



# SAN FRANCISCO PLANNING DEPARTMENT

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## Legacy Business Registry Case Report

HEARING DATE: SEPTEMBER 19, 2018

**\*\*The following report provides recommendations for six (6) Legacy Business applications.\*\***

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011943LBR  
*Business Name:* San Francisco Bay View National Black Newspaper  
*Business Address:* 4917 3<sup>rd</sup> Street  
*Zoning:* NC-3 (Neighborhood Commercial, Moderate Scale)  
40-X Height and Bulk District  
*Block/Lot:* 5326/011  
*Applicant:* Mary and Willie Ratcliff, Editors  
4917 3<sup>rd</sup> Street  
San Francisco, CA 94124  
*Nominated By:* Supervisor Malia Cohen, District 10  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
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### BUSINESS DESCRIPTION

San Francisco Bay View National Black Newspaper (a.k.a. Bay View) published its first edition in September 1976. The newspaper was founded by Bayview Hunters Point native Muhammad al-Kareem. Although he had no formal journalistic training or direct newspaper production experience, Mr. al-Kareem persisted and learned by doing. Mr. al-Kareem transferred ownership of the Bay View newspaper to Mary and Willie Ratcliff in 1991. The paper was and is an informational and educational tool that gives voice to the African American community.

The newspaper is free and distributed widely throughout the neighborhood and beyond. From 1992 to 2008, the Ratcliffs distributed the paper door to door throughout Bayview Hunters Point and several public housing developments nearby. The paper also has an extensive subscription base: it is mailed to 3,000 subscribers, nearly all of them incarcerated in almost every state. With this large readership in the prison system, the newspaper serves as a significant family and community reintegration tool for formerly incarcerated individuals. Although the newspaper office has changed location several times over the years, it has always been located along the 3rd Street corridor.

The Bay View newspaper was conceived as tool to spotlight Bayview Hunters Point and give to voice to African American residents citywide. Over the decades, San Francisco's African American population has seen a steady decline (see below). As a result, the Bay View newspaper now also reports on the broader issues of concern that affect communities of color.

The business is located on the east side of 3<sup>rd</sup> Street between Palou and Quesada avenues in the Bayview neighborhood. It is within a NC-3 (Neighborhood Commercial, Moderate Scale) Zoning District and a 40-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1976.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. San Francisco Bay View National Black Newspaper qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. San Francisco Bay View National Black Newspaper has operated continuously in San Francisco for 42 years.
- ii. San Francisco Bay View National Black Newspaper has contributed to the history and identity of San Francisco by serving as a newspaper that gives voice to the African American community and specifically to the Bayview Hunters Point community.
- iii. San Francisco Bay View National Black Newspaper is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the craft of journalism and with African American history and culture.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

#### ***Persons***

Yes. The business is associated with its founder Muhammad al-Kareem and current owners Willie and Mary Ratcliff, who are all considered important and significant members of the Bayview Hunters Point community. They have all contributed to the tradition of African American newspapers.

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

No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1902 and has not been formally evaluated.

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

No. Although the newspaper is listed in the draft African American Citywide Historic Context Statement as a resource, no information about the newspaper is included.

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



Yes. In 1997, the paper was awarded the honor of being named 'The Black Newspaper of the Year' by the National Black Chamber of Commerce. Among the Bay View's many other awards are the Society of Professional Journalists' Excellence in Journalism Award in 1996 and their Freedom of Information Award in 2004. The Bay View was named Best of the Bay by the Bay Guardian in 1997 and 2009.

***Physical Features or Traditions that Define the Business***

**Location(s) associated with the business:**

- 4917 3<sup>rd</sup> Street

**Recommended by Applicant**

- Its mission to inform, educate, and rally the African American community, Bayview and beyond
- Role as a communications network for the Black community worldwide
- Distribution of a free print edition
- Subscription service, including to prisoners throughout the country
- Stories and commentary on the full range of Black trials and triumphs, including the economy, politics, arts, education, history, current events, health, and religion
- Stunning color photography
- An online newspaper

**Additional Recommended by Staff**

- None

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011973LBR  
*Business Name:* California Wine Merchant  
*Business Address:* 2113 Chestnut Street  
*Zoning:* NC-2 (Neighborhood Commercial, Small Scale)  
40-X Height and Bulk District  
*Block/Lot:* 0490/047  
*Applicant:* Greg and Deborah O’Flynn, Owners  
2113 Chestnut Street  
San Francisco, CA 94123  
*Nominated By:* Supervisor Catherine Stefani, District 2  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
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## BUSINESS DESCRIPTION

California Wine Merchant opened in 1974 at 3247 Pierce Street by Greg O’Flynn. In 2004, the business moved around the corner to 2113 Chestnut Street, where it is still located today. The business was unique at the time it opened for selling exclusively wine and primarily California wines. The shop opened two years prior to a famous wine tasting in Paris in which California wines rated best in both categories. This event marked a change in the way California wines were perceived and boosted the local industry.

In 2004, after 30 years in the same location, the original building was slated for demolition. Greg and Deborah moved the business to its current location at 2113 Chestnut Street, around the corner from the original location. Greg and Deborah remodeled and renovated the new location, keeping the same look and feel of the original store, and added a wine bar. The bar was an immediate success and remains so to this day.

The shop’s longstanding tradition is to feature California wines with an emphasis on high quality, small production, emerging producers. In addition to pouring 50 wines by the glass, the shop hosts “Meet the Winemaker Tastings” where guest winemakers will come down and pour for customers several of the wines they produce. They also have a Quarterly Wine Club in which members receive 6 different wines every quarter along with detailed notes on the wines and the wineries that make them. California Wine Merchant has also served as a training ground for many of its employees who have since gone on to establish their own successful careers in the wine business.

The business is located at the southwest corner of Chestnut and Steiner streets in the Marina neighborhood. It is within a NC-2 (Neighborhood Commercial, Small Scale) Zoning District and a 40-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1974.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. California Wine Merchant qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. California Wine Merchant has operated continuously in San Francisco for 44 years.
- ii. California Wine Merchant has contributed to the history and identity of San Francisco by serving as a wine retailer specializing in California wines.
- iii. California Wine Merchant is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the California winemaking tradition.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

No.

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

No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1928 and has not been formally evaluated.

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

No. However, the property was included in the Neighborhood Commercial Buildings Historic Resource Survey conducted by the Planning Department in the summers of 2014 and 2015, and it was found not to be architecturally significant for its storefront.

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

Yes. In 1976, Greg was featured in a cover story in the San Francisco Bay Guardian about wine in the city. Wine Spectator has selected California Wine Merchant as one of the best wine bars in San Francisco and did an online video interview with owner Greg O'Flynn highlighting the length of time in business and the observed changes in trends over four decades. The very prestigious and influential Decanter Magazine (published in London) conducted an interview and composed a full two-page article on Greg O'Flynn and California Wine Merchant aptly entitled "Ahead of His Time." Decanter has a huge international reputation and reach — it is read in over 90 countries.

### ***Physical Features or Traditions that Define the Business***

#### **Location(s) associated with the business:**

- 2113 Chestnut Street

#### **Recommended by Applicant**

- Wine selection process
- A well-trained and knowledgeable staff

- A focus on California, Oregon and Washington wines
- Floor to ceiling redwood wine racks were personally hand built by Greg O'Flynn
- Reidel Restaurant Series glassware washed in special high-temperature glass washer
- Cheese plate
- Large front windows
- Interior decoration of wooden case ends photographs of grapes

**Additional Recommended by Staff**

- None

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011975LBR  
*Business Name:* Creativity Explored  
*Business Address:* 3245 16<sup>th</sup> Street  
*Zoning:* NCT (Valencia Street Neighborhood Commercial Transit)  
40-X Height and Bulk District  
*Block/Lot:* 3567/040  
*Applicant:* Linda Johnson, Executive Director  
3245 16<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Rafael Mandelman, District 8  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
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## BUSINESS DESCRIPTION

Creativity Explored has been providing artists with developmental disabilities the opportunity to become working artists and earn income from their art since 1983. Florence Ludins-Katz and Elias Katz founded Creativity Explored after seeing success in Oakland with Creative Growth and in Richmond with NIAD (Nurturing Independence Through Artistic Development). The organization provides studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible. Many of its studio artists have developed meaningful practices and are now becoming increasingly recognized for their contributions to the contemporary art world.

Creativity Explored was originally located at 2868 Mission Street from 1983 to 1985, followed by 2515 24th Street from 1985 to 1986, followed by its current location at 3245 16<sup>th</sup> Street. The building owner supports the mission of Creativity Explored and has been providing the space at below market rental rates for over 30 years. The on-site gallery, providing professional exhibition space for artists with developmental disabilities, opened in 2001 and hosts over 10,000 local and international visitors each year. Creativity Explored's second studio – located in San Francisco's Potrero Hill at 1 Arkansas Street, Studio E – opened in 1995 and provides adults with severe disabilities an opportunity to create visual art.

As an organization, Creativity Explored has become a leader in the field of art and disability. Through supporting these individuals as they develop their own creative voice and style and by celebrating their creative work in the public sphere, they allow the art to stand on its own and to influence a broad social dialogue.

The business is located on the south side of 16<sup>th</sup> Street between Dolores and Guerrero streets in the Mission neighborhood. It is within a NCT (Valencia Neighborhood Commercial Transit) Zoning District and a 40-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1983.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Creativity Explored qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Creativity Explored has operated continuously in San Francisco for 35 years.
- ii. Creativity Explored has contributed to the history and identity of San Francisco by serving as an art educator and studio space for persons with disabilities.
- iii. Creativity Explored is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the visual arts.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

#### ***Persons***

Yes. Creativity Explored is one of three art centers founded between 1973 and 1983 by artist Florence Ludins-Katz and her husband, Elias Katz, a psychologist. With the energy of the mid-1960s Free Speech Movement still circulating throughout the Bay Area, the two pioneered a community-based model for supporting people with developmental disabilities in expressing themselves through visual art.

#### ***Architecture***

Yes. The building is architecturally significant for representing post-1906 reconstruction period commercial buildings. This is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade. The windows are 9/1 wood double hung. The façade is divided by a wide beltcourse between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled.

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

No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1907. A 2011 evaluation found that the property may be individually eligible for listing on the California Register for its association with post-1906 reconstruction in the Mission. Character defining

features may include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; stucco and wood cladding; roof configuration; building plan; open, recessed entry approach; windows and doors including transoms, surrounds and glazing; and architectural elements such as the shaped parapet and arched entry.

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

No.

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

Yes. In 2016, Fodor's San Francisco Travel Guide listed Creativity Explored on their list of "23 Under-The-Radar Things to Do in San Francisco." Readers of the SF Weekly and Bay Guardian have consistently voted Creativity Explored the Best Art Gallery in the Bay Area, and CE exhibits have been featured in the Huffington Post, the San Francisco Chronicle, the San Francisco Examiner, Mission Local, and Hoodline. In 2017, CE won the Best of the Bay award for best nonprofit.

### ***Physical Features or Traditions that Define the Business***

#### **Location(s) associated with the business:**

- 3245 16<sup>th</sup> Street
- 1 Arkansas Street

#### **Recommended by Applicant**

- Artist studio and gallery spaces
- Professional teaching artists
- Art sales with proceeds providing income to studio artists
- Original hardwood floors
- Pressed tin ceiling
- Exterior features, including spandrels and entrance steps
- Rotating mural outside gallery space

#### **Additional Recommended by Staff**

- None

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011978LBR  
*Business Name:* Great Wall Hardware  
*Business Address:* 1821 Taraval Street  
*Zoning:* NCD (Taraval Street Neighborhood Commercial District)  
50-X Height and Bulk District  
*Block/Lot:* 2397/038  
*Applicant:* Albert Chow, Owner  
1821 Taraval Street  
San Francisco, CA 94116  
*Nominated By:* Supervisor Katy Tang, District 4  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
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*Reviewed By:* Tim Frye – (415) 575-6822  
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## BUSINESS DESCRIPTION

Great Wall Hardware was established on July 15, 1983 at 1821 Taraval Street. The store features over 20,000 items for sale including electrical, garden, painting, plumbing, cleaning, hardware, tools and lumber. The inventory grows based on customers' requests and needs. Great Wall Hardware is a family-owned business dedicated to excellent customer service and in-depth knowledge to help customers with their projects.

The business was started by Robert and Mariana Chow. Robert, a general contractor, built the store interior with his construction crew Raymond Chow (his brother), Albert Chow (his son) and two others. Mariana has operated the store since it opened. The business has a knowledgeable staff that understands, in detail, the nature of most problems around the home and office. Great Wall Hardware's owners and staff are licensed general contractors who have the know-how for repair jobs and full home remodels. Great Wall Hardware offers contracting services or contacts for other expert contractors that can help get the job done. Great Wall Hardware is also a neighborhood place where neighbors can come to share information about the activities on and around Taraval Street.

The business is located on the south side of Taraval Street between 28<sup>th</sup> and 29<sup>th</sup> avenues in the Parkside neighborhood. It is within a NCD (Taraval Street Neighborhood Commercial District) Zoning District and a 50-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1983.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Great Wall Hardware qualifies for listing on the Legacy Business Registry because it meets



all of the eligibility Criteria:

- i. Great Wall Hardware has operated continuously in San Francisco for 35 years.
  - ii. Great Wall Hardware has contributed to the history and identity of San Francisco by serving as a hardware store and contractor.
  - iii. Great Wall Hardware is committed to maintaining the physical features and traditions that define the organization.
3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*  
Yes. The business is associated with the building arts.
4. *Is the business or its building associated with significant events, persons, and/or architecture?*  
No.
5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*  
No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1945 and has not been formally evaluated.
6. *Is the business mentioned in a local historic context statement?*  
No. However, the property was included in the Neighborhood Commercial Buildings Historic Resource Survey conducted by the Planning Department in the summers of 2014 and 2015, and it was found not to be architecturally significant for its storefront.
7. *Has the business been cited in published literature, newspapers, journals, etc.?*  
Yes. Great Wall Hardware was awarded Small Business of the Year for District 4 in 2014 and recognized by the San Francisco Board of Supervisors. The business is occasionally quoted in newspapers such as the Examiner, Sunset Beacon, the Westside Observer and Sing Tao Chinese Newspaper for subject matter that is related to Taraval Street.

### ***Physical Features or Traditions that Define the Business***

#### **Location(s) associated with the business:**

- 1821 Taraval Street

#### **Recommended by Applicant**

- Signature colors of yellow and black
- Blade sign with business logo
- Chinese language signage
- Staff with contractor licenses
- Commitment to environmentally-friendly products
- Online store

#### **Additional Recommended by Staff**

- None

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011980LBR  
*Business Name:* IXIA  
*Business Address:* 2331 Market Street  
*Zoning:* NCT (Upper Market Neighborhood Commercial Transit)  
50-X Height and Bulk District  
*Block/Lot:* 3563/030  
*Applicant:* Cheri Mims, Owner  
2331 Market Street  
San Francisco, CA 94114  
*Nominated By:* Supervisor Rafael Mandelman, District 8  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
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*Reviewed By:* Tim Frye – (415) 575-6822  
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## BUSINESS DESCRIPTION

Gary Weiss opened IXIA as a florist shop in November 1983 at 2331 Market Street providing arrangements with a tailored, masculine aesthetic. The business began as a flower stand named Plant Life in Stonestown Galleria shopping mall, and it flourished in its new location in the Castro district. IXIA creates sculptural arrangements that reflect the wonder of the natural world, from small arrangements to large semi-permanent art pieces. IXIA blends tradition with innovation in designs. The business is especially known for its unique and nature-inspired window displays. Over the years, the windows have displayed theme floral sculptures focusing on the political, environmental, theatrical and graceful nature of the Castro.

IXIA created a unique aesthetic that became the template and inspiration for many floral designers in the Bay Area. It continues to provide quality, unique flowers and floral arrangements, plants and dried botanicals. In 2017, IXIA changed hands. Cheri Mims, previously the Head Floral Designer for Taste Catering and owner of Lilybelle, continues the tradition of off-the-path floral arrangements. Cheri has added weddings and special events to the list of what IXIA offers.

The business is located on the south side of Market Street between Noe and 17<sup>th</sup> streets in the Castro/Upper Market neighborhood. It is within a NCT (Upper Market Neighborhood Commercial Transit) Zoning District and a 50-X Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1983.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. IXIA qualifies for listing on the Legacy Business Registry because it meets all of the eligibility

Criteria:

- i. IXIA has operated continuously in San Francisco for 35 years.
  - ii. IXIA has contributed to the history and identity of San Francisco by serving as a florist.
  - iii. IXIA is committed to maintaining the physical features and traditions that define the organization.
3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*  
Yes. The business is associated with the art of botanical arrangement.
4. *Is the business or its building associated with significant events, persons, and/or architecture?*

**Events**

Yes. The property, constructed in 1910, is associated with the initial commercial development of the Upper Market district, sparked by the advent of public transportation routes in the area.

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

Yes. The property has a Planning Department Historic Resource status of "A" (Historical Resource) as a contributor to the Upper Market Street Commercial Historic District Extension, which was identified in a survey adopted by the Historic Preservation Commission. The historic themes of the Upper Market Street Historic District significance are derived from the historic trends that influenced the development of the surrounding neighborhoods. The most influential trend, which sparked the initial development period in the Upper Market area, was the advent of public transportation routes into the area, providing a connection with the city's downtown core and encouraging residential development in the outlying neighborhoods such as Duboce Triangle and Eureka Valley. This, in turn, influenced the establishment of businesses along Upper Market Street, which echoed the commercial development further east on Market Street, and served the surrounding residential neighborhoods.

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

Yes. The building that the IXIA storefront is located within is noted in the City wide Historic Context Statement for LGBTQ History in San Francisco on page 264 for housing the Walt Whitman Bookstore at the 2319 Market Street storefront. The bookstore was the first gay antiquarian bookstore in the US, founded in 1978. It moved in 1982 from 1415 Sutter Street and remained open until 1987.

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

Yes. IXIA has been referenced by a number of publications including the Bold Italic, the San Francisco Chronicle, SF Weekly, SF Focus, 7x7 and Hoodline.

***Physical Features or Traditions that Define the Business***

**Location(s) associated with the business:**

- 2331 Market Street

**Recommended by Applicant**

- Storefront window displays
- Use of rare botanical materials and flowers
- Sculptural botanical arrangements
- Variety of floral and delivery options

**Additional Recommended by Staff**

- Storefront components, including transom, door, and large windows

*Filing Date:* August 22, 2018  
*Case No.:* 2018-011983LBR  
*Business Name:* The Jug Shop  
*Business Address:* 1590 Pacific Avenue  
*Zoning:* NCD (Polk Street Neighborhood Commercial)  
65-A Height and Bulk District  
*Block/Lot:* 0573/011  
*Applicant:* Mike Priolo, Owner and Operations Manager  
1590 Pacific Avenue  
San Francisco, CA 94109  
*Nominated By:* Supervisor Aaron Peskin, District 3  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

## BUSINESS DESCRIPTION

The Jug Shop is a family-owned, brick-and-mortar retail wine, spirits and beer store that opened in 1965. The primary business model was founded on customer service, product selection and knowledge, and this tradition has been passed down from the previous generations and is the Jug Shop's differentiating factor.

The shop is a family operation co-owned by a father and son, daughters/sisters/aunts and a granddaughter/niece. It is operated by brothers/sons, cousins, a fiancé and an aunt/sister. The staff, which includes a Silver Pin Certified Sommelier, conducts interesting weekly wine tastings on Thursdays, where the public can learn specifics on featured selections and or ask general wine questions. The Jug Shop tasting bar is also utilized for well-attended beer tastings on select Fridays. The beer staff has been represented by a Certified Cicerone (beer sommelier) along with aspiring experts.

The Jug Shop provides delivery service and expertise over the phone and also makes its expert staff available to customers for event hosting and or tasting and educational needs at their residence or at the office. The Jug Shop is open 364 days per year (every day except Christmas).

The Jug Shop has hosted memorable tastings, including their own series of Wine Olympics where the tasters vote in the Gold, Silver and Bronze medal selections. They've hosted events involving multiple food pairing tastings, a Pinot Noir Festival and a Champagne Festival. There was also an IPA craft beer bracket style showdown of IPAs from Northern California versus IPAs from Southern California. Every year, the Jug Shop hosts one of the best events during SF Beer Week called "It Came From the Wood" and features an extensive offering of barrel-aged craft beer.

The business is located on the northeast corner of Pacific Avenue and Polk Street in the Nob Hill neighborhood. It is within a NCD (Polk Street Neighborhood Commercial) Zoning District and a 65-A Height and Bulk District.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

The business was founded in 1965.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. The Jug Shop qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Jug Shop has operated continuously in San Francisco for 53 years.
- ii. The Jug Shop has contributed to the history and identity of San Francisco by serving as a retail wine, spirits and beer store.
- iii. The Jug Shop is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the crafting of wine, beer, and spirits.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

No.

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

No. The property has a Planning Department Historic Resource status of "B" (Properties Requiring Further Consultation and Review) as the building was constructed in 1964 and has not been formally evaluated.

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

No. However, the property was included in the Neighborhood Commercial Buildings Historic Resource Survey conducted by the Planning Department in the summers of 2014 and 2015, and it was found not to be architecturally significant for its storefront.

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

Yes. The Jug Shop has been featured in several newspaper and magazine articles. Most notably, the business was featured in "Superstar Retailers Leaders" magazine in an article titled "The Jug Shop's Personal Touch." Also, the store has received awards for Retail Excellence, being named one of the Top 10 Retailers in 1987.

### *Physical Features or Traditions that Define the Business*

#### **Location(s) associated with the business:**

- 1590 Pacific Avenue

#### **Recommended by Applicant**

- Loyalty and commitment to their customers

- A knowledgeable and passionate staff
- The wide and unique selection of drinks
- “The Jug Shop” sign
- The library-style, dark cherry wood shelving and green-painted walls
- Large wooden rows of wine displays and wine bars
- The back granite bar

**Additional Recommended by Staff**

- None



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011943LBR  
*Business Name:* San Francisco Bay View National Black Newspaper  
*Business Address:* 4917 3<sup>rd</sup> Street  
*Zoning:* NC-3 (Neighborhood Commercial, Moderate Scale)  
40-X Height and Bulk District  
*Block/Lot:* 5326/011  
*Applicant:* Mary and Willie Ratcliff, Editors  
4917 3<sup>rd</sup> Street  
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*Nominated By:* Supervisor Malia Cohen, District 10  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
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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 SAN FRANCISCO BAY VIEW NATIONAL BLACK NEWSPAPER CURRENTLY LOCATED AT 4917 3<sup>RD</sup> STREET, (BLOCK/LOT 5326/011).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 San Francisco Bay View National Black Newspaper qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for San Francisco Bay View National Black Newspaper.

***Location(s):***

- 4917 3rd Street

***Physical Features or Traditions that Define the Business:***

- *Its mission to inform, educate, and rally the African American community, Bayview and beyond*
- *Role as a communications network for the Black community worldwide*
- *Distribution of a free print edition*
- *Subscription service, including to prisoners throughout the country*
- *Stories and commentary on the full range of Black trials and triumphs, including the economy, politics, arts, education, history, current events, health, and religion*
- *Stunning color photography*
- *An online newspaper*

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011943LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011973LBR  
*Business Name:* California Wine Merchant  
*Business Address:* 2113 Chestnut Street  
*Zoning:* NC-2 (Neighborhood Commercial, Small Scale)  
40-X Height and Bulk District  
*Block/Lot:* 0490/047  
*Applicant:* Greg and Deborah O'Flynn, Owners  
2113 Chestnut Street  
San Francisco, CA 94123  
*Nominated By:* Supervisor Catherine Stefani, District 2  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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

Reception:  
**415.558.6378**

Fax:  
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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 CALIFORNIA WINE MERCHANT CURRENTLY LOCATED AT 2113 CHESTNUT STREET, (BLOCK/LOT 0490/047).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 California Wine Merchant qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for California Wine Merchant.

**Location(s):**

- 2113 Chestnut Street

**Physical Features or Traditions that Define the Business:**

- Wine selection process
- A well-trained and knowledgeable staff
- A focus on California, Oregon and Washington wines
- Floor to ceiling redwood wine racks were personally hand built by Greg O'Flynn
- Reidel Restaurant Series glassware washed in special high-temperature glass washer
- Cheese plate
- Large front windows
- Interior decoration of wooden case ends photographs of grapes

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011973LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011975LBR  
*Business Name:* Creativity Explored  
*Business Address:* 3245 16<sup>th</sup> Street  
*Zoning:* NCT (Valencia Street Neighborhood Commercial Transit)  
40-X Height and Bulk District  
*Block/Lot:* 3567/040  
*Applicant:* Linda Johnson, Executive Director  
3245 16<sup>th</sup> Street  
San Francisco, CA 94103  
*Nominated By:* Supervisor Rafael Mandelman, District 8  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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Suite 400  
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Reception:  
**415.558.6378**

Fax:  
**415.558.6409**

Planning  
Information:  
**415.558.6377**

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CREATIVITY EXPLORED CURRENTLY LOCATED AT 3245 16<sup>TH</sup> STREET, (BLOCK/LOT 3567/040).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 Creativity Explored qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for Creativity Explored.

***Location(s):***

- 3245 16<sup>th</sup> Street
- 1 Arkansas Street

***Physical Features or Traditions that Define the Business:***

- Artist studio and gallery spaces
- Professional teaching artists
- Art sales with proceeds providing income to studio artists
- Original hardwood floors
- Pressed tin ceiling
- Exterior features, including spandrels and entrance steps
- Rotating mural outside gallery space

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011975LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011978LBR  
*Business Name:* Great Wall Hardware  
*Business Address:* 1821 Taraval Street  
*Zoning:* NCD (Taraval Street Neighborhood Commercial District)  
50-X Height and Bulk District  
*Block/Lot:* 2397/038  
*Applicant:* Albert Chow, Owner  
1821 Taraval Street  
San Francisco, CA 94116  
*Nominated By:* Supervisor Katy Tang, District 4  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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**415.558.6378**

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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 GREAT WALL HARDWARE CURRENTLY LOCATED AT 1821 TARAVAL STREET, (BLOCK/LOT 2397/038).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 Great Wall Hardware qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for Great Wall Hardware.

***Location(s):***

- 1821 Taraval Street

***Physical Features or Traditions that Define the Business:***

- Signature colors of yellow and black
- Blade sign with business logo
- Chinese language signage
- Staff with contractor licenses
- Commitment to environmentally-friendly products
- Online store

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011978LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011980LBR  
*Business Name:* IXIA  
*Business Address:* 2331 Market Street  
*Zoning:* NCT (Upper Market Neighborhood Commercial Transit)  
50-X Height and Bulk District  
*Block/Lot:* 3563/030  
*Applicant:* Cheri Mims, Owner  
2331 Market Street  
San Francisco, CA 94114  
*Nominated By:* Supervisor Rafael Mandelman, District 8  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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Information:  
**415.558.6377**

**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR IXIA CURRENTLY LOCATED AT 2331 MARKET STREET, (BLOCK/LOT 3563/030).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 IXIA qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for IXIA.

***Location(s):***

- 2331 Market Street

***Physical Features or Traditions that Define the Business:***

- Storefront window displays
- Use of rare botanical materials and flowers
- Sculptural botanical arrangements
- Variety of floral and delivery options
- Storefront components, including transom, door, and large windows

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011980LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: SEPTEMBER 19, 2018

*Case No.:* 2018-011983LBR  
*Business Name:* The Jug Shop  
*Business Address:* 1590 Pacific Avenue  
*Zoning:* NCD (Polk Street Neighborhood Commercial)  
65-A Height and Bulk District  
*Block/Lot:* 0573/011  
*Applicant:* Mike Priolo, Owner and Operations Manager  
1590 Pacific Avenue  
San Francisco, CA 94109  
*Nominated By:* Supervisor Aaron Peskin, District 3  
*Staff Contact:* Shelley Caltagirone - (415) 558-6625  
shelley.caltagirone@sfgov.org  
*Reviewed By:* Tim Frye - (415) 575-6822  
tim.frye@sfgov.org

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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 THE JUG SHOP CURRENTLY LOCATED AT 1590 PACIFIC AVENUE, (BLOCK/LOT 0573/011).**

**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 City's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on September 19, 2018, 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 The Jug Shop qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission** hereby recommends safeguarding of the below listed physical features and traditions for The Jug Shop.

***Location(s):***

- 1590 Pacific Avenue

***Physical Features or Traditions that Define the Business:***

- *Loyalty and commitment to their customers*
- *A knowledgeable and passionate staff*
- *The wide and unique selection of drinks*
- *"The Jug Shop" sign*
- *The library-style, dark cherry wood shelving and green-painted walls*
- *Large wooden rows of wine displays and wine bars*
- *The back granite bar*

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

**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 2018-011983LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on September 19, 2018.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO  
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS  
REGINA DICK-ENDRIZZI, DIRECTOR

## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2018-19-001  
*Business Name:* San Francisco Bay View National Black Newspaper  
*Business Address:* 4917 3rd Street  
*District:* District 10  
*Applicant:* Mary and Willie Ratcliff, Editors  
*Nomination Date:* July 27, 2018  
*Nominated By:* Supervisor Malia Cohen

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? ☒ Yes ☐ No

6220 3rd Street from 1976 to late 1980s (approximately 10 years)  
5048 3rd Street from late 1980s to later 1980s (approximately 3 years)  
1624 Oakdale Avenue from later 1980s to 1991 (approximately 2 years)  
4401 3rd Street from 1991 to 1997 (6 years)  
4908 3rd Street from 1997 to 2004 (7 years)  
4917 3rd Street from 2004 to Present (14 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? ☒ Yes ☐ No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? ☒ Yes ☐ No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program





**MALIA COHEN**  
**馬莉亞郭嫻**

July 27, 2018

Office of Small Business  
Attn: Small Business Commission  
City Hall, Room 110  
1 Dr. Carlton B. Goodlett Place  
San Francisco, California 94102

San Francisco Bay View National Black Newspaper  
Attn: Mary and Willie Ratcliff  
4917 3<sup>rd</sup> Street  
San Francisco, California 94124  
(415) 671-0789

Re: Legacy Business Nomination for San Francisco Bay View National Black Newspaper

To Whom It May Concern:

I am writing to express my strong support to recognize the San Francisco Bay View National Black Newspaper, also known as the Bay View, as a Legacy Business.

The Bay View's continued presence in the Bayview Hunters Point (BVHP) community for the past 40 years reflects the newspaper's strong following. The community's history and identity is seamlessly interwoven in each edition of the paper.

Founded in 1976 by Muhammad al-Kareem, the Bay View newspaper served as a tool to spotlight the BVHP community. Today, the newspaper continues to provide a voice to African American residents citywide. Mrs. Ratcliff and her husband Mr. Willie Ratcliff, purchased the newspaper in 1991 and have remained committed to the early vision for the printed paper and have also incorporated a larger perspective on national and global progressive social issues.

The newspaper's intent, quality, and prominent status defines it not only as a legacy to the Bayview community but also to the greater San Francisco community.

Thank you for your consideration.

Sincerely,

A handwritten signature in blue ink that reads "Malia".

Malia Cohen  
President, Board of Supervisors

## Section One:

**Business / Applicant Information.** Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
San Francisco Bay View National Black Newspaper		
<b>BUSINESS OWNER(S)</b> (identify the person(s) with the highest ownership stake in the business)		
<b>CURRENT BUSINESS ADDRESS:</b>	<b>TELEPHONE:</b>	
	(415) 9671-0789	
	<b>EMAIL:</b>	
	editor@sfbayview.com	
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
http://sfbayview.com/	https://www.facebook.co	

<b>APPLICANT'S NAME</b>	
Mary and Willie Ratcliff	<input checked="" type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>	
Editors	
<b>APPLICANT'S ADDRESS:</b>	<b>TELEPHONE:</b>
	<b>EMAIL:</b>
	editor@sfbayview.com

<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>

<b>OFFICIAL USE: Completed by OSB Staff</b>	
<b>NAME OF NOMINATOR:</b>	<b>DATE OF NOMINATION:</b>

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
6220 3rd Street	94124	Sept 1976
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1976 to late 1980s	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
5048 3rd Street	94124	Start: late 1980s End: later 1980s

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1624 Oakdale	94124	Start: later 1980s End: 1991

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
4401 3rd Street	94124	Start: 1991 End: 1997

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
4908 3rd Street	94124	Start: 1997 End: 2004

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
4917 3rd Street	94124	Start: 2004 End: present

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

## Section Three:

### Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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

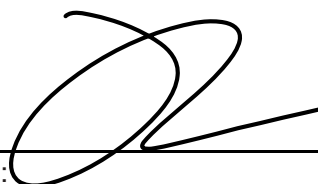
- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of 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.

Russel Morine 5/25/2016

Name (Print):

Date:

Signature:





## **BAY VIEW NEWSPAPER**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. 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.**

***“A Black man gotta have something to get his word out, and from all this activity growing up in the community, that (the New Bayview newspaper) is what I came up with.” Muhammad al-Kareem: Interview by The People’s Minister of Information JR Valrey, 2016***

The first edition of the New Bayview newspaper hit the stands in September of 1976. Although certainly not the first newspaper chronicling the African American experience, the New Bayview (later renamed the Bay View) is the first and only newspaper born out of the Bayview Hunters Point (BVHP) African American community that is still in circulation after 40 years. From its humble beginnings to its present-day advocacy regarding progressive social issues in Bayview and beyond, the newspaper has been a voice for those all too often denied. Even with today’s social media ubiquity, the Bay View plays a critical role in shining the light on stories and issues too often ignored by other media outlets. The Bay View newspaper’s intent, body of work, and constant presence in the Bayview Hunters Point neighborhood defines it as not just a legacy San Francisco business, but as a San Francisco institution.

Founded in 1976 by Bayview Hunters Point native Muhammad al-Kareem, the newspaper was and is an informational and educational tool that gives voice to the African American community. The Bay View newspaper was born in the community it serves today. It has existed at various locations, but always within the BVHP along 3rd Street.

Muhammad al-Kareem grew up in the turmoil of the 1960s. Seeing firsthand the conflicts within America and how the call for change (and the resistance to change) played out in the streets, businesses, and organizations within the neighborhood, Mr. al-Kareem was inspired to give voice to his community, and the New Bayview newspaper was born. Although he had no formal journalistic training or direct newspaper production experience, Mr. al-Kareem persisted and learned by doing.

Mr. al-Kareem’s first office was located at 6220 3rd Street. The paper was produced at this location for several years. Sometime in the late 1980s, the paper relocated to 5048 3rd Street and later to 1624 Oakdale Avenue, right off 3rd Street. Over time, the New Bayview grew in both circulation and reputation. Mr. al-Kareem guided the paper’s growth for 15 years. The possibility of transferring ownership of the paper became an option as Mr. al-Kareem’s family

grew. He decided that the time was right to transfer ownership of the paper after meeting attorney Mary Ratcliff in 1991, wife of prominent local business owner/contractor Willie Ratcliff. The Ratcliffs purchased the newspaper and took over all aspects in 1991, moving the offices to 4401 3rd Street. The first edition printed under the Ratcliff's ownership hit the street on February 3, 1992. The Ratcliffs moved the paper's office to 4908 3rd Street from 1997 to 2004. Today the paper is produced out of their office at 4917 3rd Street.

From the beginning, the Ratcliffs distributed the paper to the people they wanted most to read it and write it. From 1992 to 2008, they distributed the paper door to door throughout Bayview Hunters Point and several public housing developments nearby.

The Ratcliffs have remained committed to the early vision for the printed paper but have also added an active website and a larger perspective on national and global progressive social issues. Most notable is the paper's extensive subscription base: it is mailed to 3,000 subscribers, nearly all of them incarcerated in almost every state.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

Not Applicable.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

The Bay View newspaper has been a family-owned business since 1991 when the Ratcliffs purchased it. A family-owned business is defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

A history of the ownership of the Bay View newspaper is as follows:

1976 - 1991:	Muhammad al-Kareem
1991 - Present:	Willie and Mary Ratcliff

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation of the existence of the business prior to the current ownership is proven by its continuous publication since 1976.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

As an historic resource, the property at 4917-4923 3rd Street is classified by the Planning Department as Category B (Unknown / Age Eligible) with regard to the California Environmental Quality Act.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

Since its inception, the Bay View newspaper has reported on the struggles within San Francisco's African American community. By writing and sharing these stories with journalistic integrity, each edition of the paper preserved the community's history and identity. Although the capturing of events today is as simple as typing things on a computer and pushing a button, this was not so for most of the paper's existence. Without the Bay View newspaper, the story of the Bayview Hunters Point neighborhood would be incomplete or worse, told only by those from outside of the community. The paper's original name tells a story. The story of a neighborhood that fights for its rightful place in San Francisco ... fights to build a new Bayview.

As times changed, the name changed to reflect a broader view of the African American experience in San Francisco and beyond. This 'view from the Bay' was echoed as the New Bayview newspaper became the Bay View newspaper. Although changed, the newspaper still preserves and carries on the legacy of reporting on issues affecting communities of color.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

The Bay View newspaper has covered countless events within the community and across the nation and globe for decades. It has shined the spotlight on issues that would otherwise not be covered by 'mainstream' media, such as the plight of Black owned business and unfair access to government contracts. In this regard, the Bay View is directly associated with significant events in the neighborhood and beyond.

"The Bay View was founded in 1976 by Muhammad al-Kareem to pull together the economic power of Black businesses in the Bayview Hunters Point neighborhood. Fifteen years later, when the newspaper was bought by the Ratcliff family, it expanded on that focus to also include fighting for City construction contracts at the SF International Airport, along Third Street for Muni light rail or to rebuild the Bayview Library.

"The newspaper also started to include stories fighting police terrorism, from the police murders of Aaron Williams, Idriss Stelley, Gus Rugley, Casper Banjo and Gary King to Oscar Grant, Lovelle Mixon, Kenneth Harding, Mario Woods and far too many more. We demanded

justice when Baby Finsta, hundreds of children at Thurgood Marshall High School, Nadra Foster, Rashida Petrovich and others were brutalized by police. And the Bay View fought environmental racism and shut down PG&E's Hunters Point power plant, and we're still fighting it at the radioactive Hunters Point Shipyard and Treasure Island.

"The Bay View has also had a lot to do with building on the local Hip Hop culture, helping to spread news about the careers of artists like Askari X, Big Herm, RBL, Kevin Epps, Malik and Karen Seneferu, Eesuu, Mac Mall, dead prez, Erykah Badu, Kev Choice, Dj Leydis, Paris, Mos Def, the Mechanix, D Labrie, Sista Iminah, Stoney Creation and with a host of others.

"The Bay View has also featured filmmakers like the late great Sam Greenlee of "The Spook Who Sat by the Door," Isilda Hurst of "Njinga: Queen of Angola," and Stanley Nelson, creator of the Panther doc "Vanguard of the Revolution.

"We were among few newspapers when we reported on the murders of political activist and grandson of Malcolm X, El Hajj Malcolm Shabazz, in Mexico City, police sponsored drug dealer Larry Davis, "Dark Alliance" author Gary Webb and the Bay Area conscious street rapper the Jacka in Oakland.

"Within the pages of the SF Bay View newspaper, you have heard the voices of political prisoners like Mumia Abu Jamal, Mondo we Langa, Mutulu Shakur, Jalil Muntquim, Imam Jamil Al-Amin, Rashid Johnson, Mutope Duguma, Bomani Shakur, Aaron Patterson, Chief Malik and others.

"The Bay View is a unique and powerful communications tool for organizing to end prison torture, connecting those inside prison with each other and the outside world. It's so effective that the California Department of Corrections blames the Bay View for the mass hunger strikes of 2011 and 2013, involving 30,000 prisoners at their peak, the largest prison strike in history. Thousands of prisoners in almost every prison in the country read the Bay View ...

"You have also heard from the international voices of movers and shakers like those on the ground and frontlines fighting against imperialism and corruption in Haiti, the Congo, Colombia, Venezuela, Libya, Rwanda, Uganda, Burundi, Nigeria, Cuba, Brazil, Zimbabwe and more."<sup>1</sup>

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

As a print medium, the newspaper serves as a reference to decades of local history. It embodies the historical context of its namesake neighborhood.

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<sup>1</sup> The People's Minister of Information JR. (2016, January 30). Celebrate 40 years of life in the Black Community: The SF Bay View Anniversary Party is Feb 21, 1-5 p.m., at SF Main Library – Free. Retrieved from <http://sfbayview.com/2016/01/celebrate-40-years-of-life-in-the-black-community-the-sf-bayview-anniversary-party-is-feb-21-1-5-p-m-at-sf-main-library-free/>

In 1997, the paper was awarded the honor of being named 'The Black Newspaper of the Year' by the National Black Chamber of Commerce. Among the Bay View's many other awards are the Society of Professional Journalists' Excellence in Journalism Award in 1996 and their Freedom of Information Award in 2004. The Bay View was named Best of the Bay by the Bay Guardian in 1997 and 2009.

**d. Is the business associated with a significant or historical person?**

The paper has chronicled numerous people that would be considered significant or historic. Founder Muhammad al-Kareem and current owners Willie and Mary Ratcliff are considered important and significant members of the Bayview Hunters Point community.

**e. How does the business demonstrate its commitment to the community?**

The paper's birth and continued existence demonstrates a commitment to the community. The paper was born to tell the stories that were being overlooked. It became an important tool to fill the gap as once strong community-based organizations lost influence. The newspaper kept and keeps the community informed and educated. The newspaper is free and distributed widely throughout the neighborhood and beyond. The owners have always sought out local individuals to contribute and add to the editorial narrative. During the paper's earlier years, the owners would employ youth from the community to deliver the newspaper door to door.

Even though the newspaper would often feature stories that were critical to City Hall, editors unwaveringly demonstrated the commitment to community by never letting the 'establishment' control the message printed in each edition.

**f. Provide a description of the community the business serves.**

The Bay View newspaper was conceived as tool to spotlight Bayview Hunters Point and give to voice to African American residents citywide. Over the decades, San Francisco's African American population has seen a steady decline (see below). As a result, the Bay View newspaper now also reports on the broader issues of concern that affect communities of color. The Bay View newspaper continues to serve the African Americans in San Francisco as one of the last remaining independent source of news and events that generally go unreported or under reported. Although the paper has always been designed to highlight the odyssey of San Francisco's African American population, it must be stressed that the Bay View newspaper informs ALL readers, regardless of background or location.

According to the 2010 U.S. Census, Bayview-Hunters Point had the highest percentage of African-Americans among San Francisco neighborhoods, home to 21.5% of the city's Black population, and they were the predominant ethnic group in the Bayview. Census figures showed the percentage of African-Americans in Bayview declined from 48% in 2000 to 33.7% in 2010, while the percentage of Asian and White ethnicity increased from 24% and 10%, respectively, to 30.7% and 12.1%. However, the eastern part of the neighborhood had a

population of 12,308 and is still roughly 53% African-American.  
([https://en.wikipedia.org/wiki/Bayview-Hunters\\_Point,\\_San\\_Francisco](https://en.wikipedia.org/wiki/Bayview-Hunters_Point,_San_Francisco))

Today, African Americans still makes up the highest percentage of BVHP neighborhood residents, but not the majority of previous decades (i.e., not over 50%).

Historically, the neighborhood has been the home of working class blue collar families with a high rate of homeownership with pockets of residents living in public housing. The community has long been the focus of “revitalization” efforts, both internally and externally led. In recent years, the decades of investment in the community have arguably paid off. New businesses are willing to open in long-vacant 3rd Street storefronts. Mid- to large-scale housing developments have been completed with more on the horizon. The massive Hunters Point Shipyard redevelopment and the rebuilding of decayed public housing units are underway.

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

The building that houses office for the Bay View newspaper was built in 1902 and is typical of the mixed-use buildings of that era. Although the façade is largely intact, it would not be considered architecturally unique.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

Without the Bay View newspaper, the community’s voice would be greatly diminished. The newspaper was born to fill a void in the community. It was meant to be a tool to share stories and experiences that would otherwise be unheard. Without the newspaper, there would be no easily accessible knowledge-based tool to educate and rally community concerns. The Bay View newspaper keeps the community on the same page. It must be emphasized that the newspaper also serves as a significant family and community reintegration tool for formerly incarcerated individuals. As noted, the newspaper has a large readership within the prison system, including those from San Francisco and BVHP. The local stories provide a link to ‘home’ so that when they return, there is some knowledge about the changes in the neighborhood in their absence. This may be a small point, but it is important that the newspaper be recognized on how it helps individuals.

### **CRITERION 3**

**a. Describe the business and the essential features that define its character.**

“The San Francisco Bay View National Black Newspaper ... is a communications network for the Black community worldwide, with its website, [www.sfbayview.com](http://www.sfbayview.com), the most visited Black newspaper on the web, second only to the Final Call, and free print edition that’s distributed

throughout the Bay Area and mailed to subscribers, including thousands of prisoners all over the country.”<sup>2</sup>

“Exciting, thought-provoking stories and commentary on the full range of Black trials and triumphs – covering the Black economy, politics, arts, education, history, current events, health, religion – and those of other communities, along with stunning color photography, fill the website and the pages of each paper, a paper so popular that it disappears within hours of hitting the stands.”<sup>3</sup>

“The Bay View is the paper people read cover to cover, trust, tack up on bulletin boards, forward to friends and fellow activists around the world, keep for reference, discuss and act on daily. Bay View readers from the ivory tower to the grass roots are active and involved, leaders of today and tomorrow. Especially popular with young people, the Bay View is used by many educators in their classrooms.”<sup>4</sup>

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

Technology has changed with the times. The printed medium is under constant pressure as advertising revenue drops while printing and mailing costs rise in the reality of the social media age. In response, the Bay View newspaper can also now be read online. This format shift was critical to the newspaper’s future, but notably there was not a shift in editorial perspective. The Bay View newspaper content has always represented the perspective of African Americans’ struggles in the community, be they local or elsewhere. This is the progressive tradition of the newspaper and should not be changed simply to expand readership or advertisements. The Bay View Newspaper has always spoken truth to power. Viewpoints can expand, but the paper should always remain focused on its mission to inform, educate, and rally the African American community, Bayview and beyond.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? 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 Bay View newspaper is best defined by the service it provides to the community. The continual production of the paper since 1976 is what defines the commitment to the community. The current office at 4917 3rd Street is not the paper’s original office. There are

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<sup>2</sup> San Francisco Bay View National Black Newspaper. (n.d.). About Us. Retrieved from <http://sfbayview.com/about/>

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

few physical features of this building that would be considered as defining characteristics in relationship to the newspaper.

**d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

The continuous production of the newspaper demonstrates that the current ownership has maintained the journalistic consistence that defines the newspaper.

***"If somebody, you know, some little person (laughs) in the community is reading it, they're gonna be inspired and they're gonna do something great later on in life. The Black paper is necessary. It's needed." Muhammad al-Kareem: Interview by The People's Minister of Information JR Valrey.***





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Available Inside

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MACHINE**  
Available Inside

4999 THIRD STREET

FRESH FRUIT & VEGETABLES

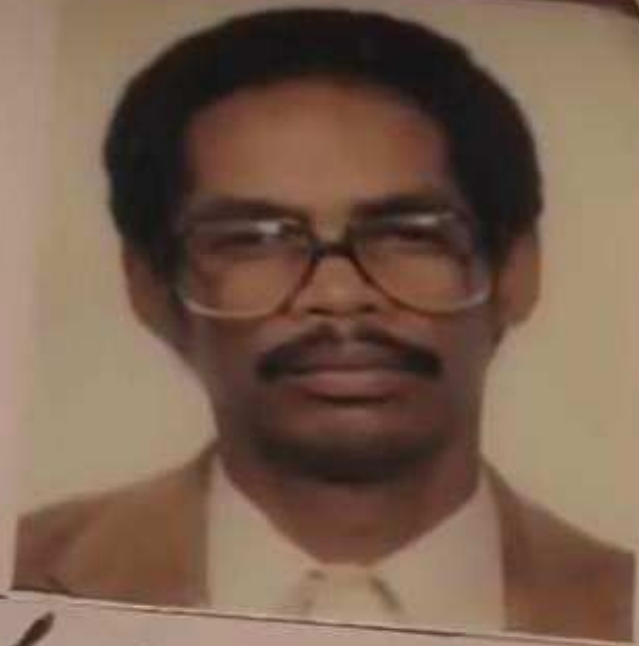
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Key View  
Key View  
Key View



# 1984 PRESS

Muhammad Al-Kareem



Name

*Muhammad al-Kareem*

Editor-in-Chief/MUHAMMAD AL-KAREEM

**NEW BAYVIEW NEWSPAPER**

6220 Third Street—San Francisco, Ca 94124—(415) 467-1070

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*Muhammad Al-Kareem*

Signature of holder

# NEW BAYVIEW

VOL. 15, NO. 1

FEBRUARY 3, 1992

415-695-0713

FREE

## Rev. Jesse Jackson Kicks Off Speaker Willie Brown's Campaign

Friday night five hundred voters welcomed Assembly Speaker Willie Brown home to the heart of his new district. As a mark of respect for his new constituents in Bayview Hunters Point and Visitacion Valley, the Speaker invited the Rev. Jesse Jackson to come in person and touch the crowd with his hands and his message of hope.

An Assemblyman since 1964, elected Speaker in 1980, Willie Brown has been called the most powerful person in California aside from the Governor. In his former district on the other side of San Francisco, Speaker Brown has consistently won 60 percent of the votes.

He expects his support in Bayview Hunters Point will be even stronger. "Our numbers will be so overwhelming that every time someone makes a public policy decision in this town, they will remember what you did for me," he predicted.

The Speaker called on the crowd that packed the Southeast Community Facility to come with him to City Hall Monday, February 10, at 10:00 a.m., when he officially files to run for office. "I'm going to City Hall, and

vote like Willie Brown" until the majority of elected officials are ready to do the people's will.

Before following Speaker Brown to the microphone, Rev. Jesse Jackson took time to talk

fighter for jobs, peace, and justice."

Dr. King celebrated his own last birthday, Rev. Jackson said, by planning a mass mobilization, the Poor People's March on



*In the spirit of community, a union of hands and minds with determination for a better tomorrow.*

*(L to R) Jesse Jackson, Marcelle Cashmere, Willie Brown.*

listen, and pose for pictures with local heroes like Marcelle Cashmere, whose leadership helped build the legendary fighting spirit of Bayview Hunters Point.

