



SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008460LBR
Business Name: Two Jack's Nik's Place Seafood
Business Address: 401 Haight Street
Zoning: NC-2 (Neighborhood Commercial, Small Scale)/
40-X Height and Bulk District
Block/Lot: 0859/001
Applicant: Erica Perry Cooper, Owner
614 45th Avenue
San Francisco, CA 94121
Nominated By: Supervisor London Breed, District 5
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
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Information:
415.558.6377

BUSINESS DESCRIPTION

Two Jack's Nik's Place Seafood is a restaurant serving southern cooking to the Western Addition neighborhood on Haight Street between Webster Street and Fillmore Street. The restaurant is located at the ground floor of a three-story, mixed-use, building that was previously used as a store, according to the 1915 Sanborn map. The restaurant began in 1977 as a tribute to Fish Fridays, a popular event for all generations to dine together, and continues to be a place where the community can come together to enjoy good food and music. Two Jack's has brought live jazz, poetry, and open mic nights to the area and continues to be a hub for the community to express itself in a safe and open space. The restaurant offers "Throwback Thursday" nights, where menu prices drop to 1977 prices, ameliorating financial burdens that many San Francisco families face and providing a weekly place for them to enjoy delicious affordable meals.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*
1977
2. *Is the business unique to San Francisco?*

While the business itself is not unique to San Francisco, the model for the restaurant was based on the idea that it would be a significant business that would act as a "stepping stone" for

individuals who had institutional system challenges in getting a job. The restaurant operated and continues to operate as a place for people in the community, specifically people of color, to work in a family-owned business, learn customer relations, establish good work ethic, and learn time management and restaurant skills.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Apart from being founded as a space for members of the community to enjoy delicious food, live music and the company of others, the restaurant also was founded with the intention of preserving an African American tradition of "Fish Fridays;" a weekly gathering for the Black community to dine together on Fridays.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Yes. The 1900s property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that is included as part of the identified-eligible Hayes Valley Residential historic district.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. Beautifully Said Magazine, 11/12/2015, "San Francisco Chef Nikki Cooper," by Editors; Hoodline News Online, 7/28/2010, "Two Jack's: The Best Restaurant You've Probably Never Been To," by Andrew Dudley.

Physical Features or Traditions that Define the Business

Recommended by Staff

- Façade appearance from 1977-present, including the storefront sequence and angled vestibule entry
- Mural along the front façade storefront that represents the business' founder and his family
- Original 1977 projecting sign and awning sign at the front façade
- Interior seating/lounge area

Filing Date: June 20, 2016
Case No.: 2016-008456LBR
Business Name: Toy Boat Dessert Café
Business Address: 401 Clement Street
Zoning: NCD (Inner Clement Street Neighborhood Commercial)/
40-X Height and Bulk District
Block/Lot: 1437/001
Applicant: Jesse & Roberta Fink, Owners
401 Clement Street
San Francisco, CA 94118
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Toy Boat Dessert Café is a restaurant serving a variety of food and a wide selection of ice creams and desserts to the Inner Richmond District on Clement Street between 5th Avenue and 6th Avenue. The café is located at the ground floor of a two-story, mixed-use, Italianate style building that was previously used as a saloon, as noted in the 1915 Sanborn Map. The café began in 1982 as a place that welcomed both the old and young communities of the Inner Richmond District. The store itself contains an eclectic collection of pop culture memorabilia, all of which are for sale.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1982

2. *Is the business unique to San Francisco?*

While the business itself is not specifically unique to San Francisco, the café has, over the years, become a platform for neighborhood and community activities. It has offered itself as a gathering space for the members of the community to indulge in good food and great desserts and has also become a hub for politicians to reach out to the community and become acquainted with the Richmond District. Toy Boat Dessert Café has remained a constant core of the Richmond District.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

No.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Unknown. The 1900s property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. SF Gate, 6/18/2011, "Jesse Fink keeps charm in, chains off Clement," by Nellie Bowles; Hoodline News Online, 4/12/2016, "A Chat With Jesse Fink of the Inner Richmond's Toy Boat Dessert Café," by Stephen Jackson.

Physical Features or Traditions that Define the Business

Recommended by Staff

- Storefront and façade that dates to the 1900s along Clement Street, including the windows, doors, and band of transom windows
- Original 1982 projecting sign at the front façade
- Interior shelving and toy displays
- Decorative checkered tiling along interior walls
- Checkered tiles along floor of interior

Filing Date: June 20, 2016
Case No.: 2016-008471LBR
Business Name: Specs' Twelve Adler Museum Café
Business Address: 12 Williams Place/12 Saroyan Alley
Zoning: NCD (Broadway Neighborhood Commercial)/
65-A-1 Height and Bulk District
Block/Lot: 0162/024
Applicant: Elly & Richard Simmons, Owners
12 Saroyan Alley
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Specs' Twelve Adler Museum Café is a neighborhood bar and museum serving the North Beach neighborhood on Williams Place/Saroyan Alley off of Columbus Avenue. It is located at the basement floor of a three-story-over-basement, mixed-use building that was previously used as a saloon as noted in the 1915 Sanborn map. The bar was founded in 1968 by Elly and Richard "Specs" Simmons originally as a union bar (Local 2) that has transformed over time and become one of North Beach's most storied bars and is also one of San Francisco's oddest little museums, housing a truly bizarre collection of ephemera.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1968

2. *Is the business unique to San Francisco?*

Yes. The business is unique to San Francisco in the integral role it played and continues to play in the bohemian nature of the North Beach neighborhood as well as the idea that the bar itself is comprised of the collections of objects that make it a museum. These collections include, but are not limited to, Inuit and Haida art, San Francisco historical photographs and antiques, World War II and Spanish Civil War posters, whaling history antiquities, and flags brought from all over the world by merchant marines.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

No.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Yes. The 1911 property at 12 Williams Place has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" for its association with LGBTQ history as one of two lesbian-owned bar in the 1950s, prior to the establishment of Spec's Twelve Adler Place Museum Café. The two lesbian-owned bars were named Tommy's Place (529 Broadway) and 12 Adler Place.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

Spec's Twelve Adler Place Museum Café is not mentioned in a local context statement, however, the building in which the Spec's Twelve Adler Place Museum Café is located is mentioned in the LGBTQ Historic Context Statement, adopted in November 2015.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. The Examiner, 8/19/2003, "Spec's illustrious 75th," by Warren Hinckle; Heyday, 11/19/2015, "Q & A with 'High Spirits' author J. K. Dineen" by Mariko Conner; San Francisco's Best Dive Bars: Drinking and Diving in the City by the Bay, 2004, *Spec's*, by Todd Dayton;" San Francisco Chronicle, "Viewing 'Life' in Real Barroon," by Gerald Nachman.

Physical Features or Traditions that Define the Business

Recommended by Applicant

- Museum collection objects including art, flags, etc.
- Brick walls that are of the original brick of the building, which was built in 1855 and rebuilt after the 1906 earthquake

Additional Recommended by Staff

- Bar
- Entry door
- Projecting business sign above entry

Filing Date: June 20, 2016
Case No.: 2016-008450LBR
Business Name: Precita Eyes Muralists Association, Inc.
Business Address: 2981 24th Street & 348 Precita Avenue
Zoning: NCT (24th-Mission Neighborhood Commercial Transit)/
45-X Height and Bulk District
Block/Lot: 4270/034 & 5524/001
Applicant: Susan Cervantes, Founding Director
2981 24th Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Precita Eyes Muralists Association, Inc. is a non-profit community arts organization that was founded in 1977. The organization is dedicated to enriching and beautifying urban environments and educating communities about the process and history of public, community, mural art. Precita Eyes trains artists in their unique community mural process, offers mural classes, and works closely with the entire community. Precita Eyes gained 501(c)(3) status in 1979 and serves the Mission District and Bernal Heights neighborhoods. The organization's founding location is 348 Precita Avenue and continues to be rented, dedicated to children and youth arts education and mural art programs. Precita Eyes rented a second space at 342 Precita Avenue in 1984, but were evicted in 1997, after which, in 1998, they purchased the current building that they reside in at 24th Street and Harrison Street. The headquarters for the organization at 2981 24th Street are located at the ground floor of a three-story, mixed-use, Italianate style building that was previously used as a store, according to the 1915 Sanborn map.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1977

2. *Is the business unique to San Francisco?*

Yes. Precita Eyes Muralists Association is unique to San Francisco in that it has provided continual support for art and art education and has specifically been a supporter of muralists and the muralist atmosphere that blossomed in the Mission District beginning in the early 1970s. Since its inception, Precita Eyes Muralists has played an integral role in the city's cultural

heritage and arts education and is responsible for over 600 collaborative murals in various San Francisco neighborhoods, including the Mission District and Bernal Heights, as well as other cities in the Bay Area and internationally.

3. *Is the business associated with culturally significant events?*

Yes. The organization is associated with the 1970s mural movement that emerged in the United States as a result of the 1960s Chicano (Mexican-American) and Civil Rights movement. The organization is also associated with the development of a community-based mural movement in the Mission District comprised of neighborhood Latino artists and the women's mural collective, *Mujeres Muralistas*.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The organization is associated with the production of murals.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Yes. The 1900s property at 2981 24th Street has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that is included as part of the identified-eligible South Mission Avenues and Alleys historic district. The 1900s property at 348 Precita Avenue has also been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that is included as part of the identified-eligible Bernal Heights North historic district.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. SF Gate, 1/4/2014, "Mural matriarch Susan Cervantes makes it big in art," by Sam Whiting; El Tecolote, 6/3/2015, "New mural captures spirit of the Mission," by Alicia Zapata; Mission Local, "17th and Capp Mural Provokes Mixed Feelings," by Christy Khoshaba; SF Gate, 3/21/1997, "Precita's 'sacred ground,'" by Susan Ferriss; SF Gate, "Precita Eyes celebrates three decades of making walls, and community, bloom," by Will Crain.

Physical Features or Traditions that Define the Business

Recommended by Applicant

- Precita Eyes/Bernal landscape mural and organization logo above storefront transom at 348 Precita Avenue
- Iconic front door with mural at 348 Precita Avenue
- Interior work spaces and studio space at 348 Precita Avenue

- Interior paint mixing studio and store room in the middle spaces of the building at 2981 24th Street
- Administrative, arts education and tour offices at back of the building at 2981 24th Street
- Studio space used as a multi-purpose space for exhibits, presentations, meetings and mural design workshops at 2981 24th Street
- Vintage marquee sign displaying Precita Eyes logo at 2981 24th Street
- Image of Frida Kahlo and business wall sign displaying organization name facing 24th Street

Additional Recommended by Staff

- Storefront system at 348 Precita Avenue including tiled bulkhead, angled vestibule entry, front door, storefront windows and transom band above
- Storefront system at 2981 24th Street including tiled bulkhead, angled vestibule entry, front door, and storefront windows

Filing Date: June 20, 2016
Case No.: 2016-008440LBR
Business Name: Pacific Café
Business Address: 7000 Geary Boulevard
Zoning: NC-1 (Neighborhood Commercial, Cluster)/
40-X Height and Bulk District
Block/Lot: 1466/016
Applicant: Tom Hawker, Co-Founder
7000 Geary Boulevard
San Francisco, CA 94124
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Pacific Café is a restaurant serving fresh, local seafood to the Outer Richmond neighborhood on Geary Boulevard between 34th Avenue and 35th Avenue. The restaurant is located at the ground floor of a two-story, mixed-use building that was previously used as a store, as noted in the 1915 Sanborn map. The restaurant began in 1974 as a seafood restaurant offering generous portions at reasonable prices and a traditional complimentary glass of wine while customers wait for tables.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1974

2. *Is the business unique to San Francisco?*

While the business model is not unique to San Francisco the quality of seafood, entrée portion sizes, reasonable prices, and complimentary glass of wine while you wait creates a unique neighborhood restaurant atmosphere.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with preparing quality seafood dishes.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Unknown. The 1900s property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a “Category B Property” that requires further review per the Planning Department’s CEQA review procedures for historical resources.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. SF Gate, 7/2/2014, “Owners, neighbors toasting S.F. gem Pacific Café at 40,” by Paolo Lucchesi; KQED Food, 11/2/2006, “Check, Please! Bay Area: Season 2: Episode 6 (206)” (video found online at: <http://ww2.kqed.org/checkplease/2006/11/02/check-please-bay-area-season-2-episode-6-206/>)

Physical Features or Traditions that Define the Business

Recommended by Staff

- Checkered decorative tiles and business wall signs on exterior of south and east facades
- Projecting business sign over the entry along 34th Avenue
- Windows
- Booth seating areas
- 1970s decorations and lighting

Filing Date: June 20, 2016
Case No.: 2016-008432LBR
Business Name: Lone Star Saloon
Business Address: 1354 Harrison Street
Zoning: WMUG (WSOMA, Mixed Use-General)/
55-X Height and Bulk District
Block/Lot: 3519/013
Applicant: Tony Huerta, Owner
1354 Harrison Street
San Francisco, CA 94103
Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Lone Star Saloon is a neighborhood bar serving the South of Market neighborhood on Harrison Street between 9th Street and 10th Street. It is located at the ground floor of a two-story, mixed-use building that was previously used as a store as noted in the 1915 Sanborn map. The bar was founded in 1989 by Rick Redewell, who envisioned a space where working class, blue collar gay men could gather and be celebrated. The bar was originally located on Howard Street. However, the Loma Prieta Earthquake damaged the building severely, causing the Lone Star Saloon to relocate to its present location on Harrison Street.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1989

2. *Is the business unique to San Francisco?*

While the business model is not unique to San Francisco, the bar stemmed from the formation of the gay “bear” movement in the City initially as a gathering social place for this subculture, and later becoming a well-known and all-welcoming bar known for hosting charity events to raise money for various causes such as HIV/AIDS, breast cancer research, suicide prevention, and homeless shelters.

3. *Is the business associated with culturally significant events?*

Yes. The business is associated with the formation of the gay “bear” movement, which was started by a group of people who felt under represented and disenfranchised by the mainstream

and who were looking for a place of their own.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

No.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

No. The 1907 property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category C Property" that has, per the Planning Department's CEQA review procedures for historical resources, been determined to not be a historic resource.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. San Francisco Chronicle, 1/30/1991, "The Return of 3-Dot Journalism," by Herb Caen; The Guardian, 12/2/2015, "Gay San Francisco: a guide to clubs, bars, drag shows and queer culture," by Wonder Dave; SF Gate, 9/2/2006, "San Francisco/'Bears' come out to play at fair celebrating gay subculture," by Wyatt Buchanan.

Physical Features or Traditions that Define the Business

Recommended by Staff

- Projecting business sign with star logo along Harrison Street
- Wood-finished bar
- Outdoor patio at rear of property
- Collection of ephemera, such as street signs

Filing Date: June 20, 2016
Case No.: 2016-008429LBR
Business Name: Gilmans Kitchens and Baths
Business Address: 228 Bayshore Boulevard
Zoning: PDR-2 (PDR Production, Distribution, and Repair)/
40-X Height and Bulk District
Block/Lot: 5533/048
Applicant: Justin Lowenthal, Accounting Assistant
228 Bayshore Boulevard
San Francisco, CA 94124
Nominated By: Supervisor David Campos, District 9
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Gilmans Kitchens and Baths is a retail store that sells cabinetry, countertops, plumbing accessories, hardware, flooring materials, and screens to residents and businesses throughout San Francisco and is the only brick and mortar screen shop in the City. The business was established in 1954 and continues to serve the Bayview neighborhood on Bayshore Boulevard as well as the greater San Francisco area. The family-owned business is located in a utilitarian, industrial style building that was previously used as a paint factory, dry color mixer & steel kettles company, and an iron & steel construction company according to the 1950 Sanborn map.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1954

2. *Is the business unique to San Francisco?*

Yes. The business offers full service remodeling to homeowners and has and continues to work with other local businesses in the industrial district of San Francisco to provide personalized experiences and remodeling.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with retail remodeling products and services and is the only brick and mortar manufacturer of window screens in San Francisco.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Unknown. The 1921 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

No.

Physical Features or Traditions that Define the Business

Recommended by Applicant

- Showroom

Additional Recommended by Staff

- Strand of multi-lite, center pivot hopper windows at second level of building

Filing Date: June 20, 2016
Case No.: 2016-008509LBR
Business Name: Community Boards
Business Address: 601 Van Ness Avenue, Suite 2040
Zoning: RC-4 (Residential-Commercial, High Density)/
130-V Height and Bulk District
Block/Lot: 0762/026
Applicant: Darlene Weide, Executive Director
601 Van Ness Avenue, Suite 2040
San Francisco, CA 94102
Nominated By: Supervisor London Breed, District 5
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Community Boards is a 501(c)(3) organization that provides public conflict-resolution services to the Downtown/Civic Center neighborhood on Van Ness Avenue between Turk Street and Golden Gate Avenue. The core mission of Community Boards is to empower communities and individuals with the strength, skills, and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment. Since it began in 1976, Community Boards has helped 50,000 residents resolve conflicts peacefully and trained over 18,000 San Franciscans with community mediation skills. Although the organization has moved three times since its inception, it has continually provided support and services pertaining to conflict resolution to each neighborhood it has moved to and to the city of San Francisco as a whole.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1976

2. *Is the business unique to San Francisco?*

Yes. Community Boards provides peaceful conflict resolution to residents and communities throughout San Francisco through the efforts of trained, diverse community volunteer mediators. Today, the organization provides low-cost mediation, facilitation, conflict resolution skills training and consultation throughout San Francisco, and operates the longest running, public mediation center in the United States.

3. *Is the business associated with culturally significant events?*

No.

4. *Is the business associated with culturally significant persons?*

No.

5. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

No.

6. *Is the business associated with a culturally significant building/structure/site/object/interior?*

No. The 1982 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category C Property" due to its age.

7. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

8. *Is the business mentioned in a local historic context statement?*

No.

9. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. San Francisco Chronicle, 5/24/1993, "Democratic Export"; San Francisco Examiner, 11/17/1993, "Averting a potential teen tragedy," by Scott Winokur; Connecticut Post, 2/12/1994, "Good neighbors are good communicators," by Abigail Van Buren; The Sunday Examiner & Chronicle, 9/8/1996, "The Peacemakers in San Francisco's Battlefields," by Marcus Chan; Westside Observer, June 2011, "Neighbor-on-Neighbor Disputes Resolved," by Darlene Weide; The Potrero View, September 2011, "Dogpatch-Based Martial Arts Group Sponsors Week of Peace," by Jim Van Buskirk; Mission Local, 3/19/2010, "Community Boards and SF Cops Meet to Promote Mediation," by Anrica Deb; El Tecolote, 5/6/2011, "Local Community Boards organization uses mediation to resolve disputes," by Nicole Moreno; SFUSD, 6/10/2014, "Lincoln High School Senior Wins 2014 SF Peacemaker Award"; The Examiner, "SF student to be honored for peer mediation work," 5/10/2015, by Laura Dudnick.

Physical Features or Traditions that Define the Business

Recommended by Applicant

- Large room for mediations in current space that allows for small and large group mediations

Filing Date: June 20, 2016
Case No.: 2016-008567LBR
Business Name: Macchiarini Creative Design & Metalworks
Business Address: 1544 Grant Avenue
Zoning: NCD (North Beach Neighborhood Commercial)/
40-X Height and Bulk District
Block/Lot: 0104/083
Applicant: Daniel Macchiarini, Owner
1544 Grant Avenue
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186
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Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Macchiarini Creative Design and Metalworks is the oldest ongoing metal arts design house and production studio in the United States. Serving the North Beach neighborhood, Macchiarini is located on Grant Avenue between Filbert Street and Union Street. It is located at the ground floor of a three-story, mixed use building that was previously used as a store as noted in the 1915 Sanborn Map. Founded by Peter Macchiarini in 1948, the business continues to offer metal workshop courses and regularly invites the community into its Grant Avenue location for various art openings.

STAFF ANALYSIS

Review Criteria

10. *When was business founded?*

1948

11. *Is the business unique to San Francisco?*

Yes. The business is unique to San Francisco in that the business was founded as a workshop, studio, and gallery by Peter Macchiarini, a celebrated Northern California and North American metal jewelry and sculpture artist.

12. *Is the business associated with culturally significant events?*

No.

13. *Is the business associated with culturally significant persons?*

Yes. Peter Macchiarini (1909-2001) was a celebrated North American modernist jeweler and sculptor and a pioneer in the field of avant-garde jewelry who also played an instrumental part in organizing the first San Francisco outdoor festival in 1938 as well as founding the Upper Grant Avenue Street Fair in 1953.

14. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with metal jewelry and sculpture design.

15. *Is the business associated with a culturally significant building/structure/site/object/interior?*

Yes. The 1906 property at 1544 Grant Avenue has been previously evaluated by the Planning Department for potential historical significance. The property is considered a “Category A Property” that is included as part of the identified-eligible Upper Grant Avenue historic district.

16. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

17. *Is the business mentioned in a local historic context statement?*

No.

18. *Has the business been cited in published literature, newspapers, journals, etc.?*

No.

Physical Features or Traditions that Define the Business

Recommended by Staff

- Decorative metal entry gate with business sign and address
- Storefront system including recessed, stepped up vestibule and entry door, display window, transom windows above
- Projecting business sign
- Interior gallery and work spaces

PROJECT DESCRIPTION

The Applicants have been nominated as "Legacy Businesses" by a member of the Board of Supervisors or the Mayor.

OTHER ACTIONS REQUIRED

Per Administrative Code Section 2A.242, the subject nomination requires review and approval by the Small Business Commission at a public hearing in order to be added to the Legacy Business Registry.

PUBLIC/NEIGHBORHOOD INPUT

The Department has received no public input on the project at the date of this report.

ENVIRONMENTAL REVIEW STATUS

Nomination to the Legacy Business Registry does not constitute a "project" requiring environmental review per the California Environmental Quality Act (CEQA). The nomination act would not result in any physical alteration to the subject property and could not have an effect on the environment.

PLANNING DEPARTMENT RECOMMENDATION

Staff recommends that the Historic Preservation Commission find that the above businesses qualify for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the above listed physical features and traditions as amended by Staff.

ATTACHMENTS

Draft Resolution
Legacy Business Application

SC: XXXX



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008460LBR
Business Name: Two Jack's Nik's Place Seafood
Business Address: 401 Haight Street
Zoning: NC-2 (Neighborhood Commercial, Small Scale)/
40-X Height and Bulk District
Block/Lot: 0859/001
Applicant: Erica Perry Cooper, Owner
614 45th Avenue
San Francisco, CA 94121
Nominated By: Supervisor London Breed, District 5
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

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Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR TWO JAKC'S NIK'S PLACE SEAFOOD, CURRENTLY LOCATED AT 401 HAIGHT STREET (BLOCK/LOT 0859/001).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Western Addition neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Two Jack's Nik's Place Seafood qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Façade appearance from 1977-present, including the storefront sequence and angled vestibule entry*
- *Mural along the front façade storefront that represents the business' founder and his family*
- *Original 1977 projecting sign and awning sign at the front façade*
- *Interior seating/lounge area*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008460LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008456LBR
Business Name: Toy Boat Dessert Café
Business Address: 401 Clement Street
Zoning: NCD (Inner Clement Street Neighborhood Commercial)/
40-X Height and Bulk District
Block/Lot: 1437/001
Applicant: Jesse & Roberta Fink, Owners
401 Clement Street
San Francisco, CA 94118
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR TOY BOAT DESSERT CAFE, CURRENTLY LOCATED AT 401 CLEMENT STREET (BLOCK/LOT 1437/001).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Richmond neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Toy Boat Dessert Cafe qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Storefront and façade that dates to the 1900s along Clement Street, including the windows, doors, and band of transom windows*
- *Original 1982 projecting sign at the front façade*
- *Interior shelving and toy displays*
- *Decorative checkered tiling along interior walls*
- *Checkered tiles along floor of interior*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008456LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008471LBR
Business Name: Specs' Twelve Adler Museum Café
Business Address: 12 Williams Place/12 Saroyan Alley
Zoning: NCD (Broadway Neighborhood Commercial)/
65-A-1 Height and Bulk District
Block/Lot: 0162/024
Applicant: Elly & Richard Simmons, Owners
12 Saroyan Alley
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SPECS' TWELVE ADLER MUSEUM CAFÉ, CURRENTLY LOCATED AT 12 WILLIAMS PLACE/12 SAROYAN ALLEY (BLOCK/LOT 0162/024).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the North Beach neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Specs' Twelve Adler Museum Café qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Museum collection objects including art, flags, etc.*
- *Brick walls that are of the original brick of the building, which was built in 1855 and rebuilt after the 1906 earthquake*
- *Bar*
- *Entry door*
- *Projecting business sign above entry*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008471LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

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Filing Date: June 20, 2016
Case No.: 2016-008450LBR
Business Name: Precita Eyes Muralists Association, Inc.
Business Address: 2981 24th Street & 348 Precita Avenue
Zoning: NCT (24th-Mission Neighborhood Commercial Transit)/
45-X Height and Bulk District
Block/Lot: 4270/034 & 5524/001
Applicant: Susan Cervantes, Founding Director
2981 24th Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR PRECITA EYES MURALISTS ASSOCIATION, CURRENTLY LOCATED AT 2981 24TH STREET & 348 PRECITA AVENUE (BLOCK/LOT 4270/034 & 5524/001).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Mission and Bernal Heights neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Precita Eyes Muralists Association qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Precita Eyes/Bernal landscape mural and organization logo above storefront transom at 348 Precita Avenue*
- *Iconic front door with mural at 348 Precita Avenue*
- *Interior work spaces and studio space at 348 Precita Avenue*
- *Interior paint mixing studio and store room in the middle spaces of the building at 2981 24th Street*
- *Administrative, arts education and tour offices at back of the building at 2981 24th Street*
- *Studio space used as a multi-purpose space for exhibits, presentations, meetings and mural design workshops at 2981 24th Street*
- *Vintage marquee sign displaying Precita Eyes logo at 2981 24th Street*
- *Image of Frida Kahlo and business wall sign displaying organization name facing 24th Street*
- *Storefront system at 348 Precita Avenue including tiled bulkhead, angled vestibule entry, front door, storefront windows and transom band above*
- *Storefront system at 2981 24th Street including tiled bulkhead, angled vestibule entry, front door, and storefront windows*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008450LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008440LBR
Business Name: Pacific Café
Business Address: 7000 Geary Boulevard
Zoning: NC-1 (Neighborhood Commercial, Cluster)/
40-X Height and Bulk District
Block/Lot: 1466/016
Applicant: Tom Hawker, Co-Founder
7000 Geary Boulevard
San Francisco, CA 94124
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR PACIFIC CAFE, CURRENTLY LOCATED AT 7000 GEARY BOULEVARD (BLOCK/LOT 1466/016).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Richmond neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Pacific Café qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Checkered decorative tiles and business wall signs on exterior of south and east facades*
- *Projecting business sign over the entry along 34th Avenue*
- *Windows*
- *Booth seating areas*
- *1970s decorations and lighting*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008440LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008432LBR
Business Name: Lone Star Saloon
Business Address: 1354 Harrison Street
Zoning: WMUG (WSOMA, Mixed Use-General)/
55-X Height and Bulk District
Block/Lot: 3519/013
Applicant: Tony Huerta, Owner
1354 Harrison Street
San Francisco, CA 94103
Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR LONE STAR SALOON, CURRENTLY LOCATED AT 1354 HARRISON STREET (BLOCK/LOT 3519/013).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the South of Market neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Lone Star Saloon qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Projecting business sign with star logo along Harrison Street*
- *Wood-finished bar*
- *Outdoor patio at rear of property*
- *Collection of ephemera, such as street signs*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008432LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin

Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008429LBR
Business Name: Gilmans Kitchens and Baths
Business Address: 228 Bayshore Boulevard
Zoning: PDR-2 (PDR Production, Distribution, and Repair)/
40-X Height and Bulk District
Block/Lot: 5533/048
Applicant: Justin Lowenthal, Accounting Assistant
228 Bayshore Boulevard
San Francisco, CA 94124
Nominated By: Supervisor David Campos, District 9
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GILMANS KITCHENS AND BATHS, CURRENTLY LOCATED AT 228 BAYSHORE BOULEVARD (BLOCK/LOT 5533/048).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Bayview neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Gilmans Kitchens and Baths qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Showroom*
- *Strand of multi-lite, center pivot hopper windows at second level of building*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission** hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008429LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

Filing Date: June 20, 2016
Case No.: 2016-008509LBR
Business Name: Community Boards
Business Address: 601 Van Ness Avenue, Suite 2040
Zoning: RC-4 (Residential-Commercial, High Density)/
130-V Height and Bulk District
Block/Lot: 0762/026
Applicant: Darlene Weide, Executive Director
601 Van Ness Avenue, Suite 2040
San Francisco, CA 94102
Nominated By: Supervisor London Breed, District 5
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR COMMUNITY BOARDS, CURRENTLY LOCATED AT 601 VAN NESS AVENUE, SUITE 2040 (BLOCK/LOT 0762/026).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Downtown/Civic Center neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Community Boards qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Large room for mediations in current space that allows for small and large group mediations*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008509LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE JULY 20, 2016

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Filing Date: June 20, 2016
Case No.: 2016-008567LBR
Business Name: Macchiarini Creative Design & Metalworks
Business Address: 1544 Grant Avenue
Zoning: NCD (North Beach Neighborhood Commercial)/
40-X Height and Bulk District
Block/Lot: 0104/083
Applicant: Daniel Macchiarini, Owner
1544 Grant Avenue
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186
stephanie.cisneros@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR MACCHIARINI CREATIVE DESIGN AND METALWORKS, CURRENTLY LOCATED AT 1544 GRANT AVENUE (BLOCK/LOT 0104/083).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the North Beach neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on July 20, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Macchiarini Creative Design and Metalworks qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business

- *Decorative metal entry gate with business sign and address*
- *Storefront system including recessed, stepped up vestibule and entry door, display window, transom windows above*
- *Projecting business sign*
- *Interior gallery and work spaces*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-008567LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on July 20, 2016.

Jonas P. Ionin
Acting Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



**Legacy
Business
Registry**

Application Review Sheet

Applicant Name: Two Jack's Nik's Place Seafood

Nomination Date: 10/27/2015

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: April 1, 2016

Application Referred to HPC Date: June 20, 2016

Notes:

Nikki Perry's application was submitted prior to input from the HPC. Nikki historical narrative is primarily told through the submission of two articles. Nikki has satisfactorily communicated retaining the original culinary art form of the restaurant while at the same time modifying the environment to attract the customer of today.

A handwritten signature in black ink, appearing to read "Regina Dick-Endrizzi". The signature is fluid and cursive.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Tuesday, October 27th, 2015

Office of Small Business
Small Business Commission
City Hall, Suite 110
San Francisco, CA 94102

To whom it may concern:

I am writing to nominate Two Jack's Nik's Place Seafood at 401 Haight Street for the Legacy Business Registry Program. Since its opening, Two Jack's has been an establishment that brings our community together through its outstanding southern cooking.

When Two Jack's opened in 1977, the Haight was in a period of revival. The restaurant began as a tribute to Fish Fridays, a popular event for all generations to dine together. Many issues have fragmented the Haight community over the years, but in a disjointed time, Two Jack's has continued to be a place where all families and residents can come and enjoy good food and music. Nikki Cooper, current owner and daughter of Two Jack's founders, is a San Francisco native who has worked to maintain the strong sense of community and the family atmosphere in the restaurant that she grew up with.

Two Jack's has brought live jazz, poetry, and open mic nights to the area, becoming a hub for the San Francisco community to express itself in a safe and open space. Its Throwback Thursday nights, where menu prices return to their original prices from 1977, help ameliorate the financial burden that many San Francisco families face, providing a place where they can come every week for delicious, affordable meals made with love. It is an open and warm environment that encourages the bonding and uplifting of the residents of the Lower Haight.


I am proud to nominate Two Jack's Nik's Place Seafood for the Legacy Business Registry Program, and I know that they are excited about this opportunity as well. Two Jack's owner, Erica (Nikki) Perry Cooper can be contacted at: (415) 786-4738 or enpc7614@gmail.com.

Should you have any further questions, please do not hesitate to reach out to my office at (415) 554-7630 or BreedStaff@sfgov.org. Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "London Breed".

President London Breed
Board of Supervisors
City & County of San Francisco



Legacy Two Jack's Nik's Seafood Restaurant 1977 to 2016



Two Jack's Niki's Place Narrative

Since 1977, Two Jacks Nikki Seafood has stood the test of time. Former owner, Mr. Stephen Perry, always had a vision to start his own business. As a young boy growing up in the projects in San Francisco, Mr. Perry had a passion for selling things to keep money in his pocket!

Mr. Perry returned home from the military in 1977 to fulfill his lifelong dream of starting his own business. With no business experience, but a wife who had some family recipes, they created a menu of southern comfort foods and started Two Jacks; a seafood restaurant designed to preserve the Black tradition of Fish Friday, an event for the predominantly Black community to dine together on Fridays!

What has the restaurant meant to the community over the past thirty plus years in the lower Haight? In a neighborhood that was rampant with drugs and minimal thriving Black businesses, there were little economic opportunities for Black people. Mr. Perry saw Two Jacks as "a stepping stone for individuals who had institutional system challenges in getting a job". At Two Jacks, people of color could work in a family-owned restaurant, learn customer relations, establish a good work ethic, and learn time management and restaurant skills. "We helped and are still helping individuals become productive citizens in society". We have instilled these family values and skills in our daughter, who, for the past ten years, has managed the restaurant and is continuing our legacy.

Our family values and a vision for the future is visually displayed in our mural of a strong family living through the challenges of a changing diverse community.

Two Jacks Nik's Place is the future of this family business. It is a community hub reflecting the diversity of this San Francisco neighborhood, where you'll experience local live jazz musicians, poetry readings and open mic night while dining and experiencing southern cooking.

The original menu from 1977 is featured on Thursday nights with prices that reflect that era. "Throwback Thursday is the signature message to the community; we appreciate your business and we want you to enjoy an affordable meal made with love"!

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
TWO JACK'S SEAFOOD		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
ERICA PERRY COOPER		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
401 Haight St / San Francisco, CA 94117 94117		(415) 431-6290
		EMAIL:
		enpc7614@gmail.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
www.twojacksnksplace.com	TWO JACK'S SEAFOOD	TWO JACK'S SEAFOOD

APPLICANT'S NAME	
<input checked="" type="checkbox"/> Same as Business Owner	
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
614 45 th AVE	(415) 786-4738
San Francisco CA 94121	EMAIL:
	enpc7614@gmail.com enpc7614@gmail.com
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0394450	

BACKGROUND INFORMATION	
Founding Location:	401 Haight Street
Current Headquarters Location:	401 Haight Street
Operating in San Francisco since:	1977

NAME OF NOMINATOR:	DATE OF NOMINATION:
London Breed (Supervisor)	10/27/15

2. Business Addresses

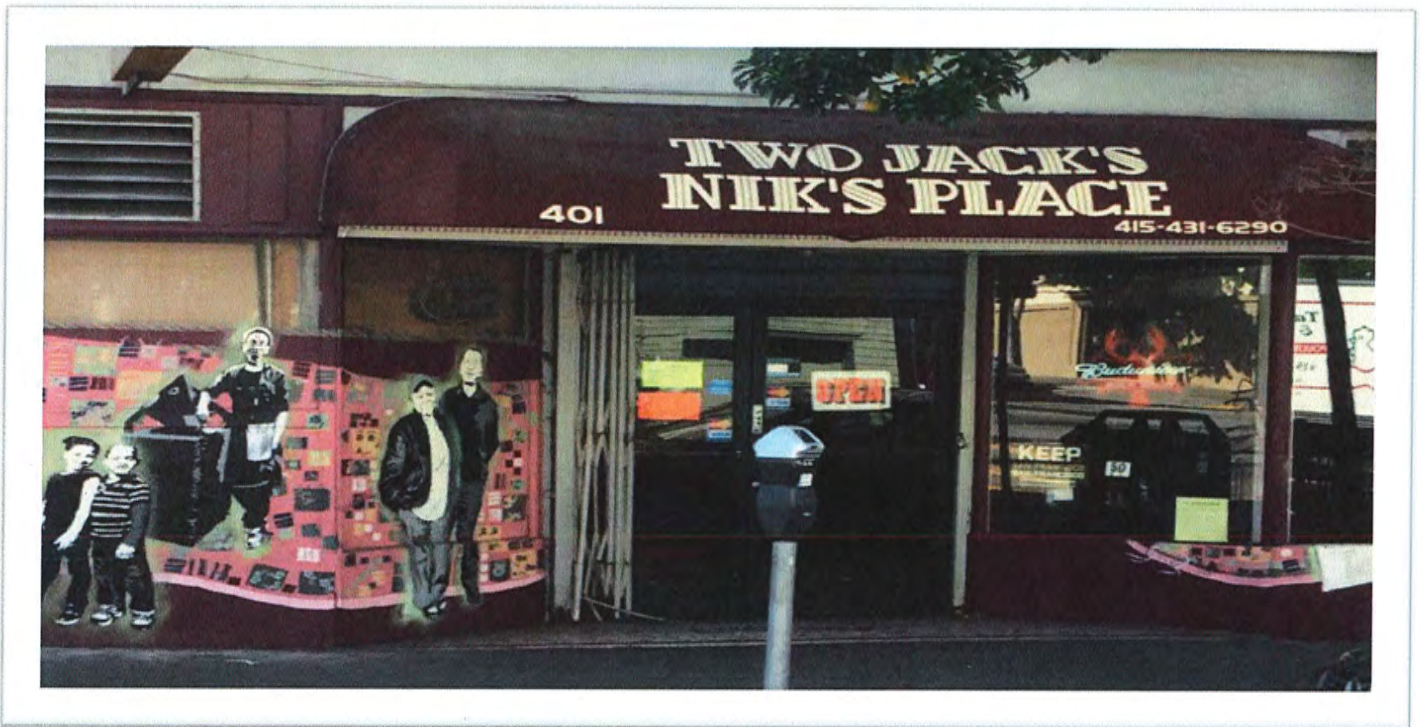
ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
401 Haight St	94117	1977-2015
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	



Legacy Two Jack's Nik's Seafood Restaurant 1977 to 2016



Original signage still displayed since 1977





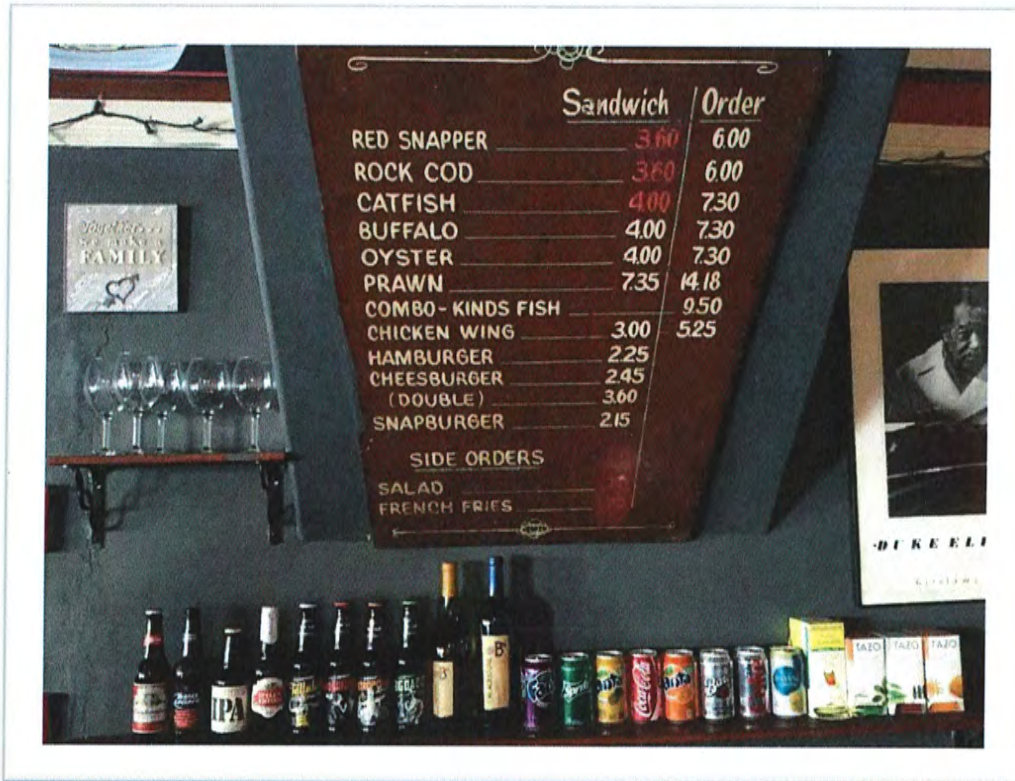
Legacy Two Jack's Nik's Seafood Restaurant
1977 to 2016



Nikki's parents
Stephen and Almeta Perry



Legacy Two Jack's Nik's Seafood Restaurant 1977 to 2016



Fish
Friday's
Throw
back
prices





Legacy for Two Jack's Nik's Seafood Restaurant 1977 to 2016



“May 16, 1983”
Two Jack's
original sweater
worn by
employee, Lloyd
Bradley, taken
with the owner's
daughter, Nikki

“June 15, 1983”
Two Jack's
name
displayed on
liquor store
across the
street



In 2006 Nikki was fortunate enough
to carry on her father's legacy.

Articles have been written about
San Francisco's Two Jack's Seafood Restaurant;
Beautifully Said Magazine and Hoodline News On-line.

SAN FRANCISCO CHEF NIKKI COOPER



Photo: Courtesy of Nikki Cooper

By Editors

Nikki Cooper is a chef who studied at the San Francisco Cooking School, but family is where she attributes her culinary foundation began. Having prepared dishes alongside her mother, grandmothers, and aunts since the age of 7. She speaks with Beautifully Said Magazine about the journey which led to tasteful opportunities doing what she loves; creating wonderful experiences for her customers with food.

Anytime I am in the San Francisco area I make sure to visit Two Jack's Nik's Place soulful taste of home. The owner and chef, Nikki Cooper welcomes you with a vibrant energy and passion for food that fits perfectly in the Lower Haight area of San Francisco. The menu has family favorites like fried chicken, fish, mac-and-cheese, yams, and greens to name a few. There is also burgers to order and desserts like peach cobbler and banana pudding. I definitely recommend those to check out Two Jack's Nik's Place for a refreshing and friendly atmosphere with delicious soul food. – Allegra, Elk Grove, CA

When did you realize you wanted to become a chef?

My journey to becoming a chef/cook is typical. I am an only child. And my parents decided to open their first restaurant a year after I was born, so I literally grew up in the restaurant. I always joke and say it's my sibling. I started cooking by age 7 alongside my mom, grandma, and aunts. I loved it. It helped to shape my identity and self-esteem as being an important part of our businesses and family. It allowed me for the first time to get lost in the art of cooking. However, it wasn't until after my husband and I had both of our children and my 3rd year of ownership that I recognized my passion was creating and sharing love through food. I received my degree in French studies from UC Davis and I wanted to be an interpreter for the United Nations. But once I got a taste of corporate America I knew it was not going to work out. So I began working as an afterschool teacher. I loved the children and thoroughly enjoyed helping their families shape them, but the bureaucracy of the school district was limited and didn't allow me to teach our children the way they needed to be taught. However, while in college and working other jobs I never stopped cooking at the restaurant. I needed to be connected to everything about it. When I was on maternity leave with my first child, I decided I did not want to work for anyone else anymore and that's when my father approached me about taking over the first location he was going to close. I immediately said yes. I knew it was going to be hard, but I had no idea just how hard. The week after I bought the restaurant my husband and I found out we were unexpectedly pregnant with my son. Three months after that my manager broke her arm and I ended up working every day, and every shift opening until closing. We didn't have daycare for my one-year-old daughter so she came to work with me. I had one child on my hip and one in my belly all while running and growing a business and infusing the menu with new dishes handed down from my family in the worst economic crisis since the depression. Remodeling the location, acquiring a beer and wine license and everything else in between. Six years later out of the blue I was given the opportunity to cook at Bloomingdales in front of a live audience and that's when it became crystal clear to me. I was able to survive and grow in my business because I genuinely love everything about it. The food I cook, my customers I serve, being able to continue and build upon my family business, and the possibility of creating a legacy for my children.

Where did you study?

I studied at the San Francisco Cooking School, but mostly in the kitchen with my mother, aunts, both grandmothers, and grandfather. I also read a lot of cooking books as well as learn on my own.

Name one important aspect a person should stay focused on when working in the food industry?

Everyone has their own motivation when working with food. It's hard for me to say what someone should be focused on. I know for me, I like the human side of the industry. I am able to have this business because of all the hard work and sacrifices my parents made who passed it down to me, and all the generations of family who supported this business for 38 years. Great businesses are built on great customer service experiences and that is what I try to remember every day.

In what ways do you provide a wonderful eating experience for your customers?

I try my best to make every occasion a family 'Sunday' experience. I play soul music in the background at the restaurant. I want everyone to feel like we are genuinely appreciative of them coming to enjoy our food.

Name a favorite dish you like to prepare.

It's really hard to pick one dish. So many of the dishes I enjoy making have been taught to me by my mother, aunts, and grandmothers. I have a sacred connection with each of those family members because most of them have passed away with the exception of my mother who I count my blessings for every day. I enjoy making soul food dishes like macaroni and cheese. My Auntie Lois taught me. I learned to make dressing from my mother and pound cake by Auntie Nita...the list goes on and on.

How do you see yourself as a business leader in the next couple of years?

I see myself expanding our brand through both technology and franchising.

What advice would you give to young men and women pursuing their culinary dreams?

Whatever your dreams make sure they are grounded in something bigger than yourself and grounded in love. Because when those times of self-doubt and weariness come you are going to need something else to take over and carry you through.

What are your favorite past times away from work?

Nothing can compare to spending quality time with my family. My family is my purpose; being present with them in each moment, to be able to act silly with my daughter and make up crazy songs on the way to school while laughing at ourselves. Listening to my son rattle off sports stats and stare at him with a sense of pride and wonderment. Having a glass of wine with my husband and watching a good movie on TV. I love Sunday dinners with my parents at their home or going out to eat. It really doesn't matter where we go or what we do as long as I am with family and experiencing the best this life has to offer me.

Comfort-foodie Nikki Cooper shares one of her favorite recipes for an indulgent, modern take on mac-and-cheese. Her secret ingredient? Crab meat! For more food inspiration, check out Nikki at [@twojacksseafood](https://twitter.com/twojacksseafood)

Two Jack's: The Best Restaurant You've Probably Never Been To



Wed. July 28, 2010, 7:16am



For Nikki Cooper, it's all about positivity.

Her restaurant, **Two Jack's** (<http://www.twojacksniksplace.com/>), sits on the corner of Haight and Webster, which is about as far eastward as businesses get in this neighborhood.

As such, Two Jack's doesn't get the foot traffic that more centrally-located Haight

Street eateries enjoy. And it's at an intersection that, while safer than it used to be, still grapples with issues of drugs and crime — an atmosphere that doesn't exactly attract new diners.

But Nikki is undaunted. With Two Jack's, she's determined to transcend the troubles of the neighborhood by creating a place where folks of all races, backgrounds, and lifestyles can come in, enjoy some comfort food, and stay for a while. She's also striving to set a positive example for local African American youths, showing them that with hard work and the support of family and neighbors, a better life is possible.

And oh yeah — she's serving up crazy amazing, insanely affordable southern-style food, too.



Nikki Cooper of Two Jack's

First, some backstory.

Nikki's parents Stephen and Almeta first opened Two Jack's way back in 1977.

They already owned a liquor store across the street called Two Jack's, and decided to carry the name over to the restaurant. (The curious apostrophe placement, however, remains a mystery!)



As a child, Nikki would spend afternoons at the restaurant, watching her parents as they worked and learning the ropes of the food industry. But she never expected to make it her career.

Instead, after high school she attended UC Davis, then worked as an afterschool coordinator for the San Francisco Unified School District and at an educational non-profit called **Making Waves** (<http://www.making-waves.org/>), before finally enrolling in a Masters program at **SF State** (<http://www.sfsu.edu/>). She also got married — her husband is an engineer — and had a daughter.

But she couldn't shake the entrepreneurial bug that her parents had passed onto her.

"At some point I realized I wasn't going to be nappy working for someone else," she says. At the same time (around 2006), Nikki's father was preparing to close Two Jack's. He had already opened two other locations in the city, and the Haight Street location, which was take-out only at the time, wasn't a financial success.

So, her father asked Nikki if she'd like to take it over. The timing was right. He offered to lease the restaurant to her, but Nikki refused. Instead, she insisted on buying it outright.

It was a big step, and Nikki knew it would be a lot of work, but she was confident that she was ready for the challenge.

Then, on the day she signed the contract to buy Two Jack's, she discovered that she was pregnant with her 2nd child.

And then her manager broke her arm. And her husband was busy working on a project for the Port of Oakland. So, Nikki was effectively left alone to turn the space, which she describes as "industrial" and "in shambles," into the comfortable neighborhood restaurant that she envisioned. And she had to do this with a young child at home and another one on the way.

Nikki didn't complain. She got to work.





The remodeling was extensive. She added plenty of touches like flowers, warm lighting, and artwork to replace the industrial vibe with a homier, inviting atmosphere.



She tore out a deep freezer that once occupied a space in the back of the restaurant, and replaced it with comfortable seating and magazines.

"Not a lot of African American businesses have seating areas," she says. It's exactly this climate of distrust that she wants to break with Two Jacks, and the lounge area is her way of letting patrons know that they are appreciated — and welcome to linger.





Nikki also filled the space with personal elements. Dozens of family photos adorn the walls and hang from the ceiling. Pictured above are photos of Nikki's mom (bottom left), and her father with his friend Danny Glover (top). Her family has deep ties to San Francisco and to this neighborhood, and honoring that history was clearly a priority for Nikki.





Finally, what was once a take-out joint is now a sit-down, stay-a-while restaurant (though you can take out too if you're in a hurry, of course).

Speaking of which, let's talk about the food, shall we?

There's plenty of seafood, for one thing. Catfish, oysters, prawns, snapper, sole... So many options. We tried the fried catfish filet with fries and some mac and cheese. It was insane. Many items are based on old family recipes, and pretty much everything is homemade.

There are also burgers, chicken sandwiches, and wings, and southern staples like greens and peach cobbler.

If all that sounds a little heavy to you, fear not. Mindful that times have changed, Nikki has added healthier options like salads and grilled items to the menu.

And did we mention the prices? \$6 for a double cheeseburger with fries? \$2.50 for a beer? You'd be hard-pressed to find better bang for your buck in the Lower Haight, that's for sure.

With the new menu and the remodeling done, Nikki is finally able to relax — a little. While business is good, it could always be better. She recently created a **Facebook page** (<http://www.facebook.com/pages/Two-Jacks-Seafood/136117401902?ref=ts>) for the restaurant, and is trying to reach out to new customers.

So if you're hankering for some good food and haven't tried Two Jack's yet, get yourself on over to Haight and Webster ASAP. Meet Nikki and try the catfish. You'll be happy you did both.

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38

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**Legacy
Business
Registry**

**Application Review
Sheet**

Applicant Name: Toy Boar Dessert Café

Nomination Date: November 19, 2015

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: June 8, 2016

Application Referred to HPC Date: June 20, 2016

Notes:
Not additional notes.

A handwritten signature in black ink that reads "Regina Dick-Endrizzi". The signature is written in a cursive, flowing style.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Member, Board of Supervisors
District 1
市參議員、第一區



City and County of San Francisco

ERIC MAR
馬兆光

November 19, 2015

Regina Dick-Endrizzi
Director
Office of Small Business
Via Email: regina.endrizzi@sfgov.org

Re: The Toy Boat's Application to the Legacy Business Registry

Dear Ms. Dick-Endrizzi,

I am writing this letter in strong support of the Toy Boat Dessert Café's application to be a designated Legacy Business. Since 1982, the Toy Boat has served the Richmond District as one of the landmark destinations for our neighborhood and one of the community building stalwarts that generations of Richmond residents have patronized with their families.

In addition, Jesse Fink, the founder and operator of the Toy Boat, has served as a member and past president of the Clement Merchants Association and, in that role, has been instrumental in the revitalization of the Inner Clement business corridor. He has also fought successfully to protect the interests of all small business in the Richmond and throughout the City.

The tremendous selection of ice creams and desserts is only part of the Toy Boat's charm. Jesse's incredible collection of pop culture memorabilia and child-friendly atmosphere have made it a favorite of San Francisco kids and a unique experience for all of its patrons. Its business model also prioritizes local hiring and has resulted in countless neighborhood teenagers getting their first work experience in Jesse's shop.

There is no other business like the Toy Boat in the Richmond District and, I would venture to say none other like it in all of San Francisco. It has that unique quality that makes neighborhoods distinct and special and I am proud to nominate it as the Richmond District's first legacy business.

Sincerely,

A handwritten signature in blue ink, appearing to read "Eric Mar".

Eric Mar
Supervisor District 1

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
TOY BOAT DESSERT CAFE		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Jesse + ROBERTA FINK		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
401 CLEMENT ST.	(415) 751-7505	
	EMAIL:	
	TOYBOATCAFE@GMAIL	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
	TOYBOATDESSERTCAFE	TOY BOAT DESSERT CAFE

APPLICANT'S NAME	
Jesse + Roberta FINK	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
SOLE OWNERS	
APPLICANT'S ADDRESS:	TELEPHONE:
401 CLEMENT ST	(415) 751 7505
	EMAIL:
	TOY BOAT CAFE@GMAIL

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
- 0134630 - (1982)	-

BACKGROUND INFORMATION	
Founding Location:	401 Clement St.
Current Headquarters Location:	S.A.A.
Operating in San Francisco since:	1982

NAME OF NOMINATOR:	DATE OF NOMINATION:
ERIC MAY	NOV. 15, 2016

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
401 CLEMENT ST.	94118	1982 →
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	

OTHER ADDRESSES (if applicable): /	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable): /	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable): /	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable): /	ZIP CODE:	DATES OF OPERATION

3. Eligibility Criteria

Attach the business's historical narrative.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Jesse FINK

NOV. 16, 2015

J Fink

Name (Print):

Date:

Signature:

I am writing this letter to apply for the inclusion of my business, Toy Boat Dessert Cafe, as a Legacy Business in the Legacy Business Registry. Below I will specify why I feel I qualify for this.

