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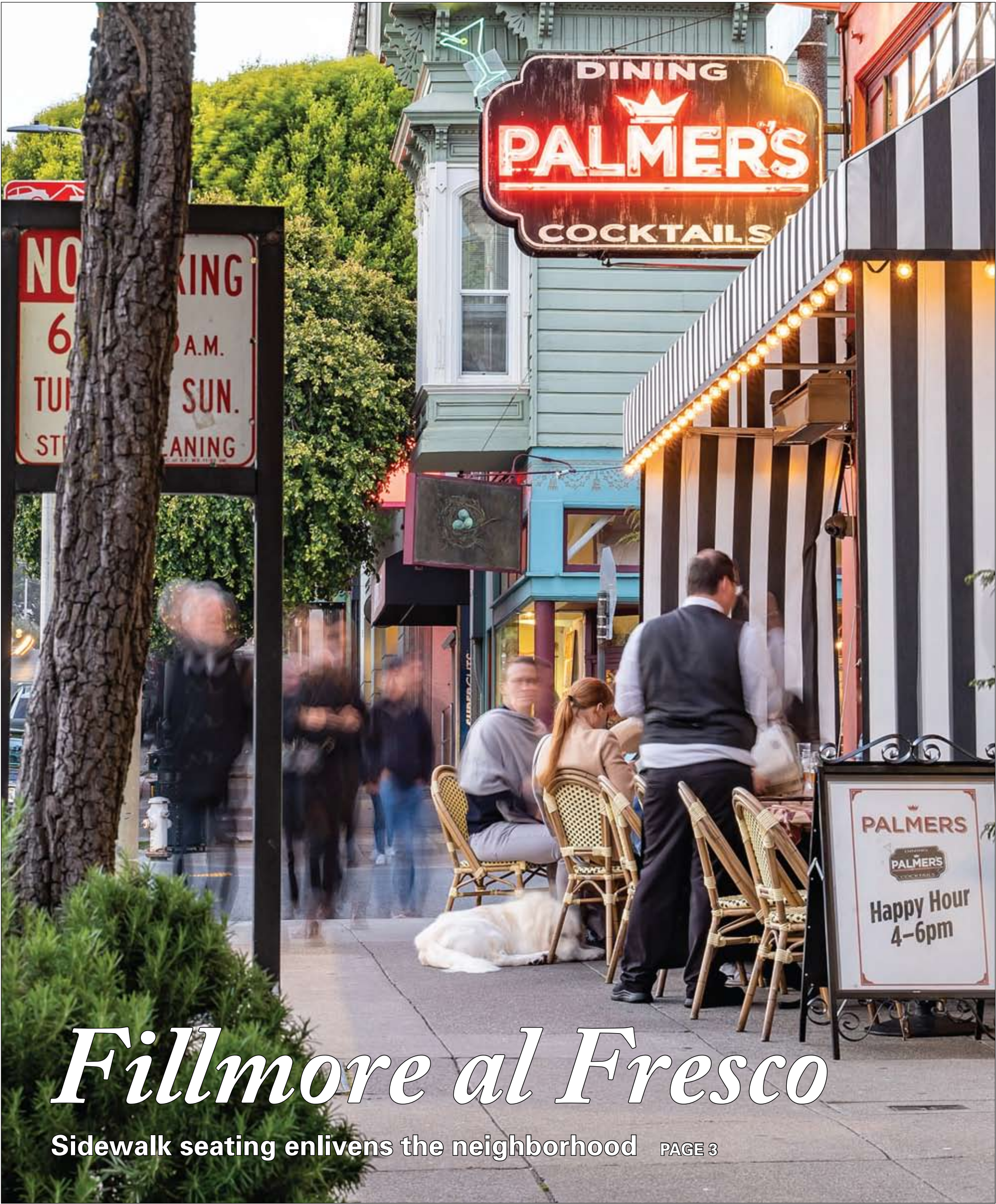


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THE NEW FILLMORE

SAN FRANCISCO ■ JUNE 2019



Fillmore al Fresco

Sidewalk seating enlivens the neighborhood PAGE 3

PHOTOGRAPH BY DANIEL BAHMANI



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UPFRONT



JESSICA BERNSTEIN-WAX

"What I like about it most is I'm really in charge of my own ship," says Judith Skinner.

24 YEARS ON RETREAT

BY JESSICA BERNSTEIN-WAX

MY MOTHER'S friend Judith Skinner started a Tibetan Buddhist retreat in her Pacific Heights apartment in 1995. At the time, she thought it would last the traditional three years, three months and three days.

Almost 24 years later, she remains on retreat, a Buddhist practice that involves solitude, meditation and introspection — and can take place anywhere from a remote cave to a rent-controlled studio apartment in San Francisco.

I have known Judith almost all of my life. As a child, I visited her at the Ewam Choden Tibetan Buddhist Center near Berkeley, where she lived for many years. When Judith started her retreat, I thought three years sounded like a long time to lead a mostly solitary existence.

As her retreat extended for more and more years, I started to get curious. What did she do all day? And why had she dropped out of "normal life"?

To find out, I spent about a year and a half filming her on my days off and weekends. The resulting short documentary, *On Retreat*, will screen this month at SF DocFest, the San Francisco Documentary Film Festival.

You might think documentary footage of someone on a meditation retreat would be about as visually exciting as watching paint dry. But

Judith is an engaging San Francisco character.

To help finance her retreat, she worked as a gardener for many years. Now in her 70s, she follows a simple daily routine involving Buddhist practice, writing and trips to Cal-Mart in Laurel Village.

She has almost no belongings and owns just one fork, but still manages to look sharp every day. She goes for regular haircuts at Patrick Richards Salon on Sacramento Street, where she tended the flower boxes for years.

Rather than focus primarily on the logistics of Judith's retreat, my film explores her reasons for going on retreat in the first place and why she's continued for so long.

"My friends tease me that retreat is the all-purpose excuse: I get out of everything," Judith told me laughingly during one of our interviews. "On a deep level, what I like about it most is I'm really in charge of my own ship."

Judith truly does seem to be content with her quiet, somewhat isolated life. She credits Buddhist practice and her retreat with making her a calmer, less reactive person.

Despite her solitary lifestyle, Judith says she hasn't felt lonely these last 24 years. The retreat and the city of San Francisco have been her constant and familiar companions.

ON RETREAT screens on June 8 at 12:15 p.m. and on June 11 at 7 p.m. at the Roxie Theater. Details at sfindie.com.

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YouTube



Noosh (left) is the newest local hot spot to extend its dining room onto the street, joining The Grove (bottom), SPQR (below) and many others. Heat lamps help at the restaurants, but don't seem necessary for a crowd to gather at Peet's (above).



Taking It to the Street

Sidewalk seating at neighborhood cafes and restaurants is a recent — and growing — trend

BY SUSAN SWARD

UP AND DOWN Fillmore, sidewalk spots keep springing up.

Noosh, the new restaurant at Pine and Fillmore, has three four-tops outside with heat lamps at the ready. Blue Bottle Coffee finally has its outside tables back at Fillmore and Jackson. The Snug, at Clay and Fillmore, is considering putting in for a permit. And established sunny sidewalk terraces at Chouquet's, at Washington, and Harry's and The Grove, between Pine and California, host a crush of people, often with baby carriages and dogs along for the party.