Washington, and an end to war in Vietnam. We should celebrate Martin Luther King's birthday by increasing voter registration to empower the people and letting the

## New Bayview Photographer Detained By Geneva Towers Guards

For half an hour last Wednesday, New Bayview photographer Hava Gurevich was surrounded, detained, and interrogated by armed security guards and management agents at Geneva Towers, the landmark highrise housing complex on Sunnydale Avenue.

Ms. Gurevich had gone to Geneva Towers at 4:30 Wednesday evening to visit tenant advocate and fellow New Bayview staff member Louise Vaughn and to shoot pictures for a photo essay on subsidized housing. "When I walked in," she said, "five armed guards greeted me at the doors. They refused to let me in."

The guards first insisted on knowing who she was visiting and then, when they learned she was a news photographer, what she wanted to photograph. Although the guards told her that no one is allowed to walk around Geneva Towers without a security escort, Ms. Gurevich said she did not see any tenants being escorted. Only the guards themselves, she said, always walked in pairs.

Worried about her visitor, Ms. Vaughn had called the San Francisco Police Department, and two officers responded. "She [Ms. Gurevich] is being detained over at the other building because she has a camera," explained the guard who accompanied the officers to Ms. Vaughn's apartment.

towers toward the other, the guards described every move on their walkie talkies, Ms. Gurevich said. "We are entering the parking lot." "We are crossing the parking lot," they announced.

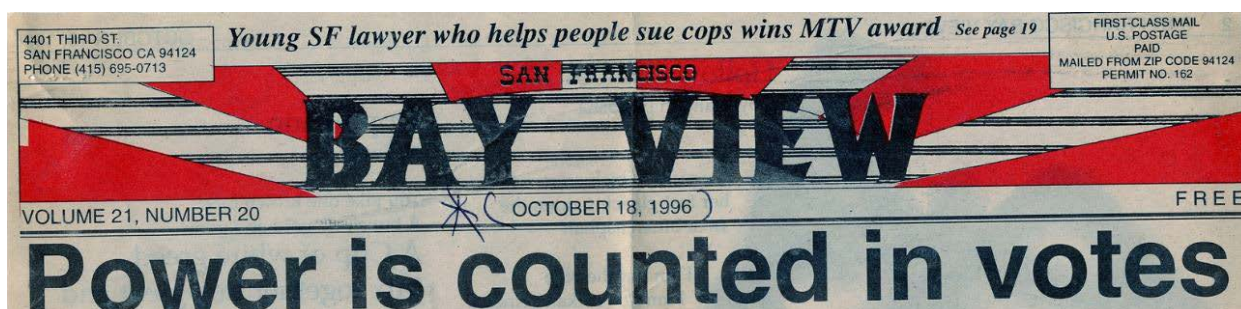
Emerging from the dark lot up a few steps to ground level, one of the guards stopped and signaled with his hand over their heads to some men above, Ms. Gurevich said. "At this point I was terrified. His wave had all the body language of 'It's us. Don't shoot!'"

Five or six men in business suits stood waiting, she said, glaring at her with their arms folded. They told her they were liable and responsible for her safety. But she said they seemed most concerned about her camera, suggesting that the camera put her in special danger. They said Ms. Vaughn should have asked their permission before inviting her to Geneva Towers.

Finally, Ms. Vaughn arrived and found her visitor. She protested, "This is my private guest. You have no right to detain her. She came to see me." Ms. Vaughn took her guest by the hand.

As the two women walked through the complex together, Ms. Vaughn pointed out the poorly lit parking lots, the heavy doors with broken locks, and the many areas where a person could be trapped and not be heard







# NEW BAYVIEW

T.M.

Newspaper Established In 1976

MUHAMMAD AL-KAREEM Editor and Publisher

ABDON J. UGARTE Managing Editor

CYNTHIA L. COWELL Associate Editor

ANTHONY SCOTT Proofreader

DAVID HENRY Photographer

ALLEN GREENKY

DONALD DUDLEY Distribution

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# Supporting The San Francisco Bay View Newspaper!

<https://www.youtube.com/watch?v=pJKpVU8Hzw8>



[Johnnie Burrell](#)

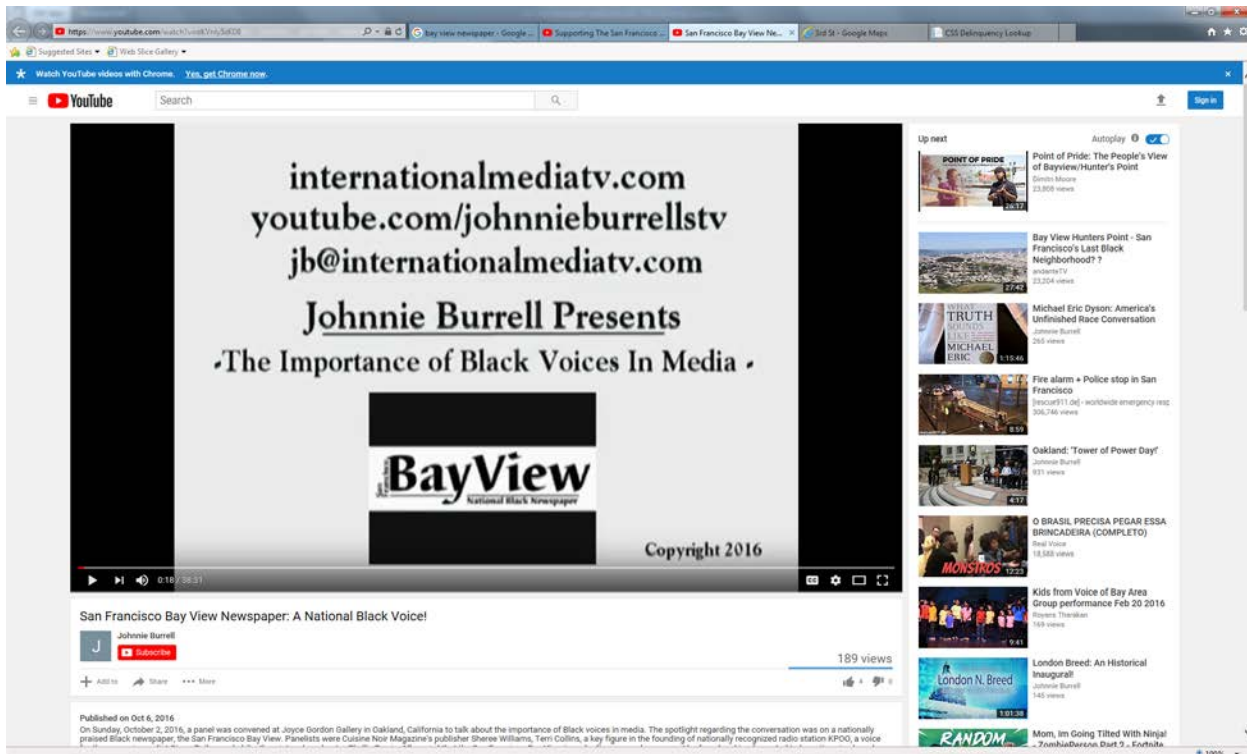
**Published on Dec 19, 2016**

Activist and book author Baba Jahahara Amen-RA Alkebulan-Ma'at talks to us about his experience with the San Francisco Bay View Newspaper and the importance of keeping this Black voice heard in the media. [sfbayview.com](http://sfbayview.com) [africansdeservereparations.com](http://africansdeservereparations.com)



# San Francisco Bay View Newspaper: A National Black Voice!

<https://www.youtube.com/watch?v=oKVnly5xKD8>



[Johnnie Burrell](#)

**Published on Oct 6, 2016**

On Sunday, October 2, 2016, a panel was convened at Joyce Gordon Gallery in Oakland, California to talk about the importance of Black voices in media. The spotlight regarding the conversation was on a nationally praised Black newspaper, the San Francisco Bay View. Panelists were Cuisine Noir Magazine's publisher Sheree Williams, Terri Collins, a key figure in the founding of nationally recognized radio station KPOO, a voice for the young, journalist Cierra Bailey, and philanthropist and moderator Phyllis Bowie. All agreed that the San Francisco Bay View is under fire now and ways must be found and implemented to keep its voice heard. Tune in! [sfbayview.com](http://sfbayview.com) [kpoo.com](http://kpoo.com) [joycegordongallery.com](http://joycegordongallery.com) [kevinwoodson.com](http://kevinwoodson.com) [cuisinenoirmag.com](http://cuisinenoirmag.com)



## [Bay View founding publisher: I was inspired by Malcolm, Martin, Elijah and the 1966 HP Uprising](#)

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February 8, 2016

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*Interview of Muhammad al-Kareem by The People's Minister of Information JR Valrey*

Muhammad al-Kareem founded the New Bayview newspaper, later renamed San Francisco Bay View, in 1976 and turned it over to the Ratcliffs in late 1991. So in 2016, we're excited to be celebrating the newspaper's 40th anniversary, beginning on Sunday, Feb. 21, 1-5 p.m., at the Main Library, 100 Larkin St., San Francisco.

You'll hear Muhammad, a panel consisting of writers associated with the Bay View in different eras, a fashion show hosted by Big Ole Pretty Girls founder Yolanda Y'Netta, and musicians Avotcja, Stoney Creation and Sista Iminah reminding us of the beauty and talent within our community. We'll serve food, too – and it's all FREE. Spread the word!



Muhammad al-Kareem founded the New Bayview in September 1976. This photo was taken about that time.



Muhammad al-Kareem in his office back in the day

but I never could find out who to see to get the copies and so forth. I was just inspired with seeing newspapers and publications I got.

The Sun Reporter – they were publishing. Dr. Goodlett and Tom Fleming and his team, they used to put out the paper – wow, like 48 pages! What they're doing now ain't nothing like what they did back then. They was publishing a 48-page tabloid. His tabloid was like 17 inches deep.

**M.O.I. JR:** Muhammad, tell us what was happening in the Bayview Hunters Point community prior to your founding of the New Bayview newspaper and what inspired you to found a newspaper?

**Muhammad al-Kareem:** Well, what inspired me was, when I was a teenager, I used to see the brothers – they used to come around Hunters Point selling the paper, Muhammad Speaks, and I used to sell papers on the corner. I used to sell the San Francisco News-Call Bulletin on the street when the people came out the Shipyard, and I used to see them brothers selling Jet Magazine. I really wanted to sell Jet Magazine,

Nothing like the lil Examiner today, it was deep and thick, every week!

I was inspired watching Martin Luther King marching. I was inspired by Malcolm X. And the funny thing about that, people was going in a direction to see who we gonna be like, you know. The inspiration came from all these things, growing up in the neighborhood – getting back to Malcolm X on the TV and Martin Luther King. I didn't hardly see the Honorable Elijah Muhammad, and then Malcolm got killed.

The brothers in Hunters Point, the older brothers, they was down. They knew a lot of stuff, man. They wasn't no dummies. Hunters Point, man, they were intellectual. Them brothers, they wasn't stupid. They were smart brothers. It's just the situation that they was in portrayed them as being unorganized and so forth like that.

They weren't organized when we had the riots (known as the Hunters Point Uprising, beginning Sept. 27, 1966). I mean we was at the riots – we was out there and didn't have no guns! How you gonna – now how in the hell I'ma be out there ain't got no gun? Somebody shooting at the police with a .22 or a zip gun or whatever, and I'm in the middle of all of this. I got my ass out the way from all that stuff (laughs)!

But the thing is then I begin to see you gotta have a vehicle to put your news out. Just like when I relinquished the paper to Ratcliff. I ain't got nothing against them, but I realized, hey man, you got to have a vehicle to say what you wanna say! You know, a radio station – something, a soapbox or preaching or whatever.

## 1966 riot recalled

National Guard tanks were rolling down Third Street and police in full riot gear were lined up with rifles trained on the Opera House, which was loaded with young people and children. Many of our youth were wounded, though no one was killed.



Harold Brooks (PHOTO: HEIDI HARDIN)

what it is today, and here to tell you the story, we are proud to introduce one of Bayview Hunters Point's community activists, Mr. Harold Brooks.

Harold Brooks: I am here tonight to describe the Bayview Hunters Point riots and some of the other events that happened in our part of town.

On September 26, 1966, the police shot Matthew "Peanuts" Johnson on Griffith Street. The police thought the boy had stolen a car. Peanuts, seeing the police coming after him, became frightened and started running. The police

*See OUR PART, page 2*

*"Our Part of Town," a play recently performed at the Bayview Opera House, recalled the 1966 riots. Clippings in a book compiled to accompany the play relate that "after the 1966 Hunters Point riot," the federal government granted \$150 million, which, under community control, built 3,000 new homes and transformed Butchertown into the India Basin Industrial Park, creating 4,000 jobs. Here is the description of the riot from the play's script.*

*Narrator: Now let's go back in time to 1966 when the men and women of Bayview Hunters Point pulled together. It was a struggle to get Bayview Hunters Point to be*

Harold Brooks, BVHP Champion and good friend to both Bay View publishers, al-Kareem and Ratcliff, was featured on the front page of the Sept. 16, 1994, New Bayview, the paper's original name.

A Black man gotta have something to get his word out, and from all this activity growing up in the community, that's what I came up with. And then I realized you gotta have some – some money. You gotta be independent. I'm sitting at home in my little place and I'm employed. I'm self-employed. The Honorable Elijah Muhammad taught us you got to be self-employed. I mean you can't be going down with the whims of these people, "I got to be here at 12 o'clock" or "I get off at 6."



Two Black San Francisco newspaper publishers, Muhammad al-Kareem of the New Bayview and Dr. Carlton B. Goodlett of the Sun-Reporter, were allies and champions for the community, Goodlett located in and focusing on the Fillmore, Kareem the Bayview.

Doing the paper was a good way to get organized, get the message out. They even had a paper one time called the Spokesman. They didn't get too far, and I don't know if they got the funding from the Model Cities or before the Model Cities, but the government does not sanction loans or grants to private newspapers. They do not do that. You can't get no loan or nothing. You got to do that on your own.

That's how I was inspired, through, all this activity. Being under the training, being FOI – the Fruit of Islam – and traveling to Chicago, once they got broke, I learned that SF Bay Area had they own, but I was able to get away from their crew and hook up with the Chicago crew – and then I begin to see the power and looked at it from a different perspective. Now I can see why things

I mean, we at war! Man, we got to do what we got to do. The Nation of Islam, under the leadership of the Honorable Elijah Muhammad, inspired me. I lived in Chicago for a short time, and I mean, I was down with that, real down with that. I was serious business. I wasn't no – I wasn't like those brothers in Hunters Point; they was hardcore. I wasn't hardcore like they was but I was able to relate to them, and they was able to relate to me.

They wasn't coming with Muhammad, and we had an opportunity to bring them brothers in with Muhammad. Then Malcolm got killed and things happened and then Model Cities came and then the money, you know, everybody fighting for that money. Eloise Westbrook and her team, she always getting that money (for rebuilding the housing on Hunters Point Hill, which Ms. Westbrook and the rest of the Big Five got by going to D.C. and bluffing their way into a private meeting with the HUD secretary).

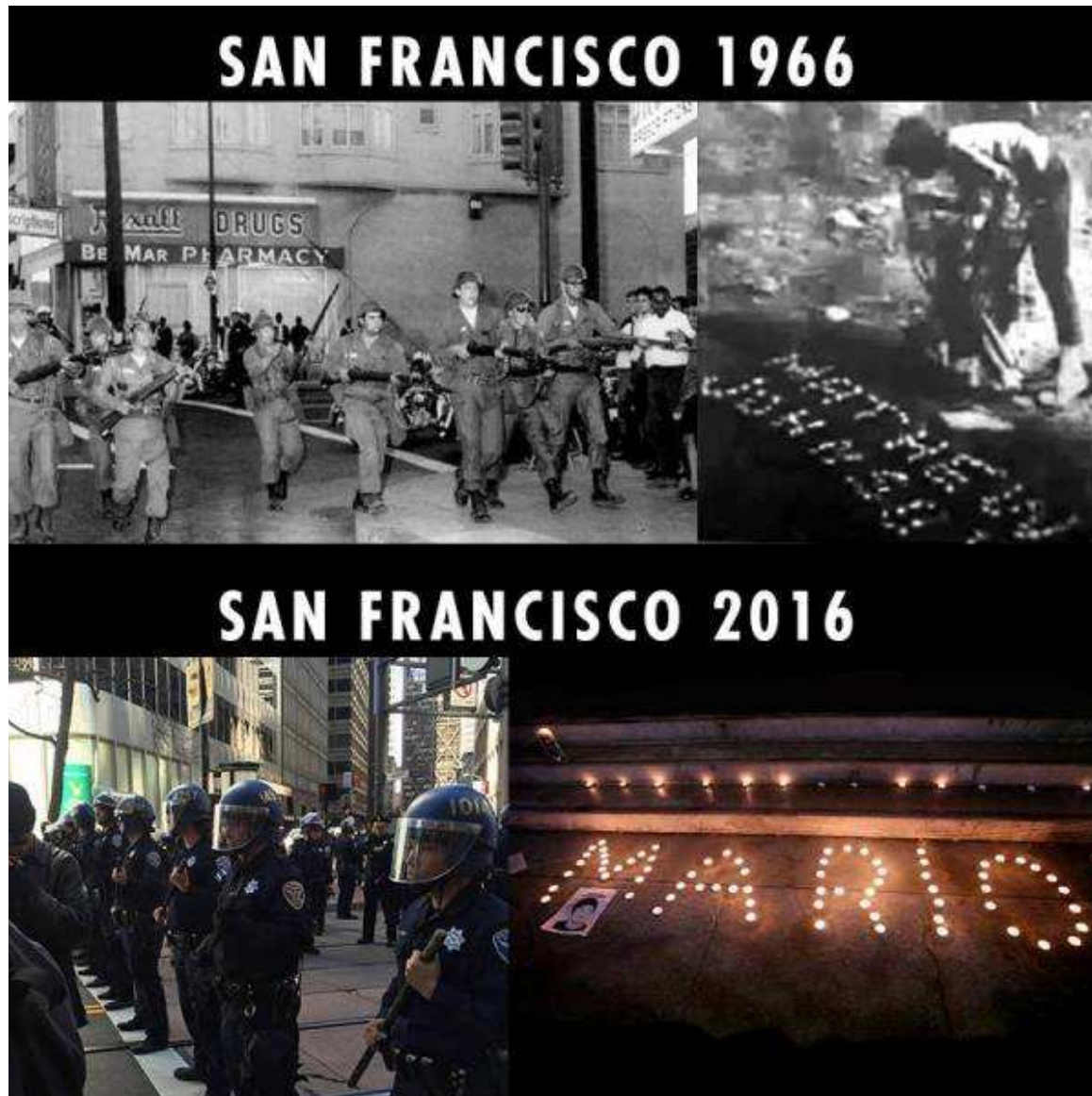


Mr. A. Thomas, journalism instructor at Woodrow Wilson High, reads the New Bayview.



happened during the time of Malcolm X and so forth.

I wasn't able to be on the same level as Huey Newton or Eldridge Cleaver, Marvin X. I never really met Huey Newton, but I seen him when he came down to Joe Lee (Rec Center) but I didn't get a chance to talk with him. I knew Adam Rogers very well. The people that became the players later on in life, I knew 'em, so they could trust me and I could talk with them, you see what I'm saying? So when I joined the Nation of Islam, it was like, "Oh yeah, well, right on brother. Do your thing."



In September 1966, SFPD shot Bayview Hunters Point resident Matthew "Peanut" Johnson, 16, in the back as he ran when accused of joyriding. Mayor Shelley called the National Guard and their tanks to put down the rebellion that ensued, and Hunters Point became a place feared 'round the world. In December 2016, SFPD executed Bayview Hunters Point resident Mario Woods, 26, firing squad style. The protests that have ensued, including a march down Market Street to Super Bowl City on Saturday, Jan. 30, when marchers were barred from entering by hundreds of militarized cops, have made their hood feared – and respected – at City Hall and everywhere people hear and see Super Bowl news. – Graphic: Eddie Rifkind and Jennifer Raviv



When a Black construction worker was killed on the job building the sewage treatment plant in BVHP, which residents had strongly opposed until they won mitigation, Mayor George Moscone, shown here with Hawk, James Hawkins, came out to speak to the community. SF Blacks “voted 100%” in those days and got a lot of attention from City Hall. With the Justice for Mario Woods Coalition holding the city in virtual siege and Mayor Ed Lee’s hair getting white by the day, maybe that attention will return.

thought maybe I could do it in my community (of Bayview Hunters Point), but we was so fragmented.

**M.O.I. JR:** What was the paper about originally? What did you set out to accomplish?

**Muhammad al-Kareem:** Man, we just trying to get it out. First we had to – I had to figure out a way to deal with these merchants out here. They had us like – you know, the businesses out here, they didn’t really want us out here. These white businesses? Aw, man they didn’t like us Black folk. I don’t know why we would still – I went there, but I was young – a teenager 12, 15 years old. I don’t know what the politics was – they don’t like us, you understand. And Sam Jordan, he was like the only person that I knew that was standing up. He wanted to get the word out, the truth out to the people on what’s really going down.

**M.O.I. JR:** Do you feel like it accomplished that goal?

**Muhammad al-Kareem:** At that time? Yeah! I mean it took a long time; it took like five years to get it going. The finance! To publish a newspaper, you have to have finance. I didn’t know that.

Dr. Goodlett was a doctor with an M.D., a psychologist with a Ph.D., a businessman. I didn’t know all that. I didn’t find that out until later on in life. These people, the Black publishers who had newspapers, they were professional people – insurance, business people, doctors, lawyers. I’m tryna get out there, but I ain’t got nothing. I didn’t know my ass from a hole in the ground. So I was trying to accomplish something like what Goodlett was doing in his community (the Fillmore). I

So the first stage was to try to develop a business in terms of advertising coming in every month.



Muhammad al-Kareem meets with Hamp “Bubba” Banks at his mayoral campaign office.

You gotta have revenue every month. So I think the first issue we raised – man, we had almost \$500. I was surprised! But I had help from a couple of other businesses. Michael Williams, him and his sister-in-law had Liz Fashion.



Muhammad al-Kareem meets newly elected Jamaica President Edward Seaga at an NNPA convention there in about 1989.

And my friend from Hunters Point who was in the vanguard, Alonzo Roger, we was trying to get that foundation so we could do it every month. You have to be consistent every month.



At a convention of the NNPA, National Newspaper Publishers Association, the Black press, are Dr. Carlton Goodlett of the Sun Reporter, Tom Berkley of the Oakland Post and an Ohio publisher.

Then I was gonna try to bring in an editorial. So you kinda walk softly – to develop, you know, you don’t want to talk too much about the movement; you gotta kinda get in first. People want to see if you’re gonna survive, so you don’t wanna get too controversial.

But we did get controversial, and my friend and protégé, Harold Brooks – everybody knew Harold Brooks. We were teenagers, except he was an older brother, I think he came out of the Navy from Chicago. But anyway he was like the – the ringleader. He knew all the activities that’s going on with the Model Cities. He was pretty sharp, because he was leading us and he was, you know – he wasn’t scary.

That’s another thing that I notice. Some of these people out here, they scary – they have fear in ‘em. And they still got fear in ‘em now in 2015!

But we accomplished getting that out. I wasn’t a real skilled writer. English wasn’t my worst subject. But I hadn’t



learned from going to college and trying to get a AA and a BA and I went to different schools and stuff. We hooked up with different people.

Now I tried to get in with Marvin and Eldridge and I tried to see where they were coming from. And I met the publisher over there at the Post Newspaper, Tom Berkeley. He was another brother we hooked up. Now Yusuf Bey – that's the only one out of all these people out in the Bay Area that was standing on his ground and talking the talk and walking the talk. Out of all them folks, he's the only one. Even in the temple, the Honorable Elijah Muhammad Temples of Islam, he was the only one – that's it, yes, sir.

**M.O.I. JR:** When did you sell the Bay View to the Ratcliff family?

**Muhammad al-Kareem:** Well, I sold the paper (laughs). I said, brother, I can't do anything with it. I had just got married. I was struggling trying to put the paper out and trying to take care of my family. I been had my wife on my case and just – the responsibility of being a – a man! I had to weigh that with, you know, I had done it so long, 15 years. And I said, well, I got all the major advertisers. I was able to meet all the publishers all over the country.

But when it comes down to it, you know, I had to pay



Newsmakers Sylvester Brown, founding president of the Brown Bombers youth sports teams, and trucker Charlie Walker talk with newsman Muhammad al-Kareem.



The Hunters Point Joint Housing Committee demanded not only that attractive new housing be built on Hunters Point Hill but that it be built by Blacks, by the people who live there. To a large extent, those demands were met.

my rent on time. I had two or three different locations at one time – I'm trying to pay rent on my house, pay the rent over here, paying the office on Third – I had two offices on Third and we had to combine it. It was a whole lot of stuff I went through.

But the only reason I sold it – it was a love – I really loved doing that, but I had to make a decision if I was gonna take care of my family or try to deal with these negroes out here, 'cause there are a lot of them – they ain't gonna support you. Our people don't support us like we should. They mean well (laughs), but we don't

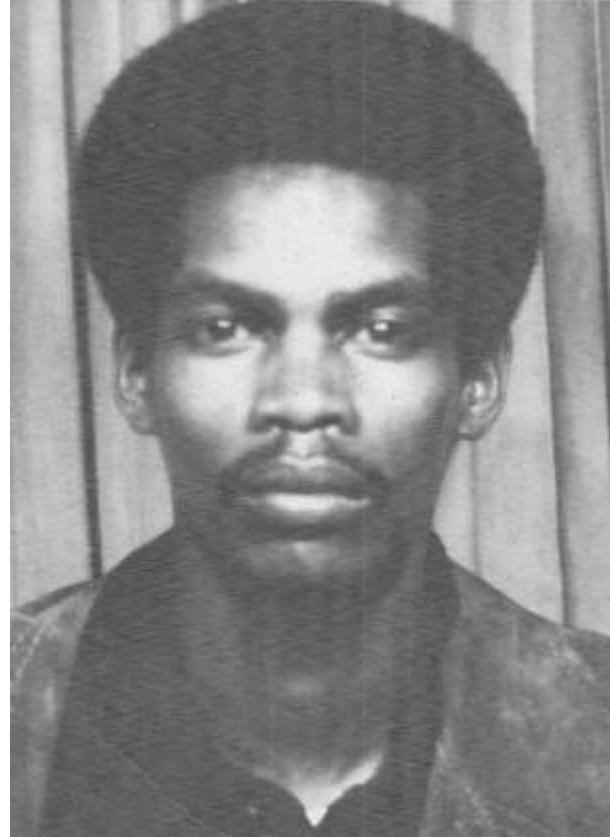
support us like we supposed to support us.

**M.O.I. JR:** Now that it's been decades since you sold the San Francisco Bay View newspaper, how do you look at it today? When you read the Bay View in Hunters Point, what is your analysis of where it has gone under the Ratcliffs, under me, under different people that played a part in the leadership. How do you feel about the path that it's taken?

**Muhammad al-Kareem:** I think it's phenomenal (laughs)! People were asking for that paper. "Aw man, let me buy it." Oh yeah, they was mad at me. Manny, he tried to hang around me, he was mad at me – I wasn't selling it to him. But I saw something in Mary – she that white lady. I ain't got – you know, I don't have no problem with the brothers marrying white women – my nephews and nieces, they do what they wanna do – but me? I'm gonna stick with the Black woman.

But anyway, I saw Mary when I was president of the Muslims Association. That was another way I was trying to get in to develop that paper. I saw the only way I could keep this paper going was I have to be in some leadership position in a business organization that they can't remove me, that I be right in there when the news gets off, or whatever's gonna break ground, I'm gonna be right there in it.

So Mary was, you know, it was phenomenal that she did that. I saw something in Mary, and I said, well, I always kept it in my mind she was always asking me about it: "Oh, let me help you with the paper" – "If you sell it . . ." You know, she kind of figured I would sell it. Well – it took me a while, maybe about six months or so, but anyway, I saw something in her, and I didn't meet Willie Ratcliff – that's why I sold it to them and I don't regret that I sold it to them, 'cause, you know, I respect what they did, 'cause putting out no paper ain't no joke! (laughs). It's a 24 hour 7 days a week process, 'cause the news is being made by the second, by the minute, by the hour, by the day.



Muhammad al-Kareem in 1974, two years before he founded the New Bayview newspaper.

**M.O.I. JR:** Now that the Bay View newspaper is turning 40 years old, what do you think about that?

**Muhammad al-Kareem:** Well, that's phenomenal! Now, I mean, people say, "Oh man when you . . ." Yeah, I started it, but they're doing their thing. I gotta do my thing



Middle Point public housing (officially called Hunters View) was under reconstruction, and Blacks were largely excluded from the work as usual, so young people agitated for the jobs they were entitled to. Just prior to the current reconstruction and conversion to “mixed-income” housing, meaning fewer units for very low income residents who had lived there for decades, the City managed to criminalize and imprison most of the young men, thus limiting the community’s ability to protest.

on Third Street. They used to sell cars on Third Street and Ocean Avenue.

Me and Tolliver, Mr. Tolliver, he didn’t hardly charge me no rent. I hardly paid, but at least we had a beautiful office, man! I left the office one day and forgot to lock the front door. I came back and I was worried, man, they might do something. Man, that office was still there when I got there. Ain’t nothing happen in that office. We was right across the street from the Waterloo, 6220 Third St.; B&J was right there on the corner, where Gilman and Paul Avenue run together.

So, you know, it’s phenomenal that they kept the paper together. I have to give them – I have to salute the Ratcliffs! You don’t have to agree, but it’s necessary to have the different views. Somebody have to

now. I ain’t got no jealousy – animosity. It be, “Oh man . . . I don’t like” – “Well, they got all this stuff in there” blah, blah, blah. Well, when I had the paper, did y’all help me doing it? Naw. Some of you did, some of you didn’t.

Some of you put the bankroll behind it. I got some cash money, couple thousand here, thousand there, you know. I had people that supported me. Mr. Tolliver, now I have to say that Joshua Tolliver, he’s a contractor. His son, Joshua Tolliver Jr., we shared an office together. He was selling cars, and he worked with Murchison.

Murchison was the first Black (car) salesman in whole San Francisco! He worked for Roger Boas, used to be the city manager for the City and County of San Francisco, but Murchison “Murch” worked for Boas Pontiac. He used to sell cars



When the School District’s contractor for the rebuilding of Willie Brown School, now a middle school in Bayview Hunters Point, excluded Black workers even from the demolition of the old building, much less the for the new construction, the community was up in arms, and Charlie Walker, Muhammad



get that word out. If somebody, you know, some little person (laughs) in the community is reading it, they're gonna be inspired and they're gonna do something great later on in life. The Black paper is necessary. It's needed.

al-Kareem, Willie Ratcliff and Mike Brown protested at the Feb. 12, 2013, School Board meeting. – Photo: Ken Johnson

**If somebody, you know, some little person (laughs) in the community is reading it, they're gonna be inspired and they're gonna do something great later on in life. The Black paper is necessary. It's needed.**



Muhammad with his Godmother, Dolores Sanders, in 2011

**M.O.I. JR:** No doubt. Well, thank you, sir! Last but not least, can you tell us what you're into now? Can you tell us about your new newspaper?

**Muhammad al-Kareem:** Oh well, (laughs) I'm starting my paper. We published the first edition in October 2015. We don't have a regular date yet. I'm just kinda doin a PR trying to promote it. People say, "Oh man, why don't you get a website or put out a newsletter, do something!" I'm saying OK, so I started – I did a job, I had a job working for the union (as a painter). I made almost \$4,000 in like less than a month.

So I said, "Man, I need to start the paper again." I wanted to focus on something that they weren't focusing on. The Bay View has their own niche. The Sun Reporter has a niche and the Post Newspapers. So I said that I want to find a niche for me and I wanted to be able to get the word out from my own perspective on what I see happening. So that's what's happening. I want to get the word out – things that people don't know about the politics in this community. It's really something – the dynamics of the politics.

And that boy got killed Dec. 2, 2015, Mario Woods. Now, I'm seeing more support from people outside the community. But a lot of people in the community are pissed off too about them police killing that boy. But the politics, the dynamics – the money that Lennar done paid everybody off. These preachers – I said, what is going on – they done paid everybody; they ain't gonna say nothing.

‘Cause the mayor is Ed Lee and Ed Lee controls the police department and that’s why they need to get rid of that police chief and next they get rid of the mayor. So, I didn’t know the dynamics of it. But they got the general orders – I knew the soldiers have their general orders, but I didn’t know the police department have their own general orders. And the mayor is the head of the police department in San Francisco.

So, I want to get the word out and get the truth out about the real, what’s really going on. But I have to deal with all these dynamics of this community to try to get the word out with the paper that I’m developing.



At the Super Bowl City Grand Opening Protest March and Rally on Saturday, Jan. 30, Muhammad al-Kareem, still gathering the news, holds a poster for the media cameras as Phelicia Farr speaks. Phelicia is a lead organizer with the Justice for Mario Woods Coalition. – Photo: Davey D

### **Ed Lee controls the police department and that’s why they need to get rid of that police chief and next they get rid of the mayor.**

**M.O.I. JR:** Well, thank you, Mr. Muhammad al-Kareem, the original founding publisher of the San Francisco Bay View newspaper. We appreciate you sharing the history – your history as well as the history of the San Francisco Bay View Newspaper and what inspired you to create it. Thank you.

**Muhammad al-Kareem:** Well, you’re welcome, and I want to thank you for keeping up your effort with the Ratcliffs and the Bay View paper and getting out the word. I’m glad to see it and now I can pass the baton and sit back and watch you!

**M.O.I. JR:** Right on. I’m gonna go as hard as ever.

I am The People’s Minister of Information JR, signing off for [www.blockreportradio.com](http://www.blockreportradio.com). Until next time, we out.

*The People’s Minister of Information JR Valrey is associate editor of the [Bay View](http://www.bayview.com), author of “[Block Reportin’](#)” and “[Unfinished Business: Block Reportin’ 2](#)” and filmmaker of “[Operation Small Axe](#)” and “[Block Reportin’ 101](#),” available, along with many more interviews, at [www.blockreportradio.com](http://www.blockreportradio.com). He can be reached at [blockreportradio@gmail.com](mailto:blockreportradio@gmail.com).*

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NEWS

# BAY VIEW TURNS 40!

WRITTEN BY JM ON 04/20/2017



## Bay View turns 40!

### Part 1

*Editorial by Bay View publisher Dr. Willie Ratcliff*

It's 2016, 40 years since Muhammad al-Kareem founded the New Bayview, now renamed the San Francisco Bay View, in 1976. Inspired by Malcolm X, he wanted to bring a newspaper like Muhammad Speaks to Bayview Hunters Point. He'll tell the story of those early years, and I'll pick it up now at the point when my wife Mary and I took over in 1992.

Watching our first paper roll through the huge two-story tall lumbering old press at Tom Berkley's Post



The New Bayview was 15 years old when we took it on. This is our first paper. From that paper, dated Feb. 3, 1992, to now, January 2016, we've published 785 papers.



Newspaper Building on Feb. 3, 1992, was a feel-like-flying thrill we'll never forget. Tom Berkley and Carlton Goodlett of the Sun Reporter are the giants of Bay Area Black newspaper publishing on whose shoulders I stand.

"The New Bayview newspaper, published since 1966 by Mr. Muhammad al-Kareem, has changed ownership," announces a story in our first issue. "Mr. al-Kareem founded the New Bayview 15 years ago to serve 'as a positive force in the struggle for freedom.' ... The New Bayview's new owners, Willie and Mary Ratcliff, pledge to continue the tradition of courageous journalism."

Courage was on the front page of that Feb. 3, 1992, paper. We'd called a meeting of volunteers to staff the paper, and two of them, well known tenant organizer Louise Vaughn and Hava Gurevich, a tiny young red-headed Russian photojournalist, had teamed up for a photo story on Geneva Towers. The twin 22-story towers, built as luxury housing for the 1 percent, were occupied by then by the 99 percent, their rent HUD subsidized.

Typical of low-income housing, the Towers were patrolled by a security crew mostly comprised of moonlighting cops – sleep deprived, mean and brutal. "I began to feel like in a prison camp," Ms. Gurevich reported. "Who are they protecting? They tried to stop me every time I raised my camera."

That was after Louise Vaughn had rescued her from a jail cell in the basement. She'd been jailed for bringing a camera to the Towers. "How long must we watch housing management capitalize off the poor?" asked Louise, referring, in the case of Geneva Towers, to the notorious John Stewart Co. A company grown fat over the decades, its founder once sidled up to Mary at a Geneva Towers meeting to brag, "I control 35,000 Black people in this city."

**"The New Bayview newspaper, published since 1966 by Mr. Muhammad al-Kareem, has changed ownership," announces a story in our first issue.**

Also in that first paper 24 years ago were stories on Rev. Jesse Jackson kicking off California Assembly Speaker Willie Brown's re-election campaign, "Muni Metro on Track to Bayview," the inauguration of San Francisco Mayor Frank Jordan picketed by homeless artists, testimony of Kevin Williams to the U.S. Commission on Minority Business Development on white contractors' refusal to observe and



cities to enforce affirmative action in construction, David Alston's entertainment column, reporting on Danny Glover and Harry Belafonte's fundraiser to restore the Bayview Opera House, where Danny learned acting, "Sharing the Challenge: HIV and AIDS in Our Community" and an essay by a college student about losing her shame of living in public housing.

Printing that first paper was paid for by 30 ads for local businesses, nearly all of them Black, plus nine churches and one mosque. We'd jump for joy to have that kind of Black business support today. More Black businesses might have survived if they'd kept advertising.



"Over 13,000 New Voters Registered in Hunters Point, Vis Valley, OMI, Fillmore" to defeat Prop 165 to cut welfare 25 percent was the banner headline Oct. 2, 1992 – 450 of those new registrants housed at the San Francisco County Jail. We proudly endorsed Dr. Ahimsa Sumchai, one of the registration campaign leaders, who was running for College Board.

"Jobs, Not Jails" hollered the front page of the next issue, on Oct. 16, 1992 – we were publishing twice a month in those early years – over a story urging a No vote on a \$158 million bond to build a new jail. "San Francisco Jail Blacks at Twice National Rate, Ten Times Rate in So. Africa" headlined another front page story reporting on a new study by the Center on Juvenile and Criminal Justice.

"Clinton Promises Jobs" reports presidential candidate Bill Clinton's promises to "concentrate on economic growth – jobs, businesses and affordable housing – in the inner cities," to create 100 community development banks and end redlining. Are the Clintons credible?

And notice the echo of those headlines today – a campaign for jobs not jails and a Clinton running for president counting on Black votes. The issues persist, but this year we soundly defeated a new San Francisco jail.

Another theme that still echoes was struck in that issue by Jacquie Taliaferro in "Film Festivals: Who's Invited?" He introduced readers to FESPACO, the festival held in Burkino-Faso, and told how Spike Lee got his start. David Alston was promoting En Vogue and RBL Posse.





By July 2, 1993, Hunters Point legend Charlie Walker was writing a column on the back page called "Why Has Nothing Worked?" "There is but one way to come up from under the madness. We must own and operate the businesses in our community," he preached.

Sam Jordan, "Mayor of Butchertown" and BVHP's best known restaurateur, touted the economic potential of the ghetto. Though we were once forced to live here, "the ghetto has proven to be a plus for those of us who are strong. ... Let's work hard to turn our money over in our community at least 12 times. Wake up, giants!"

A front page editorial in that issue, "Ed Lee Calling Kevin Williams 'Ignorant' and 'Sleazy' Is OK, Human Rights Commission Rules," slams Ed Lee, San Francisco's current mayor, then director of the Human Rights Commission, who insulted the only HRC staffer who fought for the Black businesses the agency had been created to serve. Another front page headline that echoes today is "Jailing Blacks Puts California in Poorhouse."

From the beginning, we distributed the paper to the people we wanted most to read it and write it. From 1992 to 2008, we distributed the paper door to door throughout Bayview Hunters Point and several public housing developments nearby. A lively flock of children threw the paper for many years – young adults still greet us with "You gave me my first job!" and sometimes it's the only job they ever had. When the shooting got too heavy, adults took over.

Then as now we also dropped the paper at literally hundreds of stores, churches, libraries, community centers – and at the San Francisco County Jail, where the paper was read and carried on into state prisons. By the Nov. 19, 1993, issue, several prisoners were among the writers. Rodney A. Wrice, aka Kango, wrote: "I have spent time in most Level 4 high security prisons – yes, even Pelican Bay, which is being charged with the very racism that we as Blacks or African Americans face each day ...

"With blood in my eye, I now, once a street kid, speak consciously with the mind of a guerrilla. It is time that we as intelligent adults, gangsters, heroes and leaders give back to our youth their youth and teach them the identity of responsibility ... that Black-on-Black violence breeds only Black hate from within.



"Society's jails and prisons are full of Black inmates. Our streets are full of Black blood ... We must teach liberating concepts." The unruly younger prisoners that the Pelican Bay SHU veterans, now released to the mainline, are encountering come from that reality.

**From the beginning, we distributed the paper to the people we wanted most to read it and write it.**

Death row prisoner Steve Crittenden wrote the lead editorial, "Lift Every Voice: End the Death Penalty," arguing, "We are the only free country which says that if a person is not the right color and has no money, the chances are that he will never encounter justice." That Nov. 19, 1993, issue also has a series of "Personals" from prisoners like today's "Pen Pals Wanted."



"We Shall Not Be Moved" blasts the big banner headline on March 4, 1994, over a story by Louise Vaughn, "Agnos and Jordan conspire to drive Blacks out of Southeast San Francisco: Two bitter competitors come together to practice genocide on Blacks," referring to then HUD Regional Director – and former mayor – Art Agnos and then current mayor, Frank Jordan. That issue and other Bay View papers are featured in an exhibit currently at the San Francisco Main Library called "I Am San Francisco" about the days when the city was home to 100,000 Black people, most of them gone now, unable to heed that banner headline.

On April 15, 1994, my front page editorial, "Stop! Before we Slide Back into Slavery," read: "Voter registration workers, hurrying to register African American voters before the May 7 deadline, are meeting many who are simply afraid to register. They are afraid of being found, of being noticed, of speaking out – even by casting a secret ballot. Why?"



"1) If they have a job, they're afraid of losing it. San Francisco, lacking a Black business base, leaves Blacks little choice but to work for whites, who rarely tolerate outspoken 'uppity' Black folks.

"2) If they have a home, they're afraid of losing it. In San Francisco, at least 70 percent of African Americans live in HUD-assisted public or low-income housing where speaking out gets you an eviction notice.



"3) If they have children they're afraid of losing them. State officials say San Francisco's DSS is the worst in the state for its habit of snatching Black babies away from their parents and placing them in distant white suburbs where many have died.

"4) If they are out of jail, they're afraid of losing their freedom. San Francisco jails Black men at a rate 10 times higher than South Africa. This city, studies say, has the highest Black incarceration rate in California, which has the highest rate in the U.S., which has the highest rate in the 'civilized' world.

"So their fears are well founded. It's hard to be Black in San Francisco."

"1966 riot recalled" shouted a front page headline in the Sept. 16, 1994, issue. Bayview Hunters Point was deeply traumatized by what's known as the '66 Hunters Point Uprising, when, on Sept. 26, 1966, police shot Matthew "Peanuts" Johnson in the back, murdering him, and the community exploded.

Instead of setting fire to the Third Street corridor, where most businesses were still Black-owned, Hunters Point youth fought to drive out and keep police off their hill. The mayor's response was terrifying.

"National Guard tanks were rolling down Third Street and police in full riot gear were lined up with rifles trained on the Opera House, which was loaded with young people and children. Many of our youth were wounded, though no one was killed," was our summary of the story Harold Brooks told in a play at the Bayview Opera House that was shut down after one performance.

Harold, a beloved community organizer, had briefly broken the silence that had gripped the neighborhood ever since. Oldtimers are only now replacing shame with pride when they recall how, as teenagers, they scared the powers that be enough to put "Hunters Point Riot" in headlines around the world. Nineteen days later, on Oct. 15, 1966, the Black Panther Party was founded in Oakland. Panthers have Hunters Point in their DNA.

On Jan. 20, 1995, "300 Blacks form ring around City Hall" topped the front page describing Black construction contractors and workers protesting the Black share of only 3/10 of 1 percent of a contract to rehabilitate San Francisco City Hall. And




my editorial on March 17, 1995, "Run Willie run," was the first to urge Willie Brown to run for mayor.

**Oldtimers are only now replacing shame with pride when they recall how, as teenagers, they scared the powers that be enough to put "Hunters Point Riot" in headlines around the world. Nineteen days later, on Oct. 15, 1966, the Black Panther Party was founded in Oakland. Panthers have Hunters Point in their DNA.**

The photo I took of a sea of Black people at the Million Man March that graces the front page on Oct. 20, 1995, is the best picture of the march she's ever seen, according to my wife. And inside that issue is a sports section captained by that legend of Black sports writers Huel Washington, who stayed with the Bay View for several years.

On Feb. 16, 1996, Huel penned "Community fed up with police brutality," reporting newly appointed Black Police Chief Earl Sanders saying, "When I take off this uniform, I know I'm a candidate to be just another nigger beat up by the police." On the same front page, Ross Mirkarimi penned "Black men jailed at eight times the rate of whites."

 "Protesters condemn prison 'slavery'" was the top headline on April 5, 1996, a story by legendary journalist Kevin Weston on a rally outside California Department of Corrections headquarters in Sacramento that was organized by Martin Reed of Hunters Point from inside San Quentin Prison and drew a crowd of 150 in the driving rain. By then, the New Bayview had been renamed San Francisco Bay View with a rising sun masthead designed by artist Keith Lewis.



Hard Bricks comic strip (later J-Cat and Bootzilla) was written and drawn by Ronnie Goodman, then a prisoner himself in San Quentin and now the most famous homeless artist in San Francisco, who's been featured on the front page of the Chronicle and whose work is a popular feature of many exhibits. The Bay View is proud of all the people who've written or been written about in our paper over the years and have gone on to higher heights.


With a new push by the San Francisco Redevelopment Agency to take control of Bayview Hunters Point, Marie Harrison, by then a fixture on the back page, wrote on June 7, 1996, "Remember the Fillmore. Remember South Park. Bayview Hunters Point is our final frontier in San Francisco. Here is where we make our



stand. So hold the line. Refuse to be removed, replaced and dealt a slow death. Say No to the power plant and Yes to toxic cleanup. Save yourself and your neighborhood."

That week the Board of Supervisors unanimously defeated a proposal for a new power plant we'd fought for a year – the fight revealing that we in Bayview Hunters Point were drowning in toxic soup, some of the worst environmentally racist conditions in the country that we've been fighting ever since.

"Prison officials stage 'gladiator fights,'" reported on the Nov. 1, 1996, front page, updated a story we broke that September and the Chronicle finally picked up on Oct. 28. Our reporter was prisoner and Black Panther veteran Warren Wells, who wrote: "When you hear about Black and Mexican prisoners fighting in here, know that it is the state playing games, pitting us against each other so they can ask the public for more funds to build more prisons."

 "S.F. Bay View named national 'Black Newspaper of the Year'" blared the banner headline in the July 18, 1997, paper. The honor was presented to us by the National Black Chamber of Commerce at their 1997 convention in Denver. Among the Bay View's many other awards are the Society of Professional Journalists' Excellence in Journalism Award in 1996 and their Freedom of Information Award in 2004, and we were named Best of the Bay by the great Bay Guardian in 1997 and 2009.

The front page of that paper also reports on the start of the landmark Shumate v. Wilson trial filed by prison health care hero Charisse Shumate, alleging gross medical neglect and abuse, a constant Bay View theme for decades.

Inside that paper in the Culture Currents section is a review by Wanda Sabir, soon to become our arts editor and still the only journalist covering the incredibly vibrant Bay Area Black arts scene. Her column took the name Wanda's Picks on July 14, 1999. She's also a strong advocate for prisoners and a board member of the California Coalition for Women Prisoners.

The back page is graced with the J-Cat and Bootzilla comic strip that ran for years, artist Ronnie Goodman mailing a new strip from inside San Quentin twice a month.



Inside the July 18, 1997, Bay View, Ronnie Goodman had renamed his comic strip J-Cat and Bootzilla, a pair of prisoners on an island that looked a lot like Alcatraz who were incessantly trying to escape. Here, they've made it out for a while, but they'll be back.

On Feb. 4, 1998, we took a deep breath and dared to begin publishing the Bay View every week instead of the twice a month schedule of our first six years. From the beginning, we've never had the funds to hire a real staff, though countless great writers have generously shared their work with our readers. Today, we'd love to resume printing the paper weekly, which we had to suspend in 2008, when we lost everything in a foreclosure.

But even more critical is to make plans for the Bay View to live on beyond Mary and me. I'm 83 and she's 76, and the pace of publishing stories daily on our website and monthly in print is getting harder and harder to maintain. We'd love to hear from anyone with ideas for making the Bay View sustainable.

On Sept. 5, 1997, the Bay View graduated from a tabloid to a big broadsheet newspaper with the banner headline, "10,000 cross Golden Gate Bridge" to overturn anti-affirmative action Proposition 209. Black economic power was – and still is – under massive attack.

I've always preached that winning Black economic power is the solution to most of the other plagues on the Black community, and as a lifelong contractor, licensed since 1967, I've fought for Blacks – we who built this country – to perform a major share of public construction work. When provided by Black contractors, construction jobs give a better-than-living-wage income to our people regardless of their academic and criminal records.

"Hunters Point power plant will shut down" was the banner headline on July 15, 1998, over a story written by Mayor Willie L. Brown Jr. announcing, "In recognition of the City's commitment to the long-term revitalization of the Bayview Hunters Point neighborhood, the City and Pacific Gas and Electric Co. have reached an unprecedented agreement whereby the 69-year-old Hunters Point will be permanently closed."

Oh, how we had fought that nasty plant, the oldest in the state, which blanketed the north side of Hunters Point Hill with toxins that had children up all night with



nosebleeds and rashes. My editorial that week was headlined “Confirmation of our power.”

**But even more critical is to make plans for the Bay View to live on beyond Mary and me. I’m 83 and she’s 76, and the pace of publishing stories daily on our website and monthly in print is getting harder and harder to maintain. We’d love to hear from anyone with ideas for making the Bay View sustainable.**

It was about this time that Kevin Weston, revolutionary journalist and piper to a generation of radical mediamakers, whose beautiful life was taken by leukemia last year, began filling one or two of the Bay View’s cultural pages each week with wild commentary, poems and graphics he called Anti-Verses. I’m proud of all the Bay View’s cultural coverage and promotion of brilliant Black talent and trends.