I opened Toy Boat Dessert Cafe with my wife Roberta in July 1982. Our goal was to open a business that catered to both the young and the old....and in between. We found the Inner Richmond to be a perfect location: a neighborhood, not gentrified, filled with families both young and old, ethnically and culturally diverse....This was the place! AND of course a landlord who would offer us a suitable lease, which we obviously have renewed a few times over the past 33 years with multiple members of the family. Renewing a suitable lease is always stressful..."will my lively hood be snapped away"?

I believe our landlords kept renewing our lease because they realized "what we were doing at Toy Boat" that we were not simply a business but an integral part of the community.

We have been involved with the schools, going to classes and reading to the kids for holidays and at random times. Many of the children would recognize me "Hey, your the Ice Cream Guy" We regularly donate to many schools for their annual auctions because we feel it is our responsibility as part of our community and the greater community. I would personally go from store to store hanging Halloween paintings in as many store windows as possible. Toy Boats windows are decorated with kids art work for Halloween, Christmas & Chanukah and Thanksgiving

I have employees working at Toy Boat who had their 1st ice cream cone at The Boat....past employees who return as Parents, Doctors, Professors, Landscape Architects...the list goes on and on. Couples come in and tell me how they had their first date at Toy Boat and are soooo glad we are still here! Residents who came to Toy Boat for years, had to move away for multiple reasons, and were soooo happy when they returned to visit that we are still here.

I recently had a visit from a young woman who is a nurse. She would come to Toy Boat with her Dad when she was a kid. He unfortunately passed away at a young age.

I new him and her as regular customers. I told her what a wonderfull man he was. How He looked forward to coming to The Boat with her, watched her ride on our mechanical horse Butterscotch. She cried....no one had ever told her about her Dad that way, with those memories. This is what happens when you have a business for 33 years and become part of a neighborhood. There are many stories! The Grandmother who came from Viet Nam for her grand daughters high school graduation. Her daughter took her from the airport (her first time on a plane) to Toy Boat. This was GREAT, I loved it! There are many customers who I grew to know. Customers who I made Toy Boat their "safe place". A young individual who had emotional problems and would be institutionalized occasionally. She once told me how she always came to Toy Boat when "getting out"...she felt so welcome and safe there!

Then there was Bernice, who lived down the block. Bernice came to Toy Boat everyday for maybe 20 years for coffee in the morning. After operations, falls, she would come back to The Boat. We became her link to society. Eventually she became very frail, was in and out of the hospital. I and some of my employees would visit her. I helped her pay her bills, did her laundry occasionally. I contacted social services eventuallyWe had a memorial

for Bernice at Toy Boat.

I was President of the Merchants Association for about 7 years. I was the Go To Guy

for many of the Asian merchants who had problems with City Hall....with bullying inspectors, even inspectors who had merchants on their hands and knees out of fear, scraping gum of the side walk ...or else! I would contact the appropriate individual at City Hall and have the problems taken care of.

I kept Starbucks out of the neighborhood, fearing the Inner Richmond could become another gentrified neighborhood with no identity. This was done with the help of the neighborhood residents who loved Clement Street and did not want it to become another strip mall.

Visitors come from all over the world, all over the country and comment on what a wonderful area the Inner Richmond is. How their neighborhoods "used to be like this, then all the old businesses were replaced one by one by chain stores"!

Toy Boat has been called "the Hub" of the neighborhood. Though I am not President of the Merchants Ass. any longer, I repeatedly have people refer to me as The Mayor of Clement.

Clement Street has gone through many changes over the past 33 years. The City of San Francisco has gone through many changes . Toy Boat has remained a constant. A business where everyone feels welcome . Old, young, english speaking, non english speaking. Robin Williams would frequent The Boat, many politicians, Art Agnos came looking for a certain football board game from the 60's, Nancy Pelosi likes Chocolate Ice Cream.

Many politicians running for office have used Toy Boat as a platform to reach out to the community.

Travel Books like Fodors site Toy Boat as a must to visit when in San Francisco.

Reporters, researchers, all contact Toy Boat because they know We have been here the longest, we have endured, we are a vital part of this neighborhood.

Why should we become a Legacy Business, because we ARE what this Legacy Business Registry is all about.

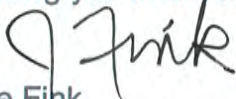
There have been many articles about Toy Boat Dessert Cafe. Simply Google Jesse Fink/ Toy Boat Dessert Cafe...Most notably is the article **Jesse Fink keeps charm in, chains off Clement...**this sums it up.

Many businesses on Clement Street are run by absentee owners, are parts of large chains with little or no neighborhood connection.

I am in Toy Boat everyday....I know the neighborhood, the neighborhood knows me.

We are a great part of what makes San Francisco a Great City and what makes Clement Street a great street.

Thanking you in advance



Jesse Fink
Owner Toy Boat Dessert Cafe

A few last additions....

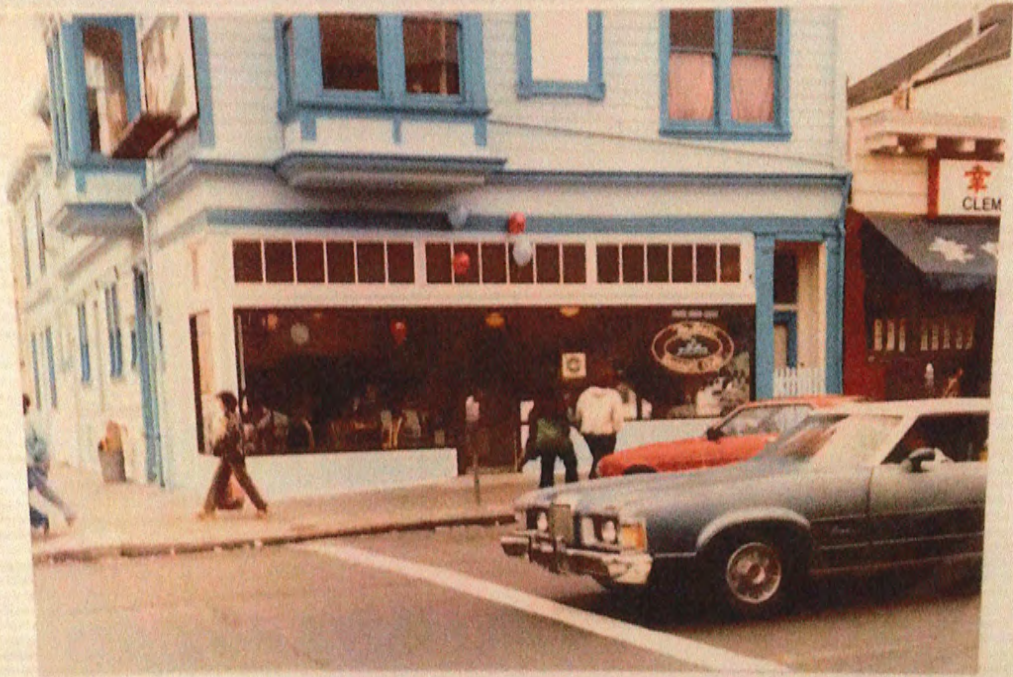
I received a Certificate of Honor from The City of San Francisco "Merchant of The Month signed by Willie Brown.

I received a Certificate of Honor from The City of San Francisco Board of Supervisors signed by Tom Ammiano

I received a Certificate of Honor from The City of San Francisco Board of Supervisors signed by Michael Yaki

I received a Certificate of Recognition from The California State Assembly signed by Kevin Shelley

I received a Certificate of Merit from The S.F. Fire Fighters Toy Program





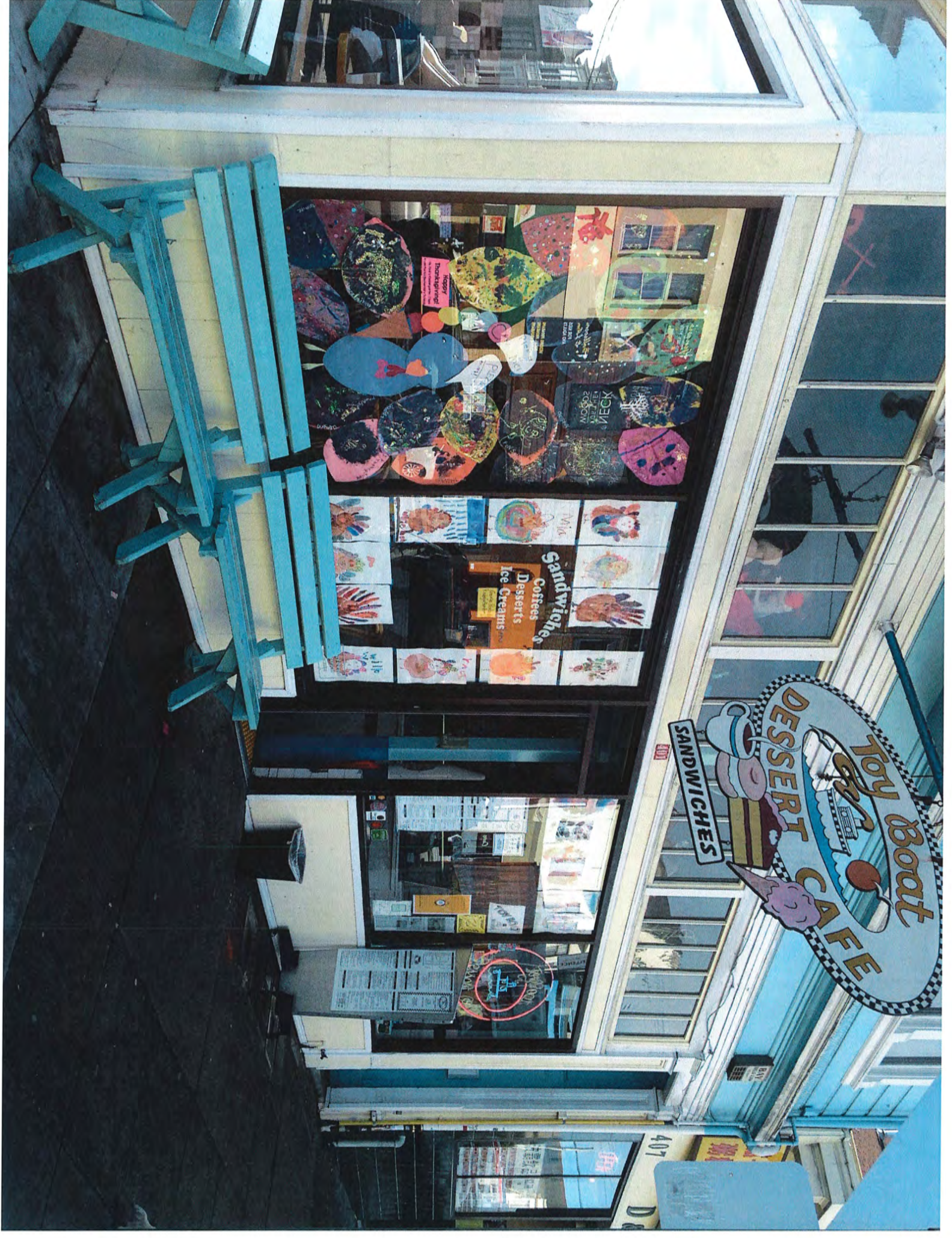
Toy Boat
DESSERT CAFE
SANDWICHES

Asian
PHANTOMS OF ASIA

CHRONICLE

DESSERTS & SMOOTHIES

75



Toy Boat
DESSERT
CAFE
SANDWICHES

Sandwiches
Coffees
Desserts
Ice Creams

407



Recognition
The following individuals were recognized for their contributions to the community during the 100th Anniversary celebration of the City of Stoughton.

100 years of
Stoughton
MA

**Certificate of
Stoughton**

Sandwich
Ice Cream
Desserts
Coffee
LETTER • 2021







**Legacy
Business
Registry**

**Application Review
Sheet**

Applicant Name: Spec's Twelve Adler Museum Cafe

Nomination Date: March 14, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: April 1, 2016

Application Referred to HPC Date: June 20, 2016

Notes:
Not additional notes.

A handwritten signature in black ink that reads "Regina Dick-Endrizzi". The signature is written in a cursive, flowing style.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Member, Board of Supervisors
District 3



City and County of San Francisco

AARON PESKIN
佩斯金 市參事

March 14, 2016

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
regina.dick-endrizzi@sfgov.org

Dear Director Dick-Endrizzi:

It is my honor and privilege to nominate Specs' Twelve Adler Museum Cafe for inclusion on the Legacy Business Registry.

Founded in 1968, Specs' Twelve Adler Museum Café has become a cornerstone of North Beach history, in all of its gritty and fantastical charm. The setting for stories featuring countless poets, longshoremen, merchants and misfits from all corners of the globe, Specs' has played a rich role in shaping the character of the Bay Area. Not only is it one of North Beach's most storied bars, it's also one of San Francisco's oddest little museums, housing a truly bizarre collection of ephemera. It is no surprise, then, that it continues to be a destination for San Francisco's literary and cultural elite and for wanderers from across the globe in search of our City's magical eccentricity.

I hope for the continued success of Specs' Twelve Adler Museum Cafe. It is a critical part of the cultural heritage of North Beach, District 3 and, indeed, of San Francisco.

Sincerely,

A handwritten signature in black ink, appearing to read "Aaron Peskin".

Aaron Peskin

APPLICATION FOR

Legacy Business Registration

1. Current Owner / Applicant Information

NAME OF BUSINESS: SPELS' 12 ADLER MUSEUM CAFE		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business) ELLY SIMMONS/ RICHARD SIMMONS		
CURRENT BUSINESS ADDRESS: 12 SAROYAN ALLEY next to 250 COLUMBUS	TELEPHONE: (415) 421-4112	5pm - 2am
	EMAIL: ellysimmons@icloud.com	
WEBSITE: N/A	FACEBOOK PAGE: N/A	YELP PAGE: N/A

APPLICANT'S NAME: ELLY SIMMONS (HELEN D.) / RICHARD SIMMONS		Same as Business Owner
APPLICANT'S TITLE: OWNER / OWNER		
APPLICANT'S ADDRESS: 279 COLUMBUS #4 San Francisco CA 94133 + Box 463-36 SPRING - LAGUNITAS CA 94938	TELEPHONE: (415) 497-8004	ellysimmons@icloud.com
	EMAIL:	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER: 48040-01	SECRETARY OF STATE ENTRY NUMBER (if applicable): 191-1208-5	

BACKGROUND INFORMATION	
Founding Location:	12 Adler Place (now SAROYAN ALLEY)
Current Headquarters Location:	Same
Operating in San Francisco since:	APRIL 26-1968
NAME OF NOMINATOR: Aaron Feskin	DATE OF NOMINATION:

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS: 12 ADLER PLACE SF CA	ZIP CODE: 94133	DATES OF OPERATION: APRIL 26-1968 TO PRESENT
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	and	<input checked="" type="checkbox"/> Current Headquarters

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

3. Eligibility Criteria

Attach the business's historical narrative.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

ELLY SIMMONS (Helen D.) 2/5/2016 Elly Simmons

Name (Print):

Date:

Signature:



SPECS

12 Adler Place, 1977

SHIGSPEER PRESS
1367 GRANT AVE.
SAN FRANCISCO, CA 94133



THE PROPRIETOR



PLEASE PUT YOUR SUITS IN THE TUB.

COME Festival SAN FRANCISCO



WOMEN!

From: "Elly Simmons" <ellysimmons@saber.net>
Subject: Legacy Business Application
Date: Wed, March 16, 2016 2:07 pm
To: info@ellysimmons.com

Section One:

Owners:

Richard Edward Simmons

Elly D'vorah Simmons

Maralisa Elena Simmons-Cook

Applicant:

Elly Simmons
Owner/Vice President of the Board of Directors
415 497-8004
ellysimmons@icloud.com

San Francisco Business Account:
Tax ID 48140-01
Corporation MNumber 1081447
State I.D. 191-1208
ABC 48-1111874

Section Two:

Founding Location of the Business

Specs' 12 Adler Museum Café
12 Adler Place (now 12 Saroyan Alley)
next to 250 Columbus Avenue in San Francisco's North Beach.
San Francisco, California 94133

Business phone: 415 421-4112

Opening on April 26, 1968, Specs' 12 Adler Museum Café has remained in business in the same location, with the same owner since the founding day of April 26, 1968, until now, March 16, 2015, without change in venue or ownership.

Specs' 12 Adler Museum Café opened on the birthday of the co-owner, Sonia Simmons, wife of Richard Simmons, whose famous portrait remains on the back wall, painted by North Beach artist Bill Weber. Each year, Specs' hosts a huge anniversary party on the last Sunday of April, celebrating the continuity of its' existence. Hosted by the owner, the Specs' regulars cook for days and hundreds are fed.

Section Three:

Eligibility Criteria:

Specs' 12 Adler Museum Café is a historic tavern in the North Beach neighborhood of San Francisco. Specs' 12 Adler Place Museum Café, at 12 Saroyan Alley, in San Francisco's North Beach neighborhood, has operated continually for 48 years this April, in the same location, with the same owner, Richard (Specs) Simmons, and his family since the day the bar opened on April 26, 1968.

As illustrated in the following description, Specs' 12 Adler Museum Café has contributed to the unique, colorful, and bohemian nature of the internationally visited and celebrated North Beach neighborhood of San Francisco for almost five decades, drawing a large constituency of locals from the neighborhood, of visiting international travelers, business people from downtown and locals from all over the Bay Area, who have frequented Specs' tavern for decades. Specs' 12 Adler Museum Café is located on Columbus Avenue between Broadway and Kearny, directly across the street from Vesuvio Café, where Richard (Specs) Simmons worked in the early 1950's upon coming to San Francisco, and across from the celebrated City Lights Bookstore. After readings at City Lights, the authors and publishers come to Specs to celebrate and relax and often host readings at Specs as well. Specs is in between the beloved Tosca Café and the new establishment, Devils' Acres, previously Jazz at Pearls, and the Greek Taverna before that.

Specs' 12 Adler Museum Cafe is an integral part of the North Beach neighborhood and is frequented by local business owners, cafe and bar workers, world travelers, and regulars from all over the Bay Area, who come to Specs' regularly, noting the sense of hospitality, comfort, humor and companionship they feel as soon as entering the door. Many remark, that even after not visiting Specs for years, when they walk in the door, it feels the same, the décor remains largely the same and the bartenders and many of the regulars have been there for decades. For many returning from a voyage abroad, Specs is the first place they visit when they return home, for it is "home" to so many, their "living room," in fact, where they can settle back into home, visiting with old friends and recounting adventures and life experiences.

Over the decades, Specs' has kept its' sense of sameness, the essential qualities of the institution have not changed much over time, reflecting the soul and spirit, values, concerns for and caring for the community that was created by Specs Simmons himself from the day of the bars' inception in 1968, carefully created and nurtured over the years.

Specs' has maintained, and is committed to maintaining and preserving the singular physical features and traditions that have defined its' unique and widely celebrated presence in the North Beach community in which it resides.

The physical characteristics, widely documented by many of the regulars, define the museum nature of the institution and are an integral part of the feel of the tavern. This will not change, although objects are slowly rotated over time, all from the collection of the owner.

The music that is played in Specs' 12 Adler, from the owner's collection mix tapes, also define the spirit of the institution. Drawing from jazz, American Roots music, country, blues and unique and obscure world music, carefully gathered by the owner over decades, these pieces are still played by current day bartenders and set the tone for the spirit of Specs' 12 Adler Museum Café. This will be carried on by the family member co-owners and the bartenders, as this is integral to the spirit of the institution.

Specs' 12 Adler Museum Café is one of the most beloved institutions in the neighborhood and is frequented by many of the local business owners, such as Janet Clyde, owner of Vesuvio Café, Al Ribabya, of Al's Attire, Tony Gimignani, of Tony's Pizza, and Teague Kirnan of Tupelo. Many local and internationally celebrated musicians frequent Specs' 12 Adler Place, as well as writers and poets, and visual artists, carrying on the bohemian legacy of North Beach, and giving the institution much of its' flavor. Known musicians who have and continue to frequent Specs' include Kitty Margolis, Boz Scaggs, members of Australia's The Cat Empire, legendary Blues and Jazz musician Taj Mahal, the Boys of the Lough, Mike Lipskin, and even Thelonius Monk, in the past. Writers include our own Poet Laureate of the United States, Juan Felipe Herrera, San Francisco Poet Laureate Alejandro Murguia, Past Poet Laureate Jack Hirschman, Gary Kamiya, J.K. Dineen, Beat Poet Ruth Weiss, and many others.

Specs Simmons himself is spoken of as an institution, or a legendary figure in North Beach, beloved by all. His dry wit, humor, generosity of spirit and unbound knowledge of history, literature storytelling ability, and brilliance in the one- liner repartee, or banter, is infamous.

The visuals of Specs are widely celebrated and are what constitute the "museum" of the name of the historic institution itself, "Specs' 12 Adler Museum Café.", for the collection of objects is clearly worthy of the museum comparison. Many of the chatchkas on the walls, the Inuit and Haida art, the San Francisco historical photographs and antiques, the Second World War and Spanish Civil War posters, the whaling history antiquities and the flags brought in from all over the world by merchant marines were placed on the walls and ceilings in the early days of the establishment, in the late 1960's, and remain there to this day. While certain objects are rotated from the owners' collections, the essential nature and character of the establishment has remained to current day.

As San Francisco becomes more and more a high technology city, as well as the regulars who have frequented the establishment for years, Specs' has become popular with the young tech crowd, who come in and relax on the weekends, hold a lot of their office parties there, and can be seen photographing and posting the unique objects on the walls on their social media sites. The old time regulars do the same as well, as culture changes to a globally interconnected world. The essential nature of hosting international travelers has remained the same although the kinds of work that the travelers do has changed dramatically in the last ten years.

The walls of Specs' 12 Adler Place are the original brick of the building, which was built in 1855 and then rebuilt after the 1906 earthquake. Specs' 12 Adler is the basement floor of the building which currently holds a single room occupancy hotel as well at The Garden of Eden Club. Originally a Chinese Joss House, or prayer hall, the establishment has

housed a Norwegian Seaman's Union, a lesbian bar in the 1950's and an Italian Family Bar, run by Frank and Bessie Guidera, from whom Richard Simmons purchased the liquor license. All reflect changing times in the history of North Beach.

Specs' 12 Adler is committed to maintaining the integrity of its' original visual physical features, into the future. The physical features of Specs' define its' spirit and shall not change. Specs' 12 Adler Museum Café started as a union bar, Local 2, and also will continue with that tradition of taking care of its' employees. The bartenders at Specs' stay for decades, as it is a good place to work, carrying a strong sense of community, with good pay and benefits. Into the future, the family of Richard Simmons will continue owning and managing the tavern, carrying the same values of Richard Simmons. Elly Simmons, Richard's daughter, and Maralisa Simmons-Cook, his granddaughter, are co-owners and carry the same values and commitment to community as Specs' himself. The continuity of the spirit of Specs' 12 Adler Museum Café is a given with it staying in the family, a family that values the original conception, creation, and continuity of spirit of Specs' 12 Adler Museum Café.

With all the changes happening in San Francisco, people are losing a number of treasured local businesses to soaring rents and a changing spirit of the city. There is concern in the community as to the future of Specs' 12 Adler Place. It is a very beloved, popular and unique institution in San Francisco, in North Beach in particular, and has been voted by Esquire Magazin in 2015, as one of the top bars in the Nation.

Our lease is up in a few months, this summer, and Legacy Business Status would give Specs' 12 Adler Museum Café, a secured ten years of continuity of existence in North Beach. The ownership of Specs' is fully committed to keeping the integrity of Specs' 12 Adler as an institution, going into the future, with the singular and celebrated vision first created by Richard Simmons in 1968.

In the binder, along with visual materials and letters of support, you can find the prospectus for the documentary film that Elly Simmons is working on, in which further information on the vision, constituency, and history of Specs' 12 Adler Museum Café is documented. Specs' Bar is already called a Legacy Bar, in San Francisco Chronicle writer J.K. Dineen's new book, "High Spirits: The Legacy Bars of San Francisco."

Receiving the status of Legacy Business through our City government is imperative for moving into the future as a treasured San Francisco institution. Please do not hesitate to ask for any further documentation.

Elly Simmons holds the archives of Specs' 12 Adler Museum Café and can provide whatever materials would be helpful to The Historical Preservation Committee and the Small Business Commission.

To
Regina Dick-Endrizzi
Executive Director
Office of Small Business Assistance Center
city Hall, Suite 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Re: Specs' 12 Adler Museum Cafe

Specs' is a city treasure! I can't think of another bar that deserves legacy status more than the beloved North Beach landmark. It has been a gathering place for artists, writers and musicians for decades and is a neighborhood institution. I strongly support making Specs' a legacy business.

Sincerely,

Gary Kamiya
Author: "Cool Grey City of Love"
San Francisco Chronicle
147 Varennes St.
San Francisco, CA 94133

3/17/2016 11:56 A

specs

you look down
this sunny
but tiny alley
'n
you're sure it's
a tire factory

when you get closer
you're positive
it's a sweatshop
'n
the clatter
of the ventilators
sound like a bunch
of tiny chinese ladies
working at sewing machines

as you enter, you expect
shirts or denim overalls
to be thrown through the door

instead, there's only
a bartender frowning
behind the plank, but
you're not his concern

it's a piece of bar equipment
that doesn't work the way
he believes it should

you take a look around
'n
realize nothing in here
works as it should

then you know
you're in specs

George Tsongas

SPECS POEM BY THE LATE GEORGE TSONGAS
SPECS HAS BEEN FREQUENTED BY ALL THE
NORTH BEACH POETS SINCE ITS' INCEPTION IN
1968

March 11, 2016

Al Ribaya
Al's Attire
1300 Grant Avenue
San Francisco, CA 94133

In Regards to Legacy Business Status for Specs' 12 Adler Museum Cafe

I highly recommend Specs' 12 Adler Museum Cafe as a San Francisco Legacy Business. I have been frequenting the reknown and highly esteemed north beach cafe for over twenty years and have been outfitting Specs Simmons since the day We met through my Handcrafted custom made shoes, hats, suits and shirts.

The bar is more than a bar, it is a neighborhood gathering place , and I have known most of the clients in there for most of the time I have had my business in North Beach. I have myself been in business in North Beach for over twenty years myself.

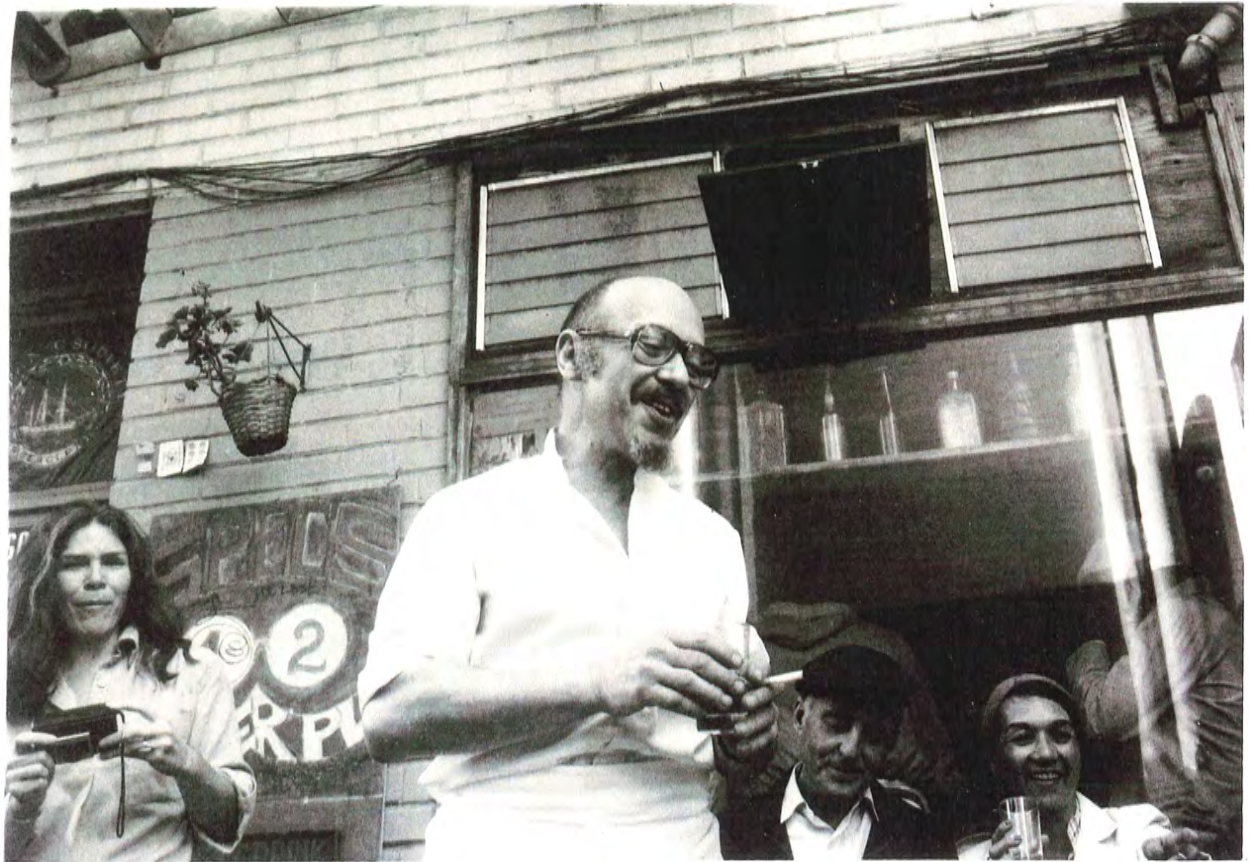
Specs' 12 Adler Museum Cafe has a rich history of being a gathering place for locals since the late 60's. It is one of the few places I call home when I get finished with my day's work. It is very comforting.

In an era of change in San Francisco, I feel that Specs' bar is one of the city's gems and should be given Legacy Status as an honor to its' legacy, and as a measure of security for continuity of existence in San Francisco.

With Respect,

Al Ribaya
Al's Attire
1300 Grant avenue
San Francisco, CA 94133

415 693-9900



EARLY PHOTOS - 1970's

Kitty

M A R G O L I S

March 21, 2016

Dear Ms. Dick-Endrizzi,

As a fourth generation San Franciscan, resident of North Beach since 1976, record company owner and touring jazz artist (I recorded two of my best selling albums live in venues on Broadway), I am writing in strong support of Specs 12 Adler Museum Café being awarded a Legacy Business designation. When I voted YES on Prop J, it was Specs I had in mind. I can think of no more deserving candidate.

Specs is the most authentic, old-school tavern in town. The place has a burnished patina that is 100% unique, a quirky gestalt of the fascinating collected objects on display, the veteran bartenders (you will never hear the dreaded word "mixologist" here,) and a loyal regular clientele composed of legendary neighborhood characters: artists, activists, writers, poets, musicians, filmmakers, intellectuals, bon vivants & boulevardiers mixing with newer denizens who have migrated to SF for the tech Gold Rush and travelers in search of the Real Thing, the fabled San Francisco as described by Kerouac, Ginsberg and Ferlinghetti.

Anchoring what I like to call the "Bohemian Golden Triangle," Specs is tucked back in a charming little square across from City Lights and Vesuvio's with Coppola's beautiful Sentinel Bldg. just down the hill. Much more than a bar, Specs has been a community cultural meeting place for decades, throwing poetry readings, jazz nights and much-anticipated neighborhood feeds on a regular basis. It's the go-to after concert destination for many of the marquee artists playing SFJAZZ, The Great American Music Hall, The Fillmore and The Warfield.

Even as San Francisco is changing very rapidly, North Beach shines as one of SF's most traditional and definitive neighborhoods. Specs himself is a beloved San Francisco treasure—the unofficial mayor of North Beach— and his eponymous bar symbolizes the essence of the City. We must carefully steward this place. If we lose Specs, we lose a big piece of our soul.

Sincerely,



Kitty Margolis

P.O. Box 330425 San Francisco Ca 94133-0425

Phone 415-397-9361 Fax 415-398-6964

e-mail: kittym@kittymargolis.com

web site: www.kittymargolis.com



1980



SPECS SIMMONS + KENT MCCARTHY Bartending

2012



BIRTHDAY CELEBRATION - PRIVATE - AFTERNOON
PRE: OPENING HOURS

Dear Regina Dick-Endrizzi

I would like to offer my support in consideration of Specs' 12 Adler Museum Cafe as a Legacy Business. It is my understanding that there are a number of businesses that are seeking this designation, and I appreciate your position in determining which businesses should receive such a designation.

I own and operate two restaurants in the North Beach district of San Francisco, Tupelo and Belle Cora and am also a board member of The North Beach Business Association. "Belle Cora" was named after a notorious "entrepreneur" of the city's iconic gold rush days, and was chosen in particular to remind people that this city has a legacy of fantastic historical places. I would put Specs at the top of the list. It seems that by the day we are seeing the culture of San Francisco change, and with it we are losing some really great establishments.

Designating Specs as a "Legacy Business" will hopefully help to keep one of our last great drinking establishments alive and well. I often find myself retiring to Specs after a long day of work because of its' comfort and the people that call it "home". Every once in a while they even let me tickle the ivories on the piano in the back between interesting and stimulating conversations with the poets, writers and artists that enjoy those beautiful four walls and each other.

There are a lot of establishments that are trying to capture exactly what Specs has accomplished over the last 48 years slowly and organically. It is truly one of those rare places, not only in San Francisco, but in the country. Anything that we can do to help keep it going is both a privilege and a necessity. Thank you so much for taking the time to consider Specs' a legacy business. The designation would be nothing other than completely accurate.

Sincerely,

Teague Kernan
Tupelo
and Belle Cora



Jack Hirschman's poetry reading at his home party May 31 '92 photo by M. J. A. D.

RE: Specs 12 Adler Museum Cafe

Letter of Support as a San Francisco Legacy Business

Where do you take your out of town guests to explain what is unique about San Francisco? What do you tell them about the Beats, the legendary poets and lifestyle experimenters who made North Beach famous around the world? People come to this city to hang out where Kerouac, Ginsberg, and Ferlinghetti changed the world. No better place exists to learn about the Beats than Specs 12 Adler Museum Cafe, a quirky bar haunted by local poets, artists, and musicians. Its walls are covered with pamphlets, articles, letters, paintings, photos, taxidermy, and many other odd items. One can celebrate people still here and others long gone, plan future projects and publications, argue politics, and engage in discussions of great literature where the tourists and the travelers meet the regulars. It is an historic place to grow old together, to enjoy a drink with a friend, and to be part of a tradition of tolerance and love that has spread around the world.

Wendover Brown | Ohlone Press, LLC

Mobile: 650 678 8652

SKYPE: Wendover Brown (San Francisco)

Wendover@vogmask.com

www.vogmask.com

Marc A. Brown, Rainmaker-in-Chief

marc@sfumbrella.com

The San Francisco Umbrella Company

www.sfumbrella.com

cell: 650 678 8209

fax: 650 749 0311



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BIRTHDAY CELEBRATIONS FOR REGULARS... 3/6/2016

February 18, 2016

Ms. Regina Dick-Endrizzi
Executive Director
Office of Small Business
Small Business Assistance Center
City Hall, Suite 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Re: Legacy Business Status for Specs' 12 Adler Museum Cafe

Dear Ms. Dick-Enrizzi :

As a sixth generation San Franciscan, whose ancestors (great, great, great grandfather) arrived in San Francisco in 1776 to help build the Presidio and Mission Dolores, my family has long appreciated small businesses that express the traditions, color and flavor of our wonderful city.

Having grown up on Russian Hill and spent most of my adult life in and around North Beach, I can say unequivocally that Specs' 12 Adler is one such institution. Hidden away at the back of Saroyan Place, it is a genuine expression of an older North Beach that is unchanged in most respects since the 1950's and 1960's. It is like stepping into a time warp where one loses all sense that just outside its doors, it is in fact the 21st century. Specs embraces you in its warmth and hospitality---one cannot help but leave its welcoming atmosphere without a genuine sense that at least for a moment all seems right with the universe.

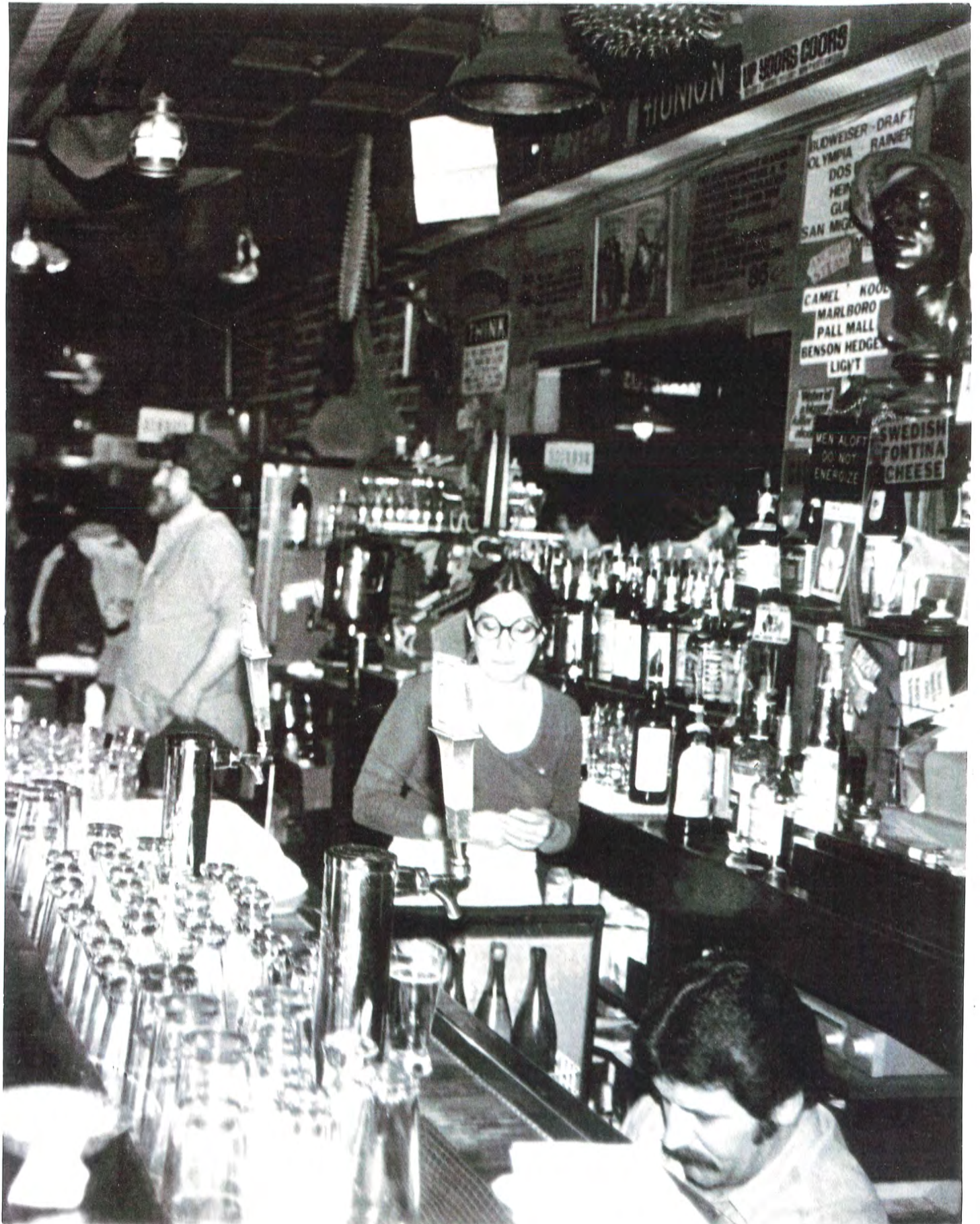
I would urge that Specs be given Legacy Business status this year. It has certainly earned it.

Thank you for your kind consideration in this matter.

Sincerely,

Tony Gantner
Attorney-At-Law
235 Chestnut St.
San Francisco, CA 94133

415 596-3626



DEBORAH ADAMS - FIRST WOMAN BARTENDER OF NORTH BEACH

February 19, 2016

Vesuvio Café
255 Columbus Ave
San Francisco, CA 94133

Dear Sir or Madam,

I am writing on behalf of Vesuvio Café to recommend Specs 12 Adler Museum Café for inclusion in the San Francisco Legacy Business Registry. Specs has been an important social and cultural spot every since Mr 'Specs' Simmons purchased the bar with proceeds from the sale of a song to the Kingston Trio.

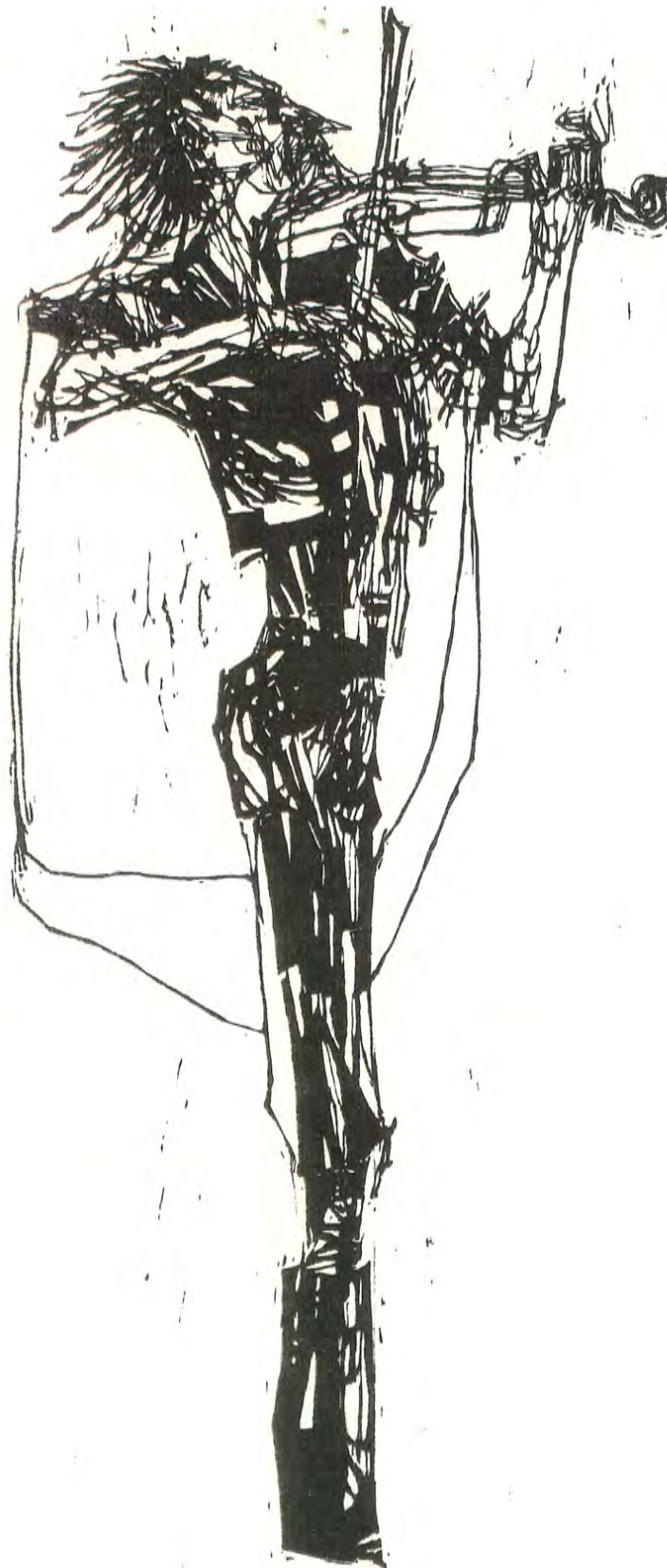
Vesuvio has enjoyed a long and happy relationship with our neighbor, Mr. Simmons met his wife in Vesuvio! Elly Simmons, an internationally know fine artist has displayed her work here. We are very proud of the legacy that Specs created and continues to maintain in North Beach and in San Francisco.

We sincerely hope Specs is among the first of the San Francisco Legacy Businesses.

Kindly,

Janet Clyde

Vesuvio Café



ARTWORK

By

LONGTIME

SPECS'

REGULAR

KRISTEN

Wetterhahn

signature art works of

KRISTEN WETTERHAHN

selections from 80's & 90's

CANESSA GALLERY

September 5 - 29 1995

Reception Sunday September 22, 4-7pm

Regina Dick-Endrizzi
Executive Director
Office of Small Business
1 Dr. Carlton B. Goodlett Place
San Francisco CA 94102

Dear Regina Dick-Endrizzi,

I'm writing to offer my support for the designation of Specs 12 Adler Museum Café as a legacy business.

As the author of a recent book on legacy bars of San Francisco, I spent a lot of time studying the city's most historic bars. I would argue that only a handful of drinking establishments in San Francisco could compete with Specs in terms of significance.

Richard "Specs" Simmons opened the bar in 1968 and since that time Specs has served as an informal community center for its North Beach Neighborhood. Specs is the rare place that feels very much like a historic place, yet it is current and vibrant. There are ghosts and stories going back decades, but it doesn't feel nostalgic or like a marketing ploy.

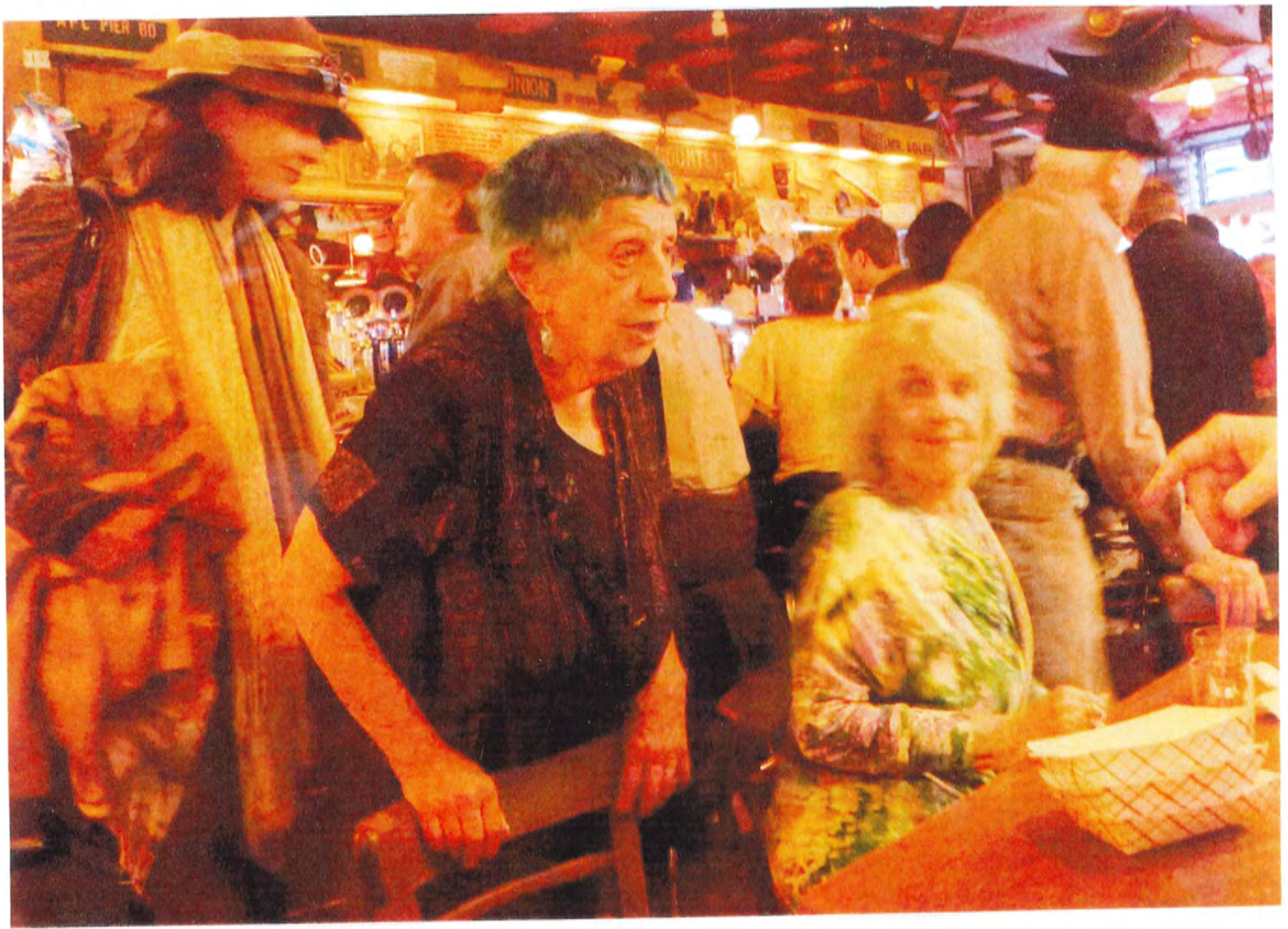
Specs is unique not only for its museum-quality collection of oddities and memorabilia but its current community of regulars. It is the most significant connection to the city's golden era as a center of beat poetry and politics. It continues to offer a home to that community. It also represents a strong connection to the city's maritime history and union activism.

Specs is a local and national treasure. It is first place I take many out of town visitors. Anything you could do to ensure its survival – which the legacy designation would certainly do – would be of the utmost importance.

Sincerely,

J.K. Dineen

Author of "High Spirits: The Legacy Bars of San Francisco"



BEAT
POET
RUTH
WEISS



SPUSS'
85th
BIRTH-
DAY
BASH

'HEESE-
CAKE!

To whom it may concern,

I, Alistair Monroe, founder of the North Beach Jazz Festival and previous proprietor of Mojito Café 2005 (now Tupelo) and original Café manager to North End Café 1994 (now The Church Key), am writing in support of Specs' 12 Adler Museum Café.

This historic tavern in the North Beach San Francisco is and will remain an iconic landmark to California and is known throughout the world as a Beat Museum. Specs' 12 Adler Place Museum Café, at 12 in Saroyan Alley, North Beach neighborhood, has operated for 48 years this April, by owner, Richard (Specs) Simmons, and his family since opening day, April 26, 1968.

The Museum Cafe is an integral part of the North Beach and is frequented by local business owners and world travelers, and regulars throughout the country, who come to Specs' to learn history and gathering amongst friends as an education platform to not only meet world travelers but to meet writers, poets and musicians.

I highly recommend specs for a legacy status business, help them secure their existence in North Beach. The ownership of Specs' is fully committed to keeping the integrity of Specs' 12 Adler as an institution, going into the future, with the singular and celebrated vision first created by Richard Simmons in 1968.

Kind regards,
Alistair Monroe
North Beach Jazz Festival
Cubamera Project
www.cubamera.org
415.971.5640

San Francisco Journal

Warren Hinckle

Spec's illustrious 75th

Crossing the North Beach divide

comes from his penchant for going to the train station and buying a ticket for the first place for which the next train was leaving; this has led to adventures, some of which, if the stars and the mood are right, he will recount to the curious. He makes friends as easily as a puppy dog and hates no one except for Richard Nixon.

The signature glasses frame a full moon face and eyes those of a violinist, possibly a cellist. He dresses easily in longshoreman drag, black pants, blue work shirt unbuttoned to two o'clock. He is a world traveler of Richard Halliburton's class and carries the knowing confidence of a man who has been to Atlantis and back and is familiar with all the pit stops.

Sunday night was Spec's 75th anniversary and his fans, of which there are many, gathered at Twelve Adler Place to celebrate, courtesy of Specs who insists on throwing his

sheet; the colors are those of a slightly out-of-register newspaper press, the reds are ketchup, the grays the gray of roadkill, whites like separated eggs, blacks the eyes of a snake. It is like a cluttered set for a Houdini magic with ancient political signs and buttons for every leftist cause since Norman Thomas, Henry Wallace and Jesus Christ.

The only modern sound is the muted clank of chess pieces moving. On the bar as sobriety insurance are soda crackers and wedges of cheese of a school bus yellow kept under a clear bell like a Tiffany setpiece and sold for a nominal sum. The stairs upward from the Johns once wound to the dressing rooms of a strip club fronting on Broadway and the girls would whisk down like naked fireflies for a quick drink with the chess players until a sexual Scrooge boarded up the transit door.

Everything about Specs is legend which he dispels with the specific gravity of a fortune cookie. His last name is Simmons and he is disinterested in using his first name and he came from Boston where he was a metalworker. The top of the legend pile — which has several versions — is the fine story of how he befriended two lefty sisters in

the McCarthy period who had written a rebellious song and had it copyrighted for them and then shipped out as a merchant marine. In a faraway port he heard the song being sung by the Kingston Trio, became the hit M.T.A. song about traveling forever on the Boston subway.

Specs alerted the sisters that their song was on the top of the charts and they thereafter rewarded him with a small royalty with which he bought Twelve Adler Place — and such is the stuff of legend.

"I was the first woman to bartend at nights in North Beach," Deborah Adams was saying late Sunday night in Specs' as the birthday crowd dispersed into the warm North Beach night. "When Specs hired me in 1976, there was an unwritten rule that women weren't welcome as bartenders and especially not night bartenders and especially in North Beach.

"Specs broke that rule and here I was for decades," she said. Deborah is the daughter of a prominent San Francisco civil libertarian family and a fit with the anti-anti-establishment grammar of Specs' bar.

Not everything about Specs is p.c. Around the walls, discreetly hidden, a prankster has secreted fart pillows.

By
MICHAEL
GRIM-
SPECS'
Bartender
Now

80 LASHES FOR SPECS SIMMONS!

HE COULDN'T KEEP HIS HANDS OFF HER PRIVATE STASH OF GORDON'S GIN...OR OFF HER BIKINI CLAD CREW OF BRAZEN SEA STRUMPETS!

COME AND HELP GIVE HIM THE BIRTHDAY FLOGGING HE SO RICHLY DESERVES!

SUNDAY AUGUST 17, 2008 AT SPECS 12 ADLER MUSEUM

By
JACK
'THE
HAT"
Regdon

FUN! FUN? HELL

I'VE LAUGHED IN THE
JAWS OF FUN.

★ ★

WHAT FUN!
WHAT FUN?