Slowly, since 1993, when they were first blessed by the city, sidewalk tables and chairs have proliferated. Now there are more than 450 permitted sites city-wide — with 19 alone on Fillmore Street. Chestnut Street has 19 as well, Columbus Avenue has 21 and Clement Street has 10. All across the city, people gather outside, chatting, hanging out, drinking and eating. Streets that once felt cold and dead bustle with activity and life, particularly on the days when sunshine blesses San Francisco.

IT WAS NOT ever thus. This San Francisco explosion has its local roots in a meeting at the now-closed Cafe Puccini in North Beach in 1993. Angela Alioto, then president of the Board of Supervisors, gathered together a powerful group of citizens, including poet and City Lights Booksellers co-founder Lawrence Ferlinghetti, filmmaker Francis Ford Coppola and Alioto's father, former San Francisco Mayor Joe Alioto. Urged on by Graziano Lucchesi, owner of Cafe Puccini, and other North Beach merchants, her goal was to build a coalition behind a city regulation allowing cafes and restaurants to have sidewalk seating.

Alioto got the attendees to sign what she christened "the Puccini petition" — it hangs today on her law office wall — and she introduced a measure to the Board of Supervisors to make it happen.

"Ferlinghetti and Coppola came to the hearing at City Hall," she recalls. "It was boisterous. It was like a reunion of old North Beach businesses — like old home



week. The hearing was on Ash Wednesday, and a lot of the bakers brought hot cross buns. But in North Beach people can be loud, and they hate change. We had to get over the organized opposition from people who were saying it would impede the sidewalk and be an attractive nuisance."

Today, she says, some of the same people who fought the regulation thank her for the change it has wrought in the city.

Under the regulation, applicants submit a drawing of their proposed seating along with other required details. Minimum clearance for passing pedestrians is six feet. Most permits cost between \$1,000 and \$1,500 a year, says Jennifer Blot, the Public Works Department's deputy director of communications.

But the change has not been without its ruts in the road.

"I understand the city's position — it has a lot on its hands — but the city inspectors should have a little bit of fluidity," says Levon Der Bedrossian, owner of La Mediterranee, which last month celebrated its 40th anniversary at 2210 Fillmore. Der Bedrossian has found himself having to defend to the city the precise way he positions his chairs on the street in front of his restaurant. "Ultimately, it is a partnership between the city, the merchants and the citizens. We want to respect the rules, but at the same time I think the city can be

more efficient with its communication and consideration."

He adds: "We are more than happy to pay our taxes. We love this city."

At Florio, on Fillmore between Pine and Bush, general manager John Castanon found the permit procedure for sidewalk seating fairly complicated. "But the benefit to businesses with outdoor sidewalk seating is obvious," he says. "Say you average \$50 a person, so that's \$50 times eight people you didn't have before as customers. You just expanded your dining room — so it is definitely worth it."

SAN FRANCISCO'S embrace of sidewalk seating can be seen as part of a larger trend in the way cities worldwide are approaching their urban landscapes in a bid to make them more habitable.

One of the most celebrated examples is the change created in New York City in a number of bustling locations, including Times Square. Behind much of that change was San Francisco-born Janette Sadik-Kahn, a lawyer who served as the commissioner of the New York City Department of Transportation from 2007 to 2013 under Mayor Michael Bloomberg.

In her book *Street Fight: Handbook for an Urban Revolution*, co-authored with Seth Solomonow, Sadik-Kahn described the first time she saw Times Square in her role

as transportation commissioner. Almost 90 percent of the space belonged to cars, while 82 per cent of people were passing through on foot. Primarily by redesigning the traffic flow, the city gained two and a half acres of public space.

Marcus Owens, a landscape architect who lectures at the University of California Berkeley, also sees sidewalk seating on Fillmore Street and elsewhere as part of the movement worldwide to bring warmth and vitality to urban landscapes.

"The idea is to make streets for the people — make them more liveable and walkable," Owens says. "If you enliven a space, it can be a means to improve the public realm. But over the years San Francisco has a history of problems with its streets." He notes that the great American landscape architect Frederick Law Olmstead suggested that Van Ness Avenue be a grand boulevard, "but the city hasn't been able to pull it off."

SAN FRANCISCO HAS, though, been on the forefront, Owens says, of cities installing parklets — small seating areas or green spaces along a sidewalk. There are already 66 parklets in San Francisco, including the Fillmore Stoop in front of Delfina Pizzeria on California Street.

Sidewalk seating was a bit slower in developing.

"In fact, we were late coming to this concept," says Dean Macris, the city's former planning director. "Everyone thinks of Paris, but the major cities around the world are doing this. We don't have wide sidewalks here, so you could argue it's a bit of a nuisance. But it makes the city more exciting," he says. "It is just more fun to walk around, looking at the people sitting at tables, eating and talking. It makes streets more friendly and enjoyable."

Albert Rainer, owner of Palmer's Tavern at Clay and Fillmore, is a proponent of adding more sidewalk seating in the neighborhood and throughout the city. "For one thing, there's the safety issue. More eyeballs out on the street, the less the bad boys think they can get away with something," he says. "And people enjoy sitting out there. It creates a neighborhood atmosphere, a sense of community."

CRIME WATCH

Robbery, Assault
Bush and Laguna
April 13, 7:15 p.m.

A man who was walking down the street and talking on his phone was overtaken by an individual on a bike. The cyclist struck the man on the head and snatched his phone, then fled on the bike. The man who had been assaulted and robbed dropped his backpack and sprinted after the thief. He soon realized he wouldn’t catch the cyclist and returned to the scene, where he discovered that his backpack was gone. He suffered minor injuries, but refused medical treatment. The suspect is described as a male between 17 and 20 years of age. No arrest has been made and police are still investigating the matter.

Stabbing
Fillmore and Ellis
April 15, 12:30 a.m.

A man was sitting in the patio of a bar when a stranger walked up to him and, without provocation, punched him and stabbed him with a knife. The man who was assaulted was transported to a hospital with non-life-threatening injuries. The assailant was described as a male about 35 years old. No arrest has been made and the matter is under investigation.

Burglary
Buchanan and McAllister
April 20, 9 p.m. to 7 a.m.

A surveillance officer obtained a video from a homeowner showing an individual entering a gated area of a resident’s home. The intruder was seen breaking a window in an attempt to gain entry to the house. Police distributed a crime alert with the trespasser’s image from the video. On May 10, Bayview Station officers spotted the man while on patrol; he was someone with whom they’d had numerous prior contacts. They arrested him for the burglary in the Northern District.

Hot Prowl Burglary
Washington and Arguello
April 23, 8:52 a.m.

A man was confronted by a stranger who walked through

the unlocked front door of his residence. The intruder said he needed to get his things. The resident told him to leave and locked the door. He then saw the man jump the fence enclosing his back yard, and attempt to gain entry through the back door. The homeowner called the police. Arriving officers found the intruder in the back yard and placed him under arrest. He was booked at county jail.

Outstanding Warrants
Geary and 3rd
April 27, 6:35 p.m.

A witness who saw a man breaking into parking meters called the police. Officers found the suspect and detained him, then learned there were two outstanding warrants for his arrest. He was booked at county jail.

Malicious Mischief, Vandalism to Property
Duboce and Church
April 27, 12:48 p.m.

A witness saw a man breaking the glass panels on several Muni kiosks. Dispatch put out a description of the man for the police. After an officer located the man and conducted interviews of witnesses at the scene, the suspect was placed under arrest. Later he stated that he had broken the panels because he was “mad.” The suspect was booked and transported to county jail.