The banner headline “Terror at the Airport” on Sept. 2, 1998, topped a picture of the hangman’s noose found in the jobsite trailer of my company, Liberty Builders, that signaled the lockout of Blacks from construction in San Francisco – a lockout that continues to this day. As head of the African American Contractors of San Francisco, I’d worked with the Willie Brown administration to ensure the participation of Blacks and other contractors of color on the multi-billion dollar airport expansion, and most of our members had won multi-million-dollar contracts, the largest of their careers.

However, as they would arrive with their crews to begin work, they were greeted with death threats, leaving Liberty Builders the only Black contractor at SFO and the target of some of the craziest harassment I’d ever seen. But my all-Black crew braved personal life-threatening attacks and topped the five-story building off early, though work had been several months behind schedule when we started.

The noose was our reward, sparking a firestorm of Black protest, led by then San Francisco NAACP President Alex Pitcher, who had fought lynching as a young civil rights attorney in Louisiana. In succeeding weeks, ace reporter Lee Hubbard chronicled Pitcher’s success in persuading the FBI to investigate and the Board of Supervisors to hold hearings. “Discrimination is alive, kicking and doing well, even in the so-called City of St. Francis,” said then Supervisor Amos Brown, now head of the SF NAACP. Media Alliance gave us an award for the series. ▶

"The noose and the newspaper," my editorial on Oct. 14, 1998, began: "The tactics being used by the San Francisco International Airport, the Human Rights Commission and large general contractors – the good ol' boys club – to keep the construction industry segregated are also threatening to put the San Francisco Bay View newspaper out of business. They see the Bay View's role in informing, uniting and championing the rights of African Americans to public contracts and jobs as an attack on their supremacy, and they want the paper silenced.

"From the time we bought the paper in 1992 my construction company, Liberty Builders, substantially subsidized the Bay View because the paper didn't make enough money from advertising to cover the costs of printing and distribution. But Hensel Phelps Construction Co., the folks who brought us the noose, put a stop to that. For the past 18 months that Liberty Builders worked as their concrete subcontractor at the airport, Hensel Phelps never paid us a single progress payment."

But ultimately, as reported by Brother Jahahara on Nov. 25, 1998, the prime contractor, Hensel Phelps, which had hung the noose in Liberty Builders' trailer, was cleared of discrimination charges by the city's Human Rights Commission, and SFPD wouldn't even call it a hate crime. Showing Blacks under attack on the justice front as well as the economic front, another front page headline that week read, "Protests increase as death warrant looms: 'All out to free Mumia Abu-Jamal.'"

Happier news was in the March 3, 1999, banner headline: "Read your Bay View on the world wide web: [www.sfbayview.com](http://www.sfbayview.com)." That website was created and the story written by our daughter, Kenya Ratcliff. The Bay View was one of the first newspapers on the internet. We were already there when Google came along, and when you search for a topic we've covered, you'll often find the Bay View's story ranked up there with stories from the New York Times and the Washington Post.

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The March 10, 1999, front page asked “Who needs a Master?” decrying San Francisco’s decision to give the Hunters Point Shipyard, which had been undergoing toxic cleanup all that decade, to a “master developer.” Sure enough, Lennar, the “master” they chose, has been a curse on this community.

Another headline that week, “North Beach housing residents fight removal” was part of our constant coverage during that decade of public and subsidized housing residents’ struggle to keep – and to own – their own homes and community, while government at every level was moving to privatize and destroy them. A federal law allowing residents to organize, gradually take over management and eventually own their development as a co-op was carried further toward victory in San Francisco than in most other parts of the country, and the brutal way it was put down intensified the turf wars that have plagued the Black community ever since.

On March 17, 1999, the banner headline, “98% of City contracts go to out-of-town white male-owned firms,” condemned San Francisco’s economic racism that, along with police occupation and gentrification, has pushed the Black population down to near 3 percent today. “Communities hit by crack cocaine epidemic sue CIA” on the same March 17, 1999, front page was part of our coverage of the U.S. government’s campaign to rid itself of Black power.



Warren Wells, a leading member of the Black Panther Party who came from Hunters Point, was a political prisoner when he wrote many astute reports for the Bay View on the horrors of California prisons, including the Corcoran gladiator fights. From our first issue, we dropped papers for people locked up in San Francisco County Jail, and they introduced the paper to state prisons when they were convicted and sent there. It was courageous writers in California prisons who began to use the Bay View to reveal the terrible oppression. Today it remains the only paper in the country widely distributed both inside and outside prisons, facilitating dialog, planning and organizing nationwide to win real justice.

A photo of youths, fists raised, headlined “Up in arms over Mumia, Prop 21 and Amadou,” graced the March 1, 2000, front page – evidence of the rising power of young people, enraged at Prop 21 that enables California to condemn children to adult prisons. Bay View readers today know that many of those children were nurtured by older prisoners to become some of the keenest minds bent on abolishing prison in the long term and reforming it meanwhile.

“Toxic fire at HP Shipyard” bellowed the banner headline on Sept. 13, 2000. Federal law requires that the process of closing a military base, cleaning up the

toxic mess left behind and developing the land must, first and foremost, benefit the people who live around the base. Since the people surrounding the Hunters Point Shipyard are poor and Black, the Navy and the City see the current residents not as beneficiaries but as obstacles to the upscale development they prefer.

So when multicolored flames and smoke billowed from the Shipyard's largest landfill, one of the most toxic landfills in the U.S., full of radioactive and chemical toxins, the Navy and the City tried to hush the media, but the Bay View wouldn't hush. When the fire flared again in July 2001, Ahimsa Porter Sumchai, M.D., who would soon be named the Bay View's health and environmental science editor, had begun to shake up the political establishment with her rare combination of medical, scientific and journalistic skills infused with courage.

"20,000 gone: Stop the exodus" reports "Black population in SF drops 23% since 1990" on the April 11, 2001, front page. "Prop P becomes official City policy" headlines my editorial on Aug. 15, 2001, reporting that 87 percent of San Francisco voters supported prohibiting development of the Shipyard until it is thoroughly clean. Lennar's current development is moving residents onto a Shipyard that is nowhere close to clean.

"Idriss Stelley supporters demand end to cover-up," also on that front page, updates the story we broke on June 20, 2001, that set the Bay Area on course to be a major national innovator in response to police terror. From the moment her son and only child, Idriss Stelley, was executed by SFPD, Mesha Irizarry has fought relentlessly for justice for all the victims and their families.

"No police in our schools!" marks the first front page story by JR Valrey, now known as the people's minister of information, in the June 27, 2001, Bay View. He quotes Askari X in "Ward of the State": "The police ain't nothing but another organized oppressive army occupying our community."

On Oct. 17, 2001, is a theme initially struck on our very first front page nearly a decade earlier, "3<sup>rd</sup> Street rail must be built for us by us." Devastated by the mass murder of Black construction expertise during the SFO debacle in 1998, however, nearly all Black contractors were out of business, so Black workers were also locked out. While I had always seen the construction of Third Street light rail as an economic opportunity for Bayview Hunters Point – "Muni is our mitigation"

headlined my editorial on Jan. 9, 2002 – City Hall used it as a means to speed BVHP's gentrification.

The banner headline on Jan. 16, 2002, "Muni's Third St. work privatized," has a series of check marks next to "No resident hire, no affirmative action, no prevailing wage, no union, no competitive bidding, no community notification whatsoever – nothing but parking tickets, lost business, dust, noise – no jobs but flagging for a non-union contractor."

**Devastated by the mass murder of Black construction expertise during the SFO debacle in 1998, however, nearly all Black contractors were out of business, so Black workers were also locked out.**

We later learned that Muni, San Francisco's public transit system, had chosen not to do for Third Street's then mostly Black businesses what it had done in every other commercial corridor torn up by major construction and apply for available federal funds to keep those businesses alive when few customers could reach them. That decision killed many Black businesses, the bedrock of Black economic power.

One of our all-time most powerful front pages came out on Feb. 6, 2002, with the banner headline, "Police to parents whose children they were beating: 'As long as you people are here, we will act like this.'" I called my editorial "Gentrification by terror" when, on Martin Luther King Day up on Kiska Road families were relaxing after a community barbeque and police attacked 12-14-year-old children peacefully sitting in a car listening to music.

I wrote: "What I believe (the cop quoted in the headline) meant was, 'We are carrying out orders to beat you and your children under color of law whenever we please. We are telling you, take a Section 8 certificate and get yourself and your family the hell out of here, because the big greedy developers want your space, your view, your land on the sunny side of San Francisco, to make money for themselves – and they don't care about you.'"

That issue, marking my 10<sup>th</sup> anniversary as publisher, featured the photos of 28 contributing writers, many still writing. I extend my deepest gratitude to all the writers who have blessed us with their work all these years. Another striking

front page was our first in color, dated June 5, 2002. The featured story, about “Mrs. Sloan, who washed dishes for 30 years to buy four homes for her extended family, loses them to county conservator,” was written by Lisa Gray-Garcia, lovingly known as Tiny of the Poor News Network, a treasured companion in our efforts to liberate journalism.

On June 26, 2002, Terone Ward’s glorious new masthead made its debut – bright green and sun-splashed, the same one we still use. Terone’s arrival as webmaster and layout designer ushered in a new era that saw the Bay View increasingly written by and for our youth. Only 19 then, Terone was already the father of two adorable little boys, who often came to work with him.

JR, too, worked out of the Bay View “newsroom,” the living room of our little flat that was often crowded with young folks – among them Apollonia Jordan, only a teenager when she started writing and taking photos for the Bay View, who’s now back covering the SFPD execution of Mario Woods.

The Oct. 2, 2002, front page was topped with JR’s review of “Bay View Appreciation Night,” celebrating my 70<sup>th</sup> birthday at D’wayne Wiggins’ Jahva House in Oakland with music by D’wayne and Askari X. At the bottom of the front page, JR and Terone collaborated on a colorful panel with a monthly theme, a tradition we continue today.

This history of the Bay View will also be continued. I hope you’ve enjoyed walking down memory lane with me and that you’ll be inspired to join me and the Bay View in seeking the justice and enlightenment to build a better world.

*Bay View publisher Dr. Willie Ratcliff can be reached at [publisher@sfbayview.com](mailto:publisher@sfbayview.com) or 415-671-0789.*

Source: San Francisco Bay View

AUTHOR

JM







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### Bay View turns 40! Part 2

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April 20, 2017

*Editorial by Bay View publisher Dr. Willie Ratcliff*

Now, as the San Francisco Bay View newspaper's 40<sup>th</sup> birthday year comes to a close, is the time to bring up to date the historical sketch of our paper that I began with Part 1 in the January paper. Piles of old papers rest on my desk, waiting to be read once again – a banquet of stories and pictures of our lives, our hopes, our goals. Let me let you taste the flavor of the freedom we continue to fight for in the age of Trump.

Picking up where Part 1 left off, the banner headline in the Oct. 16, 2002, Bay View blared, "POLICE ATTACK STUDENTS," followed by the subhead, "60 baton-wielding police hit, traumatize Thurgood Marshall students." A small dust-up over a girl between a couple of boys separated by a petite woman teacher was escalated into a police riot when 60 officers invaded the school without warning, blocking the entrances at both ends of the school, bottling over a thousand students in the main hall after someone had pulled the fire alarm that sent them out of their classrooms into the hallway.



There they were all terrorized, and the darker skinned Black, Samoan and Latino students selectively beaten with batons. “They called hella officers and they started hemming everybody up that was around. They started hitting people with billy clubs (even though) we didn’t do nothing. ... (I)t was about 60 officers, and the whole school started fighting back,” said a student quoted by JR.

One teacher tried to protect the students. Police “told Mr. Peebles to leave or they’ll take him to jail. He said that he didn’t care, left, went upstairs, got a camera, and started videotaping all the police beating up the kids. ... After that, the cops took the videotape, handcuffed (Mr. Peebles) and took him to jail. He was the only teacher arrested.” A dozen students, all Black, were also arrested.

Reportedly, during a showdown in the mayor’s office months later, Mayor Willie Brown, SFPD Chief Earl Sanders and SFUSD Superintendent Arlene Ackerman – all of them Black – told those arrested the charges would be dropped only if they promised not to sue. Ironically, Thurgood Marshall is a college prep school then sending 92 percent of its graduates to college, a treasured resource in resource-starved Bayview Hunters Point, yet what are Black students being taught?



“67% of SF homeless are from BVHP” is the banner headline on Oct. 30, 2002. “While 20,000 Black folks lost their homes and left the City,” I wrote in an editorial, “another nearly 10,000 – from Bayview Hunters Point alone – lost their homes yet stayed in the City, homeless. ... In the last handful of years, in a dramatic transformation, the complexion of San Francisco’s homeless population has turned Black.” Previously, unhoused Black folks were taken in by someone and never seen on the streets, but HUD rules threatening to evict families if they sheltered anyone not on the lease put an end to that compassionate tradition.

Another symptom of Black loss can be seen in comparing the Bay View’s Black Pockets Business Directory in 2002, when it took two thirds of a page, listing 57 Black businesses and professionals, with the 2016 directory, which has shrunk to less than half that, with only 24 businesses listed. Today, from all sides of the Black community, comes the prescription for our way forward: “Keep your money circulating in your community. Patronize Black businesses. Keep your money in Black pockets,” the message we publish in every paper.

To thrive, the Black economy requires – and fosters – Black unity, and so does Black culture. The main photo on Nov. 20, 2002, is of a drummer at San Francisco’s Ocean Beach summoning “hundreds of men, women and children to honor the ancestors and express the pain of a continuing Black Holocaust”: Maafa is the annual commemoration of the Trans-Atlantic Slave Trade, the Middle Passage and their legacy, founded by Bay View arts editor Wanda Sabir and now in its 21<sup>st</sup> year.

“It was still dark,” she wrote about Maafa 2002, “so after we’d parked, unloaded and greeted other arrivals nearby, we all walked down the stairs onto the sand, where candlelight and roaring fires danced to drum voices. It was, as usual, a beautifully welcoming sight – Black people gliding along the terrain, spirits mingling with the ghosts of ancestors present that morning, the guests of honor.”

“350,000 march against war and racism” declared the banner headline on Jan. 22, 2003, when JR reported I told the multitude from the steps of City Hall: “The Black community has been engaged in war ever since we left the shores of Africa in chains over four centuries ago. So if the country is going to start a true anti-war movement, then this anti-war movement needs to begin by addressing the war that the American government and big business via the police are waging on Black communities right here. Then we can span the world.” It was the largest demonstration in San Francisco history.

“Locked out of 3<sup>rd</sup> St. rail work” headlined my editorial on June 18, 2003, when Muni, having locked out the people of Bayview Hunters Point from the \$600 million T-train light rail project except for an occasional flagger, reneged on a promise to set aside construction of the \$125 million light rail maintenance barn. Muni had promised that they “would work with Black contractors, truckers and workers on a plan that would feature on-the-job training in all trades for our youth and for everyone who wants to work hard and earn a good living.”

Muni had lied to the community at meetings that drew crowds as large as a thousand BVHP residents, and I wanted to encourage people not to give up. “We have been quiet too long,” I concluded. “From this day forward, we will organize and demand our right to work and to contract, to have our votes counted, to live in a clean environment, to have a Black bank and a thriving Black shopping corridor and to end the police occupation of our community.” Those remain our goals.

A new feature, “Behind Enemy Lines” with its familiar gunshot-pocked masthead designed by brilliant young graphic artist Terone Ward, appears in the Aug. 6, 2003, Bay View over a story headlined, “Here, a dreadlock Rasta must be punished.” Ras Mario Canody writes: “A Rasta’s faith does not allow the cutting of our hair, so therefore I get only 10 hours of yard per week, no phone calls, no dayroom and no jobs or school,” all for being out of compliance with grooming regulations.

“But as I walk in the land of Babylon, I came across your paper and felt as if a wind of truth blew in and washed me in a bright light. I am sending you these stamps and hoping that you put me on your mailing list. I want to get your insight on a regular basis.”

In “Transition of Dr. Yusuf Bey,” Brother Jahahara Amen-Ra Alkebulan-Maat wrote: “Beginning in the late 1960s, his family built businesses like the Your Black Muslim Bakery chain of health-conscious restaurants and products throughout Oakland and the Bay Area, Your Black Muslim Cleaners, Your Black Muslim Grocery, Universal Security, E.M. (Elijah Muhammad) Health Services and other businesses that employ and provide opportunities to hundreds of poor, unemployed, recently released prisoners and drug-addicted men and women in our communities.”

Gracing the back page of the Nov. 5, 2003, Bay View are a flock of photos – no stories, just pictures and captions – a tradition ever since. One of the photos shows three tired Black firefighters trudging back to camp. “The unsung heroes – largely ignored by the major media – who saved California from the worst wildfires ever are prisoners. ... ‘We save million-dollar homes for a dollar an hour,’ said prisoner firefighter Ricky Frank, 33, who’s serving a 10-year sentence.”

In the middle of the front page of the Dec. 17, 2003, Bay View is a big portrait of beloved journalist Chauncey Bailey, illustrating “KBLK: Media trailblazer Chauncey Bailey launches new Black



television network” by JR. As he struggled to keep Soul Beat Television alive, he was also seizing an opportunity to found KBLK, pronounced K-Black. Black media must always fight for its place in the sun.

Black August was, as in years before and since, the theme of the page 1 panel on Aug. 18, 2004. It features “Soledad Brother: Memories of Comrade George” by revolutionary journalist and Black Panther veteran Kiilu Nyasha and “Special assignment: George Jackson’s funeral, August 1971” by Black Panther historian and archivist Billy X.

George Jackson’s name strikes terror in the hearts of prison officials in California. Many prisoners were tortured for decades in solitary confinement for possessing any mention of his name, including the many mentions in the Bay View. Nevertheless, prisoners have always asked us not to self-censor, vowing to defend the truth even in the face of torture.

The banner headline, “Cammerin Boyd murdered by SFPD in the Fillmore,” tops the May 12, 2004, Bay View. The reporter, Bay View intern and SF State journalism student Ebony Sinnamon-Johnson, had arrived on the scene shortly after Boyd’s horrendous murder. Boyd struggled to obey the police order to get out of his car, but he had two prosthetic legs and was murdered in front of a crowd for not obeying quickly enough. Media coverage of police murders was rarely seen in those days, except in the Bay View.



“Shipyard still unfit for human habitation” blares the banner

headline on Oct. 20, 2004, on the eve of the “dirty” transfer of Parcel A of the Hunters Point Shipyard from the Navy to the City and then to mega-developer Lennar, City Hall’s chosen “master developer” of the Shipyard. The people of Bayview Hunters Point, under the leadership of Minister Christopher Muhammad, had already been meeting every week for years trying to stop development until the Navy had completely cleaned the Shipyard of radiation and chemical toxins, and the environmental justice movement was covered by extraordinary journalist, scientist, researcher and medical doctor Ahimsa Porter Sumchai, M.D., whose father had died from working at the Shipyard.

The Bay Views published in the spring and summer of 2005 cover vast reaches of the African Diaspora. “Police in Haiti continue the killing” and many more headlines tell of the bloodbath and heroic fightback following the 2004 coup that exiled the people’s president, Jean Bertrand Aristide. “Protest in Vieques: The Navy is ‘bombing’ again” updates the struggle of a small Puerto Rican island with one of the prettiest white sand beaches in the Caribbean to stop the Navy from using it as a bombing range, poisoning the small population.

In “Nigerians challenge big oil companies over gas emissions,” we learn that not only has Big Oil destroyed the environment and the economy of the Niger Delta, but the people’s health as well by allowing the toxic gas emitted during oil production to burn off, the flares lighting the sky like



daylight all day and night. “Fallujah: an unnatural disaster” strays outside the African Diaspora to tell the story that involved many Blacks in uniform witnessing U.S. war crimes that are coming back to haunt us today.

The Aug. 31, 2005, Bay View carries our first story on Katrina, “Hurricane Katrina: Help the poor endure,” an appeal by Marc Morial for support for the thousands of New Orleanians packed into the Superdome. Soon we were to learn that the desperation in the Superdome was just the beginning of one of the worst deliberate disasters in history.



The Bay View, with the help of CC Campbell-Rock, a New Orleans journalist who came to the Bay and wrote and gathered stories every week, produced Katrina coverage so thorough it was judged second only to that of the New Orleans Times-Picayune. We called our coverage “New Orleans: Gentrification by Genocide.”

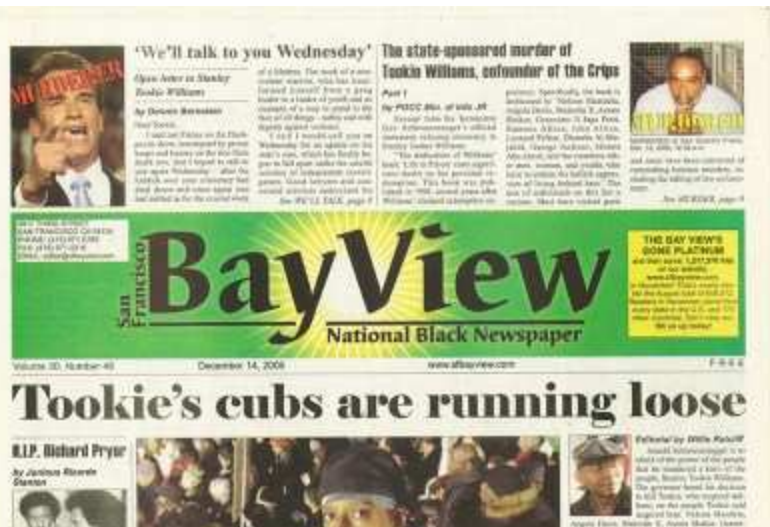
Just two days after the storm hit, my wife Mary was able to reach our old friend Malik Rahim, who had moved back home to New Orleans after organizing public housing tenants here in San Francisco for a decade. Malik dictated the terrifying story of

the genocide, “[This is criminal](#),” to Mary over the phone in their first conversation, then immediately founded Common Ground that brought tens of thousands of volunteers to New Orleans, many of them learning of the need through the Bay View.

“Tookie’s cubs are running loose” is the banner headline over my editorial in the Dec. 14, 2005, Bay View, and Minister of Information JR told the story in “The state-sponsored murder of Tookie Williams, co-founder of the Crips.” Tookie was beloved for his books for youngsters on his transformation – he called it redemption – that move them to redeem themselves.

Black youth had come in droves to the largest vigil ever at San Quentin hoping to stop his execution. But Gov. Arnold Schwarzenegger, who knew Tookie personally from when they were both body builders and had asked Tookie to appear in one of his films, made the cold blooded decision to condemn him to a slow, agonizing death.

The banner headline on June 7, 2006, “Sign the petition to save Bayview Hunters Point,” refers to



the referendum we initiated with allies to reverse the Board of Supervisors' approval of a plan to



put Bayview Hunters Point – the whole neighborhood of some 30,000 people – under the jurisdiction of the dreaded Redevelopment Agency, the same agency that bulldozed the Fillmore, known in the '50s and '60s as Harlem of the West, but feared by whites for its Black power. With that power relocated to Bayview Hunters Point, our hood was assigned the same fate, but we weren't having it!

Ultimately, with support of San Franciscans citywide who admired the courage of Blacks fighting from the bottom up, we gathered over 33,000 signatures, far more than needed, only to have the referendum quashed by City Attorney Dennis Herrera, who declared we should have attached a telephone book-size package of all the related proceedings to the petition, even though his office had approved our petition initially.

In the summer of 2006, a little yellow notice appeared on the Bay View masthead saying: "The Bay View's website, [www.sfbayview.com](http://www.sfbayview.com), which had been getting over 2 million hits a month, was attacked and badly hacked. It is under reconstruction and will return, better than ever, hopefully next week" and signed by Webmaster Terone Ward. Someone or something very powerful hacked the site, forever destroying some 10,000 stories. Though countless experts tried to help, the site was never resurrected and, in 2008, volunteers created a new site, the one we use now, still at [sfbayview.com](http://sfbayview.com).

City Hall's war against Black San Franciscans resounds in the two front page stories above the fold on Oct. 18, 2006, "Enough Is Enough rally a rare show of Black community force" by KPOO Radio News Director Harrison Chastang and "Alert! Gang injunction: 300 Black men targeted," the banner headline over a story by Damone Hale, Esq., along with a big picture of the Black Panther Party's 40<sup>th</sup> anniversary. The rally, organized by Minister Christopher Muhammad and me, drew an enormous crowd, girding the community to fight the gang injunctions, a terrible idea that migrated from Los Angeles.

"Lennar divides Hunters Point with apartheid wall" is the banner headline on March 21, 2007. The plan had never been announced, but finally we figured out that Lennar's massive earthmoving project to remove 35 feet of Hunters Point Hill at the Shipyard boundary was intended to create a large grade separation between the Black poor folks who'd lived on the hill for generations and the white rich folks Lennar hoped would buy its condos. Hoping to drive Blacks off the hill, Lennar made no effort to suppress the toxic dust clouds that poisoned the community for years.

Aug. 8, 2007, was the day of Chauncey Bailey's funeral, and the Bay View of that date carried the story by JR. The Black community had been astounded to hear of Chauncey's murder the previous week at 7:20 a.m. as he walked to work in downtown Oakland; he was then editor of the Oakland Post after many years as one of the Bay's tiny handful of Black journalists in mainstream media.

No one could imagine why anyone would want to kill Chauncey. Though he sometimes reported controversial stories, he was loved by everybody. We at the Bay View immediately suspected OPD, which Chauncey had told his publisher, Paul Cobb, he was investigating. But the police threw suspicion on Your Black Muslim Bakery and the young son of founder Yusuf Bey, who took the reins after his father died. Yusuf Bey IV was ultimately convicted. A mainstream media collaboration called The Chauncey Bailey project, which had immediately accepted the police line, severely chastised the Bay View for daring to suspect the police.

The Aug. 15, 2007, Bay View's front page headlines show the range of the paper's reach: "Forming a 'Human Levee for Human Rights' in New Orleans"; "In loving memory of 'Mr. Karl' Paige" by Apollonia Jordan about the beloved founder of the Quesada Gardens a block from the Bay View; the banner headline, "Chronicle omits SF mayor's strongest challenger, Dr. Ahimsa Sumchai," about our own health and environmental science editor, who has long been deeply involved in San Francisco politics and ran a very influential campaign against Mayor Willie Brown's heir apparent, the rich, white Gavin Newsom; "Bayview Hunters Point needs Malcolm and the Panthers" by Ebony Colbert, a very insightful young writer who served as managing editor for the Bay View until we ran out of money to pay her; "Officials allow dioxin to poison Black town"; "Wrongful mass eviction case settled by Oakland Housing Authority" by our favorite writer on low-income housing, Lynda Carson; "Fighting for the right to learn: The public education experiment in New Orleans two years after Katrina" by renowned human rights attorney Bill Quigley; "The unwarranted move of Imam Jamil Al-Amin to Supermax" by Minister of Information JR about the transfer of the former H. Rap Brown to the dreaded "Guantanamo of the Rockies" at Florence, Colorado; and "August 8<sup>th</sup> – again" by our hero, Mumia Abu-Jamal, about the terrible day in 1978 when police launched a major assault on MOVE in West Philly and the survivors of the MOVE 9, who remain in prison for the death of a cop who was killed by friendly fire.

Mumia is the liberation journalist who wrote for The Black Panther newspaper from age 15 and whose commentaries have been the Bay View's moral compass for decades. For 32 years, he wrote from the solitary confinement of Death Row, wrongly convicted of killing a Philly cop. In 2012, he was resented to life without parole and in 2015 nearly died from undiagnosed Hepatitis C. Through it all, his rare combination of courage and kindness have made him the world's best known and loved political prisoner and proven that media, too often a purveyor of lies and hate, can be a beacon of truth and love.



"Lennar built homes on land littered with live bombs" is the banner headline on Nov. 21, 2007, over my editorial that begins: "I thought the most horrifying story about Lennar's corrupt construction practices was the subdivision it built on its own dump full of rubber tires in Florida. Now a new Florida debacle beats that one." A 23-pound unexploded fragmentation bomb had been found just under the surface in a Lennar subdivision under construction. Neither bombs nor radiation nor toxic contamination stop Lennar from profiting off homebuyers' misery, whether in Florida or Hunters Point.

The July 2, 2008, Bay View is the last weekly paper we published. I remember my wife, Mary, looking up at me suddenly from her work on the following week's paper and saying, "That's it. We're flat out of money." We'd been approved for refinancing the building we still live in but no longer



own. A friend with slightly better credit had helped us buy it in 1998 after the noose at the airport had shut down Liberty Builders, my construction business.

It had been a crack house, deteriorated and cheap, but I was able to restore it to its early 20<sup>th</sup> century glory; a Black painter friend gave it a beautiful coat of green paint with gold trim, and we considered it the prettiest building on Third Street. But the loan approval evaporated when the appraisal came in lower than expected. Why? It was summer of 2008, when the mortgage crash few knew was coming hit this hood and all hoods like a hurricane, blowing away generations of Black wealth.

First, while we struggled to survive and keep a roof over the Bay View's head, we concentrated on a new website, so the Bay View could remain viable online while we worked on finding the money to resume printing. A friend of a friend recruited Brendan Nee to build the website we use today – for free, a sample of his work to draw clients to his new web design business. And supporters donated enough for us to print a paper for November, on the eve of Obama's historic election.

The December 2008 Bay View – we've been able to finance printing only once a month since the foreclosure – welcomed Kambale Musavuli, a young Congolese writer with Friends of the Congo, who encouraged us to cover his country and the African Great Lakes region to help stop the genocidal resource plundering by foreigners that had taken 6 million lives already. His story: "[Congo in crisis: What President Obama can do to right past wrongs in U.S. policy.](#)"

And Dr. Sumchai wrote "[Polluter pays! Air District fines Lennar \\$515,000 for poisoning the community with its toxic dust from the Hunters Point Naval Shipyard.](#)"

The banner headline in February 2009, "[Black Power wins a Black president and a white cop charged with murder](#)" – the latter referring to BART cop Johannes Mehserle for his murder of Oscar Grant Jan. 1, 2009, on a BART platform. Oakland exploded – and stayed in the streets for years – showing the country that persistence gets action, a lesson taken to heart in Ferguson, Missouri, in 2014. Probably in retaliation for his years of reporting police terrorism – I think he coined the term – JR was charged with arson of a trash can; it took a year in court to beat the ridiculous rap. His treasured camera was seized and never returned.

March 21, 2009, was payback time. "[Police 2, Oakland residents 4](#)" was the headline over JR's report in the April 2009 Bay View on the "routine" traffic stop of 26-year-old Lovelle Mixon that led to the deaths that day of Lovelle and four Oakland cops. At a rare march, rally and vigil at 74<sup>th</sup> and MacArthur in East Oakland on March 25, protesters, mostly Lovelle's neighbors, friends and family, connected the dots from the OPD murder of Lil Bobby Hutton in 1968 to the police murders of Oscar Grant and Lovelle Mixon. The banner headline over that photo and my editorial is "[If you want peace, fight for justice.](#)"



“[NO BLACKS WORKING](#)” blares the banner headline in December 2009 over a column, the first of a series, by our dear friend Joseph Debro, founder of the National Association of Minority Contractors. Joe was determined to stop the lockout of Blacks from construction. He died trying. We’re still trying.

Haiti was hit on Jan. 12, 2010, by a catastrophic earthquake that killed at least 300,000 people, and the February 2010 Bay View is full of stories about it. Thousands still live in tents since the disaster capitalists, most notably the Clintons, used the calamity to push the poorest country in the Western Hemisphere deeper into poverty. The U.S. response was as predatory as in New Orleans after Katrina five years earlier, as a story headlined “[New Orleans’ heart is in Haiti](#)” by Jordan Flaherty explains.

“Minister of Information JR recruited a medical-media team to travel to Haiti with 65 boxes of medical supplies to help the people heal and tell their truth,” begins the caption under a front page photo in the March 2010 Bay View. Young Stanford-trained Dr. Chris Zamani led the medical contingent and wrote the story under a picture of him caring for a tent full of Haitians. In “[Haiti: A tale of two disasters](#),” he tells how Haitians have always “refused to be exploited” and “500,000 African slaves organized themselves to defeat Napoleon’s army in a massive successful slave revolt that established the Haitian republic” in 1804. It was that spirit of never-say-die determination and racial pride that had originally led us to cover Haiti, hoping it would inspire our readers here in the U.S.

The Bay View has been blessed with more than our share of awards over the years – and a few other recognitions of our influence in the struggle for justice: the noose at the airport that signaled the lockout of Blacks from construction in 1998, the website hacking that destroyed 10,000 stories in 2006 and, on May 13, 2010, at 1:45 a.m., someone stood on the roof of the bank next door and shot a bullet through our bedroom window of our home-office that was apparently meant not to hurt us but to scare us.



The bullet, which is pictured along with the 2-by-3-inch hole in the window on the front page of the June 2010 Bay View, sailed over my bed, through the open bedroom door and made a dent in the molding of the closet across the hall. Mary was still working behind the next window, easily visible to the shooter, but he chose not to shoot her. We figure only a cop in uniform could be on that roof at that hour and not draw suspicion. But why did he shoot? I think it was intended to scare me into withdrawing from the competition for the contract to build the new Bayview Library and put my community back to work.

Also on that front page is the story, “[Gentrification journalism](#),” written by Minister of Information JR about the cover story in the East Bay Express that labeled him “Agent provocateur.” Gentrification



journalism is “the public relations team that is put in place to make gentrifiers feel safe while making the native population feel as if they no longer are wanted or have a place in the area.” I always see attacks directed at our core crew as really aimed at the Bay View, to shut us up and shut us down. So far we’re still here.

One of many stories by longtime Congresswoman Cynthia McKinney tops that same front page, this one condemning the Israeli murders aboard the Freedom Flotilla to break the siege of Gaza. She herself had sailed there twice, once having her little boat rammed and almost sunk by an Israeli warship and later being jailed for a week in Israel. And she became our friend when we organized a couple of speaking tours for her. Congresswoman McKinney also became our war correspondent when she covered Libya after the terrible Clinton-Obama decision to invade in March 2011.

A big stand-alone picture on the October 2010 front page of me handing a piece of paper to a young clerk at City Hall is explained with this caption: “On Sept. 22, Liberty Builders owner (and Bay View publisher) Willie Ratcliff signed the \$5.1 million contract to build the new Bayview Branch Library and handed it to Rochelle Delavega at the San Francisco Department of Public Works. He must still secure a loan and a bond, huge hurdles for a Black contractor, but he is determined to let nothing stop the people of Bayview Hunters Point from building our library ‘for us by us.’ ‘I didn’t win that contract by myself,’ says Ratcliff. People out here said, ‘Give it to him!’” when asked their opinion by City officials.



“He reports that DPW and Library leaders seem as committed to success as his all-Black team of top construction professionals. While Ratcliff and the City had hoped to start construction this fall, work will start in the spring. That gives jobseekers, experienced workers and potential subcontractors in the community time to GET READY TO GO TO WORK!” The photo was taken by our friend and neighbor, Francisco Da Costa.



Then came the December 2010 headline over a story by Joe Debro, “[San Francisco locks Blacks out from building our own library.](#)” City officials’ apparent enthusiasm had soon waned. It wasn’t the bond, which we got, or the loan that shot down my plans and dreams and those of this job-starved community.



The City snatched back the contract on the flimsy excuse that our insurance agent was one day late in submitting a certificate of insurance that the City already had on file, and they immediately handed it to the second low bidder, a white contractor, for \$2 million more than my realistic bid. That \$2 million

included a bonus for hiring some “minority” subcontractors who had already committed to work within Liberty Builders’ budget. I’m not sure I’ve ever recovered from the low blow of losing the contract, our last hope for girding our community with good jobs to stave off the exodus of Blacks from San Francisco that has reduced us now to a little over 3 percent of the population.

The news on jobs in January 2011 was a little better, announcing, [“Mandatory local hiring becomes law in San Francisco,”](#) a longtime goal of the Bay View. But it hasn’t helped Black workers a lot, because despite a record building boom, contractors, nearly all white, either refuse to hire Blacks or keep them on the payroll only for a short time. Black contractors are the key to Black construction jobs, and most remain out of business or unable to win even the smallest public works contracts.

A photo caption under the banner headline, [“WHY BLACKS ARE NOT WORKING,”](#) in the May 2011

Bay View reads: “Even on stimulus-funded projects that were supposed to create jobs in Black and other disadvantaged communities, Blacks appear to have won few if any jobs or contracts. Check out the next construction site you see. Most likely, even the flaggers will be white.” So much for Obama’s efforts to stimulate the economy for Black folks.

On that same front page are photos and a story about the legendary Rev. Edward Pinkney, the hero of Benton Harbor, Michigan, leading a march against the fascist “emergency managers” foisted on Michigan’s Black cities that resulted in the Flint water atrocity. Rev. Pinkney was convicted on trumped-up charges of voter fraud two years ago and now organizes his comrades inside prison, an extreme punishment for exercising First Amendment rights.

[“California SHU prisoners begin hunger strike July 1”](#) announces the start of what would be a series of three mass hunger strikes fated to reverse the course of prison history by dealing a near death blow in California to solitary confinement, which had buried thousands of “trouble-makers” – teachers, jailhouse lawyers, prisoners who cared about others – for decades in the dreaded SHUs, Security Housing Units.



Starting in July 2011, if not sooner, the Bay View became the go-to paper for prison news, filled with stories by and about our brothers and sisters inside as well as outside prison. Mary calls it the proudest day of her life when we learned that the California Department of Corrections blames the Bay View for the hunger strikes – that is, it was our fault that 6,600 joined the first strike, 12,000 joined the second, and 30,000, according to CDC’s own records, joined the third, in 2013.

Now, prisoners across the nation, stirred by the prisoner-led Free Alabama Movement, are using prison strikes to end slavery – to strike the “slavery clause” that makes an exception for convicts to the 13<sup>th</sup> Amendment’s abolition of slavery. The price of our commitment to the movement is censorship – banning – of the Bay View by prison wardens and some entire state prison systems. But we can’t stop until slavery is completely abolished!

“Free Fly Benzo, facing 4 years for copwatching” blares the banner headline in December 2011, with the subhead, “[Police critic Fly Benzo keeps catching hell since SFPD murdered Kenneth Harding.](#)” Fly (given name Debray Carpenter, son of Black contractors Claude Carpenter and Barbara Banks), a rapper and straight-A student at City College, had brought on the wrath of SFPD Chief Greg Suhr and was brutally thrown to the ground in Mendell Plaza, Bayview Hunters Point’s main gathering place, by several cops in front of a multitude of witnesses in a clear act of terrorism. The court piled on by sentencing Fly to stay away from Mendell Plaza for three years, and never since has any political activity been allowed there.

To bring this historical sketch through the last five years to the present, I’m going to pick up the pace so as to be able to fit all this in the paper. Most of you have been reading the Bay View a while, so if I leave out anything important to you, please write a letter to the editor so everyone will be reminded.

In September 2012, the banner headline reads, “[Let the community rebuild our schools!](#)” and the subhead, “We want local workers and local contractors on San Francisco School District construction,” over a story by James Richards, who heads ABU – Aboriginal Blackman Unlimited, a group that demands jobs for Black construction workers. ABU had shut down the demolition preceding construction of Willie Brown Middle School in Bayview Hunters Point until local Black workers were hired.

Over the following year, we spoke at meeting after meeting of the School Board persuading them to require local hiring and contracting in upcoming projects. Finally, they passed it – just after all the contracts it would have applied to were awarded, without that requirement.

“[Racial peace in prisons begins Oct. 12.](#)” the banner headline in October 2012, announces the initiation of the Agreement to End Hostilities, written solely by prisoners, organizers of the hunger strikes and other respected leaders, to take from prison officials their most effective weapon: racial strife to keep prisoners divided and conquered. With a few exceptions, usually disputes within racial groups, the agreement has held now for over four years. The solidarity it built has carried thousands of prisoners out of solitary confinement and onto yards where race riots are history.

Beginning a tradition, the top of the December 2012 Bay View front page is all portraits of some of the stars of [our first Black Media Appreciation Night](#), and the main picture shows Kali O’Ray, director of the San Francisco Black Film Festival and now the webmaster for SFBayView.com, handing out one of the awards. What a night!

“Kevin Weston held every heart in the palm of his hand as he told of the prayers of thousands steering him clear of death’s door just a couple of months ago as well as how he came to the Bay View as a



very young writer,” Mary wrote. Tragically, cancer finally won, and at the next Black Media Appreciation Night in September 2014, emotions peaked when his widow, wonder woman Lateefah Simon, with their little daughter Lelah and his mother, Geraldine Singleton, accepted Kevin’s Legacy Award for his legacy of encouraging and mentoring countless young media makers. Lateefah was just elected to the BART Board by a landslide.

With that December 2012 paper, the Bay View had reached the limit of 24 pages that our printer’s press can handle. The paper had gradually been growing from the 12-14 pages we usually printed when the paper came out weekly. Though it costs more to print a bigger paper, the smaller size is nowhere near enough for all the stories burning to be told. Even 24 pages is too small.

“[Hands off the Bay View](#)” headlined a statement in the May 2013 Bay View by the Pelican Bay Human Rights Movement First Amendment Campaign decrying the banning of all the Bay Views but one that year by Pelican Bay State Prison leading up to the largest hunger strike in prison history, set to begin July 8, 2013. It was also one of the longest. Some prisoners went without a bite of food for 60 days.

Strangely, only Pelican Bay – only the prison where the hunger strikes were born and raised – banned the paper that year. The men who wrote most of the stories about it couldn’t read them, but all other California prisoners could, and that’s how the organizers were able to inspire 30,000 of them to join the strike to end indefinite solitary confinement for those already condemned to it and as a threat hanging over everyone else to make them compliant.



The July 2013 banner, “[California prisoners inspire the world](#),” headlines my editorial, saying: “Bay View readers know the strike leaders well and see them as the pride of California daring at the cost of their lives to challenge the government and corporate powers that are impoverishing the people to build a prison nation. We wish them a speedy and total victory.”

The main picture that month is a compilation of photos of San Francisco’s Black leadership protesting the impending eviction of the nation’s oldest Black book store, Marcus Books. And at the top of the front page, “[Mexico demands justice for Malcolm Shabazz](#),” tells of

protests in Mexico City following the terrible murder of a great friend of the Bay View, whose smile, like that of his grandfather, Malcolm X, would light up the room.

“[Tavis Smiley spotlights Black suffering, Black hope](#)” is the banner headline for December 2013 over a transcript of his fiery keynote speech to the San Francisco NAACP Freedom Fund Gala on Nov. 9, 2013, where I was pleased to accept the Frederick Douglass North Star Award from SF NAACP President Dr. Amos Brown.

Several enduring themes are represented on the front page of the April 2014 Bay View. In “[Haiti is not for sale](#),” Ezili Danto, a powerful voice from the heart of Haiti, writes: “The Washington colonists are back in Haiti, re-enslaving. ... Duvalier is back in Haiti. The neo-Duvalierists are back in power. The capitalists own the Haiti government. ... Bill Clinton and all his acolytes are running Haiti.”

In “[SFPD-enforced gentrification killed Alex Nieto](#),” prized media partner Tiny of Poor News Network describes the outrage when four cops emptied their guns into this fine young man of the Mission eating a burrito in the park on his way to work the night shift when white gentrifiers walking their dogs took him for a gang member and called police.

In “[Richmond to have highest minimum wage in California](#),” Malcolm Marshall of the youth-led community newspaper Richmond Pulse writes about the little city that used to be a Chevron “company town” until young Black Latina Jovanka Beckles won election to the City Council and joined colleagues in making Richmond arguably the most progressive city in the nation.

And in “[Will Navy’s radiological survey of homes on Treasure Island mean evicting 2,600 residents?](#)” expert investigative reporter Carol Harvey launches a now two-and-a-half-year-long series advocating for the people of Treasure Island, most low-income and many formerly homeless, who must contend with the same triumvirate we’ve fought for decades in Bayview Hunters Point: the Navy, the City and Lennar.

In September 2014, the world was exploding after “[FERGUSON LIT THE FUSE](#),” our banner headline over my editorial, saying: “With the world watching and their hands in the air, identifying the police as the source of the violence, night after night, young people waded INTO the teargas and stood unflinching with guns in their faces. Oscar Grant’s Uncle Bobby, Cephus Johnson, calls them the most fearless youth of our generation. ... In Ferguson, the community has fused together across age, class and even race and street tribe differences.” JR went to Ferguson and sent back the front page photos – including one of the local Bloods and Crips making peace.



“[Black lives matter! World feels Ferguson, demands justice](#)” is the banner headline in December 2014 over dramatic photos of the first Black Lives Matter show of force in the Bay Area, where you might say Black Lives Matter was born; Alicia Garza, a forever friend of the Bay View, who has written stories and been pictured countless times organizing for POWER, the group she grew up in and later headed, is one of the three founders of Black Lives Matter and the one who coined their name.



In that first demonstration at the West Oakland BART station, the





last stop before San Francisco, young Black people chained together to protesters on the eastbound and westbound BART trains, locked to each train with bike padlocks around their necks, managed to shut down BART for four hours and 28 minutes, the four hours reminding us of the four hours Michael Brown's body lay on a Ferguson street and the 28 minutes for the Black lives taken by police every 28 hours.

[“Beloved political prisoner Hugo ‘Yogi Bear’ Pinell, feared and hated by guards, assassinated after 46](#)

[years in solitary”](#) is the headline over a story by Mary and me. We wrote: “‘This is revenge,’ declared his close friend and fellow Black Panther veteran Kiilu Nyasha on Hard Knock Radio Aug. 13. ‘They hated him as much as George Jackson. They beat him constantly, kept him totally isolated for 46 years – no window, no sunlight – but they could never break him, and that’s why they hated him. The only way he survived was that this man was full of love.’”

Every finger, inside and out, pointed at the guards, who protected the two white assassins while shooting at the young Blacks who rushed to Yogi’s rescue. And the timing was suspicious: Aug. 12 is the anniversary of the announcement of the Agreement to End Hostilities, which Yogi inspired and personified, and guards may have timed the assassination to try and derail settlement of the Ashker case against indefinite solitary confinement by provoking a riot – riots are job insurance for guards – but everybody saw through the ruse: no riot and the settlement was signed.

In the achingly beautiful main picture, Yogi is getting a big hug from his daughter Allegra, who was able to pay him a few visits just before he was killed. The caption reads: “This is ‘the hug’ that rewarded Hugo Pinell after 46 years of being barred from touching a friendly human being. Allegra, who had the pictures taken Aug. 2, says her father asked that if these photos were published, ‘the hug’ should come first. In his last letter to her, written two days before he died, he wrote: ‘I felt uncomfortable posing for our first photo. I was nervous; somehow I mustered up a smile. Then you got almost behind me, put your arms around me and I felt wonderful.’”

After our second Black Media Appreciation Night on Sept. 13, 2014, and our third, on Sept. 12, 2015, portraits of beautiful, joyous people performing and giving and receiving awards are splashed across the top of the front page of the October 2014 and 2015 papers: in 2014, Kev Choice, Melonie and Melorra Green, Fleetwood and Davey D, Wanda and TaSin Sabir, Cecil Brown and JR Valrey, Karen Johnson and Leroy Moore and in 2015, Pierre Labossiere, Leroy Moore, Dr. Ahimsa Sumchai, M1 of dead prez, Alicia Garza, Lateefah Simon Weston, Katera and Kali O’Ray, Mac Mall, Dr. Willie Ratcliff, Phavia Kujichagulia and Emory Douglass – the exciting photography by experts Malaika Kambon, TaSin Sabir and William H. Jones Jr.

The October 2015 Bay View also announced, [“California prisoners win historic gains with settlement against solitary confinement: Agreement reached in Ashker v. Brown ends indeterminate long-term solitary confinement in California.”](#)

2016 roared in with the news reported in the January Bay View of the SFPD execution by firing squad of Mario Woods just a little way up Third Street from the Bay View, and young people rose up much as they had 50 years ago in 1966 when SFPD murdered Matthew “Peanut” Johnson. After they shut down Mayor Lee’s inauguration, after the Black and Brown Frisco 5 held a hunger strike for weeks outside the Mission Police Station, after the Frisco 500 occupied City Hall and finally after SFPD murdered unarmed Jessica Williams-Nelson in Bayview Hunters Point as she sat in a car, we won the forced resignation of Police Chief Greg Suhr, who, as captain of the Bayview Station, had terrorized our hood for years.

Following Part 1 of this sketch of Bay View history in the January 2016, we ran the story of the paper’s first 15 years in a fascinating [interview with founder Muhammad al-Kareem](#) by Minister of Information JR Valrey in February 2016. The March 2016 Bay View once again splashed photos of many of the beautiful people who participated in our 40<sup>th</sup> anniversary across the top of the front page.

Also in that paper is the good news of the hard-won release of Albert Woodfox, the last member of the Angola 3, from 44 years in solitary confinement and the bad news, reported by Idriss Stelley Foundation co-director Jeremy Miller, of SFPD hiring killer cop Joshua Cabillo after he had murdered 15-year-old Derrick Gaines in South San Francisco and letting him continue his brutality here.

You all know the rest of the 2016 story: an election campaign and results that leave us reeling, the scandal of dozens of Bay Area cops having sex with an underage girl, the 50<sup>th</sup> anniversaries of the Hunters Point Uprising in September and the Black Panther Party for Self-Defense in October, 49ers quarterback Colin Kaepernick refusing to stand for slavery, the ongoing heroic struggle behind our October banner headline, “Nationwide prison strikes will abolish slavery in US,” the resultant banning of the Bay View by many prison officials across the country, and the great gathering of Natives from across the hemisphere to stand against Big Oil at Standing Rock because “Water is life,” among many other world-changing events.

For the Bay View’s first 40 years – and I can speak especially for the last 25 years since I took over as publisher – we owe undying gratitude to our readers and to the throngs of writers and photographers who’ve filled our pages with their extraordinary work and courage. As the Bay View’s 40<sup>th</sup> anniversary year comes to a close, we hope to find just the right new editor who will accept the torch that old age hurries us to pass – and to find the funds to pay her or him – so that the paper keeps troubling the waters for decades to come, “until justice rolls down like water and righteousness like a mighty stream.”

*Bay View publisher Dr. Willie Ratcliff can be reached at 415-671-0789 or [publisher@sfbayview.com](mailto:publisher@sfbayview.com).*

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## Andre Jacobs calls out celebrities: The Bay View is the realest, rawest, richest paper of all; don't let it go broke!