8-89 PC 3E

WHALES MAKE
* DAMN GOOD
EATING! *

HELL, LET'S DO WHALE SOMETIME.

-Dr. Sam Papers Hogopian
North Torrance, Calif

8-88 PC 3E

SPECS' AS A "LEGACY" BAR

Elly Simmons <ellysimmons@saber.net>
Heyday — Q & A with "High Spirits" author J. K. Dineen
March 15, 2016 7:35 AM

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Q & A with "High Spirits" author J. K. Dineen

When author/San Francisco aficionado Gary Kamiya describes a book as "a righteous pour from the top

Ohlone Language Activist Responds to Canonization of Junipero Serra during Pope Francis' Visit to the United States

In response to the canonization of Fr. Junipero Serra, "News from Native California" magazine's

Q & A with "High Spirits" author J. K. Dineen

November 19, 2015 by Mariko Conner



When author/San Francisco aficionado Gary Kamiya describes a book as "a righteous pour from the top shelf," that's a very good sign you should add it to your bookshelf. *High Spirits: The Legacy Bars of San Francisco* invites readers into twenty-six joints that serve as anchors of cultural identity, offering up human connection and deep sense of place—even as the city changes before our eyes. Written by San Francisco Chronicle reporter J. K. Dineen, each profile weaves atmospheric descriptions together with the history of the site and personal stories of owners, staff, and longtime patrons. J. K. and I recently talked via email about San Francisco Heritage's Legacy Bar program, good craic, and the research that went into crafting High Spirits.

What is a San Francisco Legacy Bar?

We started with a list of places that had been around for at least forty years and demonstrated a continuity of culture or community. It's not just about architecture or pictures of Herb Caen or Neal Cassady framed on the wall. That stuff is cool but can be bought on eBay. We were looking for places with deep San Francisco identities, bars that have a story to tell about the city.

How do these establishments play into the larger conversation about the city's rapidly changing neighborhoods?

Bars are just very public places—obviously even the word "pub" is derived from public house—so when a bar loses its lease, or gets priced out because of rising rents, people notice. The neon sign goes dark. The music stops. And it becomes brick-and-mortar manifestation of the unsettling change a lot of people are privately experiencing throughout the city. Maybe an example of this is the recent news that two downtown places, Dave's and Zeke's, are both closing. Neither is particularly historic or even especially charming. They are just ordinary bars. But in today's San Francisco, especially

Q & A with "Cityscapes 2"
author John King
In his follow-up to Cityscapes:
San Francisco and Its
Buildings, urban design critic
John King

BLOGROLL

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A State of Change
BookDragon
booktown
California Historical Society
California Literary Review
D. J. Waldie: Where We Are
Fresno Foodie
History, Los Angeles County
IKE
Jacket Copy
Katherine A. Bricceffi
Kevin Nelson, Writer
Peter Richardson
Phantom Seedlings
Reading California Fiction
Real People | Real Stories
The Fake Angeleno
Tim Palmer
UC Press Blog
World of Mailman

downtown, there are only a few regular, unfussy, affordable drinking establishments left. So there's a collective sense [of,] "Okay, obviously ordinary bars are vanishing. What about ordinary people? What about me?"

I was intrigued by your descriptions of your childhood experiences in country pubs in western Ireland. What does craic translate to—and can it translate into something that can be found in San Francisco's barrooms?

I always thought the craic was a Gaelic word, but turns out it's more like pseudo-Gaelic. To me it's a freewheeling sociability that elevates a room and breaks down barriers. It's gossip, yarns, banter, music, the clicking of bottles, the tapping of toes, a healthy disregard and disdain for title, professional status, or worldly responsibility. Definitely it's found in San Francisco all over the place—Hotel Utah, La Rocca's Corner, Specs, Mr. Bing's, to name a few places.



Photo of Specs' Twelve Adler Museum Café by Spencer Brown. (Click to enlarge.)

SPECS' 12-ADLER MUSEUM CAFE

TOPICS

Art (39)
Author Q & A (27)
Berkeley (1)
Berkeley Roundhouse (4)
Book News (38)
California Indian (7)
California Legacy Project (4)
Children (6)
Desert Word Walk (4)
Events (13)
Excerpts (2)
Fiction and Short Stories (6)
Fun Stuff (39)
Giveaways (3)
Guest Authors (19)
Heyday News (24)
History (7)

Some of the bars in book, like Vesuvio and Specs, are pretty famous and well-documented, while others like the Silver Crest Donut Shop and the Gangway are much more obscure. Was it harder to chronicle the obscure places? What were the biggest challenges you faced?

The hardest ones to write were the places I had the strongest sentiments about. Specs was challenging—as a person and a bar there is just so much material. Someone should write a book just on that place. Same with Hotel Utah and the Zam Zam. Other places, like Sam Jordan's and La Rocca's Corner, were tough because the regulars were justifiably suspicious of my motives. I mean [when] you work hard all day and head to your local bar for a cocktail, pretty much the last guy you want sitting next to you is a writer with a notebook and a bunch of stupid questions like "What makes this bar special?" So for some of them you have to hang out, catch a rap with some of the barroom constituents, watch a couple of innings of a Giants game, buy people a few drinks, soak up the vibe, and then kind of tip-toe into the information pool.

Spec's 12 Saroyan Pl. (off Columbus Ave., near Broadway St.)
 415-421-4112
 Muti: 12, 15, 41



Spec's

Vaguely maritime in its approach, Spec's is one part curio shop for every two parts bar. Solo drinkers will find an evening's amusement in the literally hundreds of dust-laden and historic items tacked to every square inch of wall and ceiling: real estate: old flags, shark jaws, shrunken heads, model ships, wartime photos, Native American wood sculptures, an enormous painted tortoise shell, etc. Ever wondered how big a walrus penis is? Take a look above the bar. Spec's is also home to some of the best bumper stickers you've never seen on the highway: Stop Solar Energy; Mutants for Nuclear Power; Village Idiots for a Toxic Environment; Ask me about my vow of silence, etc.

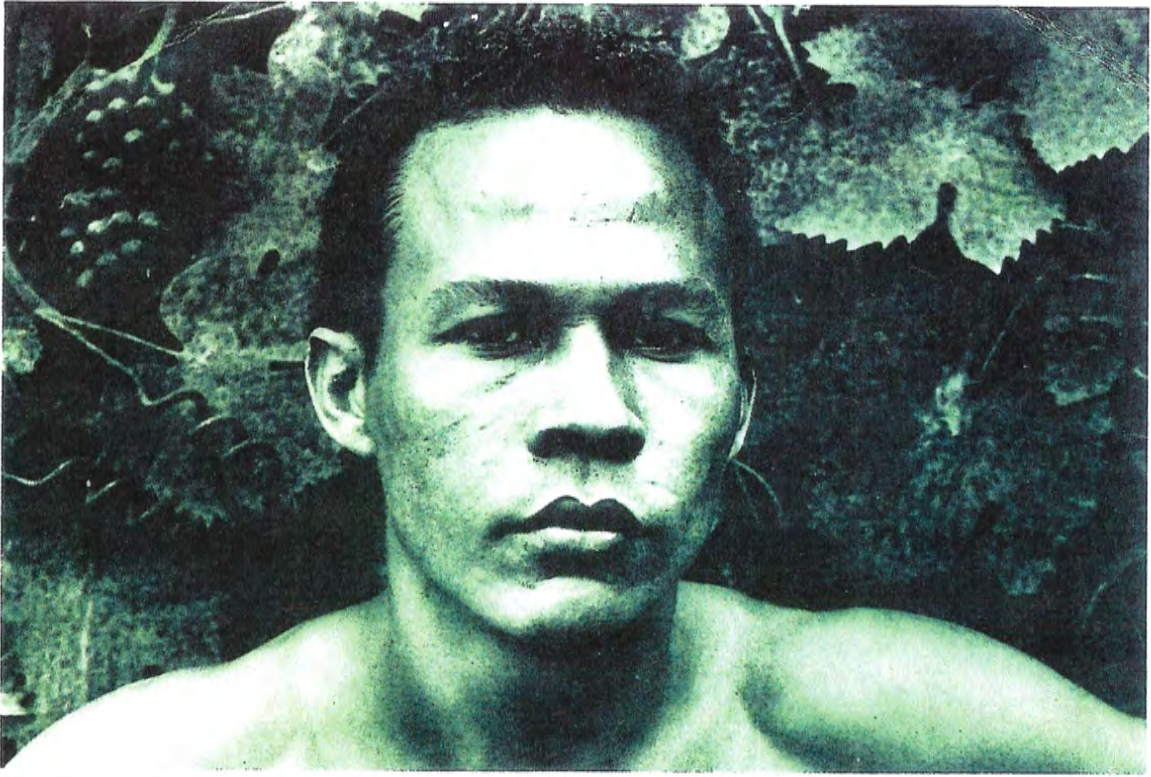
Those with hopes of finding any alcoholic remnants of Beat-era San Francisco might just stumble across something poetic here — if it can't be found in the bottom of a glass. While the crowd can veer toward the youngish and well-heeled, you can still find goatee-sporting, blazer-wearing grayheads who shuck and jive Beat-style with the bartenders and fellow oldsters. The staff tends toward the artist/intellectual-type, putting Spec's on a different plane from most of its neighborhood contemporaries.

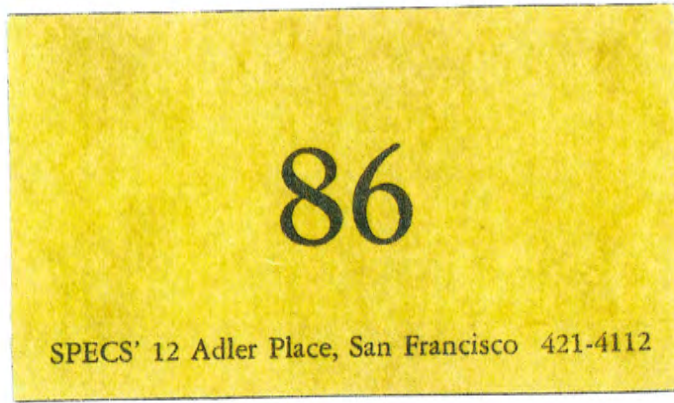
Though there are plenty of stools at the long wooden bar, most people arrive in groups and gather around tables to talk among themselves. But with the slightly upper-scale Tosca next door and close proximity to a number of other bars, Spec's and its resident alleyway offer plenty of opportunities to meet people, bum smokes or a puff of something more intoxicating, and find new friends at least for an evening.

Dive rating: ●●●●●●●●

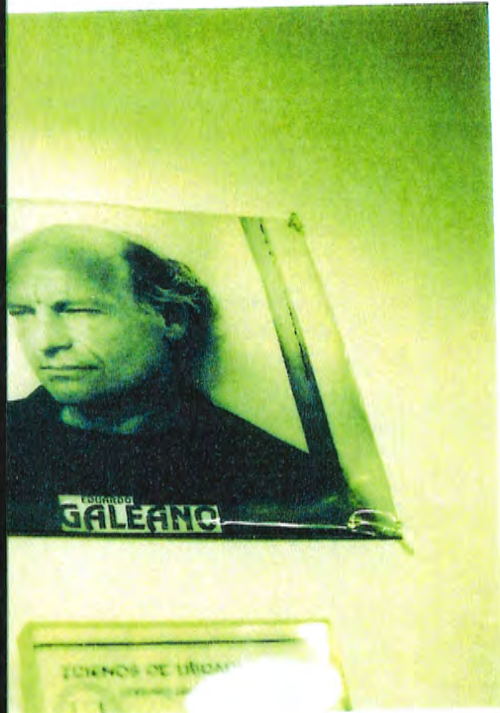
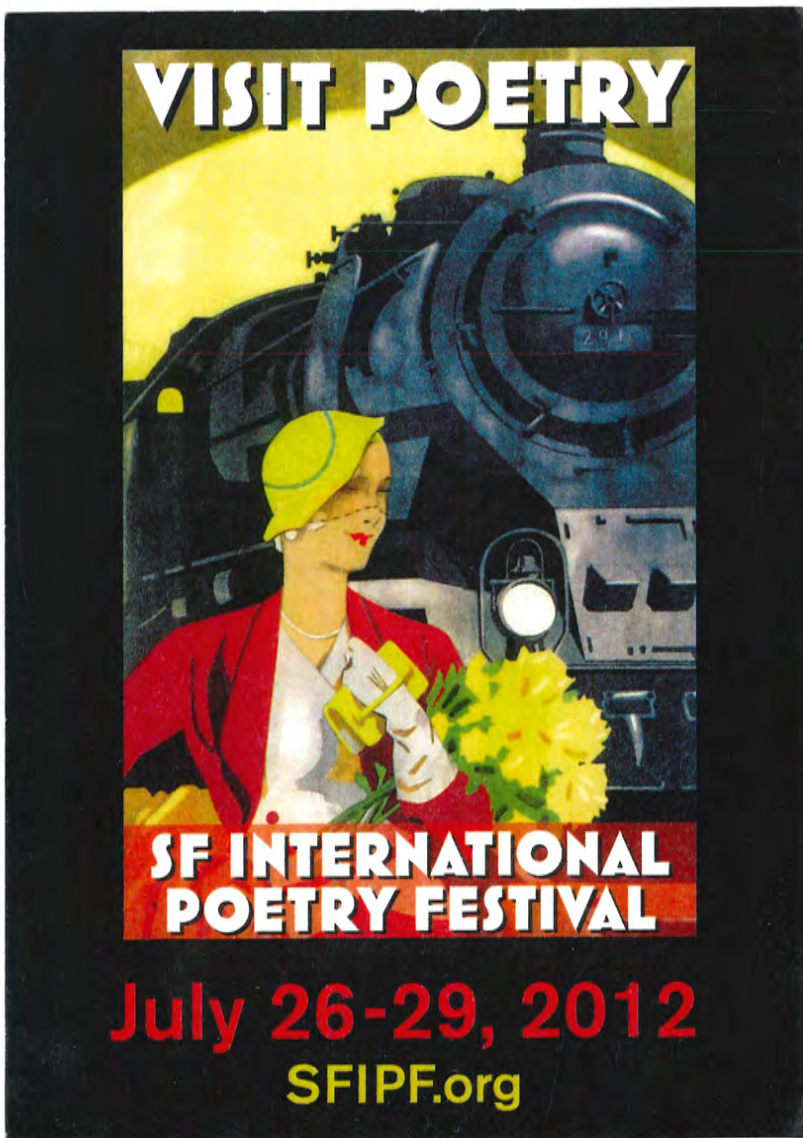
SAN FRANCISCO'S
 BEST DIVE BARS
 DRINKING AND DIVING IN THE CITY BY THE BAY

SPECS'
REGULAR
↓
POET
BOB
KAUFMAN

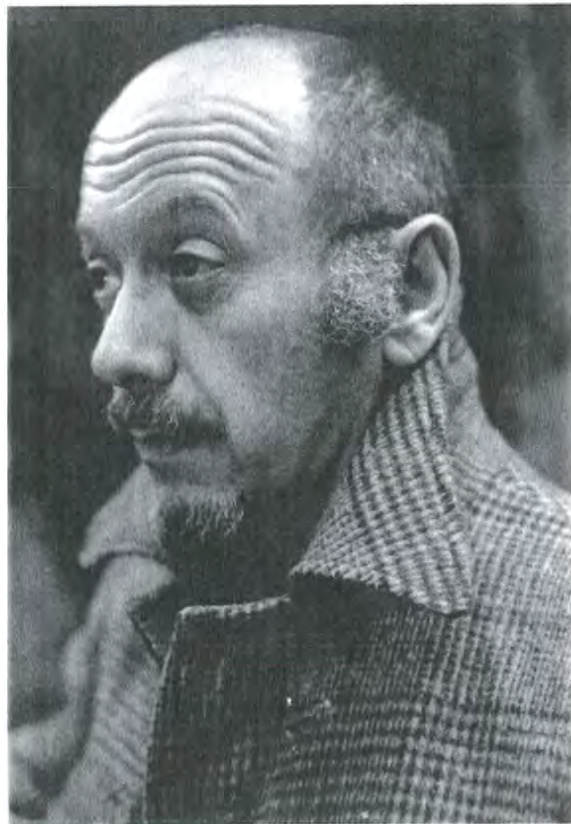




THE "DREADED" 86 CARD



INTERNATIONAL POETRY
FESTIVAL
ORGANIZED BY SPECS'
REGULARS AND THE
GREAT EDUARDO GALEANO



LAST CALL : THE SPECS' FILM

STORIES OF LOVE, LOSS AND LUST IN A TWENTY FIRST CENTURY BAR

Logline: **Last Call: The Specs' Film** is a HD documentary film project, which will be available as two programs; a one-hour broadcast and extended as a feature-length theatrical release. The program is a triptych portrait of bar owner Specs Simmons', of the bar Specs' 12 Adler Museum Cafe bar (established in 1968) in San Francisco's North Beach, and finally, the North Beach community in which it lives.

Project Contact:
Elly Simmons - director/producer
Red Star Cinema
Box 463
Lagunitas, CA 94938
415 497-8004
info@ellysimmons.com

Background

Specs Simmons, innkeeper, was born in Roxbury, Boston on August, 15, 1928, in the midst of a terrible heat wave to a second generation Jewish-American working class family. At 14 years of age, Specs began working at Phillip Simmons & Sons Sheet Metal Shop, his grandfather's shop, fabricating hotel & restaurant equipment, elevators, and helping the war effort with the mass fabrication of sheet metal steel coffins for the war dead of WW11.

Roxbury, Boston, was at that time a predominately black and Jewish neighborhood, sprinkled with Italian, Polish and Irish families as well. Specs' (born Richard Edward Simmons) was the same age as Malcolm X and they both attended Roxbury High School concurrently. Richie (as he was called by family members) had three bookie uncles, Yae, Tzib, and Tex, who together ran Yae's Variety Store, where locals would come to place bets on horses and greyhound races, eat pickles, smoke cigar's, drink Schnapps, and spin yarns. Malcolm X would go there to run numbers before his transformation into a Black Muslim after his time spent in prison.

Shaped by the blossoming of new American cinema, in an age of assimilation for East Coast American immigrant cultures, Specs Simmons was raised going to vaudeville theaters and stand-up comedy acts, where Jewish-Americans gained recognition on stage and on the small screen with the advent of television. He and his family would see comedians such as the beloved Henny Youngman, Milton Berle, Mort Sahl and Sid Caesar. On Sundays family would gather over deli food and visit elders, take walks in local parks and tell stories of the old country, politics and labor.

The Bornsteins, Specs' maternal side of the family, were all notorious jokesters and natural born storytellers. The family line was always that "you couldn't get a word in edgewise", a tradition that continues on to this day with his granddaughter Maralisa, and his daughter, Elly.

All these social and cultural elements formed the basic character of Specs Simmons, in an era in which, America was in great transition and change, forging a new identity in the post-industrial era.

At the tender age of 17, Specs boarded a freighter and sailed the seven seas on a quest to witness a post-WWII Eastern Europe and the newly formed state of Israel, where he stayed with both Arab and Jewish families. After returning to the States he joined a group of Boston childhood friends moving to the West Coast to work in the shipyards of Southern California. In 1951, Specs landed in San Francisco's North Beach.

In the early 1950's North Beach was in flux. The traditional Italian neighborhood was opening up to a flood of writers, jazz musicians, painters and the Beat generation. It was here that Specs found something bright, shiny and promising - a new home, and a family to call his own.

San Francisco was also home to the burgeoning civil rights movement, the continuing struggles of blue-collar workers and organized labor, red diaper babies, and the first buds of the women's movement.

It is here the story begins.

Treatment

Last Call: The Specs Film will be available in two formats; as a one-hour HD broadcast program and as a HD feature length festival documentary. The program is a triptych portrait of bar owner Specs Simmons, of the bar - Specs' 12 Adler Museum Cafe (established in 1968) in San Francisco's North Beach, and finally, the North Beach community in which it lives. Using traditional documentary technique (interviews, archival footage, and b-roll) interspersed with family history collages created by director Elly Simmons, the project will be a visually rich art film. The artistic and stylistic approach will consist of multiple layers of visual and audio collages which integrate historical and contemporary imagery composed of paint, paper and fabric, including works by the artists of Specs' bar, readings and literary overlays from works by the poets and writers of Specs', as well as audio collages from the musicians that call Specs' home, and mix tapes from Specs' extensive personal collection of American Roots music, blues, jazz, and world music. The recounting and telling of Specs' history will be interwoven with rich visual and musical surprises and twists for a jazzy and cheeky, artistic approach.

The program is comprised of an introduction and six chapters:

Chapter I - Early Days – Specs Simmons Learns the World

Chapter II - The Seafaring Journey: a young man's journey

Chapter III - North Beach's Trinity - Spec's 12 Adler Museum Café (1968) + Vesuvio Cafe + Tosca

Chapter IV - Creation of a Kaleidoscopic Epicenter of Activist Culture

Chapter V - Off Beat Denizens - Poets, Painters, Strippers, the Working Stiffs, Troubadours, & Suits

Chapter VI - Last Call: Stories of Love, Loss and Lust in a 21st Century Bar

Early Days - Specs Simmons Learns the World

An aerial shot reveals San Francisco, we slam zoom to the corner of Columbus and Broadway, the heart of San Francisco's North Beach neighborhood and to Saroyan Alley, home to Specs' 12 Adler Museum Café, and we hear the clinking of glasses and the banter of denizens. The camera pulls up a chair with owner Specs Simmons.

Specs Simmons shares the connection of his present day bar to his beginnings in Roxbury, Boston. Archival footage and still imagery of Roxbury in the 1930s and 1940's illustrate the working class Jewish neighborhood of his youth, of Specs' vibrant humorous family at work and at play, including images of Specs' bar mitzvah and Passover celebrations with the elders, the more solemn cultural celebrations which anchored his appreciation for tradition and social responsibility.

An archival image reveals Specs as a young man standing in Boston, near Phillip Simmons & Sons Sheet Metal Shop, his grandfather's shop where he learned to be a "tin-knocker," and to an image of one of the sheet metal coffins he produced for the war dead during WWII. An image of him on a soapbox at age 17, mouthing off about his politics clearly illustrates his social and political views, and he talks about his early found roots in labor unions, values established through working at the family business and in

Treatment (continued)

Early Days - Specs Simmons Learns the World

viewing the harsh realities of life, the ongoing clash between management and the working stiff. Labor posters of the era will be interspersed with the bar's rich collection of union posters and buttons, as well as Spanish Civil War and Second World War posters and other memorabilia, giving a very rich visual texture to the film.

Specs talks of his first love, of quick-witted banter, a necessity in his youth in order to elbow into the conversation of his nine aunts and uncles. How this love of humor brought him to the stage and to his love of an audience. He shares his history of working in stand-up comedy clubs five days a week making good money, and being challenged by audiences wanting a more ribald humor than his youth yet allowed, and performing at many USO shows for soldiers deeply needing a laugh while they, and all of America, toiled for the war effort during WWII.

The Seafaring Journey: a young man's journey

Specs' recounts that age 17, how he set out on a ship bound for Eastern Europe, just after the end of the WWII. He talks of attending Socialist Youth conferences and visiting the newly created state of Israel in 1949. We intercut to the many collected objects or chatchkas on the walls of his bar and he discusses how they reflect his journeys and those of the merchant marines who have made Specs' Bar their living room when they returned from sea, which continues until this day. Specs talks of his upbringing in the great port city of Boston, Massachusetts, which has always held great allure to the sea and it's mysteries, sea shanties and scrimshaw filled his personal family home as well as his world renown bar.

A spate of international travelers and workers from the docks and shipyards share their deep connection of travel, man and sea, and of the welcoming given to them by Specs' bar, a haven for travelers and workers. They share of the humorous "museum" of Specs' 12 Adler Museum Cafe, a collection of odd and delightful objects gracing the walls and ceiling of the joint, dusty and amber-hued, which for them tells the story of Specs the man and the era in which he came of age.

North Beach's Trinity - Spec's 12 Adler Museum Café (1968) + Vesuvio Cafe + Tosca

Specs spins his yarn of how in 1952, he worked at Vesuvio Cafe, home of the beats, hotel and restaurant workers, artist models and musicians. We intercut between present day and archival footage of Vesuvio's and its patrons from the 1950s era. Of his nights when he cooked the cheap spaghetti dinners that kept many locals going when they hung out after their days' work was done.

Elly Simmons talks of how her parents met. Intercutting between an iconic portrait in the bar of her mother Sonia Simmons, who hailed from the Lower East Side, New York, the woman who was to become Specs' wife and mother of his two children, and also the daughter of a Jewish immigrant family, from Russia. Specs shares how Sonia had planned to return to her home of New York City to live, but when Specs proposed to her after a few months together, she decided to make San Francisco her home and they began a life together in North Beach, and soon thereafter, a family.

Treatment (continued)

North Beach's Trinity - Specs' 12 Adler Museum Café (1968) + Vesuvio Cafe + Tosca

- HISTORY + COMMUNITY THAT SPECS' SERVES -

A collage image reveals the opening day of Specs' 12 Adler Museum Cafe on Sonia Simmons' birthday, April 26, 1968, when the famous "Golden Triangle" of North Beach was formed. Tosca bar owner Janette Etheridge shares how bar patrons travel the well-worn path across Columbus Avenue from Tosca bar and Specs' Bar, run by Specs himself, to Vesuvio Cafe, now run by long time bartender Janet Clyde. We intercut between present day footage of patrons transversing Columbus Avenue to and from the Tosca's, Vesuvio's and Specs'. Elly Simmons and Janet Clyde talks of the strong relationship between the owners, managers, and bartenders of all three establishments which remain tight to this day, and of the regulars who continue to float back and forth across and between these three iconic North Beach establishments.

Camera pans right to reveal the City Lights Bookstore, cutting to an image of Lawrence Ferlinghetti. Poet Laureate Jack Hirschman as well as City Light editor Elaine Katzenberger talk of the importance of Lawrence Ferlinghetti as the founder and publisher of City Lights Books, which remains to this day an anchor of literary culture in the neighborhood and around the world, with travelers coming daily to explore the works of many local writers and poets, many of whom hang at Specs' to this day. Final imagery reveals a present day gathering of writers and poets in Specs' bar.

Creation of a Kaleidoscopic Epicenter of Activist Culture

- HISTORY -

Images of archival labor posters, Spanish Civil War posters, and news clippings of historic political and social activism are intercut with interviews with union activists, including Specs himself, Nick Oren, past printer for the San Francisco Chronicle, and Tony Long, cab driver and writer. They talk of labor values and why Specs' Bar is one of the only union bars in San Francisco, always welcoming activists and organizing in its' space, from ILWU and SEIU workers, to strippers from The Lusty Lady (the first organized strip joint in the USA). Specs' has been an organizing center for numerous progressive organizations over the decades, major environmental actions have been brainstormed over numerous pints of ale, and striking workers have come to decompress and relax after hours on the picket lines and in negotiations.

A collage of archival footage recounts the numerous social and political causes represented by activists hanging at Specs' throughout the turbulent and exciting 60's and 70's. Interviews with Claire Greensfelder, Specs Simmons, Rosalie Sorrells, Taj Mahal, and members of the Union of Left Writers, illustrate the participation of major organizers, artists, and worker bees from the anti war movement, the women's movement, including reproductive rights activism, the International Hotel struggle of Eminent Domain, key figures in the formation of the Environmental movement in the USA, and the world, and the myriad ethnic power movements including Chicano/UFW, Black, Asian-American & Native American/Alcatraz activists, have all made Specs' their home.

Off Beat Denizens - Poets, Painters, Strippers, the Working Stiffs, Troubadours, & Suits

John Prine, Rosalie Sorrells, Boz Scaggs, Taj Mahal, Juan Felipe Herrera, Warren Hinkle, Margo St. James, Michael Disend, Herb Gold, Ron Turner, Bob Kaufman, Winston Smith, Jack Hirschman, Frank Garvey, Kitty Margolis, Thelonious Monk, and The Boys of the Lough, these are but a few of the musicians, writers, artists and infamous San Francisco characters who have frequented Specs' over the years.

Treatment (continued)

Off Beat Denizens - Poets, Painters, Strippers, the Working Stiffs, Troubadours, & Suits

Interviews with these folks as well as visuals of their work will illustrate the wide mix of creative clientele, which continues to develop with the changing population of the great city of San Francisco, as young hipster artists, spoken word poets and filmmakers flood into Specs for a drink and to brainstorm their creative work.

A montage reveals neon adult entertainment signage and ends on - The Garden of Eden. Specs' talks of how the Garden of Eden strip club and the bar used to share a common bathroom until recent years, and how the strippers would take their breaks in their scantily clad work clothes, much to the delight of the regulars, as Specs' has always been known as a safe haven for women (if they want it!). He jokes of how only two cards have ever been printed for the bar, one reading "Sir: The lady is not interested in your company" and "Ladies, the Gentleman prefers to Sulk in Silence". Current bartenders Jacqueline Honeybee, Michael Grim and Lucy Lee discuss the historic and diverse mix of clientele who have always made Specs' their home, from the corporate, including the Bechtel clan, which have been coming to the bar on Tuesdays and Fridays after work for decades, as well as to the Levi Strauss employees, and many high tech workers.

Last Call: Stories of Love, Loss and Lust in a 21st Century Bar

Rehearsing in her mother's home, we hear Spec's granddaughter Maralisa Simmons-Cook, (who is attending The New School for Jazz and Contemporary Music in Manhattan), singing old time jazz and blues, as she illustrates her character, continuing the deep felt love of music in her family, and of the allure of performing for an audience.

We cut to a baby shower of Specs' regulars, and to interviews with young workers in high tech industries, and footage of the young and beautiful women bartenders of Specs' Bar.

We hear testimony from longtime regulars who continue to make the bar their home, mixing with a flood of young hipsters and world travelers on the lively and wild weekends of North Beach. Regulars from around the globe who hail from all continents; from Ireland, England, Egypt, Mexico, Guatemala, Eastern Europe, Greece, Asia and Africa.

Intercut with an archival collage of past and present day patrons, Director Elly Simmons shares how the bar is a prime example of the archetypal cycle of life, of how older regulars age and pass on, love, and lust imbibed by alcohol permeates a hot spring and summer in San Francisco, while other new couples marry and commit, settling down and having kids, and other recently divorced mid lifers (including the filmmaker) explore the crazy dramas of North Beach romance!

As so the universal dramas of human life encapsulated in a community of offbeat and beautiful regulars continue...



- Boz Scaggs + Sonia Simmons - 1970's -
in Specs' 12 Adler Museum Cafe



"The Hatseller"
Avrum Rubenstein



COLLAGE
BY ELLY
SIMMONS

A FEW
OF
SPECS'
ARTISTS



The bar is a slice of
a bawdier San
Francisco ... a
dimly lit place that
inspires
conversation,
debate and
impromptu poetry
readings.

...ol-induced idea of joining bud-
ges who were sailing from San
Francisco to Los Angeles. At
around 1:30 a.m., he left the bar
and went to the dock, joining up
with the boat was pushing off. Just
outside the Golden Gate Bridge,
the boat began to sink. Soon, the
men were bobbing in the cold
water. One had the presence of
mind to hold a flashlight above

...s drunk, fortunately, so I
...el how cold it was," Sim-
mons, showing off newspa-
per articles detailing their res-
cue. At around 4 a.m., a bar
from Sausalito was com-
ing back from (San Francisco)
and spotted the flashlight and
rescued us out of the water. We
were swept to Hawaii... the

SPECS' REGULAR "BIG JIM"

©Elly SIMMONS 2005

So Far From Heaven

IRAQI
MUSIC

BY PASHA



A POETRY + MUSIC EVENT FOR

AL-MUTANABBI STREET

• AGNETA FALK

• JACK HIRSCHMAN
• ELLY SIMMONS



• KIM SHUCK

• JESSICA LOOS

• FRANCISCO ORREGO

• SARAH MENESEE

• GERALD FLEMING

SUNDAY, MARCH 6, 6:30 pm

AT

2016

SPECS '12 ADLER MUSEUM CAFE

• YVONNE CANNON

• NEELI CHERKOVSKI

• MARALISA S.C.



BY MICHAEL MALONEY/THE CHRONICLE

Larry Pisoni serves Cully Fredricksen as Melly Goode watches in 'The Time of Your Life' at Specs'

Viewing 'Life' in Real Barroom

Saroyan's relentlessly optimistic 'Time of Your Life' staged at Specs'

By Gerald Nachman
Chronicle Theater Critic

Suddenly, amid dusty beer signs and memorabilia clinging to saloon walls like barnacles (a crab, a life preserver, street signs, faded photos) and, indeed, the cast itself, a play breaks out like a noisy brawl as observers in the jam-packed dive watch with the look of curious tourists.

Staging "The Time of Your Life" — William's Saroyan's 1939 play set only blocks away at "Nick's Pacific Street Saloon" — in a North Beach bar may be the neatest site-specific theatrical trick in years, the inspiration of director Anrea Gordon.

Spectators at Specs', a bar next to the Tosca set in a curve in the sidewalk once called Adler Alley and recently rechristened Saroyan Alley, watch in intermittent absorption as the slice-of-lowlife drama is played out by the Tour de Force Theatre Company on the gloriously cluttered joint's very stools, tables and piano.

Teetering Wines

The tacky verisimilitude of the show's "set" was enhanced at the open-
ing-day intermission Sunday afternoon

— the show plays only matinees, through August 2, with Specs' reverting to its true saloon status at night — by the presence of two teetering winos outside the door.

Gordon's enterprising stunt both enhances and exploits the play. The staging gimmick succeeds as well as, maybe better than, the Saroyan classic does on its own rather dated yet occasionally entrancing terms, a fable made earnest by the playwright's belief in his own verbal fairy dust.

His down-and-out Frisco characters now seem (maybe always did) prettified by Saroyan's sentimental world view — a city where bums, tarts, two-bit tap dancers, drunks and drifters are ennobled.

It's like a Sunday "Herb Caen Classic" column from Oct. 25, 1939, returned to colorful rough-and-tumble life. If only Saroyan were here now to give dramatic color to the city's 1992 street life, but we easily make the leap.

Joe (Cully Fredricksen) sits sullenly at a table, hat tipped back, looking more prosperous than dissolute in vest and watch fob, nursing a glass of champagne and sending his willing, uncomprehending

toys, candy and a gun, with money won in horse races, as he goes about fixing the broken lives of saloon habitués with scuffed dreams.

Persuasive Sermon

That's how it goes in Saroyanland, where seldom is heard a discouraging word, and if it is, said naysayer is quickly converted by the author's persuasive sermon that, "In the time of your life, live!"

Joe, the dream-spinner, asks, "What-dya want — love or money or fame or what?," and sets about providing it in Saroyan's waterfront version of "Fantasy Island."

Fredricksen's Joe has almost too commanding a manner, exuding a chilly presence, with a mysterious — at times scary, almost patronizing — smile and a weird enigmatic glint in his eye; what's his story? He says he steals and hurts people, and we believe it.

The play seems now a poor man's "Iceman Cometh" — overlaid with "A Thousand Clowns" whimsy — only considerably sweeter and anti-cynical, with a mostly accomplished cast who give the characters another whirl



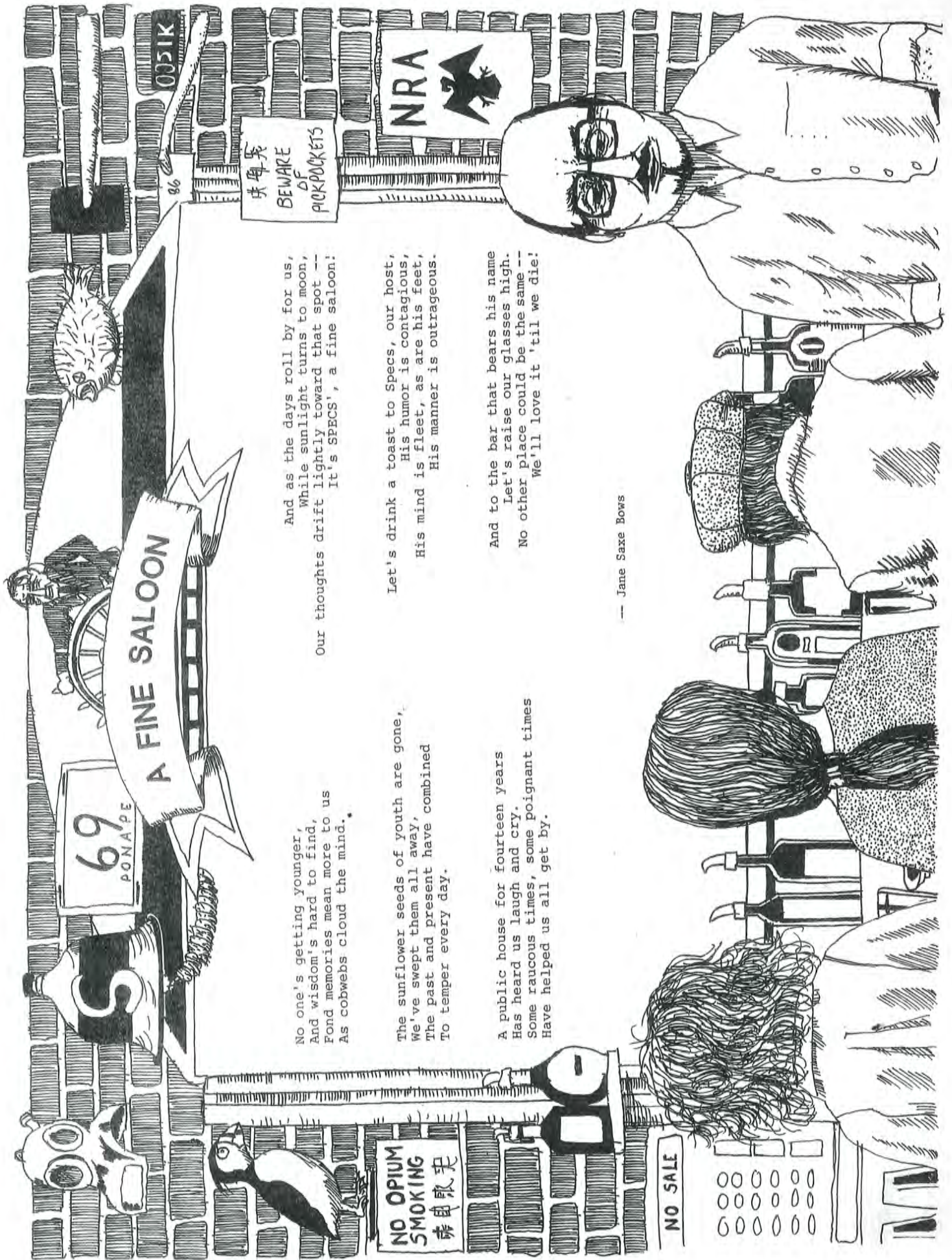
BOYS OF THE LOUGH SCOTTISH BAND



SPECS REGULARS DR. SAMIH BOUTROS
+ VESUVIO BAR MANAGER JOSIE RAMOS



By SPECS' BARTENDER
MICHAEL GRIM
ARTWORK FOR ANNIVERSARY PARTY



And as the days roll by for us,
While sunlight turns to moon,
Our thoughts drift lightly toward that spot --
It's SPECS', a fine saloon!

No one's getting younger,
And wisdom's hard to find,
Fond memories mean more to us
As cobwebs cloud the mind.

The sunflower seeds of youth are gone,
We've swept them all away,
The past and present have combined
To temper every day.

Let's drink a toast to Specs, our host,
His humor is contagious,
His mind is fleet, as are his feet,
His manner is outrageous.

A public house for fourteen years
Has heard us laugh and cry.
Some raucous times, some poignant times
Have helped us all get by.

And to the bar that bears his name
Let's raise our glasses high.
No other place could be the same --
We'll love it 'til we die!

-- Jane Saxe Bows



**Legacy
Business
Registry**

Application Review Sheet

Applicant Name: Precita Eyes Muralist Association

Nomination Date: January 15, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: June 6, 2016

Application Referred to HPC Date: June 20, 2016

Notes:

As of June 20, 2016, the Small Business Commission has not made a ruling on non-profits eligibility for the Legacy Business Registry. Absent a ruling, the Office of Small Business is honoring Supervisor Campos's nomination.

Precita Eyes Muralist Association does have a ground floor retail store front. This is noted in the picture of the store front.

A handwritten signature in black ink, appearing to read "Regina Dick-Endrizzi". The signature is fluid and cursive.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission





Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

January 15, 2016

Re: Nomination of Precita Eyes Muralists Association, Inc., a non-profit community arts organization to the Legacy Business Registry

Dear Director Regina Dick-Endrizzi:

I am excited to make my first nomination to the Legacy Business Registry - Precita Eyes Muralists Association, Inc., a non-profit community arts organization. One of only a handful of community mural centers in the country, Precita Eyes Muralists was founded in 1977. Operating out of a small studio space in the Precita Valley Community Center, founding director Susan Cervantes along with community volunteers and artists completed many portable and monumental mural projects. Precita Eyes train artists in their unique community mural process, offer mural classes and work closely with the entire community. In 1979, Precita Eyes became a non-profit 501(c)(3) organization.

This business plays an essential role in the culture and history of District 9 and it is my distinct honor to nominate Precita Eyes Muralists Association to become part of San Francisco's Legacy Business Registry.

Sincerely,

A handwritten signature in cursive script that reads "David Campos".

David Campos

APPLICATION FOR

Legacy Business Registry

Legacy Business Registry is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, an advisory recommendation from the Historical Preservation Commission, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS: Precita Eyes Muralists Association, Inc		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business) Susan Cervantes		
CURRENT BUSINESS ADDRESS: 2981 24th Street, San Francisco CA 94110 348 Precita Ave, San Francisco CA 94110	TELEPHONE: (415) 285-2287	EMAIL: susan@precitaeyes.org
WEBSITE: www.precitaeyes.org	FACEBOOK PAGE: www.facebook.com/precitaeyes	YELP PAGE: www.yelp.com/biz/precita-eyes-mural

APPLICANT'S NAME Susan Cervantes		<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE Founding Director		
APPLICANT'S ADDRESS: 3435 Cesar Chavez St Apt #220 San Francisco, CA 94110	TELEPHONE: (415) 285-2287	EMAIL: susan@precitaeyes.org

SAN FRANCISCO BUSINESS ACCOUNT NUMBER: 0369916 (1997)	SECRETARY OF STATE ENTITY NUMBER (if applicable): C1978704
---	--

NAME OF NOMINATOR: (Completed by OSB Staff) Supervisor David Campos	DATE OF NOMINATION: (Completed by OSB Staff) 11/6/15
---	--

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS: 348 Precita Ave, San Francisco CA	ZIP CODE: 94110	START DATE OF BUSINESS 1977
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS? <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	DATES OF OPERATION AT THIS LOCATON 1980-present	

OTHER ADDRESSES (if applicable): 2981 24th Street, San Francisco CA	ZIP CODE: 94110	DATES OF OPERATION 1998-present
---	---------------------------	---

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

3. Eligibility Criteria

Attach the business's written historical narrative and supplemental documents as described under section three of the application instruction.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Susan Cervantes

SUSAN CERVANTES

Name (Print):

6/20/16

6/20/16

Date:

Susan Cervantes

Signature:

Precita Eyes Muralists Association, Inc., a non-profit community arts organization, 1977-present – One of only a handful of community mural centers in the country, Precita Eyes Muralists was founded in 1977. Operating out of a small studio space in the Precita Valley Community Center, founding director Susan Cervantes along with community volunteers and artists completed many portable and monumental mural projects. Precita Eyes train artists in their unique community mural process, offer mural classes and work closely with the entire community. In 1979, Precita Eyes became a non-profit 501(c)(3) organization.

In 1980 the group of founding artists rented a small storefront at 348 Precita Ave, the original Home studio for Precita Eyes Muralists, which has served children, youth, and families, muralists designing new community mural art, a community art store and mural tours and more. In 1984 the center expanded, renting an adjacent storefront at 342 Precita Avenue. After Precita Eyes was evicted from the adjoining storefront space in 1997, they pulled together to re-build and expand their operations by purchasing their own building on 24th Street and Harrison Street in 1998. The original studio at 348 Precita continues to be rented, dedicated to children and youth arts education and mural art programs. Demand has grown for our mural and arts education programs. Precita Eyes uses our 348 Precita studio to continue serving the community by bringing art education into the lives of children, youth, artists and families.

The 348 Precita studio, part of a corner mixed-use building at Precita and Treat Street is located across from Precita Park. The storefront exterior façade is approximately 18' wide and interior 45' deep. It is one story with a Precita Eyes/Bernal landscape mural above the front door entrance with the organization logo painted in 1981. The two storefront windows display color studies and documentation of current mural projects, kids and youth art. The front door is an iconic original mural by a well-known local artist/muralist and former youth arts instructor. The interior is full of mural art by students, mural archives; shelves full of art materials, toddler and adult worktables and a staff workstation. Walking into the space one can feel the unique history and spirit of the place, inviting creativity. The park is an extended outdoor studio for our workshops and most of all the site of the past 19 Annual Urban Youth Arts Festivals. The location is a great safe space for local youth to come and explore their potential creativity and the arts as a creative outlet where they can make a positive contribution to their community.

348 Precita Ave. is our Home, our namesake and has tremendous community value to all the people, young and old, from Bernal Heights, Mission and many other neighborhoods whose lives have been transformed while participating in our programs in that space. Our programs need studio space and this is the only affordable space we have to operate. The current demand for our services require more space than what we have in our 24th St. building that we have outgrown. Recently Precita Eyes building was threatened when it was on the market to be sold by the owners. The community rallied their support to help MEDA (Mission Economic Development Association) to purchase the building so that all the long term tenants could stay in their homes at affordable rents. Our original studio has been saved and Precita Eyes has its heritage studio space to continue serving the community.

Our building on 2981 24th Street is where we have conducted our operations, mural art supply store, tours and visitor's center since 1998. Precita Eyes occupies the commercial store front of the 3 story building. The storefront is 25' wide and 80' deep. When you enter the mural center you are introduced to our community art store where murals and

art work decorate the walls, mural paints are on shelves and mural books, cards and posters are displayed. A paint mixing studio and store room is in the middle space. Administrative, arts education and tour offices are in the back of the building where a studio space is multi- used for exhibits, presentations, meetings and mural design workshops. The storefront building on 2981 24th Street is a historic iconic building in the heart of Calle 24 Latino Cultural District. The exterior is painted a turquoise blue with a vintage marquee sign proudly displaying the Precita Eyes logo and an image of Frida Kahlo facing 24th Street.

Precita Eyes Muralists is dedicated to enriching and beautifying urban environments and educating communities about the process and history of public, community, mural art. We maintain a deep commitment to collaborating with the various communities we serve. Our dedication to collaboration guarantees that the creative work produced is accessible, both physically and conceptually, to the people whose lives it impacts. We intend to bring art into the daily lives of people through a process that enables them to reflect their particular concerns, joys and triumphs.

In modern times, murals constitute a tradition of large-scale public art that celebrates history and cultural heritage. Acclaimed Mexican masters Diego Rivera, Jose Clemente Orozco and David Siqueiros emerged from this tradition. In the United States, the Chicano (Mexican-American) and Civil Rights movement of the 1960's inspired a new generation of muralists who rediscovered these masterworks and continued the tradition of using monumental art with culture and community as their themes to address social and political issues.

In the early 1970's, mural movements blossomed throughout the United States. During this boom, San Francisco artists, and specifically those in the Mission District, were extremely productive, and San Francisco became a focal point for this powerful medium of artistic expression. Mission District artists began collaborating on group mural projects and established a community-based mural movement. Neighborhood Latino artists and the women's mural collective, *Mujeres Muralistas*, led this movement and their inspired works were visible on walls throughout San Francisco.

For over 39 years, Precita Eyes Muralists (PEM) has played an integral role in the city's cultural heritage and arts education. PEM offers a unique mix of services and programs that include the following elements:

- Educating through extraordinary and comprehensive community mural arts programs.
- Designing, painting, and promoting community murals locally, regionally, nationally and internationally.
- Providing community mural and arts education classes for children, youth and adults.
- Offering mural tours for schools, private groups, residents, visitors and the general public.
- Operating a successful art supply store that serves community muralists, beginning and professional artists, as well as offering a range of mural merchandise to area tourists and the community.

Precita Eyes has a direct impact on arts education in the San Francisco Mission District by offering free to low-cost, weekly art classes for children, youth and adults. In addition, we provide mural programs and classes in partnership with Mission and SF/ Bay area schools, community centers, parks, hospitals, businesses and organizations. The Precita Eyes Mural Arts Program is the foundation and strength of the organization's programs. To date, all PEM mural projects started via an unsolicited request.

Financing for these projects comes in a variety of ways, including public funding, private foundation support, corporate sponsorship, private commissions, and support from the center's general fund. The financing generally covers the purchase of materials, muralists' fees, and administrative costs.

From Precita Eyes Muralists groundbreaking beginnings to its illustrious present, Susan Cervantes, Precita Eyes founder has served in the role of Executive Director. The leadership and vision provided by Ms. Cervantes has been instrumental in attracting artists to the Mural Arts Center. The organization has gained an unparalleled reputation for producing high quality community mural artwork. Precita Eyes Muralists is responsible for over 600 collaborative murals considered some of the finest in the country, and many view Precita Eyes as the leader in the art of community mural painting. Precita Eyes has collaborated on mural projects in various San Francisco neighborhoods (such as the Mission, Bernal Heights, South of Market, the Tenderloin, the Castro and Bayview-Hunters Point), in the cities of Oakland, Berkeley and San Jose, and internationally in Russia, China, Germany, Spain, and Brazil. These murals are constant reminders of the power this artistic medium has to educate, convey ideas and enrich our lives.

In the past five years alone, Precita Eyes created more than 130 mural projects with 27 trained artists serving over 5,800 children, youth, and adults. In the course of designing and painting a mural, participants learn collaboration and respect for one another's ideas.

Over the past five years, the Precita Eyes Founding Director focused on increasing larger commission mural projects by quickly responding to unsolicited requests. At the same time, the Education Program and Youth Arts Program continue coordinating most of the requests for mural projects involving children and youth. Working in this way increases revenue, allowing the PEM Director more time to concentrate on other opportunities, and few requests are ever denied consideration.

Community mural projects give participants a sense of ownership and responsibility for their art work in their schools, community centers, and neighborhoods. Through individual creation and collaborative community mural projects, participants discover unique qualities in themselves and their peers.

Collaborative projects give voice and recognition to the participants through visual expression of their concerns, hopes and dreams. They also return public visual space to the community instead of allowing it to be monopolized by advertising and directive signage, or potentially exposed to vandalism and graffiti.

Our intention is to expand and grow as a Legacy Business and continue our mission to benefit and serve the community of San Francisco.

June 9, 2016

To Whom It May Concern:

I am writing to support the nomination of Precita Eyes as a Legacy Business.

I have lived Bernal Heights since 1976. I helped found the Bernal Heights Neighborhood Center in 1978. The tremendous positive influence of Precita Eyes is everywhere in my neighborhood – on its walls, and among its people. Especially its young, lower income people of color.

Precita Eyes has been in Bernal as long as I have. I especially commend their Urban Youth Arts Festival, which takes place in my front yard, Precita Park.

Precita Eyes makes me proud to be a San Franciscan, and a resident of the Bernal Heights community. I can't imagine any small business, for-profit or non-profit, more worthy of designation as a Legacy Business.

Sincerely,

Buck Bagot
3265 Harrison St., SF, CA 94110
415-385-0389
buckbagot@gmail.com

June 15, 2016

From: Precita Valley Neighbors

A SF Parks Trust Group

Contact: Demece Garepis

59 Manchester Street

San Francisco, CA 94110

Ph: 415.244.3012

Email: precitavalleyneighbors@gmail.com

www.precitavalleysf.org

To: Honorable Supervisor David Campos

City Hall Room

1 Dr. Carlton B. Goodlett Place, Room 244

San Francisco, CA 94102-4689

Re: Letter of Support for Precita Eyes Muralists Legacy Business

Dear Honorable Supervisor:

Precita Valley Neighbors, a SF Parks Trust Group whose mission is to maintain and enhance the use and diversity of community use in Precita Park and its Childrens' Playground, strongly supports Precita Eyes Muralists as San Francisco's first Legacy Business. For over 30 years, Precita Mural Eyes has been our parks partner in youth art events and park enhancement. Together we have hosted Youth Arts Festival and commissioned Precita Eyes Muralists to coordinate the Memorial Bench construction to honor Sylvia and Carlos. Thousands of our children, and our children's children, have learned art from the gifted artist teachers of Precita Eyes Muralists.

