out lomo-based nachos, burritos and other saltado delights a few blocks down the hill at Fillmore and Lombard.



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Traci Teraoka and her hound, Huckleberry, have lived above her shop, Poetica Art & Antiques, for the past eight years.

PHOTOGRAPHS BY ERIK ANDERSON

She's Pulling Up Her Roots

A shopkeeper helped make Sacramento Street a more neighborly place. Now she must move on.

BY BARBARA KATE REPA

TRACI TERAOKA, the personable proprietor of Poetica Art & Antiques at 3461 Sacramento Street, believes in synchronicity. Growing up, her family moved every few years to accommodate her dad's career in air freight. But after she landed in San Francisco two dozen years ago, she noticed roots growing out of the container of a lemon tree she'd bought.

"I took that as a metaphor that it was time for me to put down real roots here," she says. And she did — sending her son Alexander to nearby Town School and Drew School, establishing a small business and living upstairs above her eclectic shop, taking a leadership role in neighborhood organizations.

"I really let myself *be* here on Sacramento Street more than any other place in my life," she says. She even planted the lemon tree in her back yard — in the ground.

But now she's being uprooted. Teraoka and her business partner had an agreement that when Alexander was a year out of high school, she would buy out her partner, or they would sell the building. And now the time has come.

"It's unfortunate what it costs right now in San Francisco," she says. "I like the diversity of businesses and neighbors and schools and medical help here — the many factors that make up a community. But I'm priced out."

The changes in the city are undeniable.

"I identified with a San Francisco that's down to earth and creative," she says. "It's a place where I see people I know while I'm taking a walk with my dog, or meet up with them in the grocery store."

Now she's preparing to leave. Her building is for sale, and she has already moved many of her treasures to Chelsea Antiques in Petaluma, a collective of about 20 independent antique dealers. She has been pitching in there a few days a month — and says her biggest delight so far comes when browsers in Petaluma recognize her from the Sacramento Street shop.

That's no wonder. Teraoka has a way of fostering a sense of community.

In the nearly eight years she's owned and operated Poetica on Sacramento Street, she has helped transform the street into a more neighborly place. She's been active on the police advisory board, the Neighborhood Emergency Response Team and became a board member of the Presidio Heights Association of Neighbors, as well as



*"I want people to know:
We created something real."*

— TRACI TERAOKA
proprietor of Poetica Art & Antiques

president of the Sacramento Street Merchants Association. While presiding over the merchants group — which includes retailers spanning about seven blocks from Sue Fisher King to the Ribbonerie — she even coaxed some of the most reticent to participate in the street's annual sidewalk sale during Small Business Week.

"I didn't like the idea of sole proprietors being alone on the street," Teraoka says. So she established a phone-text-email directory that allowed merchants to relay crimes and other news to one another quickly. "I was idealistic," she says. "I thought I could make big changes."

Teraoka's a charmer, not a fighter. On a recent evening near closing time, she and her hound Huckleberry — a Shihtzu Poodle mix with a decided underbite — welcomed all comers. Though she's in her last few weeks in the store, it's clear Teraoka has not yet pulled up her neighborhood roots.

A customer comes by to pick up a gift for a friend in L.A. — a three-foot-tall Giacometti-like thin statue that Teraoka lovingly unfolds in bubble wrap secured by neon pink rubber bands.

A homeless man knocks at the door in search of conversation — and possibly some change. Teraoka says she's tried to get help for him from some community services, without much success. "Is there any chance you won't be leaving?" he pleads.

A dad stops out front with his 18-month-old daughter,

who's pushing a miniature stroller with a doll in it, though she admits the doll has no name. "She really likes the stroller better than the doll — and we have to come by and say hello to Huckleberry every day," her dad explains.

"Not everyone has to buy something to contribute to how a store feels and is perceived," Teraoka says.

Her store, Poetica, still feels very much like a going concern. Framed limited edition black and white portraits hang on the walls looking out at the furnishings and collections that still crowd the shop: Steiff vintage stuffed animals made of mohair with glass eyes, a vintage chrome desk organizer, a delicate French side table.

"I'm not looking to recreate someone's old attic," she says. "I want things that add value to an environment."