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February 2, 2018

*by Andre Jacobs*

My tears flowed when I heard the world could be losing the San Francisco Bay View newspaper as a source of life, light and power due to lack of funding. This harrowing news reminded me of a hard lesson I've learned: Any cause, no matter how noble, can and will be lost without money to fuel it.

I've spent thousands of dollars and hours buying and reading newspapers. Hands down, the Bay View produces the realest, rawest, richest content of them all.

It's free to pick up in hoods around the Bay, and prisoners nationwide pay what they can for a subscription by mail, nothing if they can't. Print advertising, which used to pay the production costs, has all but vanished from all print media.



**My tears flowed when I heard the world could be losing the San Francisco Bay View newspaper as a source of life, light and power due to lack of funding.**

The Bay View is a no nonsense nationalist newspaper intended for anyone with substance. They show the cultural beauty of California but they publish material of international concern, never apologizing, and have literally saved lives through their dedicated work. This is the only paper I know of that doesn't play favorites or censor people's work. They are truly people of the heart and spirit.

There are over 2.3 million people caged in America's prisons, millions more on probation, parole or in transitional housing. Each person represents an American family that has been broken by a system that places zero value on people who don't have enough money to pay for justice and equality.

We understand that life takes over sometimes, but when you forgot to send pictures, write or visit your loved ones in prison – or you were on the block, in Vegas or “popping bottles” – it was the Bay View newspaper letting us know we're never forgotten or without support. You didn't ask them to, but when someone is down for you, you don't have to ask.

What I'd like to see is for everyone reading this to donate at least \$5 to the Bay View newspaper. That's the value of one Burger King meal. I'd like to see every single person with a cell phone or computer, Facebook or Instagram page post this article about the Bay View. Our problems won't ever be solved by sitting around expecting others to take action.

**It was the Bay View newspaper letting us know we're never forgotten or without support. You didn't ask them to, but when someone is down for you, you don't have to ask.**

Don Diva, FEDS, Straight Stuntin, XXL, Source magazines, we love you; where do you stand in this movement? Dr. Dre, Colin Kaepernick, Anthony Anderson, The Game, I'm not saying you have to – I



From left, Carrington Keys, Andre Jacob and Duane Peter, three men accused of initiating a prison riot at State Correctional Institution at Dallas, Penn., are led into the Luzerne County Courthouse for the start of their trial in April 2016. Andre successfully defended himself. – Photo: Mark Moran, The Citizens' Voice

know what it feels like when people feel entitled to your money – I’m saying I’d really love it if you supported and endorsed this great newspaper. Do it for California.

I must admit that loving this movement, and Black people in particular, is like loving a woman who was done wrong by the men before you: Will she really see me, or will she think of the other guys every time I say “I love you”?

Divisive and substanceless newspapers make millions of dollars all year round while papers like the Bay View go broke. What does this say about us as a movement and society? Since when can anyone inspire others to join or even respect a movement that isn’t loyal to ourselves, doesn’t support ourselves, and would not even contribute the value of a Burger King meal to empower and feed the souls of its own nation? Stop following weak organizations that talk a good game and support the Bay View. Talk is cheap.

**Divisive and substanceless newspapers make millions of dollars all year round while papers like the Bay View go broke. What does this say about us as a movement and society?**

For more information on how to donate or support, call 415-671-0789, visit [www.sfbayview.com/support](http://www.sfbayview.com/support) or write to SF Bay View, 4917 Third St., San Francisco, CA 94124. Or donate to the Bay View’s GoFundMe campaign, at <https://www.gofundme.com/keep-the-bayview-newspaper-in-print>.

Forever yours,

*Andre Jacobs*

*Andre Jacobs is a published author, paralegal and successful trial litigant. He is the founder of Supreme Network, a social and economic power movement with a universal approach. For more information, go to [www.suremenetworkllc.wordpress.com](http://www.suremenetworkllc.wordpress.com) or write to him directly: Andre Jacobs, DQ-5437, SCI-Albion, 10745 Route 18, Albion, PA 16475. You can also email him via [www.offenderconnect.com](http://www.offenderconnect.com).*

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## An Ever-Changing View

By Denise Sullivan on February 4, 2018 1:00 am



Mary and Willie Ratcliff, publishers of the Bay View newspaper, review their January edition near their archives on Jan. 10, 2018. (Emma Marie Chiang/Special to S.F. Examiner)

In 1963, prescient author and scholar James Baldwin declared that Bayview-Hunters Point was “the San Francisco Americans pretend does not exist.” But beyond its reputation for government neglect, contaminated environmental conditions, gang and police murders and, more recently, gentrification, the neighborhood remains home to thousands of working families, including Mary and Willie Ratcliff.



For more than 25 years, the couple has published the Bay View, an internationally read black newspaper, treasured independent news source and one of the few publications to be widely distributed both outside and inside the walls of America's prison nation.

"I'd always had an interest in prison issues but didn't know much about them," said Mary, who took the helm as editor in 1992. "On our very first route, we dropped papers at the jail. It was a big success at 850 Bryant, back when mass incarceration was beginning and everyone was going to state prison out of the jail — they weren't going home, they were going to prison — and they took the paper with them.

"We started getting letters," she continued. "And commentary. Brilliant political commentary. So we started to publish that, and [inmates] started sending more, stories about their own cases and confinement and solitary and all the tortures they had to survive. ... We weren't saying anything, they were, we were just publishing."

On Aug. 12, 2012, the prisoner-penned ["Agreement to End Hostilities"](#) — which originated at Pelican Bay State Prison and called on inmates throughout California to settle all disputes in a diplomatic manner — changed conditions inside the system. And reports on prisoner hunger strikes across the state in 2011 and 2013 resulted in defined limits on solitary confinement in California.

"That's when we decided to start publishing a much bigger paper," said Mary, who oversees the monthly print production of its 24 densely-packed pages and daily news updates to the website.

"We woke up the prisoners," added Willie, a contractor by trade who acquired the paper as a vehicle to make change. From the get-go, his editorials concerned police brutality, disproportionate incarceration rates for African Americans and The City's unjust housing practices — set in motion by the long-beleaguered and now-defunct Redevelopment Agency — resulting in thousands of black residents citywide losing their homes. Of course, these matters remain topical more than 25 years since the Ratcliffs began publishing their nuanced and in-depth reports on black lives.

Founded in 1976 with an eye on local, black-owned businesses, the Bay View continues to cover news and the arts scene of the Bayview and the Bay Area, alongside topical stories on human rights issues and a column by Mumia Abu-Jamal. The January edition featured a piece on net neutrality by hip hop journalist and broadcaster Davey D; a remembrance of Keita "Icky" O'Neill, who was fatally shot by a San Francisco police officer in December; and a rundown of the feud between public intellectuals Ta-Nehisi Coates and Cornel West.



Mary and Willie Ratcliff sit inside their Third Street office. (Emma Marie Chiang/Special to the S.F. Examiner)

However, the Bay View and Mary and Willie — now in their 70s and 80s, respectively — are at a new crossroads: Their senior status, combined with the outmigration of San Francisco's black population, means fewer black businesses are advertising, and revenues are down.

Leroy F. Moore, Jr., an author and worldwide disability rights activist who was first published in the Bay View in the 1990s, stressed the newspaper's value. "I can't think about what life would be without the San Francisco Bay View newspaper," he said, "especially for the next generation of black disabled youth and young adults."

The paper's future is unwritten, though ideas on the table to help sustain it include association with an educational or cultural institution and the formation of a co-op.

"It has been my honor to work with, alongside and in community with this beautiful family," said Lisa "Tiny" Gray-Garcia, a revolutionary journalist and co-founder of POOR Magazine/PoorNewsNetwork who frequently contributes to the Bay View, "they cannot close — we could not make it without this portal of real journalism."

A generous gift from a reader in England paid some of the production costs for the January and February editions.

"Some of the strongest supporters of black prisoners in the U.S. are from Europe," explained Mary. "But rather than Willie and me appealing to keep the Bay View going, we need a younger person to lead. We have wonderful volunteers, but we'd love to pay a staff."

"People need to be paid, especially in the Bay Area," echoed Willie, who first arrived in Hunters Point in the 1940s.





Mary Ratcliff refills the news stand in front of their Third Street office. (Emma Marie Chiang/Special to S.F. Examiner)

Hailing from East Liberty, Texas, a land-owning farming community, Willie was a teenage husband and father when he came West seeking work in the shipyards, among the few places at the time an African-American male could find a job in San Francisco. Dissatisfied with his 99 cents an hour, he heard about building trade opportunities in Alaska, where they were paying three times his wage.

"I saw people coming straight off the plane, and as long as they were white, they'd get the job," remembered Willie, who picketed the job site and was employed soon after. Becoming one of the most active and successful builders in the Anchorage and Valdez areas, he went on to chair the state commission on human rights, advocating for black workers, the native population and women, all of whom were seeking jobs on the pipeline.

Mary, originally from Kodiak Island, was president of her local chapter of the National Organization of Women, waging campaigns for equal employment opportunities and day care assistance; her program was awarded millions in funding and still functions. She was also interested in race matters.

"I read the biography of Frederick Douglass when I was 8 and memorized parts of it," she said.

Upon first meeting, Mary and Willie vigorously debated gender and racial equality; by her own admission, she knew nothing of lived black experience until they met and eventually fell in love. Together, they ran campaigns for public office: Willie for state Senate, and Mary for the Alaska House.

"It was widely acknowledged Alaska had the most aggressive human rights commission in the country," said Mary. "Willie insisted on a very strong legal component and hired some of the best lawyers. I'll never forget when we came here to San Francisco, and we could see some of the problems we'd been familiar with in Alaska and we wanted to solve them.



Willie Ratcliff reads the January edition of the Bay View at his desk.  
(Emma Marie Chiang/Special to the S.F. Examiner)

"We asked around, 'Why doesn't anyone from the human rights commission sue the city if things aren't being done properly?'" she continued. "And people looked at us like we were insane. 'You can't sue the agency that funds you,' they'd say, but Willie did it in Alaska all the time — and he won!"

They'd come here so Mary could attend law school (she graduated from Golden Gate University and passed the bar); the plan was to open a restaurant, run Willie's construction business and publish the newspaper. But as in Alaska, Willie and his fellow black contractors were up against an entrenched system of racism: Over the years he's been "starved out of business," and repeatedly passed over for contracts. And yet, his and Mary's outlook for the possibility of true liberation for all people and the next edition of the Bay View remains undimmed.

"I used to work around the clock and I can't do that anymore. I'm not able to keep up with the workload," Mary admitted. "But I've gotten better and better as time goes on at keeping healthy. That's my biggest asset. I'm going to stay healthy and strong."

As for Willie, "I have some irons in the fire," he said. "I was born with irons in the fire."

A [crowdfunding campaign](#) to keep the Bay View in print is currently in progress.

*Denise Sullivan is an author, cultural worker and editor of "Your Golden Sun Still Shines: San Francisco Personal Histories & Small Fictions." Follow her at [denisesullivan.com](http://denisesullivan.com) and on Twitter @4DeniseSullivan. Editor's note: This story has been updated with clarifications on why Willie Ratcliff sought employment in Alaska and on Mary Ratcliff's comments on Alaska's human rights commission.*





## Bay View needs benefactors

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February 20, 2018

*by Dr. Willie and Mary Ratcliff*



Without major financial help, this may be the last Bay View we can afford to print. Each month, the print edition costs \$7,000 just for printing, distribution and mailing. Advertising income used to cover it, but no longer. Why do we do it? Why not publish only on the internet, as many influential news media do? Here's why:

"Your publication always seems to touch my soul. You guys really have your thumbs on the pulse of our culture, of our people," writes Jonavan Hopper 'El from a prison in North Carolina. "Being locked up, it's very rare to come across positivity. This system thrives off negativity, so publications like yours be a breath of fresh air for young brothers like me."

"I love history. Our people have been through so much. We're a strong people. They drag us through the mud and do everything in their power to degrade us, but we're resilient. Despite the hardships, reading about brothers who got out and are shining like diamonds – that's motivation! You all keep doing what you do because the image that's getting projected is what we all should be striving to live up to."

This is why we need to keep the Bay View in print: to keep the Prison Abolition Movement growing. Send these brothers some love and light: Shango Bey, 151986, and Travis Henderson-El, 1135863, both at ERDCC, 2727 Hwy K, Bonne Terre MO 63628.

motivation, and movements to end prison slavery and police brutality and win economic and environmental justice and more would be gravely wounded if we quit. The Bay View is the only publication in the U.S. that's widely distributed in prison and the hood, enabling our folks to communicate and organize.

Since the Bay View went public in mid-December with our [GoFundMe campaign](#), many good folks have contributed, but most donations have been less than \$50. We're grateful for every penny, but it doesn't add up to the \$7,000 needed every month. The Bay View's core volunteers can't do more; most of us live under the poverty line.

**The Bay View is the only publication in the U.S. that's widely distributed in prison and the hood, enabling our folks to communicate and organize.**

Yet San Francisco is awash in big money, millionaires and billionaires – Time reports we have the fastest widening wealth gap in the country – and awash in power, too: Both California senators, Kamala Harris and Dianne Feinstein, and former Speaker of the House Nancy Pelosi live here. Celebrities too, like Danny Glover and W. Kamau Bell.

But how do we reach out to potential benefactors? Are you the one who knows a way? Contact us by phone (415-671-0789) or email ([editor@sfbayview.com](mailto:editor@sfbayview.com)) if you can offer help or ideas. Better yet, you reach out to people you know who could help. The Bay View Development Committee needs volunteers dedicated to fundraising, too. Can you help save the Bay View?

*Dr. Willie and Mary Ratcliff, publisher and editor of the Bay View, can be reached at 415-671-0789 or [editor@sfbayview.com](mailto:editor@sfbayview.com). And send our brother*

**Without major financial help, this may be the last Bay View we can afford to print.**

Jonavan and tens of thousands more Bay View readers in prison and the hood who are able to read the Bay View ONLY IN PRINT would lose that



This is the other reason the Bay View needs to keep coming out in print: Elders and others in hoods around the Bay typically lack access or familiarity with the internet. Here in our hood, the Bayview Opera House was packed on Jan. 12 to celebrate the 85th birthday of Dorris Vincent, a pillar of the community. Bay View Publisher Dr. Willie Ratcliff and African American Historical and Cultural Society Executive Director Al Williams surrounded Dorris with love.

*some love and light: Jonavan Hopper 'El, 1073324, Lumberton Correctional Institution, P.O. Box 280, Polkton NC 28135.*

## Love letters to the Bay View

*by David Perryman, aka Christian Dave*

First, I want to say to the entire Bay View family, you are a bright light in a dark place. May God shine his blessing on you all during the holidays.

This letter is a powerful narrative with the ambition to do a powerful thank you of appreciation for what you do.

The Bay View newspaper gives “the People” a voice in the darkness where our oppressors are constantly dynamiting our hopes. What you do gives us a tool so powerful we have an equalizer to throw lefts and rights or fight the good fight of faith that would make Malcolm, Martin and Sojourner Truth yell those oh so famous words to our oppressor, “And down goes Frazier!” Yeah, baby! J

**The Bay View newspaper gives “the People” a voice in the darkness where our oppressors are constantly dynamiting our hopes.**

So, Bay View on behalf of all prisoners everywhere I turn a flip of the top bunk into a James Brown split to say thank you, and if you keep this up, I might have to bring you home to Mama. I/we love you.

*Send our brother some love and light: David Perryman, aka Christian Dave, AB1204, CSP – Sac A2-132, P.O. Box 290066, Represa, CA 95671.*





Bay View publisher Dr. Willie Ratcliff holds the Bay View banner in San Jose outside the Santa Clara County Jail on Aug. 19, 2017, at the march and rally for the Millions for Prisoners Human Rights March. – Photo: Jahahara Alkebulan-Ma’at

## Help save the Bay View newspaper!

*by Bobby M. Dixon*

The Bay View newspaper has been serving the Bay Area and the Black Diaspora for over 40 years. The Bay View is also a prisoner’s link to the outside world.

Right now the Bay View is in need of the People’s help! The Bay View newspaper is on the verge of losing its print edition. Established in 1976, the Bay View has been giving us years of liberation journalism, and now it’s up to us, its readers, to keep the papers rolling off the press! We the People need the Bay View.

The only way that the Bay View print edition can be saved is through your heartfelt donations, so let us all reach down into our pockets, purses, wallets, checkbooks and even into the piggy bank and donate what we can afford to give, in order to let the Bay View keep on informing us of all the vital news stories that we need to know.

## The Bay View has been giving us years of liberation journalism, and now it's up to us, its readers, to keep the papers rolling off the press! We the People need the Bay View.

Please let's not forget that we are all in this struggle together and that the Bay View newspaper has been there with us all the way! So now it's our time to be there in the Bay View's time of need. Do the right thing: As a reader, you are a part of the Bay View, so give all you can afford to give. Send donations to SF Bay View, 4917 Third St., San Francisco, CA 94124-2309.

*Send our brother some love and light: Bobby M. Dixon, C-41652, CHCF C-2A-150, P.O. Box 32200, Stockton CA 95213. Bobby is the longtime minister of justice for the National NABPP-PC and All Prisoners Lives Matter and a strong supporter of the Bay View.*

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## Three love letters to the Bay View from behind the walls

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July 15, 2018

*Editor's note: It's been a challenging year for the Bay View. With ad revenue falling and the cost of printing and mailing rising, we need a benefactor with the means not only to pay the production costs but to hire a new editor because your old editor, at 79, needs to share the load. And the new editor will need a staff. Lighting and inspiring our search for that help are the wonderful letters that prisoners write. Here are three that touched our souls.*

Dear Dr. Willie and Mary Ratcliff,

I've been very blessed to have been able to receive the Bay View for the last few years. I've been confined the last 39 years. I've lost contact with all family members as well as communication with the outside world.

Your newspaper has been my communication. It is a blessing any time I receive one.

But I don't understand how can anyone say they love and appreciate the Bay View but won't contribute any donation to see that it stays in print. People must understand that it takes money to make sure the Bay View stays in print.

It's my lifeline being able to read it. I don't have funds myself. If I did, I would make sure to send some type of funds to help it stay out there to help





“Save the Bay View” – Art: Roger “Rab” Moore, G-02296, HDSP C8-108, P.O. Box 3030, Susanville CA 96127

people like myself who have nothing truly to look forward to but the SF Bay View every month.

The SF Bay View is not just a prison newspaper. People must understand money is needed to save that newspaper we say we all love. Money is needed. Bless the Brother Troy Williams who tried to help.

I pray the people who feel it's a free paper will contribute what they can to help save the Bay View. The paper is not free; it still takes funds to keep it out there.

**Your newspaper has been my communication. It is a blessing any time I receive one.**

I pray the best for you. You help a lot of people with that newspaper. I must say I'm one of them. Thank you.

*Eugene 'Nadir' Menefield*

*Send our brother some love and light: Eugene Menefield, B-43126, RJD C13-101, 480 Alta Rd, San Diego CA 92179*

\*\*\*\*\*

Dear Bay View,

I'm here in Charleston Correctional Center. I just borrowed a copy of your Bay View National Black Newspaper and it stoked fires of righteousness and reawakened a revolutionary spirit that caused me to write this letter.

This is my newspaper, my culture's newspaper, the newspaper for the "People," so it's hard thinking now that due to lack of funding something as powerful as your righteousness could be lost. You say it takes a minimum of \$7,000 a month to produce the newspaper, that you need benefactors.

It amazes me how so many business-savvy, conscious-minded free thinkers and freedom fighters – Black men and women who are well off – refuse to, or have yet to, invest in the Black community and struggle by supporting and investing and building the Bay View National Black Newspaper, when I have yet to see any other publication more concerned with the "cause" of our people, whether in prison or on the street.



**This is my newspaper, my culture's newspaper, the newspaper for the "People," so it's hard thinking now that due to lack of funding something as powerful as your righteousness could be lost.**

Whether it be to support activists, organizations, politicians, musicians, women's rights, criminal justice and/or challenge injustices, this newspaper, though based in San Francisco, concerns itself with global events – and momentum must be created to save it.

Whether from fundraisers, charging for advocacy assistance, raising costs of subscriptions, reanalyzing marketing strategies, including certain columns, Black bake sales, GoFundMe pages, podcast creations or printing contents from computer printouts with less columns, something needs to be done.

This is a "for us by us" newsletter, i.e. a newspaper which the community as a whole should stand behind. We need to stand outside and stop taking an interest in white America and focus instead on Black America.

Please don't let this paper die, people. We finally have our own Black newspaper. Let's make it the best Black America has ever had, one that competes with major newspapers.

This is not just about San Francisco; this is about us. In closing, I am one man. I can't do much being in prison, but included is a pledge to put my St. Louis potnas on point and spread the word. Plus, and on the way is a small donation in the spirit of Kujichagulia, self-determination to create for ourselves.



"San Francisco Bay View Fallen Angel" – Art: Julia "JHoney" Gregg, 10925 SDWP, 3200 East Hwy 24, Pierre SD 57501

In closing, I truly hope you realize what you have in this newspaper. It is the "voice of the People" and must be saved no matter the sacrifice.

*Malik Jahyal (IS-RA-EL Moses) Nettles*

*Send our brother some love and light: Malik Nettles, 507107, SECC, 300 E. Pedro Simmons Dr., Charleston MO 63834*

\*\*\*\*\*

To the Bay View,

First, I would like to thank you for your hard work, dedication and the strong passion you have to deliver a message that hears the true understanding of how it is in life. I've been receiving the Bay

View for a year now and it has brought so much enlightenment to my life and it allows me to see who I really am.

I've never had a newspaper I can read that moves my soul and spirit the way it does. I've learned so much about culture; it's going to have a positive effect on me whenever I get released. I've also learned how important it is to know about politics. Our rights are so powerful but sometimes we fail to realize that because this life has consumed us with materialism.

**I would like to thank you for your hard work, dedication and the strong passion you have to deliver a message that hears the true understanding of how it is in life. I've been receiving the Bay View for a year now and it has brought so much enlightenment to my life and it allows me to see who I really am.**

That one person you send to benefits a lot of people on this unit. People are lined up waiting to read the Bay View. The Bay View has a powerful impact on us, and we all thank you for that.

After reading your last couple of papers, we are aware of us not being able to read this paper again if you don't meet certain requirements. Well, the brothers and I are praying that this paper will continue to be sent here so we can continue to be taught by the love that is put into the Bay View.

*Yuntrell Williams*

*Send our brother some love and light: Yuntrell Williams, 1467798, Ruben Torres Unit, 125 Private Rd 4313, Hondo, TX 78861.*

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# Bay View











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## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2017-18-037  
*Business Name:* California Wine Merchant  
*Business Address:* 2113 Chestnut Street  
*District:* District 2  
*Applicant:* Greg O'Flynn, Owner  
*Nomination Date:* March 7, 2018  
*Nominated By:* Supervisor Catherine Stefani

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

3237 Pierce Street from 1974 to 2004 (30 years)  
2113 Chestnut Street from 2004 to Present (14 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 2



City and County of San Francisco

## CATHERINE STEFANI

March 7, 2018

San Francisco Office of Small Business  
1 Dr. Carlton B. Goodlett Place, Room 110  
San Francisco, CA 94102-4681

Dear Director Dick-Endrizzi:

I hereby nominate California Wine Merchant to the Legacy Business Registry of San Francisco. Greg O'Flynn opened the business in 1974 on Pierce Street and is celebrating 44 years in the Marina District this year.

Greg opened this unique shop between his junior and senior years of college at St. Mary's in Moraga. A San Francisco native, Greg committed to specializing in selling California wines and also educating community members and visitors about our state's unique industry. He has invested in building strong relationships with partners, producers and customers. He particularly has committed to showcasing wines produced by small family-owned wineries. Greg and his wife Deborah have expanded their operations from Pierce Street to a new location on Chestnut Street. This includes a new wine bar where many community members continue to gather and learn from Greg, Deborah and guest winemakers they bring into their business to host tastings. We are proud to see Greg continue as an active owner and mentor to many employees who have since gone on to establish their own successful careers in the wine business.

The California Wine Merchant is committed to continuing to offer full services as a place for all residents and visitors to gather on Chestnut Street.

I look forward to California Wine Merchant's ongoing success as a Legacy Business.

Sincerely,

A handwritten signature in blue ink, appearing to read "Catherine Stefani".

Catherine Stefani  
San Francisco Supervisor, District 2

## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
CALIFORNIA WINE MERCHANT		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
GREG O'FLYNN DEBORAH O'FLYNN		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
2113 Chestnut Street San Francisco CA 94123	(415) 567-0646	
	EMAIL:	
	greg@californiawinemerchant.com	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.californiawinemerchant.com	California Wine Merchant	California Wine Merchant

APPLICANT'S NAME	
Greg O'Flynn	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
[REDACTED]	[REDACTED]
	EMAIL:
	greg@californiawinemerchant.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0425846	2948994

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
3237 Pierce Street	94123	July 1974
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	July 1974 - May 2004	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2113 Chestnut Street	94123	Start: May 2004 End: Present

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

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

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

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



## Section Three:

### Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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

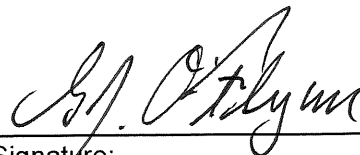
- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of 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.

Greg O'Flynn

Name (Print):

8/2/18

Date:



Signature:

## **CALIFORNIA WINE MERCHANT**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. 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.**

California Wine Merchant opened in 1974 at 3247 Pierce Street by Greg O'Flynn. In 2004, the business moved around the corner to 2113 Chestnut Street, where it is still located today.

Greg O'Flynn is a San Francisco native who grew up in the Marina District. He attended St. Vincent de Paul grammar school and Saint Ignatius College Preparatory. He played baseball and basketball down the street at what was then known as Funston Playground. During high school, he had several part-time jobs at businesses on Chestnut Street, including the beloved Marina Super, which is still there today.

After high school, Greg attended Saint Mary's College in Moraga, majoring in business administration and economics. It was there that he was also exposed to a wide variety of wines from many different countries through an extracurricular wine tasting club moderated by two of the Christian brothers who taught at the school. (Both had previously worked at the Christian Brothers winery in St. Helena.) Over the course of a couple of years of these tastings, Greg developed a passion for wine.

Greg opened California Wine Merchant in 1974 during the summer between his junior and senior year of college. Located on Pierce Street in the Marina, it was a unique shop at the time as it was just selling wine (no beer or hard alcohol) and was specializing in primarily California wines. Back then, wine was not part of the mainstream culture as it is today. Quite the contrary, those like Greg who were really into wine were outliers.

Greg became convinced that California was producing delicious wines equal to those produced elsewhere and that the state had an amazing future ahead of it. This varied from the general consensus at the time; most believed France had the best wines and California wines lacked distinction.

Interestingly, it was only two years after the California Wine Merchant opened its doors that the famous wine tasting in Paris took place. The Paris Wine Tasting of 1976—known informally as the Judgment of Paris—was a wine competition organized in Paris on May 24, 1976, by Steven Spurrier, a British wine merchant, in which French judges carried out two blind tasting comparisons: one of top-quality Chardonnays and another of red wines (Bordeaux wines from France and Cabernet Sauvignon wines from California). A Californian wine rated best in each

category, which caused surprise as France was generally regarded as being the foremost producer of the world's best wines. Spurrier sold only French wine and believed that the California wines would not win.<sup>1</sup>

The mid-1970's was an exciting time in the California wine industry. There were a lot of new wineries being opened by people who saw the great future of California and who were dedicated to high quality. Wines from the likes of Caymus, Stag's Leap, Diamond Creek, Chateau Montelena, Dehlinger, Joseph Swan, Duckhorn and many others were brand new at that time and it was these, and more, that made up the selection at the store.

Over the years, Greg developed deep and long lasting relationships with wine producers and customers alike in his quest to bring some of the best wines in the state to his store. Greg says that part of the fun of his business is pioneering these great wines from small family owned wineries. Another relationship that has contributed greatly to the success and longevity of the California Wine Merchant is the one he has with his wife, Deborah, whom he married in 1990 and who has been an integral part of the business ever since.

In 2004, after 30 years in the same location, the original building was slated for demolition. Greg and Deborah moved the business to its current location at 2113 Chestnut Street in San Francisco (literally just around the corner from the original location). The new location was formerly a dilapidated dive-type bar called Danny's that had been closed for a couple of years. Greg and Deborah remodeled and renovated the new location, keeping the same look and feel of the original store, and added a wine bar where people could come in and enjoy a wide variety of the delicious wines he was bringing in. It was something that the neighborhood was thirsty for, and the bar was an immediate success and remains so to this day.

In addition to pouring 50 wines by the glass, Greg also has a very active series of "Meet the Winemaker Tastings" where guest winemakers will come down and pour for customers several of the wines they produce. Greg also launched a Quarterly Wine Club in which members receive 6 different wines every quarter along with detailed notes on the wines and the wineries that make them. The members also receive invitations to all of the winemaker tastings. California Wine Merchant has also served as a training ground for many of its employees who have since gone on to establish their own successful careers in the wine business.

California Wine Merchant is now 44 years old and is among few businesses of that age that are still owned and operated on a day-to-day basis by the original founder. When asked about retirement, Greg says that he is too healthy and too young to retire. "I like what I do and besides, I think it would be cool to at least hit 50 years in business!"

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<sup>1</sup> Wikipedia, [https://en.wikipedia.org/wiki/Judgment\\_of\\_Paris\\_\(wine\)\)](https://en.wikipedia.org/wiki/Judgment_of_Paris_(wine)))

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

N/A

**c. Is the business a family-owned business? If so, give the generational history of the business.**

California Wine Merchant is a family-owned business. Founder Greg O'Flynn is still actively involved in all aspects of the company. His wife Deborah has been involved for the past 30 years, and their daughter Chelsea, 25 years old, is now also working at the business.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Greg O'Flynn was the sole owner of California Wine Merchant from 1974 to 1990, and Deborah O'Flynn has been a co-owner since 1990.

1974 to 1990	Greg O'Flynn
1990 to Present	Greg O'Flynn and Deborah O'Flynn

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

N/A

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The building that houses California Wine Merchant is classified by the Planning Department as Category B ("Unknown / Age Eligible") with regard to the California Environmental Quality Act.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

California Wine Merchant is a wine store and wine bar located in the Marina District. Specializing in small California producers, the business has access to wines that are rare to retailers. California Wine Merchant is also the liveliest wine bar in the neighborhood, open late seven nights a week.



California Wine Merchant has contributed to wine becoming embedded into the fabric of San Francisco's culture. People are interested in the quality of wine and in what makes these wines so good. California Wine Merchant contributed to this developing interest in wine. Greg was also at the forefront of California wines' increasing popularity. Rather than just focus on imported wines, Greg pioneered small, high caliber wineries in California and brought these brands to the influential San Francisco market. At California Wine Merchant, he educated the consumers with monthly newsletters and he organized "Meet the Winemaker" tastings. He continues to be an indispensable resource to this day.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

California Wine Merchant hosts regular wine tastings. The store also has an active series, about 35 per year, of "Meet the Winemaker Tastings."

Every Halloween, the front windows and a group of customers in full costume hand out big candy bars to all the kids on Chestnut Street. This has become a tradition that kids, parents and customers look forward to.

During the America's Cup in 2013, California Wine Merchant was a meeting spot for several of the competing countries' teams to meet and enjoy a glass of wine together after a tough day of competition on the bay.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

As far back as 1976, Greg was featured in a cover story in the San Francisco Bay Guardian about wine in the city.

Wine Spectator has selected California Wine Merchant as one of the best wine bars in San Francisco and did an online video interview with owner Greg O'Flynn highlighting the length of time in business and the observed changes in trends over four decades.

The very prestigious and influential Decanter Magazine (published in London) conducted an interview and composed a full two-page article on Greg O'Flynn and California Wine Merchant aptly entitled "Ahead of His Time." Decanter has a huge international reputation and reach — it is read in over 90 countries.

**d. Is the business associated with a significant or historical person?**

San Francisco mayors such as Frank Jordan, Willie Brown and Mark Farrell have all been customers at California Wine Merchant. Actor Sean Penn has also been a customer.

**e. How does the business demonstrate its commitment to the community?**

California Wine Merchant is a frequent donor to school fundraising events throughout the city and beyond: San Francisco Public Montessori, Marin School of the Arts, San Francisco School of the Arts, Sherman Elementary School, to name a few. We also donate to Leukemia Society. California Wine Merchant also maintains a very active schedule of “Meet the Winemaker” events in which about 35 times per year we bring a guest winemaker down to conduct a tasting of their wines for our customers. This is a unique opportunity for people to meet the winemakers in person, taste their wines, and learn about their winery. California Wine Merchant also provides opportunities for young people to begin their careers in wine. Greg has mentored many employees who have gone on to open their own businesses and become restaurateurs, winemakers, wine reps, wholesalers and those that have become involved in other aspects of the wine industry.

**f. Provide a description of the community the business serves.**

First and foremost, we serve the residents of the Marina. The business also serves people from other parts of San Francisco and the greater Bay Area, as well as visitors from outside the state and country. Since it has become a wine bar, it has become a very social gathering place for members of the immediate community and beyond. Longtime wine lovers and those fairly new to wine all appreciate the comfortable and educational environment, without any of the “snobby sommelier syndrome,” which can make for a very uncomfortable experience. It is a place for people to go with friends and to meet friends, and a place of first time meetings that have developed into marriages and subsequent families. This venue as a meeting place has become a significant part of those families’ narratives.

California Wine Merchant also serves 500 members of the store’s wine club, consisting of connoisseurs and novices alike. Approximately one-third of the members live outside of the Bay Area, many in other states throughout the country. They benefit from Greg's connections and experience, receiving some of California's most exciting and hard to find wines from an array of regions. Club members receive quarterly shipments of six hand-selected wines – five bottles of red and one bottle of white.

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

The unique floor to ceiling redwood wine racks were personally hand built by Greg O’Flynn.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The community would be diminished if California Wine Merchant were to shut down. It would lose one of the area’s most treasured resources for tasting, buying and learning about wine as well as a meeting/gathering place that is very social and frequented by many people every day. It would also take away an opportunity for young people to begin their career in wine, as many employees have gone on to open their own businesses in the wine industry.

## CRITERION 3

### a. Describe the business and the essential features that define its character.

California Wine Merchant is comfortable and authentic — owned by a wine merchant in the true sense of the word. Greg sources all of the wine that he sells independently and does not rely on wine press or critic's scores. Greg works hard to know the intimate details behind the wines that he offers and the stories of the people behind them.

Every wine that is sold at California Wine Merchant first goes through a unique selection process. We pour off a 5 ounce sample bottle of every wine that is brought to us by winery representatives, wine brokers and wine distributors. The wines are then tasted later by our dedicated staff tasters. These tasters are extremely knowledgeable and passionate about wine and have razor sharp palates. It is a blind tasting in a sense that the wine is evaluated away from the label and the sales representative. And since more than one person tastes the wines, we are able to bring in wines that receive a unanimous "thumbs up" and are truly the best. We focus on high quality wines at a good value. We take care to make sure customers have a vast, unmatched selection to meet their needs.

The team at California Wine Merchant is committed to making sure customers have an amazing wine experience; whether it's sitting at the bar or selecting a wine from the store. The entire staff is friendly and knowledgeable and well versed in the wine selection at the store. California Wine Merchant has literally hundreds of different wines to choose from. The majority of the wines come from various regions of California, Oregon and Washington, but there is a tasty selection of hand-picked imports as well. California Wine Merchant carries old favorites as well as new, undiscovered gems, and many small production wines that are hard to find just anywhere.

The wine at California Wine Merchant is served in some of the finest glassware: the Riedel Restaurant Series. These large, delicate glasses maximize the bouquet of the wine and create a more pleasant drinking experience. The glasses are washed in a special high-temperature glass washer that sterilizes them without the use of any soap or chemicals which can leave an unpleasant odor in the glasses and interfere with the enjoyment of the wine. At the end of each night, every opened bottle behind the bar is preserved with Argon gas. Argon is the most effective gas used for preserving wine. Argon is an inert gas that is heavier than air so it creates a blanket on top of the wine, thus shielding the wine from the oxidative effects of being exposed to air.

Besides the wine list, California Wine Merchant offers a substantial cheese plate consisting of a cow's milk gouda from Holland, Acme Ciabatta bread, Kalamata olives and pistachios. There are Seattle Chocolate Truffles for those with a sweet tooth. And there are four beers available by the bottle: Anchor Steam, Heineken, Pilsner Urquell and Pyramid Hefeweizen.

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

The longstanding tradition is to feature California wines with an emphasis on high quality, small production, emerging producers. This is what Greg started off doing 44 years ago and he continues this tradition in the present day as is evidenced by the wines he sells that may not yet be on people's radar, but should be because of their exceptional quality and distinctiveness from small producers.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

To this day, the wine racks that were hand built by owner Greg O'Flynn 44 years ago, hand selecting each piece of lumber, making every cut and pounding every nail out of old growth Redwood are still rock solid and are an integral part of the interior function and aesthetic. The large windows at the front, where customers can sit, open up to Chestnut Street. The wooden case ends that are on the walls and the photographs of grapes complete the honest "wine cellar" feel of the store.

**d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

N/A



CALIFORNIA WINE MERCHANT

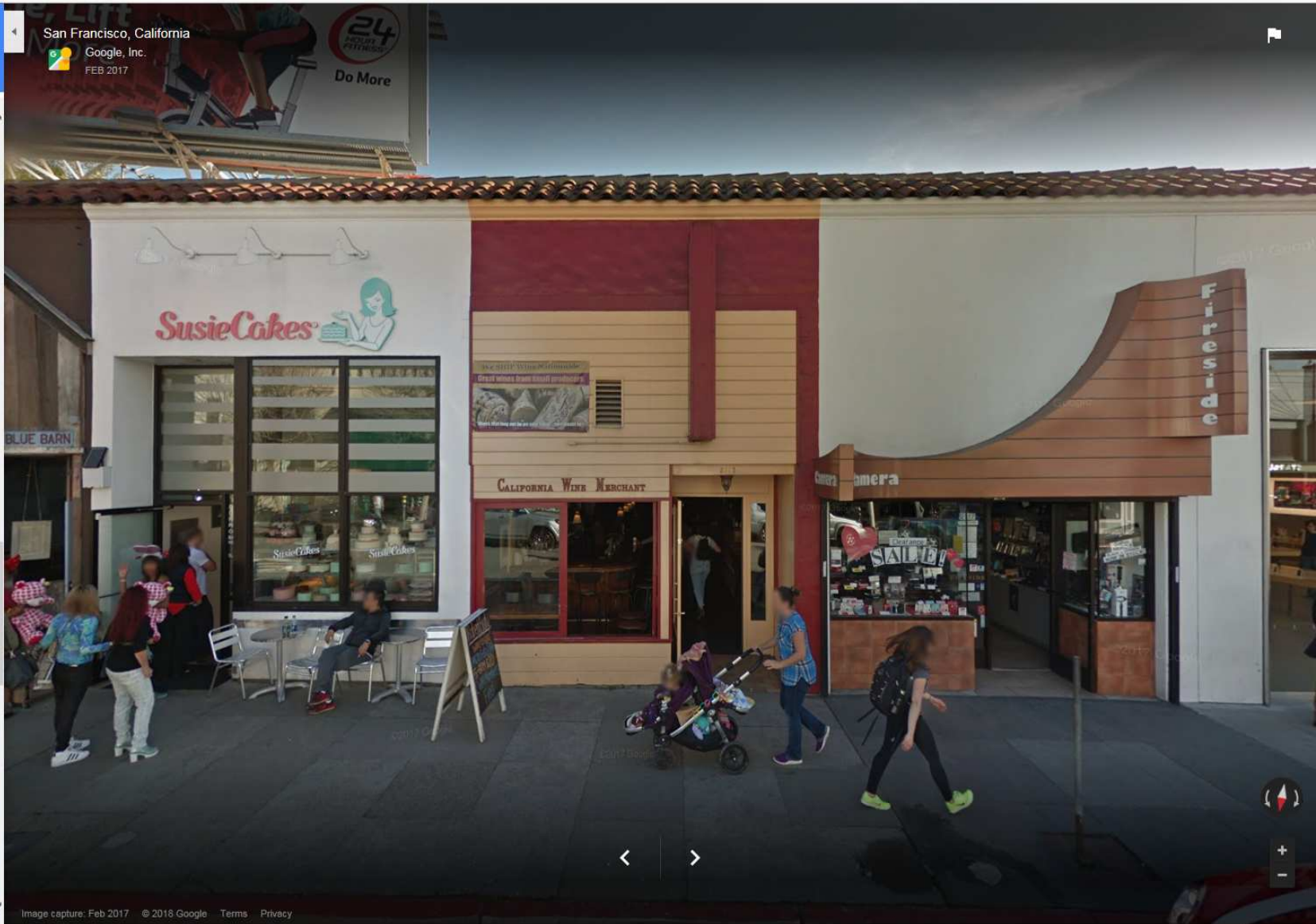
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California Wine Merchant

ALL FROM MENU BY OWNER





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*Wine & Beer*

2113

CALIFORNIA WINE MERCHANT



STRALE  
VINEYARDS  
TASTING  
THIS HOUR  
5-8pm



# CALIFORNIA WINE MERCHANT

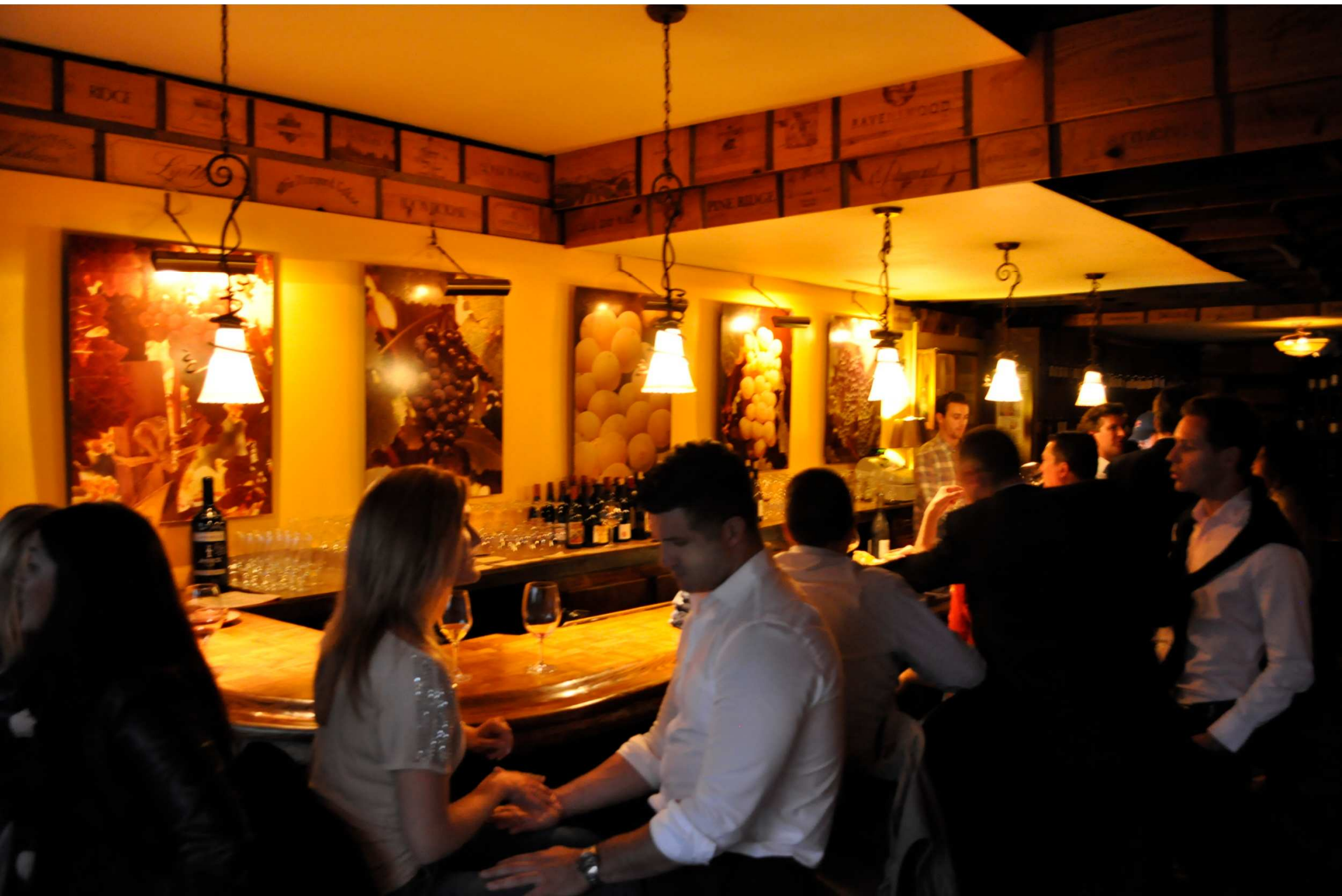
OUR CUSTOMERS  
LOVE THE UNIQUE  
BLUE GRAY CABBLEND  
TRY OUR OTHERS-  
15 under \$15-WINES BY  
THE GLASS-FROM CAL,  
ITALY, FRANCE, PORTUGAL  
SPAIN, NEW ZEALAND



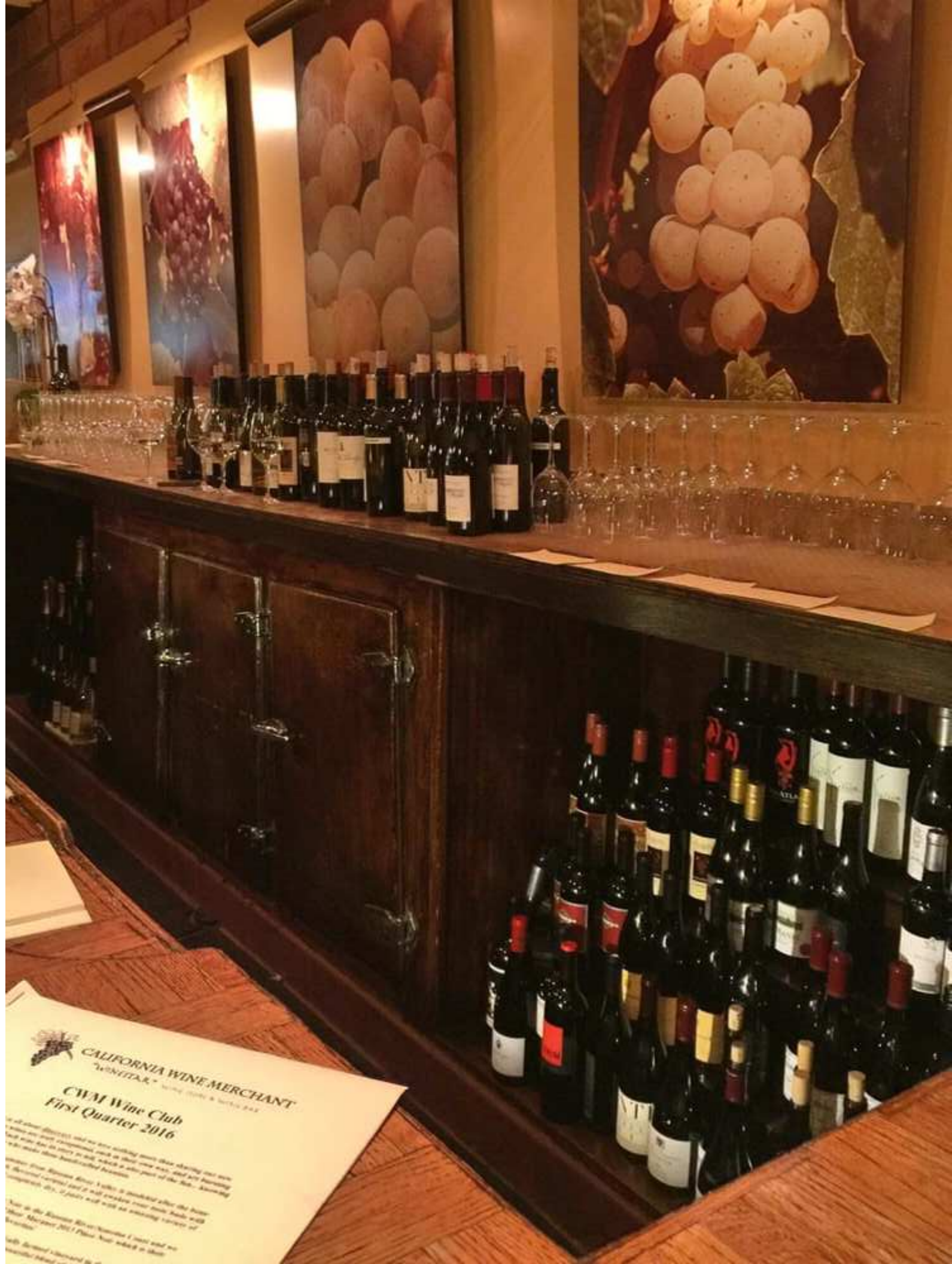












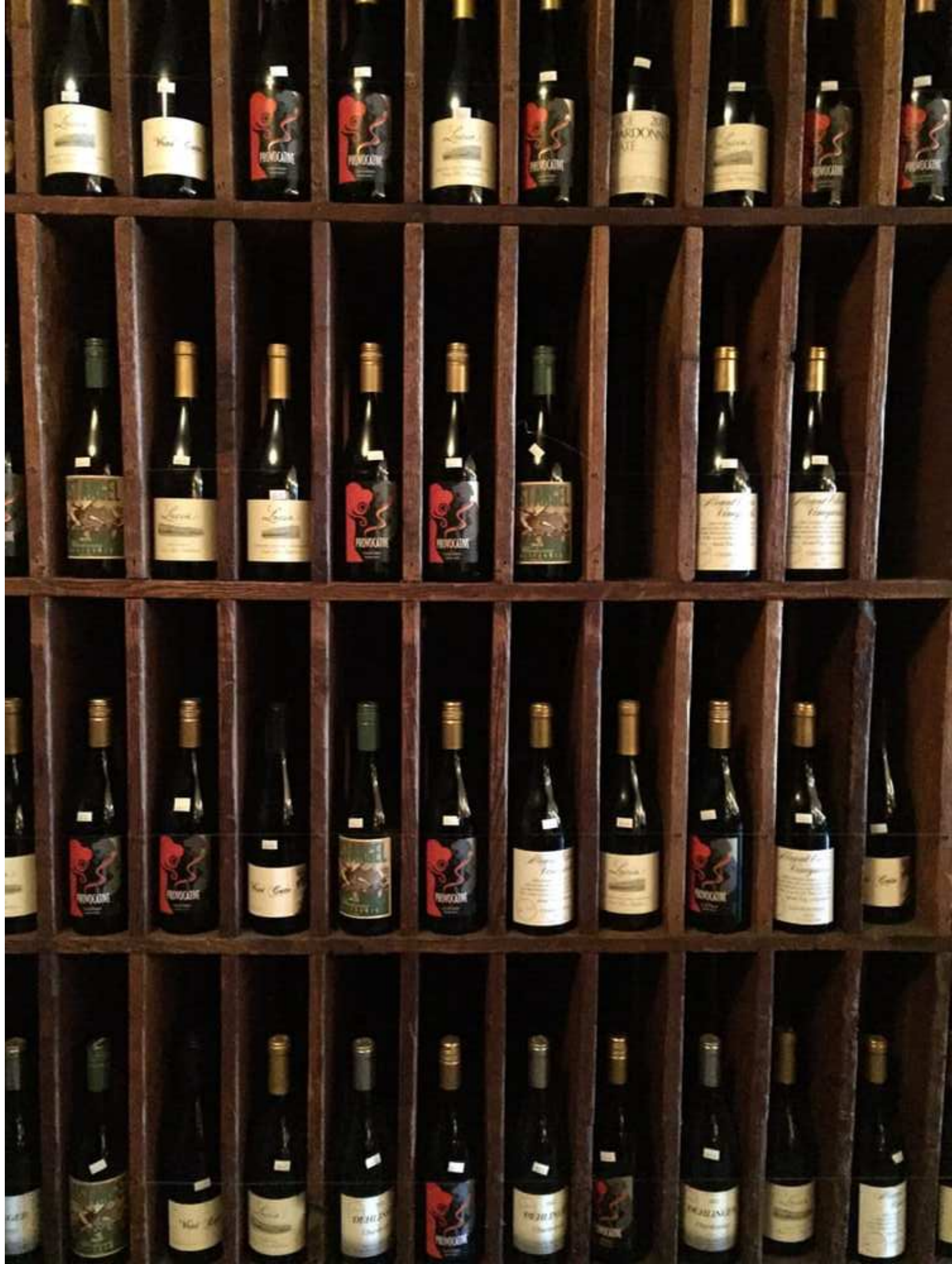
CALIFORNIA WINE MERCHANT  
"WINITIA" WINE CLUB & WINE BAR

CWM Wine Club  
First Quarter 2016

We all agree that the best way to enjoy wine is to share it with others. That's why we've created the CWM Wine Club, a place where you can enjoy the best of California wine with your friends and family. We'll be sending you a selection of wines each month, and you'll be able to enjoy them all year long. We'll also be offering you a variety of other services, including wine tasting classes and wine tours. So join the CWM Wine Club today and enjoy the best of California wine all year long.