Established in 1977, Precita Eyes Muralists has worked with over three generations of artists young and old. Precita Eyes Muralists is routinely commissioned, to explore and express our lively community. Precita Eyes Muralists was commissioned to create the Farmers' Market Murals, the Bernal Heights Library, and conducts the nationally known Mural Tours. Precita Eyes Muralists not only inspires and teaches art, captures history in the making, but is the business of empowering diverse artists to explore their roots and their imaginations. Precita

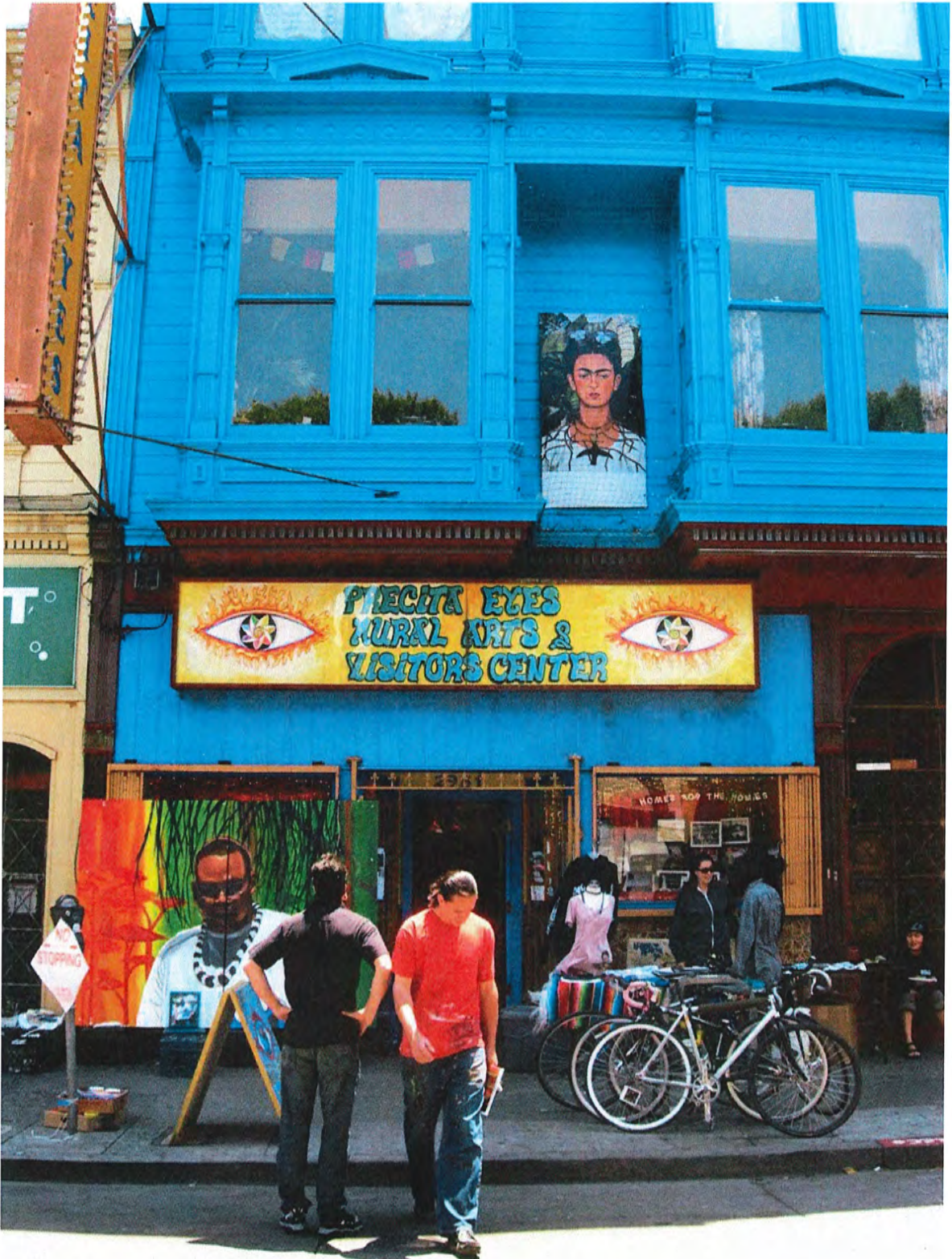
Eyes Muralists should be the first Legacy Business of San Francisco because it presents to the world what San Francisco does best for the world – through business we inspire, we collaborate, we imagine, we teach, we create, we love.

Thank you in advance for your support of Precita Eyes Muralists as the first San Francisco Legacy Business.

Sincerely,

Demece Garepis
Precita Valley Neighbors

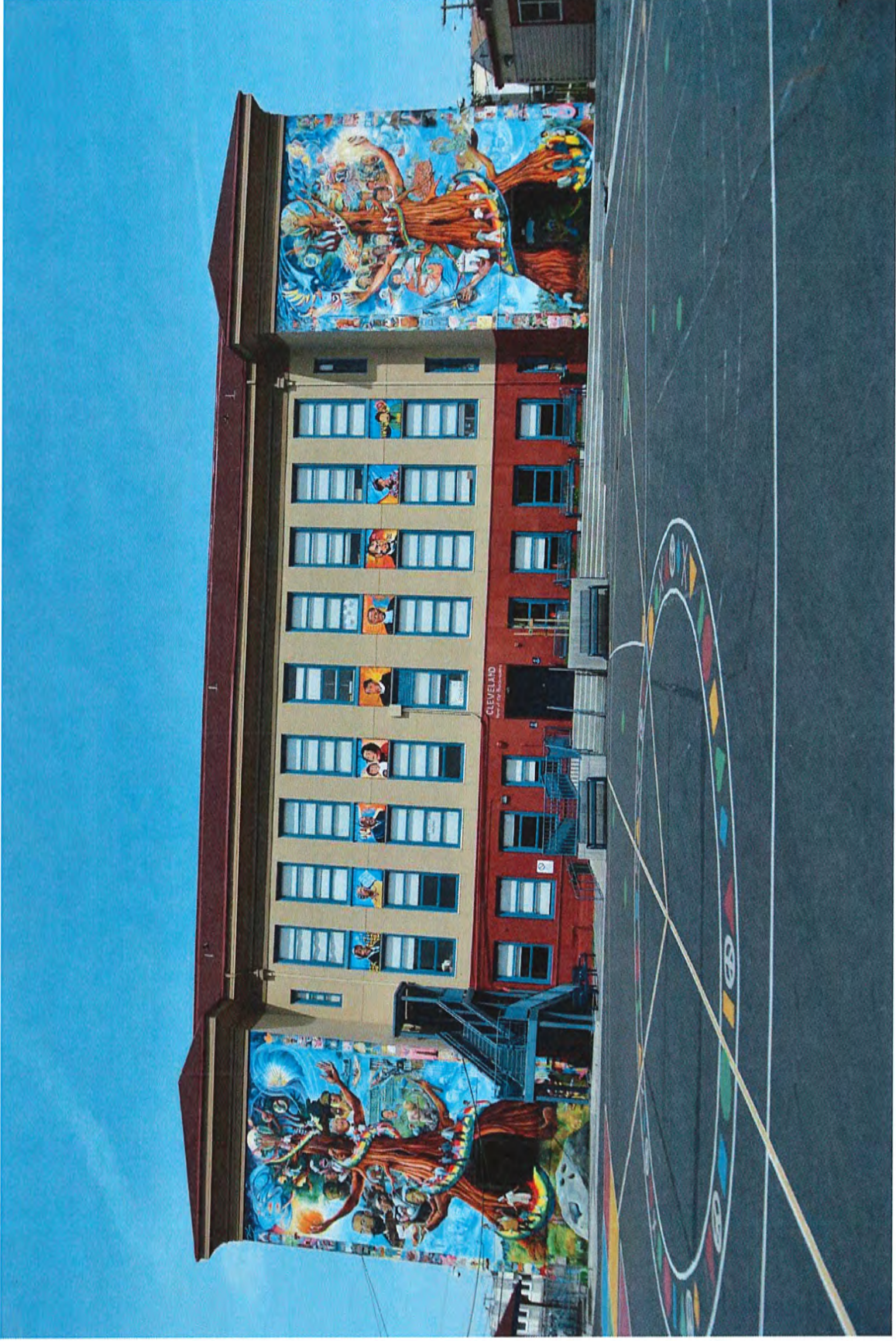
PRECITA EYES STOREFRONT



A BOUNTIFUL HARVEST 1978



CLEVELAND SCHOOL 1995



PRIMAL SEA WALL 1977



SOUL JOURNEY 2000

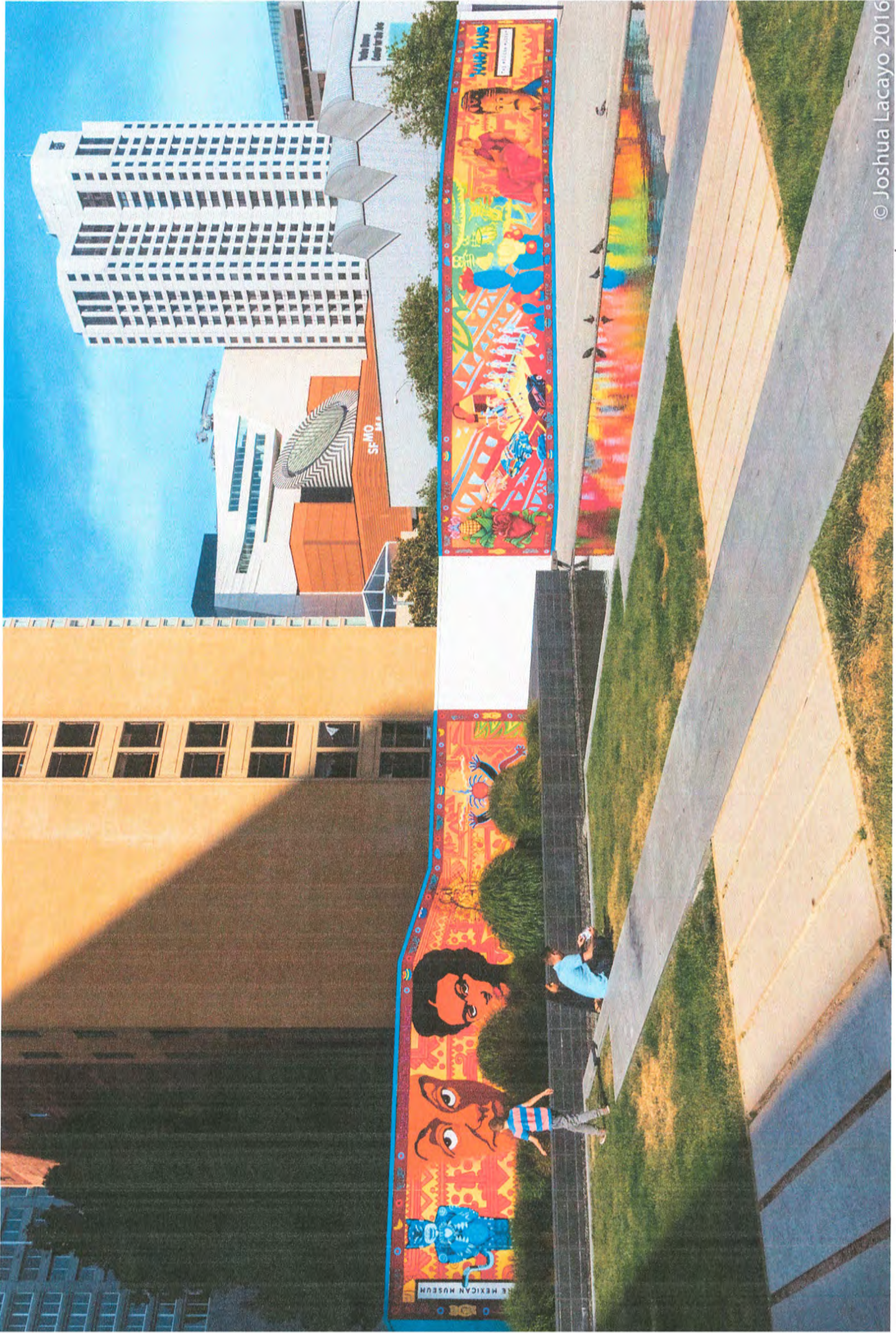




iipresente: A Tribute to the Mission
 Community © 2015 Precita Eyes Muralists
 24th + Folsom streets S.F. CA

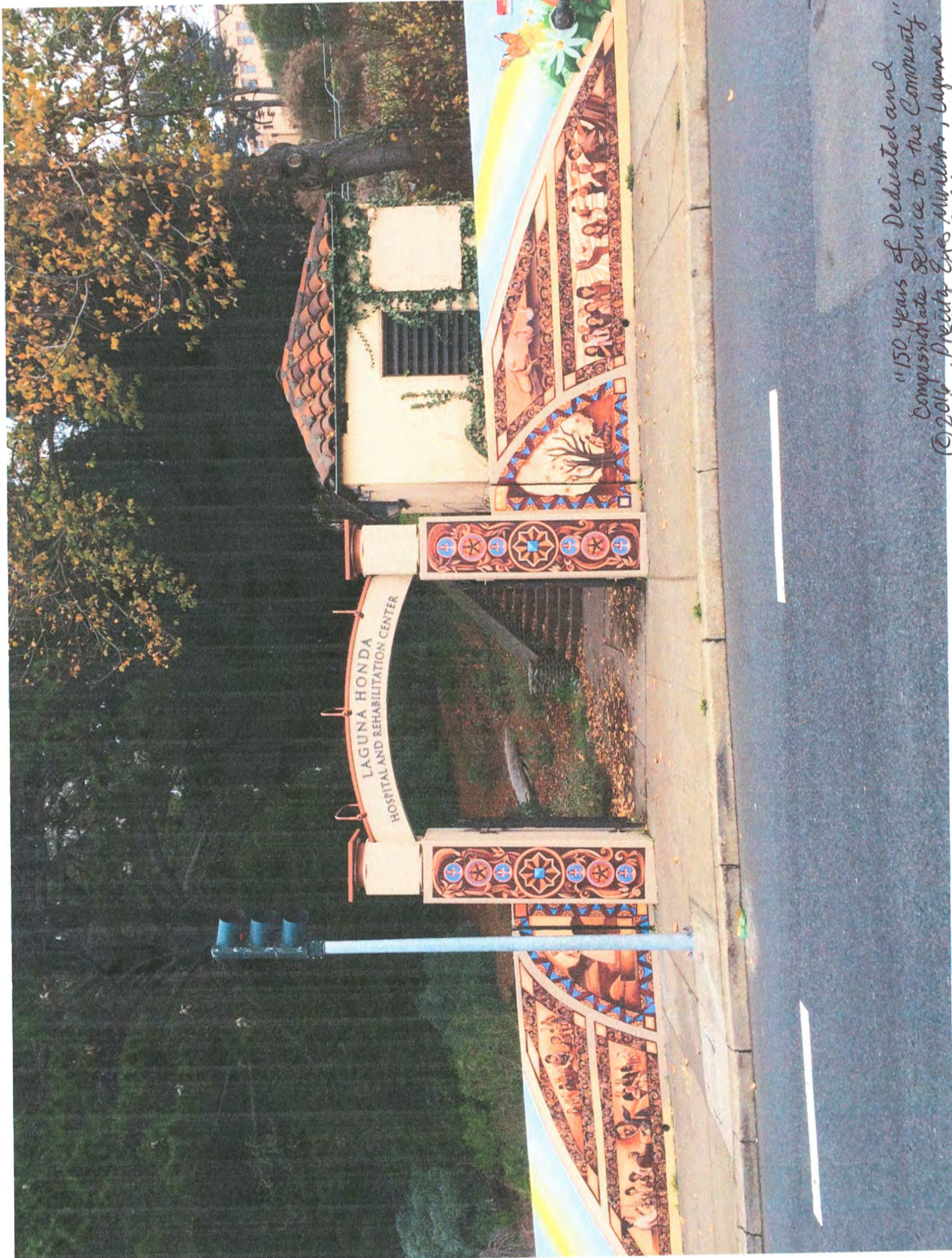


"La Rumba No Para" The Chata
Gutiérrez Mural © 2015 Preita
Enes Muralists • 24th + South Van Ness, SF

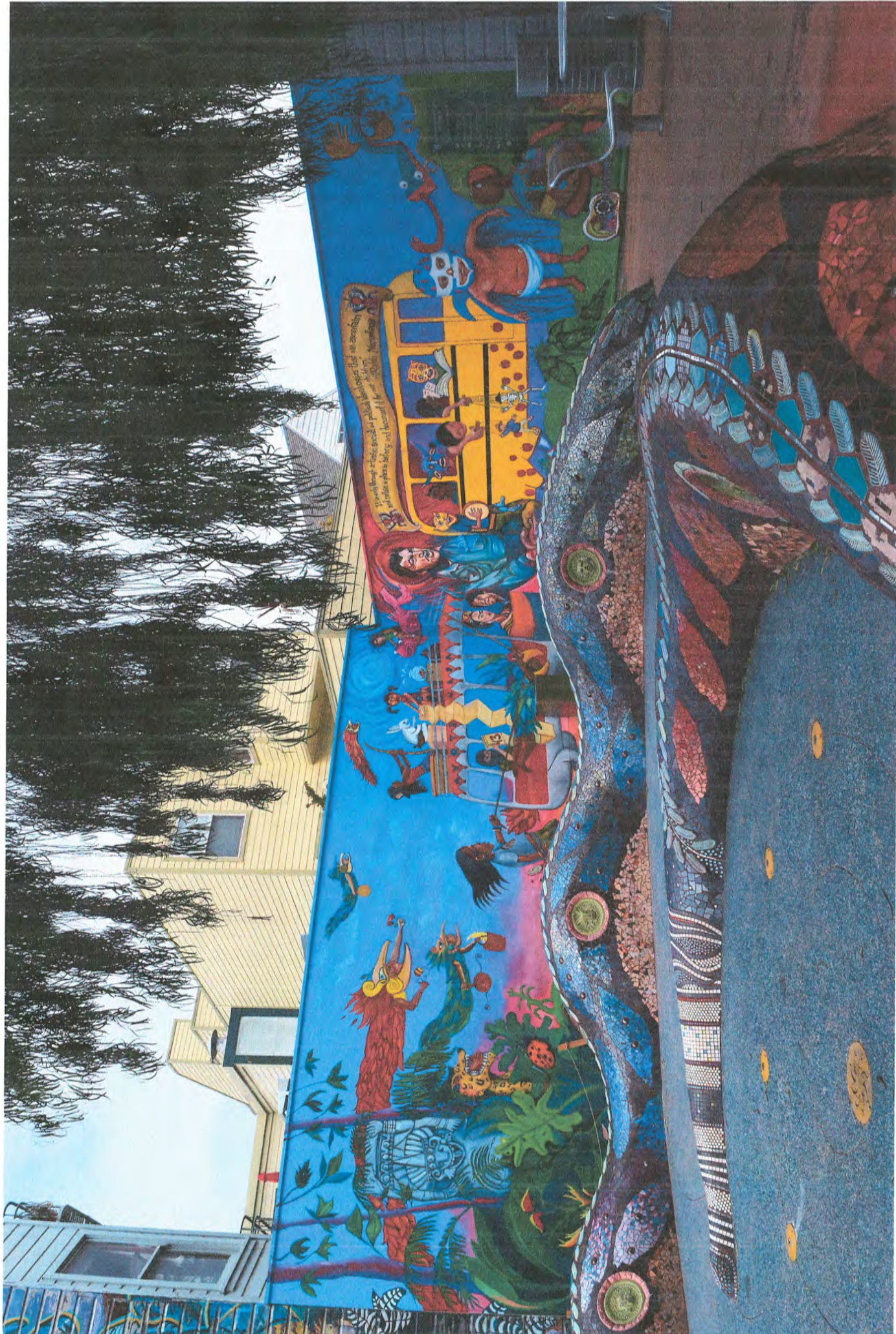


© Joshua Lacayo 2016

Mexican Museum Baricade Mural Project.
© 2016 Precita Eyes Muralists, Jessie Square,
San Francisco CA



"150 years of Dedicated and
Compassionate Service to the Community"
© 2016 Precity Eye Murals, Laguna



"El Juego de la Resistencia" © 2015
Precita Eyes Muralists, 29th St Mini Park
San Francisco, CA.



Community wall at our 2015
PMA USA Festival, Pleasant Park



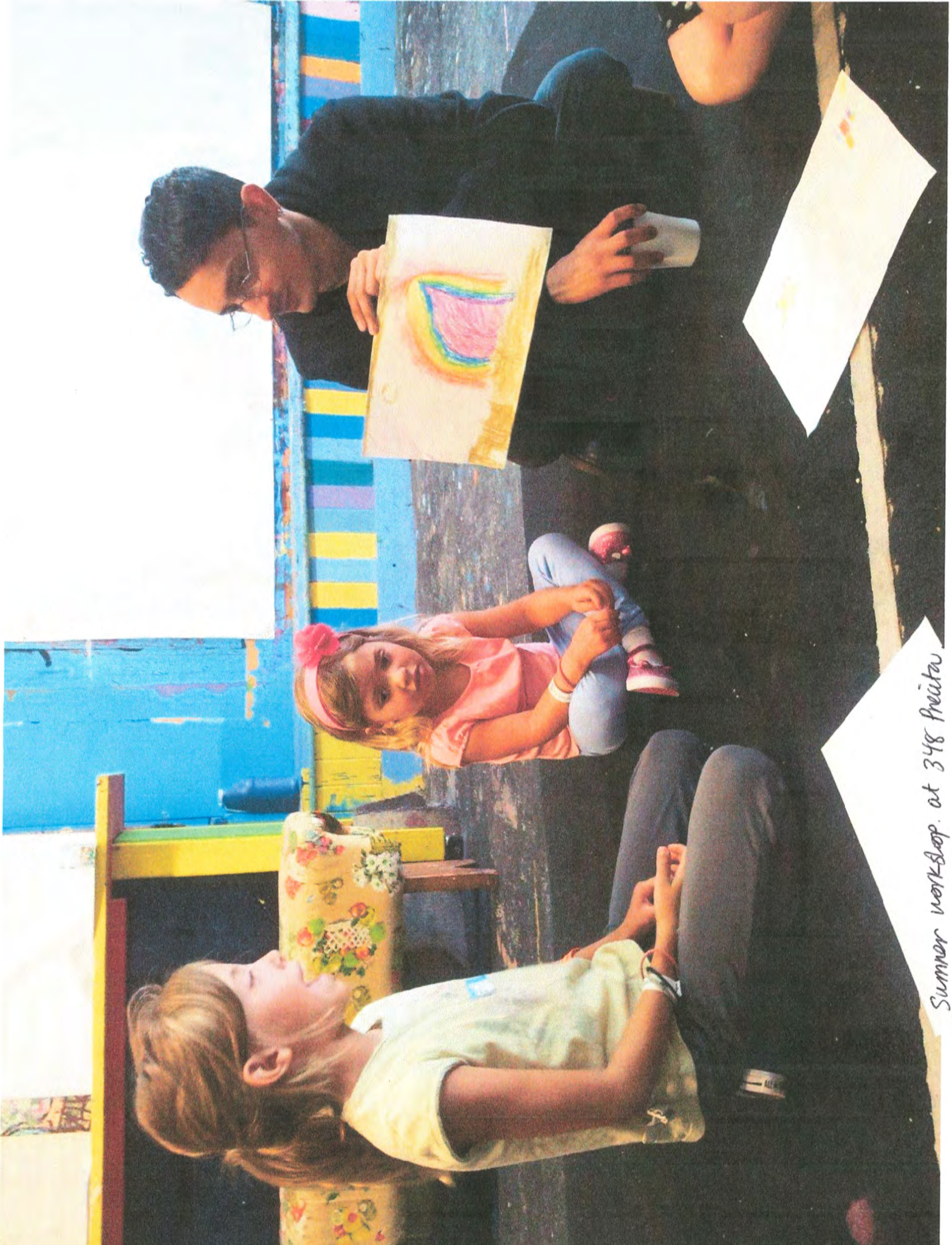
Children's summer instant mural workshop



Children's summer mural workshop.



Community Paint Day at Minnie Lovie Playground



Summer workshop at 348 Freitas



*Christmas craft and Bazaar
at 24th Street.*



*Christmas MAPP event
with live music and crafts.*



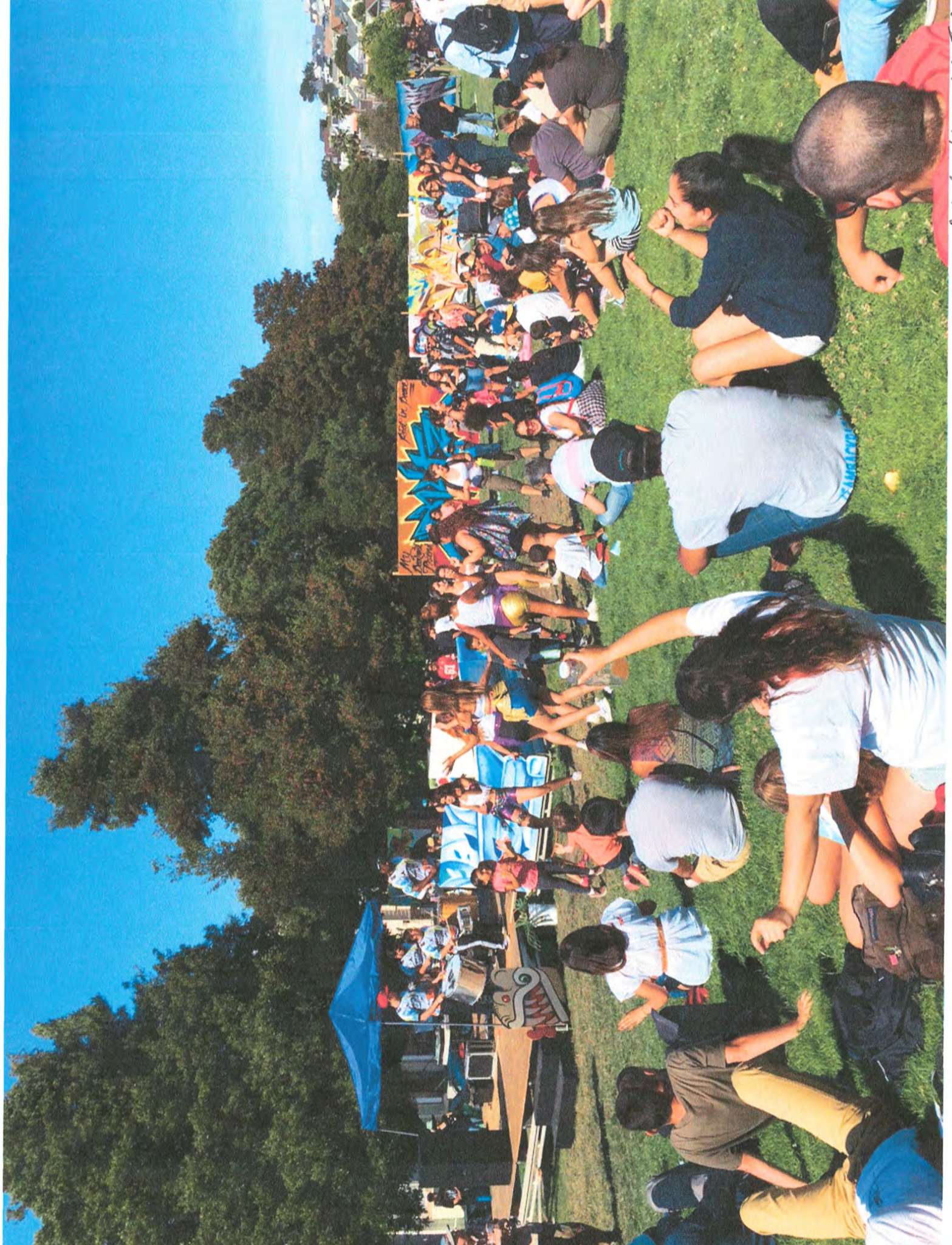
Youth painting "Presente!"
A Tribute to the Mission Community



Mural Dedication of
apresente: A Tribute to the
Muslim Community



19th Annual Urban Youth
ARTS Festival artists and
youth.



14th Annual Urban Youth Arts Fest



19th Annual Urban Youth Arts



Instalasi Mural Tele Mural
24th Maret 2011

SFGATE <http://www.sfgate.com/art/article/Mural-matriarch-Susan-Cervantes-makes-it-big-in-5114764.php>

Mural matriarch Susan Cervantes makes it big in art

By **Sam Whiting** Published 6:20 pm, Saturday, January 4, 2014

ADVERTISEMENT



IMAGE 5 OF 5

Susan Cervantes, founder of Precita Eyes Muralists, poses for a portrait while working with her group as they put the finishing touches on their newest mural titled "Bean Soup" at the arts complex Project Artaud in San Francisco, CA, Sunday, December 22, 2013.

At sunset on the Sunday before Christmas, **Susan Cervantes**, the quiet queen of San Francisco wall art, is among the painters putting the finishing touches on the longest community mural of her long career. She drops down to the pavement on both knees, dips her brush in dark blue and in the bottom corner prints the words "Precita Eyes Muralists."

"I'm not too good at it," says Cervantes, 69, who has had some 500 murals to practice this signature on, but she still smudges the M as her sons Suaro and Monte watch. "Not too fancy - just simple letters. That's the way we've always done it."

The unflashy Cervantes doesn't make a big deal out of it, but murals are all about symbols, and there is symbolism in this moment. Before Precita Eyes was a Mission District arts center with a paid staff of 13 part-timers and with 7,000 visitors and 3,000 students a year, this is all it was - a signature, in the hand of Cervantes, who made up the name Precita Eyes Muralists decades ago on the spot.

ADVERTISING

"We didn't know it was going to last this long - 36 years," she says. Now murals painted by Precita Eyes - where Cervantes is both artist and overseer - are at public schools, hospitals and recreation centers, done in acrylic paint or ceramic tile, from Hunters Point to the Richmond District.

Behind the movement

Tourists come from all over to see the murals in the alleyways of the Mission, and when the artwork of Precita Eyes makes it into books, Cervantes is the one who tracks down the publishers to make sure her artists get paid.

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"She is really the epicenter of the mural movement in San Francisco," says [Jill Mauton](#), director of the public art trust and special initiatives for the [San Francisco Arts Commission](#). "I've known her for 30 years, and her commitment to the cause has really kept her at the forefront."

A signed work by Precita Eyes, like the one being finished this day on 17th Street, is both a professional and amateur creation. By the time it reaches the designated wall, it has gone through a year of meetings and workshops, been drawn to scale in a studio at Precita Eyes headquarters on 24th Street, and been carefully transferred as a line drawing to the wall. The glamour job of coloring it in is done on weekends as an outreach activity. Some of it is detail work, and some is [Tom Sawyer](#) work.

"I get a lot of people involved," Cervantes says. "If they show up, I ask what kind of skill level they have. If they have none, I'll say, 'Just fill this spot in with green.'"

ADVERTISEMENT

Cervantes does not always get to paint on the mural herself. But she always gets to clean the brushes. The flecks stick to her nails like polish.

Two things Precita Eyes murals are known for are bright colors and people of color, so when you walk into [Precita Eyes Mural Arts and Visitors Center](#) and ask for the founding director, you are expecting to meet a Latina from the Mission; instead, you get a Swede from Dallas.

An education

How [Susan Kelk](#) became Susan Cervantes is a story she doesn't mind telling. It starts in 1961, when she was 16 and graduated a year early from high school in order to advance to art school. Her parents had lost their floral and nursery business when she was young and couldn't afford tuition.

So Kelk won a college scholarship from what was then the [Dallas Museum of Fine Arts](#). She found the [California School of Fine Arts](#), soon to be renamed the [San Francisco Art Institute](#), in a catalog. She'd never been to California before she ended up renting a room on Russian Hill and riding a cable car to class in North Beach.

She wanted to paint large, so one day an instructor showed her the largest painting on campus. It was out of style and concealed behind a curtain. Kelk pulled back the curtain to see the famed Diego Rivera mural "The Making of a Fresco Showing the Building of a City," finished in 1931. It was the first mural she had ever seen.

"Most people didn't even know what a mural was," she says.

One person who did was Luis Cervantes, a mattress builder for McRoskey who lived in the Mission and took night classes at the California School of Fine Arts. Kelk was in the day program, but she stuck to a regimen of painting 15 hours a day, which overflowed into the night.

"Luis got in my space," is how she describes their initial contact. He was 20 years older and invited her out for a drink. She was underage so they went for a milkshake at a drive-in at Columbus Avenue and Chestnut Street.

That was the end of her life on Russian Hill, and pretty much the end of contact with her family back in Dallas. Still 17, she moved in with Cervantes in the Mission. He worked days at McRoskey. She worked part time selling women's apparel at the Sears store on Mission Street and what was then Army Street and crossed town by bus to finish her bachelor's degree, then her master's.

Her first commission was in 1965, to paint a wall inside Coffee Don's, next to their apartment at 22nd and Valencia streets. Her payment was in food. Don wanted something about Custer's "Last Stand" and she gave it to him, with the general flying off his horse. "He's got an arrow going through his butt, and his yellow hair is coming off," she says.

Women paint

By the time that mural was covered up, in the mid-1970s, she had fallen in with a group of women called the Mujeres Muralistas, who were painting the first monumental mural in the Mission, "Latinamerica," at the Mission Hiring Hall. She came every day to bring refreshments and watch them work. (That mural is no longer there.)

When the Mujeres Muralistas started a follow-up project at Paco's Tacos on South Van Ness, Cervantes was invited to paint a face that had been sketched. That was the moment she lost interest in her studio work on canvas.

"What I saw in the murals is that it was really open to bringing art to the community," she says. "It is like a performance when you are outside and painting, with people stopping by and asking you what it's about."

The chain of events that led to Precita Eyes started when the Cervantes family and their first son, [Luz De Verano](#), were priced out of the Valencia corridor when BART came down Mission Street. They moved farther south to Precita Park, where they converted a storefront into a living space with a studio. She started volunteering as an art teacher at the [Precita Valley Community Center](#). A Thursday night painting workshop led to a mural workshop.

They didn't have a wall, so they painted it on five plywood panels, 20 feet long when put together. From there it was rolled to the [Bernal Heights Library](#), where Precita Eyes Muralists made its debut with the painting "Masks of God, Soul of Man."

That first mural, now in storage, would be the last mural that didn't have a wall waiting for it.

"Walls come to us," Cervantes says. "They've all been by request."

Precita Eyes is a nonprofit with a budget of \$450,000 to support public mural tours and art classes, a store, and a schedule of 20 or 30 murals a year.

"They have an active youth arts education program that gives kids an alternative to graffiti," says Manton of the Arts Commission. "They can learn at an early age to become part of a project to beautify."

Newest big project

Precita Eyes' latest signature mural, the one on 17th Street, is the Bean Soup Literary Mural Project, based on a children's book by local poet [Jorge Argueta](#). Sponsored by the Community Challenge Grant Program, the painting is on a plank fence 8 feet tall and 200 feet long. The fence belongs to the Project Artaud residential artists' cooperative, but the painting on the fence belongs to the 50 artists and volunteers who worked on it under the guidance of the lead artists, Argueta and Cervantes.

"She could easily have (gone) the fine art route and been more focused on herself," says son Suaro, 34, an artist who helps with Precita Eyes projects. "Since the beginning, it has been her life's work to bring people together around public art and give people ownership of their space."

Space is something Cervantes herself has never owned. A cell phone is another. She has rented in the Mission for 53 years. She has been evicted after nine years in one rental and 35 years in another. For the past eight years, she has been in a live-work space in the same former Sears building where she worked soon after arriving from Texas.

"It's been a big circle," she says.

She made one clever real estate deal, and that was for Precita Eyes to buy its headquarters building on 24th Street. She lives there more than anywhere else. When a mural is under way, she spends weekdays in the office and weekends at the job site.

"She doesn't stop," Suaro says. "She's got that 'Don't mess with Texas' drive." It's a seven-block walk to work, and when Cervantes comes through the door, she goes under a framed photograph of her husband, Luis. After raising three boys, the couple finally made it official 20 years ago. Luis died of stomach cancer in 2005, at age 81.

Not finished yet

Cervantes says that someday she will start thinking about a successor at Precita Eyes, but it won't be this day on 17th Street. She is splashed with paint from boots to hat, and she won't wait for Suaro to fetch the right brush to apply the signature to the mural. She just does it with whatever brush she has in hand.

"I'm grateful that I have this. Not too many people get to live their dream," she says, standing back to admire the intricate pattern of the mural. "Not that I dreamed this. It just sort of happened, and it's kept me alive."

That's about all the time she has to talk. It is getting dark. There are buckets and palettes to pick up, and always brushes to clean.

Sam Whiting is a San Francisco Chronicle staff writer. E-mail: swhiting@sfgate.com Twitter: [@samwhiting](https://twitter.com/samwhiting)

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New mural captures spirit of the Mission

June 3, 2015 Alicia Zapata

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Precita Eyes Muralists Association and Center is paying a special tribute to El Tecolote and some of its most respected volunteers by featuring them on a mural in the heart of the Mission District, on the side of Philz Coffee, at the corner of 24th and Folsom streets.

The mural shows the El Tecolote logo above a photo of some of its staff from the 1980s, and also prominently depicts the late longtime translator and calendar editor Alfonso Texidor (who passed away on Christmas Day 2014) reading poetry.

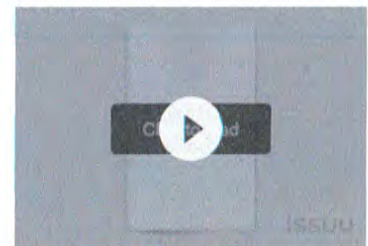
The design was created in April and painting started in the second week of May, said Fred Alvarado, director of the mural. With the help of directors Alvarado and Max Martilla and about 20 Precita Eyes' volunteers, the mural should be finished in mid June.

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Though the recent rise in housing costs has changed the landscape of the community, Precita Eyes is honoring El Tecolote and giving the Mission District residents a piece of history that has been present within San Francisco's Latino community for more than 40 years.

Included on the mural, which is already catching the attention of onlookers, are El Tecolote founder Juan Gonzales and current Acción Latina Executive Director Georgiana Hernandez, as well as former volunteers Carlos Valdes, Tina Avila, Patricia Vattuone, Hilda Ayala, Rudy Gallardo and Ana Montes.

"People connect with it as it keeps developing," said Alvarado.

The words "Presente" and "Familia" are written in big red letters, which represents the Latino presence in the community.

"We're here," said Alvarado. "The Mission was created by middle-class workers. The Latino community is rooted, we're not ready to turn over."

Precita Eyes is dedicated to creating artwork throughout the Mission District that represents the community and simultaneously promotes local businesses. Murals have been seen in the Mission since the 1970s, according to Alvarado, which means more than 40 years of historic art from Chicanos in the Mission is on public display.

"Art can be lifesaving," Alvarado said.

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17th and Capp Mural Provokes Mixed Feelings

By [Christy Khoshaba](#)

(<http://missionlocal.org/author/christy/>)

Posted December 30, 2011 6:16 am

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En Español. (<http://missionlocal.org/2012/01/mural-en-capp-y-17-provoca-sentimientos-encontrados/>)

The intersection of 17th and Capp is no pretty sight. It's littered with empty Cheetos bags, Red Bull cans, Trojan condoms and the occasional heroin needle.

"It's a bad neighborhood," says Max Marttila, an instructor and muralist at Precita Eyes Mural Arts Center. "There's prostitutes walking around all night long."

And there's graffiti too — lots of it. Businesses located at the intersection bear the cost of cleanup. Now, a mural going up on the walls of the art space Engine Works might help deter the graffiti — but it's not winning the approval of the artists who occupy the space.

Graffiti for Days

"We are people who have to cover [the graffiti] — with our money and time," says Jennifer Bromme, owner of Werk Statt, a motorcycle repair shop.

Graffiti, says Bromme's co-worker Ed, is "exactly what the Mission doesn't need." He calls tags "visual garbage — there's no art to it."

He compares tagging to peeing on the street.

Nearby business Twin Brothers Auto Glass, an auto service shop, deals with the same issue. "The owner has to paint [the graffitied wall] today and tomorrow," says Hector Galarza, sweeping leaves on the ground.

The walls of Engine Works are hit the hardest in the intersection. Graffiti has become so common that it leaves the artists inside no choice but to cover the tags. "It's just something that has to get done," says Engine Works artist Sam Ferguson. "I've embraced it as part of the culture."

Enter Youth

But his culture is about to change. The owner of his building decided it was time to bring an end to the graffiti on his walls. He approached Precita Eyes with the idea of creating a mural along Engine Works' walls. He wanted one done by youth, with a multicultural theme.



"I've learned not to see lines, but to look at shapes and tones," says instructor Fred Alvarado.

Precita Eyes agreed. The organization turned to its Urban Youth Arts Program. The program is "for kids who don't have an outlet for the energy and potential talent they have," says Eli Lippert, the program's coordinator and muralist.

For this project, the youth took that energy and talent and put it to use. "We researched different types of patterns, like Indian, Arabian and Hawaiian ones," says Jose, 17, a participant who also goes by the name Sonie. They also integrated cultural motifs and

symbols.

"They become conscious, awake and creative," says Fred Alvarado, an instructor and muralist with the youth program. "They'll ask, 'What's a Ganesh, where's India?'"

From there, a final design blossomed. Mexican mariachis, Hawaiian hibiscus flowers, ancient Aztec heads and Palestinian checkered kafias blend together, representing unity. Incorporated within are urban patterns, including brick walls, barbed wire and broken windows, indicating an end to barriers.

The youth made sure to give their design a spin. Within the mural, a man pans for gold — but with a 49ers hat. "It gives it San Francisco relevance," says Marttila.

Not to Their Liking

The young people have been painting for a few weeks now on the walls at Engine Works, which are 130 feet wide and 10 feet tall. But a few Engine Works artists wish things had worked out differently. "We could have very well painted this mural," says Engine Works artist Sam Ferguson.

He's also displeased with what the mural represents. "The Mission Mural Association or whoever is in charge of these murals needs to stop illustrating multiculturalism on every single mural," he says. "It's getting monotonous." He says he would expect San Francisco, a creative place, to break out of the box. "There's more room for creativity."

Some, like Bromme, don't even like the idea of having to use art to deter graffiti. Although she likes murals in general and is happy to see one across the street, she doesn't see the mural as a solution to tagging. "I shouldn't have to paint a mural to stop graffiti," she says. "I just want a clean wall." She adds, "Are we gonna have murals all over the city?"

But some people, like Victor Perez, owner of Twin Brother Auto Glass, believe the mural might help stop the graffiti. In fact, Perez says that if he notices less tagging, he'll consider a mural on his garage.

Wishful Thinking

That's not to say that the mural won't get tagged.

Ferguson believes it's a possibility, but he says, "It won't be nearly as much, which is cool." Marttila agrees: "We have a pretty cool rep with most graffiti artists. We're still young and in to find out who the taggers are," he says, only half joking. "Yeah, we'll call their moms," adds Sean Vranizan, a local artist and volunteer on this project.

But some have hope. "If the mural is well done, it won't get tagged," says Ed. "But if it's not, then it'll get tagged."

That's not to say it will solve all the intersections' problems. "If there's a mural over there," Bromme says, pointing across the street, "then they'll tag us instead."

For now, nearby neighbors are glad to see anything but tags.

Pamela G., who lives around the corner, says she could stop by the mural every day. "It's nice to see the work and talk to the artists," she says, a huge smile on her face.

Others do what Pamela wishes she could. A couple in their mid-20s veer over to the mural and spend a few minutes in silence, holding hands and observing the artists. Another man sips orange Gatorade until it's almost done, watching each stroke the muralists make. A man in his 20s even gets down on the ground near Lippert and gives a two-thumbs-up sign while his friend snaps a picture.

Tourists do the same as the locals. "We just popped out of BART," says Michele Leblonc, a former Mission resident with a camera around her neck. "This is awesome," she says, staring in amazement. "This is what I miss about the city."

Doing Bigger Things with Art

Leblonc's excitement is shared by the artists. "I've always wanted to paint a mural," says Cathi Picconi, a middle-aged Mission resident. "But I always talk myself out of it." Not this time. "Here's my chance," she says, looking down at a bucket of paintbrushes.

"What can I do?" asks Picconi. Alvarado hands her a grid and some charcoal. She's quick to situate herself on the ground and start imitating what she sees on the grid. "I'm going so slow," she says. "No, you're doing great," Alvarado assures her.

Experienced artists want in on the project, too. "I was super down to help out," says Vranizan, who cruised to the scene on a skateboard and is wearing a brown beanie. "I'm stoked that it's youth-related and art-related."

Jose, a youth participant, says that if he weren't painting today he'd be at home playing video games. "It feels good to meet new people — older people — and get to know them well," he says from atop a ladder, brush in one hand and paint in another.

http://i2.wp.com/missionlocal.org/wp-content/uploads/2011/12/IMG_51632.jpg

"It's special to work with a collective of like-minded individuals," says local artist Sean Vranizan.

Other youth face some motivational challenges, however. “Is your buddy gonna come through?” Alvarado asks Jose. “Yeah, he’ll come later,” Jose nods his head.

When young people don’t show up, teachers don’t mind coming to the rescue. “When nobody comes, you still work,” says Alvarado, blending his charcoal lines with his index finger. “It’s not all give-give. I take a little, too,” he says with a slight smile.



Alvarado and other instructors push the project forward. “Some people own it more than others,” he says. Like Jose, who was the first youth participant to arrive on the scene.

And Jose’s behavior is what this program aims for: teaching youth to set goals and achieve them, in both art and life. “They get out of that block mentality,” says Alvarado, meaning that they leave their neighborhood and begin to see more to life.

Jose was once on probation, but when his officer noticed improvement, she helped him land a job with City Youth Now, an organization with programs and services that encourage personal growth. That program led Jose to Precita Eyes. “I realized I could do bigger things with art,” he says, bundled up in a gray hoodie. “Like clothing designs and doing it big with graffiti.”

His future goal? “To have a class of my own, to teach other youngsters and to have my own store.” It helps that he’s gotten his feet wet on previous murals — one on Balmy and 24th, and another on Potrero and 17th.

Most recently, he applied for the Gateway to College program, to catch up with high school credits. “Yesterday they called me for an interview,” he says, trying to hide his smile. He credits part of his success to art.

“Art changed my life,” he says, taking a step back and realizing its impact. And perhaps his assistance on this project will help bring new life to the intersection of 17th and Capp.

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Precita's "sacred ground"

Susan Ferriss, OF THE EXAMINER STAFF Published 4:00 am, Friday, March 21, 1997

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FRANCISCO -- SINCE LAST SUMMER, the senseless shooting death of two San Francisco teenagers has haunted muralist **Susan Kelk Cervantes**.

The site of the teens' June 23 slaying, still marked by a wreath of dried chiles, crosses an teddy bears, is in Precita Park - just steps from Cervantes' **Precita Eyes Mural Arts Center** and the Victorian home where she has raised three

sons.

Seven cathartic months after the tragedy, thanks to Cervantes and neighborhood kids, the site is also just a block away from a brilliant three-story mural the art-ist and the kids designed so the victims will not be forgotten.

On Sunday afternoon, the **Precita Valley Community Center** - whose facade is home to the mural - will dedicate the painting to **Sylvia Menendez**, who was 15, and **Carlos Hernandez**, who was 18, when they died together at Precita Park. They were gunned down in broad daylight as they picnicked beneath a tree in the park at the foot of Bernal Heights.

"It was such a tragedy and a shock for all the community here," said Cervantes, who's been painting murals in San Francisco for 25 years. "We needed to do something. We needed to put (the slain teens) in a safe place."

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Today, the teens are immortalized on the double doors of the community center at 534 Precita Ave., where the mural vibrates with color, history and intricate symbols of faith and nonviolence the kids suggested.

The doors are "sacred ground," Cervantes said.

The delicate portraits of a red-lipped Menendez and the slender Hernandez remind those who enter the building of two young lives shattered by violence. A fiery pink rose blossom is direct over the teens, a symbol of the potential of youth and young love and a remembrance of the many roses left at a shrine that sprang up in the park after the killings.

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The man accused of killing the teens is **Margarito Franco**, 71, whose wife used to baby-sit Menendez. No motive has been suggested for the killings, but Franco's attorney has cited a psychologist's report that Franco is not mentally competent to stand trial.

Children in the neighborhood were deeply affected by the deaths, Cervantes said. And they wanted the mural to reflect their concern for violence and hopes for the future.

Near the roof of the building, peacocks stride as a sign of rebirth. At the request of kids who play sports at the center, a 20-foot baseball player on the left side of the mural smacks a home run. An equally tall girl on the right side leaps to dunk a basketball.

"They're shooting for the sky hole at the top of the building," Cervantes explained. "That's where the spirit of your ancestors are - and your potential. And that's what you are always aiming for."

At street level, Cervantes designed a composite portrait of a Latino man whose hair is emerald green, representing the rectangular, grassy park. Framing the man are copper-colored hands

beseeching passers-by to reject violence.

"His tears make a pool of water someone is sinking into," Cervantes said, "and the hands of the community are reaching to help him."

Above the door, a woman cradles a family, while a faint gold halo shimmers about her and parrot-green wings form an arch.

The figure, Cervantes said, "is a composite of the Virgin Mary, an angel and a vision that was c a church."

Two days after the killings, Cervantes explained, hundreds of pilgrims started flocking to the Roman Catholic Chapel of Immaculate Conception - not far from the park - where a parishioner noticed a nocturnal glow on the roof that resembled a silhouette of the Virgin Mary.

"Whole families would walk down the street at night to look at it," Cervantes said. "You had to go at least once."

Cervantes said she and the kids also wanted to portray Precita Park's joyful history. So she painted scenes from San Francisco's first Carnaval in 1979, when she and other celebrants danced an uninhibited samba around the park: In the mural, women pound congas and men frolic in top hats and costumes.

An odd sphere-shaped object in the lower left of the mural was the kids' idea, Cervantes said. It is the "thunder chicken," a piece of play equipment that many enjoyed climbing on before it was removed from the park.

Next to the portraits of the slain teenagers, images of children and counselors at the community center welcome kids into the 75-year-old building.

"I'm happy to be in it," said **Ruben Marquez**, a tutor and recreation director whose portrait graces the right side of the door. "It says a lot. And it's very spiritual." <

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SFGATE <http://www.sfgate.com/entertainment/article/Precita-Eyes-celebrates-three-decades-of-making-2496623.php>

Precita Eyes celebrates three decades of making walls, and community, bloom

Will Crain, Special to The Chronicle Published 4:00 am, Tuesday, October 16, 2007

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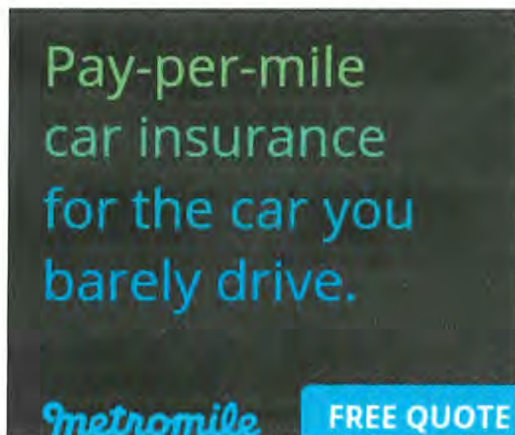
Mark Costantini / The Chronicle

IMAGE 1 OF 5

Web-celeb Heather Champ leads a walking tour of Mission Murals this weekend

Painting a mural is not like painting a picture on canvas and then hanging it on the wall of a gallery. The kind of painter who creates museum pieces doesn't usually have to worry about the effects of sun and rain, for instance, or about the work being painted over or defaced with graffiti - much less being hit by a truck.

But one day last week, walking past the colorful works of art that cover nearly every wall in the Mission District's Balmy Alley, Precita Eyes Muralists founding director **Susan Cervantes** pointed out one of her



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murals that had fallen victim to just such an accident.

A large garage door and its surrounding wall had first been painted in the 1980s, but some years later a driver smashed through it. Once a new door was in place, Cervantes painted a completely new design and blended it in with the surviving parts of the original work. The result, "Indigenous Eyes: War or Peace," is one of the most striking and popular murals on the alley.

"It's a continuous event, because it's always changing," Cervantes said. "Not that you see so much changing on other murals, on other buildings, but for the alley, it's always been something that changed."

Cervantes has seen just about all of that change close up. Precita Eyes Muralists, the organization she founded with her late husband, Luis Cervantes, is celebrating its 30th anniversary Saturday with a gal affair. In those 30 years, Precita Eyes - one of just five community mural groups in the nation - has helped put together more than 450 murals on schools, parks, businesses, private residences, even a series of utility boxes.

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Beyond that, Cervantes has tended to the flowering of a mural art movement not just in Balmy Alley, not just in the Mission and the Bay Area, but all over the world.

Cervantes, who was born in Dallas, came to San Francisco in 1961 armed with a scholarship to study at the [San Francisco Art Institute](#). (She notes that the school's now-famous Diego Rivera mural was draped at the time because the administration thought it was old-fashioned.) After she met Luis, himself a well-known muralist, they raised a family together in the Precita Park neighborhood. When her children were young, she began looking for ways to get involved in her community and brighten up her neighborhood. This eventually led her to join the arts group Mujeres Muralistas, and ultimately to start Precita Eyes.

Today, the group, in addition to organizing dozens of mural projects, runs a small art supply store, holds walking tours and teaches classes. Last week, behind the art store there was a large plan for a mural under way in one room, while another room was decorated with wall-size paintings of great muralists who have passed on. Cervantes knew them all.

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"When we started the organization, maybe at that time I was managing three projects a year," Cervantes said. "Now I'm managing maybe 30."

Some of these works are the familiar Latin American images of oppressed farmers and raised fists - images of "the struggle," as Cervantes calls them - but an increasing number are something completely new, inspired by cartoons and hip-hop and surrealism. Some things haven't changed, though. Noting the lack of up-to-date computers, she said: "We pretty much stick with pencil and paper and paint."

Clearly, that isn't slowing her down. This past spring, Cervantes went to China to teach people in the still nominally communist nation how to paint together communally. "They had no concept of community art," she said. "They were afraid to touch each others' drawings. Or even to paint in someone else's design. But once they got into it, and everyone else came up to them to help, they learned to let go. That's part of the process even here, is learning to let go, giving this gift to your whole community."

"Community" is a word that comes up often when Cervantes talks. And when she says it, she doesn't sound like a politician. When she says mural art is "art that's for the people, by the people," she's not just speaking in platitudes.

Precita Eyes' projects may be shepherded by an experienced artist, but ordinary people are doing much of the planning and painting. "It's what makes the difference between what we do and what other people may do," she said, "or what has happened in the past. Originally, that's what mural art was about. If you think about going back thousands of years to the cave paintings, it really was a community thing for spiritual, ritual or educational purposes."

That kind of spirit shines through in some unexpected ways. Cervantes points out that while the few plain walls in Balmy Alley are covered with graffiti tags, the murals are rarely touched. People in the community are less likely to damage the art because "they've been involved in the process," she said.

And even the notorious inflation of San Francisco [real estate](#) prices has done surprisingly little to slow the growth of murals. When pressed, Cervantes noted that a recent project at a school in Noe Valley was stopped by neighbors anxious about their property values, but she said she only rarely encounters that kind of resistance. Indeed, she said, many property owners see murals as an asset.

Homeowner [Richard Purcell](#) agrees. "Oh my God, yes," he said. In 1993, he was looking for a new home for himself and the AIDS nonprofit Aurora Dawn Foundation, which he runs out of his house. "I had

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looked at about 100 different places," he said. "The minute I saw this place, I said, 'This is it.' "

The place is the site of the "Indigenous Eyes" mural. "A lot of people know Balmy Alley," he said, "a lot of people in San Francisco, but also from all over. A lot of the visitors we get in the alley are from other countries. If we ever come to the point where we have to sell it," the mural is "definitely a selling point

Purcell was so enamored of the mural that he ended up joining Precita Eyes to help paint its dozens of murals at the Alemany Farmers' Market. Eventually he served the organization as a member of its board of directors for nearly 10 years. "It's just barely keeping its nose above water in terms of funding," he said, "but it's great for community building."