Teraoka's penchant for collecting and creating a comforting environment was honed in her earlier work with Maitri, a residential AIDS hospice program in San Francisco, where she was charged with designing the new quarters after a move. "That was such a beautiful challenge," she says. "How do you create home and community for those who are chronically ill, for those facing challenging times?" In addition to fashioning soothing environs, Teraoka created a newsletter and distributed free journals in which hospice residents could record their thoughts.

"One of the great lessons I learned at Maitri is that beauty, comfort and meaning are qualities to feeling at peace. Art and furniture is like a medium to me," she says, reaching out to pat one of the furry Steiff animals that remain from the menagerie of 53 she took on consignment.

"Oh — and another thing I love about this store: It's cool that people have favorite things they see in the window," Teraoka says, slipping back into present tense. "One of the greatest compliments I get is: 'I like looking in the window.' I think they enjoy the beauty and the whimsy."

Teraoka had prepared herself to move out quickly, trusting that synchronicity would once again help point the way to her next incarnation. But it's taking a bit of time to find a fitting buyer for her unique live-work space on Sacramento Street. She's currently thinking she'll be there until mid-May.

"I just don't want people to think I disappeared off the face of the earth because of Amazon," she says. "My sales were growing steadily. I want people to know: We created something viable and real."

How ‘1,000 Monks’ Helped Poetica Create a Community

By Traci Teraoka

OVER THE YEARS, many artists have asked me to consider showing their work at Poetica. One day a woman walked in who was looking for a place to present a special print, which she called “1,000 Monks.” Andrea Speer Hibbard was visiting from her home in Santa Rosa. She had created the original artwork back in 2001, and her son had encouraged her to make prints to make it more widely available.

Little did I know how important that serendipitous encounter would become.

Andrea and I quickly reached an agreement, and soon “1,000 Monks” was for sale in my shop. It has been my best-selling item, and one of the single greatest contributions my small business has made to the community. Andrea has been wonderful to work with, often hand-delivering prints so we can visit.

The giclee prints have been a source of joy and happiness, connection, strength and contemplation since the day they first arrived. Many people stop in their tracks once they make eye contact with “1,000 Monks.” They look, find a monk looking back and soon are transported, looking at different monks. The piece is instantly engaging. And that happens time and time again, day after day. Some people have told me they walk by just by hoping they can visit the monks through the window.

For many years, the only sales I had on the website for the Poetica shop was the

print of “1,000 Monks.” “I don’t sell them by the thousands, but when the bell on my phone sounds, notifying me of a sale coming through, more often than not it’s still for “1,000 Monks.”

Sales are often the result of someone seeing the piece in a friend’s home, creating a little chain reaction. A friend bought one and had it shipped to Jonesboro, Arkansas. That purchase led to several of her friends acquiring the piece in several cities in the South.

Sometimes the piece provides needed comfort. In 2015, three young people went on a murderous rampage beginning at Golden Gate Park after Hardly Strictly Bluegrass. Their next stop was Marin, where they shot Steve Carter and his dog Coco multiple times. Coco survived. Steve did not. Steve’s wife, Lokita Carter, suddenly a widow, was also grappling with intense chemo treatments for a rare late-stage cancer. I heard the familiar bell notification on my cell phone that “1,000 Monks” had been ordered. It was Lokita. Andrea and I refunded Lokita’s purchase and gifted it to her. She recently told me the monks continue to be a cornerstone in her life.

Another story: Last fall, I was talking to a neighbor in front of the shop when a man stopped to look in the window and became mesmerized by the framed “1,000 Monks.” He said he was having a difficult and challenging week, and really wanted the piece. As I was processing his sale, he confided he was James Roche —



The print of “1,000 Monks” sits amid the treasures at Poetica on Sacramento Street.

a roommate at Yale of Brett Kavanaugh, then battling for confirmation as a justice on the U.S. Supreme Court. Though raised in an ultra-conservative family — his father owned a MAGA hat — Roche said he had taken a leap of faith and gone public with his belief that Kavanaugh had lied repeatedly under oath and sexually assaulted another

woman who was a friend.

There is something in this piece that creates connection, happiness, contentment — and solace.