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*Join the*  
*California Wine Merchant*  
**Wine Club**

...6 bottles every quarter  
(5 red, 1 white)

...hand picked – our favorites

...discounts on the wines

...tasting notes

...winery history

...FREE Monday night special  
event tasting for two people

...Ask for brochure!



# California Wine Merchant

Join the CWM Wine Club! Club Members + your Guest attend for FREE at our  
Monday Night Winemaker Events

## Sparkling Wines

Glass / Bot

Valdo Prosecco – Veneto, Italy	14	56
- crisp, light, pear and mineral flavors		
Roederer NV Brut – Anderson Valley, California	15	60
- refreshing cherry and vanilla		
Allimant Laugner NV Cremant D'Alsace Brut Rose – France	16	56
- berry fruit intense, elegant		
Domaine Carneros Brut Rose – Napa	22	88
- full bodied, lush fruit with spice		

## White Wines

1/2 Gl / Glass / Bot

Chateau de Brigue 2016 Rose – Provence, France	5.5	11	44
- unoaked, crisp, red berry, spice			
Centorri 2014 Moscato di Pavia – Italy	7.25	14	58
- juicy with just the right touch of sweetness			
Aveleda 2016 Vinho Verde – Portugal	5.5	11	44
- fruity, refreshing with a slight effervescence			
Hendry 2015 Albarino – Napa Valley	7.5	15	60
- dry, crisp, stone fruit, with a touch of minerality			
Enkidu 2016 Grenache Blanc – Sonoma County	7.5	15	60
- nectarine, meyer lemon, textured			
Gustave Lorentz 2016 Reserve Pinot Blanc – France	7.25	14.5	58
- peach nectar, dry and pure			
The Seeker 2016 Sauvignon Blanc – New Zealand	5.5	11	44
- classic grassy passionfruit, supple			
Chateau St.-Nabor 2015 Cotes du Rhone – France <small>*Q2 2018 CWM Wine Club Selection*</small>	6.75	13.5	54
- juicy apricot, fresh pear, floral, distinct acidity, minerality, clean finish			
Auchere 2016 Sancerre – France	7.25	14.5	58
- lemon pulp, guava, medium bodied and bright			
Lost Angel 2016 Chardonnay – California	5.75	11.5	46
- no heavy oak, fresh, clean, ripe fruit			
Egret 2015 Chardonnay – Sonoma	6.5	13	52
- pear, vanilla, creamy texture			
Ernest 2014 Chardonnay – Sonoma Coast... <small>*Q2 2018 CWM Wine Club Selection*</small>	9.25	18.5	74
- generous fruit, well-balanced toasty oak, not heavy or ponderous			
L'Angevin 2014 Chardonnay – Russian River Valley	10	20	80
- oaky, buttery and richly textured			

Perrier Sparkling Water

\$5

Anchor Steam, Pilsner, Heineken, Pyramid Hefeweizen

\$5

Gourmet Cheese Plate - Vincent Cheese, Acme ciabatta bread, kalamata olives, pistachios

\$8.5

A Bowl of Pistachios or Olives

\$5

Seattle Chocolate Truffles...milk or dark chocolate

.50 or 3/\$1



THE SAN FRANCISCO BAY

# GUARDIAN

354

UNDER YIELD THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA, AUGUST 20 THROUGH AUGUST 27, 1978, VOL. 14, NO. 14

## WINE IN THE CITY

35 wine discoveries by Charles Krug's winemaker, the Blue Fox's wine steward, Robert Finigan and 7 other wine experts. Plus: 50 bargains at 16 wine shops and a guide to harvest-time, wine-country festivals. Page 14.



Greg O'Flynn of the Monterey Wine Company, SF. Photo by Janet Fries.

### Shoemaking and Sanskrit

The annual Guardian guide to fall classes. Page 10.

### Ireland tries Britain on torture charges

William Ristow reports from London on the European Court of Human Rights. Page 5.

### Dan O'Neill is back!

Page 3.

### Stalking the cultural front

Belmondo as Clark Kent, Belmondo as Superman. Page 20. Mays Angelou stages the black experience. Page 20. Can a Frisco kid play the dobro? Page 22.

### Reading up on est

The first wave of books on Werner Erhard's cultural phenomenon. Page 6.

### Special report from the Russell Means trial

Behind the "not guilty" verdict for the American Indian Movement leader. Page 3.





DECEMBER 8, 2013

**SUNDAY**

FOUNDED IN 1861

\$1.50

# Marin Independent Journal

An edition of the San Jose Mercury News 570

**WINE  
EXPERT**

PLUS LIFE B1



**BRANSON GIRLS  
STATE TITLE WIN  
STREAK HALTED**

SPORTS C1





# MARIN SNAPSHOT

For Kentfield's O'Flynn, a college diversion became 40-year career with grapes



Joseph Kangle/Special to the Marin Independent Journal

'The best wine I ever had was the Conn Creek 1974 cabernet,' says Greg O'Flynn of Kentfield. It's from a particular vineyard called the Elsiele Vineyard. It's just a phenomenal cabernet vineyard.'

## WINE ENTHUSIAST

By Gary Klien | Marin Independent Journal

**K**ENTFIELD RESIDENT Greg O'Flynn credits the Christian Brothers wine program and was exposed to wines from around the world. O'Flynn, 60, said he was a business student at St. Mary's College in Moraga when he participated in a Christian Brothers wine program and was exposed to wines from around the world. After college, the San Francisco native opened the California Wine Merchant in the city in 1974 and has been running it ever since. His wife, Deborah, joined the enterprise in 1989, and they have lived in Kentfield for nearly two decades.



Greg O'Flynn swirls a glass of red wine before sampling its bouquet at his shop, California Wine Merchant, in San Francisco. He has been operating the specialty wine store since 1974.

**Q: What's the most important quality for a wine expert to have?**

**A:** Passion. Anything and everything that anybody does in life ... you've got to like. You've got to have a passion for it.

**Q: Do you consider yourself a wine snob?**

**A:** No, I would say absolutely not. I don't think there's many wine snobs out there who'd want to be categorized that way anyway.

**Q: What separates a great wine from a very good one?**

**A:** I think it really comes down to the layers of complexity. ... It's not too dissimilar to going and seeing a very good movie and a great movie, or going to a very good restaurant and a great restaurant.

**Q: If you were on a cruise ship that**

**sank and you got washed up on an island with one bottle of wine, what would you want it to be?**

**A:** The best wine I ever had was the Conn Creek 1974 cabernet. It's from a particular vineyard called the Elsiele Vineyard. It's just a phenomenal cabernet vineyard. ... The vineyard is now owned by a vineyard called Araujo.

**Q: What makes it so special?**

**A:** It's the location of the vineyard. It's just a phenomenal little vineyard. It goes back to the depth and the concentration and the layering and the way it all comes together.

**Q: What's the most overrated wine?**

**A:** I would have to say probably one of the more famous Champagnes, like Dom Perignon. The times we've had it in tasting, it never seems to show that well, and it's got this huge reputation.

**Q: Have pollution and global warming had a noticeable effect on the quality of wine?**

**A:** Not that I know about. Wines have been getting better and better all the time, and a lot of it has to do with people learning more about the site they're growing grapes on and how to farm it better.

**Q: Ever drink a cheap can of beer, just for something different?**

**A:** Not really. I don't know what a cheap beer would be.

**Q: Do you drink anything besides wine?**

**A:** I'm a tea aficionado. I like tea. There's a lot of different flavor nuances in tea.

Contact Gary Klien via email at [gklien@marinjournal.com](mailto:gklien@marinjournal.com) or <https://twitter.com/GaryKlien>



<http://www.marinij.com/article/zz/20131207/NEWS/131208799>

# Marin Independent Journal

marinij.com

## Marin Snapshot: For Kentfield's Greg O'Flynn, college diversion became wine career

By Gary Klien, Marin Independent Journal  
Posted: 12/07/13, 12:01 AM PST



Greg O'Flynn airiates a glass of red wine by swirling it around in a broad mouthed glass before testing the bouquet, at the California Wine Merchant, his specialty wine shop of 40 years, on Chestnut street in San Francisco, on Monday, December 3, 2013. (Jocelyn Knight/ Special to the Marin Independent Journal)  
Jocelyn Knight

KENTFIELD RESIDENT Greg O'Flynn credits the Christian Brothers for turning him on to wine.

O'Flynn, 60, said he was a business student at St. Mary's College in Moraga when he participated in a Christian Brothers wine program and was exposed to wines from around the world.

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A: I'm a tea aficionado. I like tea. There's a lot of different flavor nuances in tea.



Greg O'Flynn at the California Wine Merchant, in front of the wine cabinets he made himself, on Chestnut street in San Francisco, on Monday, December 3, 2013. (Jocelyn Knight/ Special to the Marin Independent Journal) Jocelyn Knight



Proprietors Greg and Deborah O'Flynn at the California Wine Merchant, their specialty wine shop of 40 years, on Chestnut street in San Francisco, on Monday, December 3, 2013. (Jocelyn Knight/ Special to the Marin Independent Journal) Jocelyn Knight

Contact Gary Klien via email at [gklien@marinij.com](mailto:gklien@marinij.com) or <https://twitter.com/GaryKlien>



## **Decanter Magazine**

Decanter is a highly respected monthly wine magazine published in London. It specializes in wine industry news, reviews, opinions and editorial. Established in 1975, it has broad global distribution and is currently read in more than 90 countries.

I am honored to have been featured in their California Focus Edition in late 2014 and am proud to share with you the article they wrote.

Best Regards,

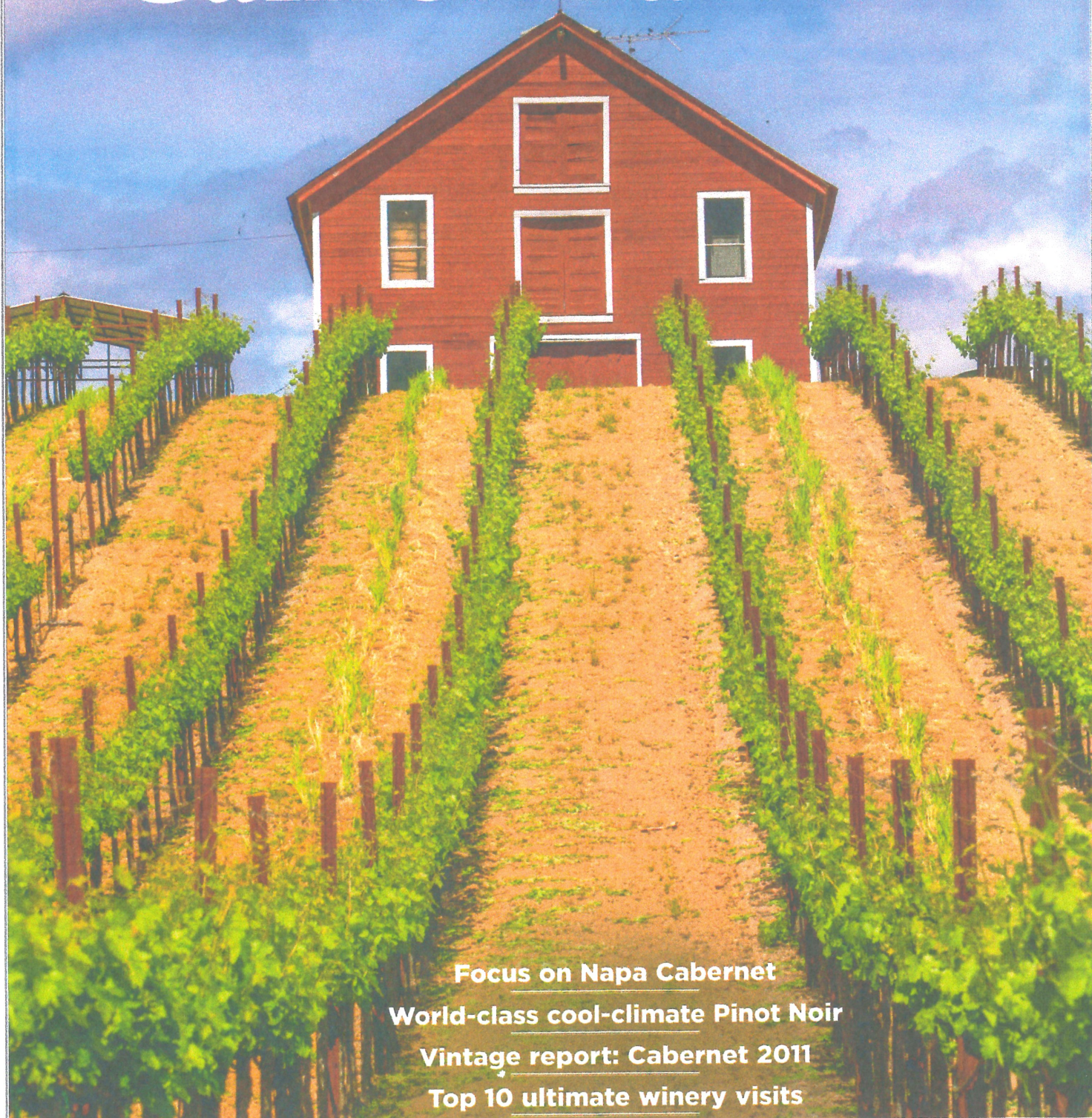
**Greg O'Flynn**



*The world's best wine magazine*

# Decanter

## California 2014



**Focus on Napa Cabernet**

**World-class cool-climate Pinot Noir**

**Vintage report: Cabernet 2011**

**Top 10 ultimate winery visits**



## Interview

# Ahead of his time

Greg O'Flynn spotted California's vinous potential even before the Judgement of Paris in the mid-1970s. Where better to find out where the Golden State's wines are heading than his wine bar and shop in San Francisco? Jordan Mackay drops by

ON A WARM May evening in San Francisco's Marina District, the California Wine Merchant is absolutely humming. A tight space as it is, with small tables and stools clustered around a central bar snugly contained by a perimeter of well-stocked wine shelves, the room is especially hard to navigate when thronged with twenty-somethings. The volume of the chatter is high, as is the consumption of rosé, which appears gently luminous in every fourth glass. The oldest person in the room is behind the bar, tending to the throng.

At 60, Greg O'Flynn, who founded the California Wine Merchant 40 years ago, is hale and tanned, with a handsome, weathered California glow. Sustaining any establishment in San Francisco for 40 years is an achievement, much less a wine shop and bar, which tends to lead short lives in this hyper-competitive city. Even on a busy Friday, O'Flynn is happy to take a break to chat about his area of expertise.

'California wine has always been its own world and created its own identity,' says O'Flynn. 'When I got into it, it was right out of college. I hadn't really been jaded by years of indoctrination into French wines.' Fuelled by an enthusiasm developed in wine tasting classes led by the De La Salle Christian Brothers, a winemaking order that administered St Mary's College which O'Flynn was attending, he started the Wine Merchant. 'My naïve palate knew what I liked,' he says. 'And some of these California wines I liked better than the French.'

### Talking 'bout a revolution

Perhaps naïveté is the reverse side of the open-mindedness for which California is so famous. O'Flynn's wine preferences were sanctioned two years after he opened his shop when Steven

Spurrier's famous Judgement of Paris tasting of 1976 essentially endorsed California wine and ordained a new global power on the West Coast of the US. 'To my point,' O'Flynn says, 'the wines were there before the Paris tasting. And ever since, it's been as much of a revolution as an evolution.'

Much of the recent talk in American wine circles has been about the so-called New California wine, a movement chronicled in a recent book of the same title by wine writer and *Decanter* columnist Jon Bonné. With a generational shift, wines are turning away from heavier, richer styles accompanied by a newfound openness to non-canonical grape varieties and regions. But when you've been selling California for 40 years, you're allowed to be a bit jaded about the word 'new'.

O'Flynn has seen plenty of trends come and go in his time and has no trouble putting the current movement – attendant hype included – into perspective. 'The New California movement really started in the 1970s,' he asserts. 'Mondavi was the first significant post-Prohibition winery to open in the Napa Valley. Before that it was the old guard – Christian Brothers, Louis M Martini, Beaulieu, Charles Krug. They'd been around forever. In the 1970s – coincidentally about the time I opened – new wineries arrived. Caymus, Stag's Leap Wine Cellars, Diamond Creek, Clos du Val, and even in Sonoma County, where Tom Dehlinger's first vintage was 1975. The experimentation taking place now isn't brand new. This has been going on for a long time.'

The move away from jammy, blockbuster wines, O'Flynn dismisses more as trend than watershed. 'We've gone through periods like this before. In the late 1970s everyone wanted more and more tannin because they thought it made wines age better.



With its wide array of bottles, the California Wine Merchant mirrors the desire of its owner, Greg O'Flynn's, to break boundaries and champion the pioneers

*'People used to have a wine that they drank all the time. Nowadays young drinkers want to try something completely different with every glass'*

Greg O'Flynn





The reaction was a shift away from the quest for tannins to make wines that weren't as big – “food wines”, they called them. To my mind it pushed the pendulum too far in that direction. And the wines were lean and more green; the Chardonnay didn't have as much weight and flavour.’

### New demographic

Such characteristics have reappeared in some of the New California wines, according to Flynn, who has tasted the vanguard wines at such events as In Pursuit of Balance, the annual tastings organised by sommelier Rajat Parr and wine producer Jasmine Hirsch ([www.inpursuitofbalance.com](http://www.inpursuitofbalance.com)) to highlight the new paradigm. The tastings feature a small, curated cadre of wineries whose wines are lower in ripeness and alcohol than mainline California fare. ‘Again, I found myself looking for personality and flavour in many of these new wines,’ O'Flynn says.

The greatest change, according to Flynn, has come in the people drinking the wine. Indeed, the evolution of the wine drinker in the US, a country that has just

*‘For O'Flynn, biodynamics are not an endpoint in the evolution of viticulture. He sees the potential for even more spiritual connection between winegrower and vine than currently exists’*

became the world's top wine consumer, surpassing even France, has been dramatic and something O'Flynn has witnessed from the front line. ‘Look around you,’ he says, gesturing towards his customers. ‘How many people are now drinking dry rosé, something everyone was afraid to touch just a few years ago?’

He also notes the decline in power of wine critics in America, who, he says, don't hold the sway that they once did. Young drinkers today, ‘seem to come with a confidence that they can make their own decisions. It's almost like I had when I was young and didn't know better. But there were several decades where people really seemed to worry whether they were buying something that was approved by critics or sommeliers.’

Open to new varieties, regions and blends, the young drinkers of today also don't have the allegiances of old. ‘People used to have a wine that they drank all the time, just like they'd have one brand of Scotch. They identified with it. Nowadays, young drinkers are the opposite. They want to try something completely different with every glass.’

O'Flynn likes that, in California, wine drinkers are no longer bound by tradition. And he's glad the winemakers aren't either. While he just wants them to make good wine and not worry about trends, he is enthused that a new consciousness is likewise extending to the vineyards. ‘The surge in organic and biodynamic farming has been one of the biggest changes I've seen,’ he says, ‘And one of the most meaningful.’

For O'Flynn, biodynamics are not an endpoint in the evolution of viticulture. He sees the potential for even more spiritual connection between winegrower and vine than currently exists. With a glow in his eyes, he refers to experiments in playing music for vines and for expanding the way farmers relate to their vineyards.

‘That's the next frontier,’ he says. ‘Learning about all the other kinds of energies that affect the way plants grow. And I wouldn't be surprised to see that happen in California. Innovation and spirituality have always been strong in this place.’

*Jordan Mackay is a James Beard Foundation award winning writer specialising in wine and food, and co-author of Secrets of the Sommeliers*

*‘The New California movement really started in the 1970s. Mondavi was the first significant post-Prohibition winery to open in the Napa Valley’*

**Greg O'Flynn**



<https://www.kqed.org/bayareabites/111075/bay-area-bites-guide-to-wine-bars-in-san-francisco-and-the-east-bay>

**AUTHOR**

**Kelly O'Mara**

Published on Aug 9, 2016

**BAY AREA BITES**

## Bay Area Bites Guide to Wine Bars in San Francisco and the East Bay



A wine tasting flight (**Doniree Walker/Flickr**)

Sure, plenty of people think summer is all about [beer](#). But when the fog rolls in, it starts to feel like time for a glass of wine. (And, really, when is it not time for a glass of wine?)

Wine bars have been popping up everywhere in the last few years, to the point that the trend has almost become passé. That doesn't mean wine isn't still delicious, but it does mean it can make it hard to find the good spots. Are you looking for local wines? International wines? Sustainable wines? Wines by the bottle or by the glass?

You can find it all in the Bay Area. We are, after all, a wine region. But if you're not sure where to start, here are some of our favorites in San Francisco and the East Bay. This is, of course, not a comprehensive list of Bay Area wine bars. If we forgot your favorite, add it in the comments below.

## **San Francisco:**

- [California Wine Merchant](#) (Marina): Maybe the name gives it away, but California Wine Merchant is the place to go if you're looking for small-batch California wines. Since it opened in 1974, the shop has offered hand-picked Golden State wines for sale in its retail shop. When it moved locations in the 2000s, that was the perfect time to add a casual wine bar to the set-up. The bar is primarily a bar, with just a small selection of food offered. Glasses range from \$7-\$25, and you can join the wine club to have California wines shipped to your house regularly.

<https://sf.eater.com/maps/best-restaurants-bars-marina-san-francisco>



## Where to Eat and Drink in the Marina

A vetted guide to the neighborhood

by Stefanie Tudor @stefanietuder

Updated Sep 21, 2016, 10:14am PDT



Chestnut Street | Photo by Google Maps



Ah, the Marina. The subject of much scorn from anyone who doesn't live there. The subject of much love for anyone who does. Chances are, however you feel about it, you're bound to find yourself “on campus” at one point or another — and when that happens, you might as well make the most of it.

Whether you want to dive right into the bro-filled bevy of bars or prefer to stay above the fray, the Marina does have a lot of respectable eating and drinking options to take care of your needs, whatever they may be. Here now, we've got you covered with the **19 best restaurants and bars in the neighborhood**, listed alphabetically.

## 4. California Wine Merchant

2113 Chestnut St  
San Francisco, CA 94123  
(415) 567-0646  
[www.californiawinemerchant.com](http://www.californiawinemerchant.com)

Serious date spot alert. First date, second date, 800th date — this is the place. Cozy ambience, friendly service, well-priced glasses of California wines and a cheese and charcuterie plate are the key ingredients to date domination.







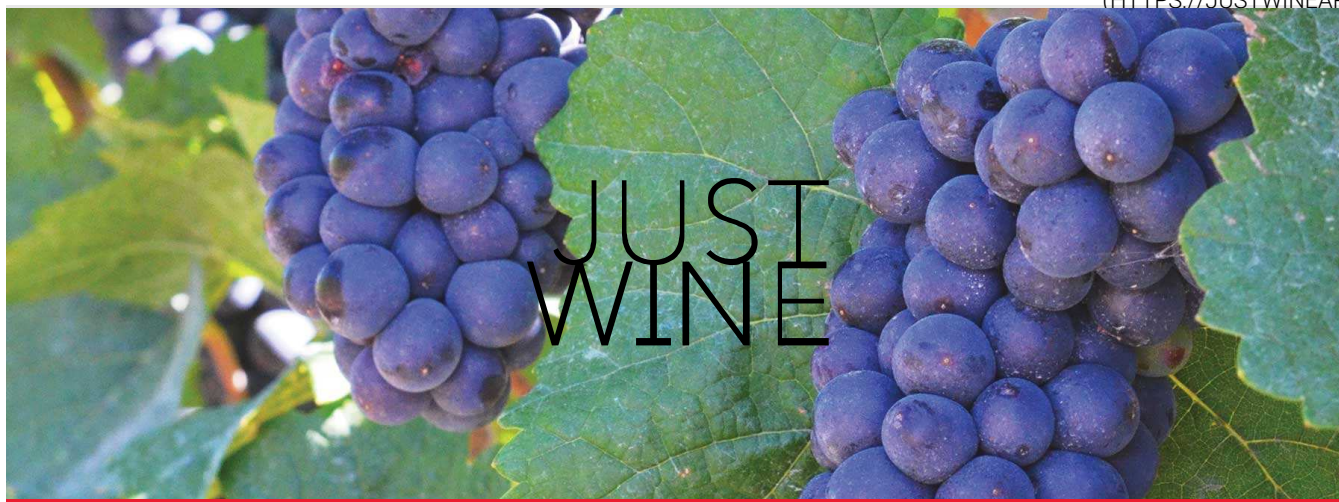
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## California Wine Merchant

 *San Francisco, California, United States*

### About

The CWM was established in 1974 by Greg O'Flynn. It was a unique store, well ahead of its time. It was a wine merchant in the truest sense with the owner personally tasting and selecting the wines that were to be carried as well as personally interacting with the customers and making recommendations. It did not carry any beer or hard alcohol.

California wines have always been the primary focus. After tasting wines from all over the world Greg thought that wines from California were outstanding and could rival the best wines from Europe. (Interestingly, it was only two years after the California Wine Merchant opened its doors that the famous Tasting in Paris took place in 1976. It was a blind tasting in which French wine judges ranked wines from California better than some of the best French wines.)

The mid-'70's was an exciting time in the California wine industry. There were a lot of new wineries being opened by people who saw the great future of California and who were dedicated to high quality. Wines from the likes of Caymus, Stag's Leap, Diamond Creek, Chateau Montelena, Dehlinger, Joseph Swan, Duckhorn and many others were brand new at

### Location

2113 Chestnut Street  
San Francisco, California, United States  
94123



GET DIRECTIONS

(https://maps.google.ca/maps?q=2113%20Chestnut%20Street%2C%20San%20Francisco%2C%20California%2C%2094123%20United%20States)



+1 (415) 567-0646

(tel:+1(415)567-0646)



VISIT WEBSITE

(http://www.californiawinmerchant.com)



SEND A MESSAGE

(mailto:greg@californiawinmerchant.com)

that time and it was these, and more, that made up the selection at our store. Pioneering new wines is one of the aspects of being a wine merchant that we enjoy the most. We love finding that next great wine before anyone else knows about it.

The original location of the CWM was at 3237 Pierce Street in the San Francisco Marina District. The unique floor to ceiling redwood wine racks were personally hand built by Greg. The business operated continuously at that original location for 30 years.

After 30 years in the same location the original building was slated for demolition. Greg and Deborah moved the business to its current location at 2113 Chestnut Street in San Francisco (literally just around the corner from the original location). The new location was formerly a dilapidated dive-type bar called Danny's that had been closed for a couple of years. Greg and Deborah remodeled and renovated the new location keeping the same look and feel of the original store and added a wine bar to their wine store operation. The new combination wine store & wine bar was an immediate success and has become the liveliest wine bar in San Francisco.

*Just Wine partners with the finest bars, restaurants, wineries and retailers from around the world!*

## Events

### Upcoming Events

There are currently no upcoming events to show.

### You can make a difference

If you know of an event that should be shown here and would like to update the information on this page, visit our

#### Just Wine Event Listings

(<https://justwineapp.com/events/listing>) page and fill out the form. Our staff will follow up with you on the next steps.

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SHARE ON:





# 6 FANTASTIC WINE BARS IN SAN FRANCISCO

BY CORRESPONDENT KATIE SWEENEY  
JULY 18, 2018

Wine bars are somewhat ubiquitous in major cities like [San Francisco](#). But great spots serving spectacular vino can be few and far between — we're talking about the kinds of places you'll frequent that have a knowledgeable staff, a pretension-free air and a list of exciting varietals on the menu. A small roster of deliciously shareable snacks to soak up all of that wine never hurts, and bonus points go to lounges where you can purchase a bottle to bring home and enjoy later.

These six wine bars manage to check these criteria with relative ease.

## California Wine Merchant

In the Marina district, you'll find this beloved destination that has been holding court on Chestnut Street for the past 44 years. A wine bar that's packed from noon until night, it specializes in small-production wine from the Golden State.

Stay for a tasting or drop by to buy a bottle from the store — either way, this is an excellent place for people-watching and can be quite the energetic scene on weekends. Note that California Wine Merchant does not have any food, but there are plenty of nearby restaurants.





From: **Greg O'Flynn** greg@californiawinemerchant.com  
Subject: Wine Spectator plaque  
Date: August 6, 2018 at 12:32 PM  
To: California Wine Merchant greg@californiawinemerchant.com



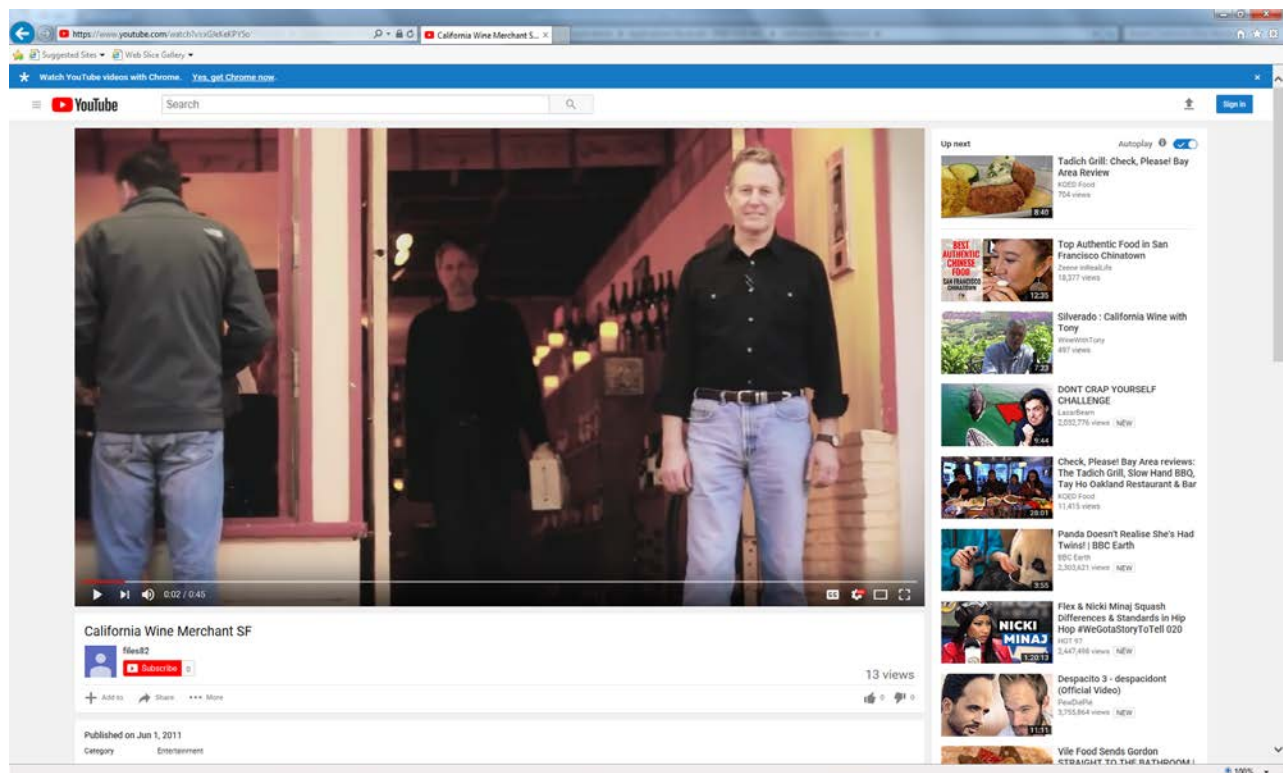
Greg O'Flynn  
California Wine Merchant  
2113 Chestnut Street  
San Francisco CA 94123  
415-567-0646



# California Wine Merchant SF

<https://www.youtube.com/watch?v=xGJeKeKPYS0>

Published on Jun 1, 2011



The screenshot shows a YouTube video player interface. The video title is "California Wine Merchant SF". The video shows a man in a black shirt and light blue jeans standing in a wine merchant setting, with another person visible in the background. The video player includes a progress bar, a play button, and a volume icon. Below the video, the title "California Wine Merchant SF" is displayed, along with the channel name "file82" and a "Subscribe" button. The video has 13 views. The right sidebar features a list of suggested videos, including "Tadich Grill: Check, Please! Bay Area Review", "Top Authentic Food in San Francisco Chinatown", "Silverado: California Wine with Tony", "DON'T CRAP YOURSELF CHALLENGE", "Check, Please! Bay Area reviews: The Tadich Grill, Slow Hand BBQ, Tay Ho Oakland Restaurant & Bar", "Panda Doesn't Realise She's Had Twins! | BBC Earth", "Flex & Nicki Minaj Squash Differences & Standards in Hip Hop #WeGottaStoryToTell 020", "Despacito 3 - despacidont (Official Video)", and "Vile Food Sends Gordon STRAIGHT TO THE RATHBONN".



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO  
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS  
REGINA DICK-ENDRIZZI, DIRECTOR

## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2018-19-004  
*Business Name:* Creativity Explored  
*Business Address:* 3245 16<sup>th</sup> Street and 1 Arkansas Street, Studio E  
*District:* District 8  
*Applicant:* Linda Johnson, Executive Director  
*Nomination Date:* July 31, 2018  
*Nominated By:* Supervisor Rafael Mandelman

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? ☒ Yes ☐ No

2868 Mission Street from 1983 to 1985 (2 years)  
2515 24<sup>th</sup> Street from 1985 to 1986 (1 year)  
3245 16<sup>th</sup> Street from 1986 to Present (32 years)  
1 Arkansas Street, Studio E from 1995 to Present (23 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? ☒ Yes ☐ No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? ☒ Yes ☐ No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 8



City and County of San Francisco

**RAFAEL MANDELMAN**

July 31, 2018

Re: Nomination of Creativity Explored to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate Creativity Explored to the Legacy Business Registry for their contributions to a vibrant Mission District in San Francisco.

Since 1983, Creativity Explored has given artists with developmental disabilities the means to create and share their work with the community, celebrating the power of art to change lives. Working with some of San Francisco's most vulnerable residents, Creativity Explored launched careers for more than 400 artists with developmental disabilities. Fostering talents and sharing studio artists' work, Creativity Explored helps erase stigmas surrounding people with disabilities.

For 35 years, Creativity Explored has been a popular destination for locals and tourists alike. Since inception, the public has been able to view and purchase art, and the two studios now draw over 10,000 patrons each year. The Annual Holiday Art Sale at Creativity Explored is a must see and has been featured in local news outlets including the San Francisco Chronicle.

Creativity Explored has earned a reputation on an international scale. The innovative and respected programs, structure, and culture have served as an organizational model worldwide in the fields of art and disability awareness.

Given their strong presence in the Mission District and their commitment to the arts and disability communities, I strongly believe that this business would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "RM", with a stylized flourish at the end.

Rafael Mandelman  
Member, San Francisco Board of Supervisors



## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Creativity Explored		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Linda Johnson		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
3245 Sixteenth Street San Francisco, CA 94103	(415) 863-2108	
	EMAIL:	
	info@creativityexplored.org	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.creativityexplored.org	www.facebook.com/creativityexplored	www.yelp.com/biz/creativity-explored-san-francisco

APPLICANT'S NAME	
	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
	( )
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0956276	

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
2868 Mission Street	94110	1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1983-1985	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2515 24th Street	94110	Start: 1985 End: 1986

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3245 16th Street	94103	Start: 1986 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1 Arkansas Street, Studio E	94107	Start: 1995 End: Present

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

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

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

## Section Three:

### Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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

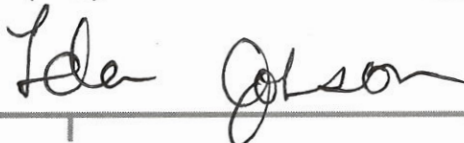
- ☒ I am authorized to submit this application on behalf of the business.
- ☒ I attest that the business is current on all of its San Francisco tax obligations.
- ☒ I attest that the business's business registration and any applicable regulatory license(s) are current.
- ☒ I attest that the Office of 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.

Linda Johnson 05/04/2018

Name (Print):

Date:

Signature:



## **CREATIVITY EXPLORED**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. 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.**

For 35 years, Creativity Explored ("CE") has been providing artists with developmental disabilities the opportunity to become working artists and earn income from their art.

After seeing success in Oakland with Creative Growth and in Richmond with NIAD (Nurturing Independence Through Artistic Development), Florence Ludins-Katz and Elias Katz founded Creativity Explored in 1982. A worldwide movement has grown from their belief that all people have the ability to create. Creativity Explored is a leader in that movement.

Creativity Explored exists to provide people with developmental disabilities the opportunity to express themselves through the creation of art. Additionally, the organization provides studio artists the opportunity to earn income from the sale of their artwork and to pursue a livelihood as a visual artist to the fullest extent possible.

Many Creativity Explored studio artists have developed meaningful arts practices and are now becoming increasingly recognized for their contributions to the contemporary art world. In addition to participating in numerous group exhibitions in the Bay Area, Creativity Explored artists have had one-person gallery shows in New Zealand and Australia. Several artists' work has been included in international group exhibitions, as well as in commercial and nonprofit venues across the nation. Nine Creativity Explored artists were exhibited in UC Berkeley Art Museum's traveling group exhibition, Create, which was selected as one of San Francisco Chronicle Art Critic Kenneth Baker's top ten exhibits in 2011.

Creativity Explored was originally located at 2868 Mission Street from 1983 to 1985, followed by 2515 24<sup>th</sup> Street from 1985 to 1986. In 1986, the organization settled at 3245 16<sup>th</sup> Street in the vibrant Mission district. The 16<sup>th</sup> Street building was constructed in 1907 as a dance hall. The family that owns the building supports the mission of CE and has been providing the space at below market rental rates for over 30 years. The on-site gallery, providing professional exhibition space for artists with developmental disabilities, opened in 2001 and hosts over 10,000 local and international visitors each year. Creativity Explored's second studio – located in San Francisco's Potrero Hill at 1 Arkansas Street, Studio E – opened in 1995 and provides adults with severe disabilities an opportunity to create visual art.

As an organization, Creativity Explored has become a leader in the field of art and disability, holding fast to its founding principles. Through supporting these individuals as they develop



their own creative voice and style and by celebrating their creative work in the public sphere, CE allows the art to stand on its own and to influence a broad social dialogue.

CE artists' acclaim in the contemporary art world centers artists with disabilities as visionaries and influencers. Through their art practice, CE artists are identified by what they can do, not what they cannot. As artist Antonio Benjamin says, "I like when people buy my art because I want people to know who I am."

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

Creativity Explored has operated in San Francisco since 1983 without any gaps in services.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

Creativity Explored is a nonprofit organization and not a family-owned business. It is deeply rooted in the community: nearly half of the staff have worked at CE for 10, 20, and even 30 years and most are San Francisco residents.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Creativity Explored was established as a nonprofit organization in 1983.

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation of the existence of the organization for 30+ years is included in the Legacy Business Registry application.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The historic resource status of the building at 3241-3247 16th Street is categorized by the Planning Department as Category B (Unknown / Age Eligible) with regard to the California Environmental Quality Act. However, it appears eligible for listing in the California Register of Historical Resources. The building, Findlay's Hall, is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open

vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade. The windows are 9/1 wood double hung. The façade is divided by a wide belt course between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled. The building represents the first wave of redevelopment in the Inner Mission North survey area of residential, residential-over-commercial, and small-scale commercial structures between 1906 and 1913, following the area's destruction in the earthquake and fire of April 1906. Development was extremely rapid, intense and frequently lacked sophisticated design.

The historic resource status of the building at 1-41 Arkansas Street is categorized by the Planning Department as Category C (No Historic Resource Present / Not Age Eligible) with regard to the California Environmental Quality Act. The building was included in the Showplace Square/Northeast Mission Historic Resource Survey, but found ineligible for national, state, or local designation through survey evaluation.

## **CRITERION 2**

### **a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

Creativity Explored gives artists with developmental disabilities the means to create and share their work with the community, celebrating the power of art to change lives.

The six key goals identified in Creativity Explored's 2017 Strategic Plan are as follows:

1. Provide diverse learning opportunities for Creativity Explored artists to further their arts practices.
2. Integrate artists with developmental disabilities into the Bay Area arts community and expand Creativity Explored's reach through collaborative relationships.
3. Strengthen Creativity Explored's exhibitions program to maximize exposure for artists according to skill levels and elevate the organization's position in the contemporary art world.
4. Leverage the stories and outcomes of Creativity Explored's studio program through marketing and communications activities that engage target audiences and stimulate art-related revenue.
5. Cultivate a growing and engaged community of supporters with a particular focus on individual giving.
6. Align Creativity Explored's staff, board, program, facilities, and budget to support strategic goals and amplify the organization's leadership in the field of art and disability.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

The Mission District gallery is a must-see attraction for locals and tourists alike. Gallery programming now includes six diverse exhibitions per year with more than 10,000 people visiting the gallery annually.

Creativity Explored's gallery operations continue to expand, encompassing a growing array of art products (notecards, books, and t-shirts) and the popular online web store. The Annual Holiday Art Shop has also been attracting locals for decades. In addition, the Art Services and Licensing Programs have expanded studio artists' commercial success and visibility within retail and commercial/residential development markets. For example, CE collaborates with SF Travel, Recchiuti Chocolates, Booaloo's, and many other San Francisco-based businesses and nonprofits on licensing and art services projects.

Over the past 30 years, CE artists have contributed over a dozen murals to the Mission District's rich, artistic landscape. Working with local, national, and international artists alike, CE's studio artists' presence in the community continues to grow.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

In 2016, Fodor's San Francisco Travel Guide listed Creativity Explored on their list of "23 Under-The-Radar Things to Do in San Francisco." Readers of the SF Weekly and Bay Guardian have consistently voted Creativity Explored the Best Art Gallery in the Bay Area, and CE exhibits have been featured in the Huffington Post, the San Francisco Chronicle, the San Francisco Examiner, Mission Local, and Hoodline. In 2017, CE won the Best of the Bay award for best nonprofit.

**d. Is the business associated with a significant or historical person?**

Creativity Explored is one of three art centers founded between 1973 and 1983 by artist Florence Ludins-Katz and her husband, Elias Katz, a psychologist. With the energy of the mid-60s Free Speech Movement still circulating throughout the Bay Area, the two pioneered a community-based model for supporting people with developmental disabilities in expressing themselves through visual art.

The Katzes launched a movement, and after 45 years, dozens of similar organizations worldwide have followed in their footsteps.

**e. How does the business demonstrate its commitment to the community?**

Creativity Explored is committed to supporting people with developmental disabilities in their quest to become working artists, and to promoting their work as an emerging and increasingly important contribution to the contemporary art world.

*Foster Artistic Development:* Creativity Explored provides a supportive studio environment for artists with developmental disabilities in which they receive individualized instruction from mentoring artists, quality art materials, and professional opportunities to exhibit their work.

*Inspire Connection:* Artists at Creativity Explored communicate through their art. In expressing their thoughts, emotions, experiences, and cultures to their peers, instructors, patrons, and art lovers, they also engage with a broad and supportive community.

*Enhance Personal Identity:* By developing a meaningful art practice and creating a body of work, Creativity Explored artists acquire an expanded sense of self, realizing their potentials, amplifying their voices, and more fully establishing themselves in the world.

*Change Attitudes:* At Creativity Explored, art is a captivating means of challenging and transforming assumptions about disability. The beauty, depth and humor of the work provokes fresh perspectives and fosters new regard for the personal vision and artistic ability of artists with developmental disabilities.

*Lead Responsibly:* Since its inception 35 years ago, Creativity Explored's innovative and respected programs, structure, and culture have served as an organizational model worldwide in the field of art and disability. Operating with a spirit of openness and transparency, the organization recognizes that collaboration will create new and exciting opportunities for artists with developmental disabilities nationally and internationally, and will mutually benefit partnering organizations.

To this end, Creativity Explored seeks ways to center itself as a community center for people of all abilities. Recently, CE partnered with SoFar Sounds for live music concerts, and CE plans on collaborating with AirBNB for community gathering events. Studio events allow members of the public opportunities to engage with artists with disabilities and their work.

**f. Provide a description of the community the business serves.**

Through the years, Creativity Explored has grown into a robust community. Every year, approximately 130 adults with developmental disabilities ranging in age from 18 and up create art at Creativity Explored. One hundred percent of CE artists are adults with low income and 72% are people of color - the majority of their families fit this criteria as well. Some artists have been working in the studio for more than 30 years!

CE's gallery space welcomes over 10,000 visitors each year. Over 64% of CE visitors leave the gallery space with an original art piece or art product in hand.

While Bay Area residents purchase a majority of the artwork, CE has seen an increase in art bought by California residents who live outside of the Bay Area, as well as national and international supporters, leading to 35% of art sales in 2018.



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

From 1908 to 1926, the Edwardian-era building that is currently the home of Creativity Explored was in full swing as Findlay's Dance Hall, once a San Francisco trademark gathering place for raucous entertainment.

The building's structure, now used as a studio for artists with developmental disabilities, still has many of its original features and charm. Recently, the gallery space was reconfigured to proudly display the work of CE artists while increasing capacity for a growing group of patrons.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

Creativity Explored has been a consistent presence in a changing neighborhood for over 30 years, and the organization's events have become community gatherings for generations of Mission District and San Francisco residents. The loss of an arts institution, especially one like CE, would be a substantial loss for the Mission District, the residents of San Francisco, the arts community, and people with disabilities. And starting a space-intensive enterprise, like CE, in the current San Francisco real estate market would be challenging.

### **CRITERION 3**

**a. Describe the business and the essential features that define its character.**

CE's studio artists create art every weekday in a wide variety of media ranging from pencil and paint to ceramics and computer animation. Professional teaching artists assist studio artists as they pursue a meaningful art practice through experimentation and collaboration. Visiting artists work side by side with CE artists, sharing their practice and enhancing exposure to new ideas and techniques. Through this rich engagement, studio artists become part of an artist community. CE artists' lives are transformed as they develop an artistic voice and identify as artists. Art sale proceeds also provide earned income for studio artists, as 50% of the sale price goes directly to the artist.

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

Creativity Explored is committed to continuing to provide artists with developmental disabilities the means to create and share their artwork with the community.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical**

**characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

Whereas other businesses would require massive renovations, Creativity Explored's day-to-day requires little redesign that would affect the architectural charm of the building. CE recently removed the paint once covering the original hardwood floors. The pressed tin ceilings remain intact, and CE is committed to the upkeep of the original spandrels and steps at the building's entrance.

With strong ties to San Francisco's Mission District - a district internationally known for its colorful storefronts and buildings - CE contributes to the district's vibrancy with a rotating mural gracing the wall just outside the gallery space. Each quarter, a new mural highlights the work of one CE artist.

**d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Not applicable.

Required Photos:



Creativity Explored Artists and staff join together outside the studio at 3245 Sixteenth Street in the early 1990s.

A current photo from the sidewalk outside the Gallery and Studio on Sixteenth Street.





Members of the community attend a Creativity Explored exhibit featuring artwork from various artists.

Creativity Explored artists' work is proudly displayed in our gallery.