Robbery, Brandishing a Firearm
Webster and Golden Gate
April 27, 10:30 p.m.

In two separate incidents, male pedestrians were walking down the street when a stranger grabbed their jackets and tripped them. The assailant in both cases brandished an object that resembled a firearm, and took the men’s phones, headphones and wallets, both of which contained cash.

The robber was in his 20s. Police say he had a bike, although they do not know if he used it to flee. The men who were robbed suffered minor injuries, but declined medical treatment. Police have no suspects at this time.

Pedestrian Struck
Divisadero and Sutter
May 1, 8:45 p.m.

A woman was crossing the street when a man making a turn struck her with his car, critically injuring her. She was transported to the hospital for treatment. The woman, who was 78 years old, later died. This intersection has been identified as a high injury corridor. The driver of the vehicle remained on the scene, and was not arrested.

Robbery
McAllister and Gough
May 2, 5:45 a.m.

A man was waiting at a bus stop when two men walked up to him and forced his phone from his hand. The two then fled, and are still at large. Both were described as about 18 years old. Police are still investigating the matter.

Traffic Violations; Driving Without a License;
Possession of a Loaded Firearm
Steiner and Green
May 10, 12 p.m.

Officers spotted a driver who was committing multiple traffic violations, and carried out a traffic stop. The driver stated that he had never had a driver’s license. After performing a computer check, officers learned that the man had previously been convicted for possession of a concealed firearm.








An officer told the driver to exit the vehicle while they performed a vehicle search. While this was in progress, the driver informed them that there was a firearm inside. Officers found a loaded pistol with high-capacity magazine; it had no serial number.

The driver stated to the officers that his passenger had no knowledge of the firearm, so that man was only cited for not wearing a seatbelt; the driver was placed under arrest.

Shooting
Gough and Turk
May 18, 5:35 a.m.

Police received a report that shots had been fired. When investigating officers arrived, they found a man suffering from a gunshot wound. He was pronounced dead at the scene. Police would not release any further details about the crime, including the identity of the victim or information about possible suspects.

Muni Fare Prices as of July 1, 2019

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Is the Elite Turning Italian?

By Chris Barnett

RUMORS ARE FLYING over who will light up the classic space at 2049 Fillmore left dark and empty after **THE ELITE CAFE**, the landmark New Orleans-inspired Cajun restaurant and bar, ended its 38-year run there on Easter Sunday. The word on the street is that **ADRIANO PAGANINI**, whose BackOfTheHouse Inc. owns a dozen creative and moderately priced eateries, each with different names and cuisines, is moving into the historic space — with a signature Italian restaurant that will keep the bar, but have a different name.

But Paganini’s marketing VP Jacob Cross carefully insists that no lease has been signed on Fillmore and no culinary style has been chosen for the spot. Paganini proved his chops locally with Pasta Pomodoro, a low-priced, quick-service, neighborhood chain of fresh Italian dishes that launched in 1994, grew to 15 stores and was abruptly sold. Since then, he’s built a mini-empire around town with catchy names like Starbelly, Super Duper Burgers, Uno Dos Tacos, El Techo and Beretta, which reflect the neighborhoods in which they’re located.

■

UNLIKELY BUDS: Even though the *Washington Post* published a blistering piece on San Francisco in mid May claiming the soul of the city is being devoured by rapid change and money, there was evidence of peaceful coexistence at a recent meeting of Fillmore’s merchants. Congenial SFPD **CAPTAIN JOE ENGLER** of Northern Station was giving a “crime on the street” briefing and answering retailers’ questions about safety. Next up was Timothy Omi, operations director of the **LIBERTY CANNABIS DISPENSARY**, which hopes to open in the Victorian storefront long occupied by **UNITY CHURCH** at 2222 Bush in the next four to six months if City Hall approves his permits. The church building was purchased last month by a cannabis entrepreneur who paid \$5 million. Meantime, Omi gave merchants an impassioned pitch on what he says are the many economic and painkilling benefits of his product of choice. “Just don’t call it a pot shop,” he says.

■

HOORAY FOR HOLLYWOOD: Bring your appetite, your love of old movie stars and your noise-reducing headphones and earplugs to the new **HOLLYWOOD CAFE** at 1545 Fillmore, just south of Geary. The breakfast and lunch menu is fun, the prices are reasonable and the servings are mega. Manager **LYNN WANG** says the cafe is a not-too-distant relative of **SWEET MAPLE** on Steiner, which has lines down the block every weekend. Here the fare ranges from Benedicts to Batman Begins (a three egg scramble with bacon, avocado, mushroom, asparagus) plus hash browns and toast, for \$14. Uber popular are the French Toast Skewers with vanilla banana sauce and candied almond, \$11. And the adventuresome might try the Crispy Crush Chick, described as fried chicken with



City staffers ordered Scopo Divino to take down its rainbow flag.

candy bacon on sourdough with chipotle hollandaise, \$16. There’s plenty of basic breakfast fare too. The menu also includes sandwiches, soups, salads, burgers and beer and wine cocktails, including Mango Mimosas. Downside of the quick popularity: It can be noisy.

■

A MATTER OF PRIDE: Just in time for Gay Pride Month, **SCOPO DIVINO**, the elegant wine bar on California near Divis, hoisted its rainbow flag. But City Hall pounced, demanding the flag be lowered. The reason: Some neighbors allegedly complained, plus it reportedly violated a city ordinance banning flags on buildings. Neither the Planning Department’s chief enforcement officer, Tina Tam, nor her boss in zoning, Corey Teague, responded to offer an explanation. Says one shocked wine aficionado: “San Francisco is meant to be open and welcoming — and this certainly flies in the face of that.”

■

A DELI DIES ON DIVIS: The combo butcher and deli **AVEDANO’S**, which was tucked inside the elegant **MAISON CORBEAUX** wine and spirits emporium long known as the London Market at Divisadero and Sacramento, has vanished. It was the local outpost of a Bernal Heights butchery that got its rent doubled and will close on June 30. A Maison Corbeaux clerk confirmed the loss and said a replacement butchery is being sought, hopefully one that can make serious sandwiches as well. . . . And finally: **SPACIOUS**, the drop-in co-working space, has moved from the shuttered **ELITE CAFE** a few blocks south to **DOSA**, the stylish Indian restaurant at 1700 Fillmore Street.

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



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It’s a Salon — and a Fashion Boutique, Too

‘It’s like family,’ says Citrine’s circle of admirers

By Fran Moreland Johns

ONE OF THE neighborhood’s hidden fashion gems is tucked away behind the sidewalk shrubbery at 1724 Fillmore — in the warmly haphazard space inside the Citrine salon.

While hair styling remains its primary business, the constantly changing displays of jewelry, clothing and accessories curated by owner Renee Cohen have attracted a following of their own. Cohen has a passion and a sharp eye for unique fashion. She satisfies it with regular trips to the apparel show in San Mateo in search of bags, scarves, jackets, jewels and other fashion finds.

Cohen came to Fillmore Street nearly 20 years ago, opening Citrine in the block between Sutter and Post after working as a stylist at several Union Square salons. She was soon joined by her old friend and fellow stylist Bill Kesel, who shared the Citrine space until his death last October. Mel Campbell, also a specialist in coloring, has been a member of the Citrine group since 2000. They are joined by cosmetologist



Lamis Malouf, who takes care of facials, waxing and manicures — and whose daughter Natalie serves as Citrine’s general assistant between classes at City College.