The giclee print of “1,000 Monks” is \$85. It’s in stock at Poetica, at 3461 Sacramento Street, and will continue to be available after the shop closes at poeticaartandantiques.com.



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An Idealistic Young Lawyer Finds a Cause

BY CHARLES BUSH

IN 1974, I landed my first real job out of law school with the Legal Aid Society of Marin County. I was thrilled.

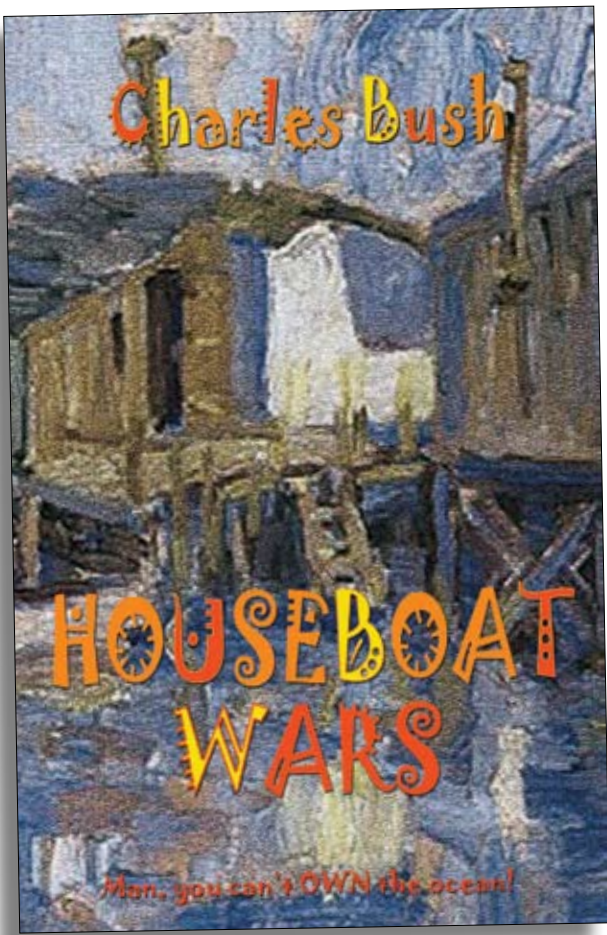
I'd wanted a job in legal services. It's hard to imagine now, with the legal services movement having shrunk drastically over the past several decades and the administration now proposing to eliminate the Legal Services Corporation entirely. But in the 1970s, government-funded civil legal services for the poor represented an exciting, dynamic field of law. Neighborhood legal aid offices dotted all the nation's major cities. Top law students vied for jobs in legal services. I was told there had been 200 applicants for the job I eventually got.

At the time, I was finishing an internship at the headquarters of California Rural Legal Assistance in San Francisco, working with some of the top lawyers in the legal services movement, litigators who had won landmark cases in the California Supreme Court and the Ninth U.S. Circuit Court of Appeals.

Starting that job at Marin Legal Aid, I dared to hope I too might reach the lofty heights of my mentors. I hoped someday people might say of me, as they said of them: "He's the one who won the big welfare case in the California Supreme Court." Or even: "He's the one who won the big housing case in the Ninth Circuit."

It was not to be.

There's a joke among lawyers. A lawyer is asked what field he or she is in, and the response is: "Door law — whatever walks through the door."



For me, door law ended up being houseboat law. A couple of years after I began working at Marin Legal Aid, four young individuals walked into my office. They were from the houseboat community at Waldo Point and they, along with hundreds of others, were threatened with eviction.

I did legal work for the Waldo Point houseboat community for decades, continuing even after leaving Marin Legal Aid and going into private practice. I also picked up two other Richardson Bay houseboat communities as clients. I became a specialist in houseboat law.

I never got a big win in the California Supreme Court or the Ninth Circuit. We filed lawsuits on behalf of the houseboaters, but the courts made it clear they weren't going to delve into the complicated, confusing situation along the Richardson Bay waterfront. What success we had was due, on the one hand, to some brazen acts of protest and sabotage by the houseboaters themselves and, on the other hand, to negotiations, dealmaking and fund-raising.