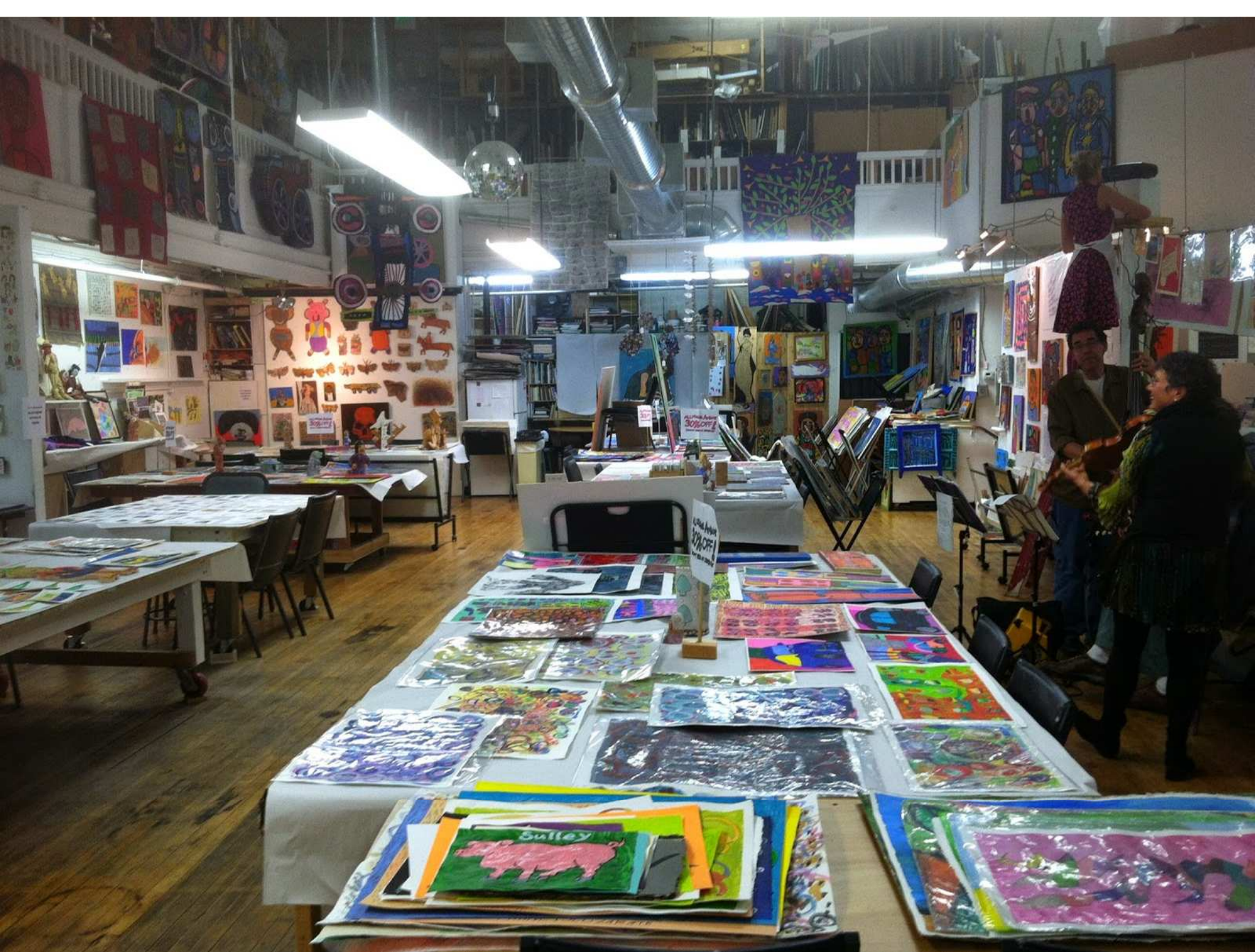


















# There are no Have Nots, only artists

## Creativity is the watchword

By Nancy Scott  
OF THE EXAMINER STAFF

**O**H, HAPPINESS, here is a story, 18 days before Christmas, that does not ask you to feel sorry for somebody.

Or guilty. Or sad. Or angry. Or any other emotion that plagues those who Have when they think of those who Have Not.

Those, for instance, who have not the mental resources the rest of us enjoy. Once these folks were called retarded; now they are called "disabled adults."

The only operative title in this story for such a person is going to be artist.

As in the artists who spend their days at Creativity Explored, a 4-year-old visual arts center that is holding a celebration this Thursday in honor of its brand new studio, which can be found a block below Mission Dolores on 16th Street.

The celebration, officially titled a "New Studio Inauguration," will feature refreshments and music — performed by musicians from the San Francisco Conservatory of Music and from Trio Arepa — and dozens of art works by one or another of the 66 artists enrolled in the center.

Some paintings no doubt will remind viewers of the fantasies created by young children, and in the opinion of the center's director, Ray Patlan, this is wonderful, this is "uninhibited creativity — the ability to create without thinking about it."

Many pieces are akin to the work



Artist Gene Culbertson gets a visit from his mother, Mary, at Creativity Explored



December 7, 1989

## Artweek Calendar



### "Earth, Wind & Firings"

An exhibition of painting and sculpture

November 28 – December 23, 1989

Guest Curators

Jo Hanson and Joe Sam

Presented by Creativity Explored

(a visual arts center for  
developmentally disabled adults)

Gallery Imago

619 Post Street, San Francisco 94109

SAN FRANCISCO FOCUS

**IMAGO** Bay Area artists Joe Sam and Jo Hanson curated this exhibit of paintings and ceramics by disabled artists from Creativity Explored. Called *Earth, Wind and Firings*, the show includes work by Cam Quach and Norma Cativo. Through 12/23. 619 Post, SF (415) 775-0707.

Tuesday, November 28, 1989

San Francisco Chronicle

### GALLERIES

"Earth, Wind and Firings," paintings and ceramics by artists from Creativity Explored of San Francisco, a visual arts center for disabled adults. Gallery Imago, 619 Post Street.

DATEBOOK, NOVEMBER 26, 1989

**ART**

Galleries

GROUP SHOWS

**GALLERY IMAGO** — W Ceramics and paintings by artists from Creativity Explored of S.F. Through December 23. 619 Post.

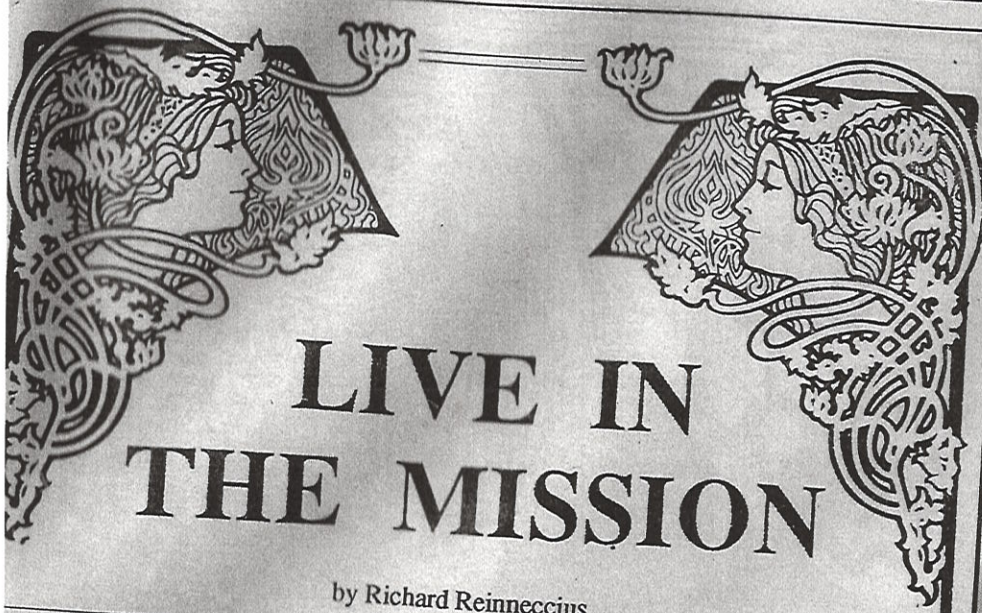
San Francisco Sentinel • November 23, 1989

**28** NOVEMBER  
TUESDAY

**ART**

"Earth, Wind and Firings." Artists from Creativity Explored of San Francisco show their group's paintings and ceramics. Runs through December 23. Tuesday through Saturday 11 a.m. to 7 p.m. Gallery Imago, 619 Post St. near Taylor. For further information call 775-0707 or 863-2108.





by Richard Reinneccius

The Mission is so full of the arts that the annual Open Studio Tours has to divide the neighborhood into East SF and West SF, roughly at Harrison Street, for its annual public tour of living artists working in their studios. While this column usually covers the performing arts (which are also thickest in The Mission), the Open Studio tours are a very special live SF treat that shouldn't be missed.

The tours take place over three weeks. East SF you've missed, and will have to wait for next year. The other two, West SF Nov. 2-3 and Hunter's Point (Nov. 9-10) will be hosted by the balance of the 524 artists involved. Maps are available at all Real Food stores, at the South of Market and Mission Cultural Centers, or call 861-9838 for info.

CREATIVITY EXPLORED, at 3245 - Street west of Guerrero, is the "studio" of one of the artists featured in the tour. I interviewed the work of one of them, Cam Quach, a refugee from Vietnam. Coming here in 1982 with her brother and sister-in-law, she was put into programs for the developmentally disabled by the City's welfare

Six years ago, CE hired Mission sculptor Horace Washington to teach ceramics. From the moment Washington introduced Cam to clay, she came alive all over again, and rapidly put down her brushes and drawing tools to shape animals and humans, in larger and larger scale and quantity.

Now, she and Norma Cativo, an El Salvador refugee, work side by side, mildly competing to put out more pieces, with an ever-surprising creativity. She can complete a large head or intricate animal sculpture in two or three days. Occasionally she picks up a brush or pencil "for relaxation", in the words of the staff. Cam's works are now selling at commercial galleries, and at Creativity Explored, for prices from \$20 to \$600.

If you missed the open studios week-end, Creativity Explored is always open to the public to view the work taking place. You can drop in to take a quick look, but the staff wants you to call ahead if you want a tour, or to be shown the work of a particular artist. Small groups can also be accommodated, but call James or Sally at CE for an appointment -



Cam Quach at work.

This one, "Ribs", is about a clairvoyant computer hacker who knows how to help a young actress get an L.A. agent, and thus fame and fortune. Directed by Laura Meshel, the other TP co-founder, it's on my "must see" list, and should be on yours. "Ribs" plays Fridays and Saturdays at 8 through November 16, sliding scale tickets \$4 to \$8. Call 512-7965 to reserve.

A couple of wild plays about religion are on at The Dolores Street Community Center, 200 Dolores at 15th Street. Performed by The Fourth Monkey Ensemble, Christopher

vic Lewis, will play their new work "La China Pablana", directed by Mark Knego, from November 7 through the 24th.

And 21 Bernice, located conveniently at 21 Bernice, between 12th & 13th Streets south of Folsom, is celebrating its first full year of shows, premiering "Brilliant Traces", by Cindy Lou Johnson. Scheduled through November 8, maybe longer "Traces" is about a runaway bride, involved in an unlikely love story with a hermit in Alaska. It's just \$7, or free to anyone on UI or government assistance.





CREATIVITY EXPLORED OF SAN FRANCISCO

**YOUR INVITED TO OUR  
2ND ANNUAL OPEN HOUSE  
HOLIDAY ART SALE**

**WHERE YOU WILL FIND  
UNIQUE ONE OF A KIND  
ART WORK AT VERY REASONABLE PRICES.**

**THURSDAY DECEMBER 12, 1991  
6:30 - 8:30 PM  
CREATIVITY EXPLORED of S.F.  
3245 16TH STREET  
BETWEEN DOLORES & GUERRERO  
(415) 863-2108**

**PHOTO BY: HARUKO**





E'SPACE PRESENTS

## 'Rough Edges'

An exhibit by artists of  
Creativity Explored of San Francisco

CHARLES 'PANCHO' CRUZ  
ERNEST FIGUERORA  
JEFFERY FUENTES  
MELVIN GEISENHOFER  
VINCENT JACKSON  
ANDREW LI  
JOHN MCKENZIE  
JOSE NUNEZ  
PHILLIP RENISH  
DOUGLAS SHERAN  
SARA O'SULLIVAN  
BETTY BENARD  
AND OTHER COLLABORATORS

\* Featuring documentary photographs by Lydia Regnault

**May 18-June 15**

**Reception: Wednesday, May 18, 1994, 6:00pm-8:00pm**

**520 Hayes Street (415) 861 4657**



## Creativity Explored's 'Tabula Rasa' Transforms Gallery Into Art-Making Space



Photo: Maria Berrios. (Photos via Creativity Explored/Facebook (<https://www.facebook.com/creativityexplored/?fref=ts>))

Thu. March 31, 2016, 10:43am

by Johanna Sorrentino

Neighborhoods

Mission (/neighborhoods/mission)



(/ads/434/481/2)

In Latin, tabula rasa refers to the absence of preconceived ideas; a clean slate. It is also the title of a new exhibit (<https://www.creativityexplored.org/events/exhibitions?date=2016-03-03#event3236>) at Creativity Explored (<https://www.creativityexplored.org/>), the Mission-based gallery and studio for artists with disabilities. The exhibit, which runs from March 3rd to April 13th, seeks to challenge the notion of a “finished” work by merging the studio and gallery into a kind of tabula rasa for its community of artists.

“It was my own tabula rasa, too, because I didn’t know exactly what would come out of this project,” said Paul Moshhammer, exhibit curator and studio manager at Creativity Explored. “I didn’t know how rich and fantastic it would turn out to be. The artists displayed a focus and motivation that I haven’t seen before.”



*Artist Joseph "J.D." Green at work.*

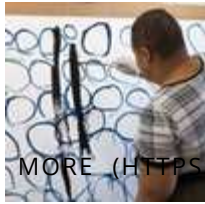
During the course of the exhibit, the gallery has transformed into an active art-making space, bucking the notion of gallery as pristine space and highlighting instead the organic aspect of a work in progress. Moshammer said even at the reception for the exhibit, taking place tonight (Thursday, March 31st from 7-9pm), "The gallery won't look pristine. There will be tarps and cardboard. If you visited an art studio, it will give you the same impression," he said.



The exhibit features over 30 pieces from more than 25 different artists, with a focus on large works. Participating artists include: Joseph “J.D.” Green, Vincent Jackson, Gerald Wiggins, Ricardo Estella, Andrew Bixler, Taneya Lovelace, José Nuñez, Marcus McClure, and Hector Lopez.



For the past five weeks, the neighborhood has had the opportunity to witness the evolution of the exhibit, as artists worked in the front windows of the gallery on 16th between Guerrero and Dolores. “It linked in the community, and highlights what we do in a big way, with big artwork,” Moshammer said. “The results were stunning.”



## Tabula Rasa Reception (<https://hoodline.com/events/tabula-rasa-1458837238>)

MORE ([HTTPS://HOODLINE.COM/EVENTS/TABULA-RASA-1458837238](https://hoodline.com/events/tabula-rasa-1458837238))

**WHEN** Mar. 31, 7-9pm

**WHERE** Creativity Explored S F

The Creativity Explored gallery will serve as an expansion of the art



EDITION

AdChoices

CULTURE & ARTS

# Artists With Developmental Disabilities Explore The Beauty Wrapped Up In Food

Artists with developmental disabilities explore the beauty wrapped up in food through their art. The artwork features a box labeled 'Converting to MATI Initiating Upload' and a mug with a 'Downloading Coffee' label, both with various other labels and drawings.

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Artists with developmental disabilities explore the beauty wrapped up in food through their art.

Artists with developmental disabilities explore the beauty wrapped up in food through their art.

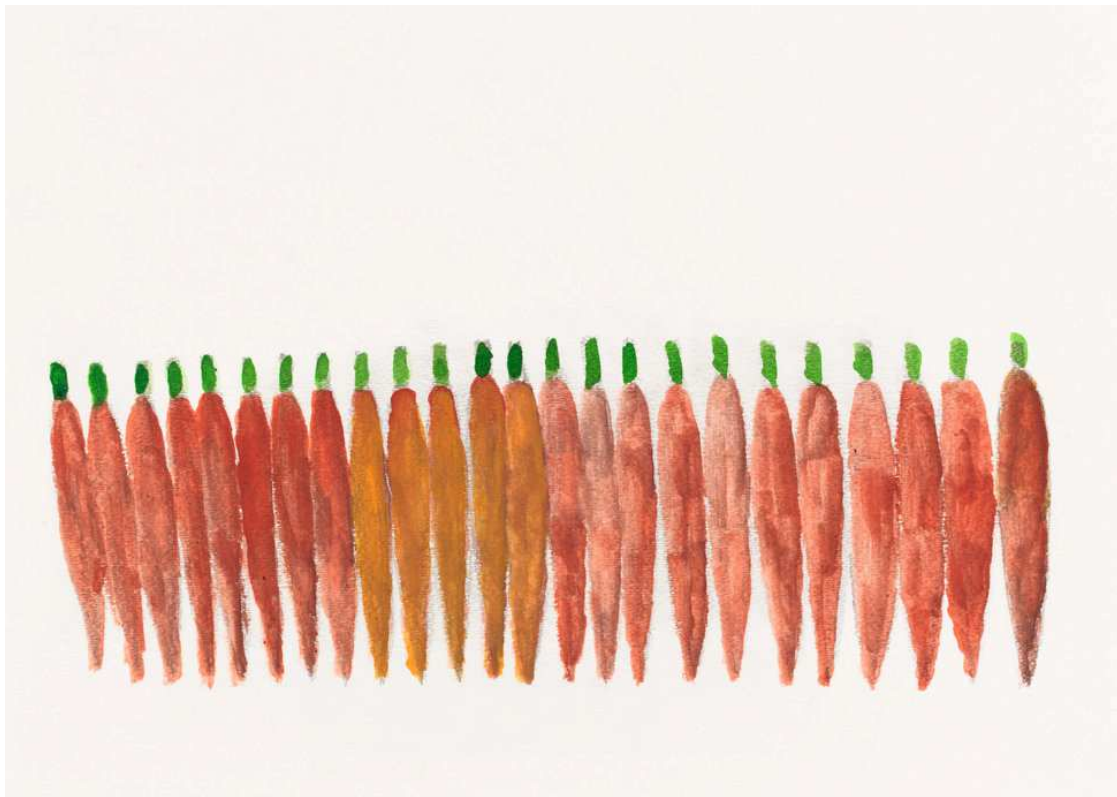


“I think it’s important to have a space where people can express themselves and their creativity. It’s a chance for them to share their story and their experiences with the world. It’s a chance for them to be heard and to be seen.”

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ARTISTS WITH DEVELOPMENTAL DISABILITIES EXPLORE THE BEAUTY WRAPPED UP IN FOOD | HUFFPOST



ARTISTS WITH DEVELOPMENTAL DISABILITIES EXPLORE THE BEAUTY WRAPPED UP IN FOOD | HUFFPOST


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AdChoices 

1. 本計畫係由本會於民國八十四年開始籌備，歷經多年之努力，現已進入實質執行階段。本會為配合本計畫之執行，特在會內設立「台灣省婦女會籌備處」，並聘請專業人士擔任籌備處主任，負責統籌、協調、規劃、執行各項籌備工作。

## My First Job

I WENT To work at one and a half.  
AT The Time I didn't know it was a job.  
They Tricked Me.

They Would ask, "Do you Want To go on a  
picnic?"

IT Turned out To be work.

They gave all The kids silver buckets.

Then They would shake The Trees and  
we Would Pick UP The fruit.

I did This For 2 or 3 years.

I got Paid 50 cents a day and saved 20 or 30  
dollars. I never spent the money.

I didn't know What To do With it.

That Was my first job and I didn't know better —  
it was more like play.

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https://www.huffingtonpost.com/entry/artists-with-developmental-disabilities-explore-the-s... 8/9/2018





"Yoplait" by Jesus Huezco, circa 2016, Creativity Explored Licensing, mixed media sculpture, 12 x 9.5 x 9.25 inches.



"Fried Chicken" by Marilyn Wong, circa 2015, Creativity Explored Licensing, LLC, mixed media on paper, 19.5 x 25.5 inches.

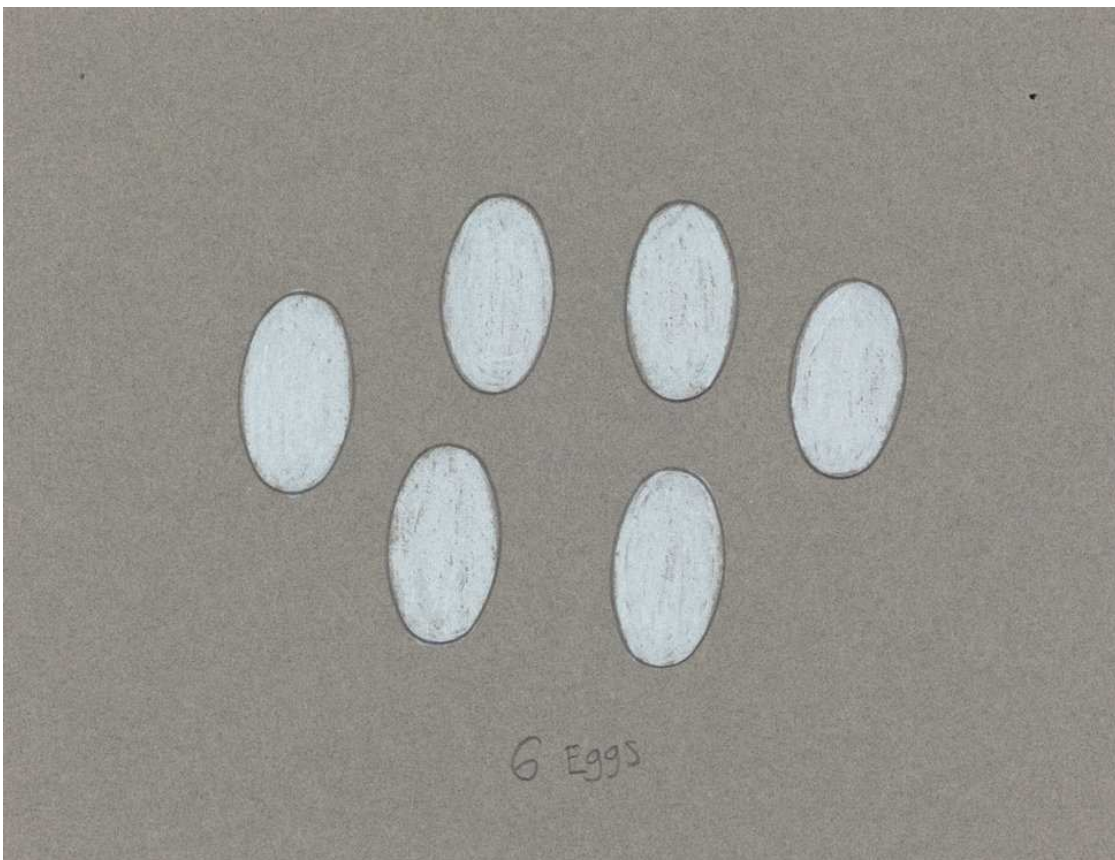


"Watermelon" by Kaocrew Kakabutra, circa 2016, Creativity Explored Licensing, LLC, mixed media sculpture, 15.25 x 21.75 x 3.75 inches.





"Pizza" by Gabriel Maduena, circa 2016, Creativity Explored Licensing, LLC, mixed media, 2.25 x 21.5 x 18.5 inches.



"6 Eggs" by Josua Izquierdo, circa 2016, Creativity Explored Licensing, LLC, colored pencil and graphite on paper, 8.5 x 11 inches.





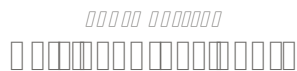
Creativity Explored

"Hamburger" by Jay Herndon, circa 2016, Creativity Explored Licensing, LLC, acrylic on cardboard, 27 x 33.5 inches.



Creativity Explored

"Chocolate" by Allura Fong, circa 2016, Creativity Explored Licensing, LLC, ink, chocolate and acrylic, each panel 14.5 x 5.5 inches.



 See Gallery



Arts & Culture  
Reporter, HuffPost



[https://www.huffingtonpost.com/entry/creativity-explored-exposed-art\\_us\\_59846c84e4b0cb15b1bddd8c](https://www.huffingtonpost.com/entry/creativity-explored-exposed-art_us_59846c84e4b0cb15b1bddd8c)



08/04/2017 03:05 pm ET Updated Aug 04, 2017

*CULTURE & ARTS*

## At Creativity Explored, Adults With Disabilities Express Their Own Sexuality

"Just because someone has a developmental disability doesn't mean that sense of sexuality is non-existent."

By Priscilla Frank



CREATIVITY EXPLORED

Kate Thompson, marker on paper, 22.25 by 30 inches



“Everybody has a sexual nature to them,” curator Amy Auerbach explained during a phone conversation. “Just because someone has a developmental disability doesn’t mean that sense of sexuality is non-existent.”

Auerbach works at [Creativity Explored](#), a San Francisco-based nonprofit art gallery and professional working studio designed specifically for adult artists with developmental disabilities. The space, founded in 1983 by Florence Ludins-Katz and Elias Katz, encourages artists struggling with physical and mental conditions to hone a daily artistic practice and pursue careers as profitable visual artists.

“Some people think they are like children,” Auerbach continued. “The artists here aren’t. They have adult concepts and this is one of them.”

Every couple of months, Creativity Explored puts on a new thematic exhibition featuring work from some of the approximately 130 artists in their roster. The current exhibition, [“Exposed,”](#) revolves around nudity, sexuality and the human body. While the female nude has been a recurring image throughout art history, the Creativity Explored artists offer unorthodox imaginings of the human body, which is privileged not for its adherence to Western beauty ideals but for its smells, flavors, mysteries and desires.

The show features work by six artists, men and women, working in drawing, painting and sculpture. For some artists, like 36-year-old [Antonio Benjamin](#), the naked human body isn’t necessarily equated with sex. Benjamin draws boxy bodies like paper dolls, which he describes as chocolate, vanilla and strawberry, all existing in what he dubs a Neapolitan world.

“When I’m drawing a naked body, it’s not sexual,” Benjamin told his visual arts instructor Judith LaRosa. “Mmm! Not about sex!” When LaRosa asked, in response, if the drawings were about what’s natural, Benjamin responded with an enthusiastic “yes.”

“Sometimes I like to draw people that look like me,” he added. “Brown like me.”

For other artists, however, the works do possess a certain erotic power. Like, for example, [Camille Holvoet](#), whose pastel depictions of sugary treats and naked bodies bubble over with feeling of mouthwatering hunger. One of my [favorite Holvoet pieces](#) features two decadent slices of layered cake, topped with birthday candles. “I love you so much” is written on the first slice, “I like to hold your hand,” on the second.

For “Exposed,” Holvoet created colored pencil, ink and felt pen drawings on wood, depicting cross-eyed nudes with curly cue hair and drunken smiles. One, which she describes as a “fat goddess,” is a self-portrait.



CREATIVITY EXPLORED

Antonio Benjamin, acrylic, ink and charcoal on cardboard, 60 by 40 inches

“Drawing naked people reminds me of the dryer vent feelings,” Holvoet told Creativity Explored’s Ellen Dahlke, who relayed the comments. “It reminds me that I want to play with others. Go in their rooms if they leave the door unlocked and play with them, naked people.”

Holvoet went on to explain the intense reaction she experiences from smelling a laundry dryer, of feeling its heat. “I accidentally smelled it. I was too close. I smelled it, and then I went to Napa [State Hospital] again to get medicine,” she recalled. “It’s something connected to my brain with the laundry smell. A lot of people have connections like that between smell and sex.”

For the 65-year-old artist, who is often suffused with feelings and urges she is unable to control or consummate, art provides the opportunity to exercise some of this energy. Making work that explores sexuality, Holvoet explained, “makes me feel more relaxed, more like it’s the present instead of the past. Let’s make some more [wooden sculptures of] body parts so I can get this dream of mine from last night out of my head!”

“Let me put it this way, if there was no sex, there wouldn’t be nobody alive!” artist [Thomas Pringle](#) said. The 76-year-old, who has worked with Creativity Explored since 2006, uses expressive and imperfect lines to create drawings that provide insight into the full journey of their creation, missteps and all.

Pringle’s watercolor figures often drop off mid-form, leaving an arm or leg unfinished like a spool of yarn unraveling. “When I make something, like a painting of a woman, it’s about sex. I use pictures, and I try to make it as a real body. I look for one that’s good-looking,” he said.

For artists like Pringle, the physical act of intercourse is an impossibility, yet the feelings of erotic desire and curiosity remain. Creative expression provides an alternate outlet for lust to crescendo and subside. “I got news for you, there’s sex already happening,” he said. “With my disability, for instance, I don’t know how [to have sex], but I got it in my mind. I’m still having sex, but in a different way.”





CREATIVITY EXPLORED

Camille Holvoet, ink and marker on wood, 47 by 15 by one inches



CREATIVITY EXPLORED

Thomas Pringle, watercolor and charcoal on paper, 24 by 18 inches



## CREATIVITY EXPLORED

Jose Nunez, colored pencil on paper, 19 by 26.50 inches





CREATIVITY EXPLORED

Andrew Bixler, glazed ceramic sculpture, 9 by 9 by 7 inches



CREATIVITY EXPLORED

Andrew Bixler, marker and acrylic on paper, 29.5 by 80 inches



CREATIVITY EXPLORED

Kate Thompson, marker on paper, 30 by 22 inches



#### CREATIVITY EXPLORED

Thomas Pringle, acrylic and charcoal on wood, 48 by 23.5 inches

*Exposed* features work by Antonio Benjamin, Andrew Bixler, Camille Holvoet, Jose Nunez, Thomas Pringle and Kate Thompson. Curated by Amy Auerbach and Stephanie Rudd. The exhibition is on view until Sept. 28 at Creativity Explored in San Francisco. The work above is available for purchase on [Artsy](#).





# How One Bay Area Studio Is Creating Careers For Artists With Disabilities

Believing that all people have the ability to create, Creativity Explored celebrates talented artists with developmental disabilities.

By [Ashley Little](#), Patch Staff | Jan 26, 2017 11:17 am ET | Updated Jan 26, 2017 2:42 pm ET



CE Assistant Studio Manager and Visual Arts Instructor Eric Larson holding up artist Dan Michiel's mixed media work. Photo credit: Nina Menconi

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Every year, more than 15,000 people find their way into a gallery on 16th Street in San Francisco's Mission District. But they're not here to see a Monet or a Picasso. In fact, the artists they're here to see aren't famous at all – yet.

The artists in this gallery share two things in common: They all have an interest in making art, and they all have a developmental disability.

Since 1983, **Creativity Explored** has been helping developmentally disabled artists explore their skills in art through one-on-one instruction. The nonprofit provides artists with studio space, supplies and even professional opportunities to exhibit their work.

CE was founded in part thanks to the Lanterman Developmental Disabilities Act, an act passed in California in 1969 that defines the rights of people with developmental disabilities. The act also established a service system to meet the needs of developmentally disabled people. Florence Ludins-Katz and Elias Katz founded CE with the belief that all people have the ability to create and that art is key to identity and personal growth, regardless of a person's disability.



Photo credit: Nina Menconi

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## The Artists

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About **130 artists** between the ages of 20 and 82 work in CE's two studios. These artists are diverse both in cultural and ethnic backgrounds as well as in their abilities and experiences with art. In



addition to developmental disabilities, many of the artists also experience other disabilities such as mental illness, emotional disturbances and/or physical disabilities.

Many of the artists use the studio as a place to express themselves and continue to explore their own art. "When I make art, it makes me feel good because it's just right," says CE artist Yolanda Ramirez.

While the studio does aim to help the artists simply express themselves through art, one key focus for CE is to also help these artists create a viable income from their art. "When people buy my art, I can buy more stuff," says CE artist Merna Lum.



I love Ice Cream by Camille Holvoet, © 2016 Creativity Explored Licensing LLC, mixed media on paper, 5.75 x 7.75 inches



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## The Instructors

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About 20 professional artists mentor the studio artists, inspiring them and facilitating the art-making process. CE also employs a support staff that includes volunteers and interns.

The instructors aren't the only teachers in the studio, though. Working with the studio artists of CE can be inspiring and has affected the work of several instructors over the years.

"CE inspired me to experiment more," said artist and CE visual arts instructor Veronica Graham. "Before I worked here, I was not exposed to the variety of mediums that the artists used. CE influences my art practice to constantly try and find new technical ways of creating."

Assistant studio manager and visual arts instructor Eric Larson agrees. "The artists of CE influence me to use lots of different materials, ideas and experimentation. I am constantly being opened to new things."

The inspiration doesn't just come from the medium or materials. Artist and visual arts instructor Horace Washington says it has even changed his artistic process: "CE has had a huge influence on me since I started working here 25 years ago. Most artists sit down and plan out their work. Here I have learned to make spontaneously."

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## The Gallery and Studios

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CE has expanded to two locations: the main gallery and studio on 16th Street in San Francisco's Mission District and a second studio in nearby Potrero Hill. The exhibits rotate several times a year, offering several artists the opportunity to display their art.

The gallery recently hosted an opening reception for CE studio artist Lance Rivers, whose exhibition was titled [Lance-Scape Architecture](#). A Bay Area native, Rivers dedicated the exhibit to his 50th birthday. The exhibit explores the changing architecture of the city — transportation, tunnels, cityscapes, etc. — through several media, including watercolors and sculptures.

This isn't Rivers' first time exhibiting his work. Through CE, his artwork has been exhibited everywhere from spaces in the Bay Area to Michigan and even countries as far away as Ireland and Australia. This is just one example of the many opportunities that CE provides its studio artists.

The exhibit gives artists not just publicity but also a chance to connect with the community. At his opening reception, Rivers showed his appreciation for that connection: "Everyone's been so nice to me, and so good to me. I really like that. I respect everybody, and everybody respects me. I appreciate everybody coming tonight and that they enjoy and appreciate my work; I like that."

Rivers isn't the only artist who sees the gallery as a vital connection between them and the community. "We are part of the city, part of the community. People walk by our gallery and they see what's in the windows like at a shopping mall, and they come in. If we didn't have the gallery, people wouldn't know that we're part of the city," says CE studio artist Peter Cordova.

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## Licensing the Art

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The artists' work reaches far beyond the gallery walls. CE developed a licensing division so the art can be used for products like corporate calendars, greeting cards, CD covers, textiles, T-shirts, tote bags, pillows, rugs and skateboards. Among the companies who license these products are well-knowns like [CB2](#) and fashion house [COMME des GARÇONS](#). Several items can also be purchased online through [CE's shop](#).

Licensing isn't just a way to make the artists' work more visible. Licensing also helps CE operate the nonprofit, with about 10 percent of its income generated from the sale of original art and art products.

Of course, the artists are thrilled to see the public enjoying the artists' work in the community, whether it's on a calendar, in the gallery or just in the studio.

CE studio artist Gerald Wiggins puts it best: "It's all of us together. Us artists and the public. We all like art, and we're learning new things, and we keep growing."



Artist Lance Rivers building a sculpture of the Sutro Tower in the Creativity Explored studio.





COMMES des GARÇONS Autumn/Winter 2013-14 collection; My God We Have Needles and Pens by Dan Michiels © 2009 Creativity Explored

ARTS &amp; ENTERTAINMENT // ENTERTAINMENT

## Monsters as art form at Creativity Explored

**Beth Spotswood**

Oct. 9, 2017

It was the magic hour, that moment when the sun had half set behind Twin Peaks and the Mission District dimmed into a homey neighborhood of twinkling lights, when I stepped into the “Bride of Monster” art show reception at Creativity Explored.

Bedazzled mannequin heads hung in the storefront, and a wall of colorful paintings greeted guests as friendly costumed volunteers checked us in. Fifty-six-year-old Richard Wright, one of the show’s featured artists, stood nervously next to a wall of his work and sheepishly asked me, “Do you want to see my monsters?”

Creativity Explored began nearly 35 years ago as an art program for developmentally disabled adults. It now serves 130 artists who work out of two studios, one on 16th Street in the Mission and another in Potrero Hill. A nonprofit, Creativity Explored is a paint-splattered haven for people who are no longer young enough to qualify for the multitude of programs offered to disabled young people. Like much of the art that graces its walls, the art studios of Creativity Explored are sacred space.

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Past the small storefront gallery and reception area sat the huge art studio. The studio’s soaring walls, nearly two stories high, were covered in massive art pieces. Any flat space — every table and chair — displayed drawings on paper and intricate paintings. A shelf of pottery was near a desk that was so covered in paint splatter, it

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resembled a Jackson Pollock piece. Two members of the band She Mob, both sporting brightly colored wigs, played bizarrely delightful music from a blanket spread on the floor, while guests sipping white wine from plastic cups stepped over them.

Wright walked me across the studio. He wanted to show me more monster art, pieces that didn't make the official gallery show. Wright's voice was nearly a whisper, but his enthusiasm was unmistakable. Glenn Peckman, a visual arts instructor in monster makeup, popped by to check on our conversation, and I understood why. The team at Creativity Explored is lovingly protective of their trusting artists.

I was nervous, too. I didn't want to say the wrong thing, to screw up the privilege of my warm welcome. But when it comes to art, it's easy to talk to Wright — he has dozens (upon dozens) of pieces and a pretty impressive curriculum vitae. Wright's work has appeared in Dwell magazine, and one of his large-scale paintings graces the lobby of San Francisco's Hotel G.

"It's all G's," Peckman explained of Wright's lobby piece.

Wright is not alone in his success. Creativity Explored artists have seen their work end up on everything from CB2 pillows to Recchiuti chocolates. They're turning out salable art and earning income from it — no easy feat for any artist.

E. Francis Kohler happened by Creativity Explored's 16th Street studios 25 years ago, popped inside on a whim. He found the artists within talented and without pretension, which was both understandable and exhilarating.

"It was so refreshing to have someone be excited about their work and excited to show it to someone," Kohler said.

Kohler was looking for a job at the time and felt instantly that Creativity Explored was the right fit. He began as a volunteer before joining the staff. "You had to sort of earn the right to work here," said Kohler.



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That peek inside the studio transformed Kohler's life. "Before I started volunteering at Creativity Explored, I had some really not cool misconceptions about people with disabilities," Kohler said. "So much of that misinformation just got kicked out of me so fast."

Kohler used that transformative experience in his curation of "Bride of Monster." The show is the third installment of the 2003 exhibit "Monster," which explored the relationship between monsters and disabled people. This year's show added a focus on the oppression of women, and thus female monsters — with a heavy nod to early 20th century horror films. There are, I'm delighted to report, a lot of brides of Frankenstein in the exhibit.

I said goodbye to Wright and his beautiful wall of werewolves, zombies and ghosts. From the sidewalk, I peered through the window and into the warm glow of the gallery to see Wright bask in his kudos, an unexpected art star. Magic hour might have passed into night on 16th Street, but inside Creativity Explored, it's been magic for about 30 years.

*Beth Spotswood's column appears Thursdays in Datebook. Email: [datebook@sfchronicle.com](mailto:datebook@sfchronicle.com)*

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# VIDEOS

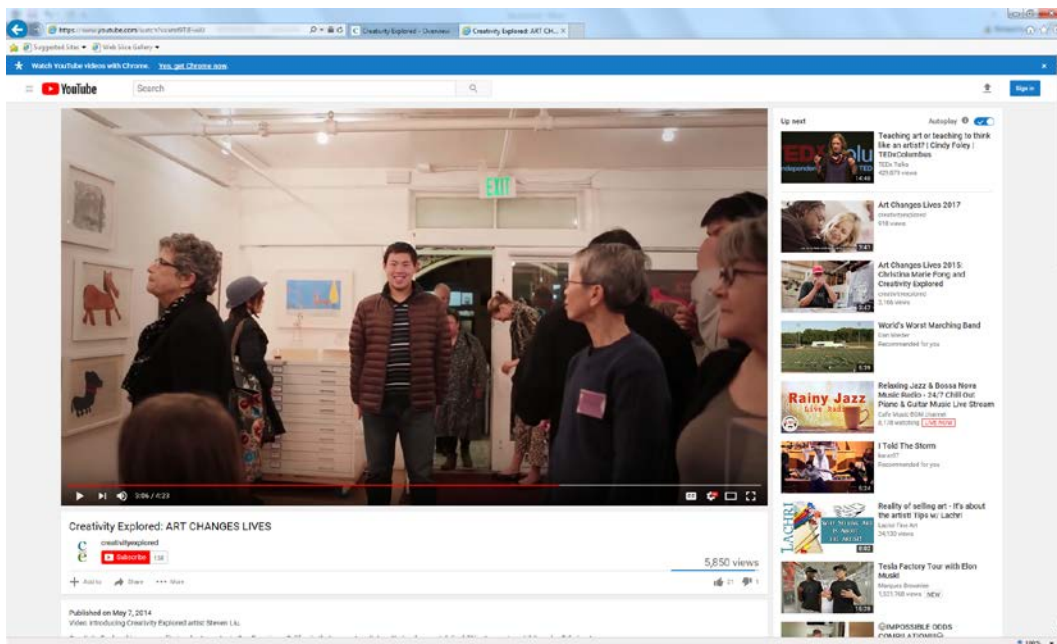
Creativity Explored is a nonprofit visual arts center in San Francisco, California that supports artists with developmental disabilities to create, exhibit, and sell their art.

## Creativity Explored: ART CHANGES LIVES

<https://www.youtube.com/watch?v=xmf9TiE-wiU>

Published on May 7, 2014

Video introducing Creativity Explored artist Steven Liu.

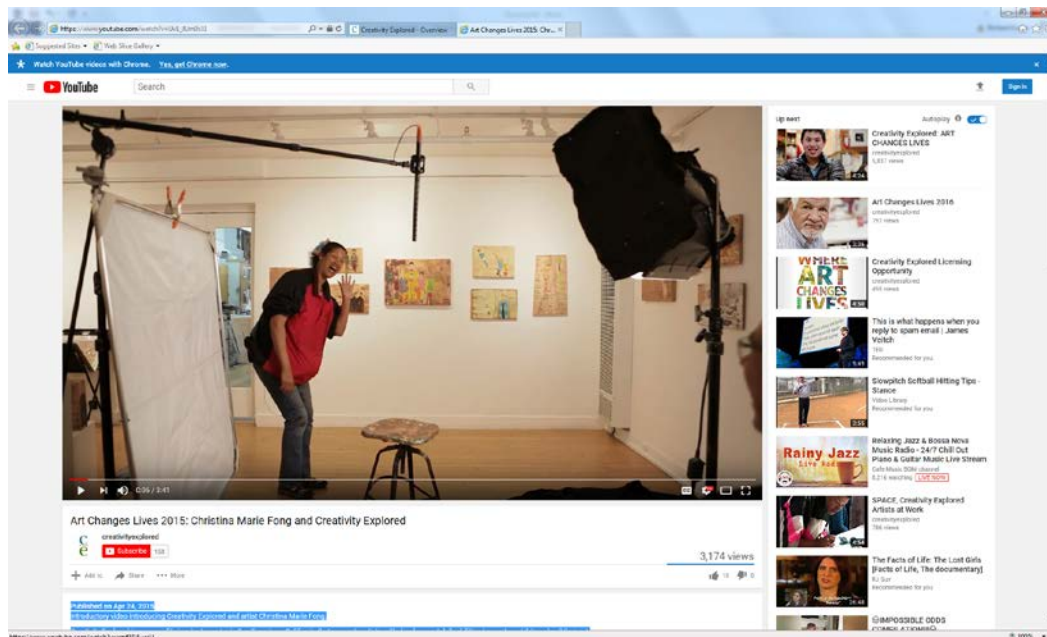


## Art Changes Lives 2015: Christina Marie Fong and Creativity Explored

[https://www.youtube.com/watch?v=Uv1\\_JUm0sXI](https://www.youtube.com/watch?v=Uv1_JUm0sXI)

Published on Apr 24, 2015

Introductory video introducing Creativity Explored and artist Christina Marie Fong.



## Creativity Explored Licensing Opportunity

<https://www.youtube.com/watch?v=CU7W3-Yalew>

Published on May 19, 2016

License amazing art, and a great brand, with a positive social impact!

Watch this brief video to explore the endless product possibilities using Creativity Explored artworks.



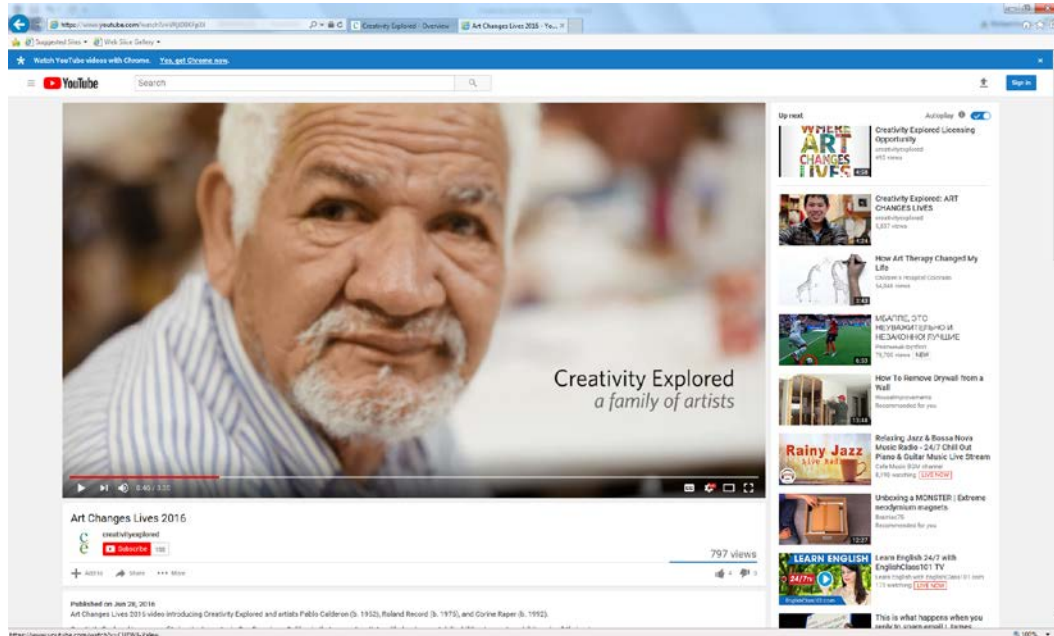


## Art Changes Lives 2016

<https://www.youtube.com/watch?v=VRjID0KFpX4>

Published on Jun 28, 2016

Art Changes Lives 2016 video introducing Creativity Explored and artists Pablo Calderon (b. 1952), Roland Record (b. 1975), and Corine Raper (b. 1992).



## Art Changes Lives 2018

<https://www.youtube.com/watch?v=VrqjJaNCyrc>

Published on Apr 23, 2018

Celebrate 35 Years of Creativity Explored!



**CONTINUATION SHEET**

Primary #

HRI#

Trinomial

Page 1 of Several

\*Resource Name or # (Assigned by recorder) See attached pages

\*Recorded by: Matt Weintraub, San Francisco Planning Dept. \*Date: April 2011 ☐ Continuation ☒ Update

\*NRHP Status Code (Update): 3CS (CHRSC)

*This property is assigned a California Historical Resource Status Codes (CHRSC) rating of “**3CS – Appears eligible for CR as an individual property through survey evaluation**”. This CHRSC rating supercedes the previously adopted CHRSC rating that is indicated on the attached previously completed survey form. The previously adopted CHRSC rating was assigned using limited research and information. Since that time, additional research and information-gathering has been conducted that provides a more complete perspective of properties that meet eligibility standards for federal and State registers as individual historic resources and/or as historic district contributors, of areas that qualify for consideration as historic districts, and of properties that do not qualify for historic status.*

Consequently, the previously adopted findings of the Inner Mission North Survey have been revised in the following ways:

- 1) The areas that were previously designated as the Mission Reconstruction Historic District and the Inner Mission Commercial Corridor Historic District were reevaluated as thematic geographic areas, which contain individual historic buildings and historic districts that are related to the thematic contexts, but that do not constitute historic districts in and of themselves. The previous documentation for these areas did not include finite boundaries or fully defined contributing components, which are necessary components of historic districts.
- 2) Historic district boundaries were redrawn to encompass only those groupings of qualified contributors that constitute historic districts that meet federal and State eligibility requirements, which resulted in replacement of the previously adopted Mission Reconstruction Historic District and the Inner Mission Commercial Corridor Historic District with several finitely bound and well-defined historic districts. Specifically, the redrawn historic districts conform to State and federal guidelines that address requirements for thematic and visual connectivity between elements of historic districts, and requirements for retention of all or most aspects of integrity for the overall historic district and for the majority of individual contributing properties.
- 3) Properties that were previously identified as contributors to the Mission Reconstruction Historic District and/or the Inner Mission Commercial Corridor Historic District, and that are located outside of the redrawn boundaries of the historic disticts, were reevaluated as potential individual historic resources. Properties that were reevaluated, and that were determined to meet federal and/or State eligibility standards, were reassigned CHRSC ratings that corresponded to their eligibility levels as historic resources. Similarly, properties that were reevaluated, and that were determined not to meet federal and/or State eligibility standards, were reassigned CHRSC ratings indicating non-historical status. These reevaluations were conducted using adopted historical contexts, property types, and registration requirements for the Mission District.
- 4) Some properties that were previously identified as individual historic resources, and some properties that were previously identified as non-resources, were reevaluated, based on additional research and information-gathering that was conducted. Properties that were reevaluated, and that were determined to meet federal and/or State eligibility standards, were reassigned CHRSC ratings that corresponded to their eligibility levels as historic resources. Similarly, properties that were reevaluated, and that were determined not to meet federal and/or State eligibility standards, were reassigned CHRSC ratings indicating non-historical status. These reevaluations were conducted using adopted historical contexts, property types, and registration requirements for the Mission District.
- 5) Previously adopted CHRSC ratings of “5S3”, “5D3”, and “5B”, which indicate eligibility for local listing or designation through survey evaluation, were converted to CHRSC ratings that reference eligibility for listing in the California Register of Historical Resources and/or the National Register of Historic Places. Determination of eligibility for local Landmark and Historic District designations under Article 10 of the Planning Code was beyond the scope of the survey and was not performed.

For more information, see the additional documentation that is available for the Inner Mission North Survey, including: DPR 523-series forms (Primary Records; Building, Structure, and Object Records; District Records); National Register Multiple Property Documentation Form; and historic context statements for the Mission District.

State of California — The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI# \_\_\_\_\_  
Trinomial \_\_\_\_\_  
CHR Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_

Review Code \_\_\_\_\_ Reveiwer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 3 Resource name(s) or number(assigned by recorder) **3241-3247 16th Street**

**P1. Other Identifier:** Findlay's Hall

**Form Number 108**

**P2. Location:** ☐ Not for Publication ☒ Unrestricted

**\*a. County** San Francisco

**\*b. USGS 7.5' Quad** San Francisco North **Date:** 1995

**c. Address** 3241 3247 16th ST

**City** San Francisco **Zip** 94110

**e. Other Locational Data:** Assessor's Block and Lot 3567 040

**\*P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries.)

This is a two-story, six-bay, wood-clad, shingle-style, frame social hall. The stucco-clad ground story features three large bays. The first bay contains a service door and a plate glass window. The central bay contains a recessed entry within a Romanesque arch with stairs leading to double doors. The third bay contains an open vehicular door and a single door with transom leading to the second floor. The second story features six single windows evenly spaced across the façade.