“It’s like family,” says one longtime Citrine client. “I have to drop in regularly to catch up on everything. And the whole family still mourns Bill’s death.” Cohen is currently searching for a new stylist, who will have large shoes to fill but a good family to join.

Over the past two decades, the block now sandwiched between old Fillmore and gentrifying Fillmore has seen both signifi-

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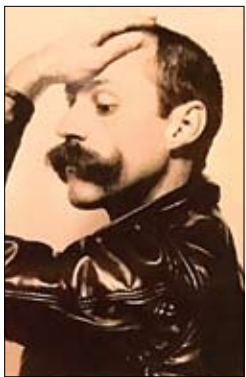
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cant change and a few things — Citrine included — that have stayed the same. The recently renovated Goodwill store moved from one corner of Fillmore and Post to another right across the street, making space for authentic South Indian restaurant Dosa. On Citrine's side of the street are longtime neighbor Extreme Pizza, Haight Street Eyecare — which has been from 1752 Fillmore to the Haight and back over the years — and relative newcomer Royal Indian Cuisine.



Bill Kesel worked at Citrine for many years. Mel Campbell (left) has been at the salon since 2000.

The loss of their neighbor, the beloved Fillmore fixture Marcus Books, hit the Citrine staffers particularly hard. The oldest black bookstore in the country, family-owned Marcus Books was evicted in May 2014. Founder and co-owner Raye Richardson had lived upstairs in the Victorian then painted bright purple with her daughter and son-in-law, co-owners Karen and Greg Johnson, since 1981. Granddaughter Gina Raye Johnson, who liked to dance around and chat with customers, was a frequent presence at Citrine from the time she was a toddler. “We all miss having her around,” Cohen says. The building is now painted white, and its commercial space, occupied for a time by a spa after Marcus Books closed, now houses the Hue hair salon.

15. “We had a ‘Four-Four’ plan when I was in high school, where you worked four hours and had classes for four hours,” she says. “By the end of it, they thought I was the instructor.” She quit the program, but ultimately finished school and wound up in the business. Not long after moving to San Francisco, she went into business with partner Carol DeAlba.

“A lot of my clients weren’t wearing earrings, and they looked better with earrings,” she says. So she started visiting the Gift Center and buying earrings to sell. But DeAlba ultimately wasn’t interested in the earring business, and eventually moved back to her Chicago home.

One day in 1968, while dressed in her favorite Nehru outfit, Cohen met a young hair stylist with a six-inch handlebar mustache, dressed in lederhosen. “We looked like we were in costume,” she recalls. It was the beginning of a long friendship with Bill Kesel, and the two often donned zany outfits to liven up their collaboration. A collegial spirit shines on holidays and during special events like the annual Fillmore Jazz Festival, when Citrine staffers can be found holding forth with indoor-outdoor sales — and a bottle of prosecco next to the cheese and crackers in the back.

From earring sales it was an easy slide into fashion and accessories. “The most fun is putting things together — earrings and clothing to go with them, silk one-of-a-kind jackets and scarves to compliment the outfits,” Cohen says.

“I love going to Citrine because not only do I get a great cut, but we have lively conversations about lots of things,” says decades-long client Lois Peacock.

Like many others who come in for a haircut, Peacock often walks out with a new fashion accessory. Or two.




Renee Cohen opened Citrine at 1724 Fillmore, between Sutter and Bush, nearly 20 years ago.



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At Home in Lafayette Square

From the beginning, people have made their home in one of the city's finest open spaces

By CHRISTOPHER POLLOCK
PHOTOGRAPHS BY ART BODNER

OF THE 220 public spaces the city's Recreation and Park Department administers in San Francisco, Lafayette Park is unique: It has a privately owned six-story apartment building cut right into its municipal landscape on the side bordering Gough Street.

In the city's early days, several parks had issues over real estate title, including Alamo Square, Holly Park, Jackson Park and Lafayette Square, as the park was originally known. The city usually won its legal actions to wrest public properties from squatters, some of whom were shrewd and persistent through years of litigation.

Spaces for 11 city parks were designated by the Van Ness Ordinance of 1855-56 and confirmed by the state legislature in 1858. Like Lafayette Square, many of the spaces reserved for public use consisted of foursquare blocks. Some of the parks were patriotically named for past presidents or others important in the country's creation — in this case the Marquis de Lafayette, a Frenchman who fought for the U.S. during the American revolution.

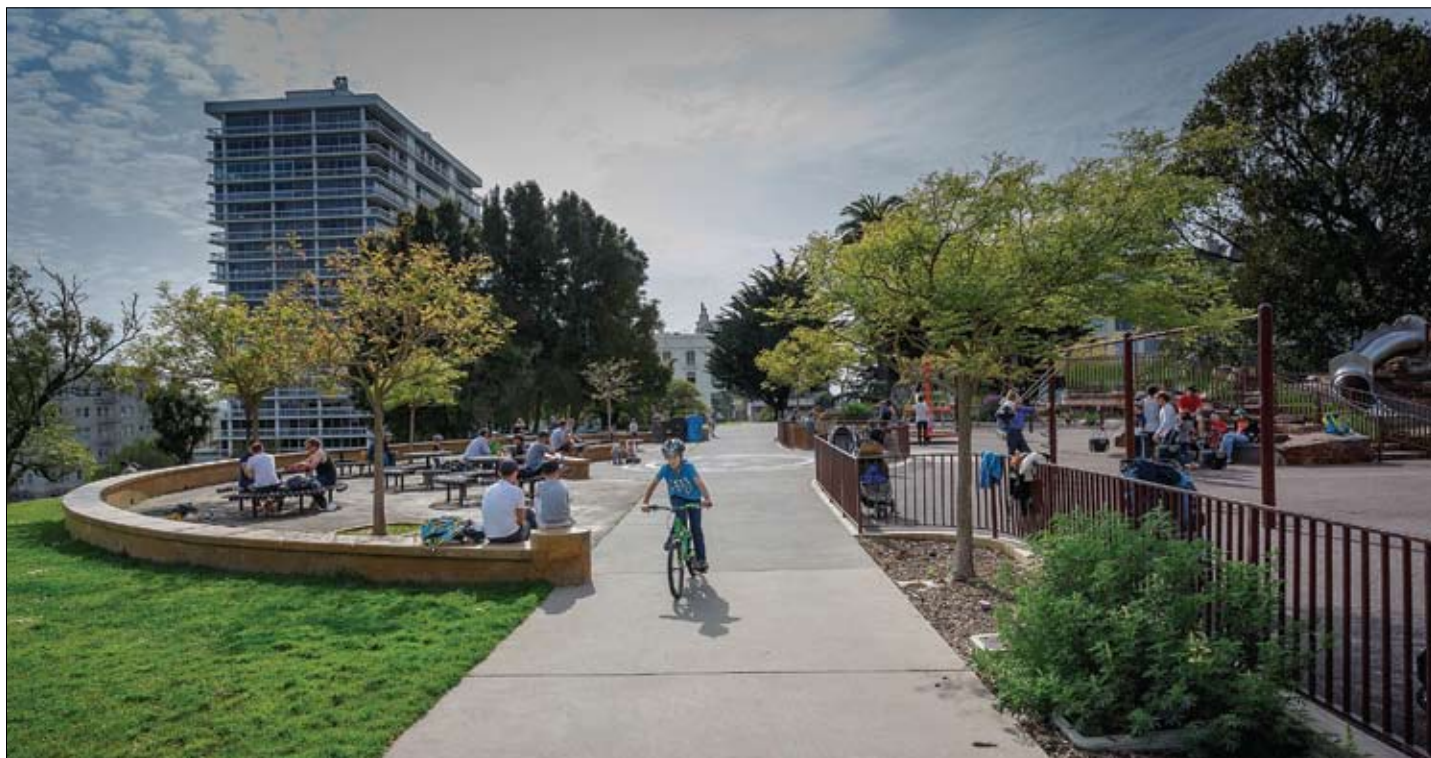
Samuel Wirt Holladay claimed he owned land in the eastern half of the park that was also claimed by the city. Holladay, born in New York in 1823, came west in 1849 in search of gold. He arrived in San Francisco at the end of 1850. Soon after, in February 1851, he said he purchased six 50-vara lots, the unit of measure originally used in San Francisco.