But the trade-off — houseboat law specialist instead of heralded courtroom victor — was worth it. I witnessed one of the most fascinating and colorful episodes in San Francisco Bay Area history, took part in some bizarre struggles, met a wide range of one-of-a-kind characters, won some satisfying victories on the ground, if not in the courts, and made dozens of lifelong friends.

And now my involvement with the Richardson Bay houseboat communities has paid another dividend: I've used those experiences as the basis for my second novel, *Houseboat Wars*.

In the novel, it's 1977, and battles rage along the Richardson Bay waterfront over attempts to evict hundreds of people — mostly young and rebellious, and living in houseboats. It plunges young Legal Aid attorney Rick Spenser, who is soon swept up both professionally and personally in the houseboaters' cause. All seems to be going well — until there's a murder.

Houseboat Wars doesn't purport to be an accurate account of historical events. I consider it a fantasy, or maybe history refracted in a funhouse mirror.

But I've tried to portray, as accurately as I could, the things that struck me most about the Richardson Bay waterfront of the 1970s: Its youthful exuberance. Its visual chaos. Its high ideals. Its drugginess. Its spirit of community. Its endless infighting. Its boundless creativity, wit and imagination. Its disregard for safety and sanitation.

It was an unforgettable time and place. I hope I've captured it.

Charles Bush is a neighborhood resident. His new book is available online.

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Myles Thatcher rehearsing S.F. Ballet dancers for the world premiere of his one-act ballet "Otherness" last year.

PHOTOGRAPH BY ERIK TOMASSON

The Dancer Is Also a Choreographer

BY PAMELA FEINSILBER

MYLES THATCHER first came to the neighborhood when he lived in the dorm for San Francisco Ballet School students on Jackson Street. He joined the company in 2010, and still lives nearby.

As a member of the corps de ballet, he has danced in everything from *Swan Lake* to Balanchine gems to world premiere works by today's hottest choreographers. In fact, Thatcher, one of S.F. Ballet artistic director Helgi Tomasson's youngest commissioned choreographers, has created some 15 one-act works himself — and he's only 28.

This month, you can see him perform when S.F. Ballet presents John Neumeier's heart-wrenching story ballet *The Little Mermaid* from April 19 to 28.

When did you know you had to become a ballet dancer?

I started dancing when I was 8 or 9 years old and couldn't imagine doing anything else. I started training seriously at 13 or 14 and moved away at 15.

You left home at 15?

I'm from a small town in eastern Penn-

sylvania, and it's hard to find a ballet school that's high caliber enough to get you into the career circuit. I moved to Boca Raton to a place like a ballet boarding school. From there, I moved to New York City to train, and then I joined the top level of the S.F. Ballet School. I fell in love with the city and company when I did a summer program here at 17. I just knew if there was any way I could live and work here, I wanted to pursue it.

What about pursuing dancemaking?

I remember telling a dance teacher I wanted to do choreography, and she rolled her eyes. I kind of lost interest as I was getting my technical abilities up to par, but then we had this opportunity to choreograph. I made my piece on trainees at the S.F. Ballet School, and Helgi Tomasson chose mine to go to a festival the National Ballet School of Canada was hosting. That went well, so they asked me to do another piece for the S.F. Ballet School.

And you never stopped.

Helgi asked me to do work for the company, and from there I started working with other companies, nationally and internationally, for galas, competitions, films.

Would you prefer to be known as a great dancer or a great choreographer?

I would not give up choreography to pursue anything else. I'm happy that I'm setting the groundwork for when I can no longer dance. The average age to stop dancing is the mid-30s, though we have some dancers in their 40s. Right now, I'm balancing the two.

But you're looking ahead.

I would not want to stop dancing yet, but it's a short career. Creating dances is a beautiful way to express myself in this art form in a different way. It allows me to discover things with other people. You can't do ballet alone. You can't learn it off YouTube. The human element is why it's survived all these years.

Explain a bit about *The Little Mermaid*.

It's not your typical Disney version. It's a really powerful and moving story about giving yourself to a person who doesn't have the capacity to give back. The mermaid sacrifices a great deal to try to be with him. The story might be a metaphor for a poet character who is constantly at the mermaid's side, who might have been in love with a straight man. By the end, we

realize the mermaid and the poet narrator have been dealing with events in kind of the same way, like a thread through the piece.