The windows are 9/1 wood double hung. The façade is divided by a wide beltcourse between the floors, currently covered in a ceramic mosaic. The shingled, coped parapet follows the shape of the roof and contains four castellated elements spaced evenly across the façade. The roof is gabled.

**\*P3b. Resources Attributes:** HP13. Community Center / Social Hall

**Style or Period** Shingle Style

**\*P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☒ Element of District ☐ Other



**P5b. Photo:** (view and date)  
View From 16th Street  
looking south  
4/1/02

**\*P6. Date Constructed/Age and Sources**

1907 ☒ Historic

Assessor's Parcel Info

**\*P7. Owner and Address:**

BOTHE KARL-HEINZ R

3271 16th Street  
San Francisco CA 94103

**\*P8. Recorded by:**

Planning Department  
City & County of San Francisco  
1660 Mission, 5th Floor  
San Francisco, CA 94103

**\*P9. Date Recorded** 8/29/2002

**\*P10. Survey Type** Intensive

**\*P11. Report Citation:** (Cite survey report and other sources, or enter "none")

**Attachments:** ☐ None ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record  
☐ Archaeological Record ☐ District Record ☐ Linear Feature Recor ☐ Milling Station Record ☐ Rock Art Record  
☐ Artifact Record ☐ Photograph Record ☐ Other (list)



**BUILDING, STRUCTURE, AND OBJECT RECORD**Form Number **108**Page 2 of 3 \*Resource name(s) or number **3241-3247 16th Street**CHR Status Code **5D3****B1. Historic Name:****B2. Common Name:****B3. Original Use:** Dance Hall**B4. Present Use:** Two-Family Dwelling & Arts Studio**\*B6 Construction History:****\*B5 Architectural Style:** Shingle Style

BPA June, 1906 (#976) - Erect a two and a half story residence and dancing academy 52x110 for \$6,000. Wall covering to be redwood rustic and P & B fafer (?) shakes?

**\*B7. Moved?** ☒ No**Date:** \_\_\_\_\_**Original Location** \_\_\_\_\_**\*B8. Related Features:**

16

**B9a. Architect:** none**B9b. Builder:** (day work)**\*B10. Significance:** Theme Commercial Corridor Development

Area: San Francisco 1906 fire-zone

Period of Significance 1906-1931 Property Type Commercial

Applicable Criteria (NR): C

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity)

Secondary Theme: Post-1906 reconstruction Area: San Francisco 1906 fire-zone

Period of Significance: 1906-1913

Applicable Criteria: C

HISTORY: In 1886, the site of this building was vacant. In 1894, it was owned by P.W. Riordon. In 1899, the lot was still vacant. In 1901, the lot was owned by the Roman Catholic Archbishop of San Francisco. In 1905, there was a three-story commercial building on the lot. The property was destroyed by the earthquake and fire of 1906, at which time it was owned by Peter D. Findlay. In June, 1906, just a few weeks following the fires, building permit #976 was issued to construct the present building for Peter D. Findlay of 611 Diamond Street. In 1920, it was sold to the Guadalupe Realty company. By 1935, it was owned by Alexander F.W. Quandt, and in 1946 by Charles E. & Margaret J. Gordon. In the 1940s and 1950s, the building was used as a warehouse and a paint store, as well as a residence.

CONTEXT: Commercial buildings in the Inner Mission North survey area cover a broad range of building sizes and uses, but as a rule, do not involve a residential component. In the Inner Mission North survey area: 53% of the commercial buildings were erected in the reconstruction period, 1906-1913; 34% were constructed in the early infill period of development, 1914-1930; and 13% in the late infill period, 1931-1957. The Shingle style dispensed with the complex building surfaces of the Queen Anne style and used simple shingles for all surfaces. These buildings are characterized by symmetry with bulges, incisions and cavities enshrouded by a "skin" of patterned shingles. Usually featuring restrained, small-scale ornamentation, Shingle buildings often feature decorative details such as Palladian windows. This style represents <1% of the building stock in the Inner Mission North survey area 1850-1957.

(See Continuation Sheet)

**B11. Additional Resources Attributes:** \_\_\_\_\_

(Sketch Map with north arrow required)

**\*B12. References:**

City Directories: 1906, 1911, 1920, 1939. Sanborn maps: 1886, 1899, 1915, 1920 (Planning Dept), 1950, 1998. WPA land use maps 1940-1965 (Planning Dept.). Block Books: 1894, 1901, 1906, 1914, 1935, 1946, 1965. Water Department Tap Records, Building Permit Applications.

**B13. Remarks:**

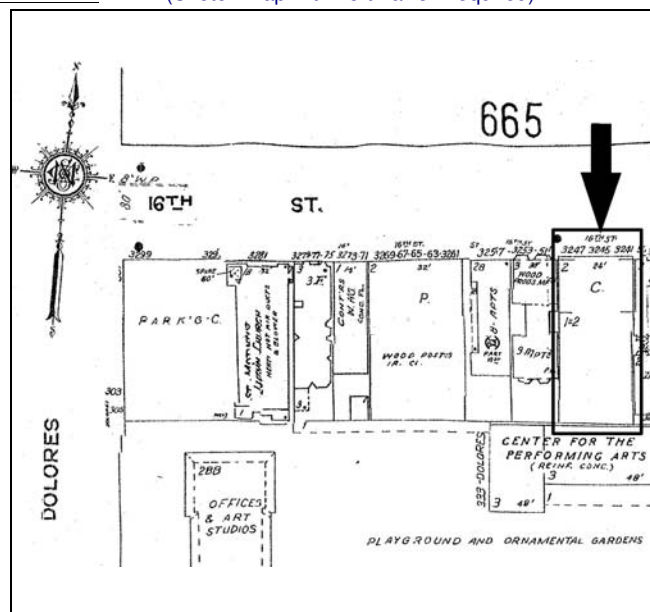
Reviewed by: the San Francisco Survey Advisory Committee: Charles Chase, Neil Hart, Tim Kelley, Bridget Maley, Mark Ryser, Jeffrey Tully, Chris VerPlanck.

**\*B14 Evaluator:**

N. Moses Corrette, SF Planning Department  
1660 Mission Street, 5th Floor San Francisco, CA, 94103

**\* Date of Evaluation:** 9/10/2003

(This space reserved for official comments)



Page 3 of 3

Resource Name or # **16th 3241-3247**

\*Recorded by Planning Department – City and County of San Francisco

\*Date 9/10/2003 ☒ Continuation ☐ Update

**B10. Continued**

This building represents the first wave of redevelopment in the Inner Mission North survey area of residential, residential-over-commercial, and small-scale commercial structures between 1906 and 1913, following the area's destruction in the earthquake and fire of April 1906. Development was extremely rapid, intense and frequently lacked sophisticated design. Fully 61% of the properties in the survey date from this period.

This is a unique building in the Inner Mission North survey area, both for its style and use.

**ASSESSMENT:** This property does not seem to be related to any event or chain of events important in illustrating the historic context, per National Register Criterion A. None of the persons known to have associations with this building appear to have had significant cultural contributions represented by this property, per National Register Criterion B. This building is one of a group of commercial and residential over commercial properties along the 16th Street corridor that are locally significant in terms of National Register Criteria C; properties that embody the distinctive characteristics of a type, period, or method of construction with significance in the area of "community planning and development." Buildings situated along 16th street in the Inner Mission North survey area were rebuilt following the earthquake and fire of 1906. Building types erected in the reconstruction era (1906-1913) are predominantly single-story commercial or residential over commercial. There are also a number of residential hotels on 16th Street. There is a long standing importance of 16th street in the social importance in the Mission dating back to the 1780s and the construction of the Mission Dolores. In the 1850s, the street was known as Center Street, and was the main access to the mission from the bed of Mission Creek, and developed into the social and commercial center of the Inner Mission by the 1880s. The 16th street strip has continued to be important in commerce and social activities to this day. Its standing as a hub of the area was confirmed and cemented when the BART station was located at the intersection of 16th and Mission streets, planned between 1962 and 1964. This property is associated with a number of other properties in the Inner Mission North survey area in a thematic district having a common range of architectural style, period and pattern of development, and method of construction, per National Register Criterion C. An identified thematic district in the survey area would extend beyond the boundaries of the Inner Mission North into the whole of the 1906 fire area. This district would have a period of significance from 1906 to 1913. Buildings erected or substantially altered after 1913 would not contribute to the thematic district. In the Inner Mission North survey area, 258 of the 420 surveyed resources date from this period. Based on architectural integrity, and changes made to buildings outside of this period of significance, there are 202 contributory resources within the Inner Mission North survey area. Residential, residential over commercial, commercial property types are represented. Unaltered buildings of the period were built in the Beaux Arts, Bungalow/Craftsman, Classical Revival, Commercial, Edwardian, Greek Revival, Italianate, Mission Revival, Queen Anne, Shingle, and Spanish Colonial styles. An overwhelming majority of the buildings are wood frame construction. This building was constructed in 1907 in the Shingle style, and is of wood frame construction, and therefore meets the registration requirements. This property was not fully assessed for its potential to yield information important in prehistory or history, per National Register Criterion D.

**INTEGRITY:** The building appears to be in good structural and material condition. Materially unchanged from the time it was erected in a dense urban fabric, this property retains integrity of location, design, setting, workmanship, materials, feeling and association.

**FEATURES:** Character defining features include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; stucco and wood cladding; roof configuration; building plan; open, recessed entry approach; windows and doors including transoms, surrounds and glazing; and architectural elements such as the shaped parapet and arched entry.

State of California The Resources Agency  
Department of Parks and Recreation  
**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2 \*Resource name(s) or number (assigned by recorder) 1 ARKANSAS ST

P1. Other Identifier None  
\*P2. Location: ☐ Not for Publication ☒ Unrestricted

\*a. County: San Francisco and P2b and P2c or P2d. Attach a Location Map as necessary.

\*b. USGS 7.5' Quad: SF North Date: 1994

\*c. Address: 1 Arkansas St City: San Francisco Zip: 94107

d. UTM: (Give more than one of large and/or linear resources) Zone \_\_\_\_\_; \_\_\_\_\_mE/ \_\_\_\_\_mN

e. Other Locational Data: Assessor's Parcel Number: 3952001C

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This parcel has two industrial buildings, each recorded separately. This record is for the one-story, reinforced-concrete industrial building (with a two-story addition), finished in stucco and capped with a flat roof with monitor skylights. The building occupies the southern part of an irregular shaped 25,796 sq ft lot at the southeast corner of 17th and Arkansas streets. The primary facade faces west on Arkansas Street. The facade features a flush metal door and two storefronts. The left side entrance consists of a fixed aluminum sash window next to a recessed glass and aluminum framed double door with multi-light wooden windows above. The second entrance features two fixed aluminum sash windows and a single aluminum sash window next to glass and aluminum framed double doors. Three multi-light wooden windows sit above the doors. This facade terminates with a plain cornice. The minimally altered building appears to be in good condition.

\*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building

P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

\*P5b. Photo (view, date, accession #

View toward southeast,  
11.16.07, 100\_1954.jpg

\*P6. Date Constructed/Age and Sources

☒ Historic ☐ Prehistoric ☐ Both  
1922, Assessor's Office

\*P7. Owner and Address:

One Arkansas Ptnrs Llc  
1433 17th Street  
San Francisco, Ca  
94107

\*P8. Recorded by

Christopher VerPlanck  
Tim Kelley Consulting  
2912 Diamond St. #330

\*P9. Date Recorded:

6/12/08

\*P10. Survey Type: (Describe)

Intensive



\*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

\*Attachments

☐ BSOR ☐ None ☒ Continuation Sheet  
☐ Archaeological Record ☐ District Record ☐ Location Map ☐ Other...  
☐ Artifact Record ☐ Photograph Record ☐ Linear Feature Record



## CONTINUATION SHEET

Primary #  
HRI #  
Trinomial

Page 2      of      2

Resource Name or # (Assigned by Recorder)

1 ARKANSAS ST

\*Recorded by: Christopher VerPlanck

Date 6/12/08

☒ Continuation   ☐ Update



100\_1955.JPG, 11/16/07, view to NE

## PRIMARY RECORD

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 2 \*Resource name(s) or number (assigned by recorder) 1 ARKANSAS ST

P1. Other Identifier States Batteries  
\*P2. Location: ☐ Not for Publication ☐ Unrestricted

\*a. County: San Francisco and P2b and P2c or P2d. Attach a Location Map as necessary.

\*b. USGS 7.5' Quad: SF North Date: 1994

\*c. Address: 1 Arkansas St City: San Francisco Zip: 94107

d. UTM: (Give more than one of large and/or linear resources) Zone \_\_\_\_\_; \_\_\_\_\_mE/ \_\_\_\_\_mN

e. Other Locational Data: Assessor's Parcel Number: 3952001C

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This parcel has two industrial buildings, each recorded separately. This record is for the two-story, wood-frame industrial building finished in stucco and capped with a flat roof. The utilitarian building occupies an irregularly shaped 25,796 sq ft lot on the southeast corner of Arkansas and 16th Street. The primary facade is eight bays wide and faces west on Arkansas Street. It features four glass block windows with inset vents in the center, a small double metal maintenance door, the primary entrance, and two loading bays. The primary entrance features a recessed glass and aluminum framed double door with transom. The right side features a recessed metal door flanked by two loading bays with metal and glass paneled garage doors. The primary entrance and loading bays are shaded with a canopy. The second story features three pairs of multi-pane double hung wooden windows. The secondary facade faces north on 16th Street and is 7 bays wide. The first bay features a large multi-pane wooden window. The second bay features a loading dock and three multi-pane wooden windows. The remaining five bays feature recessed metal doors and multi-pane wooden windows on the first story and groups of multi-pane wooden windows on the second story. The building terminates in a plain cornice, and appears in good condition.

\*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building.

P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

\*P5b. Photo (view, date, accession #

View toward southeast,  
11.16.07, 100\_1951.jpg

\*P6. Date Constructed/Age and Sources

☒ Historic ☐ Prehistoric ☐ Both

1922, Assessor's Office

\*P7. Owner and Address:

One Arkansas Ptnrs Llc  
1433 17th Street  
San Francisco, Ca  
94107

\*P8. Recorded by

Christopher VerPlanck  
Tim Kelley Consulting  
2912 Diamond St. #330

\*P9. Date Recorded:

6/12/08

\*P10. Survey Type: (Describe)

Intensive



\*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

### \*Attachments

☐ BSOR ☐ None ☒ Continuation Sheet  
☐ Archaeological Record ☐ District Record ☐ Location Map ☐ Other...  
☐ Artifact Record ☐ Photograph Record ☐ Linear Feature Record

## CONTINUATION SHEET

Page 2      of      2

Resource Name or # (Assigned by Recorder)

1 ARKANSAS ST

\*Recorded by: Christopher VerPlanck

Date 6/12/08

☒ Continuation   ☐ Update



100\_1950.JPG. 11/16/07, view to S





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO  
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS  
REGINA DICK-ENDRIZZI, DIRECTOR

## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2015-16-033  
*Business Name:* Great Wall Hardware  
*Business Address:* 1821 Taraval Street  
*District:* District 4  
*Applicant:* Albert Chow, Owner  
*Nomination Date:* June 1, 2018  
*Nominated By:* Supervisor Katy Tang

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

1821 Taraval Street from 1983 to Present (35 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 4



City and County of San Francisco

**KATY TANG**

June 1, 2018

Regina Dick-Endrizzi  
Legacy Business Program  
Office of Small Business  
1 Dr. Carlton B. Goodlett Place, Room 110  
San Francisco, CA 94122

Dear Director Dick-Endrizzi,

I would like to nominate Great Wall Hardware Co. (1821 Taraval Street) to be included on San Francisco's Legacy Business Registry. Founded in 1983 by Albert Chow and his family, Great Wall Hardware Co. dedicates their family-run business to providing excellent customer service and in-depth knowledge about construction supplies and projects.

Mr. Chow and his family first established their business in order to help their friends and neighbors with construction projects, and they have grown into a store that not only offers supplies but also general contracting services. Great Wall Hardware Co. has remained competitive by going the extra mile to take the time to really understand the projects that customers are undertaking so that they can cater to the customer's needs. Through Mr. Chow, his family, and his employees' honest work and commitment to quality products and services, Great Wall Hardware Co. has become an integral part of the Sunset community.

Mr. Chow has also been an active member of the Taraval Merchants Association, which is now called People of Parkside Sunset (POPS), for as long as he has been part of the Taraval community. Mr. Chow is now the President of POPS. Through his involvement with the organization, he has helped to run annual movie night events that bring many families together each October, promoted the wellbeing of other small businesses in the corridor, and assisted other neighborhood organizations with their events and community activities. Our office has thoroughly enjoyed working with Mr. Chow in this capacity.

With over three decades of history in the Sunset District, I would like to nominate Great Wall Hardware Co. for inclusion in the Legacy Business Registry Program. If you have any further questions, please contact me at [katy.tang@sfgov.org](mailto:katy.tang@sfgov.org) or at (415) 554-7460.  
Sincerely,

A handwritten signature in black ink, appearing to read "Katy Tang".

Katy Tang  
District 4  
San Francisco Board of Supervisors

## 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:		
Great Wall Hardware		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Mariana Chow Albert Chow		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1821 Taraval St.		(415) 566-1511
SF Ca. 94116		EMAIL:
		greatwallinc@stglobal.net
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
greatwallhardware.com		

APPLICANT'S NAME	
Albert Chow	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
[REDACTED]	[REDACTED]
	EMAIL:
	[REDACTED]

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0923284	

NAME OF NOMINATOR: (Completed by OSB Staff)	DATE OF NOMINATION: (Completed by OSB Staff)

## 2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1821 Taraval St.	94116	Aug. 1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATION
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		M-F 8-6PM SAT 10-6 SUN 10-3
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
None		



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.

ALBERT CHOW  
Name (Print):

4/18/18  
Date:

  
Signature:

## **GREAT WALL HARDWARE**

### **Section 4: Written Historical Narrative**

#### **CRITERION 1**

**a. 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.**

Great Wall Hardware was established on July 15, 1983, taking over a storefront at 1821 Taraval Street that was previously a dry cleaners and a baby clothing store. The store features 3,500 square feet of sales floor space with over 20,000 items for sale including electrical, garden, painting, plumbing, cleaning, hardware, tools and lumber. The inventory grows every day based on customers' requests and needs.

Great Wall Hardware is a family-owned business dedicated to excellent customer service and in-depth knowledge to help customers with their projects and problems. The business has always been a family operation since it was started by Robert and Mariana Chow with support from their family, friends and neighbors. Robert Chow, a general contractor, built the store interior with his construction crew Raymond Chow (his brother), Albert Chow (his son) and two others. Mariana has operated the store since it opened. The business enabled the Chow family have a stake in their community.

The business has a knowledgeable staff that understands, in detail, the nature of most problems around the home and office. Great Wall Hardware doesn't just provide customers with helpful advice, they are licensed general contractors who have the know-how for repair jobs and full home remodels. Many times they are able to teach customers how to fix house problems or do building projects. However, there are times when a customer needs more than just advice but a professional to do the project. To that regard, the staff can go out for small to large repairs and remodels. Great Wall Hardware has experience in carpentry, plumbing, electrical, painting and handyman repairs. Staff is friendly, professional, clean and respectful of customers' property. They provide free estimates and courteous service.

Great Wall Hardware also features online shopping. Customers can order products through the e-catalog and pick up items from the store when they're available.

There is also a Great Wall Hardware Rewards program through which customers can earn points on all purchases and receive award certificates and other special offers throughout the year. For every \$200 spent at Great Wall Hardware, customers receive a \$5 award certificate to redeem on the next visit.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

The business has been in continuous operation since its establishment.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

Great Wall Hardware is a family-owned business. It was founded by Robert and Mariana Chow. They divorced in 1991, and now the business is run by Mariana Chow, Albert Chow (her son) and Reiko Matsueda (Albert's wife). Albert and Reiko run much of the daily operations of the store.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Following is an ownership history of Great Wall Hardware:

1983 to 1991                Robert Chow and Mariana Chow

1991 to Present            Mariana Chow, Albert Chow and Reiko Matsueda

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Not applicable.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

As an historic resource, the property at 1821 Taraval Street is classified by the Planning Department as Category B (Unknown / Age Eligible) with regard to the California Environmental Quality Act.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

When Great Wall Hardware was established, there were four hardware stores on Taraval Street: Lakeside Hardware, Great Wall Hardware, Taraval Hardware and True Value Hardware.



Today, Great Wall Hardware is the only hardware store left on Taraval Street. The business has served as the go-to place for contractors, artists, students, tenants and homeowners for repairs and projects in the neighborhood. The store features 3,500 square feet of sales floor space with over 20,000 items for sale including electrical, garden, painting, plumbing, cleaning, hardware, tools and lumber. Great Wall Hardware staff include licensed general contractors with experience in carpentry, plumbing, electrical, painting and handyman repairs.

Students, parents and teachers come to Great Wall Hardware for their art and science projects.

The store accepts used batteries and fluorescent bulbs in a joint effort with SF Environment and Recology to help properly dispose of hazardous materials in the community.

Great Wall Hardware is known as the place to obtain the answers to questions about home repair and all the supplies needed to make the repairs; with an expert knowledge of San Franciscan homes and a network with access to old hardware when needed, Great Wall has the answers their customers need. Great Wall Hardware offers contracting services or contacts for other expert contractors that can help get the job done. Great Wall Hardware is also a neighborhood place where neighbors can come to share information about the activities on and around Taraval Street.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

The store occasionally hosts barbecues for the neighborhood. For the store's 30<sup>th</sup> anniversary in July 2013, 300 guests came out to celebrate. For Father's Day in June 2016, a number of attendees enjoyed fried chicken and pulled pork. Great Wall provided free food and storewide discounts as part of a joint effort with other businesses to bring the community together. Events such as these give community members the opportunity to discover new businesses and meet local merchants.

A Sunday carpentry project in April 2015 hosted by Great Wall Hardware, in which wine boxes were made into shoe boxes, attracted a number of participants. This was yet another opportunity for Great Wall Hardware to further connect with the community.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

Great Wall Hardware was awarded Small Business of the Year for District 4 in 2014 and recognized by the San Francisco Board of Supervisors. The business is occasionally quoted in newspapers such as the Examiner, Sunset Beacon, the Westside Observer and Sing Tao Chinese Newspaper for subject matter that is related to Taraval Street. Great Wall Hardware sometimes reaches out to these media sources to provide them insight on popular opinion of the street. Taraval Street has an active community, and Great Wall Hardware has served as a messenger to the media.

**d. Is the business associated with a significant or historical person?**

The business is not associated with a significant or historical person.

**e. How does the business demonstrate its commitment to the community?**

After 35 years in business, people say Great Wall Hardware are the “old guys on the street.” The community shops with Great Wall, and Great Wall in return supports the community. Great Wall Hardware sponsors local Lincoln High School sports programs by donating to its events as well as helping purchase sweatshirts for the Lincoln High School state champion girls’ volleyball team.

At the store, Great Wall Hardware gives priority to customer service, as evidenced in the business’ positive Yelp reviews. The store constantly introduces new products that are desired by the neighborhood and are environmentally friendly. Great Wall Hardware strives every day to see where trends are going and keep up with one of the most innovative cities in the country.

Great Wall Hardware is a San Francisco business and is proud of its traditions and values. One of San Francisco’s foremost values is being progressive and green to help the environment and community. To that end, Great Wall Hardware is always looking for products that are more environmentally friendly such as low-odor paints, safe cleaners, sustainable lumber and energy-saving devices. In addition, the business works with the City’s government program, SF Environment, to help citizens have a safe place to dispose of batteries and fluorescent tubes at no cost to customers.

Separate from the business, owner Albert Chow is active in the community. He is currently the president for the local community/merchants association, People of Parkside Sunset (POPS), which hosts monthly meetings, corresponds with government agencies regarding issues in the community and manages events such as the annual Movies at McCoppin in October, currently in its seventh year. Free, open air movies are shown in McCoppin Square every Friday in October. Local merchants serve food, free popcorn, water and hot chocolate.

Albert has served four years as secretary of POPS and one year as president. In his capacity of an officer of POPS, Albert Chow has served on the San Francisco Council of District Merchants Associations (SFCDMA), the SFMTA Small Business Working Group and the Office of Economic and Workforce Development’s Construction Mitigation Committee. He volunteered in numerous community building events along with Supervisor Katy Tang and previous Supervisor Carmen Chu. He is currently the vice-president of the SFCDMA.

Mariana Chow served as Sergeant at Arms for the Taraval Parkside Merchants Association.

**f. Provide a description of the community the business serves.**

Great Wall Hardware serves contractors, house cleaners, homeowners and tenants who live in the neighborhood as well as other business owners, students, artists, teachers and any other people who need a hardware store. The Parkside and Sunset area is a varied community mainly of single homes and small apartment buildings that is very family-oriented with a slight beach/surf attitude.

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

Great Wall Hardware's signature colors are yellow and black like the cautionary colors used at job sites. This color scheme on the outside of the building makes the business very noticeable from the street. The large blade sign on the outside of the building, featuring the yellow and black Great Wall Hardware logo designed 20 years ago, is distinctive and easily recognizable. The storefront also features Chinese, demonstrating the owners' commitment to the preservation of Chinese culture in San Francisco.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

Great Wall Hardware is the last hardware store on Taraval Street. The store sells a variety of products and services, and provides excellent customer service and in-depth knowledge to help customers with their projects. Great Wall Hardware has in-depth knowledge of the houses and architecture of the buildings in our neighborhood. If the store were to close, the neighborhood would lose a valuable resource.

### **CRITERION 3**

**a. Describe the business and the essential features that define its character.**

When Great Wall Hardware first opened, there were many hardware stores and builder's supplies stores in the Sunset. Today, Great Wall Hardware is the only hardware store on Taraval Street. Survival of the business is likely due to prudent business practices and a belief that customer service is paramount. Great Wall Hardware has strived over the years to set themselves apart from other hardware stores and large chain stores like Home Depot. To compete, Albert Chow got his contractor's license and learned more about the trade in order to provide customers with one-on-one assistance with their projects. In order to be more invaluable to the neighborhood, Great Wall Hardware custom matches paint; makes many types of keys; sharpens knives; and carries lumber, electrical supplies, plumbing, gardening, housewares, cleaning supplies, tools and soon smart home products. This enables the business to stay current with products and services the neighborhood demands.

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to**



**retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

Great Wall Hardware is an “old time” hardware store committed to maintaining this tradition. Unlike many retail stores, hardware store customers often don't know what they need but have a problem they want to fix. So an important attribute to a hardware store is knowledgeable advice. Great Wall Hardware guides its customers through a process to determine exactly what they need and how they can best solve their problem. The owners believe it is essential that they continue to be such a business in our community. In keeping with that credo, they stock the store with products unique to the neighborhood, and they have an eye out for trends.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? 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 store's signature colors are yellow and black. The outside of the building and the signage and the logo all have this color scheme. Inside, the retail aisles are yellow throughout the store.

**d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Not applicable.



*J. M. Aloney*  
Registrar of Contractors

Signature of person who qualified  
on behalf of the licensee

4 (REV. 3-81)

83428-225 3-

# BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO

COUNT NO.	LOC	CLASS	CLASSIFICATION DESCRIPTION	EFFECTIVE DATE
2101	000	08	RETAIL SALES	07/15/83

BUSINESS NAME

BUSINESS LOCATION

GREAT WALL HARDWARE CO

1821 TARAVAL ST

CHOW YUK WOOD  
GREAT WALL HARDWARE CO

DATE ISSUED 07/14/83

1821 TARAVAL ST  
SAN FRANCISCO CA

94116

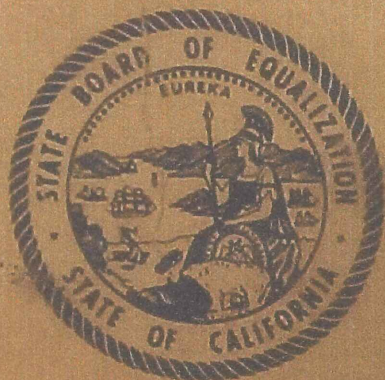
THAD BROWN  
TAX COLLECTOR

TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL, SAN FRANCISCO, 94102 — READ R

# BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO





# CALIFORNIA STATE BOARD OF EQUALIZATION

## SELLER'S PERMIT

ACCOUNT NUMBER

8/83

SR BH 19-692951

THIS PERMIT DOES  
NOT AUTHORIZE THE  
HOLDER TO ENGAGE  
IN ANY BUSINESS  
CONTRARY TO LAWS  
REGULATING THAT  
BUSINESS OR TO  
POSSESS OR  
OPERATE ANY  
LEGAL OFFICE.

GREAT WALL HARDWARE CO.  
YUK WOON CHOW & MARIANA CHOW  
1821 TARAVAL STREET  
SAN FRANCISCO, CA 94116

IS HEREBY AUTHORIZED PURSUANT TO SALES AND USE TAX LAW  
TO ENGAGE IN THE BUSINESS OF SELLING TANGIBLE PERSONAL  
PROPERTY AT THE ABOVE LOCATION

STATE BOARD OF EQUALIZATION

THIS PERMIT IS VALID UNTIL REVOKED OR  
CANCELLED BUT IS NOT TRANSFERABLE

BT-442-R REV. 9 (1-83)



DISPLAY CONSPICUOUSLY AT THE PLACE OF BUSINESS FOR WHICH ISSUED

95 42937









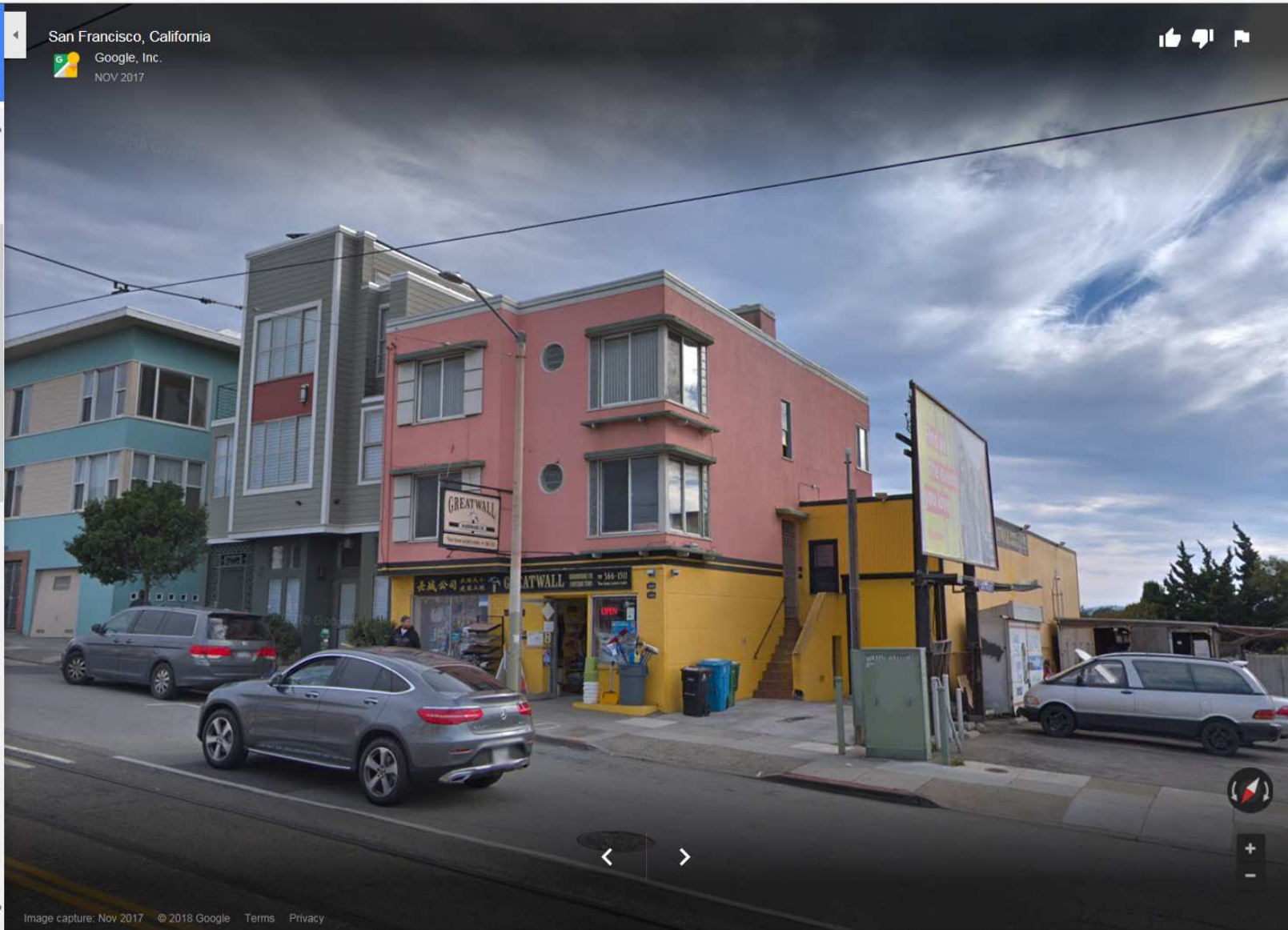
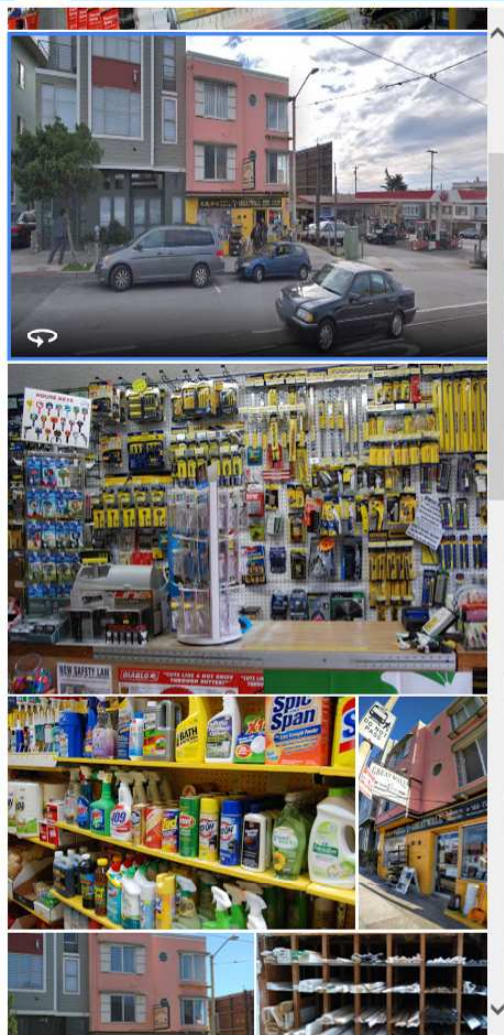






Great Wall Hardware

ALL INSIDE BY OWNER







GREATWALL

HARDWARE CO.

your home project center ☎ 566-1511

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GREAT WALL  
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Integrated to smart chips in all "Gig" lighting systems  
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Must stay within the device.  
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Integrated to smart chips in all "Gig" lighting systems  
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Must stay within the device.  
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Large Required On All "Gig" Certification Cases

**GREAT WALL HARDWARE  
REPEAT REWARDS**

**Rewards Member Benefits:**

Join Great Wall Hardware Rewards and earn points on all your purchases at Great Wall Hardware.

Receive reward certificates for the points you earn and other special offers throughout the year.

Shop with us and redeem your certificate at Great Wall Hardware.

Each time you shop with us, we'll keep you informed about upcoming events and promotions you can use in for our exclusive use only, and will be your reward.

For every \$25.00 in purchases, you'll earn 1 point. For every \$50.00 in purchases, you'll earn 2 points. For every \$75.00 in purchases, you'll earn 3 points. For every \$100.00 in purchases, you'll earn 4 points.

Points will be awarded one point for each purchase.

IRWIN ROUTER BITS

500 B

**April SALE!**

415.566.1511  
greatwallhardware.com

Purdy 4-Place Paint Kit!  
\$10.99  
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Safety Glasses  
\$13.99





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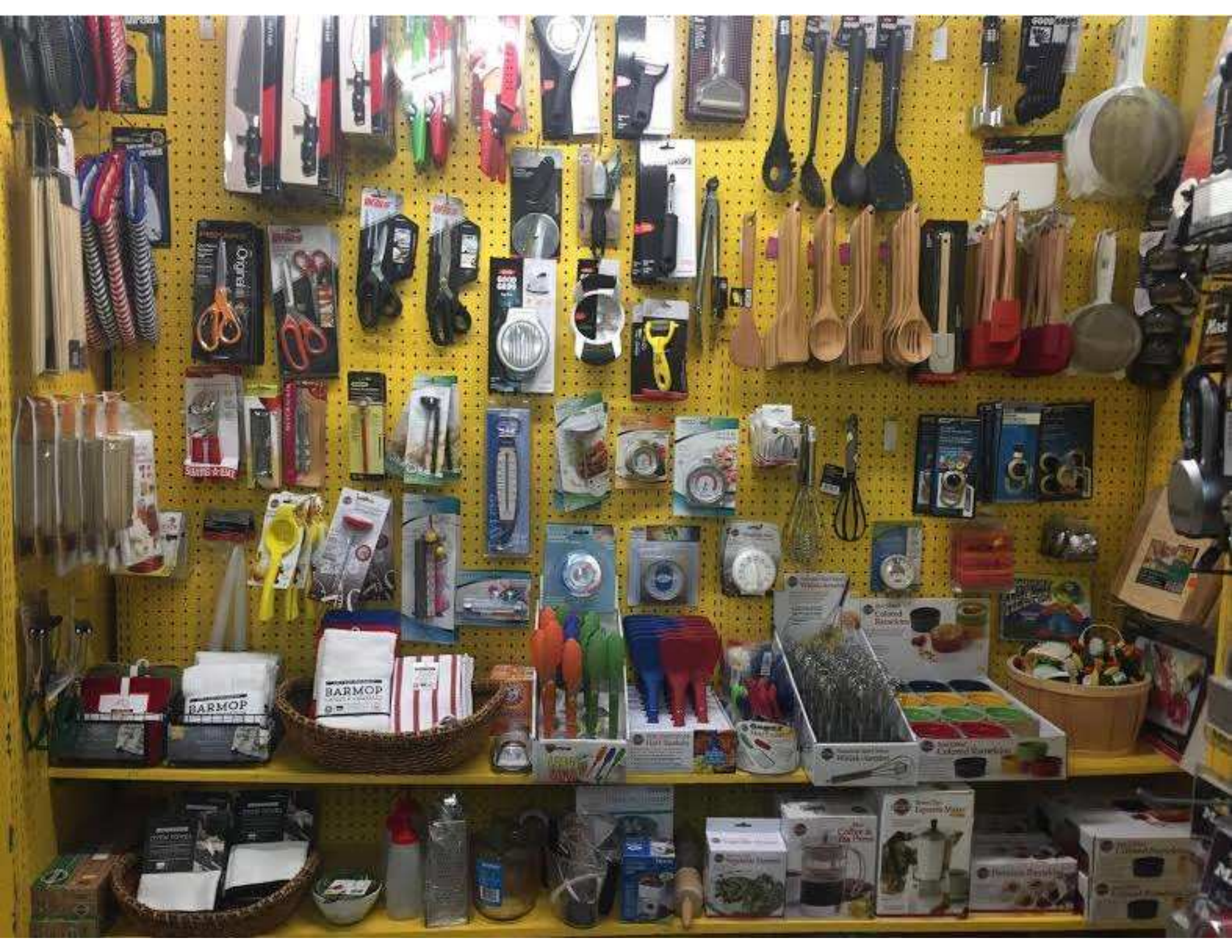
Superman

50  
MAGNETIC CLIP BASE  
ATTACHES TO ANYTHING

GAMAGO ZOMBIKEYS 6  
SUPCAKEYS 6  
Key Co  
\$1.25 ea  
\$5.99/ea

12.56  
CreditCardCharge

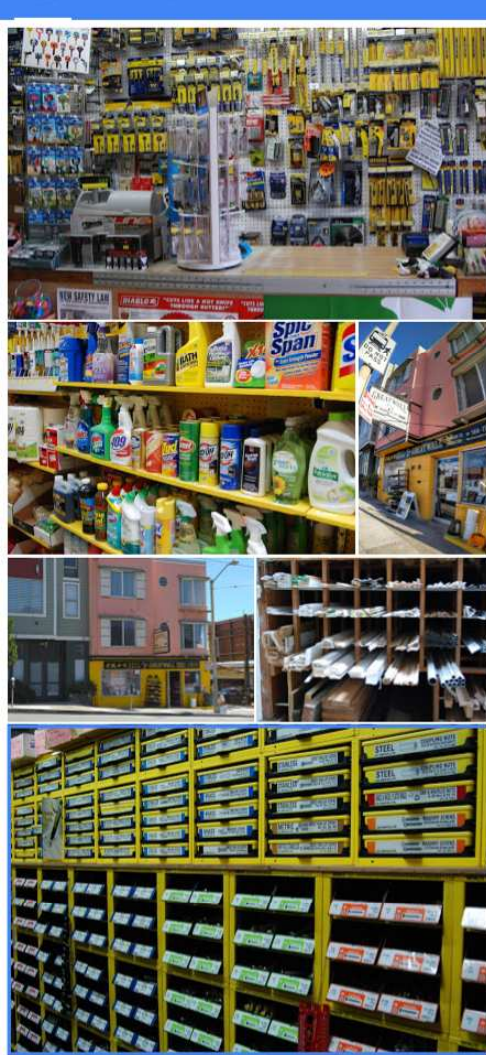






# Great Wall Hardware

ALL INSIDE BY OWNER







## Great Wall Hardware



1821 Taraval St. (between 28th & 29th Ave.)

Mon.-Fri. 8 a.m.-6 p.m.

Sat. 10 a.m.-6 p.m.

**(415) 566-1511**

[GreatWallHardware.com](http://GreatWallHardware.com)

Don't underestimate your neighborhood hardware store! Since 1983 this family-owned business has been helping local residents and businesses get the right tools and materials for any improvement or maintenance project.

Owner Albert Chow and his staff double as general contractors, so they know their products and how to use them, and will share real-world experience and professional advice with customers in the store.

Prices are competitive with the Internet and big box chain stores, with added advantages of easy parking and being treated like a neighbor.

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## Related Post



### PARKSIDE MAILBOXES

945 Taraval St. (between 19th & 20th Avenues) San Francisco, CA 94116 (415)

661-8727 [www.ParksideMailboxes.com](http://www.ParksideMailboxes.com)

Hours: M-F 9am-6pm and Sat. 10am-5pm

This mailbox rental and shipping center has served the Parkside for almost 20 years.

Business has recently grown to include..

## Join POPS Mailing List

**Get Community Updates and Discount Coupons From Parkside Sunset Merchants**

email address

**Subscribe**

## What's Happening

Tweets by [@ParksideTweets](#)



People of Parkside  
[@ParksideTweets](#)

Holiday Tree Lighting at McCoppin Square. Join the People of Parkside Sunset (POPS), Office of Supervisor Katy Tang, and the Parkside Library to their annual Holiday Tree Lighting celebration. Event is on Friday, Dec. 1 from 5pm to 7pm at McCoppin Sq. (Taraval St. and 23rd Ave.)



# Certificate of Honor

## BOARD OF SUPERVISORS City and County of San Francisco

*The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:*

ALBERT CHOW

On the occasion of the Taraval Parkside Merchants Association's annual holiday celebration, the Board of Supervisors of the City and County of San Francisco commends you for your contributions to the community through the TPMA and your dedication to making the Taraval corridor a safe and welcoming neighborhood for everyone.



Supervisor Carmen Chu  
San Francisco Board of Supervisors  
December 3, 2010







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CERTIFICATE OF RECOGNITION

---

**ALBERT CHOW, SECRETARY**

**PEOPLE OF PARKSIDE AND SUNSET 2011 CELEBRATION**

*Honoring another year of remarkable contributions to the Parkside neighborhood, continuing to create a system of trusted families, residents and volunteers, developing strong relationships and services, providing technical resources, and building community stewardship, thereby benefitting all the people of the City & County of San Francisco and the State of California.*



*Assemblywoman*

*Fiona Ma*

*Speaker pro Tempore*

*Presented on December 1, 2011*





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CERTIFICATE OF RECOGNITION

---

***Great Wall Hardware***

***Small Business Award, District 4***

***Supervisor Katy Tang***

***Congratulations on being honored by Supervisor Katy Tang of District 4 as an inspirational and exemplary business. I commend your determination to lead San Francisco to greater economic empowerment and a brighter future for all. Congratulations and thank you for all you do!***

MARK LENO

***Senator, 11<sup>th</sup> District***

***May 13<sup>th</sup>, 2014***



# Certificate of Honor

## BOARD OF SUPERVISORS City and County of San Francisco

*The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:*

**ALBERT CHOW**  
**GREAT WALL HARDWARE**  
SMALL BUSINESS OF THE YEAR HONOREE

In honor of Small Business Month, we celebrate your outstanding contributions and dedication to bettering the Parkside neighborhood. You add life and energy to our community through your work with the People of Parkside Sunset, organizing community events, and supporting neighborhood beautification. Your spirit and enthusiasm are vital to our neighborhood and inspire others, and the Board of Supervisors of the City and County of San Francisco extends to you its highest commendation.



Supervisor Katy Tang  
San Francisco Board of Supervisors  
May 13, 2014





# *Certificate of Honor*

## City and County of San Francisco Office of the Assessor-Recorder

*The Office of the Assessor-Recorder of the City and County of San Francisco hereby issues and authorizes the execution of the Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to the people of the City and County of San Francisco by:*

### **ALBERT CHOW** *President*

On the auspicious occasion of the People of Parkside Sunset 2018 New Officers Installation, the Office of the Assessor-Recorder recognizes Albert Chow for your outstanding accomplishments and dedication to your community. We celebrate and honor your work to make our neighborhood an amazing place to live. We wish you all the best in your future endeavors.



A handwritten signature in black ink, appearing to read "Carmen Chu".

**Carmen Chu**  
Assessor-Recorder



January 25, 2018



# Certificate of Honor

## BOARD OF SUPERVISORS City and County of San Francisco

*The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:*

**ALBERT CHOW**  
**PEOPLE OF PARKSIDE SUNSET**

The Board of Supervisors of the City and County of San Francisco extends to you its highest commendation in recognition of your service as past Secretary and current President of the People of Parkside Sunset. Your leadership has been vital in ensuring that the Sunset and Parkside small business community has a voice, and that resources and opportunities are made available to our local merchants. We applaud you for your commitment to POPS and for your past and continued service as an active member.



Supervisor Katy Tang  
San Francisco Board of Supervisors  
January 25, 2018





<https://hoodline.com/2016/06/outer-sunset-week-sunday-streets-learn-to-grill-with-katy-tang-diy-crafts-more>



## Outer Sunset Week: Sunday Streets, Learn to Grill With Katy Tang, DIY Crafts, More

Fri. June 10, 2016, 9:32am  
by Fiona Lee



Photo: mfraley/[Flickr](#)

As June turns lightly—very lightly—to summer, Outer Sunset residents have a fantastic set of events ahead of them for this weekend.

On Saturday, pick up tips for a Father's Day barbeque with Supervisor Katy Tang and Great Wall Hardware, who will be hosting a [Discover Your District event](#) on the finer points of grilling.



There will also be free grilled eats, a raffle, and a sale at the store for 15 percent off throughout the event.

The highlight of the weekend is sure to be [Sunday Streets](#), which is being held in and around Golden Gate Park. Starting at the Bison Paddock and extending all along the Great Highway, this is the longest Sunday Streets event in San Francisco. The Great Highway will be closed off for live music, cooking demos, and a Merchant Hop, featuring some of your favorite neighborhood businesses. Be sure to drop by 36th & JFK to say hello to Hoodline at our booth!

As the weekend rolls into next week, you can get your craft on with fun activities at the Ortega Branch Library and Parkside Library, geared towards both adults and children. Explore the secret world of insects in a hands-on insect discovery lab, make jewelry, create your own lip balm, weave your own basket, and more.

Here are all the events coming up this week in the Outer Sunset. For more fun around the city, check out our full events calendar at [hoodline.com/events](https://hoodline.com/events). If you have an event you'd like to add to our calendar, [you can submit it here for free](#).

[https://hoodline.com/events/discover-your-district-great-wall-hardware-grilling-lessons?utm\\_source=story&utm\\_medium=web&utm\\_campaign=events](https://hoodline.com/events/discover-your-district-great-wall-hardware-grilling-lessons?utm_source=story&utm_medium=web&utm_campaign=events)



# Discover Your District: Great Wall Hardware Grilling Lessons

**Saturday, June 11, 11am-3pm | Great Wall**

Parkside



**Great Wall  
1821 Taraval St 94116  
Saturday, June 11, 11am-3pm**

**Free**

**All ages**

FROM THE ORGANIZER

## Overview

Join Supervisor Tang in discovering the Sunset District through a series of events partnering with our local businesses and community organizations. These events give community members an opportunity to try a new business, learn a new skill and meet our local merchants and Supervisor Tang.

*This Father's Day, impress dad with your new grilling skills! Join us on Saturday, June 11 from 11am – 3pm at Great Wall Hardware at 1821 Taraval Street between 28th and 29th Avenues for free grilled food, 15% off the entire store, and raffle prizes every 30 minutes! At 12:30pm, learn grilling tips from the experts and find out just how to season your meat and vegetables for a perfect backyard barbeque. (Free)*









**Legacy  
Business  
Registry**

# Application Review Sheet

*Application No.:* LBR-2018-19-002  
*Business Name:* IXIA  
*Business Address:* 2331 Market Street  
*District:* District 8  
*Applicant:* Cheri Mims, Owner  
*Nomination Date:* July 31, 2018  
*Nominated By:* Supervisor Rafael Mandelman

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?       X       Yes                      No

2331 Market Street from 1983 to Present (35 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?       X       Yes                      No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?       X       Yes                      No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 8



City and County of San Francisco

**RAFAEL MANDELMAN**

July 31, 2018

Re: Nomination of IXIA to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate IXIA for the Legacy Business Registry. IXIA has been operating in the Castro at 2331 Market Street since 1983, providing unique sculptural floral arrangements to residents and visitors for 35 years and maintaining one the neighborhood's most artistic and innovative storefront window displays. Founded during the height of the AIDS crisis, IXIA has a long history of supporting the community by donating floral arrangements to organizations like the San Francisco AIDS Foundation, Meals on Wheels, ODC Dance Company and San Francisco Housing Development Corporation.