Holladay was city attorney between 1860 and 1863. During that time, ironically, he was responsible for ousting squatters from city-owned properties.

In 1863, when Holladay began building a fence around his claim in Lafayette Square, his workmen were arrested for digging in a public space. Later that year, the attorney general brought charges against Holladay, but the court sided with him. The next year Holladay brought a lawsuit to quiet the title and got it cleared; no one could find a loophole in his claim.

The lots covered nearly half of the east side of the park. In the tract layout, Clay Street was to be extended west from Gough Street to Octavia Street, providing access to the lots. Holladay chose the northwest lot at the apex of the hill for his own residence. In 1869 he built a two-story Victorian Italianate-style residence with a barn and windmill, calling it Holladay Heights. How Holladay physically accessed his residence is unclear, since Clay Street was never extended into the tract and there is no evidence he had a right-of-way across the park.

More than three decades after the first lawsuit over the property, the last of four legal actions against Holladay ended in September 1896 when the California Supreme Court ruled that his claim was valid. In 1902 his son, Edmund Burke Holladay,





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Holladay Heights

The top photo, from 1919, looks west into Lafayette Square from the intersection of Gough and Clay Streets, with the St. Regis apartment building on the left and a single family residence on the right. Through the trees at the crest of the hill is Samuel Wirt Holladay's compound he called Holladay Heights. Today (photo above), the retaining wall along the Gough Street sidewalk and the stairway to the long-gone single family residence remain. The St. Regis apartments are still there, too.



also a lawyer, represented his father and offered to sell four of the six lots to the city for \$200,000. No deal was made, however.

Immediately following the 1906 earthquake and fire, Lafayette Square, along with other public open spaces, became campsites for refugees. Originally the displaced residents were told they could remain until August 1907. But with temporary wood shelters being built elsewhere, the refugees were ordered to vacate the tent camps; only two tents remained in the square by February 1907.

After the earthquake, real estate magnate Alexander W. Wilson purchased the lot in the southeast corner of the tract and commissioned a large structure to be constructed as luxury rentals for the city's elite. Called the St. Regis, its original five stories at 1925 Gough Street contained graciously sized apartments. The Beaux Arts-style building, designed by architect Conrad A. Meussdorffer, was completed in 1908. Today the St. Regis houses privately owned co-operative apartments that are among the city's most desirable residences.

In the years following the earthquake, small amounts of park infrastructure were added to make the slopes usable to the public. In 1910, about half of the park's land had been improved, including a concrete wall along Washington Street, between Gough and Octavia, and a stairway of 26 steps. A public toilet and sidewalks were constructed in 1913.

Holladay and his wife had moved to New York, but later returned to reside in Holladay Heights. Just a few days before the opening in 1915 of the spectacular Panama-Pacific International Exposition, which could be viewed from his home, Holladay died at age 92.

Real estate mogul Louis Lurie acquired the remaining Holladay lots in the 1920s, but after being frustrated by attempts to get Clay Street continued west beyond Gough Street, he sold them to the city in 1935 for \$200,000. Without street access, some of the lots were landlocked. The buildings of Holladay Heights were demolished, with the land becoming part of the park, as the city had always intended. But the St. Regis Apartments remained.

With the rest of the originally designated four-block-square tract now available as a park, it became a Depression Era project of the Works Progress Administration, a federally funded program to put the country back to work. Between 1936 and 1938, improvements costing \$89,000 were carried out within the park, including pathway resurfacing, the addition of drinking fountains, a new tennis court and construction of new and larger restrooms.

Various renovations to the park have been carried out over the decades, but the privately owned apartments remain. The residents of the St. Regis will likely have views into the verdant landscape of Lafayette Park for a very long time.

Christopher Pollock is historian-in-residence at the city's Recreation and Park Department.

PLAYING SECOND FIDDLE

By Pamela Feinsilber

SAN FRANCISCO OPERA has a short but intense summer season, so neighborhood resident Jeremy Preston has a busy month ahead. As principal second violin, he will be leading his section of the orchestra in rehearsals and performances of Bizet’s *Carmen* (June 5 to 29), Handel’s *Orlando* (June 9 to 27) and Dvořák’s *Rusalka* (June 16 to 28). At least he’ll get the rest of the summer off before the full season opens in September.

What made you study violin instead of, say, trumpet or drums?

My parents would take me to local symphony concerts and sit me in the front row and ask what I would like to play, and right in front of me was the violin section. I think my father had a particular affinity for the violin, since we listened to all the great violinists on LP.

When did you start taking lessons?

I started piano when I was 5 and violin when I was 9. In some ways, piano is more gratifying, because you don’t have to search for the notes; they’re right in front of you. But I was always drawn to the sound of a violin. When it came time to choose, I really enjoyed playing with other people and knew that was important for me. I was a sociable kid and didn’t want the more solitary life a pianist might lead.

What brought you to San Francisco?

I’m from upstate New York, where my father was an anthropology and religion professor in the SUNY sys-



Violinist Jeremy Preston at Browser Books on Fillmore.

tem for 35 years. But my mom is from San Francisco and my parents retired here. I loved visiting and have always wanted to live here, so I decided to just do it. I had been with the North Carolina Symphony, in Raleigh. I left that tenured job and took a leap.

And what happened?

Luckily, I immediately won a job as associate concertmaster at the Oakland Symphony. I was also a violin teacher at the Hamlin School, the private middle school for girls up on Broadway, for about three years, and was teaching privately. I joined the opera orchestra about five years ago, and I just got a job with the San Francisco Ballet orchestra, too. I’m in the second violin section, but am not the principal.

What do the second violins do?

The seconds usually play the harmony; we get to play all of the interesting counterpoint, and we often keep a driving rhythm. The orchestra has only first and second violins,

so with the cellos and basses it’s like a string quartet, only the two violins often play two different parts.

How does playing for an opera compare to being in a symphony orchestra?

It’s such a fascinating process to go from rehearsing by ourselves to adding some of the most incredible voices in the world. We become accompanists to these great artists. I feel like I’m contributing to the whole — and that’s the magic of opera.

What are you most looking forward to this season?

Carmen has such great recognizable melodies, and such a high level of drama and fun. The Handel has a counter-tenor, which is always fantastic and interesting. We haven’t played the Dvořák in maybe 20 years, and this is a totally different production, so it is brand new for all of us. I think Dvořák’s melodies are particularly beautiful.

Is your rehearsing a problem for your neighbors?


We now live on the top floor of a building made of cement. The place before was an old Victorian, and the walls were paper thin. This was a major problem, with neighbors on each side who were bartenders; they were sleeping all day and out all night. Here, sounds don’t travel, and my husband is able to do some private physical therapy practice out of the house as well.