What will you be doing in the piece?

John Neumeier is just a genius storyteller. Being able to work with him, you realize every step in that ballet has a narrative intention, down to the steps for the corps. I'm one of the dancers who make up the sea; we wear long blue skirts with white at the bottom. We also reflect the mermaid's emotions: She comes from a peaceful place where she belongs and goes to a place where no one's really happy, so there are moments we reflect tumultuous feelings. Once she gets on land, I am one of the ship's passengers and wedding couples.

What do you do on a typical day off?

Many days, a few dancers will go to Roam on Fillmore to unwind and have a burger. A little bar called Fat Angel always has an interesting selection of wines and beers, and they have a really good mac and cheese. Upper Fillmore has changed a lot, but I kind of grew up going to La Med, and I still go back there.

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Erich Mendelsohn’s Floating Modern Landmark

He ‘scraped the gingerbread off buildings’

By BRIDGET MALEY

“FOR SOME 14 months now the normally placid Pacific Heights intersection of Washington and Maple Street has been host to what might be described as a perpetual traffic jam,” reported a *Chronicle* article on June 17, 1951, headlined “A King-Size House That Floats on Stilts: Mendelsohn Creates a Landmark.”

Architect Erich Mendelsohn, a German modernist whose innovative designs had riveted the Weimar Republic in the 1920s, had indeed produced one of San Francisco’s most innovative — and attention-getting — modern homes.

Mendelsohn, a Jewish Berliner, came to San Francisco in 1945, via England, Israel and New York, after fleeing Germany in 1933 to escape the ascent of Adolph Hitler. Mendelsohn carried out only two commissions in San Francisco: the 1946 Maimonides Hospital at Sutter and Divisadero, and his house for Leon and Madeline Russell, completed five years later. When Mendelsohn died in San Francisco in 1953, his *Chronicle* obituary

reported: “Ranked with France’s Le Corbusier and America’s Frank Lloyd Wright, Mr. Mendelsohn devoted his professional career to scraping the gingerbread off buildings of the 19th century and designing structures for 20th century living.” His career was launched in 1919 when



he was commissioned to design the Albert Einstein Astrophysical Observatory in Potsdam. An expressionist landmark, the Einstein Tower, as it became known, housed a solar telescope. Mendelsohn’s other significant projects across Germany, Israel and the United States included synagogues, department stores, factories and hospitals — all executed in a purely innovative approach to urbanism, usually in con-

The Washington Street home was built for notable occupants. Madeline Haas Russell was a great-grandniece of Levi Strauss, and became one of the renowned San Francisco philanthropists of her era. She died in 1999.

CHARLES CUSHMAN COLLECTION: INDIANA UNIVERSITY ARCHIVES (1952)

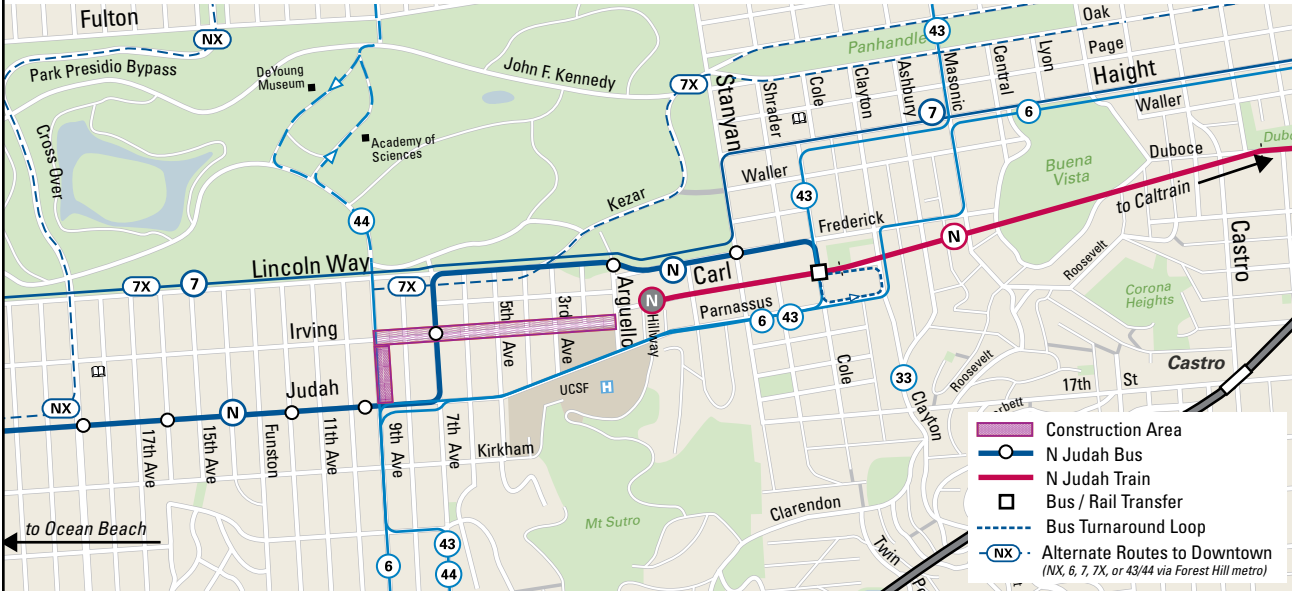
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crete with a sinuous curve, now regarded as masterpieces of streamlined modernism.