The life of a muralist is a hard one. You can't sell a mural the way you can sell a canvas. Grants and compensation for the work are hard to come by, and often there's more in the budget for materials than for the artists. "Our time was sometimes not equal to a bucket of paint," Cervantes said. "Not a good way to make a living."

Cash flow is always a concern, but it's clear that for Cervantes, the rewards outweigh the headaches. "We want to keep it going another 30 years," she said.

Precita Eyes celebrates its 30th anniversary with a gala benefit featuring live mural painting, live music, refreshments and a silent auction of art donated by master muralists. \$30. 6-10 p.m. Saturday. Project Artaud, 450 Florida St. Call (415) 285-2287 or go to www.precitaeyes.org for tickets and information.

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**Legacy
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**Application Review
Sheet**

Applicant Name: Pacific Café

Nomination Date: March 2, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: April 30, 2016

Application Referred to HPC Date: June 20, 2016

Notes:
Not additional notes.

A handwritten signature in black ink that reads 'Regina Dick-Endrizzi'.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Member, Board of Supervisors
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ERIC MAR
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Regina Dick-Endrizzi
Director
Office of Small Business
Via Email: regina.endrizzi@sfgov.org

March 2, 2016

Re: The Pacific Café's Application to the Legacy Business Registry

I am writing this letter in strong support of the Pacific Café's application to be a designated as a Legacy Business. Since 1974, the Pacific Cafe has served the Richmond District as one of the District's landmark restaurants and a gathering place you could bring your out of town family and friends that you want to impress but also serves as a go-to dining experience for the locals.

The quality of the meals is uniformly great but it have also managed to keep its prices for quality seafood affordable at a time when dining out has become increasingly unaffordable across the city. Visitors are always greeted with a complimentary glass of wine and served by a staff that has, on average, worked at the Café for over a quarter of a century.

The Pacific Café continues to offer the kind of service and value that harkens back to a time when the Richmond District was a place that was rarely explored by tourists but is now also a destination spot. I have always enjoyed their great food and am extremely happy to support Thomas Hawker, Ross Warren, and Frank Gundry's application to have the Pacific Café designated a legacy business.

Sincerely,

A handwritten signature in black ink, appearing to read "Eric Mar", written over a white background.

Eric Mar
Supervisor District 1

APPLICATION FOR Legacy Business Registration

Legacy Business registration is authorized by Section 2A 242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
Pacific Cafe'		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Tom Hawker, Co-Founder Ross Warren FRANK Gondry		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
7000 Geary Blvd. San Francisco, Ca. 94121	(415) 391-7091	
	EMAIL:	
	none	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
pacifrecafeSF.com		

APPLICANT'S NAME	
Tom Hawker	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
owner / partner	
APPLICANT'S ADDRESS:	TELEPHONE:
6 Cay Passage Corte Madona, Ca 94125	(415) 924-0289
	EMAIL:
	Tomhawker@comcast.net

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0084298 (1974)	

BACKGROUND INFORMATION	
Founding Location:	current address
Current Headquarters Location:	" "
Operating in San Francisco since:	July 4th 1974

NAME OF NOMINATOR:	DATE OF NOMINATION:
Eric MAR	March 2, 2016

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
7000 Geary Blvd., S.F. Ca.	94121	7/4/74 To Present
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
N/A		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION

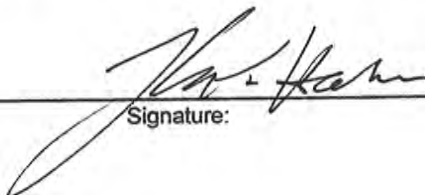
3. Eligibility Criteria

Attach the business's historical narrative.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Name (Print): Thomas Hawker Date: 3/11/16 Signature: 

THE HISTORY OF PACIFIC CAFÉ

The Pacific Café is a small dinner restaurant located at 7000 Geary Blvd. at 34th Ave. in San Francisco.

On January 2, 1974, Tom Hawker, the co-founder, was driving down Geary Blvd. toward the Cliff House, where he operated a small snack bar. He noticed a for lease sign on a storefront that looked ideal for a small dinner restaurant.

Tom contacted a friend, Jim Thomson, who was the head of food operations for the restaurant chain Victoria Station. At the time there were few seafood restaurants outside the Fisherman's Wharf and downtown area. Jim felt that a seafood restaurant would work well. The two restaurateurs became business partners and opened the first Pacific Café. The grand opening was on July 4th, 1974. The rent at that time was only \$600 a month.

After five weeks of operation the customers slowly started coming and one evening the dining room was full. A couple came in and Tom didn't want them to leave so he offered them a glass of wine, on the house, in hopes they would wait for a open table. Thus the tradition of giving the customers a free glass of wine began. The Pacific Café motto is, " Rain or shine if you stand in line, you get a free glass of wine"

In addition to the free wine, the Pacific Café serves generous portions at reasonable prices. We built a reputation among our customers as the best value for Seafood in the Bay Area.

In 1982 Ross Warren joined Tom and Jim as a partner in the business.

In 2003, Jim Thomson passed away.

Last year 2014, Frank Gundry joined Ross & Tom as a partner. Frank had been a waiter at the café since 1975. The average length of service for our staff is 25 years.

By our 30th anniversary we had served over one million meals, averaging four turns of our 50 seat dining room every evening.

Almost everything else is the same since we opened in 1974. The décor, the menu, (except for the prices, a Petrale dinner in 1974 was \$3.98, today its \$25.52)

Pacific Café has had numerous favorable reviews and awards. Voted best clam chowder and crab cakes in town.

We have been featured on the Rachel Ray program and on KQED's, Bay Area Check Please.

On our 40th anniversary, the California state Legislature made an assembly resolution honoring the Pacific Café.

Now going into our 42nd year, Almost everything is still the same, except for the prices.

PERMIT TO OPERATE AND CERTIFICATE OF SANITARY INSPECTION

Issued according to provisions of the San Francisco Health Code

AUTHORIZING conduct of the following class of
FOOD PREPARATION AND SERVICE ESTABLISHMENT

Business: Restaurant
Name and Address below:

Thomas Hawker and James Thomson
DBA: PACIFIC CAFE
7000 Geary Blvd.
San Francisco, CA 94121

THIS PERMIT TO OPERATE MAY BE REVOKED OR SUSPENDED FOR
CAUSE AND IS NOT TRANSFERABLE. CHANGE OF OWNERSHIP
must be reported immediately.

A 7900

ISSUED

June 28, 1974

DEPARTMENT OF PUBLIC HEALTH
City and County of San Francisco

Jack E. Coyne
Bureau Chief

Francis J. Long, M.D.
Director of Public Health

Inspector

Principal Inspector

DEPARTMENT OF PUBLIC HEALTH — 101 GROVE STREET — SAN FRANCISCO, CALIFORNIA 94102

F 1602 A Display this Permit prominently. This margin may be trimmed for standard 6 x 8 frame.

PACIFIC



CAFE

Sea Food

**copy of our
original Menu**

*SERVING FROM 5 p.m.
MONDAY THRU SATURDAY*

July 4th, 2004

Pacific Café opened for business on July 4th, 1974.

In celebrating our 30th anniversary this year,
We have printed a souvenir copy of our original menu.

The little restaurant that could, and still does,
Has served approximately 1,500,000 meals.
Our goal now is to serve another 1,000,000 quality meals.

Thank you for your patronage

Ross Wang
 Frank J. Gindley
 Arsenio V. Mendez
 Renato M. Gonzalez
 Jim Hong
 Petra Davis
 George Lung
 Maureen Fitzsimons
 Peter Peters
 Elaine Coll.
 Jose Miguel Alas
 Jojo
 Agapito Jimenez
 Tom Hawke



GEARY BOULEVARD
AT
34th AVENUE

SAN FRANCISCO

TELEPHONE: 387-7091

SERVING FROM 5 p.m.
MONDAY THRU SATURDAY

Wine

House Wine

RED OR WHITE	2.50	Bottle
. . . . .	.65	Glass
CHAMPAGNE	1.00	Split

Red Dinner Wine

CALIFORNIA

CABERNET SAUVIGNON, Charles Krug	7.50	4.00
ZINFANDEL, Louis Martini	4.25	2.25
GAMAY BEAUJOLAIS, Parducci	5.00	2.75
BARBERA, Sebastiani	4.75	2.75
GAMAY, Charles Krug	4.25	2.25

IMPORTED

MARQUISAT BEAUJOLAIS VILLAGES	7.50	4.00
CHATEAU TERRE FORT 1970	7.50	4.00
COTES du RHONE	5.25	2.75

White Dinner Wine

CALIFORNIA

BLANC FUME, Almaden	4.25	2.25
PINOT CHARDONNAY, Almaden	4.75	2.50
GREY RIESLING, Wente	4.00	2.25
CHENIN BLANC, Charles Krug	4.25	2.25
JOHANNISBERG RIESLING, Ch. Krug	5.75	3.25
POUILLY FUME, Charles Krug	5.75	3.25

IMPORTED

MACON VILLAGES, Armand Roux	5.00	--
GEWURZTRAMINER, Jerome Lorentz	5.00	2.75
MEURSAULT, Louis Latour	9.50	--
SOAVE, Bolla	5.50	3.00

Rose Dinner Wine

GRENACHE ROSE, Beaulieu	4.00	2.25
MATEUS ROSE, (Portugal)	5.50	3.00

Champagne

Our HOUSE CHAMPAGNE by the Split	--	1.00
HANNS KORNELL	5.90	--
LEJON	4.25	--

SALES TAX WILL BE ADDED TO ALL ITEMS
NOT RESPONSIBLE FOR YOUR COAT OR COMPANION

Menu

PACIFIC OYSTER COCKTAIL	1.25
SHRIMP COCKTAIL	1.35
CRAB COCKTAIL	1.65
BOSTON CLAM CHOWDER	
CUP	.50
BOWL	.85

Dinners

BROILED PETRALE SOLE	3.75
BROILED HALIBUT STEAK	4.95
BROILED SALMON	3.95
BROILED RIB STEAK	4.96
FILET OF PETRALE SOLE, <i>Saute Meuniere</i>	3.70
PAN FRIED REX SOLE	3.47
PAN FRIED PACIFIC OYSTERS	3.75
FRIED ABALONE	5.47
FILET OF SOLE, <i>Stuffed with Crab and Shrimp</i>	4.27
<small>BAKED IN NEWBURG SAUCE</small>	
TURBOT, <i>Stuffed with Crab and Shrimp</i>	4.88
<small>BAKED IN PARCHMENT</small>	
SHRIMP, <i>Sauteed with garlic, herbs, wine, etc.</i>	4.35

Dinners include
Tossed Green Salad
Country Fries
Bread & Butter

Dessert

PASTRIES85
--------------------	-----

Beverages

COORS . . . . .	.65	COFFEE . . . . .	.20
CARLSBERG . . . . .	.85	TEA . . . . .	.25
		SANKA . . . . .	.25
SHERRY . . . . .	.75	MILK . . . . .	.30
PORT . . . . .	.75	SOFT DRINKS	.30
DUBONNET . . . . .	.75		

ALL FRESH SEAFOOD SUBJECT TO SEASON,
WEATHER AND FISHING CONDITIONS.

PACIFIC CAFÉ

APPETIZERS

Pacific Oyster Cocktail	8.50
Bay Shrimp Cocktail	7.25
Crab Cocktail	16.95
Calamari Vinaigrette	9.75
Crab Cakes	13.50/22.00

SOUP

Pacific Clam Chowder	Cup 6.00/Bowl 8.00
Soup of the Season	Cup 6.00/Bowl 8.00

SALADS

Dinner Salad	6.00
Included with all entrees	
Shrimp Louie	22.25
Crab Louie	34.50

DESSERTS

Please ask server for selection

BEVERAGES

Coffee, Tea, Soft Drinks, Milk, Mineral Water, Apple Juice	2.95
---	------

ENTREES

Include Bread & Butter, Soup or Salad
and your choice of Hand-Cut Fries, Rice Pilaf,
Steamed Red Potatoes or Vegetable

Filet of Petrale Sole Newburg With Crab Stuffing Baked in Newburg Sauce	25.52
Snapper Baked in Parchment In a Cream Sauce with Crab & Shrimp	25.54
Calamari Steak Sauté Meuniere	19.15
Filet of English Sole Sauté Meuniere	17.60
Prawns Fried or sauté Scampi style	23.87
Pacific Oysters-Fried	20.95
Grilled New York Steak	29.75

DAILY SPECIALS

Please refer to chalkboard

Our 41st Year
Since July 4th, 1974

www.PacificCafeSF.com

Minimum Charge \$6.00 Per Person MasterCard, VISA, AMEX, Discover Accepted
Service Charge of 18% for Groups of Seven or More

- Specials -

grilled: Salmon 2618

Ahi Tuna w/wasabi butter 3001

Rainbow Trout 2217

Spicy Snapper 2100

Scallops w/lemon caper butter 3235

Combo: grilled salmon & baked or fried
prawns 2818

Saute & pan-fried

Crab cakes 3036

Abalone 4590

Petrade Sole Dore' w/mushrooms 2552
+ capers

Steamed mussels 2287

Baked Petrade sole parmesan 2552

Scallops w/garlic butter 3235

Side vegetable: Broccoli w/lemon butter 592

Wines by the glass Napa Cellars chardonnay 850 28⁰⁰

Estancia pinot grigio 675 21⁰⁰

Joel Gott Sauvignon Blanc 750 22⁻

Rodney Strong Pinot Noir 950 33⁰⁰

Pacific Café,
Has been featured on
the Rachel Ray Show
and twice on KQED's
Bay Area Check Please.
And has had dozens
of favorable reviews.
Attached is our first
and second review.
and the Toast the
Chornicle gave us on
Our 40th anniversary.

UNDERGROUND GOURMET

By R.B. Read



HAPPY BIRTHDAY

PACIFIC CAFE, Geary Blvd. at 34th Ave. Closed Sun., otherwise from 5 to 10 p.m. Beer & wines only. No reservations. Tel.: 387-7091.

A year ago tonight this unique and meritorious little seafood place opened to a packed house of wellwishers, all friends of working owner Tom Hawker and partner Jim Thompson. There's scarcely been a slow night since, and the roster of friends now includes all the perceptive young of the outer avenues. On any night but a damp Monday or Tuesday you'll have at least a short wait, but one lightened when headwaiter Frank Gundry presents you with a glass of the house white (Grower's), or the red (Mondavi).

That friendly gesture characterizes the spirit of the place—young people easy, with the natural wood, hanging greenery and earth-color decor (persimmon, here) which is now standard for vegetarian crepe-and-quicherics serving the blue-jeans generation. This is the only seafood house of this genre I know of—here or anyplace else—and it's an innovation to applaud.

Except for a waist-high counter, the kitchen is open and visible to the dining room, the cooks a very young married pair in tribal headgear—hers a curious red hat with panels that look like earmuffs, his a white Stutz Bearcap.

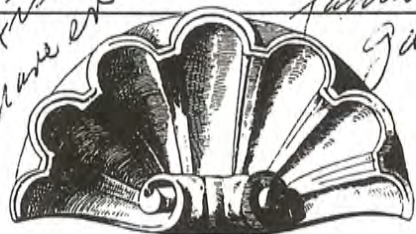
The food they produce is a bountiful mix of high quality and low price. Dinner orders include tossed salad with the usual choice of dressing (the blue cheese adequately lumped), French b&b and country French fries (the thick kind) which just may be the best in town.

The items I've tested on my own palate include the oyster cocktail (\$1.25), local and very fine; the shrimp (\$4.45), done *scampi* - style but with an inspired rosemary seasoning; the baked sole stuffed with crab and shrimp and in *aewburg* sauce (\$4.37); and the turbot, similarly stuffed but baked in parchment (\$4.88). I guessed that thee last two, both superb, were the house best-sellers, and Hawker confirmed this when I talked with him later on the phone. The turbot, necessarily, is frozen. Just now, broiled *petrale* (\$3.85) halibut (\$4.85) and salmon (\$4.26) are served fresh, but they remain on the menu when out of season locally. Diners need only ask the waiter whether any particular item is frozen. The oddball prices represent close approximations of cost-plus.

There's a nightly special, and every Wednesday it's lobster (Mexican) served Thermidor at \$5.98, the top price here. A cioppino special is soon to be added. Other regular menu items include fried local oysters at \$3.85, fried abalone at \$5.57 and a rib steak at \$5.43. The only dessert is Uncle Otto's cheesecake, at 85 cents.

On this birthday when Uncle Sam's cheesecake begins its 200th year, we're pleased also to light a candle for this congenial young place, where we expect to make many happy returns.

*Best fish
I've ever
had*



*Harvison
Gardner*

PACIFIC CAFE

Geary Blvd. @ 34th Ave.; SF (387-7091)
HOURS: Mon-Sat 5-9 pm

'Way out in the fog belt is this new, excellent and moderately priced restaurant, specializing in seafood. It is far superior in quality and quantity to anything you'll find at Fisherman's Wharf, and unless you simply must take Ant Gladys from Kokomo or Uncle Dudley from Dubuque to the Wharf for the view, the Pacific Cafe is the answer to those who cherish sole, salmon, turbot or other erstwhile swimming creatures. Choose from Broiled Petrale Sole (\$3.75), Broiled Halibut Steak (\$4.95), Broiled Salmon (\$3.95), Pan Fried Rex Sole (\$3.47), Fried Abalone (\$5.47), Turbot stuffed with Crab and Shrimp and baked in parchment (\$4.88) and lots of other appetizing dishes - entrees come with a tossed green salad, the best country fries we've found in ages, and as much bread and butter as you can consume. Individual bowls with tartar sauce and lemon wedges are placed on each table, along with your fish dish - a nice touch. We've sampled a variety of the delicately prepared seafood, and found only one not to our liking - shrimp sauteed with garlic, herbs and wine (\$4.35), which Ginny considered too overspiced; Joy Harvison, however, loves it, so it may just be a matter of personal taste. A more than adequate wine list of domestic and imported brands is offered, with house wine selling at 65¢ the glass. Service is fast and friendly, and the decor pleasant and in good taste. For you fish freaks, the Pacific Cafe is a real STW find!

h.c.

SEPT 1974



GOURMET GOSSIP

by Barbara Lawrence

If you, like me, are not turned on by old-fashioned fruit cake (the heavy-with-nuts-and-citron, no cake, no brandy type) here is a marvelous substitute. This little gem is perfectly grand for gift-giving, as well as entertaining, since it greatly improves with age.



RUM & BRANDY FRUITCAKE

- 1 c. flour
- 1 c. sugar
- 1 tsp. baking powder
- 2 c. chopped, candied cherries
- 2 c. chopped nuts (walnuts and/or pecans)
- 1 c. chopped, candied pineapple
- 1 c. pitted dates, cut up
- 1 c. raisins, dark or golden
- 4 eggs, slightly beaten
- 2 tsp. cinnamon
- 1 tsp. allspice
- ¼ c. rum (light or dark)
- ¼ c. brandy

Sift together flour, sugar and baking powder. Mix together with fruit and nuts in large bowl. Add eggs, allspice, cinnamon, rum and brandy to flour-fruit mixture and mix well; a large wooden spoon is best for this. Butter two 9" x 5" loaf pans and line with paper which has been brushed with butter. Pour cake into pans and bake at 250° for 1 hr., 45 min. Remove and let cool for 5-10 min. Turn cakes out onto wire rack and carefully remove paper. When cakes are cool, set them on foil and drizzle with a little more brandy. Wrap and store in cool place. If cake is kept any length of time, top with brandy now and again to insure a rich, moist flavor when served. Happy (hic) Thanksgiving!

Datebook

SAN FRANCISCO CHRONICLE AND SFGATE.COM | Thursday, July 3, 2014 | Section E

PAOLO
LUCCHESI

The Inside Scoop

A toast to Pacific Cafe as it turns 40

"Rain or shine, if you stand in line you get a free glass of wine."

Imagine if Swan Oyster Depot or Blue Bottle had that policy.

It has been the mantra at the **Pacific Cafe** (7000 Geary Blvd.) since the no-reservations seafood spot opened on its Richmond corner of Geary and 34th Avenue exactly four decades ago.

This weekend, while most of the country commemorates America's 238th birthday, Pacific Cafe owners Tom Hawker and Ross Warren will toast their little Richmond District restaurant, which opened on July 4, 1974. Richard Nixon was president.

Twice as old as Thomas Keller's French Laundry

**"It's just
consistent quality
fresh fish, no
frills. Just your
basic local and
sustainable stuff."**

Elaine Coll, of Pacific Cafe

and four times as old as Town Hall and A16, Pacific Cafe has been celebrating its birthday for the last week, with prizes, raffles and plenty of bubbly. The final night of the celebration is Thursday before a well-earned day off on July 4.

Not only are the cafe's customers loyal, but so is the staff. Many have been there for the majority of the run, and some, like waiters Frank Gundry and Larry Strathan, have been there more than 30 years.

Elaine Coll is one of the "new" girls; she's only been there for 17 years. She says the restaurant is as busy as when she started.

"It's just consistent quality fresh fish, no frills. Just your basic local and sustainable stuff," she says. "And free wine, which always helps."

In a restaurant land-
Lucchesi continues on E2

Pacific Cafe keeps customers happy

Lucchesi from page E1

scape where the bright young things are celebrated by media (yours truly often included), let's give a round of applause to the Pacific Cafe, the epitome of a great neighborhood restaurant.

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Lucchesi from page E1

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Richmond district circa 1900
Geary Blvd. looking west at 34th Ave.



Assembly



RESOLUTION

By the Honorable Kevin Mullin, 22nd Assembly District; and
the Honorable Phil Ting, 19th Assembly District; Relative to commending

Pacific Cafe

Whereas, The year 2014 marks the fortieth anniversary of Pacific Cafe and it is appropriate at this time to highlight the contributions it has made to the local community by providing a fine dining experience and by generously supporting civic and charitable organizations in the local area; and

Whereas, Founded by partners Tom Hawker and Jim Thompson, Pacific Cafe opened its doors on July 4, 1974, in a building on the corner of San Francisco's 34th Avenue and Geary Boulevard, where it is still located today, and since that time, four more Pacific Cafes were opened, and the enterprises are now owned and operated by Tom Hawker and Ross Warren; and

Whereas, A small and cozy cafe that seats about 50 people, Pacific Cafe offers patrons a neighborhood feel and pub-style atmosphere that has welcomed three generations of patrons and their families; and

Whereas, An icon of the Outer Richmond area, Pacific Cafe has served over 2 million fresh fish dinners from its 34th and Geary location alone, and the Cafe still retains its authentic 1970s atmosphere, delicious and simply prepared dinners, and many longtime staff and guests; and

Whereas, With its policy to treat all guests equally and observe a patron's right to privacy, Pacific Cafe has many famous regulars, including Alice Walker, Robin Williams, Anton Lavay, Tracy Chapman, Gene Mullin, and many others; and

Whereas, Committed to improving its local community, Pacific Cafe supports numerous nearby schools and other organizations through its donations to auctions and events; and

Whereas, Known for its high quality seafood dinners, friendly service, and policy of offering customers complimentary wine while they wait for a table, Pacific Cafe is a slice of San Francisco history, and its exceptional location along San Francisco's 49-mile scenic drive in a beautiful building dating back to 1898 makes it a unique landmark that attracts locals and visitors alike; and

Whereas, The people of the Outer Richmond area are fortunate to be served by a restaurant of the caliber of Pacific Cafe, which has proven to be a healthy and positive force within the community and established a legacy of quality service providing each individual customer with a special and personalized San Francisco Bay Area Dining experience; now, therefore, be it

Resolved by Assembly Members Kevin Mullin and Phil Ting, That Pacific Cafe be congratulated upon the celebration of its fortieth anniversary and commended for providing its customers with many years of fine service, excellent food, ambience, and sense of tradition.

Members Resolution No. 1359

Dated this 4th day of July, 2014


Honorable Kevin Mullin
22nd Assembly District


Honorable Phil Ting
19th Assembly District







Pacific Café

7000 Geary blvd.

San Francisco, Ca. 94121

House phone, 415 387 7091

Business phone, 415 387 7669

(no e-mail)

Tom Hawker

415 924 0289

tomhawker@comcast.net

Ross Warren

415 333 1520

RJMA@pacbell.net

Frank Gundry

415 454 6169

frankgundry@gmail.com



**Legacy
Business
Registry**

Application Review Sheet

Applicant Name: Lone Star Saloon

Nomination Date: March 14, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: May 26, 2016

Application Referred to HPC Date: June 20, 2016

Notes:

The Nomination and historical narrative were jointly written together by Supervisor Kim's staff and the owners of the Lone Starr Saloon on Supervisor Kim's letterhead. The Office of Small Business is accepting this application and deems it officially nominated and the narrative submitted.

A handwritten signature in black ink that reads "Regina Dick-Endrizzi". The signature is fluid and cursive.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Member, Board of Supervisors
District 6



City and County of San Francisco

JANE KIM

金貞妍

March 14, 2016

Regina Dick-Endrizzi, Director
San Francisco Small Business Commission
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102

Dear Regina:

I would like to formally nominate the Lone Star Saloon as a candidate for the registry of Legacy Businesses in San Francisco. Lone Star is a San Francisco institution whose reputation precedes it. It is known the world over as the birthplace of the gay "bear" movement. It was founded in August of 1989 by Rick Redewell, an ordinary man with an extraordinary vision. Redewell envisioned a space where working class, blue collar gay men could gather and be celebrated. The bear movement was started by a group of people who felt under represented and disenfranchised by the mainstream. They wanted a place of their own - and so The Lone Star Saloon was born.

The original location of The Lone Star was on Howard Street. Shortly after opening its doors, the Loma Prieta Earthquake damaged the building so badly that The Lone Star moved to its current location at 1354 Harrison Street in January 1990. The Lone Star was a hit from the moment it opened its doors. It quickly rose to prominence as one of the most successful and busiest gay bars in town and was known for its lavish New Year's Eve parties.

Unfortunately, the AIDS epidemic ravaged The Lone Star. By 1993, the bar had lost its manager, most of its bar staff and its leader, Rick Redewell to AIDS-related illnesses. Shortly before his death, Rick had arranged to sell The Lone Star to Kevin Owens, who vowed to carry on the bar's legacy as a welcoming, shining beacon to scruffy gay men and various misfits from around the world. Kevin owned The Lone Star for 20 years. It was during that time that the bar became an important fundraising venue. Kevin established the wildly popular Sunday Charity Beer Bust. Alongside many other charity events hosted at Lone Star, they have raised millions of dollars for HIV/AIDS causes, breast cancer research, suicide prevention, San Francisco homeless shelters, and toy drives, to name just a few examples.

Member, Board of Supervisors
District 6



City and County of San Francisco

JANE KIM

金貞妍

In October of 2008, Tony Huerta, along with two business partners purchased The Lone Star from Kevin Owens. They continued the tradition of The Lone Star -- celebrating diversity and raising money for various charities. Lone Star continues to welcome visitors from all around the world who come to our city looking for communities of acceptance. Lone Star is further welcoming other communities who have lost their home such as The Lexington Bar. In response to their closure last year, Lone Star now hosts a successful girl party, Gold Star, opening its doors to the lesbian community.

The Lone Star has 4 years left on its lease. Last year, they approached the building owner about negotiating a new lease and the building owner made clear that he is keeping his options open. With the rising price of real estate in San Francisco, the future of The Lone Star is regrettably insecure.

The Lone Star Saloon is a cultural icon in San Francisco and is a model business for the San Francisco Legacy Program. Attached are documents and articles that attest to the special character and historical value of the Saloon as a LGBT landmark.

Sincerely,

A handwritten signature in blue ink, appearing to read "Jane Kim".

Jane Kim

Member, Board of Supervisors
District 6



City and County of San Francisco

JANE KIM

金貞妍

Supporting Historical Documentation
The Lone Star Saloon Legacy Business Nomination

1354 Harrison Street
San Francisco, CA 94103

Media Coverage of the Lone Star Saloon:

Caen, Herb "The Return of 3-Dot Journalism", San Francisco Chronicle, San Francisco, CA
January 30, 1991

Beer Bust Bash Benefiting Righteous Rita Rocket's Sunday Morning Brunches at San Francisco
General Hospital Ward 5-A, presented by Sistah Odd Star, a partnership between The Sisters of
Perpetual Indulgence, Odyssey Magazine and Lone Star Saloon. 6am-noon, April 30, 1995

Annual Thanksgiving Community Dinner at Lone Star Saloon, Advertisements in Numerous
Media Outlets, 24+ years running

Spoken Word, Poetry, and Photo Storytelling of the Lone Star Saloon:

"Brothers on the Street", Lone Star Saloon Archives, San Francisco, CA, October 1989

"Lone Star Saloon" Daddy the Magazine, Harrisburg, PA, 1989

"Bikes Lined Up in Front of Lone Star", The Los Angeles Satyrs, Los Angeles, CA circa 1989

"Bears, Bikers & Mayhem – Getting Ready for the Harley Redwood Run", The Lone Star
Gazette, circa 1991

AIDS Emergency Fund Beer Annual Beer Bust, "Pool Player at the Lone Star", San Francisco,
CA February 29, 1992

"Cockstars Baseball Team", sponsored by Cocktails and Lone Star, San Francisco, CA February
29, 1992

Gunn, Thom "Front Bar at the Lone Star", The New Yorker, New York, NY, May 26, 1997

"Physically Destroyed Oct 17, 1989, but the Spirit Lives On", Memorial T-shirts, Proceeds
Benefiting Lone Star Relocation Project, circa 1989

Memorials of The Lone Star Saloon Staff:

Jackson, Ron "In Loving Memory of Our Loving Friends... Rick Redewill & Lyn Light", The
Lone Star Gazette, San Francisco, CA, June 1993

"Remembering Mark – A Full Day of Rugby & Camaraderie", Benefiting the Mark Bingham
Foundation, Presented by San Francisco Fog Rugby Club, September 11, 2011

APPLICATION FOR

Legacy Business Registry

Legacy Business Registry is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, an advisory recommendation from the Historical Preservation Commission, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
The Lone Star Saloon		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Tony Huerta JJ Beck Carrine Hogan		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1354 Harrison St SF CA 94103		(415) 863-9999
		EMAIL:
		tonyhuerta@mac.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
lonestarsf.com	lonestarsf	

APPLICANT'S NAME	
Tony Huerta € Same as Business Owner	
APPLICANT'S TITLE	
owner	
APPLICANT'S ADDRESS:	TELEPHONE:
11 Buena Vista E apt 1 SF CA 94117	(415) 694-8051
	EMAIL:
	tonyhuerta13@gmail.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0442820	200823310374

NAME OF NOMINATOR: (Completed by OSB Staff)	DATE OF NOMINATION: (Completed by OSB Staff)
Supervisor Jane Kim	3/3/16

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1354 Harrison street	94103	Oct 1989
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATON
<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1098 Howard street	94103	Aug 89 - Oct 89

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION


3. Eligibility Criteria

Attach the business's written historical narrative and supplemental documents as described under section three of the application instruction.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

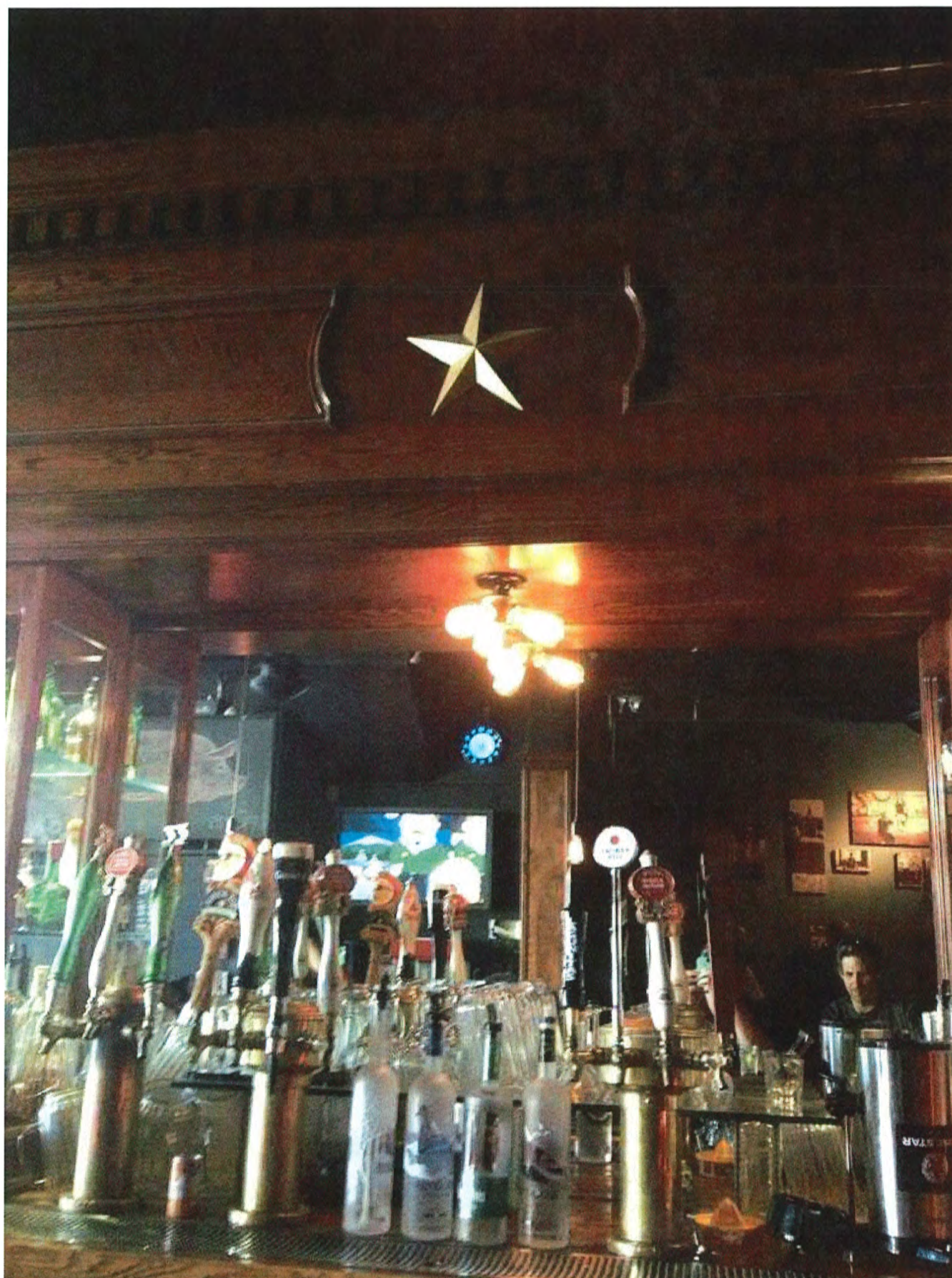
Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Tony Huerta 3/3/2016 
 Name (Print): Date: Signature:







HERB CAEN



Return of 3-Dot Journalism



WHEN IT comes to not taking down election signs, Alan Cranston must hold the record. Richard Meigs points out the "Cranston For State Controller" signs painted on both sides of the Allen Hotel on Market nr. 12th. Cranston last ran for controller in 1962 ... I report 'em, I don't explain 'em dept.: the life-size bust of Nefertiti wearing a gas mask in the Lone Star Bar on Harrison at 10th ... Pat Bergstrasser is back from London with word that Pierre Salinger's "La Guerre en Golfe" ("The War in the Gulf"), written with Eric Laurent, is No. 8 on the French best-seller list. And he's no longer "Portly Pierre." Lost 40 lbs. at the insistence of his French wife, Nicole ... Say, is that a scoop in the current edition of the S.F. phone book, the one labeled "Good Through Sept. 1991"? Jay Levinson notices that the map of S.F. on the back cover shows — no Embarcadero Freeway!



BEARS, BIKERS & MAYHEM

Getta ready
for this year's
Harley-sponsored
Redwood Run



LONE STAR SALOON
SAN FRANCISCO

For a free brochure of Lone Star T-shirts, caps, and other stuff, write to:
Lone Star Gazette, 1354 Harrison, San Francisco, CA 94103



The Los Angeles Satyrs MC got a lot of bikers at their beer party last Sunday at the new location of the Lone Star Saloon.

complexion, strong hands and a sizable, cut friend named "John Henry" that goes with me everywhere. I seek a down-to-earth man, healthy, 29-59, capable of hot, heavy, sweaty, rough, safe encounters. I'm called Kodiak not because of my size but because of my "behavior" when in "season." Located in the Bay Area, I prefer the country. My address is 315-1/2 Castro St., San Francisco, CA 94107. (415) 621-3467. Must have sense of self worth and enjoy the outdoors—all friendly inquiries responded. (13)

Hairy, masculine man seeks hot men for kinky fun. My deep throat will satisfy your big cock. Also like bondage: you'll be immobilized, man-handled, tickled silly. All fantasies considered. I'm 30, 6', 200 lbs., hairy everywhere. Prefer well-built, masculine men with imagination. PO Box 7842, San Jose, CA 95150. (13)

Tony, PO Box 7971, Santa Cruz, CA 95061. (13)

L O N E  S T A R
 S A L O O N

**Physically Destroyed Oct. 17, 1989
 But The Spirit Lives On**

Lone Star Memorial T-Shirts

Proceeds to Lone Star Relocation Project

Send check or M.O. for \$15 plus \$2.50 s/h to:

LONE STAR

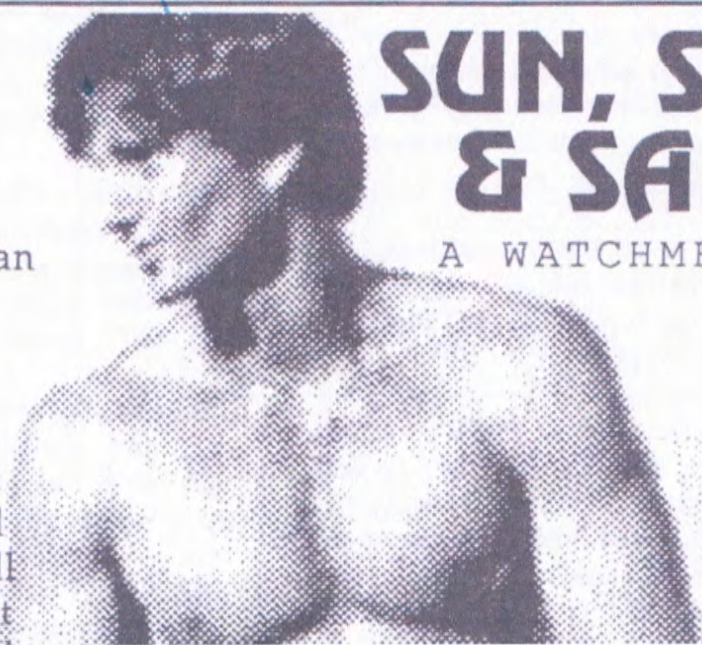
P.O. Box 77232

San Francisco, CA 94107

Specify Size: M — L — XL — XXL

29.95
 \$3.50 s/h

Dozens of Hot Brazilian Studs sweatin' on the beaches of Rio! This unique video also contains a sizzling soundtrack of the best in Brazilian music and bonus footage that will make you want to visit



**SUN, SWEAT
 & SAMBA**

A WATCHMEN VIDEO



Oct. 1989 Howard St

BEAR BANNED IN CANADA

On the way to the BEAR offices the other morning I stopped in my neighborhood Mom and Pop grocery to pick up a bit of pastry. I waited patiently at the counter while the old immigrant woman proprietor nobbled to the counter, leaving her labor of unpacking a bulky carton of magazines.

I was half way through the door, tearing into my plastic-wrapped bear claw when reality slapped me into doing a double-take.

Stooped and bent, her ancient fingers clutched and sorted through one of the largest shipments of pornography I ever saw. She had soft-core porn, hard-core and everything in between carelessly spilled about her feet.

Jugs, printed in day-glo yellow, was unmistakable under one painted cellophane wrapper. Atop another bundle was a magazine called *Milkin' Mommies*. And this is my corner grocery, not a peep show.

With all the excitement of stacking cans of creamed corn she listlessly unpacked her shipment of porn. *Hustler*, *The Advocate*, *Blueboy*, *Penthouse*, *She-Hogs*, (no BEAR yet) and scores more. Her unflinching hand placed the magazines in the rack alongside a garish collection of tabloids.

I made my way to the office, forgetting what I just witnessed until I heard the following disturbing news from our Canadian neighbors.

In October of last year, fifty copies of BEAR Magazine were seized by Canadian Customs officials. They deemed BEAR obscene! OBSCENE!!! Hell, we have gobs more taste 'n class than *Milkin' Mamma's* any day of the week.

It's outrageous. They confiscated BEAR. They prohibited us from reaching our friends at Glad Day Bookstore in Toronto.

Maybe here in the good ol' USofA we take our right to free speech and freedom of the press too much for granted. Sure, we may have to place plain brown wrappers over nasty mags in 7-11's, and we put big black dots on smut photos so clit, titty, and cocks don't show. But all and all nobody's craning behind your armchair enforcing edicts over what adults can and cannot read. Yeah, Helms and his up tight a-holes and the NEA make a big stink over what funds go to who's art. But they don't politically poke yours and the artist eyes out.)

Hey, if you thought our far-right-fascist feminist-Bible-thumping censorship mongrels were bad, dig this; Canadian LAW forbids any magazine and book to enter the country that does not reflect "the homogeneous concept of 'Community Standards'". And you know that communities standards are easily nauseated over images of non-missionary position cock and cunt. No wonder getting our subs up north is like playing 12 pick-up in a wind tunnel.

And that's just a spoonful of this poison.

In Canada "sex-police" are a frightening reality. They loom at the borders as Customs Agents who'll rip open innocuous parcels, not just for contraband but for anything vaguely resembling smut.

And like a gaggle of snarling ol' biddies, the Royal Canadian Mounted Police confiscate and ban books that have been available to the public for decades. These bad folks had *The Joy of Gay Sex* pulled off every bookshelf throughout the country in 1986. (Glad Day won the court case but unfortunately the book went out-of-print).

And Project P; The joint Metro Toronto-Ontario Provincial Police project; the heavy-duty heaves that come knock-knock-knocking on your front door after getting a tip from the Attorney-General.

Not only are books and periodicals confiscated, videos and films are snatched from the viewer too (The wind tunnel analogy changes to a whipping tornado when we ship Bear videos north).

In Canada the censors play to win. Arrest warrants are issued, police raids are made, and the owner of a literary outlet may find his business collapsing under the financial duress of withheld inventory and the burden of lengthy appeals and litigation.

Glad Day books in Toronto sadly has had enough material confiscated since they opened in 1974 that the complete list would easily overflow off this page. In 1986, the Canadian authorities denied entry of 2,000 copies of *The Advocate* due to its explicit personal ads. That's just one obvious example.

So now our magazine, BEAR Magazine, draws dust in an Ontarian governmental vault. We are charged with "sex with violence", "anal penetration" and "degradation." Of course we could grovel beneath the Ontario Advisory Committee on Contemporary Literature and pay them to snip out and dot all offending words and pictures from our magazine's lay-out. But then there'd barely be a BEAR left that's fit to print.

Ignorance and intolerance are the labels on this toxic bottle. Jeald Moldenhauer, the owner of Glad Day, told us that the conservative Canadian government has their big guns aimed at gays in particular. Their tactical harassment is an equation whose sum equals the halt or slowing to a trickle of any and all gay literature that crosses Canada's borders, thereby discouraging the populi from purchasing the shameful filth.

If what happens there happened here, most Americans would gladly ignite the protest fires.

Our Northerly friends need as much help as possible. Drop a note to your nearby Canadian Consulate expressing your views.



SHITS & GIGGLES

UPDATE



Many of you local boys—as well as recent visitors to San Francisco—will recognize the building on this issue's back cover as the remains of The Lone Star Saloon which was destroyed in the quake of '89. This establishment (let alone the men who frequented it) was one of our fair city's finer assets.

Rick Redewell, with the support of his friends and his old man Ken, is working like hell to cut through the federal, state and city relief paperwork and to get the new Lone Star off the ground.

No promises, but it looks like an end of March '90 opening at a South of Market location. And guess which magazine and video production company might just have a corner of the bar for retail sales?

LET'S BE VIDEO PALS

Bill and Mike are a couple that like to watch and be watched. They sent me a tasty video of their antics which I've been thoroughly enjoying. If you'd like to trade vids with these guys write them at Box 41-1175, Chicago, IL 60641.

DADDY

the magazine

PRIME BEEF, AGED TO PERFECTION!



The new, HOT little quarterly for fans of mature men (35-65).
4 Issues: \$18.00.
8 Issues (includes a free, 50-word personal): \$34.00.
Sample issue: \$6.00.

Make checks payable to:
GANYMED PRESS, INC.
PO BOX 5325
HARRISBURG, PA, 17110-5325
State and sign that you're 21 or over!



AIDS Emergency Fund beer-bust +
pool player at The Home Star
29 Feb 1992

Cockstars Baseball Team
Sponsored by Cocktails and Love
Star
29 Feb 1992



*In Loving Memory of Our Loving Friends . . .***Rick Redewill****August 9, 1952—April 14, 1993**

Our beloved comrade and community leader Richard "Rick" Byron Redewill died on Wednesday evening, April 4th, at Kaiser Hospital French Campus, after a courageous and hard-fought battle with AIDS. His body was buried with a gravesite ceremony in Georgetown, CA, on April 20th. His life was also celebrated with great gusto by his many local friends at an all-out party here at the bar on May 2nd and 3rd, just as Rick would himself enjoy.

Rick owned and operated not only the Lone Star Saloon for four years, in two different locations, but was also the proprietor of our brother bar Cocktails/The PIT. With his great strength of will, his abundance of spirit and heart, and his uncanny ability to attract, connect, and direct the talents of numerous staffpersons, associates, and friends, Rick became a major influence in the recent resurrection of the SF/SOMA gay men's *joie de vivre*.

A savvy, ambitious businessman who never forgot others in need, Rick was generous with his time, money, and other resources. He was well-known for his keen interest in and active support of community events, local artists, national fraternal clubs, business organizations, and political and civic groups.

Although the Lone Star will continue under new ownership, Rick's strong physical presence among us and his joyous spirit will be deeply missed—indeed, irreplaceable.

Survived by Rick are: his lover Mike Weber, proprietor of Cocktails/The PIT; his mother Nadine of Georgetown; and his sisters Barbra and Judy of Sacramento—who at Richard's bedside witnessed his passing and departure of all pain from his body.

We wish your soul great everlasting peace and love, Rick, with all of our hearts.



RICK REDEWILL, past owner of THE LONE STAR SALOON.

Lyn Light**November 1, 1957—June 3, 1993**

Our dear friend Lynford "Lyn" W. Light also recently passed away, on Thursday, June 3rd, at Kaiser Hospital, after a difficult and painful struggle with cryptococcosis meningitis. Former manager of the Lone Star, Lyn remained active with the bar and his many charitable and community activities as long as his health allowed.

A memorial beer bust benefitting the AIDS Emergency Fund will be held in Lyn's honor on Saturday, June 26th, at the Lone Star. A gravesite ceremony will be held later at the convenience of his family in Lebanon, PA. Lyn is survived by his mother Mrs. Esther Light, his brothers George and Lester Snyder, his three aunts, numerous nieces and nephews, and by his many loving friends. Lyn's joyful presence will always be with us.



LYN LIGHT, past bar manager.

THE LONE STAR GAZETTE
is published by:

THE LONE STAR SALOON

1354 Harrison Street
San Francisco, CA 94103
Telephone: (415) 863-9999

Editor/designer: Ron Jackson

Contributing writer: Steve Soule

Printing: Mike at The Stat Station

Info, advice, help, etc.: Art K, Mike W, Steve St, Bonsai, Doug W, Joe and John, Kitten, the B.A.R. and Bear mag folks, and all the Lone Star staff, patrons, & community.

Mailing list: If you'd like to get this rag mailed to you for free, just print yer name and complete address (sleazy photos optional), send it to us at the address listed above, ATTN: Gazette Mailing List, and then just wait very, very patiently . . . Sooner or later, you'll get yours . . .



Benefiting Righteous Rita Rocket's
Sunday Morning Brunches at SFGH Ward 5-A



rites of SPRING



BEER BUST BASH
 at
LONE STAR SALOON
SUNDAY APRIL 30th, 1995
from 6:00 am 'til NOON
BEER & SODA BUST ONLY \$6

DJ Damien Johnson —
 Bartender Eric Diaz

Drink specials, complimentary
 pastries & more

A Sistah Odd Star Production*

*The Sisters of Perpetual Indulgence, Odyssey Magazine and Lone Star Saloon,
 1354 Harrison St., San Francisco. Tel: (415) 863-9999

REMEMBERING MARK

SEPTEMBER 11, 2011

A FULL DAY OF RUGBY
& CAMARADERIE

12-4PM:
RUGBY WORLD CUP MATCH:
UNITED STATES VS. IRELAND

 **\$4 JACK DANIELS**

 **\$4 JAMESON**

4-8PM: \$9 BEER BUST!

***TASTY FOOD!**

***COLD BEER!**

***FOG RUGGERS!**

***JELLO SHOTS!**



PRESENTED BY FOG RUGBY: "LEARN A SPORT, JOIN A FAMILY." WWW.SFFOG.ORG

BENEFITING

THE **mark bingham**
FOUNDATION

THE LONE STAR SALOON
1354 HARRISON (BETWEEN 9TH AND 10TH)



LONE STAR
SFCA

The Art Divas

Blog of Rabih Alameddine

Tuesday, February 10, 2016

Front Bar at the Lone Star by Thom Gunn

Front Bar at the Lone Star

Fat flesh egg
 400 lbs. of him
 set firmly on
 the toothpick stool.
 Fat, fat.
 Styles change:
 use a new word
 and what you see is new.
 Great not gross now,
 chubby not fat.
 Great flesh daddy,
 chubby-chaser's delight.
 Contempt or pity
 of twenty years
 melted in admiration

Some feet distant
 what slender youth!
 gaze fixed on
 this dream of quantity.
 Encouraged, squeezes
 to the adjacent stool:
 just enough room
 for flirting from.

The point of the heart-
 shaped Raphael face
 gave way to
 the sporty chin
 of the Gibson girl.
 Styles change.
 The democracy of it:
 eventually everyone
 can hope for a turn
 at being wanted.

Blog Archive

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lone star saloon
nov. 22nd / 5 PM

**thanksgiving
community dinner**



libations & joy

family on demand

Bear Ephemera & Archival Repository

1289 22nd Avenue, #302
San Francisco, CA 94122

Phone: (619) 209-1954
Email: BEARarchivesSF@gmail.com



March 3, 2016

On behalf of the Bear Ephemera & Archival Repository, I am writing in support of the Lone Star Saloon being placed on the San Francisco Legacy Business Registry. As the Lone Star Saloon approaches 30 years of serving the South of Market neighborhood and acting as, in many opinions, *the* bar associated with the emergence of the Bear community in the 1980s-1990s, their importance to the local LGBTQ community and Bear community at large cannot be overstated.

Opened in 1989 by Rick Redewill at 1098 Howard Street, the bar moved to its current location a year later following the destructive Loma Prieta Earthquake in October 1989. Since moving to 1351 Harrison Street, the Lone Star Saloon has continued serving the local Bear community and hosting events, parties, fundraisers, and memorials. In the past 27 years, the Lone Star Saloon has raised funds for local charities and non-profit groups, such as the AIDS Emergency Fund, PAWS (Pets Are Wonderful Support), and the Bears of San Francisco (BOSF), supported different community sports teams, and acted as a community center for the South of Market neighborhood in both joyful and somber occasions.

In 2014, current Lone Star Saloon owners JJ Beck and Tony Huerta donated more than 11 linear feet of historic materials to the Bear Ephemera & Archival Repository (collection #2014-01). The collection consists of 78 envelopes of photographs relating to the early years when AIDS was ravishing our community, ephemera relating to events and charitable fundraisers, and posters to promote the fraternal bonds within its walls.

The Lone Star Saloon continues to be a gathering place for non-profits and community sports teams to raise funds for their respective causes, brings in out of town bears on a pilgrimage to the first "Bear Bar," and acts as a community center for an ever-changing Bear community in San Francisco. Adding the Lone Star Saloon to the Legacy Business Registry ensures that our community can still thrive in this rapidly changing city and ensures that the bears still have a place to call "home" in the years and decades to come.

Thank you,

Jeremy J. Prince
Founder/Archivist
Bear Ephemera & Archival Repository

Bear Ephemera and Archival Repository was established in 2013 to collect, store, and preserve posters, printed documents, photographs, organizational records, accessories, memorabilia, and other materials. These materials document the history and culture of the Bear community and Bear-related organizations, businesses, and social activities.



**Legacy
Business
Registry**

**Application Review
Sheet**

Applicant Name: Gillman Kitchen and Screen

Nomination Date: January 29, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: May 1, 2016

Application Referred to HPC Date: June 20, 2016

Notes:

No additional notes.

A handwritten signature in black ink, appearing to read "Regina Dick-Endrizzi". The signature is fluid and cursive.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission





Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

January 29, 2016

Re: Nomination of Gilmans Kitchens and Baths to the Legacy Business Registry

Dear Director Regina Dick-Endrizzi:

I am writing to nominate to the Legacy Business Registry – Gilmans Kitchens and Baths. Founded in 1954, Gilmans Kitchens and Bath has been selling cabinetry, countertops, plumbing accessories, hardware, flooring materials, and screens to residents and businesses throughout San Francisco. In fact, the business is the only brick and mortar screen shop in the City. This family owned and operated local business, currently located on Bayshore Blvd, plays a critical role in the local economy and the community where it operates. Many customers of the business often remark how they remember shopping at the store with their parents when they were children. Gilmans Kitchens and Baths is one of the dwindling businesses that allows families to purchase materials for a home improvement project without having to shop at a big-box chain store.

This business plays an essential role in the identity of the Bayshore area in District 9 and it is my distinct honor to nominate Gilmans Kitchen and Baths to become part of San Francisco's Legacy Business Registry.

Sincerely,

A handwritten signature in cursive script that reads "David Campos".