After all the practicing and rehearsing, what would be a perfect day off in the neighborhood?

I’d go to Fitness SF in the Fillmore Center in the morning. A lot of repetitive stress comes with playing violin, and I like doing exercise that won’t exacerbate the problem. My building has a gym and a little pool, but I like that Fitness SF has a saltwater pool, because dealing with chlorine on a regular basis isn’t very pleasant. And I usually can get my own lane.

I absolutely love the chicken salad at Wise Sons on Fillmore. We go to the AMC Kabuki all the time, and for dinner, one of my favorite restaurants is State Bird Provisions. I go as often as my wallet will allow.

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Death and Dying

2019 DISCUSSION SERIES

Everyone dies. It’s a topic that many fear or see as the great unknown. Recently though, there are more open discussions about death and dying. Many patients choose hospice care and/or palliative care, rather than life-sustaining machines that prolong their lives. The End of Life Option Act has given terminally-ill patients another choice.

What happens when we die? Are there environmentally-friendly ways to deal with our remains? How do different faith traditions view death? What do we need to insure our wishes are followed if we are unable to make medical decisions on our own? How do we say goodbye to a dying friend?

Join us for a series of programs to explore these topics and more. All programs are at the Main Library in the Latino/Hispanic Community Room, 5:30–7:30 p.m. Dates are listed below.

PROGRAM 4:

Last Wishes: Start the Conversation Now!

Thursday, June 6, 5:30 p.m.

Latino/Hispanic Community Room, Main Library, Lower Level


Are you finding it difficult to talk with your family or close friends about your end-of-life wishes? Learn to talk more openly about planning, living and dying well. Join us for a fun, interactive session, where you’re invited to play a game that’s designed to start the conversation to explore what matters most to you in life. You’ll also learn about different types of advance healthcare directives and how to choose the right one for your needs.

Speakers: Nancy Belza and Paul Puccinelli, Founders, *Dyalogues*; Jeff Draisin, MD, Institute for Health and Healing; Anita Ho, Ph.D, UCSF Bioethics Program.

Death and Dying - 2019 Discussion Series


March 5 – What happens to my body when I die?	July 9 – Sitting with the Dying: Rituals and Resources
April 4 – How Different Faith Traditions View Death	July 16 – At the Threshold of Death: Words and Song
May 7 – How to Die in California	August 13 – Talking to Children About Death
June 6 – Last Wishes: Start the conversation now!	September 10 – Grieving a Pet’s Death: Before & After

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Mythos, Psyche, Eros & Jess

From the bomb to the museum

RIGHT: Jess's *Narkissos*

BY JEROME TARSHIS

MOST ART MUSEUMS, however strong their collections, emphasize the newsworthy over the permanent. Traveling shows can bring artworks from faraway institutions to local audiences, and increased attendance helps with the budget. For a commendable change from that norm, SFMOMA has put together an unusually charming thematic show: “Mythos, Psyche, Eros: Jess and California,” from objects it owns but seldom exhibits. The central figure of the show, Jess Collins — who stopped using his last name to put distance between himself and his rigidly conservative family — was the lifelong partner of the poet Robert Duncan, less well known as a visual artist, whose drawings are also included in the show.

Jess was born in Long Beach in 1923. Although he knew by the age of 6 that he wanted to be an artist, he was at first persuaded that becoming a chemist would allow him to support himself comfortably while making art. He entered Caltech and was drafted in 1943 and sent to Oak Ridge to help develop the atomic bomb. After the war, he took a job at the nuclear power plant in Hanford, Washington. In 1949, he walked away from nuclear chemistry and enrolled in the California School of Fine Arts, now the San Francisco Art Institute. It was a remarkably innovative school, and Jess blossomed there.

In choosing to make composite works that brought together high art and popular illustration, he was at first unaware of the collage tradition; he was inspired by children's books, ordinary people's scrapbooks and the fragmentary passages in James Joyce's novels. When he was introduced to the collage art of Max Ernst and other European modernists, he embraced it. His work, like that of many other artists in the show, was most clearly founded upon romantic poetry and the playful fantasies of surrealism.

The crowning masterpiece of the exhibition, one of the jewels of SFMOMA's collection, is *Narkissos*, a gigantic drawing Jess worked on from 1976 to 1991. It is an enormously complex tissue of images, intended to present homoerotic love entwined with the whole history of art and illustration. A frog by Maurice Sendak shares space with an owl by Dürer and a scene from Fritz Lang's film *Metropolis*. In his right hand, *Narkissos* holds a comic strip. Jess said of the drawing that he wanted it “to maintain intense homoeros unprofaned, sensuous, joyful-fearful.” *Narkissos* does that and more. Like so much of his work, it brings together ancient myth, poetic fantasy and childlike caprice. For Jess, there was never a contradiction between enjoying the best of Greek sculpture and enjoying Krazy Kat.

“Mythos, Psyche, Eros: Jess and California” continues at SFMOMA through October 14.

Jess left a local legacy

DURING MOST of the years of their partnership in art and life, Jess Collins and Robert Duncan lived in the Mission District. The four-story house they bought there in 1967 became a place of pilgrimage for poets and painters. But they first lived together in more modest quarters near Fillmore Street. In January 1951, Duncan moved into the small studio Jess occupied at 1350 Franklin Street, at Sutter. Originally one of several Spreckels mansions, the building had become a dilapidated ruin divided into cheap live-work spaces for artists, writers and musicians. It was nicknamed “the Ghost House” because of its resemblance to the spooky Victorian that figured in Charles Addams' *New Yorker* cartoons. After several weeks, Jess and Duncan moved into the house's former ballroom. Even with more space, the painfully reclusive Jess found himself oppressed by the Ghost House's air of cheerful but noisy conviviality. In August, Duncan and Jess moved into the apartment at 1324 Baker Street just vacated by Duncan's poet friend James Broughton, where they first set up the quiet, almost pointedly decorous household that characterized the rest of their lives together.

In 1952, as artists often did in those years, Jess, Duncan and their painter friend Harry Jacobus opened a gallery — the **KING UBU GALLERY**, at 3119 Fillmore Street, in a converted garage — to exhibit their own work and the work of artist friends. During the 13 months of its existence, King Ubu was the host site of poetry readings and theatrical performances as well as art shows. It became, however briefly, a major institution in San Francisco's then tiny art world. After four and a half years in the Western Addition, Jess and Duncan thought it was time for a respite from both 1950s America and the hothouse atmosphere of the San Francisco poetry scene. They had never been to Europe, and early in 1955 they left Baker Street, visited friends on the East Coast, then set sail for Lisbon and an extended stay abroad.

— JEROME TARSHIS

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‘The Finest Clubhouse of Its Kind’

Presidio Golf Club architect also designed many notable homes

By BRIDGET MALEY

DESIGNED IN 1895 by architect Frank Sawyer Van Trees, the building adjacent to the original nine-hole Presidio Golf Course was described as “the finest clubhouse of any organization of its kind on this coast.” The two-story building had a large living room with an open fireplace, open and enclosed porches, dressing rooms and lockers for both gentlemen and ladies, plus a keeper’s room.