The Washington Street home was built for notable occupants. Levi's heir Madeline Haas married Leon B. Russell, an aspiring screenwriter, on March 9, 1946, in the grand Victorian Franklin Street home of her aunt and uncle, Samuel and Alice Haas Lilienthal. Her parents, Charles and Fannie Stern Haas, had both died before she was a teenager. Madeline Haas Russell was a great-grandniece of Levi Strauss, and became one of the renowned San Francisco philanthropists of her era.

Russell inherited the lot at the northeast corner of Washington and Walnut Streets, perched above the Presidio. Her grandfather, Jacob Stern, had built a house on the large parcel in 1910. The Stern house, in which Madeline spent many days, was brick with white stone trimmings carved in Gothic cathedral style. It reportedly contained 25 rooms and a staircase and hall two stories high. As construction began on Mendelsohn's house for the Russells, both the demolition of the Stern mansion and the completely Modern aesthetic of its replacement must have come as a shock to the locals.

Taking advantage of a steeply sloping lot, the Russell House is L-shaped, with two wings framing a large courtyard. The main wing is raised and supported on slender steel columns, or *piloti*. The courtyard continues under the elevated main wing, affording magnificent views of the Presidio out to the bay. The dynamic cylindri-



The Stern mansion was razed to make way for Mendelsohn's modern home.

cal master bedroom bay window appears to float above a tree canopy at the northwest corner. Today the house is shrouded in landscaping, furthering its elevated appearance. In a nod to his Bay Area contemporaries, Mendelsohn sheathed the Russell house in horizontal redwood siding, unlike much of his other work, which was executed in concrete.

The Russell House has many distinctive elements that reflect Mendelsohn's earlier work in Germany and Palestine. It also shares a number of features with his other San Francisco project, the Maimonides Hospital, located on Sutter Street near Divisadero, but now altered and encased in other medical buildings. These commonalities included horizontal expanses of ribbon windows, forms raised off the ground on slender *piloti* and circular elements, such as porthole windows and curved balconies or bays.

Mendelsohn often used a curvilinear form. The curved balcony, used in both of his San Francisco projects, showed up in early works in Germany, especially housing projects. Paul Goldberger, the former *New York Times* architectural critic, once observed that Mendelsohn's final commission, the Russell House, had "beloved curves, coming back at the very end, breaking free to soar over the bay and the Golden Gate."

Madeline and Leon Russell had three children, but divorced in 1957. Madeline never remarried. She continued to live in the house until her death in 1999.



Mendelsohn used curved balconies in both of his San Francisco projects. Above is Maimonides Hospital, located on Sutter Street near Divisadero, now altered and encased in other medical buildings at the UCSF-Mt. Zion complex.