David Campos

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
Gilmans Kitchens and Baths		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Larry Lowenthal		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
228 Bayshore Blvd San Francisco, CA 94124		(415) 550-8848
		EMAIL:
		larry@gilmanskb.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.gilmanskb.com	www.facebook.com/GilmansKitchens	Gilmans Kitchens and Baths (several)

APPLICANT'S NAME	
Justin Lowenthal	<input type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
Accounting Assistant	
APPLICANT'S ADDRESS:	TELEPHONE:
228 Bayshore Blvd San Francisco, CA 94124	(415) 550-8848
	EMAIL:
	justin@gilmanskb.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0139747	

BACKGROUND INFORMATION
Founding Location: 1325 Donner Ave, San Francisco, CA 94124
Current Headquarters Location: 228 Bayshore Blvd, San Francisco, CA 94124
Operating in San Francisco since: 1954

NAME OF NOMINATOR:	DATE OF NOMINATION:
Supervisor Campos	Jan 29, 2016

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
1325 Donner Ave, San Francisco	94124	1970s-1988
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input type="checkbox"/> Current Headquarters	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
530 W. Francisco Blvd, San Rafael, CA	94901	2004-Present
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2612 S. El Camino Real, San Mateo, CA	94403-2332	2014-Present
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2039 W. El Camino Real, Mountain View, CA	94040	1999-Present
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
228 Bayshore Blvd, San Francisco, CA (headquarters)	94124	1988-Present

3. Eligibility Criteria

Attach the business's historical narrative.

4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Justin Lowenthal

11/30/15

Justin Lowenthal

Name (Print):

Date:

Signature:

1. Criterion 1:

a. Describe the business and the essential features that define its character.

Gilmans Kitchens and Baths (and Screens) offers retail remodeling products and services. We are dealers for manufactured products such as: cabinetry; countertops; plumbing accessories; hardware; flooring materials; and other periphery items. In addition, we have developed contractor services in the past ten years. Also, we manufacture and install window screens. Thousands of residents have benefited from our products. These happy customers have contributed to a happier San Francisco.

Every project we work on in and around the city has an effect on San Franciscans. Every dinner party, bridal or baby shower, family holiday, and even daily breakfasts and dinners are complemented by our products. We are in the business of improving lifestyles, through form and function. Our designs make people feel at home, because our customers put their signature on their space. And in the unfortunate event someone has to leave this city, the new residents will be warmly welcomed by cherry cabinets and stone countertops. We help to define "place" for the residents of this city.

The window screen business is high volume. In fact, we are the only brick and mortar screen shop in the city. Customers bring their screens right to our doorstep, and often leave within an hour, fully satisfied. The staff of many apartment buildings refer all of their tenants to us. In the warmer months, our business is buzzing with phone calls about being attacked by mosquitoes, and people desperately trying to stay cool with their windows open. We have put screens in San Francisco hospitals, firehouses, restaurants and assisted living facilities. This service allows for a greater state of public health.

While staying true to its origins by providing window and door screen services, Gilmans also offers turn-key solutions to clients and contractors alike. Gilmans offers full service remodeling to homeowners, while providing cabinetry and parts to contractors. GK+B works with all allied professionals and designs kitchens, bathrooms, laundry rooms, offices or any room that needs cabinetry.

Gilmans is a family-owned and operated business. There are four members working for the company in various roles: president, construction manager, designer, and administration. We are all committed to each other as a family, and extend this sentiment to the employees who share the same vision in improving peoples' home lives. Because we are a small business, we offer a personal touch that big box stores like Lowe's and Home Depot cannot match.

And, our service has not gone unnoticed. Gilmans staff and service have received numerous awards and recognitions for excellent design quality, exceptional customer service, and astute business practices. Our designers pack hundreds of years of experience into a collaborative community that strengthens not only San Francisco, but the entire Bay Area

b. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

In 1954, Dick Gilman opened a hardware store in the Sunset District. Eventually, he found that specialization was the best economic move, and transformed his business into a much narrower vision: window and door screens. This transformation in the 1970s also resulted in a new name: Gilman Screen Company, residing on Underwood Ave. Mr. Gilman moved Gilman Screen Co. to Donner Street in the early 1980s, and in 1983, he gave up the reigns to Larry Lowenthal, the current owner.

Larry had previous experience working with general contractors whom were working on remodeling homes throughout San Francisco. He felt that he could provide additional services by offering kitchen and bathroom cabinets to the same contractors that were purchasing screens from him. It would save them time, be of convenience and provide one point of contact for multiple services.

As word spread, Larry realized the need for a larger space to display the various cabinets and more specialized service. In 1988, he moved the store to its current 5000 sq. ft. location on Bayshore Blvd. and hired qualified kitchen designers to further assist contractors and home owners with their kitchen and bathroom remodels. Gilman Screen Company was now Gilman Screens and Kitchens. This location at 228 Bayshore Blvd has and continues to operate as the company headquarters.

In 1993, Gilman Screens and Kitchens continued to grow, and the first satellite location was opened in Foster City. A few years later (1999), a Mountain View branch opened up. The following year, GSK moved across the Golden Gate Bridge into Marin County, with our first location in Greenbrae (2000). Following a flood, the Greenbrae moved to San Rafael in 2004, where Gilmans continues to have a presence in the North Bay. In the Peninsula, a Burlingame branch opened in the mid-2000s, which has since moved to San Mateo in 2014. The Foster City location has since closed (2012), due to several circumstances. So today, Gilmans Kitchens and Baths has a total of 4 locations and over 40 employees located in San Francisco, San Rafael, San Mateo, and Mountain View.

c. Describe any circumstances that required the business to cease operations in San Francisco for more than six months

Gilmans has operated continuously in San Francisco since 1954

2. Criterion 3:

a. Describe the business's contribution to the history and/or identity of the neighborhood. How does the building occupied by the business relate to the immediate neighborhood?

Gilmans is at the intersection of a variety of major thoroughfares, including: Bayshore Blvd, Cesar Chavez, and Highway 101. Visitors to the city have often found our doorstep, first, and were able to escape the chaotic nature of Bayshore Blvd. If they

needed assistance finding their way, they were given directions from some well-traveled residents of the city, and probably a map, too.

There is a bus stop directly out front of Gilmans, so there are a lot of interactions between the business and the commuters of the city. A lot of people have seen our company on a regular basis, and can use the location as a point of reference. Riders occasionally come into the store in urgent need of a restroom, and they are welcomed to the facilities. The planter boxes out front sometimes doubles as a bus bench, or a waste receptacle. And the large overhang protects people from the elements, when they occur.

People often reminisce about visiting Gilmans from when they were children, saying "I remember coming here with my parents when I was a kid!" We support a wide variety of businesses in the industrial district of San Francisco, including:

- Beronio Window and Door
- Cabinetry World
- Simply Floors
- Floorcraft
- Otto Marble
- Collier Skylights
- Lowes
- Ashley Furniture
- Window and Door Shop
- Sartor Saw Works
- Antique Furniture
- StoneWorks
- Jenson
- MacMurray Pacific
- Fox Marble

Not only do we often refer customers to these local businesses, we often purchase supplies from them directly to assist our operations or the projects of our customers. We provide this home improvement district with remodeling services, which welcomes walk-in traffic. These businesses are directly related to our line of work, but we patronize dozens of local businesses for food, auto repair, laundry services, and janitorial services among others.

The Gilmans staff are constantly interacting with the homeless population of the city. People in various states of sobriety and composure will setup camps nearby. Refuse, unwanted belongings, and various combinations of the two are regularly strewn across the employee parking lot. This lot is maintained on weekly basis, with time, materials and professional services provided by Gilmans.

b. Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g., signage, murals, architectural details, neon signs, etc.).

The building housing Gilmans Kitchens and Baths is age eligible to be a historic resource in the community, having been built in the 1920s. A sliding iron fire door has been preserved as a relic of the past. The age is unknown, but it was buried behind a wall that separated two distinct units for over fifty years. In addition to the existing structure, we have made leasehold improvements which maintain the viability of the historical structure. We have installed an ADA bathroom, a full air conditioning system, plumbing, electrical wiring, among many other improvements that could be used in the future.

Not only do we put a great effort in maintaining the grounds, we have also invested a tremendous amount of money and resources to create a space where customers can find a practical, elegant, and tech-forward showroom space. Our state of the art showroom stays true to the spirit of modernization in this rapidly changing culture. Advanced kitchen technologies in lighting, plumbing, and carpentry are featured to meet the needs of the San Francisco populace.

c. Provide a description of the community the business serves.

Gilmans has products to suit a wide variety of budgets, so you will find our products in a wide variety of homes and neighborhoods. People come to us if the third fix to their kitchen sink has failed, and it's really time to renovate. Landlords will utilize our products to improve a space for their tenants. Tenants will come to us to replace a sink, faucet, and certainly for window screens. Many customers come to us to fill a creative need to have their personal space express their lifestyle. To make their vision come alive.

We have served hundreds of contractors throughout the Bay Area. We establish relationships of confidence, resulting in frequent repeat business, and referrals that go both ways. There is a certain symbiosis that exists within the contracting world, and our designers have maintained some relationships for decades. Interior designers utilize our showroom to bring definition to the concepts discussed with their clients. They are allowed to borrow our samples, free of charge, in the spirit of connectivity and future business.

Our customer community is highly diverse. The window and screen business produces heavy traffic, especially in the summer. The special design projects may require a dozen trips to our showroom, months of planning and correspondence, and a special attention to detail that results in more than just satisfied customers, but a community representing our name. Despite the varying degrees of project scope, each customer is offered the same respect and courtesy.

3. Criterion 4:

a. How does business demonstrate a commitment to maintaining the special physical features that define the business?

Gilmans is committed to being on the cutting edge of design. San Francisco homes will reflect the highest quality of form and function. With every transaction we are evolving, so our customers can rely on us to be up to date and relevant. Our showrooms will always look beautiful while we are in business, and allow people to dream up their perfect space. Many designers and cabinet salespeople operate without showroom spaces, and this limits options for customers. So, along with fresh ideas and technology, we will continue to offer a tangible, comfortable creative space.

b. How does business demonstrate commitment to maintaining the traditions that define the business, including business model, goods and services, craft, culinary, or art forms?

We have a staff which includes: Certified Interior Designers (C.I.D), Certified Kitchen Designers (C.K.D), and Certified Aging in Place Specialist. These credentials are not to be taken lightly. The staff is well-versed in the San Francisco building codes, so during

remodeling projects, we make sure that the public is safer than when their project started. We will always provide expert services in the remodeling industry. We are members of the National Kitchen and Bath Association (NKBA), the National Association of the Remodeling Industry (NARI), and the SEN Design Group. These associations demonstrate our commitment to the industry as a whole, so we will continue to provide relevant and up-to-date service.

One of our designers still employs hand-drafting service. There are very few people who practice, or are even familiar with this kind of design style.

Our screen shop is the only brick and mortar manufacturer of window screens in San Francisco. The next closest is Belmont and Sacramento. So, customers who rely on a face to face interaction to feel comfortable making purchases will find our services welcoming and approachable.

c. How does the business demonstrate its commitment to the community?

Despite many of the challenges that impact the location of this business, we have maintained residency, and continue to serve as a beacon of interior design. This company made it through a devastating recession, and without laying off a single employee. The family atmosphere that the owners maintains is very personal. He understands the value of hiring qualified locals.

We are committed to effective pricing for the business and the community. We are not in the business of gouging customers, so people can continue to rely on us for fair pricing on the best materials possible. Because of our long history, we can provide a much stronger guarantee for our service. You never know if one of these startups will be able to back up their product 10 years down the line, but we have stood behind our products for decades. Old projects are often resurrected to replace a single door or hinge, and we gladly step in to get our customers back on track.

Our employees serve as Boy Scout leaders, participate in Friends of the Urban Forest, Rotary International, and spend endless amounts of money at the bars and restaurants of the city. We use local companies for catering needs, and often use San Francisco restaurants for much bigger events like holiday parties.

d. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Our business has a big economic impact. We refer business to other locally-based companies, so if we went away, other local businesses would suffer. We provide the city with a significant amount of revenue in gross sales tax every month, so the city would find a gap in their funding if Gilman's had to relocate or close its doors. Gilman's currently employs 6 San Francisco residents, and provides benefits to many more working San Franciscans. In addition, customers might be faced with higher prices and/or a lower quality of service, without our personal touch and forward-thinking design elements.

The home improvement district would change markedly. Several other shops have had to close their doors because of changes in the economy, rents, etc, and now when they come to us for help, it is much harder to refer customers with special needs. We are an anchor in the home improvement district on Bayshore Blvd, providing very unique services, and with a vast network of relationships which helps homeowners define their unique place in this world. If our customer end up at places like Home Depot or Lowes, there will a smaller palette of expression within the homes of this area. We don't just provide value to customers, but we provide quality, and a distinct level of service that would be lost without us.

GILMANS SCREENS AND KITCHEN SHOWROOM



1983 BILL OF SALE

BILL OF SALE

We, RICHARD GILMAN and SARAH LEE GILMAN, doing business as GILMAN SCREEN COMPANY, at 1325 Donner Street, San Francisco, California, in consideration of down payment to us of Twelve Thousand Five Hundred Dollars (\$12,500.00) in cash and the note executed by LARRY LOWENTHAL, JUDITH LOWENTHAL, and Mr. and Mrs. GERHARD LOWENTHAL in the principal amount of Thirty-Two Thousand Five Hundred Dollars (\$32,500.00), for a total purchase price of Forty-Five Thousand Dollars (\$45,000.00), the receipt of said cash and said note being hereby acknowledged, do hereby grant, sell, transfer and deliver unto LARRY LOWENTHAL and JUDITH LOWENTHAL the following goods and chattels representing our entire business interest in GILMAN SCREEN COMPANY, located at 1325 Donner Street, San Francisco, California:

(a) The business equipment including trade fixtures, machinery and office equipment as listed in Exhibit A to the Agreement for the Purchase of Business Assets and Good Will executed on January 25, 1983 by LARRY LOWENTHAL, JUDITH LOWENTHAL, RICHARD GILMAN, and SARAH LEE GILMAN;

(b) Our inventory of supplies, tools, materials and other property used and consumed in the said business, including inventory in good and usable condition valued at a minimum of Five Thousand Dollars (\$5000.00). The inventory of said items are attached to the said Agreement

1983 BILL OF SALE

GKB-101 (12/14)

CALIFORNIA ASSOCIATION OF REALTORS® STANDARD FORM

BUSINESS PURCHASE CONTRACT AND RECEIPT FOR DEPOSIT

THIS IS MORE THAN A RECEIPT FOR MONEY. IT IS INTENDED TO BE A LEGALLY BINDING CONTRACT. READ IT CAREFULLY.

Received from San Francisco, California, 19... Larry Lowenthal and Judy Lowenthal, husband and wife, here in called Buyer, the sum of Two Hundred Dollars \$ 200.00 evidenced by cash [] cashier's check [] or [] personal check [X] payable to escrow agent and/or Richard Gilman to be held uncashed until acceptance of this offer, as deposit on account of purchase price of Forty-five Thousand Dollars \$45,000.00 for the purchase of the business known as Gilman Screen Company and situated in San Francisco, County of San Francisco, California, located at 1325 Donner Avenue.

- 1. Buyer will deposit in escrow with the balance of purchase price as follows: A. Purchaser will make payment in cash in the amount of \$12,500.00 including above deposit, at time of transfer of business. B. Purchaser, along with Mr. and Mrs. Gerhard Lowenthal of San Francisco, will execute note in favor of seller and secured by Deed of Trust, on property located at 126 Avocado Court, San Ramon, California. C. Selling price to include all items indicated in item 5 of this contract, and purchaser and seller to determine allocation of purchase price upon consultation with representative tax advisors.

Set forth above any terms and conditions of a factual nature applicable to this sale, such as financing, liabilities to be assumed by buyer, the assistance to be provided by seller to buyer after sale and if the sale includes real property whether a separate Real Estate Purchase Contract is to be executed by the parties.

- 2. Deposit will [] will not [X] be increased by \$ to \$ within days of acceptance of this offer. 3. The supplements initialed by buyer below are incorporated as part of this agreement: X Inventory of personal property included in purchase price X Allocation of purchase price X Financial Statements for the years 1980 and 1981 to date X Agreement not to compete X Schedule of accounts receivable X Copy of lease 4. Buyer and Seller acknowledge receipt of a copy of this page, which constitutes Page 1 of 3 pages plus addendum

BUYER SELLER X X X X

A REAL ESTATE BROKER IS THE PERSON QUALIFIED TO ADVISE ON BUSINESS TRANSACTIONS AND REAL ESTATE. IF YOU DESIRE LEGAL OR TAX ADVICE CONSULT A COMPETENT PROFESSIONAL.

THIS STANDARDIZED DOCUMENT FOR USE IN SIMPLE TRANSACTIONS HAS BEEN APPROVED BY THE CALIFORNIA ASSOCIATION OF REALTORS® IN FORM ONLY. NO REPRESENTATION IS MADE AS TO THE APPROVAL OF THE FORM OF SUPPLEMENTS, THE LEGAL VALIDITY OF ANY PROVISION OR THE ADEQUACY OF ANY PROVISION IN ANY SPECIFIC TRANSACTION.



PREVIOUS OWNERS 1979 LEASE

LEASE

This Indenture, Made and executed in duplicate this 3 day of JAN, 1979

By and Between MARK H. OLSON and ANDREW T. MACAREY hereinafter called the Lessor, and

RICHARD GILMAN

hereinafter called the Lessee,

Witnesseth: That for and in consideration of the sum of \$ 6,000.00 to the Lessor paid by Lessee, receipt of which is hereby acknowledged by Lessor, and for and in the further consideration of the payment of the rents and the performances of the covenants contained herein on the part of the Lessee and in the manner hereinafter stated, the Lessor does hereby demise, lease and let to the Lessee, and in consideration of the premises, the Lessee does hereby lease, hire, and take from the Lessor upon the terms and conditions hereinafter set forth, the following described property and its appurtenances, situate in the City of SAN FRANCISCO, County of SAN FRANCISCO, State of CALIFORNIA, particularly described as follows, to-wit:

AN AREA 18 FT X 36 FT Bounded by South WALL and West WALL OF 1395 DONNER ST. SAN FRANCISCO, CA 94114

For the term of 24 MONTHS commencing on the FIRST day of FEBRUARY, 1979 and ending on the LAST day of JANUARY, 1981 at and for the total rent or sum of 6,000.00 DOLLARS payable monthly in advance, in installments of 250.00 DOLLAR

FIRST and LAST MONTHS RENT PAID IN ADVANCE.

each in lawful money of the United States of America, on the FIRST day of each and every calendar month. In the event Lessee has paid the rental hereunder, as herein provided, and has duly complied with the terms and provisions hereof, Lessee may occupy and enjoy the leased premises for the final 24 months of the term, free from obligation to pay any rental for such 24 months.

This lease is made subject to the following terms and conditions:

- 1. Said Lessee agrees to pay said rents to said Lessor at the time and in the manner herein provided, without an deduction whatever and free of and from any and all claims and demands against said Lessor of any kind or character.
2. Should the said Lessee fail to pay any part of the rents herein specified, at the times or in the manner herein provided, or fail faithfully to comply with or perform any other of the terms, conditions, covenants and agreements of this lease on the part of said Lessee to be performed or complied with, or should said Lessee abandon the said leased premises, then and in that event, said Lessor, at the sole option of said Lessor, may terminate this lease, and said Lessee and said Lessee shall have all the rights and remedies as provided in California Civil Code, Section 1951.2, or said Lessee may pursue any remedy whatsoever provided for by law, and in any of said events, said Lessor shall be forthwith entitled to the possession of said leased premises, and may enter into and upon said leased premises, without notice to said Lessee, and exclude said Lessee therefrom and from in any manner having access thereto, and remove all personal and property therefrom, and by process of law, or otherwise, take and resume possession of said leased premises, and the removal of such property, the said Lessor shall in no wise be responsible or liable either to said Lessee, or to any other person whomsoever, for any such property or the safekeeping thereof, or for any damage whatsoever thereto or to any part thereof, and said Lessor is hereby further authorized to store such removed property in any warehouse or other place at the expense and for the account of said Lessee; or else, even though said Lessee has breached any of the provisions of this lease and has abandoned the said leased premises, said Lessor and said Lessee shall have all the rights and remedies as provided by California Civil Code, Section 1951.4, so long as this lease, and said Lessee's rights to the possession of the leased premises, are not terminated by said Lessor. The rights of said Lessor under this section 2 of this lease shall be cumulative to all other rights or remedies given to said Lessor by law or by the terms of this lease.
3. That said leased premises shall be used, occupied and conducted exclusively as and for and for no other purpose; and shall be used, occupied and conducted in a thoroughly orderly and respectable manner without let, hindrance, annoyance, disturbance, detriment, injury or offense to the Lessor; that said Lessee shall not maintain or commit, nor suffer to be maintained or committed any nuisance or waste in or about said leased premises that said Lessee shall not do or permit anything to be done in or about the said leased premises, nor bring or keep anything therein, which will in any way affect fire or other insurance on said building or any of its contents, or which shall in any way conflict with any law, ordinance, rule or regulation affecting the occupancy and use of said premises which are or may hereafter be enacted or promulgated by any public authority.
Lessee shall not construct, maintain or permit to be constructed or maintained, any sign or bill board on the roof of the building located on said demised premises, nor paint, nor hang, nor permit or authorize others to paint or hang, a sign on the outside walls thereof, unless written permission to do so be first obtained from the Lessor.

1983'S BUSINESS REGISTRATION

BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO

ACCOUNT NO.	LOC.	CLASS.	CLASSIFICATION DESCRIPTION	EFFECTIVE DATE
139747	000	08	RETAIL SALES	02/01/83

BUSINESS NAME	BUSINESS LOCATION
GILMAN SCREEN CA	1325 DONNER AV

OWNER
DBA
CARE-OF
MAILING
ADDRESS
CITY-STATE

LOWENTHAL LARRY & JUDITH
GILMAN SCREEN CA
126 AVOCADO CT
SAN RAMON CA 94583

DATE ISSUED 02/24/83

THAD BROWN
TAX COLLECTOR

NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL SAN FRANCISCO 94102 - READ REVERSE SIDE

1980'S SCREEN PRICING

~~1/1/87~~
~~4/1/87~~
9/6/87
rev 3/89

Frame Screens FG.35	Additions:	Installed Screen
48 = 16.80		1 = 62.00
54 = 18.90	Clips + 1.00 pr	2 = 99.00
60 = 21.00	Alum wire + 30%	3 = 136.00
66 = 23.10	Super Screen + 35%	4 = 172.00
72 = 25.20	Bronze + 50%	5 = 207.00
78 = 27.30	$\frac{3}{4}$ 50 + 10%	6 = 240.00
84 = 29.40	Alum L $\frac{1}{2}$ 75 cent	7 = 272.00
90 = 31.50	Wichetz + 20.00	8 = 303.00
96 = 33.60	x Bar 1.00 per cent	8 + 28.00
102 = 35.70	<u>Crunkout window screens</u>	Double Hung add 300 ea
108 = 37.80	16 1/2 x 23 3/8 = 12.00	
	22 1/2 x 23 3/8 = 14.00	
	36 = 13.00	
	36 = 15.00	
	48 1/2 = 14.00	
	48 1/2 = 16.00	

Rescreens

F/2 1.20 ^{sq}	Screen by
Alum 1.50 ^{sq}	the sq. foot
Super Screen 1.65 ^{sq}	is 50% less
Super Screen 1.75 ^{sq}	Adjust to Screens
Bronze 2.40 ^{sq}	Stock
Warder 3.00 ^{sq}	20-32 x 8 = 9.00
	30-48 x 8 = 12.75
	20-36 x 15 = 10.50
	30-48 x 15 = 15.50

Swinging Screen doors measuring x installed

20, 32, 36	180	Sherwood (Stock silver)	115.00	25.00
		Montego (Stock black)	140.00	
		Bz Anodized	140 + Fct	
Custom sizes 2-4 w/hg				
Under 36 x 60 + 30.00				
Over 36 x 60 + 40.00				

New Sliding Screen doors

measuring	4x7	5x7	3x8	4x8	5x8	measuring
75.00	81.00	76.00	82.00	89.00	Installation	
102.00	115.00	112.00	121.00	130.00	+ 40.00	
117.00	132.00	129.00	139.00	157.00		
Swinging door 20, 32, 36 = 22.80	Installation sliding screen door g/l's					
	20, 32 = 30.00					

HISTORY OF SHOWROOM PRE 1994



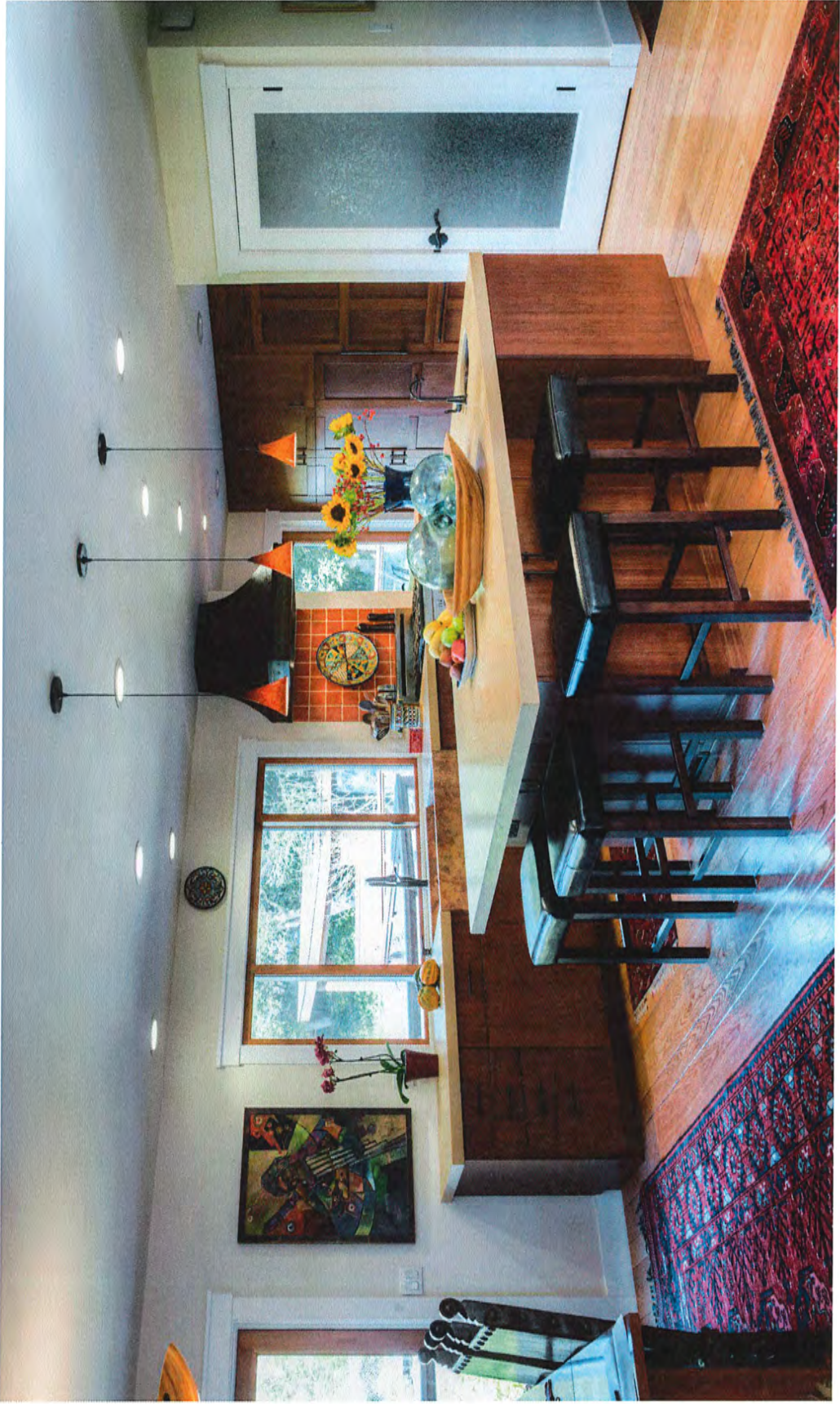
HISTORY OF SHOWROOM 1994



HISTORY OF SHOWROOM - TODAY



CURRENT WORK



To Whom it May Concern:

November 20, 2015

I have been a resident of Potrero Hill for more than 50 years, a neighborhood that has experienced significant changes over that time span. One of the joys of having been a resident of Potrero Hill has been about access to the small businesses, not only on the Hill but to the adjoining industrial neighborhoods, whose dedicated owners have provided meaningful employment and services throughout the city.

Bayshore Boulevard is home to many businesses that now run the risk of being pushed out due to excess cost of rent; these solid businesses provide living-wage income to residents of San Francisco.

One such business is Gilman's Kitchens and Baths.

I urge you to give legacy status to Gilman's Kitchens and Baths so that they may continue to do good business in San Francisco and not be pushed out due to increasing, exorbitant rents.

Thank you for your consideration.

I am,

Sincerely,

Mara Iaconi

300 Pennsylvania Avenue, San Francisco, CA 94107

Cornelia Raisner
832 Kathryn Ave
San Mateo, CA 94401

11/24/15

Re: Legacy Business

To whom it may concern:

I believe Gilmans Kitchens & Baths should qualify as a legacy business. It's been around for a long time and provides services unique to the Bayshore Blvd. area.

I'd like to tell you why I enjoy working at Gilmans. I've been the full-charge bookkeeper for the last 10 years. It's a small, family-owned/operated business. It differs from a large corporation, in that there's a personal interaction between the owners and all the employees. When there's a problem, whether it's personal or business, I can have a dialogue with the owner. That really means a lot to me. I like to know that I'll be listened to.

The small business atmosphere provides a fair amount of flexibility in my work schedule. There are no elaborate vacation request sign-up sheets; and, if you need to see a doctor, or stay home to take care of a sick family member, it's understood that the employees need the time off and there are no repercussions.

I also think it's noteworthy that Gilmans has been in business for over 30 years. There's not a lot of employee turnover – just enough to keep the company fresh with new ideas while retaining some older traditions.

Thanks for taking the time to read my comments.

Sincerely,

A handwritten signature in blue ink, appearing to be 'C. Raisner', is written below the text.



**Legacy
Business
Registry**

Application Review Sheet

Applicant Name: Community Boards

Nomination Date: January 6, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: June 6, 2016

Application Referred to HPC Date: June 20, 2016

Notes:

As of June 20, 2016, the Small Business Commission has not made a ruling on non-profits eligibility for the Legacy Business Registry. Absent a ruling, the Office of Small Business is honoring Supervisor Breed's Nomination. The application was submitted prior to the HPC request for interior and exterior shots. I sent a request to the Executive Director, Darlene Wiede requesting photos. Attached is Ms. Wiede's response to the historical photos.

There are potential legacy businesses that do not have a street front presence. Their craft is in their work and community engagement and this is the case for Community Boards.

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Dick-Endrizzi, Regina (ECN)

From: Darlene Weide <dweide@communityboards.org>
Sent: Wednesday, June 08, 2016 4:49 PM
To: Dick-Endrizzi, Regina (ECN)
Cc: Jim Garrison
Subject: Re: Legacy Business Registry Application

Hi Regina,

Thank you for getting in touch about Community Boards' Legacy Business application. I apologize about the delay in my response -- CB's annual SF Peacemaker Awards benefit was last Friday and I was so busy preparing.

As to the photographs for our Historical Legislation application, I don't know how relevant they would be. Community Boards didn't apply to protect and preserve a historic building or interior design. Rather, as CB is now the oldest public conflict resolution center in the US, the tumultuous rental market truly threatens our existence and the city-wide services it provides. I can still take photos of our current space that demonstrate our conflict resolution services. Community Boards has been forced out from its locations 3 times due the fluctuating real estate market. I currently don't have photos of the Community Boards' offices in Visitation Valley (where it first opened).

Thank you in advance for your response.

Best,

Darlene

Darlene Weide, MPH, MSW
Executive Director
601 Van Ness Avenue, Suite 2040
San Francisco, CA 94102
(415) 920-3820, ext. 105
dweide@communityboards.org

President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Wednesday, January 6th, 2016

Office of Small Business
Small Business Commission
City Hall, Suite 110
San Francisco, CA 94102

To whom it may concern:

I am proud to nominate Community Boards at 601 Van Ness Avenue for the Legacy Business Registry Program. This organization is one of the oldest, longest-running public conflict resolution center in the United States.

The core mission of Community Boards is to empower communities and individuals with the strength, skills, and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment. Since it began in 1976, Community Boards has helped 50,000 residents resolve conflicts peacefully and trained over 18,000 San Franciscans with community mediation skills. Further, the organization transcends economic and language barriers by providing its Neighborhood Mediation Services in Spanish, Mandarin, Cantonese, and English at little or no-cost.

Community Boards has proven to be a critical partner for the City as well. Officers from San Francisco Police Department routinely carry referral cards to Community Boards and distribute them when answering calls where no crime has yet been committed. In addition, it partners with the District Attorney's Neighborhood Courts Program to design and provide training for all volunteer adjudicators on restorative justice, which allows the community to resolve problems together.

With its proven track record of preventing violence and promoting peaceful mediations, Community Boards is an extraordinary candidate for the Legacy Business Registry Program. Executive Director Darlene Weide can be reached at dweide@communityboards.org, or 415-920-3820 ext. 105.

Should you have any further questions, please do not hesitate to contact my office at (415) 554-7630 or BreedStaff@sfgov.org. Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "London Breed".

President London Breed
Board of Supervisors
City & County of San Francisco

APPLICATION FOR Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
Community Boards		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
<p>Founded in 1976, Community Boards is a 501(c)(3) tax-exempt organization as Community Board Program, Inc. Our tax identification number is 94-2382967.</p> <p>Darlene Weide, MPH, MSW, is our executive director.</p>		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
601 Van Ness Avenue Suite 2040 San Francisco, CA 94102-6310		(415) 920-3820
		EMAIL: dweide@communityboards.org
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
www.communityboards.org	www.facebook.com/CommunityBoards	www.yelp.com/biz/community-boards-san-f

APPLICANT'S NAME	
<input checked="" type="checkbox"/> Same as Business Owner	
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
	()
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0487537 (1976)	C0773449

BACKGROUND INFORMATION
Founding Location: 149 9th Street, San Francisco, 94103
Current Headquarters Location: 601 Van Ness Avenue, Suite 2040, San Francisco, 94102
Operating in San Francisco since: July, 1976

NAME OF NOMINATOR:	DATE OF NOMINATION:
Supervisor London Breed	01/06/16

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION:
149 9th Street	94103	1976-1991
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input type="checkbox"/> Current Headquarters	

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
1540 Market Street, Suite 490	94102	1991-2002

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
3130 24th Street	94110	2002-2012

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
601 Van Ness Avenue, Suite 2040	94102	2013-current

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION

3. Eligibility Criteria

Attach the business's historical narrative.


4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Darlene Weide
Name (Print):

01/06/16
Date:


Signature:

Legacy Business Application

COMMUNITY BOARDS

*Celebrating 40 Years of Public Service in San Francisco
1976 – 2016*



COMMUNITY BOARDS

Building Community Through Conflict Resolution

www.communityboards.org

Criterion 1

a) Describe the business and the essential features that defines its character.

Community Boards now operates the oldest and longest running public conflict resolution center in the United States. Our mission is to empower all San Franciscans with the strength, skills, and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment. We create opportunities for disputants to take responsibility for their conflicts and attain shared solutions. We're building a more peaceful, respectful, and safe San Francisco—one relationship at a time.

In 1976 Community Boards revolutionized the social justice movement with our mediation panel process, training hundreds of volunteers as compassionate, constructive peacemakers. We continue to be a national leader in the development of community-based mediation and in advocating for communities' responsibilities in resolving their own disputes. Our programs are now recognized as Alternative Dispute Resolution (ADR) best practices in the private, nonprofit, and public sectors. Community Boards stands recognized for our pioneering work, receiving the San Francisco Foundations' prestigious John R. May Award for nonprofit excellence and recognition by the City and County of San Francisco, the State Legislature, and others.

Since our inception, Community Boards' staff and volunteer Community Mediators have served more than 50,000 San Francisco residents. Community Boards is also well known for our pioneering work in helping schools and juvenile correctional facilities develop conflict resolution programs. In addition, our Conflict Manager Program, a peer mediation model for grades 3-12, launched in 1982, can be found in 5,000 schools in the U.S. Currently Community Boards contracts with the San Francisco District Attorney's Office to provide restorative justice training to their Neighborhood Courts' volunteer adjudicators and provides mediation and facilitations for the San Francisco Unified School District.

Community Boards' comprehensive conflict resolution resources—mediation, conflict coaching, facilitation, ADR training—make us a Bay Area leader in effective and accessible peacemaking. With an active pool of 375+ volunteer Community Mediators, our mediation services are available citywide on a sliding scale in English, Spanish, Mandarin, and Cantonese—ten hours a day, six days a week.

Community Boards' services are low cost and no one is turned away for lack of funds.

Our **Mission Statement** captures the essential core of our forty years of public service: *The purpose of Community Boards is to empower communities and individuals with the strength, skills, and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment.*

To accomplish our mission, we provide and promote peaceful, collaborative conflict resolution. We serve diverse communities and offer mediation, conflict coaching, training, and referrals. We build more peaceful, respectful, healthy, and just communities – one relationship at a time.

b) Provide a short history from the date the business opened in SF to the present day.

About Community Boards

Community Boards was formed in 1976 to provide peaceful conflict resolution to residents and communities in San Francisco through the efforts of trained, diverse community volunteer mediators. Today, Community Boards provides low-cost mediation, facilitation, conflict resolution skills training and consultation throughout San Francisco, and operates the longest running, public mediation center in the United States.

At present, staff and volunteers assist approximately 1,500 individuals and open approximately 600 mediation cases a year. Community Boards has developed extensive relationships with numerous San Francisco public entities, and has forged ongoing and working partnerships with numerous social service organizations to inform their staff and clients of the path to alternative dispute resolution services. Seventy-five percent of our community mediation clients come from a range of nonprofit and public agencies.

We stand recognized for our pioneering work, receiving recognition by the City and County of San Francisco, the State Legislature, and others.

Highlights from Our Record of 40 Years of Public Service

- Founded in 1976 with the mission to provide the general public with an empowering, effective, and accessible methodology for resolving a wide range of personal, residential, neighborhood, consumer, and public disputes.
- Developed a unique panel mediation model of three mediators working collaboratively to create a safe and confidential conflict resolution process for all San Franciscans.
- Created a rewarding — both personally and professionally — avenue for concerned citizens to volunteer their time, energy, and skills in helping others.
- Trained 17,000 San Francisco residents as mediators since our founding.
- Assisted 50,000+ San Francisco residents in resolving their conflicts peacefully.
- Scheduled 9,600 mediation panels.
- Facilitated more than 2,000 decision-making meetings for public and nonprofit agencies.
- Maintains an ongoing, active pool of 400+ volunteer Community Mediators.
- Serves 1,500+ San Francisco residents, nonprofits, and businesses a year and offers our mediation services in English, Spanish, Mandarin, and Cantonese.
- Partners and collaborates with a broad array of social service organizations, public agencies, and community nonprofits including the SF Police Department, the SF Unified School District, the SF Superior Court, SF Rent Board, SF Planning Department, housing/tenant rights organizations, assisted living residences, and arts and cultural organizations among others.
- Introduced our Conflict Manager Program, a peer-to-peer mediation model, which is now one of the oldest programs in the United States and is found in 3,000+ schools nationwide.
- Continues to develop and field test new programs and resources for public audiences, such as seniors, gang prevention, and other high-risk populations.
- Designs and delivers trainings to the panelists of the SF District Attorney's Neighborhood Courts Program.

c) Describe any circumstances that required the business to cease operations in SF for more than six months.

About Community Boards

Though Community Boards has never ceased operations, we are concerned about our ability to remain in San Francisco because of high rents. In 2013, we were essentially forced to relocate our offices from the Mission District because the rent was doubled. Our current lease will be up for renewal in 2017.

Criterion 3

a) Describe the business' contribution to the history and/or identity of the neighborhood. How does the building occupied by the business related to the immediate neighborhood?

Not applicable. Community Boards has one central office, currently at Opera Plaza.

b) Describe any special exterior and interior physical characteristics of the space occupied by the business?

Not applicable.

b) Provide a description of the community business serves?

As described in Criterion 1, Community Boards' conflict resolution services—mediation, conflict coaching, facilitation, trainings—are offered citywide, with case development and mediations provided in English, Spanish, Mandarin, and Cantonese.

Criterion 4

a) How does the business demonstrate a commitment to maintaining the special physical features that define the business?

Our current space includes a critical component: a large room for mediations, an essential feature for our physical space, allowing for small and large group mediations. We are committed to providing this space to the communities we serve.

b) How does the business demonstrate commitment to maintaining the traditions that define the business, including business model, goods and services, craft, culinary, or art forms?

Community Boards remains committed to maintaining the integrity and high quality of our multiple conflict resolution services. We are working diligently to proactively address and assist with the multitude of new issues and conflicts now sweeping through San Francisco: "Google buses," neighborhood gentrification, property development, etc.

c) How does the business demonstrate commitment to the community?

Same as **b** above.

b) How would the community be diminished if the business were to be sold, relocated, shut down etc.?

If Community Boards were shut down or forced to close due to skyrocketing rents, San Francisco residents would lose a proven-effective, viable alternative to expensive and burdensome pre-legal and legal actions. Our conflict resolution services address a wide range of disputes, including quality of life, family and domestic, personal, and public issues, from such issues as the shared use of dog parks to neighborhood racial tensions. Low income San Franciscans, immigrants, and other marginalized groups utilize Community Boards when there are no other options for them or when legal avenues are

About Community Boards

too cumbersome and expensive or when there is fear of retaliation from landlords. Providing a pathway for peaceful conflict resolution is the core of Community Boards' services. San Francisco would be diminished if community mediation were no longer available and if Community Boards' facilitation services were inaccessible.

The information that follows is a just a small sampling of Community Boards' rich history public service to all San Franciscans.

OFFICIAL DOCUMENTATION



City & County of San Francisco
José Cisneros, Treasurer
David Augustine, Tax Collector

Office of the Treasurer & Tax Collector
City & County of San Francisco
1 Dr. Carlton B Goodlett Place
PO Box 7425
San Francisco, CA 94120-7425
www.sftreasurer.org

Business Account Number

0487537


Online PIN

995MLNPK

DARLENE WEIDE
COMMUNITY BOARD PROGRAM INC
601 VAN NESS AVENUE #2040
SAN FRANCISCO CA 94102

Notification of 2015 - 2016 Business Registration Renewal

Active businesses are required to renew their 2015 – 2016 business registration by June 1, 2015.

Go online to renew: 

1. Go to www.sftreasurer.org/registrationrenewal
2. You will enter your 7-digit Business Account Number (shown above), the last 4 digits of your Business Tax Identification Number which is your Federal Employer Identification Number or Social Security Number, and your online Personal Identification Number (PIN) (shown above).
3. Print the payment stub and return it with your payment or see the reverse side for information regarding how to pay online.

If you are not renewing your business registration due to inactivation or closure, please go to www.sftreasurer.org/accountupdate to update your account information. You must close your business on or before June 30, 2015 in order to avoid late fees and penalties.

The San Francisco Business and Tax Regulations Code provides that a business registration certificate will not be issued unless and until the registrant has paid all outstanding business taxes, unsecured property taxes, license and permit fees, and other fees and assessments owed to the City and County of San Francisco. A business registration certificate will be issued by the later of thirty days after determining the registrant has paid all taxes and fees, or July 1, 2015. There is a \$25 fee for each request for a duplicate or lost business registration certificate.

Information regarding the new Business Registration Fee schedule, filing on a combined basis, and penalties and interest is on our website at www.sftreasurer.org/business-registration.

Please note: Taxpayers who come to City Hall for in-person assistance may experience long wait times.

Business Identification			
#	BAN	Business Name	Status
1	0487537	COMMUNITY BOARD PROGRAM INC	Single
2	Did you, or any related entities, have taxable business personal property in San Francisco in 2014?		No
3	Average number of employees employed per week in 2014, including those employed outside of San Francisco:		4
4	Mailing Address		
	Email (For Internal use Only): Phone Number: 415-920-3820 Address Type: Standard Attention Line: DARLENE WEIDE Business Name: COMMUNITY BOARD PROGRAM INC Pre-directional: Street Number: 601 Street Name: VAN NESS AVENUE #2040 Street Type: Post-directional: Unit Number: Unit Type: City: SAN FRANCISCO State: CA Zip code: 94102-6310		
Exemption Certification			
1	Are you exempt from the Business Registration Fee ? (If you are a combined group Filer, you and all of your members must be tax exempt for you to qualify).		Yes
2	By submitting this form, you certify that you, and any related entities, are exempt from the Business Registration Fee. Enter your full name in the space provided.		Darlene Weide
Calculation of Fees			
	2014 Taxable San Francisco Gross Receipts:	0.00	
	Registration Renewal Fee:	0.00	
	State Fee:	0.00	
	Late Filing Penalty:	0.00	
	Late Payment Penalty:	0.00	
	Interest:	0.00	
	Administrative Fee:	0.00	
	Amount Due:	0.00	
Taxpayer Statement			
<p>By clicking "Submit" below, I certify under penalty of perjury that I am the taxpayer (including an officer, general partner, member manager, executor, trustee, fiduciary, or other individual with the authority to bind the taxpayer), or an agent of the taxpayer authorized to sign this form on behalf of the taxpayer pursuant to a validly executed Power of Attorney (see Instructions), and I have examined the foregoing business tax statement including any accompanying schedules or worksheets, and the information thereon is, to the best of my knowledge and belief, true and correct, and fully compliant with all the requirements provided in Articles 6, 12, 12-A, and 12-A-1 of the San Francisco Business and Tax Regulations Code. I acknowledge that I am providing information in response to a request for financial information pursuant to Section 6.5-1 of the San Francisco Business and Tax Regulations Code. I am required by law to complete this form in its entirety and understand this statement is subject to audit.</p> <p>If this form is being filed by a Filer on behalf of a combined group, the Filer agrees to act as a surety and agent for each related entity of the combined group.</p>			
	Initial after reading Taxpayer Statement	DW	
	Name	Darlene Weide	
	Title	Executive Director	
	Phone Number	415-920-3820	
	Email	dweide@communityboards.org	
	Company (when different from tax payer)		

DIRECTORY OF LBE, LBE-PUC AND NPE CERTIFIED FIRMS

VENDOR INFORMATION	
VENDOR'S NAME:	COMMUNITY BOARDS PROGRAM INC
BUSINESS ADDRESS:	601 Van Ness Avenue, Suite 2040 San Francisco, CA 94102
MAILING ADDRESS:	601 Van Ness Avenue, Suite 2040 San Francisco, CA 94102
PHONE:	415-920-3820
FAX:	415-920-3820
E-MAIL:	dweide@communityboards.org
CONTACT:	Ms. Darlene Weide
CERTIFICATION TYPE:	NPE certified firm
CERTIFICATION NUMBER:	CMD051716850
EXPIRATION DATE:	5/31/2017
CITY VENDOR NUMBER:	05377
OWNERSHIP TYPE:	Non-minority and non-woman owned (OBE) firm
12B / EQUAL BENEFITS COMPLIANT?:	Yes
CERTIFIED FOR	
LEGAL - ALTERNATIVE DISPUTE RESOLUTION - (MICRO) 10% Bid Discount	
FACILITATORS, MEETINGS/RETREATS - (MICRO) 10% Bid Discount	
EDUCATIONAL AND TRAINING SERVICES - (MICRO) 10% Bid Discount	
UPDATED 1/8/2016	

START OVER



CITY ADMINISTRATOR'S OFFICE CONTRACT MONITORING DIVISION



Edwin M. Lee, Mayor
Naomi M. Kelly, City Administrator

Maria L. Cordero
Director

Friday, May 23, 2014

Ms. Darlene Weide
COMMUNITY BOARDS PROGRAM INC
601 Van Ness Avenue, Suite 2040
San Francisco, CA 94102

Dear Ms. Weide:

Pursuant to the Ordinance, Chapter 14B of the San Francisco Administrative Code, your firm has been certified as a San Francisco Local Non-Profit Business Enterprise which is valid for three (3) years. Your certification number is: CMD051716850.

This certification now allows your firm to be eligible to receive 10 percent discount/percent added in all bids/proposals with the City and County of San Francisco when bidding/proposing as a provider of: EDUCATIONAL AND TRAINING SERVICES, FACILITATORS, MEETINGS/RETREATS, LEGAL - ALTERNATIVE DISPUTE RESOLUTION.

Your company is also classified as a Micro Local Business Enterprise, which enables you to bid on Set Aside Program contracts from the City and County of San Francisco when bidding/proposing as a provider of: EDUCATIONAL AND TRAINING SERVICES, FACILITATORS, MEETINGS/RETREATS, LEGAL - ALTERNATIVE DISPUTE RESOLUTION.

To verify your business status as a bona-fide San Francisco Local Non-Profit Business Enterprise, please indicate your certification number and show this letter upon request.

The Contract Monitoring Division reserves the right to withdraw this certification at any time. CMD also reserves the right to request additional information and/or conduct on-site visits for purposes of verification.

For re-certification, contact the Contract Monitoring Division, 30 Van Ness Avenue, Suite 200, San Francisco, CA 94102, Attention: CERTIFICATION UNIT.

Please notify this office at least sixty (60) days prior to the expiration date: 5/31/2017. Failure to do so, may result in removal of your company's name from the approved list of San Francisco Local Non-Profit Business Enterprises.

If there are any changes in your firm's status during this certification period, you are required to notify this office immediately.

Thank you for your interest in the CMD's LBE Program. You can access the Vendor Directory at our Internet address: www.sfgov.org/cmd.

Sincerely,

Maria L. Cordero
Director

OGDEN UT 84201-0038

In reply refer to: 0437874131
Mar. 15, 2013 LTR 4168C 0
94-2382967 000000 00
00043072
BODC: TE

COMMUNITY BOARD PROGRAM
601 VAN NESS AVE SUITE 2040
SAN FRANCISCO CA 94102



029378

Employer Identification Number: 94-2382967
Person to Contact: Sharon Davies
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Mar. 06, 2013, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(03) of the Internal Revenue Code in a determination letter issued in November 1976.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

DISPLAY CONSPICUOUSLY AT PLACE OF BUSINESS FOR WHICH ISSUED

CALIFORNIA STATE BOARD OF EQUALIZATION

SELLER'S PERMIT



ACCOUNT NUMBER

7/1/1987 SR BH 19-733796

COMMUNITY BOARD PROGRAM
601 VAN NESS AVE STE 2040
SAN FRANCISCO, CA 94102-6310

*NOTICE TO PERMITTEE:
You are required to obey all
Federal and State laws that
regulate or control your
business. This permit does
not allow you to do
otherwise.*

IS HEREBY AUTHORIZED PURSUANT TO **SALES AND USE TAX LAW** TO ENGAGE IN THE
BUSINESS OF SELLING TANGIBLE PERSONAL PROPERTY AT THE ABOVE LOCATION.
THIS PERMIT IS VALID ONLY AT THE ABOVE ADDRESS.

THIS PERMIT IS VALID UNTIL REVOKED OR CANCELED AND IS NOT TRANSFERABLE. IF YOU SELL YOUR BUSINESS
OR DROP OUT OF A PARTNERSHIP, NOTIFY US OR YOU COULD BE RESPONSIBLE FOR SALES AND USE TAXES
OWED BY THE NEW OPERATOR OF THE BUSINESS.

Not valid at any other address

For general tax questions, please call our Information Center at 800-400-7115.

For information on your rights, contact the Taxpayers' Rights Advocate Office at 888-324-2798 or 916-324-2798.

BOE-442-R REV. 15 (2-06)

A MESSAGE TO OUR NEW PERMIT HOLDER

As a seller, you have rights and responsibilities under the Sales and Use Tax Law. In order to assist you in your endeavor and to better understand the law, we offer the following sources of help:

- Visiting our website at www.boe.ca.gov
- Visiting a district office
- Attending a Basic Sales and Use Tax Law class offered at one of our district offices
- Sending your questions in writing to any one of our offices
- Calling our toll-free Information Center at 800-400-7115

As a seller, you have the right to issue resale certificates for merchandise that you intend to resell. Conversely, you have the responsibility of not misusing resale certificates. While the sales tax is imposed upon the retailer,

- You have the right to seek reimbursement of the tax from your customer
- You are responsible for filing and paying your sales and use tax returns timely
- You have the right to be treated in a fair and equitable manner by the employees of the Board
- You are responsible for following the regulations set forth by the Board

As a seller, you are expected to maintain the normal books and records of a prudent businessperson. You are required to maintain these books and records for no less than four years, and make them available for inspection by a Board representative when requested. You are also expected to notify us if you are buying, selling, adding a location, or discontinuing your business, adding or dropping a partner, officer, or member, or when you are moving any or all of your business locations. If it becomes necessary to surrender this permit, you should only do so by mailing it to a Board office, or giving it to a Board representative.

If you would like to know more about your rights as a taxpayer, or if you are unable to resolve an issue with the Board, please contact the Taxpayers' Rights Advocate Office for help by calling toll-free, 888-324-2798 or 916-324-2798. Their fax number is 916-323-3319.

Please post this permit at the address for which it was issued and at a location visible to your customers.

STATE BOARD OF EQUALIZATION
Sales and Use Tax Department

PROGRAM SERVICES

ABOUT COMMUNITY BOARDS

Community Boards operates the oldest, longest-running public conflict resolution center in the United States. Our **Neighborhood Mediation Program** services are offered citywide in Spanish, Mandarin, Cantonese, and English at little or no-cost. Our **Professional ADR Services** are a perfect fit and affordably priced for independent contractors, small businesses, tech startups, property managers, homeowner associations, and nonprofit organizations.

We are a 501(c)(3) tax exempt organization registered as Community Board Program, Inc. (TIN: 94-2382967)

Our Mission

The purpose of Community Boards is to empower communities and individuals with the strength, skills, and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment.

To accomplish our mission, we provide and promote peaceful, collaborative conflict resolution. We serve diverse communities and offer mediation, conflict coaching, training, and referrals. We build more peaceful, respectful, healthy, and just communities – one relationship at a time.