Transplanted from Scotland, the game of golf gained in popularity in California during the mid-1890s, with the course at the Presidio springing up in 1895, and a course developed at Monterey’s Hotel Del Monte in 1897. A sketch of the Presidio course was published in the *San Francisco Call* on December 22, 1895, alongside an article titled “Golf to be Introduced,” with the subtitle, “A Sport That Is Not Indulged in by Dudes Because It Requires Violent Exercise.”

Van Trees, the clubhouse architect, went on to design the nearby replica of the Petit Trianon for Marcus and Corinne Koshland at 3800 Washington Street, completed in 1904.



The clubhouse of the Presidio Golf Club circa 1920, with the first of several additions on the left.

Van Trees was a native of Indiana, but otherwise not much is known about his early years or his education. He is listed in the 1889 city directory as a draftsman working for Fred E. Wilcox. Several years later, in 1894, Van Trees was living on Jackson Street in Oakland, but was identified as an architect in San Francisco.

He worked for respected architect A. Page Brown for a short period before Brown’s tragic death at the age of 37 in January 1896. Along with Van Trees, notable architects Willis Polk, A. C. Schweinfurth and Bernard Maybeck all worked for Brown at some point. Van Trees, however, is said to have completed a number of pro-

jects that had been in Brown’s office at the time of his death.

Perhaps this included a house for R. E. Queen at Sacramento and Laguna Streets, completed in 1896. Of this newly completed house, the *Chronicle* gushed: “The interior finish is among the most perfect in San Francisco, and the furniture was mostly

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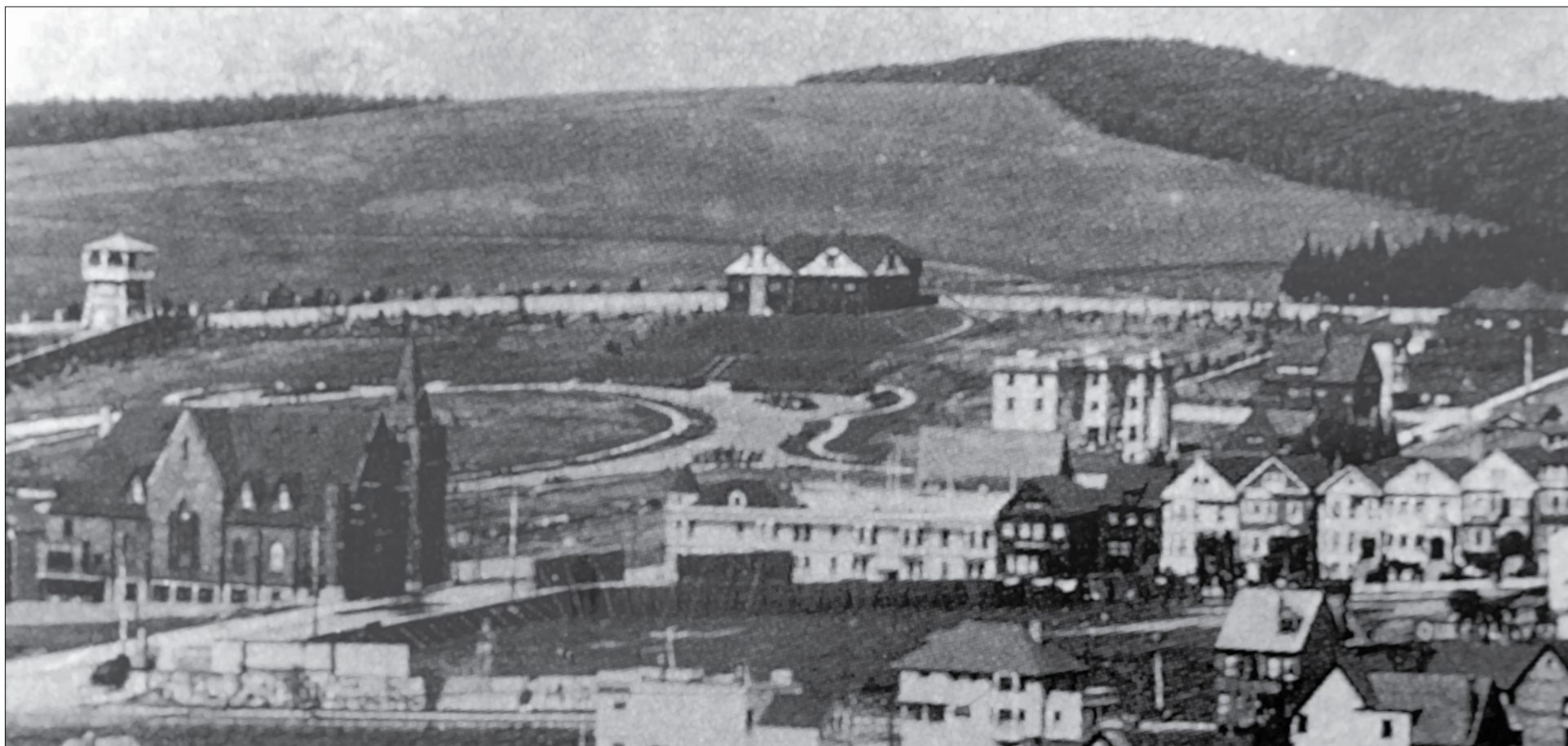
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In addition to the clubhouse for the Presidio Golf Club (top center), Frank Van Trees also designed the first house in Presidio Terrace, pictured just below and to the right of the clubhouse.

made upon special designs by Frank S. Van Trees, the architect."

Van Trees seems to have been especially busy in 1904, working not only with the Koshlands on their Washington Street house, but on several other projects. Among them were a Spanish-style house for Morton L. Cook on the north side of Washington, west of Locust (just down the street from the Koshlands); a two-story plus attic and basement dwelling for Mrs. F. D. Johnson and Miss D. M. Storm on the east side of Steiner Street, south of Fell Street; and a residence for Bank of Italy

founder A. P. Giannini in San Mateo Park, which had been laid out by John McLaren a few years earlier.

The Presidio Golf Club was the first building constructed within the Presidio Terrace “residence park.” It is the only non-residential building on this picturesque cul-de-sac. Van Trees also completed the first residence in Presidio Terrace. Designed for Crawford W. Clark, the brick house with Classical proportions and Italianate influences sits at 2 Presidio Terrace, just inside the decorative gate.

Van Trees completed a number of post-earthquake buildings, including several commercial buildings and a hotel. However, he was best known for his residential work, including a house in Jordan Park for Brian Mauzy (1910), several houses along Broadway in Pacific Heights and numerous others in Presidio Heights. He continued working until his death in 1914. Like his mentor, A. Page Brown, Van Trees died young — at the age of 45.

The Presidio Golf Club has remained an important neighborhood institution for more than 110 years. Several additions

have been constructed on the original Van Trees clubhouse, including an early expansion in the 1920s, but it has maintained its original charm.

In 2016, the Presidio Golf Club merged with the Concordia-Argonaut Club. A recent renovation of the course-side clubhouse, completed by architects Fennie + Mehl, resulted in new men's and women's locker rooms, a workout room, a sauna and Jacuzzi and a revamped pro shop, as well as impressive private rooms, a restaurant and other fine gathering spaces.