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3050 Pierce St	3	2	1	1,445	14	3/4/2019	1,795,000	1,900,000
2019 Webster St	5	3	2	2,094	161	2/21/2019	2,499,000	2,250,000
1701 Gough St	4	3	3	3,523	109	3/6/2019	3,625,000	3,575,000
2544 Vallejo St	3	2	1	2,390	15	2/22/2019	3,995,000	3,750,000
2611 Divisadero St	4	6	0	3,952	9	2/21/2019	4,250,000	4,380,000
2980 California St	5	4	2	4,638	29	3/1/2019	4,890,000	4,995,000
2519 Broadway	4	4	1	n/a	12	3/8/2019	4,800,000	5,500,000
2536 Greenwich St	4	7	4	6,016	47	3/15/2019	8,455,000	8,455,000
Condos / Co-ops / TICs / Lofts								
1450 Post St #608	1	2	1	1,116	19	3/14/2019	599,000	599,000
2145 California St #5	1	1	0	n/a	17	2/26/2019	595,000	780,000
2101 Baker St #3	1	1	1	793	21	2/18/2019	849,000	825,000
2364 Pacific Ave #4	1	1	1	n/a	238	3/4/2019	769,000	844,000
2655 Bush St #119	1	2	1	793	10	2/26/2019	799,000	869,000
2737 Bush St	2	2	1	1,123	12	2/19/2019	1,095,000	1,200,000
2085 Greenwich St	1	1	1	n/a	6	3/6/2019	929,000	1,200,000
256 Presidio Ave #6	2	1	1	n/a	9	3/6/2019	995,000	1,205,017
1650 Broadway #606	1	2	1	890	0	3/5/2019	1,295,000	1,280,000
2875 Jackson St #3	2	1	1	978	0	2/21/2019	1,350,000	1,340,000
1998 Broadway #406	2	2	1	1,170	36	3/1/2019	1,395,000	1,350,000
2686 Bush St	3	2	0	1,596	106	2/22/2019	1,445,000	1,400,000
2655 Bush St	2	2	1	1,259	10	3/7/2019	1,499,000	1,450,000
2655 Bush St PH#503	2	2	1	1,164	7	3/7/2019	1,529,000	1,488,000
286 Moulton St	2	2	1	1,151	88	3/12/2019	1,495,000	1,500,000
341 Presidio Ave	2	1	1	1,335	4	3/12/2019	1,475,000	1,540,000
2201 Sacramento St #101	2	2	1	1,265	7	3/5/2019	1,395,000	1,541,000
3030 Octavia St	2	2	0	1,212	0	2/19/2019	1,600,000	1,600,000
2200 Sacramento St #801	2	2	1	n/a	6	2/21/2019	1,699,000	1,705,000
2327 Divisadero St	3	2	1	1,892	10	3/1/2019	1,899,000	2,075,000
324 Maple St	3	3	1	1,984	7	3/6/2019	2,250,000	2,510,000
2427 Divisadero St	4	3	3	2,695	36	2/22/2019	2,850,000	2,850,000



The bay view from the roof deck at 2536 Greenwich, which sold for \$8.45 million.

Spring looks promising for sellers

THE RATE OF late winter home sales in San Francisco’s north-central neighborhoods was slightly more brisk than at the same time last year, and several factors indicate that buyer demand will hit full bloom in the coming weeks.

There were 30 single-family home and condominium sales in Pacific Heights, Lower Pacific Heights, Cow Hollow and Presidio Heights between mid-February and mid-March — two more than during the same period last year. One of those transactions — an \$8.45 million sale at 2536 Greenwich Street in Cow Hollow — marked the second-largest single-family home sale in the city’s first quarter. Located just a few blocks from the Presidio, the home offers smart technology, an elevator and a roof deck with magnificent views of the bay and the Golden Gate Bridge.

Low mortgage rates are likely to draw more buyers into the market as the winter skies clear. At the end of March, 30-year, fixed-rate mortgages averaged 4.06 percent, making it the largest weekly drop in a decade. Also part of the picture: looming initial public offerings from local tech heavyweights such as Uber, Lyft and Airbnb, which promise to mint new millionaires likely to shop for prime San Francisco real estate.

— Data and commentary provided by PATRICK BARBER at Compass Real Estate. Contact him at patrick.barber@compass.com or call 415-345-3001.



PROPERTY OWNERS: Turn In Your Required ABE Form TODAY!