We envision Community Boards in the forefront of the conflict resolution field, working with individuals, communities, schools and groups across the country and around the world.

Our Values

We are guided by the following values and commitments:

- To provide accessible, fair and inclusive problem solving and conflict resolution services
- To respect the many forms of communication and problem solving utilized by and appropriate to diverse people and communities
- To maintain an organizational orientation to self-assessment, ongoing learning and internal practices consistent with our purposes and values
- To enhance people's capacities as involved, aware and effective residents of their communities.

What is Mediation?

Mediation is an opportunity to have a safe, structured meeting to discuss a shared problem. The mediators guide this meeting, asking questions and keeping the discussion focused. They remain neutral throughout the whole process. They don't judge, weigh evidence or deliver a verdict. Mediators acknowledge and validate—but remain outside—the strong emotions (anger, frustration, fear, disdain, sadness, contempt, dread) that legitimately arise when people talk about their perceptions of the conflict.

The ultimate goal of any mediation is for the parties, themselves, to create a workable agreement. The agreement resolves the current conflict and minimizes any future conflicts. Confidentiality, fairness and respect are three core tenets of mediation.

How Community Boards' Neighborhood Mediation Program Works

- "Party 1" calls & explains/discusses problem with intake person
- Community Boards contacts "Party 2" to encourage mediation, first by letter then by telephone
- If all parties agree, Community Boards provides a panel of three mediators who match the disputants' demographics
- Mediations are scheduled Mon-Fri mornings, afternoons & evenings; Sat mornings
- Each mediation is evaluated to maintain high quality of service: by participants, by mediators themselves, by staff
- Community Boards follows up with parties 2-3 months after their mediation to see if agreement is still in effect

Examples of the Conflicts We Helped People Resolve

■ Our Neighborhood Mediation Services

Personal

Communication breakdowns | Relationship issues | Confrontations | Harassment

- Longtime friends discuss miscommunication spread by gossip
- Couple in two-year romantic relationship discuss possible co-habitation
- Members of softball team work out team management concerns

Family

Parent-Teen | Elder care | Blended families | Guardianship

- A husband and wife meet to reunite with their estranged daughter
- Newly married gay couple meet with angry, distraught in-laws
- Three sisters meet to plan elderly father's move into assisted living facility

Roommates

Privacy | Communication breakdown | Shared expenses | Shared resources | Roommate's friends & houseguests | Household responsibilities & chores

- Roommates with small apartment discuss frequent stayovers by one roommate's boyfriend
- Roommates discuss ongoing tardiness of payments for shared cable and utility bills
- Three roommates create work plan and shared responsibilities for living together in new apartment

Property Manager/Landlord/Tenant

Rent | Eviction & unlawful detainer | Security deposits | Section 8 | Repairs | Parking | Rodents & bugs | Mold

About Community Boards

- A tenant and landlord discuss withheld rent, eviction notice and needed repairs
- A property manager and tenant settle security deposit payment
- Three renters meet with building manager over building security concerns

Neighbor to Neighbor

Noise | Parking | Pets | Trash removal | Sanitation | Property maintenance | Fences | Trees & vegetation | Property lines | Construction | Residents/small business | Residents/city or county

- Residents meet with restaurant owner about trash storage and removal
- Neighbors arrange tree and vegetation maintenance on shared property line
- Homeowners meet with neighbor about his garaged-based repair business

■ Our Professional Mediation Services

Homeowner/Condo/TIC Associations

Rules and Regulations (CC&Rs) | Maintenance | Landscaping | Fees & special assessments | Pets | Parking | Shared facilities | Board elections

- Homeowner association members meet with commercial property developers about plans for proposed development
- Condo association members meet to amend and revise CC&Rs
- TIC co-owners meet with contractor to plan and budget needed structural repairs

Commercial Mediation

Contracts | Warranties | Undelivered good or services | Partnerships | Fee disputes | Breach of contract | Debt repayment | Independent contractors

- Independent contractor meets with client over outstanding invoices
- Former business partners negotiate allocation of remaining assets
- Print shop owner meets with angry customer demanding five-figure refund

Employment & Workplace

Management & employee disputes | Co-worker disputes | Discrimination | Wrongful termination | Benefits disputes | Harassment

- Former employee negotiates with management over severance package payout
- Co-workers meet with supervisor over perceived harassment
- Employee meets with employer to discuss possible racial discrimination charge

Insurance

Vehicular accidents | Premises liability | Policy coverage | Injury claims | Property damage | Pet attacks

- Car owner and insurance agent discuss accident claim and repair estimate
- Injured pedestrian meets with property owner over medical bills
- Dog owners discuss medical and veterinary bills arising from dog park attack injuries

Real Estate

Purchase agreements | Easements | Non-disclosure | Property lines | Liens | Views | Leases | Escrow

- Homeowners discuss property line dispute involving foundation & structural repairs
- Property owners meet with developer over zoning abatement request
- Neighboring homeowners discuss impact of proposed one-story addition

FREQUENTLY ASKED QUESTIONS

1. What if I cannot afford the \$40 case opening fee?

We will ask what amount you can afford. No one is turned away if they cannot pay anything.

2. What information do you need about the other party?

We will ask for as much contact information you know about the other person: name, mailing address, telephone number, email. The more contact information we have, the easier and faster it is get to the mediation.

3. How long does it take to schedule a mediation?

It can take about 10-15 business days from opening a case to the actual mediation.

4. How long would be the mediations?

We ask people to schedule three hours for their mediation.

5. Where are the mediations held?

Most mediations are held in our offices on 24th Street, though we can make special arrangements in some cases.

6. Are the mediations confidential? Will my privacy be protected?

All information disclosed during the mediation is protected by California state law. Before the mediation begins, everyone in the room (including the mediators) sign a legally-binding confidentiality statement. All notes and paperwork are shredded afterwards.

7. Can I bring someone with me? Do I need a lawyer?

Since our mediations are not legal proceedings, there is no need for "evidence," testimony, witnesses or lawyers. You can bring someone with you as long as all parties agree to it before the mediation.

8. I know the other party (landlord, roommate, neighbor, etc) would never want to mediate. What can Community Boards do?

We ask people to be open-minded and not assume the other person would be unwilling to mediate without first being asked. Remember, this is a voluntary process. We have a good success rate at bringing people together, even in situations with a lot of anger and hostility. We work hard to make all mediations safe and respectful.

9. What if I mediate and things don't work out later, can I still take legal action against the other party?

You lose no legal rights by attempting mediation or if the terms in the agreement from your mediation are not fulfilled by the other party. You can pursue any legal remedy you see fit. You may also try to mediate the problem a second time with Community Boards, which people have done in the past.

10. What documentation does Community Boards provide if I try to mediate and the other person declines or doesn't respond?

We provide a "closing letter" with your name saying you attempted to mediate the problem, but the letter will not include the other party's name or contact information.

11. What if the other party breaks the confidentiality agreement?

By and large, any new information that was disclosed during the mediation itself would be considered "inadmissible evidence" in any future legal proceedings. It is best to contact staff at Community Boards for more information regarding this complicated legal question.

PREGUNTAS MÁS FRECUENTES

1. ¿Que pasa si no puedo pagar los quince dólares para abrir un caso?

Nosotros le pediríamos que pagara a la medida de sus posibilidades. No vamos a negarle ayuda a nadie solamente por falta de recursos económicos.

2. ¿Que información necesita de la otra(s) persona(s)?

Le pediremos información relacionada al contacto de la otra persona, como su: nombre, dirección, número de teléfono, correo electrónico, etcétera. Mientras más información nos proporcione, más pronto podremos mover su caso hacia una mediación.

3. ¿Cuanto tiempo se tarda en programar una mediación?

Aproximadamente de 10 a 15 días de trabajo, desde el momento que abrimos el caso hasta la fecha de mediación.

4. ¿Cuanto tiempo se tarda una mediación?

Nosotros pedimos que planifiquen tres horas para su mediación.

5. ¿En donde se realizan las mediaciones?

La mayoría de las mediaciones se realizan en nuestra oficina ubicada en la calle 24, pero en algunos casos podremos hacer arreglos especiales.

6. ¿Son confidenciales las mediaciones? Estará protegida mi privacidad?

Toda la información que se discute durante la mediación está protegida por la ley del estado de California. Antes que la mediación empiece, todos los participantes en la mediación (incluyendo los mediadores) firman un documento confidencial y compromiso-legal. Todas las notas y papeles se destruyen después de la mediación.

7. ¿Puedo traer a alguien conmigo? ¿Necesito un abogado?

Ya que nuestras reuniones no son procesos legales, no se necesita "evidencia", testigos, testimonios, o abogados. Usted puede traer alguien, si todos los participantes están de acuerdo antes de la mediación.

8. Yo se que la otra persona nunca estaría de acuerdo con una mediación. Que puede hacer Community Boards?

Nosotros pedimos que la gente tenga una mente abierta y no asuma que la otra persona nunca estaría de acuerdo con una mediación antes de preguntarle. Recuerden que este proceso es voluntario. Tenemos mucho éxito en que ambas partes lleguen a un acuerdo, hasta en los casos donde hay mucha hostilidad y enojo. Trabajamos bastante para hacer que cada mediación se conduzca con seguridad y respeto.

9. ¿Que pasa si yo participo en mediación y no llegamos a un acuerdo, es posible todavía tomar acción legalmente?

Usted no perdería su derechos de acción legal si participa en mediación, o si los términos en su acuerdo final no son cumplidos con la otra persona. Usted puede seguir con cualquier remedio legal que usted crea que podría ayudar su caso. También puede pedir otra sesión de mediación con nosotros, Community Boards, por segunda vez.

10. ¿Qué tipo de documentación proporciona Community Boards si yo trato de programar una mediación y la otra persona no responde o dice que no?

Nosotros les damos un carta de "caso cerrado" con su nombre. Dice que usted intento programar una mediación para resolver el problema, pero no va incluir el nombre o información de la otra persona.

11. ¿Qué pasa si la otra persona rompe el acuerdo confidencial?

Cualquier información nueva que fue revelada durante la mediación no seria considerada "evidencia admisible" en futuros procesos legales. Sería preferible que usted se ponga en contacto con el personal de Community Boards para más información con esta pregunta.

社区委员会

常見問題

1. 如果我買不起40元開戶費的情況？

我們會問你能負擔得起金額。沒有人不讓進去如果他們不能支付任何費用。

2. 哪些信息你需要了解對方？

我們會盡可能去得到更多的聯繫信息有關其他人員：姓名，通訊地址，電話號碼，電子郵件。而更多的聯繫信息我們得到，就更容易和快速到達調解。

3. 需要多長時間去安排調解？

大約需要10-15個工作日，從開設情況下，以實際調解。

4. 調解需要多少時間？

我們會問人去安排他們3個小時的調解。

5. 調解會保密嗎？請問我的私隱得到保護嗎？

在調解過程中透露的所有信息是受到加利福尼亞州法律的保護。在調解開始之前，在場的人（包括調解員）都要簽署具有法律約束力的保密聲明。在那之後，所以筆記和文件會粉碎。

6. 我可以帶其他人嗎，我需要律師嗎？

由於我們的調解是不合法的訴訟程序，所以不需要“證據”，證詞，證人或者律師。你可以帶任何人，只要各方在調解之前同意。

7. 我知道有些對方（房東，室友，鄰居等）不願意調解，社區委員可以做些什麼？

我們會請求人們要有開放的思想和不要在沒有問人的情況下去假設其他人不願意調解。請記住，這是一個自願的過程。我們有一個很好的成功率將人們聚集在一起，甚至在憤怒和敵意的情況下。我們會努力工作使調解安全和得到尊重。

8. 如果我去調解但是事情還是解決不了，我還可以採取法律行動去反對對方嗎？

嘗試去調解或者在你的調解同意書上的項目不實現，將不會失去合法的權利。你可以追求任何法律補償你認為適合的。你也可以嘗試進行第二次與社區委員會調解。

9. 社區委員會會提供什麼文件，如果我嘗試調解但其他人拒絕或不回應？

我們會提供你姓名的“收書”說你試圖去調解問題，但信裏面將不包括對方的名字和聯繫信息。

10. 如果對方破壞了保密協議？

總的來說，在調解透露中的任何新的信息將會被視為“不可接受的證據”在今後的任何法律訴訟。最好與社區委員會的工作人員聯繫，了解有關這複雜的法律問題的資料。

20TH ANNIVERSARY REPORT (1996)

The Community Board Program's

20th

Anniversary Report



Chris Woodrow

"Often conflict brings us to a higher level of understanding about ourselves and others."

Carmelita Tursi

Community Boards Volunteer since 1993

- Community Board Program incorporated in San Francisco
- Initial organizing effort begins in Visitacion Valley

1976

Terry Amsler
Executive Director

Anniversaries are a good time to reflect. In the last 20 years, the whole field of conflict resolution has grown tremendously, thanks in part to the work pioneered here in San Francisco by Community Boards.

Over the years, issues of communication, problem solving and conflict resolution have taken us into ever-widening areas of practice. We now help to resolve parent/child, citizen/police and child welfare conflicts, as well as disputes related to special education and the Americans with Disabilities Act, to name a few. Our reach has extended to work with rural and urban communities--from the Bronx to Barrow, Alaska, in schools and universities, juvenile facilities, public housing, senior centers and women's shelters, and with Native American tribal communities and job training programs.

Yet some of the best things about Community Boards haven't changed. Our community base is strong. More than 200 committed San Franciscans serve as "neighbors helping neighbors resolve conflicts that keep us apart." The majority of disputes are referred directly from the community, and most are heard at donated sites in city neighborhoods. Many volunteers put



Chris Woodrow

their expertise to work by training the next generation of panelists.

As we move into our third decade and toward the next millennium, it's appropriate to recall and rededicate ourselves to our founding values.

Fundamentally, our work relates to justice, peace and the development of individual and collective civic life. These concepts are made meaningful not only by the outcomes of our efforts, but by our expressions of concern, commitments to community and the common work we pursue through Community Boards.

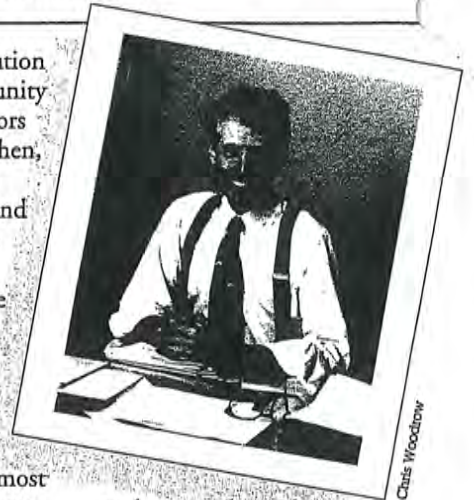
For 19 years, it has been my personal pleasure to work with our volunteers, staff and members of our Board of Directors to give life to this sustaining vision.

Nicholas Dewar
Chair Board of Directors

Community dispute resolution has come far since Community Boards first helped neighbors resolve their differences. Then, there seemed to be a deep chasm between our work and the workings of the justice system. Now, judges and attorneys not only promote mediation, they also refer their cases and their clients to us as a first step in the process of finding resolution. Twenty years ago Community Boards was almost alone in this field. Now we are one of a multitude, in a world where the meaning of "dispute resolution" is being continuously reinvented. Government, the justice system, and the private sector are developing dispute resolution systems which revolutionize their approaches to conflict.

It's a great tribute to our organization, and to the thousands of people who have volunteered as Community Boards conciliators or used our panels to resolve their differences, that this change is taking place all around us at

such an accelerated pace. But we too must pay close attention to the changing dispute resolution needs of our communities. They are different from the needs we saw so clearly twenty years ago. They are different from the needs of institutions and industry. We need to look at the changing faces of the communities we serve and listen carefully to their voices. In varied languages, from different cultures and environments, they will tell us what our next changes will be.



Chris Woodrow

"Community Boards worked for us because they made special efforts to include teenagers, agency administrators, and neighbors in the process. It worked. The energy that came from that combination of disparate groups saved the Jamestown Center from extinction."

Paul Nixon
Former President, Fair Oaks Neighbors

• First conciliation panel held in Visitacion Valley
• Community Boards (CB) begins serving Bernal Heights community

• CB offices are open in six San Francisco neighborhoods
• CB begins providing assistance to other cities to develop community mediation programs



1977

1980

The Community Board Program: Resolving Conflicts That Keep Us Apart

CB Mission Statement

The purpose of the Community Board Program is to empower communities and individuals with the strength, skills and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment.

To accomplish our mission, the organization provides and promotes peaceful, collaborative conflict resolution. We envision the Community Board Program in the forefront of the conflict resolution field, working with individuals, communities, schools and groups across the country and around the world.

"I applaud the Community Boards for its long-standing commitment to building stronger, safer neighborhoods. For two decades now, the Community Boards has been an indispensable resource for San Franciscans seeking free conflict resolution services. I commend and wholeheartedly support Community Boards for keeping peace in our neighborhoods."

Honorable Willie Brown
Mayor, San Francisco



Photo by Seilina Low

San Francisco Mayor Willie Brown and Supervisors join in July '96 unveiling of photo mural at City Hall in celebration of Community Boards' 20th Anniversary. (from left to right CB's Executive Director Terry Amsler, Supervisors Susan Leal and Barbara Kaufman, Mayor Willie Brown, Supervisors Michael Yaki and Tom Ammiano.

Established in 1976, the Community Board Program has pioneered the application of peaceful conflict resolution skills and services across the spectrum of communities, schools, juvenile facilities, and other organizations and institutions.

In San Francisco, Community Boards' conciliators hear and help resolve thousands of neighborhood, family, consumer, workplace, landlord/tenant and other disputes. This is a free service available through the dedicated

work of hundreds of neighborhood residents trained in conflict resolution skills.

In schools, juvenile facilities and communities in the Bay Area, the United States and in Latin America as well, Community Boards provides training and technical assistance to those wishing to develop conflict resolution related programming for children, youth and adults.

Community Boards is unique in its pioneering history, breadth of work, and sustaining vision in the role of conflict resolution in enhancing our individual and collective civic life. This report offers a snapshot of our efforts as we enter our third decade.

• CB receives prestigious John R. May Award from the San Francisco Foundation
• Conflict Manager program introduced in San Francisco elementary schools, within three years it extends to all grade levels

1981

• CB begins holding yearly national Trainers Institutes and Planning and Development Institutes to support new community mediation programs
• Awarded Certificate of Community Service by the San Francisco Police Department

1982

Founder's Message

Twenty years ago, in the back room of a Sacramento Street apartment, I wrote a paper entitled "Community No-Fault Boards." Community Boards grew out of that paper, distributed to hundreds of community leaders and public officials and discussed at dozens of meetings. Since then, energetic, community-conscious volunteers and a committed staff have been resolving everyday conflicts throughout San Francisco. Preventing and de-escalating conflict at the community level and building new relationships of trust between former adversaries are the hallmarks of a civic initiative now found in nearly every major city and thousands of schools in the United States. Beyond the shores of this continent, Community Boards is an exemplary model for building civil societies, for citizens exercising their civic rights and responsibilities, and for managing conflict constructively.

On its 20th anniversary, community members, staff and supporting civic and governmental organizations have a right to be proud of a home-grown initiative that addresses the needs and aspirations of a global citizenry.

Ray Shonholtz, Community Boards' founder, is now President of Partners for Democratic Change

Neighborhood Conflict Resolution in San Francisco

In San Francisco, Community Boards provides free, informal and easy-to-use neighborhood-based conflict resolution services to residents and businesses. Through a network of trained community volunteers, panels of community conciliators, assisted by CB staff, have resolved thousands of conflicts related to a host of issues: harassment, vandalism, noise, money, property damage, landlord/tenant and family disputes, and more.

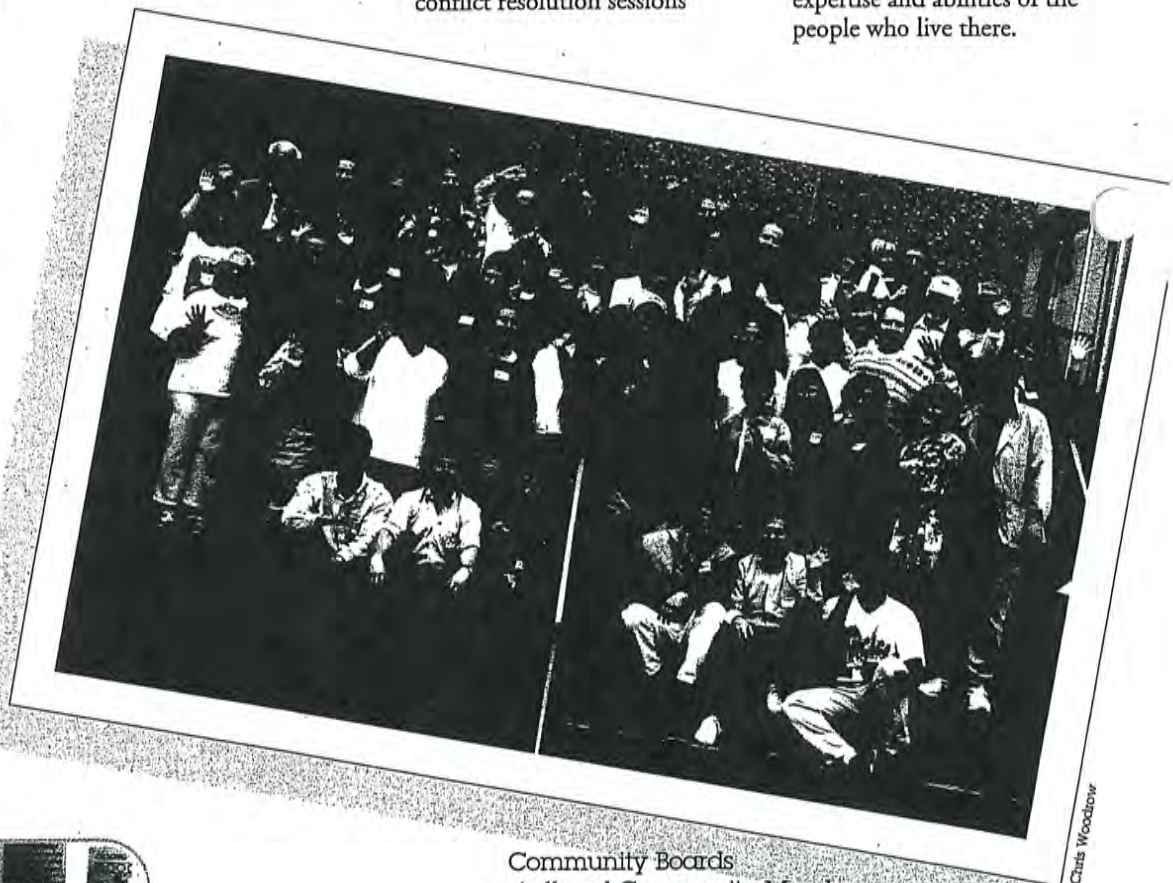
This work has a strong community-building aspect and

it satisfies people's interest in performing significant civic work in their neighborhoods. Today, more than 200 diverse individuals, ages 14 to 81, serve as conciliators with CBSF.

The majority of CB cases originate with a call from one of the parties involved in the dispute. When one party reaches out, early and peaceful resolution is more likely. Other cases are referred by community organizations, the police, juvenile probation, court offices and other public and private agencies. Nearly 90 percent of CB conflict resolution sessions

end in a better understanding between the parties and resolution of the dispute.

The skills and opportunities gained by community conciliators extend beyond participating on panels. They apply at work and at home, in school and personal relationships. People work with others who may be quite different from themselves, building a community cohesiveness based on shared work and experience. This is particularly valuable for young people. Ultimately, whole neighborhoods benefit from the increased expertise and abilities of the people who live there.



Community Boards staff and Community Member Volunteers after the Spring 1995 Conciliation Training



First targeted outreach to involve more San Francisco youth as CB conciliators



CBSF office open in five more San Francisco neighborhoods
First national educators institute held to prepare educators to develop school peer mediation programs

1983

1984

CB Initiates Community Leaders Training Series

Sampling of Community Boards' Cases

- Seniors and group of youth share their concerns about harassment and disrespect shown each other on the streets.
- Graffiti artist and mother meet with MUNI to discuss the spray painting of buses.
- Victim and youth mugger talk about robbery that involved a knife.
- A supermarket and disabled customer discuss special needs of customer and reasonable ability of supermarket to meet those needs.
- Homeowner complains of work done by contractor.
- Neighbors argue over excessive noise of barking dog that had surgery.
- Neighbors argue over unmoved vehicle that one neighbor complains has been an "eye-sore" for over two years.
- Youth discuss fight that escalated from verbal attacks to weapons, including a three-inch knife.
- Tenant and landlord dispute over rent payments and lack of maintenance to house.
- Landlord and tenant talk about eviction notice that arose from fight about noise and late rent payments.
- Youths talk about altercation that involved reckless driving and a .25 caliber pistol.
- Parent and teacher talk about bad feelings created by misunderstandings of communication styles that first appeared as racist remarks.
- A grandson and grandmother discuss strained relationship due to separation and mother's drug abuse.
- Mother and daughter share concerns regarding ongoing stress in relationship.
- Former partners talk about division of property and resolve personal conflicts.
- Members of women's rights organization argue over opposing viewpoints that lead to dysfunction within organization.

In 1995, CB inaugurated its Neighborhoods and Community Leaders training series. The 45 participants represented over 20 of San Francisco's neighborhoods and smaller non-profit organizations.

The three-day series covered the use of interest-based negotiation and conflict resolution skills in the community and the workplace; cross-cultural awareness in community work; and group and meeting facilitation skills. All sessions were led by CB trainers and associates, and were held in facilities donated by long-time CB supporters: San Francisco General Hospital, Grace Lutheran and Parkside Community Churches.

In September 1996, in honor of Community Boards' 20th Anniversary, a training in facilitative leadership was offered to 30 neighborhood leaders and staff of community-based organizations. The training was offered by Interaction Associates for Social Change, which helped develop CB's conciliation process and training format.

CB hopes to offer similar trainings in the future, to help community organizations to build the skills essential to continuing their much-needed work.



"I've seen miracles happen through Community Boards. Just when it seemed people were too upset to agree on anything, our conciliators helped people work through feelings and generate their own solutions."

Selina Low
Community Boards Volunteer since 1991

- Community Boards' conflict resolution services offered in all San Francisco neighborhoods
- CB co-sponsors Tribal Peacemaking conference in Washington State
- Training and implementation assistance offered to universities, public housing, schools and communities nationally.



1985

Collaboration with City Agencies

Community Boards has always strived to find ways of working with city agencies to provide services that improve the quality of life for San Franciscans. We work constantly to broaden citizen awareness of available dispute resolution services and to create partnerships to improve relations between residents and the city agencies designed to serve them.

"Community Boards is at the heart of the City. It strengthens San Francisco's diverse neighborhoods by helping people work together to resolve their disputes in positive ways."

Terence Hallinan
San Francisco District Attorney

Resolving Disability Disputes

In 1993, Community Boards was one of a small group of conflict resolution organizations selected to conciliate cases referred from the U.S. Department of Justice, which originated as complaints made to the federal government under the "public access" section of the Americans with Disabilities Act.

While Community Boards only received a small number of referrals, in those cases our conciliation process proved to be an appropriate forum. A case in point: a disabled customer complained about unequal access to a grocery store. At the conciliation session, store representatives agreed to keep the aisles clear of boxes and the wider check-out lines open, ensuring equal service to people in wheelchairs. We continue to seek such referrals.

Examples of Collaboration with City Agencies

- **San Francisco Police Department**
More than 200 cases a year are referred by police officers, who learn about CB through presentations at police stations, the Police Academy, and through Community Boards informational materials.
- **Office of Citizen Complaints (OCC)**
Through the OCC, Community Boards and the Bar Association of San Francisco provide mediators to help citizens and police officers help settle disagreements.
- **Youth Guidance Center/Juvenile Hall**
We receive youth-related case referrals from probation officers, and have provided training for teachers at the Hall.
- **San Francisco Unified School District**
Case referrals from staff and students may be directly or indirectly related to school life, including: fights, truancy, family matters, vandalism and neighborhood/ school disputes.
- **Department of Human Services**
CB collaborates with the Division of Children and Family Services to facilitate family meetings, leading to stronger and safer families for children.
- **Planning Department**
We help to resolve conflicts involving land use, planned building additions, and zoning issues.
- **Rent Arbitration and Stabilization Board**
Free conciliation services are very appropriate for landlord/tenant and roommate disputes.
- **Court Referrals**
Small Claims
Court referrals most often involve property damage and loss. Youth and family cases are often referred by *Juvenile Court*. *The Superior Court* is a regular referral source for a variety of civil matters, including restraining orders and relating matters.



"Community Boards' strength is that we treat all the people involved in a dispute with respect."

Lucille Jackson
Community Boards
Volunteer since 1983

DHS Complaints Heard

In late 1995, Community Boards contracted with the San Francisco Department of Human Services to offer a Provider and Client Complaint Resolution Program (PCCRP) for the Department's Family and Children Services Unit. The PCCRP Coordinator (or Ombudsperson) assists foster parents, families and youth who have a question, problem or complaint connected with DHS policies and practices, or with a particular child welfare worker. The PCCRP Coordinator provides information and referrals, offering problem solving assistance and recommendations of appropriate services.

Community Boards' staff assisted in developing the protocols for the program. While such "ombuds" positions are increasingly common in the child welfare area, to our knowledge this is the first time that it has become a part of a community mediation program's set of services.



"People helping each other has been one of the finest traditions upheld in the Chinese culture. Community Boards provides exemplary services which reflect this idea."

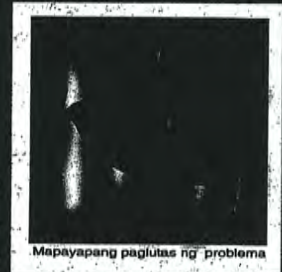
Evelyn Lee, Executive Director
Richmond Area Multi-Services

"In my experience as part of a Community Boards panel, almost all cases we handled with Filipinos have been settled amicably. People in conflict are given the chance to look at their problems from their own and from other people's perspectives. The approach of the Community Boards in resolving a problem is culturally relevant to the Filipino community. I urge our community to use this process. It is very helpful and healthy for all the parties concerned."

Bullet Marasigan, President
Pilipino-American Human Rights Advocate

"Community Boards' process models non-violent strategies for dealing with disagreements and differences. It builds trust and cooperation, and it ensures balance of power."

Anthony Ceja, Director of the Mission District
Community Peace Initiative
Real Alternatives Program (RAP)



George Kruse

1987

1988

Partnership Beyond Borders: Latin America

Since 1993, the Community Board Program has sent representatives to Nicaragua, Argentina, Chile, Bolivia, Uruguay and Colombia. We went first to share our experiences in the community and school mediation field, and later to train groups to implement programs locally.

As a result of these efforts, two neighborhood dispute resolution programs similar to ours were initiated in Buenos Aires, Argentina. The first, implemented in May 1996 under the auspices of the Ministry of Justice, has been a great success. In seven months, 937 cases were "conciliator assisted" and 67 cases were mediated by panels of citizens. The second program is co-administered by Fundación Libra and the Catholic diocese of Morón.

In the school arena, a representative of Colombia's Ministry of Justice attended a 1996 Conflict Manager Institute in San Francisco. Upon returning home, her team implemented pilot peer mediation projects in 19 schools. Early reports on the project are very favorable. In addition to peer mediation, several countries are interested in adapting our curricula for use in their schools.

Community Boards is currently entertaining requests from Argentina to provide planning, consultation and training to their neighborhood programs and to help initiate pilot projects in the schools. Similarly, Nicaragua has expressed interest in implementing school and community mediation pilot projects nationwide.



"The more we know about each other, the more we see how similar we are, and the more we appreciate our differences."

Rafael Martinez
Community Boards Volunteer since 1993

Resolution of Special Education Disputes

Since the 1970's, changes in federal laws have created great opportunities in the special education field to serve people with learning, physical and other disabilities. However, an unfortunate offshoot of the legal changes has been an increase in litigation, as parents and school districts seek to define their rights and responsibilities.

A mixed mediation/arbitration approach used in California often avoids litigation, but it isn't generally available to administrators and parents until problems advance to crisis stage. In response, CB and three other community mediation centers across the state collaborated with the California State Department of Education to conduct training in the use of conciliation and mediation as a means to resolve potential disputes, reduce costs and keep

communication lines open between parents and school officials.

In 1995, CB trained a diverse mix of San Francisco Unified School District teachers and administrators, parents, special education rights advocates and social service providers. In addition to three days of basic training in the conciliation panel process, a fourth day concentrated on issues specific to special education. This additional training helped panelists understand which types of issues could be aided by panels, as well as how to identify which issues involve specific parental or school legal rights and obligations, and would therefore be outside of a panel's domain.

This unique format was developed by CB staff and community trainers, working with SFU's Special Education staff, the State Department of Education and a cadre of concerned parents and disability rights advocates.



1989

1990

Serving Youth and Seniors

From its earliest days, work with youth has been part of CB's platform. One of the first disputes resolved in the original Visitacion Valley office was an intense, violent conflict among high school students, referred by the local police station. Other referrals came from victims, who preferred CB's peaceful approach over pressing charges. In the years since then, we have successfully resolved hundreds of youth-related cases. Many disputes which threaten or have erupted in violence are resolved with "peace treaties." Young disputants learn that "truce is better than friction."

We are building on our rewarding and successful record of youth-related work. In the past, most cases have been referred by police and juvenile authorities, schools and the San Francisco Department of Social Services. We are working to encourage more youth-initiated cases, to recruit a youth membership that reflects the diversity of San Francisco's neighborhoods and to create a youth training team.

At the other end of the age spectrum, we became aware of the special needs of senior citizens. Moving beyond the assumptions and stereotypes of age groups became both a tool and a goal in successfully resolving conflicts

involving the young and the old. Unlike other populations we serve, senior citizens are more likely to contact CB directly with a dispute. In 1992, CB published a senior outreach brochure in four languages (Cantonese, English, Spanish and Tagalog). Since then, referrals from seniors have increased significantly. In May 1996, 27 percent of those participating in

mediations were between the ages of 60 and 85.

Like youth, seniors have always been an important, highly dedicated part of CB's membership. Currently, we are focusing efforts on increasing the diversity of our senior membership, and on expanding the number of seniors among our trainers.



"We create safe environments for people to come to an understanding of their problems."

Cele and Art Mayhew
Community Boards Volunteers since 1978

Dispute Resolution in Juvenile Facilities

Helping youth in the controlled setting of a juvenile facility is another challenge being met by Community Boards. Starting in the late 1980's, grants from the Office of Criminal Justice Planning and the Packard Foundation funded our peer mediation work at juvenile facilities in Contra Costa, Santa Clara, San Francisco and San Mateo counties. Over three years we designed and implemented a staff development model that enabled us to build staff support, train staff in conflict resolution skills, and develop a cadre of staff to train wardens as conflict managers. The model was highly successful at Holden Ranch in Santa Clara County and Camp Glenwood in San Mateo County, where conflict manager programs still exist.

In 1992 we published *Conflict Management for Juvenile Treatment Facilities* based on work experiences at different facilities. This manual details the process of establishing and maintaining Conflict Manager Programs at juvenile facilities and includes extensive planning, staff development, training and assessment materials.

1991

1992

Whole School Approach

Over time, Community Boards has developed an approach that applies conflict resolution skills and principles to all school constituencies with far-reaching results.

The *Conflict Managers Program* (student-to-student peer mediation) was our first school-based effort. Students trained in conflict resolution are able to clarify issues and resolve disputes peacefully. In addition to significantly decreasing disciplinary actions and creating a more peaceful environment, the students' self-esteem and academic achievement improve. Although popular and effective, the Conflict Managers Program affects only a handful of students and has less potential to change the culture of an entire school.

To address this larger challenge, in the mid-1980's Community Boards developed classroom curricula as a means of reaching more students and teachers. The focus also expanded to using conflict resolution skills to prevent disputes. *Conflict Resolution: An Elementary School Curriculum* and its companion, *A Secondary School Curriculum*, can be taught separately or integrated to create a more peaceful and productive learning environment. Students practice communication and problem-solving skills, empowering themselves to resolve the conflicts they face in their

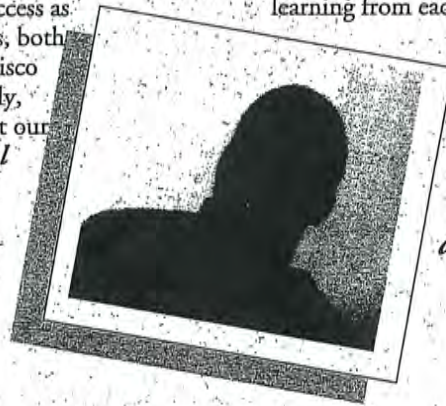
lives—at school, at home and in the community.

The culmination of our efforts is the *Whole School Conflict Resolution* approach. This involves teachers, administrators, students and parents in learning and using conflict resolution skills. It creates a smooth functioning school community where conflicts are resolved, violence is prevented and a peaceful, equitable learning environment is maintained. The *Whole School Approach* has been implemented in San Francisco's Benjamin Franklin Middle School and Balboa High School with remarkable results: students have improved self-esteem and academic achievement, while teachers and parents alike report significant decreases in disciplinary action and increased learning. The *Whole School Approach* has also recently been implemented in San Francisco's Horace Mann and Gianinni Middle Schools and Mission and Washington High Schools. Community Boards is confident of similar success as other schools, both in San Francisco and nationally, look to adopt our *Whole School Approach*.

Community/School Partnerships

Providing both neighborhood conflict resolution services and school-based mediation programs in San Francisco produces unique opportunities for finding ways to integrate the two. Neighborhood panels benefit when high school conflict managers combine their in-school experience with the experience of adult community conciliators. Schools benefit by learning about a range of cases they can refer to our community service.

Community Boards has worked with schools to provide communications training for parents, reinforcing important skills for the entire family. We are beginning to extend our conflict resolution services to parents and their children, to improve communication and to discuss rules, behavior and other issues to strengthen the family. Providing conflict resolution training and services to youth in both school and community settings increases the opportunities to teach youth these important skills, and to reinforce the learning from each setting.



"We're letting people know we care and want to help."

Tor Cooper
Community Boards Volunteer
since 1991

CB Publishes *Dispute Resolution Access*

Dispute Resolution Access (DRA) is a semi-annual journal published by the Community Board Program. Inaugurated in the spring of 1992, *DRA* has become an essential resource outlining current research and information in the field of dispute resolution. The journal addresses topics including mediation, facilitation, diversity, environment, and family and youth issues, and each issue is highlighted by an interview with a prominent person in the field. With the tremendous recent growth of the dispute resolution field, *DRA* is an invaluable guide to help interested people keep up with the explosion of dispute resolution literature. In the last four years, subscribers to *DRA* have grown to include law and professional libraries, academic programs, professionals and students in the field of alternate dispute resolution. *DRA* will continue delivering important and current dispute resolution research, policy papers, evaluations, articles, and other useful information internationally.

For information on subscriptions please contact Community Boards at (415) 552-1250.

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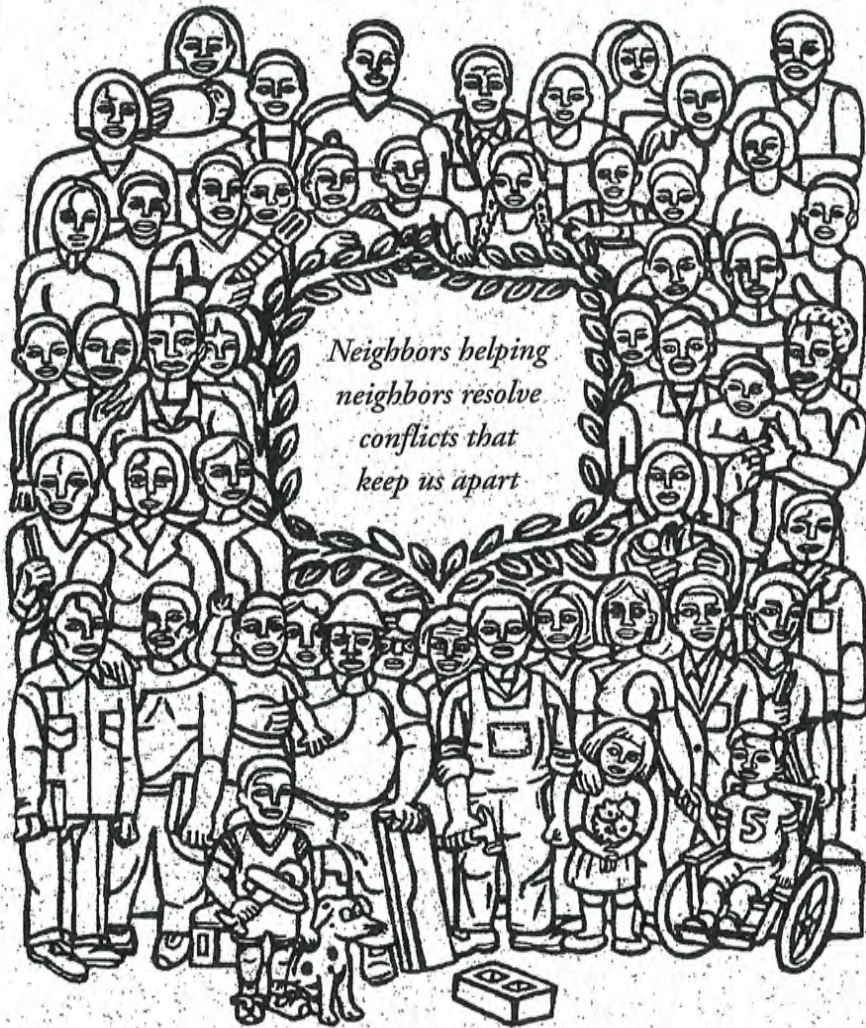
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*Affiliations are listed for identification
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*Neighbors helping
neighbors resolve
conflicts that
keep us apart*

Community Boards
1540 Market Street #490
San Francisco, CA 94102

To refer a case:
(415) 863-6100

For other information:
(415) 552-1250

Fax: (415) 626-0595

E-mail: cmbrds@conflict.net

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RESEARCH BASED • PROVEN EFFECTIVE

The Conflict Manager Program

*Conflict Resolution Lessons
for Grades 3-5*

An Introductory Curriculum



Community Boards

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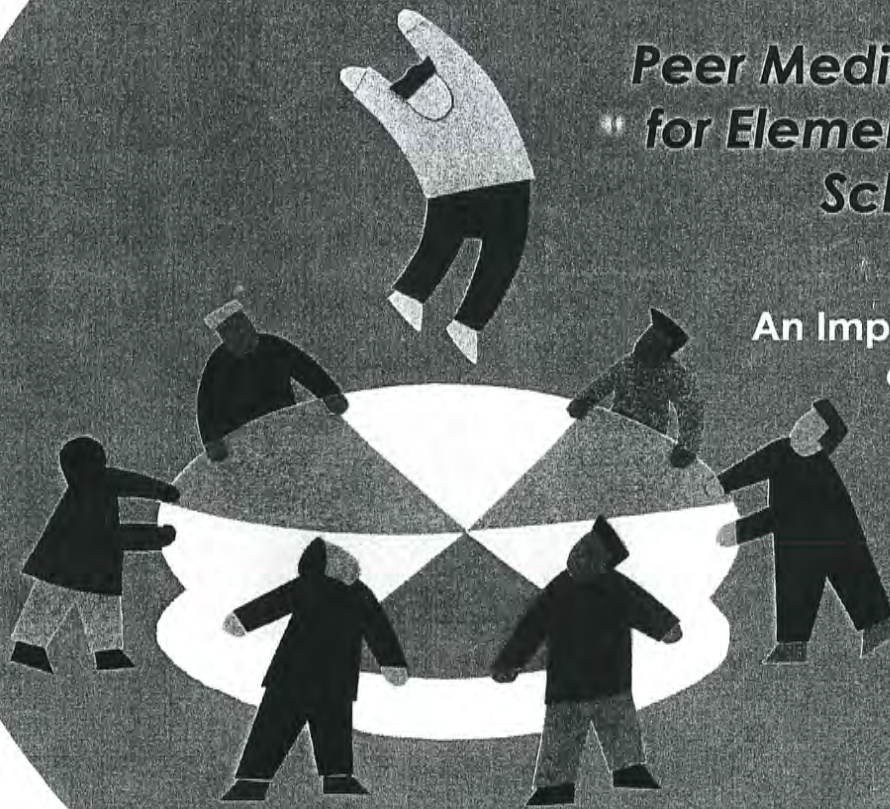


RESEARCH BASED • PROVEN EFFECTIVE

The Conflict Manager Program

*Peer Mediation
for Elementary
Schools*

An Implementation
and Training
Guide



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An Implementation and Training Guide



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**Conflict
Resolution:**
AN ELEMENTARY
SCHOOL CURRICULUM



**Gail Sadalla
Meg Holmberg
Jim Halligan**

**The Community Board Program
Conflict Resolution Resources
for Schools and Youth
San Francisco, California**

Conflict Resolution: a middle and high school curriculum

1987 Edition

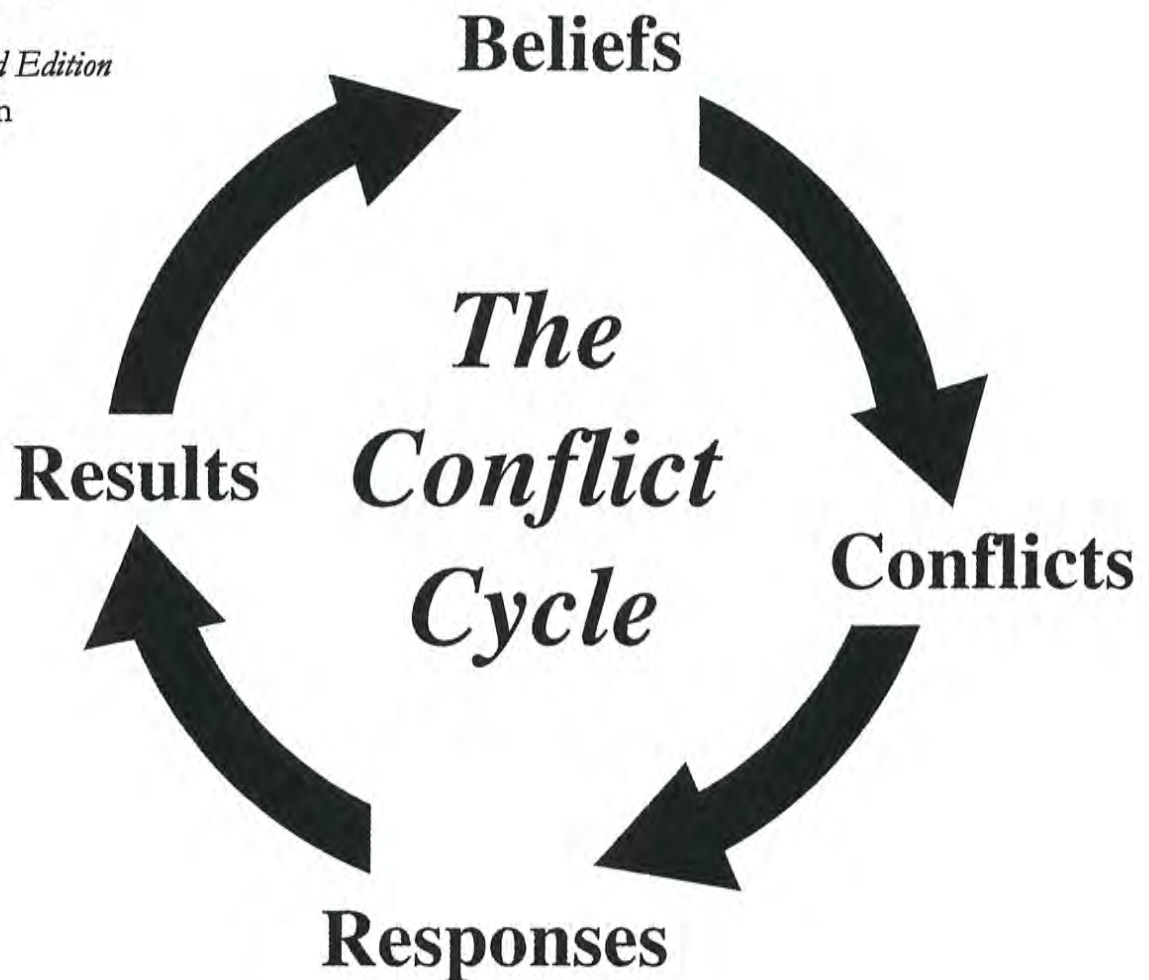
Gail Sadalla

Manti Henriquez

Meg Holmberg

1998 Revised Edition

Jim Halligan



Community Boards
Conflict Resolution Resources
San Francisco, California

The Basics of Mediation

COMMUNITY BOARDS' MEDIATION TRAINING GUIDE



COMMUNITY BOARDS

601 Van Ness Ave, Suite 2040

San Francisco, CA 94102

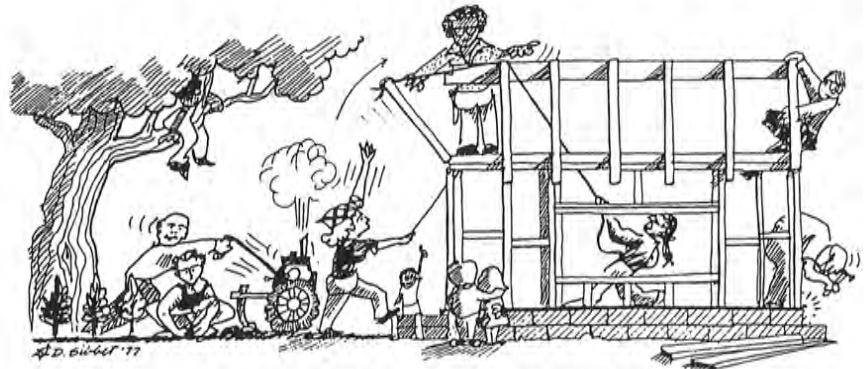
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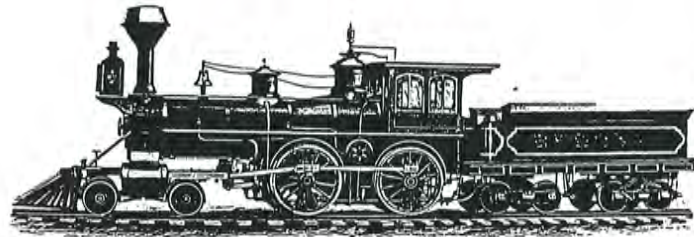


TAKE CONFLICT-RESOLUTION TRAINING LEARN NEW SKILLS

COMMUNITY BOARDS: Neighbors helping neighbors
resolve disputes. Training starts September 25.
Come to an introductory meeting Thursday, September 9,
7:30PM, 890 Hayes Street at Fillmore.

COMMUNITY BOARDS Haight-Ashbury Office 864-4890

GET ON BOARD COMMUNITY BOARDS

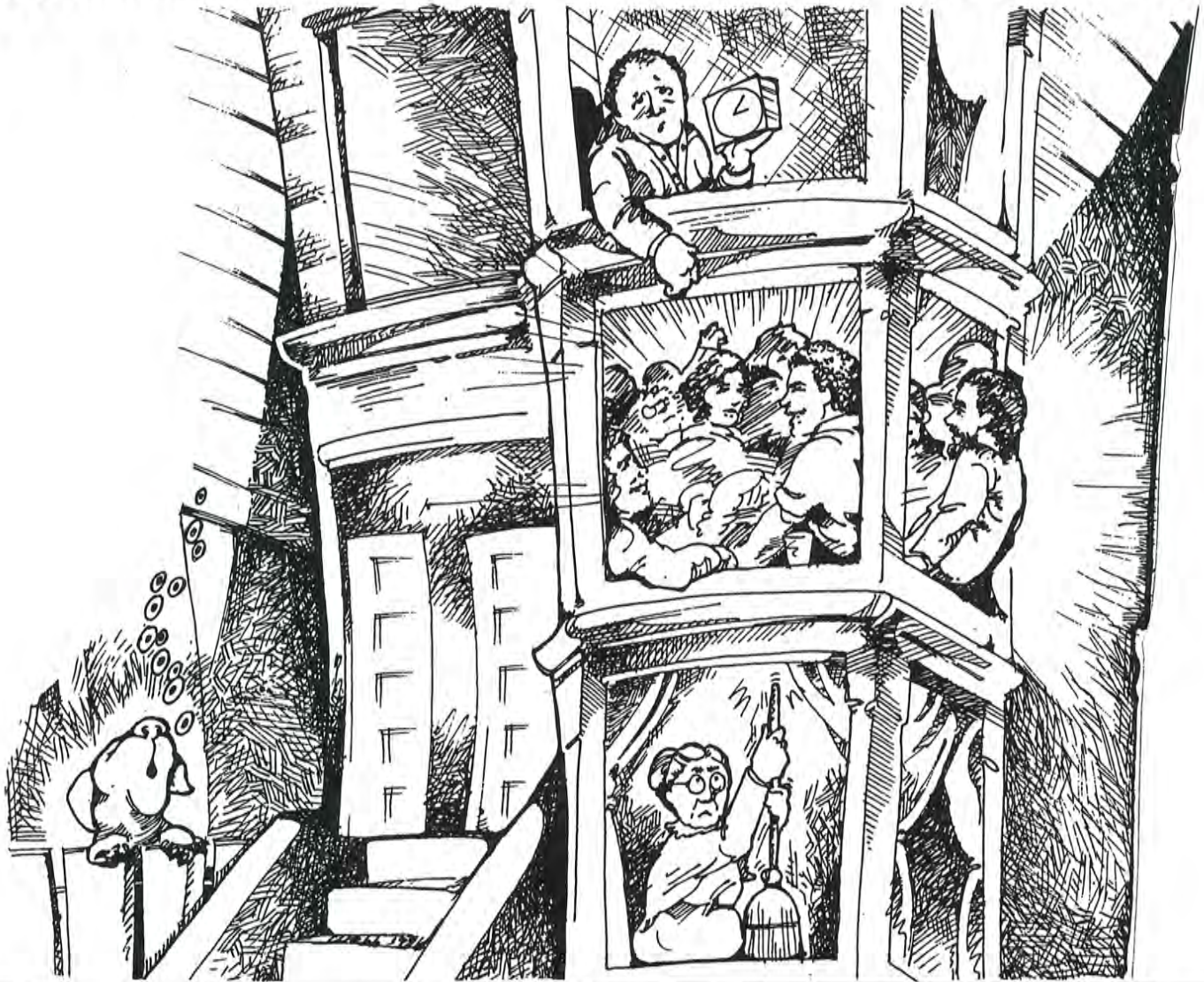


TAKE CONFLICT-RESOLUTION TRAINING LEARN NEW SKILLS

COMMUNITY BOARDS: Neighbors helping neighbors resolve disputes. Training starts September 25. Come to an introductory meeting Thursday, September 9, 7:30PM, 890 Hayes Street at Fillmore.