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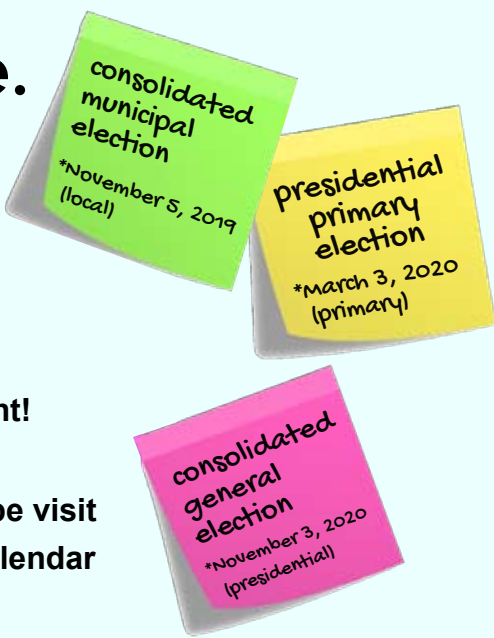


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2377 Filbert St	3	3	2	n/a	6	5/3/19	3,295,000	3,600,000
2385 Bush St	3	4	1	2,928	12	4/19/19	3,595,000	3,637,000
2224 Clay St	5	3	3	3,342	157	5/1/19	4,495,000	4,200,000
1630 Greenwich St	4	4	3	4,163	31	4/23/19	4,795,000	4,796,000
2440 Washington St	4	4	2	3,300	2	5/3/19	4,500,000	4,900,000
2646 Chestnut St	5	5	3	4,218	19	5/3/19	5,795,000	5,725,000
2277 Green St	4	5	2	3,695	0	4/26/19	5,800,000	5,800,000
2807 Clay St	5	4	3	4,256	23	5/8/19	6,795,000	6,650,000
3455 Washington St	6	5	4	5,386	217	5/3/19	7,500,000	7,500,000
1 Raycliffe Ter	4	4	3	4,101	48	5/10/19	8,000,000	7,685,000
2740 Divisadero St	5	4	2	5,110	59	4/29/19	9,500,000	9,250,000
10 Presidio Ter	5	4	2	5,870	13	4/25/19	9,900,000	9,900,000
2714 Pacific Ave	4	5	2	4,930	6	4/24/19	9,990,000	11,900,000
3001 Pacific Ave	8	7	6	13,643	180	4/23/19	16,000,000	15,850,000

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1905 Laguna St #204	0	1	0	477	0	4/24/19	598,000	640,000
3042 California St #A	1	1	0	n/a	18	4/24/19	699,000	750,000
1900 Sutter St #12	1	1	1	651	29	4/25/19	775,000	765,000
2010 Broderick St #2	1	1	0	491	0	4/16/19	775,000	775,000
1998 Broadway #702	1	1	1	700	63	4/26/19	859,000	870,000
1600 Webster St #103	1	1	1	706	3	4/23/19	799,000	905,000
2299 Sacramento St #2	2	2	1	1,011	47	4/22/19	969,000	969,000
2295 Vallejo St #105	1	1	1	765	34	4/18/19	995,000	1,050,000
1835 Franklin St #303	2	2	1	1,475	1	5/14/19	1,150,000	1,225,000
2634 Octavia St #1	2	1	1	970	12	5/2/19	995,000	1,243,000
2200 Sacramento St #705	1	1	1	826	33	4/26/19	1,375,000	1,300,000
2200 Pacific Ave #6B	1	2	1	1,172	6	5/7/19	1,195,000	1,375,000
2914 Fillmore St	3	2	1	1,278	34	4/19/19	1,549,000	1,500,000
2472 Bush St #B	3	2	1	1,206	12	4/26/19	1,395,000	1,515,000
2655 Bush St #206	2	2	1	1,311	10	4/30/19	1,499,000	1,562,500
2578 California St	2	2	1	1,300	42	4/18/19	1,475,000	1,575,000
2205 Sacramento St #304	2	2	1	1,582	47	4/16/19	1,699,000	1,715,000
2139 Green St #B	2	3	1	n/a	32	4/19/19	1,750,000	1,720,000
1620 Broadway #7	3	3	1	1,889	66	4/29/19	1,875,000	1,850,000
2746 Gough St #1	3	2	1	1,887	75	4/23/19	1,995,000	2,010,000
2013 Pine St	3	2	1	2,125	47	5/9/19	1,995,000	2,025,000
2308 Divisadero St	4	4	1	2,795	66	5/6/19	2,595,000	2,150,000
1940 Broadway #1E	2	2	2	2,000	56	5/1/19	2,395,000	2,225,000
3565 Sacramento St	3	2	1	n/a	13	4/26/19	2,195,000	2,340,000
1998 Broadway #1205	2	2	3	1,390	7	5/6/19	1,985,000	2,610,000
2526 Broadway	4	3	1	3,622	102	5/7/19	3,950,000	3,675,000
2121 Webster St #TH4	3	4	1	2,424	0	4/24/19	3,998,000	3,890,000
2200 Pacific Ave #11A	3	4	2	2,770	12	4/25/19	3,795,000	4,110,000
2127 Broadway #6	3	4	2	2,745	16	5/3/19	5,500,000	5,500,000



The staircase inside the ex-Egyptian consulate at 3001 Pacific (below).

After four years, ex-consulate finds a buyer

YET ANOTHER HIGH-DOLLAR neighborhood home has changed hands, marking the end of a reportedly time-consuming and somewhat arduous sales process.

The mansion at 3001 Pacific Avenue sold for \$15.85 million on April 23, \$6 million less than its original price when it was listed in 2015. Constructed in 1906, the



8-bedroom, 6-bath home offers nearly 14,000 square feet of living space — making it the largest single-family home sold in the neighborhood since the spring of 2015. Located a few blocks from the Presidio, the spacious home was extensively renovated so that it could be used as the Egyptian Consulate. Highlights include grand public rooms on the main floor, offices on the second floor, an apartment for the consul general's family on the third and fourth floors, an elevator, a catering kitchen and guest quarters in the basement, plus a six-car garage.

It took more than four years to sell the Pacific Avenue property, and involved at least three different brokerages wrestling with the unrealistic expectations of the Egyptian government. As a former consulate, the home required prospective buyers to exercise patience while negotiating with a foreign sovereign, which greatly complicated the sales process. The buyer also needed the imagination and budget to reconfigure the consulate back into a livable home.

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

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Belvedere



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\$3,000,000
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J. Gumina and S. Ahlberg
415.271.5117
stephanie.ahlberg@compass.com
DRE 00467620, 00795896

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1925 Gough Street # 11
\$2,995,000
3 Bed 2 Bath
1925gough-11.com

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1745 Broadway
\$2,245,000
3 Bed 2.5 Bath
1745broadway.com

Soni Goodman
415.595.9853
soni.goodman@compass.com
DRE 01235075

Noe Valley



687 27th Street
\$1,995,000
3 Bed 3 Bath
687viewhome.com

E. Daniel and J. Luebke
415.517.7531
joel.luebke@compass.com
DRE 00622428, 02010700

Mission District



1335 Minna Street #2
\$1,495,000
1 Bed 2 Bath
1335minna94103.com

Debi Green
415.816.2556
debi@debigreen.com
DRE 01518008

Midtown Terrace



379 Dellbrook Avenue
\$1,349,000
3 Bed 2.5 Bath
379dellbrook.com

Judson Gregory
415.722.5515
judson@judsongregory.com
DRE 01936073

Pacific Heights



2211 Broderick Street #6
\$1,300,000
1 Bed 1 Bath
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Barbara Manning
415.933.9106
barbara.manning@compass.com
DRE 01800259

Nopa



1957 Turk Street
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Steve Moazed
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50 Glendale Street #205
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1177 California Street #1003
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