The Department of Building Inspection (DBI) is reminding property owners to comply with the Accessible Business Entrance (ABE) program, which requires existing buildings with a place of “public accommodation” to have all primary entrances from the public way accessible for people with disabilities. If you own commercial storefront(s), this Program applies to you.

TAKE THIS IMPORTANT STEP! To comply, property owners are required to submit one of the following: Pre-Screening, Waiver or Category Checklist Compliance form to DBI.		
Tier	Category Description	Submit form or compliance checklist and specify compliance option
1	In Compliance	1/1/19
2	No Steps but barriers	1/1/19
3	One Step with other barriers	6/1/19
4	1+ Steps with other barriers	12/1/19

To read about the Program’s requirements and your next steps, visit sfdbi.org/businessentrance.

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THE EXPERIENCE IS ALAIN PINEL



PRESIDIO HEIGHTS \$6,695,000

3233 Jackson Street #1 | 4bd/4ba
Annie Williams | 415.819.2663
License # 01393923
PresidioHeightsResidence.com



NOB HILL \$4,950,000

1409-1421 Sacramento Street | 8 Units
Lucy Yeung | 415.793.6859
License # 00715161
1409Sacramento.com



PACIFIC HEIGHTS \$3,500,000

1960 Vallejo Street #8 | 3bd/3ba
Tom Cooke | 415.823.1624
License # 01200062
1960Vallejo8.com



PACIFIC HEIGHTS \$2,995,000

1925 Gough Street #11 | 3bd/2ba
Patricia Lawton | 415.309.7836
License # 01233061
1925Gough-11.com



RUSSIAN HILL \$2,595,000

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Marilyn Hayes | 415.652.3537
License # 01041362
2111Hyde601.com



PRESIDIO HEIGHTS \$2,395,000

1745 Broadway | 3bd/2.5ba
Soni Goodman | 415.595.9853
License # 01235075
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Annie Williams/Sheri Mitchell | 415.819.2663
License # 01393923 | 00909043
999Green-2601.com



LAKE STREET \$1,998,000

146 7th Avenue | 3bd/1.5ba
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License # 01233061
146-7thAve.com



NORTH BEACH \$1,995,000

1848-1852 Mason Street | 3 Units
Ron Wong/Mike Tekulsky | 415.517.1405
License # 01504164 | 01711557
1848Mason.com



MARINA \$975,000

80 Retiro Way #4 | 1bd/1ba
Tom Cooke | 415.823.1624
License # 01200062
80Retiro4.com



NOB HILL \$579,000

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License # 01233061
1177California.com



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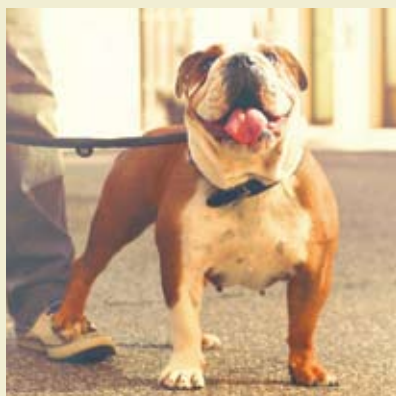
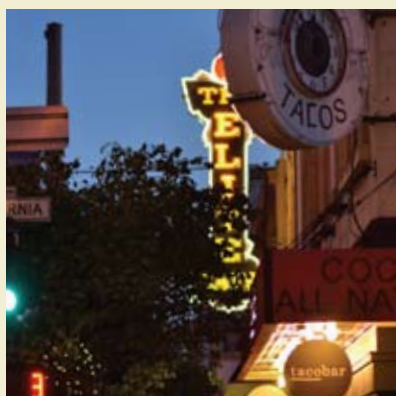
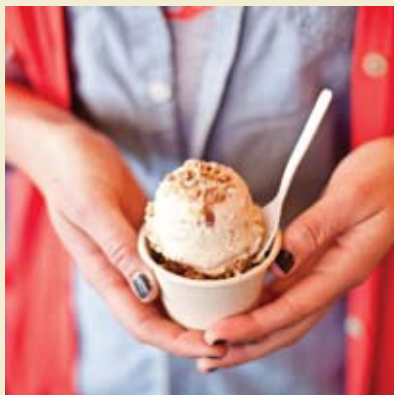
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