Community Boards Western Addition Office
890 Hayes Street at Fillmore
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SOMETHING DRIVING YOU UP THE WALL?



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and don't know what to do, call COMMUNITY
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821 - 2470

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Community Boards Central Office, 149 9th St., San Francisco





“El proceso de Community Boards le ayuda a resolver sus desacuerdos y diferencias en una manera que es pacífica. El método le ayuda a crear confianza, cooperación, y asegura el equilibrio de fuerzas. Recomendando este servicio que es **gratis** para resolver conflictos en la Comunidad Latina.”

Anthony Ceja, Director de La Iniciativa Comunitaria para la Paz en el Distrito de la Mission, Programa de Alternativas Reales (RAP)

COMMUNITY BOARDS DE SAN FRANCISCO PUEDE AYUDARLE A RESOLVER PROBLEMAS ENTRE:

- *La Familia
- *Los Amigos
- *Los Vecinos

- *Trabajadores
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Mapayapang paglutas ng problema

“Sa aking karanasan kabilang ng panel ng Community Boards, halos lahat ng mga kaso namin ay nabigyan ng karapat-dapat na tugon ang mga suliranin. Hinihikayat ko ang pamayanang Pilipino na gamitin ang pamamaraan ng Community Boards. Ang pamamaraang ito ay walang natatalo o nananalo. Lahat ay panalo sa pamamaraan ng Community Boards.”

Bullet Marasigan, Presidente
Pilipino-American Human
Rights Advocate

● ANG “COMMUNITY BOARDS” NG
● SAN FRANCISCO AY MAAARING TUMULONG
SA PAGLUTAS NG PROBLEMA TUNGKOL
SA ALITAN O DI PAGKAKAINTINDIHAN NG:

- * Mga pamilya
- * Magkakaibigan
- * Magkakapitbahay
- * Mga umuupa at nagpapaupa
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- * Kahit sino man

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"За мой 10 - летний опыт работы с Community Boards в качестве добровольного помощника и тренера я видела как происходит чудо - рушатся барьеры разногласий между людьми независимо от личностных особенностей и конфликтного характера проблем. В Community Boards люди всех возрастов и этнической принадлежности, включая выходцев из России, находят надежный путь эффективно решать конфликты, быть услышанными и, что важнее всего, понять и быть понятыми."

Kristi Blagsvedt

Jewish Vocational and Career Counseling Services

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EDITORIALS

Democratic Export

IT WOULD BE going a bit far to suggest that national versions of San Francisco's Community Boards — the community-based dispute mediation panels — might have prevented the ethnic warfare in the former Yugoslavia. But without the grass-roots skills in civic participation, negotiation and cooperative problem-solving on which the Community Board program is based, no society has much chance of realizing the full potentials of democracy, let alone peace. Democracy is just too messy.

This is the message now being spread throughout Eastern Europe and Russia, where democracy is still in its infancy, by San Francisco's Partners for Democratic Change, a group founded by a former Community Board founder and based on the same philosophy. The organization now boasts centers in Russia, Poland, the Czech Republic, Slovakia, Hungary and Bulgaria, where they have trained upward of 7,000 people in government, labor, the environmental movement and education in the skills of conflict resolution for everything from ethnic disputes to environmental battles.

Partners' trainees have even assisted in the negotiated, nonviolent "divorce" of Czechoslovakia, and they have established conflict-resolution curricula in various universities and even primary and secondary schools.

DIRECTORS FROM the East European centers who are meeting in San Francisco this week note that among the greatest needs of the fledgling democracies is the creation of a civic culture that actually embraces conflict rather than suppresses it, as the totalitarian regimes did. "Conflicts are the hallmark of democracy," says Ray Shonholtz, the group's founder. But people have to learn through explicit training to manage conflict noncoercively by actively participating in its resolution, as opposed to having outcomes imposed on them.

Partners' growing cadre of trained conflict mediators may be among the most valuable types of foreign aid the West has to offer.

SCOTT WINOKUR

Averting a potential teen tragedy

THERE WAS a misunderstanding on the streets of San Francisco and a gun was fired. A 16-year-old Filipino gave the finger to three Anglo boys in a car on Irving Street.

He'd thought they were looking at him the wrong way.

As it turned out, they'd merely mistaken him for a friend.



When they got angry and drove toward him, the Filipino realized they belonged to a rival gang. He took out a .25 caliber automatic pistol and squeezed off a round.

The bullet tore into the car. As it pulled away, one of the occupants vowed to kill the shooter.

The boy never made good on his threat, but if he had, the Filipino would have become a victim of one of the 400 to nearly 600 crimes of violence committed by juveniles in San Francisco each year.

No one involved in this incident ended up dead. But I'm not sure you could say anyone was entirely alive going into it, either.

What kind of life is it, I ask you, when people who barely know one another get involved in hard looks and powerful thoughts as deluded as they are malevolent — and suddenly there's gunfire?

It's not a life at all. It's an illness.

Police and juvenile authorities concluded that more violence was certain unless something was done to break the chain here of insult, injury and revenge.

They referred the case to Community Boards of San Francisco, a volunteer organization offering free conciliation services since 1976 to disputants in The City.

Each year, Community Boards mediates 200 to 250 cases; an estimated half of them have the poten-

tial for violence.

Its specialty is a low-key, talk-it-all-out process called conflict resolution that usually takes 2 to 2½ hours.

Disputants tell their stories to a panel of volunteers. The panel brokers direct discussion between the belligerents. Each side is asked to show how well it understands the other, and if it's ready to move on.

Solutions are then proposed. Ideally, agreements are reached. Sometimes people even flat-out apologize.

It sounds boring, and often it is. Talking lacks the thrill and spectacle of fighting. But it's easier on the soft tissues.

What happened to the Filipino and the others? What would you like to think, that they walked away?

Get real. These guys were macho men; they had their fragile dignity to protect.

Before I tell you what happened, I want you to listen as Flo Stroud, acting director of the San Francisco Department of Public Health, states a little-known fact:

"Kids would *like* to be different. They would *like* another way.

WHILE there are those who truly need to be incarcerated, there are others who, if identified, may be deterred from lives of crime.

"They need to sit down and resolve conflicts."

Violent death of the young is commonplace these days. Nationally, homicides are up 62 percent among the 18-24 age group; among 14- to 17-year-olds, they rose an astounding 124 percent in 1986-91.

Still, we can't let ourselves drift into the defeatist assumption that bloodshed is inevitable. With Flo Stroud, we must believe there are solutions.

"I have a personal interest in this as an African American," Stroud said. "Violence is the leading cause of death for African Americans between 15 and 24.

"The problem is that people aren't upset enough about it."

In arguing that violence is no less a public health concern than a criminal justice problem, Stroud aligns herself with Dr. David Satcher, director of the federal Centers for Disease Control and Prevention.

She doesn't have Satcher's bully pulpit or his resources, but by drawing attention to violence as a public health issue, the 58-year-old registered nurse can use her interim post to shine a floodlight on key violence-prevention programs in The City.

SHE CITED a number of San Francisco organizations quietly going about the unglamorous task of keeping kids alive.

Besides the health department, the school district, the police department and Community Boards, they include:

The Ella Hill Hutch Community Center, the Bayview-Hunters Point Foundation, the Pacific Center for Violence Prevention, the Real Alternatives Program, Chinatown Youth Center and the Omega Boys Club.

"If we get rid of violence, it's because we have this kind of buy-in at the grass-roots level, instead of a hostile takeover by government," Stroud said.

Back to our warring teens.

"In talking out the incident," Community Boards reported, "the youths discovered that they had all experienced similar feelings that evening — a threat on their lives and fear of retaliation . . .

"None wanted further trouble."

Each agreed to back off and tell friends to do the same.

The 16-year-old said he'd pay for damage to the car. The youths in the car agreed to drop their threats. Case closed.

"I used to pooh-pooh conflict resolution, because it seemed people who were really angry wouldn't sit down," Stroud said.

"I've since become a believer.

"Many people who'd use guns and knives really don't want to die. Look at Arafat and Rabin. They got tired of fighting."

Good neighbors are good communicators

DEAR ABBY: I hope you will find this item I clipped from the *Los Angeles Times* worth sharing with your readers. I know I found it to be rather informative.

— L.A.

READER

DEAR L.A. READER: It is and I do. All of us would do well to copy it, and to put it into practice:

TIPS FOR NEIGHBORLY COMMUNICATION

Community Boards of San Francisco offers these 10 suggestions for managing conflict with neighbors, strangers and friends:

1. **Talk directly:** Direct conversation is much more effective than sending a letter, banging on the wall, throwing a rock, or complaining to everyone else.

2. **Choose a good time:** Try to talk in a quiet place where you can both be comfortable and undisturbed for as long as the discussion takes. Don't approach the other person as he or she is leaving for work, or after you've had a terrible day.

3. **Plan ahead:** Think out what

you want to say ahead of time. State clearly what the problem is and how it affects you.

4. **Don't blame or name-call:** Antagonizing the other person only makes it harder for him or her to hear you.

5. **Give information:** Don't judge or interpret the other person's behavior. Instead, give information about your own situation and feelings and how the person's behavior affects you.

6. **Listen:** Give the other person a chance to tell his or her side of the conflict completely. Relax and listen; try to learn how the other person feels.

7. **Show that you are listening:** Although you may not agree with what is being said, tell the other person that you hear him or her, and are glad that you are discussing the problem together.

8. **Talk it through:** Get all the issues and feelings out into the open. Don't leave out the part that seems too difficult to discuss.

9. **Work out a joint solution:** Two or more people cooperating are much more effective than one person telling another to change.

10. **Follow through:** Agree to check with each other at specific times to make sure that the agreement is still working. — SUSAN KUCHINSKAS

DEAR ABBY



By ABIGAIL VAN BUREN

The Peacemakers in San Francisco's Battlefields

When neighbors don't talk for years over leaves in the driveway, or families can't stand to live together any longer, Community Boards can help create a meeting of the minds

By Marcus Chan
CHRONICLE STAFF WRITER

Call it the case of the broken ankle and warm refrigerator.

What began as a minor dispute between three roommates over an unpaid PG&E bill escalated when one roommate cut the plug to the refrigerator. The two other roommates — a couple — countered by refusing to pay their share of the utility bills and the rent.

What ensued was a failed stabilizing attempt by one roommate (he broke his ankle in the process) and an unbearable living situation for all three.

That is, until they talked it through.

The dispute went to Community Boards of San Francisco, a nonprofit organization that provides free conflict resolution services.

There, with the guidance of volunteer mediators — and without the use of lawyers, a judge or jury — the roommates talked, listened and reached an amicable resolution. Their only cost: time and energy.

Theirs was just one of 770 cases handled last year by the Community Boards, which celebrated its 20th anniversary in July.

With a staff of six and about 200 volunteers, Community Boards has helped resolve conflicts involving roommates, tenants and landlords, employees and employers, families, neighbors, merchants, youths and adults.

"Mediation should be the first line of dispute resolution," said Jeanne Stott, Small Claims legal adviser for the San Francisco Municipal Court. She has referred many cases to the organization. "Before you go to court, try Community Boards or some other alternative dispute resolution program."

Stott said that while a court may get you money, mediation can result in reimbursement, an apology and the opportunity to communicate directly with the other side to let them know what you think. Plus it saves the courts time and money.

She added that while agreements reached through Community Boards are voluntary and not legally binding, this type of resolution is more likely to be adhered to than those imposed by the courts.

Founded in Visitation Valley, Community Boards is one of the first community mediation programs in the United States. It has served as a model for other conflict resolution programs in the Bay Area and nationwide. Today, there are



TOM MURRAY / The Chronicle

about 650 community mediation programs in the United States, according to the National Association for Community Mediation, based in Washington, D.C.

"Conflict touches everyone and everything," said Terry Amsler, executive director of Community Boards. "It's a great teacher. You learn a lot about what's making people crazy."

Such as leaves in the driveway.

Community Boards Program Director Rita Adrian recounted a dispute over tree leaves from one owner's property falling onto a neighbor's property.

Although the conflict — involving two elderly couples — dragged on for several years, the disputants never communicated face to face, until their meeting with the Community Boards.

During mediation, "one of the women alluded to the fact that she was a Holocaust survivor," Adrian said. "And it just so happened that someone in the other couple was one also. Then from that moment on, it was like, 'What's the big deal? We can work this out.' And they did, very easily."

The conflict resolution process seems simple enough: First, disputants tell their stories to the panel members. The panel then facilitates a discussion between the two parties. The mediators then help the parties acknowledge their understanding of the dispute. If the disputants are ready to move on, an agreement is created.

In reality, however, the process doesn't always go smoothly. Panel meetings, which usually last two to three hours, sometimes turn into marathons, lasting five or more hours and ending in no agreement. In some cases, disputants barely make it past the first step and leave the meeting frustrated and angry.

But in conflict resolution, success is measured in many ways.

Community Boards staff member Charles Regal, who has observed more than 400 panel meetings, recalled a dispute between two men from the Tenderloin.

"They were inches away from slugging it out, and one had pulled a knife on the other before," Regal said. By the end of the meeting, "there was no resolution, but both men walked out relaxed because they had a chance to vent."

"Often, this is the first time people get to sit down and gain a better understanding of each other's positions. Compromises may come out later."

While the organization mediates a wide range of conflicts, nearly 20 percent of the cases received are youth-related, with an increasing number of disputes involving parents and their children.

Dera Blake, 42, turned to Community Boards because "it was something my son and I couldn't take care of ourselves."

With mediators there to help them, Blake and her 17-year-old son were able to air their frustrations with each other and reach a compromise. "It's a good way to communicate without getting into physical fighting," said Blake. "That would have been the next step for me and my son."

Nancy Reuscher, 56, also found success using Community Boards, with a little bit of luck.

Reuscher's car was damaged when someone pushed a shopping cart from the top of a hill. A witness identified a junior high school student as the culprit, but the youth denied it. Police told Reuscher she could press charges, but she asked for an alternative. They told her: Community Boards.

Because Reuscher, a former teacher, was more concerned with the boy's welfare than the damage to her car, she opted for mediation. "I was relieved I didn't have to put him through that (court system)," she said. "I didn't want to go through that."

During mediation, she told the boy, "I care more about you than the car. If you didn't do it, if you give me your word, we'll forget about this."

The boy told Reuscher he hadn't done it, but felt upset that her car was damaged and wanted to help pay for repairs. "If you didn't do it, I'm not going to let you pay for it," she told him.

Eight months later, Reuscher found a note on her windshield — a truck driver had hit her car. When she went to survey the damage, she found her whole fender wiped out, including the spot damaged by the cart. She laughed, and thought, "Fate has been kind to me."

Disputants aren't the only ones who benefit from successful mediation.

"I've learned how to really listen, to be objective and not be biased,"

said volunteer mediator Joy Pilkington, 34. "When you sit on a panel, the focus is on how to bring about understanding. I've taken that learned behavior and put it in my personal life."

"So many times, when you undertake an endeavor, there's no immediate gratification," said volunteer Susie Bailey, 51, executive director of the Delinquency Prevention Commission. But at Community Boards, she said, "Even if there is no successful resolution, the disputants are different from when they first came in. Just the fact that they showed up to talk — that's a lot."

This type of mediation isn't without its critics. Some say it creates false harmony and that significant issues cannot be resolved in such a short time.

Another criticism, said Amsler, comes from the perception that this is a "white middle class sort of thing," which can be a problem in a city as diverse as San Francisco.

"It's true to some degree," Amsler said. "You have to check out the people you're serving. What are the assumptions you bring? Are you really serving the whole community? This is an area we're working on."

That effort is evident in the panels: They can be conducted in English, Cantonese, Spanish, Russian, Tagalog and other languages. Panels are also organized to reflect the age, ethnicity, gender, sexual orientation, physical disabilities and neighborhoods of the disputants.

In addition to mediation, Community Boards offers programs tailored to the needs of schools, juvenile correctional facilities and other agencies.

But the bottom line in all the organization's work is the same: getting people to talk, listen and gain a better understanding of their conflict.

As for the three roommates who were at odds over the PG&E bill?

The couple agreed to pay what they owed. The other roommate promised to repair the plug on the refrigerator. He also agreed that if another disagreement should arise, he would deal with it in a dignified fashion — "like this meeting at Community Boards."

Neighbor-on-Neighbor Disputes Resolved

By Darlene Weide, Executive Director of Community Boards



Many of us have dealt with neighbors with overgrown yards, but the large bushes next door recently became a lesson in conflict prevention for one West Portal resident. He was concerned that the bushes prevented him from seeing the road (and oncoming traffic) when he was entering and exiting his driveway. He usually had a good relationship with his neighbors, but it quickly soured when he asked them to take care of the thick brush. The conversation was tense, nothing was resolved and then the neighbors did not even say hello when passing each other.

Rather than harbor hostilities or leave the hazardous conditions unaddressed, the neighbors turned to Community Boards, a San Francisco non-profit that provides low-cost mediation services to the city's citizens and merchants. For only \$10, the neighbors started a community mediation and sat down with three trained volunteer mediators who listened to their concerns and helped find a mutually agreeable solution.



Gardener's frustrations with neighbors' shady, overgrown trees are a frequent dispute handled by mediators.

Bruce Tow is a volunteer mediator for Community Boards, and has lived in the Westwood Highlands for nearly twenty years. He hears cases like this all the time, and finds that solutions are more readily accessible when neighbors take advantage of the non-profit's services. Community Boards settles disputes between neighbors, roommates, families, co-workers, landlords and tenants, and consumers and merchants, offering services in English, Spanish, Mandarin and Cantonese.

"If you're having a dispute," said Tow, "Community Boards is a very good place to go first. It is fairly easy, costs virtually nothing, you get treated respectfully and you have an opportunity to tell your story. You will be heard, and you have the opportunity to work out a solution, which can be difficult if you don't have someone helping." Over 90% of Community Boards' cases are resolved to everyone's satisfaction.

Being heard by a group of problem-solvers can be the first step to settling conflict, as it was for two neighbors in the Sunset. A downstairs neighbor was disturbed by noise coming from the upstairs neighbor's television, which was left on all night. The two did not even know each other by name, and the notes left by the downstairs neighbor did nothing to solve the situation. When the police were called, they referred the issue to Community Boards.

During the mediation, it was revealed that the upstairs neighbor was recently widowed and left the television on to ease her loneliness. This caused the down-

It is a materially more peaceful place where people can live higher quality lives with fewer painful disputes than they might otherwise. Community Boards has certainly made the city a better place," said Tow. In recognition of Community Boards' 35th anniversary last month, the San Francisco Board of Supervisors officially commended the organization, whose work has inspired similar community mediation efforts across the world.

Community Boards helped solve the conflict between the West Portal neighbors concerned about overgrown bushes. In just one three-hour session, the two parties were able to come to a mutually agreeable solution to their property use dispute. The neighbors that owned the bushes agreed to hire and pay for a gardener, and the resident concerned for his safety agreed to chip in with an annual sum that would offset some of the gardening costs. Both parties were happy with the result of the mediation and felt that they gained valuable communication and dispute resolution skills that will serve them well in the future.

Bruce Tow agrees that the tools learned in community mediation serve him well in other aspects of his life. "I too have gained a better set of tools for dealing with problems that involve high emotions and disputes. I encourage someone who is interested in a quite satisfying form of volunteer service to work with Community Boards. You see firsthand that you are making a fairly significant difference in the peace and tranquility of lives of both individuals and communities," said Tow.

BUSINESS CORNER by Mitch Bull

TRUE SOUND...a resourceful store for your hearing

TRUE SOUND is a dynamic new store in the Lakeshore Plaza Shopping Center that can deliver a big change in your life. Most of us have exceptional hearing when we are in our youth, but the daily noise can slowly cause damage that erodes our ability to hear as clearly. Many of us have been to concerts where we were too close to the speakers, or worked in areas where repetitive noise (like jackhammers, car engines, etc.) is the daily norm.

The question is: How many of us have ever thought about having a hearing evaluation (unless we have a family member who is telling us that we need to)? The answer is probably very few, as the typical response is, "My hearing is fine!"

Owner Robert Gilligan and the team at TRUE SOUND have created an easy, non-threatening way to see how your hearing stacks up. When you walk into the studio, it's not like a typical medical facility that deals with hearing related issues, instead, the green and silver interior and electronic equipment are very hands on and self-service oriented to encourage the taking of a self administered hearing check. No appointments are needed for testing; it's an interactive approach where one can just walk in, put headphones on and, using the touch screen do a simple test to evaluate where your hearing level is.

This casual approach to testing makes TRUE SOUND different than 99% of other hearing testing and device related stores. The layout and makeup of the operation is "lifestyle oriented" so that if it is determined that a hearing accessory is needed, you can work with the audiologist (in the store) to determine the best type to fit your lifestyle and needs. Unlike a "one size fits all" approach, different types of hearing aids are matched to each individual client. They range from devices for "simple needs" to ones for those that have moderate or high need levels. There are stylish devices that are almost imperceptible.



Heather Little, Robert Gilligan and Giorla Hernandez

The lifestyle aspect of hearing plays a large part in the way that the staff at TRUE SOUND approaches its work. Owner Gilligan explains, "People with hearing loss will change their lifestyle due to the impact that it makes in their lives. Many are reluctant to go to restaurants, or movies, where those with hearing loss have a very difficult time either hearing the movie, or dealing with the echoing of multiple conversations. As a result, many people decide that it's too difficult, so they stay home. The new technologies can help to restore the ability to enjoy conversation, movies, concerts and restaurants as many new advances have been made in how hearing assist devices can now differentiate multiple conversations and where the 'primary' conversation is coming from. This is an important improvement over the general single direction microphones that were used in the past."

I was led through a demonstration by Dr. Heather Little, a Doctor of Audiology, who evaluates and assists clients with more specialized testing to ensure the best result for each person looking to improve their hearing. I learned that hearing loss could result from a single episode, or from a lifetime of loud noises that damage our hearing in a cumulative way. The studio has a sound testing room on site with acoustically foam-lined walls where private hearing tests can be conducted. A window in the wall ensures that the clients don't feel devices that are almost imperceptible.

Cont. p. 15

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Dogpatch-Based Martial Arts Group Sponsors Week of Peace

By Jim Van Buskirk

The Potrero View | September 2011

Dogpatch-based Heart of San Francisco Aikido will offer a series of special classes that combine Aikido waza, or technique, and the mediation model used by Community Boards during Aiki Peace Week; September 18 through 24. The week, held annually in conjunction with the United Nations International Day of Peace, was founded by Aiki Extensions, a Virginia-based nonprofit, which promotes Aikido principles outside the dojo, or school.

Dojos around the world will participate in Peace Week by hosting events that highlight Aikido's contribution to resolving conflict peacefully. Or, as phrased by Penny Sablove – a fourth-degree black belt, Heart of San Francisco Aikido's chief instructor, and a physical therapist – addressing disagreements “off the mat.” More than three hundred dojos scattered throughout North and South America, as well as in Europe, will offer Peace Week activities, including Balikesir University Aikido Dojo in Turkey and Goshinkan in Australia. Sablove decided to join the effort after she received an email from Clarissa Henke of Berlin-based Niji Dojo, encouraging her to participate.

Aikido – a martial art founded last century by Morihei Ueshiba O-Sensei – is non-violent, and strives to achieve

harmony with nature, others, and oneself. “Aikido” is an amalgamation of three Japanese words, which can be translated as “path to spiritual harmony.” Through the discipline practitioners strive to achieve mental, physical, and spiritual growth. Rather than fighting, Aikido challenges students to meet an attacker's energy in a relaxed fashion and with a sense of center, using fluid, spiral movements to turn the energy around so that it defeats itself. Aikido students explore self-defense, exercise, art, spirituality, philosophy, conflict resolution, healing, and meditation. In its efforts to broaden participation in Aikido, the Heart of San Francisco dojo offers classes for women, seniors and children.

Community Boards, founded in 1976, help San Francisco residents, nonprofits and businesses find peaceful solutions to conflicts through mediation and facilitation. Training and certifying more than 100 new volunteer mediators a year, Community Boards' goal is to “manage everyday conflicts by addressing disputes before they escalate to violence or property damage, such as conflict between neighbors, roommates, youth, and families, as well as disputes that might lead to litigation.” The organization's Neighborhood

Mediation Program is the oldest, longest-running public mediation service in the United States, offering conflict resolution services in English, Spanish, Mandarin, and Cantonese. A nominal fee is charged participants, with more than 85 percent of the nonprofit's cases "resolved to everyone's satisfaction."

In advance of Aiki Peace Week, Community Boards representatives Shannyn Bessoni and Tori Freeman will offer a free presentation at Heart of the City dojo on September 10th, from noon until 1:30 p.m. Daily between September 18 and 24 dojo member Bonnie Gordon – a licensed clinical social worker who has worked with Community Boards, California Dispute Services, and the San Francisco Department of Social Services – will offer a brief practice mediation exercise, and explore the principles of mediation: blending and harmony. For the remainder of the class, different teachers will lead a waza that explores the theme or principle presented by Gordon that day.

Participants are encouraged to choose a current conflict situation from their own lives at the beginning of the autumn kangeiko, or intensive training; throughout the week, they'll reflect on the situation, noticing whether, and in what ways, their perspective has changed. Classes will be held at 6 or 7 p.m., or during the day on Friday and Saturday.



Community Boards and SF Cops Meet to Promote Mediation

By [Anrica Deb \(http://missionlocal.org/author/adeb/\)](http://missionlocal.org/author/adeb/)

Posted March 19, 2010 6:57 am

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San Francisco's chief of police, George Gascón, paid a visit to Mission district-based [Community Boards \(www.communityboards.org\)](http://www.communityboards.org) Thursday to show support for the organization, which tries to snuff out neighborhood conflict before it escalates.

"Generally, the solutions that come out of the criminal justice system aren't very good," said Gascón praising mediation to an audience of Community Boards staff and volunteers and local media.

"How do we take it to the next level?" he asked, mentioning loitering and other misdemeanor infractions that the organization currently doesn't mediate. With the state and the city in budget crisis, everyone is looking for ways to minimize law enforcement costs.

Community Boards attempts to mediate problems before they escalate and need legal counsel, which its staff doesn't provide. For \$10 or less a staff member trained in mediation will negotiate disagreements between neighbors or landlords and tenants. They also take on noise complaints like dogs barking.

Police staff currently hand out Community Boards referral cards, accounting for 25-30 percent of its incoming calls, according to the program's executive director, Darlene Weide.

The organization conducts regular mediation training for a range of professionals. That 40-hour training costs \$595.

Gascón's visit was timed to coincide with [California Mediation Week \(http://www.courtinfo.ca.gov/programs/adr/events.htm\)](http://www.courtinfo.ca.gov/programs/adr/events.htm) and comes right before the state assembly will vote on AB 1718, an act increasing the maximum filing fee for in superior court to \$13 from \$8. That money would go to "dispute resolution" at Community Boards and other California mediation organizations.

"Every year it passes and then gets vetoed by the governor," Weide said.



<http://i2.wp.com/missionlocal.org/wp-content/uploads/2010/03/mediation1.jpg>

Chief of Police George Gascon, Supervisor John Avalos, and Community Boards Director Darlene Weide share a joke while posing for cameras.

Community Boards also provides space for San Francisco's Community Court (www.cacds.org/Community-Court/index.htm) twice monthly. The Community Court provides resolution for some misdemeanors without the use of the justice system, a process know as restorative justice.

Community Boards used to have its own restorative justice program, in the days when it had a budget of about \$1 million, according to Weide. Today its budget is around \$300,000 and it has only two full-time and one half time positions.

She said they depend on a cadre of 300 volunteers, but it was unclear if all had received training.

The vast majority of the organization's cases come from the Mission District, in part because it's located here but also because of the Mission's larger population of people without legal recourse.

It was the first time Gascón had come to the organization since taking office in August 2009.

According to the organization, the city's police department refers roughly 125 neighborhood disputes to Community Boards every year, and more than 90 percent of the cases mediated are resolved satisfactorily.

Community Boards


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
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Local Community Boards organization uses mediation to resolve disputes

May 6, 2011 Nicole Moreno

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Illustration Mike Reger

Located right in the middle of the Mission District for 35 years is Community Boards. We all know of someone that has been in conflicts with their neighborhoods, roommates, landlords and sometimes-family members about his or her living situation. It can range from a minor incident such as noise to a major incident such as property. People call the police with their complaints and sometimes feel like nothing is getting resolved. Instead of becoming angry and getting a lawyer, try mediation.

"I think people more often than they know need a structured place to have a conversation," said Charlie Spiegel, an attorney mediator that has been volunteering with Community Boards since 2005. "The structure helps people; they don't feel like it's a pointless conversation. It enables people to make progress."

A volunteer mediator, not a lawyer, deals with your complaints. The volunteers all enter into a 40-hour mediator training process and during that process they learn how to deal with different issues. The volunteers and staff learn valuable skills that they can transfer from one part of their life to another.

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January 17 @ 4:00 pm

4th Annual DIY Fest

January 29 @ 7:00 pm - 10:00 pm

[View All Events](#)

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"I get to practice what I learn in my conflict resolution class at San Francisco State," said Esmeralda Xochitli Flores, an intern and Graduate Student at San Francisco State University.

James Dowling, a volunteer since 2005 and Life Coach, say his best days as a mediator are when he feels like he is a part of a team. Being a mediator has helped him understand that sometimes people are just angry and with efficient communication the problem can be heard and possibly solved.

"People are just trying to protect themselves and keep their head above water," said Dowling, "I have gained more compassion for people. When I see someone on a bus or something and he or she is being a jerk, I just think they are having a bad day. I don't know what is making them angry or bitter."

All the volunteers at Community Boards want the community to know that they are there for them. A good mediation is something they all want. When that happens, the staff and volunteers can feel the difference.

"You can feel the energy of the room," said Mediation Program Manager Liora Kahn. "There is laughter coming out of the room, and people are shaking hands after a great mediation. There is a general feeling of well-being coming out of the room. It makes our work very much worthwhile."

Before you call the cops again, or yell at your neighbors, try mediation. Have your voice be heard.

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Community Boards mission district

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ABOUT

El Tecolote newspaper began as a project in a La Raza Studies class at San Francisco State University. Prof. Juan Gonzales created the class as a way to channel more Latinos into journalism. In the 1970s, Latinos and other people of color were virtually invisible in the major newsrooms.

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9, 2014



San Francisco – Bayview Hunters Point Foundation for Community Improvement Executive Director Jacob Moody recently accepted this year’s Community Boards Leadership Peacemaker Award on behalf of the over 40-year-old organization, which provides tailored, comprehensive support for at-risk youth in Bayview Hunters Point. The award was presented by Community Boards Executive Director Darlene Weide at the fourth annual Peacemaker Awards luncheon on Friday, June 6, at the City Club of San Francisco.

“Community Boards mediates conflicts once they arise, but our Peacemaker Awards recognize those working tirelessly to prevent conflict from occurring in the first place,” said Weide. “This year’s honorees are making San Francisco a more peaceful and better place to live.”

In addition to Bayview Hunters Point Foundation, 2014 San Francisco Peacemaker Awards were presented to two individuals who advocate for youth in San Francisco: Anayvette Martinez, an advocate for LGBTQ youth, and Sasha Rodriguez, a recent Lincoln High School graduate and peer mediator.

Additional certificates were presented to the winners by David Chiu, president of the SF Board of Supervisors, and by representatives of state Sen. Mark Leno and Congresswoman Nancy Pelosi. In a brief speech to the audience of close to 200 people, Sheriff Ross Mirkarimi praised the work of Community Boards, noting that San Francisco’s jail is among the least crowded in California and the US.

The Honorable Justice Cruz Reynoso – civil rights lawyer, professor emeritus of law and the first Chicano associate justice of the California Supreme Court – gave the keynote address, focusing on restorative justice. He shared stories of conflicts mediated using restorative justice principles, noting that those who mediate their disputes using alternative dispute resolution report higher satisfaction with the outcome than those who go through the legal system.

Bayview Hunters Point Foundation for Community Improvement tackles youth gang violence and other crime head-on by connecting community members with – and fostering collaboration between – existing neighborhood services. Their Community Response Network (CRN) provides counseling at crime scenes as well as continuing support at the hospital, in the home and in the neighborhood, connecting crime victims, their families and witnesses with trauma recovery and mental health

services, job training and placement, **f** active education, health services and **t** ion opportunities.



Community Boards mediates

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Bill Weide. “This year’s honorees

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Lillian Shine and Jacob Moody accept the Peacemakers Award on behalf of the Bayview Hunters Point Foundation. – Photo: Jim Norrena

Their Youth Services program provides a safe space for 11-18-year-olds to congregate and connects them with counseling and treatment, community beautification projects, and positive educational and recreational opportunities. The ROSIE Project provides hands-on, ongoing support to help 14-25-year-old women meet court obligations and follow up with positive life choices in school and the community.

The mission of Community Boards is to empower the communities and individuals of San Francisco with the strength, skills and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment. Since 1976, Community Boards has assisted 46,000 San Francisco residents and trained more than 16,000 community members to be skilled mediators. More information is available at www.CommunityBoards.org.

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Lincoln High School Senior Wins 2014 SF Peacemaker Award

06/10/14



Sasha Rodriguez likes helping her fellow students. And as a Peer Mediator and Peer Counselor at Abraham Lincoln High School, she gets plenty of opportunity to do just that.

The Lincoln High School senior helps her fellow students by offering a safe venue and expert mediation skills to resolve conflict between students and with teachers. As one of only two student members of the Restorative Practices Leadership Team, she works with teachers and staff to introduce and promote Restorative Practices at her school. She has also taken a freshman under her wing, working one-on-one with her mentee in a support role, and she teaches other young people—at Lincoln High and city-wide—to know their rights with law enforcement.

"I like feeling like I am actually helping; it brings me satisfaction," she says. "I am helping make a difference by helping people make a difference in themselves."

It was this attitude that prompted five nominations from teachers and staff at Lincoln High School, and convinced the Peacemaker Awards committee to name Rodríguez as the 2014 recipient of the Gail Sadalla Rising Peacemaker Award. She was recognized by Community Boards, San Francisco's non-profit conflict resolution center, during the fourth annual Peacemaker Awards luncheon on Friday, June 6.

"Sasha exemplifies the Gail Sadalla Award by making a significant contribution to peacemaking and community-building at Lincoln High School and among young people all over the City," says Community Boards Executive Director Darlene Weide. "We are thrilled to recognize her contribution to making San Francisco a more peaceful and better place to live."

Rodríguez was honored alongside two other winners of the [2014 SF Peacemaker Awards](#). Anayette Martinez, founder of the School-Based Initiative at LYRIC, received the Raymond Shonholtz Visionary Peacemaker Award, and Bayview Hunters Point Foundation for Community Improvement was presented with the Community Boards Leadership Peacemaker Award.

About Community Boards

The mission of Community Boards is to empower the communities and individuals of San Francisco with the strength, skills and resources needed to express and resolve conflicts peacefully and appropriately for their culture and environment. Mediation, training and facilitation services are offered in English, Spanish, Mandarin and Cantonese to all San Francisco residents. Community Boards serves over 2,000 residents, nonprofits and businesses a year with its pool of 300+

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News » Education

May 10, 2016

SF student to be honored for peer mediation work

By Laura Dudnick @LauraDudnick

Bullying, fighting and conflicts continue to plague high schools nationwide. But Ja'Marc Allen-Henderson, a senior at the San Francisco Unified School District's June Jordan School for Equity, has found a way to deter hostile situations and help teach others how to resolve problems without resorting to violence.

A peer mediator since his junior year, the 18-year-old graduating senior will be honored next month by Community Boards for his work in calming student issues.

The group, which in 1976 opened in San Francisco, is the nation's oldest public conflict resolution center. Since its inception, the organization has trained over 17,000 people in San Francisco, such as lawyers, journalists, teachers, construction workers, to learn the skills to be mediators.

Allen-Henderson is the youth recipient of the annual Peacemaker Award that recognizes those who promote peacemaking and anti-violence work in the community. The Peacemaker Awards, now in its fifth year, will also honor one adult and one organization at its fifth annual Peacemaker Awards ceremony June 5.

Allen-Henderson has mediated five cases of fighting students, using conflict mediation practices he learned at school and from his grandfather, whom Allen-Henderson calls a "big advocate" for nonviolent solutions.

Problems between students, Allen-Henderson emphasized, are best solved by another student who can relate to those who are in a disagreement, rather than an adult.

"Usually there's a disconnect between teachers and students," the teen said. "If you do it on a peer-to-peer level, it helps ease the tension."

Darlene Weide, executive director of Community Boards, said Allen-Henderson has served his school as both a mediator and teacher.

"He is a soft-spoken, gentle young man who is equipped with the skills to help other young people who are experiencing a dispute or conflict," Weide said.

Upon graduation from high school this spring, Allen-Henderson plans to attend San Francisco State University, where he will study science and social justice issues.

For information about the Peacemaker Awards on June 5 or to learn more about Community Boards, visit www.communityboards.org.

click to enlarge



COURTESY PHOTO

Ja'Marc Allen-Henderson, a senior at the San Francisco Unified School District's June Jordan School for Equity will be honored next month by Community Boards for his work in calming student issues.

RELATED STORIES

SF Board of Education ready to take strong stance against violence

By Laura Dudnick

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Tags: Education, San Francisco Unified School District, Community Boards, Peacemaker Awards, peer counseling, mediation, June Jordan School for Equity



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Bio:



**Legacy
Business
Registry**

Application Review Sheet

Applicant Name: Macchiarini Creative Designs

Nomination Date: February 26, 2016

Age of Business Confirmed: Yes

Application Deemed to Meet Minimum Qualifications: May 30, 2016

Application Referred to HPC Date: June 29, 2016

Notes:

Macchiarini Creative Designs craft is highlighted with photos in the narrative. Additional photos show exterior and interior of business. It is also recommended that both the Historical Preservation Commission and the Small Business Commission to review the videos on the website that also provide additional information on history of the businesses.

<http://www.maccreativedesign.com/videos/work.html>

Regina Dick-Endrizzi
Director, Office of Small Business, Small Business Commission



Member, Board of Supervisors
District 3



City and County of San Francisco

AARON PESKIN
佩斯金 市參事

February 25, 2016
Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
regina.dick-endrizzi@sfgov.org
(415) 554-6134

Dear Director Regina Dick-Endrizzi:

I am writing to nominate Macchiarini Creative Design for inclusion on the Legacy Business Registry.

Founded in 1948, Macchiarini Creative Design is the oldest ongoing metal arts design house and production studio in the United States. Founded by Peter Macchiarini, who operated the business for decades with his wife and talented enamel artist Virginia, the business has remained in the family and is now helmed by Peter's son, Daniel. The elder Macchiarini was ahead of his time, artistically and culturally, and embodied the essence of artistic San Francisco and North Beach. The business continues to offer metal workshop courses and regularly invites the community into its quaint Grant Avenue location for various art openings. Meticulously curated in every sense, using only the highest quality ethically-sourced materials, Macchiarini Creative Design is an enduring pillar of historic San Francisco.

Macchiarini Creative Design would benefit greatly from inclusion on the Legacy Business Registry, and it is my honor to nominate it for inclusion.

Sincerely,

A handwritten signature in blue ink, appearing to read "Aaron P. L.", written in a cursive style.

Aaron Peskin

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS: MACCHIARINI CREATIVE DESIGN & METALWORKS		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business) DANIEL MAX MACCHIARINI		
CURRENT BUSINESS ADDRESS: 1544 GRANT AVE SAN FRANCISCO, CALIF 94133		TELEPHONE: (415) 982-2229 / 415-583-0419
WEBSITE: MACCREATIVEDESIGN.COM		EMAIL: DANNYIMAC@GMAIL.COM
FACEBOOK PAGE: MACCHIARINI CREATIVE DESIGN - METALWORKS SF	YELP PAGE: MACCHIARINI CREATIVE DESIGN - METALWORKS SF	

APPLICANT'S NAME DANIEL MACCHIARINI	
APPLICANT'S TITLE OWNER	€ Same as Business Owner
APPLICANT'S ADDRESS: 423 PENNINSULA AVE SAN FRANCISCO, CALIF 94134	
TELEPHONE: (415) 982-2229	
EMAIL:	

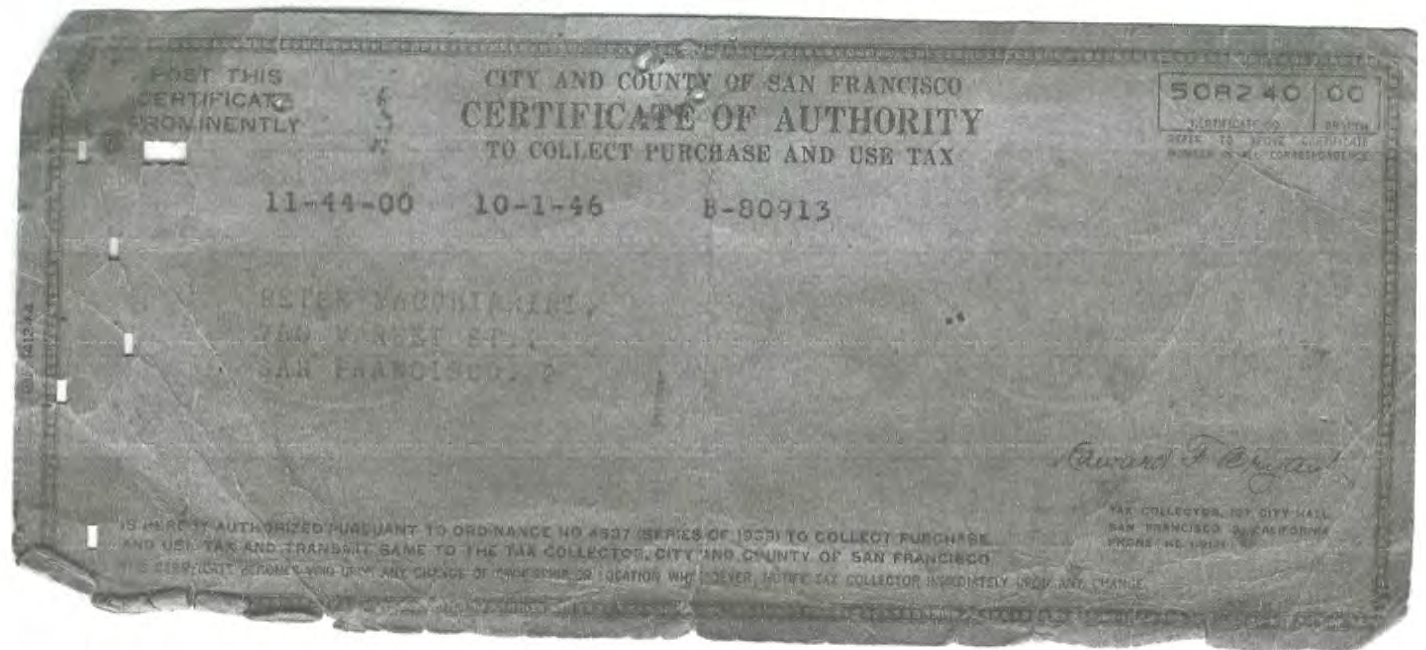
SAN FRANCISCO BUSINESS ACCOUNT NUMBER: 0321149 (1946)	SECRETARY OF STATE ENTITY NUMBER (if applicable): -
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BACKGROUND INFORMATION	
Founding Location:	1415 GRANT AVE. S.F., CALIF 94133
Current Headquarters Location:	1544 GRANT AVE. S.F., CALIF 94133
Operating in San Francisco since:	1948

NAME OF NOMINATOR: ARRON PESKIN	DATE OF NOMINATION: Feb 25, 2016
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2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS: 1415 GRANT AVE. SF. CALIF	ZIP CODE: 94133	DATES OF OPERATION 1948-1951
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input type="checkbox"/> Current Headquarters	



Above is a copy of Peter Macchiarini's first known business license. There may have been one before it when he shared a studio with Giacomo Patri and others on Hoteling Place from the late 1930's to 1944. At the time of this vendors permit Peter's studio was located in the Phelan Building. He occupied this space from 1944 until his move to his storefront studio/gallery at 1415 Grant Ave in 1948. We date Macchiarini Creative Design as a business from his acquisition of this storefront only because it corresponds with his North Beach neighborhood association that the Macchiarini name is synonymous. Peter was the only artisan with a storefront on all of upper grant at the time he opened his doors, and as such, paved the way by example for other artisans who were struggling to have their work recognized and weren't part of the "in" crowd within the local art establishment. Soon there were may more artists with their own studio/gallery storefronts on Grant Ave (and elsewhere in San Francisco) which changed the nature and reputation of Grant Ave, in a sense becoming a modern day street version of the "solon de refuses"....a place where the most cutting edge and modern art

work was to be seen. To this day both Grant Ave and likewise North Beach remains a center of alternative artisians and galleries not to be missed by citizens of San Francisco nor tourist from all over the world.

The following pages contain a resume of Peter, Daniel and Emma's accomplishments both artistic and civic. We are in the process of putting together Peter and Daniel's massive achieves. We have material going back to the early 1930's and will very gladly supply pictures, newspaper articles and any other historical articles or materials upon demand.

Macchiarini Creative Design

68 Years of Artistic Contributions to San Francisco, North Beach and the national artists community at large made By Peter Macchiarini, Daniel Macchiarini and Emma Macchiarini.



ABOUT MACCHIARINI CREATIVE DESIGN....

Started in 1948, Macchiarini Creative Design is the oldest ongoing Modernist gallery and medal arts production / studio design house in the United States.



The philosophy at the heart of Macchiarini Creative Design is that fine design in jewelry, sculpture and metals arts should be accessible to everyone. Each piece produced in this studio is individually hand crafted. This process allows us to create advanced designs in custom metal art works which are a synthesis between our customers' desires and our conceptual inspirations as creative artists. We recognize that our designs are enhanced by our interactions with our customers.



Macchiarini Creative Design was started by Peter Macchiarini, the internationally known Modernist Jeweler and sculptor and now spans three generations including working artists Dan Macchiarini his son and Emma Macchiarini-Mankin Morris his grand daughter.



About our School

MetalworksSF: Macchiarini School of Handcrafted Jewelry and Metal Art. Is a studio-gallery space dedicated to the helping students learn to create one of a kind, hand crafted metal art. We teach Jewelry fabrication and lost wax casting to the general public, as well as, offer weekend workshops, bench rental, and open studio time.

Although Macchiarini Creative Design has always given workshops and individual tutoring in metal work, Emma formalized the school and its direction. The classes at Metalworks have a curriculum of project based learning where metal skills are developed and /or enhanced by actually making wearable pieces of jewelry or sculpture.

TIMELINE OF CONTRIBUTIONS

1939-1941 Peter Macchiarini conceived and put on with Mrs. Salinger the first open air ART FESTIVAL in the United States. Interrupted by WW 11, the group that put on these open-air art fairs formed a committee in **1946**, which successfully secured the sponsorship of the city of San Francisco for their festival. This fair became the SAN FRAN CISCO ART FESTIVAL that developed a worldwide reputation for excellence and continued to be sponsored and run by the San Francisco Art Commission until 1986.

1948–Peter opens Peter Macchiarini studio at 1415 Grant Ave.

1951 Peter and Virginia Macchiarini conceived the idea to form a group to promote studio jewelry specifically and metal work in general. They called together Merry Renk, Margret DePatta and a hand full of what have become historically prevalent west coast mid-century modernist jewelers and metal artists and formed the **METAL ARTS GUILD**. This group has been in existence continually since its inception and is the oldest organization of its kind in the United States. Macchiarini Creative Design continues as a proud member of MAG to this day.

1953– 1983 Peter Macchiarini, working with North Beach Merchants, residents and San Francisco based artists, conceived, organized and put on the first ever **UPPER GRANT AVE STREET FAIR**.

The Upper Grant Ave. Street Fair was the first open air public event to take a city street, block it off from car traffic, remove all car parking and turn the streetscape into a temporary pedestrian access mall in the United States. All streetscape fairs, festivals and events that have followed and proliferated to this day owe their conceptual origins to The Upper Grant Ave. Street Fair. Held each father's day weekend, it quickly grew in popularity and was extended from one block to three as artists from outside the North Beach / Chinatown Neighborhoods wanted to partake.

In order to have a booth at the fair, the artists had to go through a screening process. This had the out come of producing a museum quality show for which the UPPER GRANT FAIR become world renowned.....each year they had artists from Europe, South America and Asia write and ask if they could bring their work and be a part of the show. The Macchiarini's ran it as purely a three-block art fair until 1983 at which time the North Beach Chamber of Commerce took it over, change its "artists only" character to general commerce and geographically widened it into the greater North Beach. It became and is called the North Beach Festival. It still has an artist component within it and is in its 68rd continuous year and is a profitable event for the entire area.

Early 1960's– Helped artist organizers with formation of the **Sausalito Art Fair** Labor Day weekend

Artist Cooperative: In the late 1950's Peter became increasingly aware for the need for an artist run gallery that won't take most of the profit from then purchase of art pieces. With a hand full of artists from all art

and craft disciplines Peter formed the **Artist Cooperative Gallery**. This gallery was unique in that it had no “hired” staff..... it was manned by the artist members themselves. At first it was only open on Friday, Saturday and Sundays, but soon the ranks grew to where it was open 5 days a week. In keeping with Peter’s philosophy that art should be accessible to all regardless of income, the **CO-OP** started “**the Art Rental Gallery**” within the co-op gallery itself. This allowed folks who couldn’t afford to purchase a piece of work out right to rent-to-own so to speak as 50% of the rental fees went toward purchase. It also allowed art aficionados who didn’t have money to become collectors to revolve the art in their homes and it gave a chance for purchasers to “live” with the art piece for a while. This rental gallery evolved into the rental gallery at the Museum of Modern Art.

In addition, Peter helped and encouraged so many people, from so many different walks of life in the North Beach /Chinatown area that he was affectionately referred to as “The Mayor Of North Beach”.

Peter is considered one of the premier proponents of the mid-century modernist “wearable art movement”. He is collected both Public and privately and is written about academically.

Starting in the 1970’s Daniel Macchiarini has always done Public art. 95% of this work has been done in and for San Francisco. His credits include (but are not limited to)

1983 the Hayes Street Mural “Our History is No Mystery with Jane Norling &Vicky Hamlin;

Mural (150’ x 50’) created in collaboration with artist Jo Tucker and the California Dept. of Conservation. **Designed and facilitated installation** of mural on basketball court wall. Exterior 100’ x 6’ San Francisco, CA 1991;

“**Gun Bake**” **Casting Event & Public Exhibition**San Francisco, CA 1999 As collaboration with Peaceful Streets Organization, designed and cast sculptures derived from components of recycled firearms
Designed and installed metalwork for “**Soul-Journey**,” Public Arts Mural Project San Francisco, CA 2000 Collaborative piece facilitated by Precita Eyes Muralist Susan Cervantes

Bronze Plaque Commemorating “Poets Corner” Permanent Installation, Grant Avenue and Filbert StreetsSan Francisco, CA 2002 Included

public casting event at Upper Grant Avenue Street Festival.
“The Wave” Fire Pit,
Permanent Installation, Ocean Beach San Francisco, CA

Dan’s DRAGON SMELTER is a sponsored art installation at BURNING MAN since the year 2000. Built in San Francisco, it is an aluminum smelter, which is a tool to teach the importance of recycling (“leave no trace”) and that the imagination and creativity with which you can reach those goals are boundless.

Dan took over day-to-day operations of Macchiarini Creative Design in 1998 allowing Peter to concentrate on his creative work in the last years of his life. Dan has lead, maintained and grown the business through the 2008 great recession to present.

Dan has served as an elected board member and President of the North Beach Merchants Association through 2012 and is a charter elected board member of the North Beach Business Association from 2013 to present.

Emma Morris Macchiarini-Mankin is the granddaughter Of Peter Macchiarini and daughter of Daniel Macchiarini. She is the second principle at Macchiarini Creative Design. She learned her craft working with her grandfather on Saturdays starting when she was in the ninth grade. She attended the Florence Academy of Art summer program, received her BFA in studio art from the University of California, Santa Barbara and her MFA at JF Kennedy University, Berkeley California. Emma has taught at Berkeley City College, Richmond Art Center and Scintillant Studios in San Francisco as well as other venues before starting the school METALWORKSSF at Macchiarini Creative Design.

Her public arts credits include (but not limited to):

Honorarium Sponsored Artist Burning Man 2010
Dragon Smelter recycled “art in action” casting project Black Rock City, Nevada

Heron Sculpture, Permanent installation at Heron Head Park, San Francisco, Ca. 2009/ installation 2010

The Wave Fire Pit, Design Concepts, Permanent Installation, Ocean Beach, San Francisco, CA 2007

Soul-Journey, Designed did painting for this Public Arts Mural Project
San Francisco, CA 2011 Collaborative piece facilitated by Precita
Eyes Muralist Susan Cervantes

OUR GALLERY & PRODUCTION STUDIO

Our production studio & gallery for Modernist Metalwork has survived over six decades and is a cultural “bridge” between mid 20th century Modernism and the neo-modernist movement for hand crafted metal arts that is reemerging in our contemporary present early 21st century. We have survived on the strength of the continued quality of design concepts and metal work production as well as recognizing that the positive interactions with our customers that have advanced our conceptual work as artists. We produce, reflect and give back to the surrounding community. We are the oldest art gallery in North Beach and San Francisco and as such have been a community cultural anchor for Upper Grant Avenue and the SF civic reality since our doors opened in 1948.