IXIA is a successful long-time small business on a stretch of Market Street that has seen a large number of neighborhood businesses come and go. Supporting businesses like these along our vital neighborhood commercial corridors is of great importance to our city and I strongly believe that this business would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Rafael Mandelman".

Rafael Mandelman  
Member, San Francisco Board of Supervisors



## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
IXIA		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Cheri MIMS, sole proprietor		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
2331 Market Street San Francisco, CA 94114		(415) 431-3134
		EMAIL:
		info@ixiasf.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
ixiasf.com	IXIA	IXIA

APPLICANT'S NAME	
Cheri MIMS	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
[REDACTED]	[REDACTED]
	EMAIL:
	[REDACTED]

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

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
2331 Market Street	94114	11/1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATION	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	11/1983- present	

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

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

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		End:

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

## Section Three:

### Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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.

Cheri MIMS

7/3/2018

Cherellina

Name (Print):

Date:

Signature:



## IXIA

### Section 4: Written Historical Narrative

#### CRITERION 1

**a. 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.**

IXIA opened doors in November 1983 at 2331 Market Street between Noe and Castro streets. What began as a flower stand named Plant Life in Stonestown Galleria shopping mall flourished and became a staple in the Castro district when it reborn as IXIA. For 35 years, IXIA has been creating sculptural arrangements that reflect the wonder of the natural world. Passion is evident in everything created, from the smallest arrangement to the largest installation, and in art pieces that last an evening or a decade.

Walk into IXIA and branches, tree trunks and driftwood surround you. Mosses, stones, succulents, pods and other forms borrowed from nature create a palette of texture. And wherever you look, you see tradition blend with innovation in designs that range from fresh takes on the familiar to the artfully exotic. The business is especially known for its unique and nature-inspired windows. Speak to anyone who's passed the windows over the last 35 years and the response will range from the beautiful to the sublime.

Gary Weiss, the founder and previous owner of IXIA, opened the shop and maintained exquisite design in the original space since 1983. Cheri Mims, previously the Head Floral Designer for Taste Catering and owner of Lilybelle, was honored to continue the tradition of off-the-path floral arrangements.

IXIA has had the privilege to be in the community at the same location for 35 years. In November 1983, Gary Weiss opened IXIA's doors to a growing community wanting graceful floral arrangements with a tailored, masculine aesthetic. At the time of opening, the Castro community was plagued with AIDS and AIDS-related disease. The storefront windows, what IXIA is most notable for, provided a place of comfort from what was, at the time, the most devastating experience for all in the community. It is through art and the expression of the human condition where we find our collective definitions of humanity. Throughout the years, IXIA has provided this space as well as donating floral arrangements for the AIDS Foundation, ODC Dance Company and the San Francisco Housing Development Corporation. IXIA created an untapped aesthetic that became the template and inspiration for many floral designers in the Bay Area. In so doing, it has fostered the truest expression of humanness by giving to the community and investing in our workforce.

IXIA continues to operate in the same location it began 35 years ago. It continues to provide quality, unique flowers and floral arrangements, plants and dried botanicals. In 2017, IXIA changed

hands and inspired by the current owner's experience, has added weddings and special events to the list of what IXIA offers.

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

IXIA has continued its operation at the same location since 1983.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

Currently, IXIA is not a family-owned business. It is owned by sole proprietor Cheri Mims.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

Following is an ownership timeline of IXIA:

1983 – 2017:	Gary Weiss
2017 – Present:	Cheri Mims

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

A number of documents are included in the Legacy application to document the existence of the business prior to the current ownership.

**SUPPORTING DOCUMENTS AND ATTACHMENTS**

- San Francisco Seller's Permit – October 3, 1983
- \$2 bill dated November 18, 1983
- San Francisco Fictitious Business Name Statement – October 3, 1983
- Newspaper Article – 1985
- Newspaper Article – San Francisco Examiner, Sunday, January 29, 1995
- San Francisco Chronicle Magazine – Sunday, October 7, 2001
- San Francisco Chronicle Home – Sunday, August 28, 2001
- San Francisco Chronicle Datebook – Thursday, February 13, 2014

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The building at 2317-2335 Market Street is listed by the Planning Department as "Category A" (Historic Resource Present) with regard to the California Environmental Quality Act. This property

had been identified for its association with LGBT history. It housed the Walt Whitman Bookstore at 2319 Market Street. “The Walt Whitman Bookstore has been described as one of San Francisco’s first gay literary bookstores and as the first gay antiquarian bookstore in the U.S. Founded in 1978 by Charles Gilman, it moved from its first location at 1415 Sutter Street to a new location at 2319 Market Street (extant) in the Castro in 1982, where it remained in operation until Gilman’s death in 1987. In its Castro location, the store offered new, used, and antiquarian books, as well as exhibitions and frequent author events that featured such writers as Armistead Maupin and Samuel Steward.”<sup>1</sup>

## **CRITERION 2**

### **a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

Our goal has always been to provide breathtaking arrangements to inspire the heart, mind and spirit to the neighborhoods we serve. Over the years, IXIA has provided exquisite flowers, floral and botanical arrangements for a myriad of occasions like birthdays, receptions and weddings.

What makes our arrangements unique is our craftsmanship. Through our technique we create sculptural arrangements with curved redwood bark, spheres of willow branches, meticulously placed dried mushrooms and lichen while suspended either in our window, at an event or a client’s home. Our ability to create layered textures of botanicals and flowers sets us apart from traditional floral arrangements.

Community members within the Castro have reveled in the beauty and wonder of IXIA’s storefront windows. The windows originally were intended to showcase floral arrangements mostly for special dinners and parties. It soon became evident that the windows could express so much more. Over the years, the windows have displayed theme floral sculptures focusing on the political, environmental, theatrical and graceful nature of the Castro. Several times a day, customers from around the world, mostly from Europe, come into the shop to talk about the windows.

IXIA’s distinct design has been an inspiration for upcoming floral designers throughout the Bay Area. Floral operations like Hunt Littlefield and Nigella have cited IXIA as an inspiration for what flowers can do and bring to one’s life.

“I wasn’t aware of what could be done with flowers until I saw IXIA.” – Hunt Littlefield

### **b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

---

<sup>1</sup> CITYWIDE HISTORIC CONTEXT STATEMENT FOR LGBTQ HISTORY IN SAN FRANCISCO, Donna J. Graves & Shayne E. Watson, page 266.



Since it was established in 1983, IXIA has provided floral arrangements for countless weddings and events.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

IXIA has been referenced by a number of publications including the Bold Italic, the San Francisco Chronicle, SF Weekly, SF Focus, 7x7 and Hoodline.

**d. Is the business associated with a significant or historical person?**

American actress and political activist Ashley Judd is a client of IXIA.

*"A place that gave me a lot of pleasure in San Francisco is called IXIA -- Every single week they sent over arrangements that were perfectly suited to my style and taste." - Ashley Judd*

**e. How does the business demonstrate its commitment to the community?**

Community involvement is very important to IXIA. We engage in creating partnerships with schools, charitable organizations and other organizations surrounding the store to promote art and grace and expression through our donation of floral arrangements, design consultations and volunteer work for various events and galas for non-profit organizations.

Gary Weiss was on the board of directors of the Castro/Upper Market Community Benefit District. Cheri Mims is a member of the Castro Merchants association.

IXIA has had a long tradition of working with non-profits to provide joy and splendor to their clients. It has had the pleasure of donating flowers and floral arrangements to the following organizations over the years:

AIDS Foundation  
DIFFA Dining By Design  
LINES Ballet  
Meals on Wheels  
ODC Dance Company  
Kronos Quartet  
Zen Center of Castro  
San Francisco Housing Development Corporation  
San Francisco Symphony  
San Francisco Ballet

IXIA has also made donations to Meadows-Livingstone School.

**f. Provide a description of the community the business serves.**

IXIA serves the Bay Area and is located at the heart of the Castro in San Francisco. It has provided a place for serenity and wonder through flowers and is an immediate consolation when getting out to nature presents a challenge. Our long history in the Castro has given us the opportunity to reflect community through our flowers in our windows. From our “No On 8,” to our Pink Flamingos and Bondage Bear, IXIA has represented the community, gracefully, through floral art.

Specifically, IXIA clients include the following:

1. Weekly accounts, which are mostly downtown law offices, doctor’s offices and consulting firms.
2. Online and walk-in orders from people in the neighborhood.
3. Weddings and events.

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

IXIA is known for its unique and nature-inspired storefront windows.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

A loss of the shop IXIA on Market Street would mean an empty storefront with bare windows and no life. There is no other place like it in San Francisco. There wouldn’t be a place that reflected a community’s beauty back to itself. Beauty reflects not only what can be seen but permeates the soul, bringing forth love, respect, humanity and community.

### **CRITERION 3**

**a. Describe the business and the essential features that define its character.**

IXIA found its voice through its consistent expression of the human condition in our windows. Anyone can walk in and experience natural wonder on their way to get coffee, to work or just strolling through the neighborhood for inspiration. We specialize in working with rare botanical materials and flowers crafting sculptural arrangements ranging in size from small epiphytes to large, 12-foot-tall creations. We cater to the needs of our clients with many floral and delivery options, ensuring the best expression of any sentiment. In designing events, we work closely with our clients to create the most memorable experience.

**b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

We take great care to create a floral sculpture that speaks to the moment of what’s happening in the community. For our 2018 Pride window, we decided to highlight an organization that was critical in educating the world about the AIDS epidemic. In line with the Pride Parade’s Theme “Generations of Strength,” we wanted to highlight the work of ACT UP and also the personal

implications of a pink triangle and the rainbow flag. In our smaller window, we highlight a gathering place for many in the community – the dance floor! In the midst of the struggle, we must not forget to come together in community. Our windows are what we're known for; to not have them would be losing a part of our identity.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

We have a few of our window arrangements in the shop. Most notably, the pink flamingos, the rooster from Chinese New Year and the pink triangle to name a few. Often times, people will come into the shop to get a closer look at the floral arrangement or sculpture and take photos. Most of the sculptures hang on our walls, others are placed on a rock, a piece of wood or table.





CALIFORNIA STATE BOARD OF EQUALIZATION

**SELLER'S PERMIT**

ACCOUNT NUMBER

4-75

SR BH 19--637878

THIS PERMIT DOES  
NOT AUTHORIZE THE  
HOLDER TO ENGAGE  
IN ANY BUSINESS  
CONTRARY TO LAWS  
REGULATING THAT  
BUSINESS OR TO  
POSSESS OR OPER-  
ATE ANY ILLEGAL  
DEVICE.

Ixia  
Gary Weiss  
2331 Market Street  
San Francisco, CA 94114

IS HEREBY AUTHORIZED PURSUANT TO SALES AND USE TAX LAW  
TO ENGAGE IN THE BUSINESS OF SELLING TANGIBLE PERSONAL  
PROPERTY AT THE ABOVE LOCATION

STATE BOARD OF EQUALIZATION

THIS PERMIT IS VALID UNTIL REVOKED OR  
CANCELLED BUT IS NOT TRANSFERABLE  
Not valid at any other address

BT-442-R REV. 9 (1-63)



DISPLAY CONSPICUOUSLY AT THE PLACE OF BUSINESS FOR WHICH ISSUED

All papers will be mailed to address you designate in this box.

Mail certified copies to: \_\_\_\_\_

(Attorney, Bank, Residence or Business)

**Business**

Phone: \_\_\_\_\_

**552-3348**

(During business hours)

COUNTY CLERK'S OFFICE  
**ENDORSED  
FILED**  
San Francisco County Superior Court

OCT 3 1983

DONALD W. DICKINSON, Clerk

BY: R. de Luna

Deputy Clerk

## FICTITIOUS BUSINESS NAME STATEMENT

File No. \_\_\_\_\_

The following person(s) is (are) doing business as:

**IKIA**

\* Fictitious business name(s)

**2331 Market St., San Francisco, CA 94114**

\*\* Business address

**Gary Weiss**

**815 Duboce Av. #2, San Francisco, CA 94117**

\*\*\* Full name and residence address of registrant. (If a corporation show state of incorporation)

\*\*\* Full name and residence address of registrant. (If a corporation show state of incorporation)

\*\*\* Full name and residence address of registrant. (If a corporation show state of incorporation)

\*\*\* Full name and residence address of registrant. (If a corporation show state of incorporation)

This business is conducted by: **Individual**

If registrant is a corporation sign below:

Corporation Name \_\_\_\_\_

Signature and Title \_\_\_\_\_

(Must be corporate officer)

Type or print  
officer's name and title \_\_\_\_\_

Signed \_\_\_\_\_

Type or print name of signer

**GARY WEISS**

This statement was filed with the County Clerk of the City and County of San Francisco, California, on the date indicated by file stamp above.

































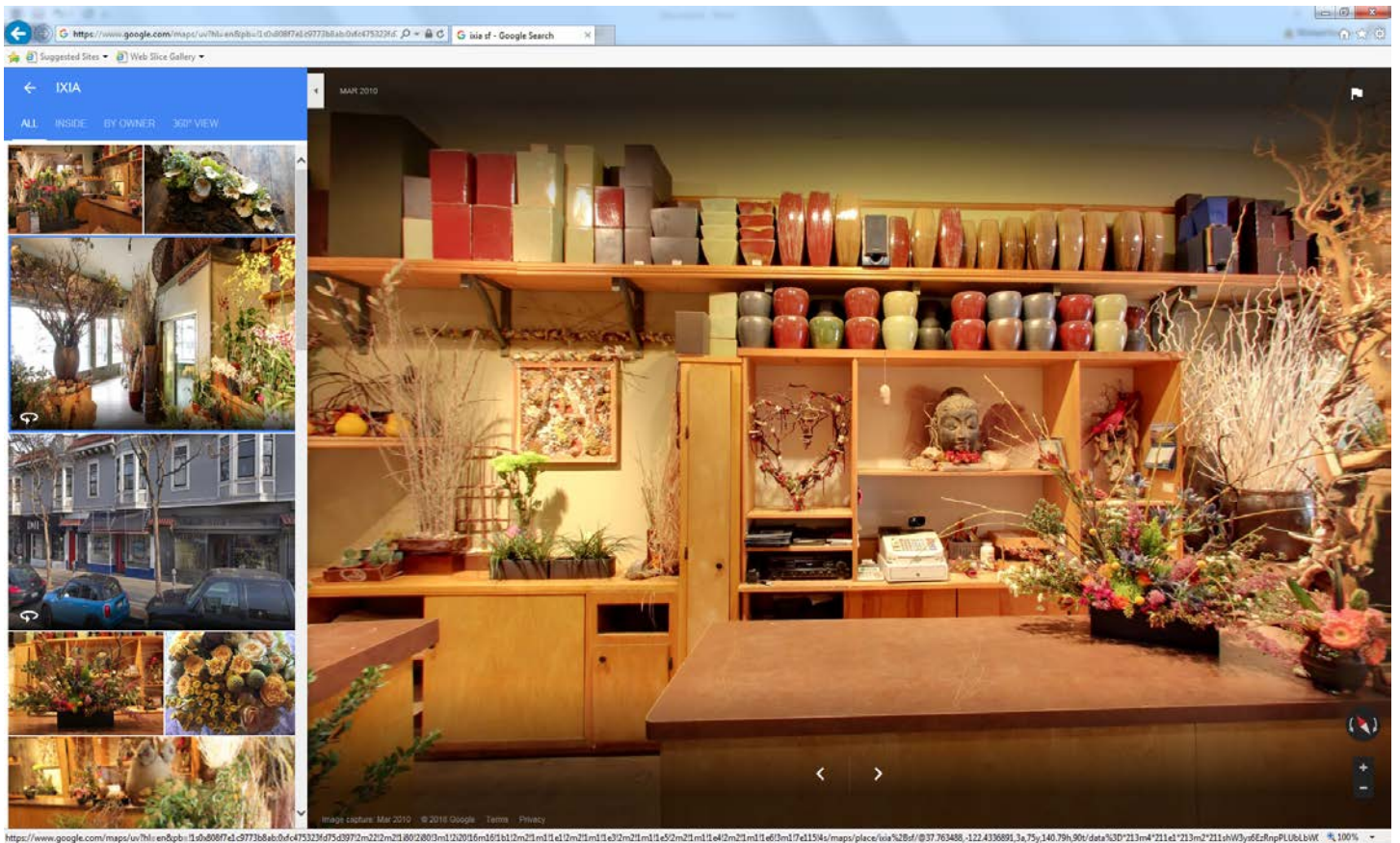






















opened three years ago. This is the place to come for truly individual, one-of-a-kind outfits. For example, a high-style cashmere bomber jacket by Michael Green for men or women goes for \$600. The store also stocks a particularly good selection of contemporary jewelry in all price ranges. Next door is **La Pizzeta** (2337 Market, 861-6130), whose specialty, Argentinian pizza, has garnered raves from local reviewers. Next to it, **The Store** (2335 Market, 626-1995) sells a little bit of everything, including toy replicas of classic Caddys and Buicks from the '50s for \$40, reproductions of gargoyles from Notre Dame and rice paper window shades and lanterns. Gary Weiss's **Ixia** (2331 Market, 431-3134) may be the most innovative flower shop in the city (it also gets my vote for best window displays in the area). Weiss, who was a groundskeeper for the Zen Green Gulch Farm in Marin, named the store after his favorite flower.

er. He concentrates on really unusual blossoms, including lilies from Africa and exotics like leucadendron, black birds of paradise, pineapple bromeliads and heliconia from Hawaii. Ixia's arrangements are stark, Japanese and very contemporary. You can also see them at Neiman-Marcus — the shop does its arrangements. Ixia also carries a well-chosen selection of ceramic, glass and basket containers and vases. In the same block are two shops owned by Omar Hampton: **Amenities** (2327 Market, 861-1981) sells cushions and futons, while **Earthtones** (2323 Market, 626-1460) sells contemporary accessories for the home — lamps, shoji lanterns, china and barware, some reproduction chairs and tables. All are priced much lower than you'd expect.

**The Walt Whitman Bookstore** (2319 Market, 861-3078) is a real find. In addition to the new, used and out-of-print scholarly, historical and self-help sections, owner Charles Gil-

man thinks he's got the best selection of gay (primarily male) fiction in San Francisco. Recent readings and book signings have included such guests as Dotson Rader, Christopher Isherwood, Quentin Crisp, Edmund White and William Burroughs. Past the Crocker Bank at the corner of Market and Noe is **The Vibrant Health Center** (2301 Market, 863-6369). The well-informed staff people here advise neighborhood gym members who strive for better performance with such products as Free Form Amino Acids and various bee pollen formulas. The store also carries its own vitamins.

Angling in at this corner is 16th Street, and midway down the block is a store worth a quick detour. **Par Interval** (3516 16th Street, 552-1825), owned by Veronique Lievre and Pascal Vaquette, sells '50s furniture and accessories. Look here for chrome cocktail shakers, Saarinen womb chairs and Bertoia wire grid chairs, as

well as the occasional art deco piece.

The vacant lot at the corner of Market and Noe is where the Trinity United Methodist Church once stood. It burned down two years ago, but will soon be redeveloped by the congregation into a residential and commercial complex that will include space for the church.

Heading down Market past the now-defunct New York City Deli toward Sanchez, you come to the Eureka Valley Market, home of Affolter Bros. Butchers (2283 Market, 621-4100). Established in 1908 and in this location since 1930, Affolter's is evidence of the neighborhood's Scandinavian heritage. This is where you go for authentic Swedish ham at Christmas, Norwegian smoked leg of lamb and Danish smoked eel. Tony and William Affolter still preside. Next door, the Castro Marketplace (2275 Market) has had lots of tenant turnover, but the recent arrival of **Pier 1 Imports** (431-

# THE LESSON OF

## Tomarctus.

A low-slung, short-eared, long-tailed, ancient meat-eating animal—the great grandsire of all canines.

## WHAT DID HE TEACH US?

Nature gave Tomarctus, the meat-eater, a simple stomach and short intestines. It was a digestive system that could extract nourishment from concentrated protein sources such as meat.

As the canines descended the family tree to widen the hunt for food, they maintained the same simple, efficient digestive system. That system remains much the same in modern dogs. *Your dog.*

## YOUR DOG NEEDS PROTEIN. SO YOU GIVE HIM PROTEIN.

We learned from Tomarctus that canines need protein from meat. Unfortunately, many dog foods today use soy, vegetables, or grains as a major source of protein. Herbivores, such as cows and horses, have complex stomachs, long intestines and can make good use of the protein found in grains, grasses and plants. But dogs, which are primarily carnivores, cannot effectively utilize such protein.

## NOT JUST MEAT-EATERS ... COMPLETE-EATERS.

The canine was not just just a meat-eater, but a complete-eater. He consumed nearly all of what he caught. And the diet provided by his prey gave him protein, calcium, fiber, fats, carbohydrates, vitamins and minerals. He had a digestive system that could effectively assimilate the protein found in meat. His captured prey also gave him

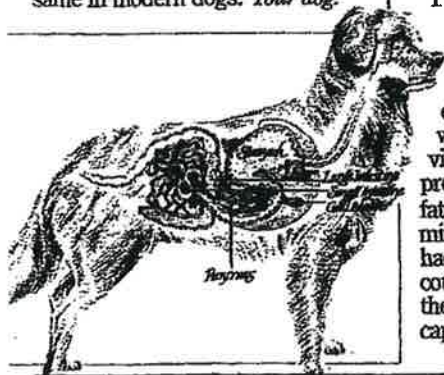
the other essential nutrients he needed for a balanced diet.

Your dog's digestive system has not changed

much since the time of Tomarctus. Nor has his nutritional needs.

## BECOMING DOG'S BEST FRIEND.

Paul Iams, a life-long animal nutritionist, took up the development of the perfect dog food. At the time, the prevailing attitude was...



Tomarctus, the great-grandfather of the dog, lived 45 million years ago. Tomarctus, wolf-like.

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Tomarctus, wolf-like.



## HOME

STYLEMAKER SPOTLIGHT:  
MARK NEWMAN

# Tailored, livable, contemporary

By Anh-Minh Le  
SPECIAL TO THE CHRONICLE

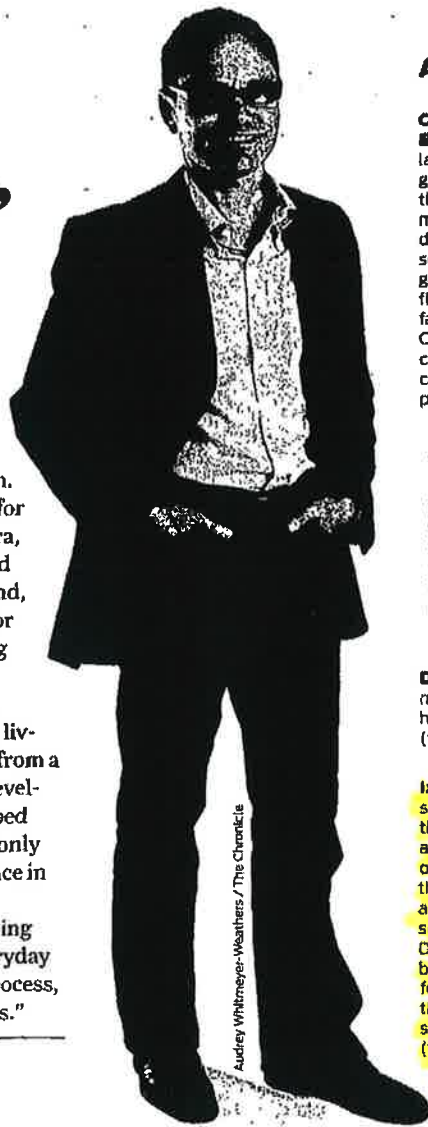
"Designing furniture and composing music seem related to me, in that you're so completely engaged in the creative process," says Mark Newman of his seemingly disparate careers — first in music and now in interior design.

After studying vocal performance and working in music for a decade — including singing with the Houston Grand Opera, Opera Colorado and San Francisco Opera — Newman joined Ralph Lauren Home. He was hired while living in Denver and, upon moving to San Francisco in 1997, continued working for the company. Eight years later, having furthered his training with stints at a pair of local interior design firms, he branched out on his own ([www.marknewmandesign.com](http://www.marknewmandesign.com)).

Newman — whose style can best be described as tailored, livable and contemporary — is involved in a range of projects, from a Victorian residence to a sleek VIP lounge. He is also busy developing a furniture collection and recently launched a revamped buying service for the San Francisco Design Center's trade-only showrooms. Earlier this year, he designed his inaugural space in the prestigious San Francisco Decorator Showcase.

"I love the relationships that are built with clients and seeing how design can make such a positive difference in their everyday experiences," he says of his work. "I also love the creative process, finding great resources and working with unusual materials."

E-mail comments to [home@sfgchronicle.com](mailto:home@sfgchronicle.com).



Audrey Whitmeyer-Weathers / The Chronicle

## A few favorites

**Christopher Elbow:** "Chocolate is one of my great loves, and these beautiful morsels are so delicious. The soft caramel ganache with fleur de sel is my favorite, with Creole Coffee a close second. I can't pass by the Hayes Valley shop without stopping." ([www.elbowchocolates.com](http://www.elbowchocolates.com))



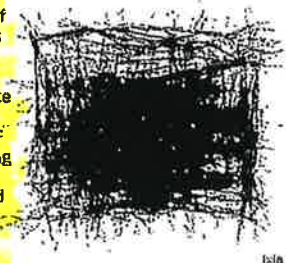
Anh-Minh Le



Donald Kaufman

**Donald Kaufman paint colors:** "The subtle palette makes it a pleasure to choose colors, and the paints have a depth and luminosity that is remarkable." ([www.donaldkaufmancolor.com](http://www.donaldkaufmancolor.com))

**Isla Florist:** "The sculptural aspect of their work is always a delight. I collaborated with one of their artists to create a vertical hanging sculpture for the SF Design Center Dining by Design table a few years back, and the piece was a showstopper." ([www.isla.com](http://www.isla.com))



Isla

## The Newman cheat sheet

**Let there be light:** "It really is all about the lighting. You don't need a ceiling full of gallery spots to present your furniture and art at their best; just some imagination and willingness to incorporate a variety of lighting sources. And every light in the house should be on a dimmer."

**On picking paint colors:** "Choosing the perfect paint color can be challenging. In new construction or a remodel, I ask clients to wait until the walls are fully constructed and the flooring installed before we begin working with colors. What will seem like the perfect color in the paint store or in someone else's home will look completely different depending on the bounce of light against hard surfaces. For clients adding color to existing spaces, we buy quarts of the top three options and put up large samples — at least 4 by 4 feet — on a couple of walls."

**Mixing high and low:** "It's a cliché, but entirely true. A few well-chosen quality pieces — whether furniture, accessories or art — can elevate an entire room. If there is a tight budget, I recommend finding one item you absolutely love and want to live with, paying the price for it, and then completing with less costly pieces."

**Shop locally:** "I love the Perish Trust, a small quirky shop in NoPa, where browsing is an adventure. I'm especially drawn to their collection of restored and working antique typewriters — the tactile pleasure of physically pressing the keys and hearing that clack is a refreshing antidote to my iPhone. Their collection of Warby Parker eyeglass frames is really fun as well." ([www.theperishtrust.com](http://www.theperishtrust.com))

**Picture perfect:** "I collect black-and-white photography, and Rayko Photo Center is a wonderful resource. Their exhibitions rotate frequently, and the archives are easy to peruse. You can also try your hand at fine art photography with their darkroom and lab rentals." ([www.raykophoto.com](http://www.raykophoto.com))

## MORE OR LESS By Chantal Lamers

# Comfy chairs that don't take a backseat

There are plenty of areas around the house that call for neutral furnishings, the sorts of pieces that will outlast the comings and goings of trends. The predicament with that approach is that it's easy to end up too bland. There are all sorts of classic pieces that also happen to be bold and bright. Incorporating a really comfortable upholstered chair with a striking print is a simple way to break up the monotony.

Avoid playing it safe with the Posy Astrid Chair, \$1,698, from Anthropologie. A mélange of

feminine peonies turned graphic in shades of dove gray to yellow and red scream statement. Yet the frame, with high back and richly stained, curvy-turned legs, ensures that this piece will endure all kinds of trends. Made with cotton upholstery, eight-way hand-tied seat construction and a laminated hardwood and maple solid frame, it measures 38 inches high, 29 inches wide and 35 inches deep. The seat is 14 inches high.

The Birkin Chair, \$649 from Home Decorators Collection,

offers the same combination of gentle silhouette and audacious pattern. The turned, black-stained legs complement a variety of prints, including bird, branch, floral, dot and script motifs. A bit more petite than the Astrid Chair, this version measures 34 inches high by 28 inches wide and 33 inches deep.

If your abode screams for a little something loud, either of these plush, nook-worthy chairs will cheerily comply.

E-mail comments to [home@sfgchronicle.com](mailto:home@sfgchronicle.com).



Anthropologie

**\$1,698.**

Posy Astrid Chair from Anthropologie ([anthropologie.com](http://anthropologie.com))



Home Decorators

**\$649**

Birkin Chair from Home Decorators Collection ([homedecorators.com](http://homedecorators.com))

<https://www.sfgate.com/entertainment/article/Ixia-owner-Gary-Weiss-branches-out-beyond-the-vase-5229358.php>

# San Francisco Chronicle

## Ixia owner Gary Weiss branches out beyond the vase

By **Sam Whiting**

Updated 4:27 pm PST, Wednesday, February 12, 2014



Image 1 of 10

Ixia founder and owner Gary Weiss, who named his shop after a tiny South African bulb, is known for adding a "tweak" to floral creations.

Photo: Lacy Atkins, The Chronicle

There are floral arrangements and then there are the arrangements at Ixia, which can feature a tree limb held in place by river rock. Emerging from a bed of moss, the limb rises 10 feet and takes two men to deliver, one at each end like a long ice chest.



That's an extreme example of what Gary Weiss does at Ixia, but even the common arrangement is constructed in a process that lies somewhere between architecture and sculpture.

"We do everything a normal flower shop does except that we're not what a normal flower shop is," explains Weiss. "It has to have a tweak to it."

The "Ixia tweak," as he calls it, is "to do something dramatic or romantic, or just something they've never seen before."

The Ixia window display is one thing they've never seen before. It rotates twice monthly, and on Saturdays it can draw a crowd the way kittens and puppies do in the windows at Macy's. Just now the picture window is taken up by a display built on huge chunks of driftwood.



Image 2 of 10

Ixia owner Gary Weiss, left, thinks outside the box when it comes to his art, using river rock or branches with traditional roses, above, resulting in pieces requiring two deliverymen.

Photo: Lacy Atkins, The Chronicle

The interior beyond that looks like someone is getting ready to build a bonfire. There are tubs of bamboo branches in a variety of widths, and along a high shelf are stumps and branches of honeysuckle, curly willow, birch, monkey ladder and manzanita.

Weiss builds a landscape within the confines of a tray that is 12 inches long and 4 inches wide and looks like a miniature planter box. The process can take 30 minutes or 90 minutes and Weiss presides over it with a Zen-like mindfulness.

For this, he got on-the-job training during the six years he spent at the San Francisco Zen Center, after moving west from Brooklyn. He was a self-described "young hippie," sympathetic to the neglected plants on the roof garden. His dedication to them outlasted his dedication to Zen Buddhism, and in 1975 he opened a flower stand near the Stonestown Shopping Center.

He took space on Market Street, between Castro and Noe, in 1983, and the first thing he did to make a name for himself was to choose a name. Back then every name had "flower shop" on the end of a first name, like Betty or Herb.

So he chose the singular word Ixia from a tiny South African bulb. Now there are any number of shops named after a flower - Magnolia, Xinia, Foxglove and so on.

The second thing he did for himself was to radicalize the citywide orchid show at Fort Mason. "It came to my mind, 'How about sinking the whole thing upside down in a vase of clear water?' " he says. "It was the talk of the show." The next week he noticed the flower arranger for Gump's nosing around his shop for ideas to steal. The word was out.

Now in his 31st year, Weiss, 63, still works six days a week. Tuesday is his day off so he treats himself to a visit to the acupuncturist to treat the lifelong allergies that would have steered most sufferers to a different career. Then he hikes six hours by himself on Mount Tam.

Then he starts another week at 3 a.m. Wednesday, at the San Francisco Flower Mart.

An arrangement in the Ixia Signature Design can cost anywhere from \$75 to \$250. There is always room for bigger and more. Maybe a potted landscape that takes two men to carry is not enough.

"For Valentine's Day, it has never happened yet that we have had three people carry an arrangement," he says, "as much as I would love to do that."



Image 3 of 10

Founder and owner Gary Weiss puts the finishing touches on an elegant flower arraignment made of ornamental kale, quince, and hydrangeas, Wednesday February 5, 2014, at the Ixia floral boutique in San Francisco, Calif. Weiss opened the shop in more than twenty years ago and is still known for its creative displays made of flowers, plants and other natural resources.

Photo: Lacy Atkins, The Chronicle





Image 4 of 10

David Mulkey uses leucadendron, rice flowers, woolly bush, and curly willow as he makes boutineers at the Ixia floral boutique in the Castro, Wednesday February 5, 2014, in San Francisco, Calif.

Photo: Lacy Atkins, The Chronicle



Image 5 of 10

David Mulkey uses some of his landscaping design talent it making a flower arraignment of usual flowers at the Ixia floral boutique in the Castro, Wednesday February 5, 2014, in San Francisco, Calif.

Photo: Lacy Atkins, The Chronicle

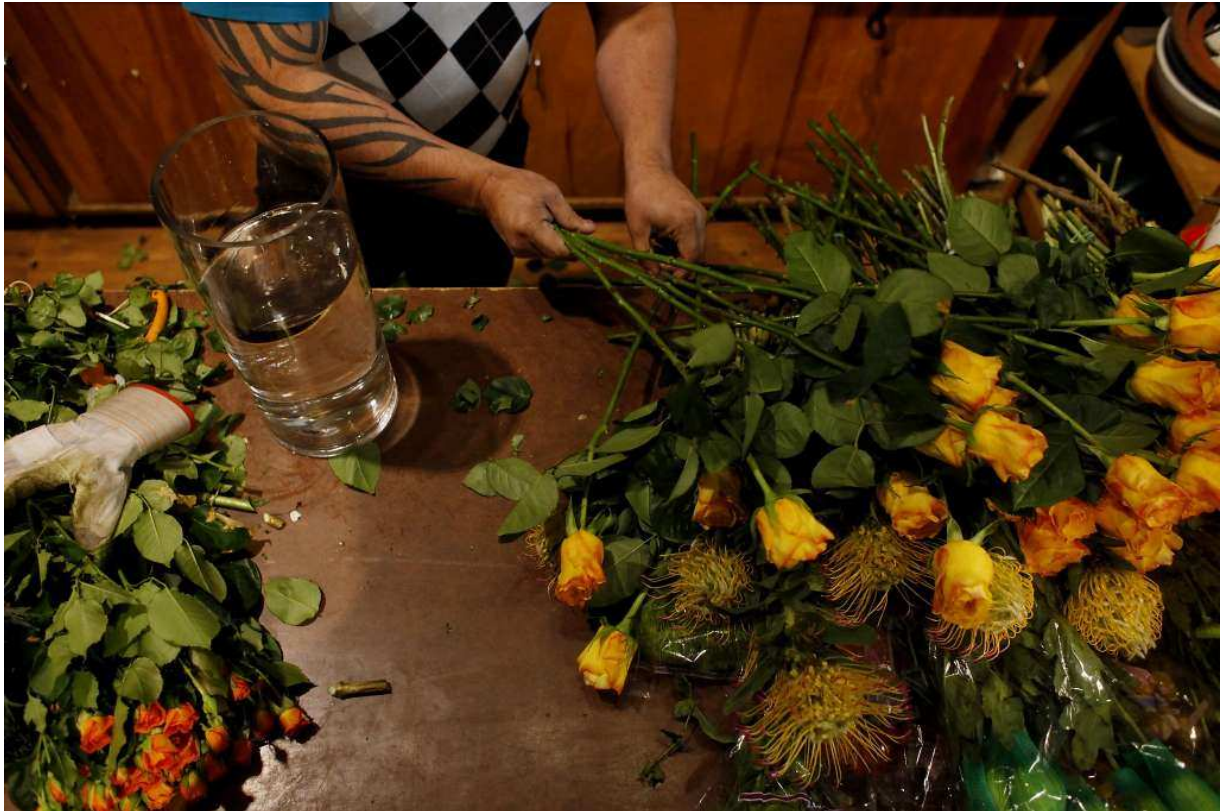


Image 6 of 10

Julio Salgado goes through the flowers that the staff from Ixia floral boutique bought at the San Francisco Flower Mart, Wednesday February 5, 2014, in San Francisco, Calif. Wednesday's are their biggest day at the market where they pick up diverse and elegant flowers such as parrot tulips to New Zealand callas and pincushion proteas to standard roses.

Photo: Lacy Atkins, The Chronicle





Image 7 of 10

Founder and owner Gary Weiss laughs as he works with his staff after returning from the flower market, Wednesday February 5, 2014, at the Ixia floral boutique in San Francisco, Calif. Since 1983, Ixia has become practically synonymous with eye-catching visuals with the Castro community.

Photo: Lacy Atkins, The Chronicle



Image 8 of 10

Julio Salgado goes through the flowers that the staff from Ixia floral boutique bought at the San Francisco Flower Mart, Wednesday February 5, 2014, in San Francisco, Calif. Wednesday's are their biggest day at the market where they pick up diverse and elegant flowers such as parrot tulips to New Zealand callas and pincushion proteas to standard red roses.

Photo: Lacy Atkins, The Chronicle





Image 9 of 10

An elegant flower arraignment made of ornamental kale, quince, and hydrangeas by Gary Weiss lies on the table, Wednesday February 5, 2014, at the Ixia floral boutique in San Francisco, Calif. Weiss opened the shop in more than twenty years ago and is still known for it's creative displays made of flowers, plants and other natural resources.

Photo: Lacy Atkins, The Chronicle





Image 10 of 10

An elegant flower arraignment made of miniature calla lilies, quince, protea and anthuriums, made by the staff at Ixia floral boutique, Wednesday February 5, 2014, in San Francisco, Calif. Gary Weiss, owner and founder the shop opened more than twenty years ago and is still known for it's creative displays made of flowers, plants and other natural resources.

Photo: Lacy Atkins, The Chronicle

**Ixia:** 2331 Market St., S.F. (415) 431-3134. [www.ixia.com](http://www.ixia.com).

Sam Whiting is a San Francisco Chronicle staff writer. E-mail: [swhiting@sfchronicle.com](mailto:swhiting@sfchronicle.com) Twitter: @samwhitingsf

<https://hoodline.com/2017/11/castro-florist-ixia-finds-a-new-owner>



Discover & engage with the world around you

## Castro Florist 'IXIA' Finds A New Owner

by Alisa Scerrato

November 21, 2017, 1:10pm



Photo: Via [IXIA](#)



After 34 years of business—and more than a year on the market—Castro flower shop IXIA is changing hands. Its new owner is Cheri Mims, a floral designer who also owns Civic Center's [Lilybelle Flowers](#).

Founder Gary Weiss said he'll stay on board to help Mims with the transition after taking some time off before the holiday season.

"I'm happy to be avoiding the madness for the first time in 34 years," he said, adding that he's not close to retirement.

A resident of Corbett Heights, Weiss is president of [Corbett Heights Neighbors](#), Land Use Committee Chair for both the [Eureka Valley](#) and [Duboce Triangle](#) Neighborhood Associations, and Vice President of the San Francisco Hiking Club.



Gary Weiss. **Photo: Alisa Scerrato/Hoodline**

Weiss said he's also looking forward to spending more time working in his multi-tiered garden that's been neglected.

"Retiring to me means golf and reruns of Oprah, so that's not me," he said.



Having run IXIA out of the same location for more than three decades, Weiss said his landlords have been “remarkably generous” and “have cared more about having good businesses flourishing on their sites” than making money.

“There are far too many vacancies along Market,” he said. “This building has five stores and five apartments above, and they are always leased.”

Weiss said handing off the store was bittersweet, “but knowing it’s in good hands and will continue as IXIA softens the impact,” he said.

While Mims will mostly maintain IXIA's name, design concepts and its small staff, Weiss said she'll undoubtedly make some changes of her own.

*IXIA (415-431-3134) is located at 2331 Market St. (between Noe and Castro) and is open from 9 to 6 on weekdays and 11 to 5 on Saturday, closed Sundays.*



## 6 Downright Wild Flower and Plant Shops in the Bay Area

By Jen Woo  
Feb 13, 2018

**There's a magnetic pull to leafy nooks—they clear our air, soothe anxiety, and help keep us focused and productive. In other words, plants make us feel better.**

Luckily, there's no shortage of beautiful [places to score a wicked succulent](#) in the Bay Area, and lord knows we've whiled away many a Sunday at Flora Grubb. But just as coming upon an unexpectedly lush interior delights us every time, and as an exotic bloom on an otherwise minimalist desk can brighten a dreary workday, finding new jungle-licious moments restores our energy and give us something fresh to Instagram about. And when we need something truly unique—a rare hybrid orchid, a deftly nurtured Japanese bonsai, or a sculptural arrangement—these local shops provide an ever curious plant-buying experience.



(Courtesy of Ixia)

## **Ixia**

It began as a flower stand near Stonestown, but since it opened on Upper Market in 1983, **Ixia** has been well known to dwellers of the Castro and beyond for its dramatically earthy windows, dressed with organic sculptures of floating branches, driftwood, soft mosses, and reeds of bamboo. After 32 years in business, founder Gary Weiss sold the business in 2016 but its tradition remains—this is still the place for naturalists who find inspiration in curious arrangements. Of course you will also find the usual pretty blooms and tropicals—bromeliads, orchids, and anemones—as well as more modern artful takes on smaller bouquets for special occasions. // *2331 Market St. (Upper Market)*, [ixiasf.com](http://ixiasf.com)





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO  
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS  
REGINA DICK-ENDRIZZI, DIRECTOR

## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2017-18-042  
*Business Name:* The Jug Shop  
*Business Address:* 1590 Pacific Avenue  
*District:* District 3  
*Applicant:* Michael Priolo, Owner and Operations Manager  
*Nomination Date:* May 8, 2018  
*Nominated By:* Supervisor Aaron Peskin

**CRITERION 1:** Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? ☒ Yes ☐ No

2235 Polk Street from 1965 to 1978 (13 years)  
1567 Pacific Avenue from 1978 to 2006 (28 years)  
1590 Pacific Avenue from 2006 to Present (12 years)

**CRITERION 2:** Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? ☒ Yes ☐ No

**CRITERION 3:** Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? ☒ Yes ☐ No

**NOTES:** N/A

**DELIVERY DATE TO HPC:** August 22, 2018

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 3



City and County of San Francisco

**AARON PESKIN**  
佩斯金 市參事

May 8, 2018

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](mailto:regina.dick-endrizzi@sfgov.org)

Dear Director Dick-Endrizzi:

I am writing to nominate The Jug Shop for inclusion on the Legacy Business Registry.

Founded in 1965, The Jug Shop has for decades been known as a destination for a comprehensive range of beer, wine, and spirits. It is also treasured by customers for its friendly, knowledgeable, trained and educated staff, and the scheduled beer and wine tastings they provide. Staff also provides advice on all kinds of drinks and brands, as well as selections for gifts and events. The Jug Shop is a rare kind of liquor store that provides much more than a place to buy hooch, it is a cultural institution in its own right, and San Francisco is fortunate to have it.

The Jug Shop 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 Peskin".

Aaron Peskin

## Section One:

### Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

<b>NAME OF BUSINESS:</b>		
The Jug Shop, Inc.		
<b>BUSINESS OWNER(S)</b> (Identify the person(s) with the highest ownership stake in the business)		
Phillip Priolo Dale (Rawetti) Jordan Denise (Rawetti) McKinley Katie (Rawetti) Bimrose Michael Priolo		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
1590 Pacific Ave San Francisco, CA 94109		(415) 885-2922
		<b>EMAIL:</b>
		info@JugShop.com
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
www.jugshop.com	The Jug Shop	The Jug Shop
<b>APPLICANT'S NAME</b>		
Michael Priolo		<input type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>		
Owner - Operations Manager		
<b>APPLICANT'S ADDRESS:</b>		<b>TELEPHONE:</b>
		<b>EMAIL:</b>
<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>		<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
015092		
<b>OFFICIAL USE: Completed by OSB Staff</b>		
<b>NAME OF NOMINATOR:</b>		<b>DATE OF NOMINATION:</b>



## Section Two:

### Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
2235 Polk St.	94109	Dec 6 <sup>th</sup> 1965
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	thru July 1978	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1567 Pacific Ave	94109	Start: July 1978 End: Sept 2006

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1590 Pacific Ave	94109	Start: Sept 2006 End: current

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

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

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

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

## Section Three:

### Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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.

Michael Priolo 4/11/18 Michael Priolo  
Name (Print): Date: Signature:

**THE JUG SHOP, INC.**  
**Section 4: Written Historical Narrative**

**CRITERION 1**

**a. 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.**

The Jug Shop is a family owned, brick-and-mortar retail wine, spirits and beer store that has been serving the community from locations on Polk and Pacific streets since 1965. The store is presently located at 1590 Pacific Avenue.

The primary business model was founded on customer service, product selection and knowledge, and this tradition has been passed down from the previous generations and is the Jug Shop's differentiating factor to this day. The shop truly is a family operation co-owned by a father and son, daughters/sisters/aunts and a granddaughter/niece. It is operated by brothers/sons, cousins, a fiancé and an aunt/sister. The co-owners hire personnel who are passionate about everything beverage, and within that appoints dedicated expert buyers for the respective sections of spirits, beer and different wine regions of the world. The staff, which includes a Silver Pin Certified Sommelier, conducts interesting weekly wine tastings on Thursdays, where the public can learn specifics on featured selections and or ask general wine questions. The Jug Shop tasting bar is also utilized for phenomenal well attended beer tastings on select Fridays. The beer staff has been represented by a Certified Cicerone (beer sommelier) along with aspiring experts.

The Jug Shop's loyal walk-in customers are accustomed to consulting staff on everything from selecting a nice bottle of wine to pair with dinner, to party and event planning. If clients can't walk in, they can call and take advantage of our delivery service and expertise over the phone. We even make our expert staff available to customers for event hosting and or tasting and educational needs at their residence or at the office.

A timeline of the business is as follows:

- 1965: The Jug Shop is opened at 2235 Polk St. by Carl J Barbato & Ramona Barbato.
- 1970: Dante Ravetti buys out the Barbatos and becomes owner of the Jug Shop.
- 1978: The Jug Shop moves to 1567 Pacific Avenue and Phil Priolo becomes co-owner.
- 2006: The Jug Shop moves across the street to 1590 Pacific Avenue because the existing site is to be developed.
- 2012: Dante Ravetti passes away at the age of 82.
- 2016: Dale Jordan, Dede McKinley, Katie Bimrose and Michael Priolo all become official co-owners with Phil Priolo.



Previously, 1590 Pacific Avenue served the community as the Movie Gallery (movie rental business) and Dianni's furniture and gaming store (furniture, pinball, pool tables and jukeboxes).

**b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?**

The business has not ceased operations in San Francisco for more than six months since it opened in 1965. The Jug Shop is committed to not having any closed days (with the exceptions of designated closures) in order to best accommodate customers. Even when the shop moved from 1567 Pacific Avenue across the street to 1590 Pacific Avenue, all the staff worked all night to move everything to the new location, and the business was ready to open the next day.

**c. Is the business a family-owned business? If so, give the generational history of the business.**

The Jug Shop is currently a family-owned business, defined as any business in which two or more family members are involved and the majority of ownership or control lies within a family. The Jug Shop is co-owned by two families: Phil Priolo and Michael Priolo; and Dale Jordan, Dede McKinley and Katie Bimrose. In the first family, Phil Priolo is Michael Priolo's father. In the second family, Dale Jordan and Dede McKinley are the previous owner Dante Ravetti's daughters, and Katie Bimrose is Dante's granddaughter.

**d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.**

The ownership history of the Jug Shop is as follows:

1965-1970	Carl J Barbato and Ramona Barbato
1970-1978	Dante Ravetti
1978-2012	Dante Ravetti and Phil Priolo
2012-2016	Phil Priolo
2016-Present	Phil Priolo, Michael Priolo, Dale Jordan, Dede Mckinley and Katie Bimrose

**e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

Documentation of the existence of the business prior to current ownership is included in this Legacy application.

**f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.**

The Planning Department lists the historic resource status of the building at 1590 Pacific Avenue as Category B ("Unknown / Age Eligible") with regard to the California Environmental Quality Act.

## **CRITERION 2**

**a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.**

As one travels north on Polk Street and approaches the intersection of Pacific Avenue, a large beige building with gold burgundy signage reading "The Jug Shop Purveyors of Fine Wines and Spirits" sits on the northeast corner at 1590 Pacific Avenue. There is a large parking lot in front of the approximately 4,000 square foot space. When customers walk through the front doors, they experience dark cherry wood shelving full of wine equipment with a ladder and natural green paint tones on the walls. To the left of the entrance are shelves full of spirits and mixers followed by a series of cooler doors packed with an array of cold craft beer, bags of ice and chilled wine. To the right of the entrance is the front counter with registers. Behind the register resides the high-end spirits cabinet. Down the center of the shop are stand-up wine racks, and behind the gates straight in the back is the large, black granite slab top wine bar with Champagne and accessories sections close by.

The Jug Shop is a family-owned, independent shop in San Francisco specializing in wine, beer and spirits since 1965. The owners and employees are a talented and knowledgeable team of wine mavens, beer-consultants and spirit experts. They taste everything before they give anything a spot on their shelves, and they are happy to help customers find exactly what they are looking for – whether it's a perfect wine-pairing for dinner, beer for the office happy hour, a full-bar for a wedding or anything in between. The Jug Shop is San Francisco's source for all of wine, beer and spirit needs.

The Jug Shop's 52-year tenure on Pacific and Polk streets and trusted reputation have inherently made it part of all San Francisco's traditions and events that involve wine, spirits and beer and everything beverage related. The store has wine tasting every Thursday afternoon in which bartenders educate customers about wines, winemaking and food pairings. The Jug Shop is open 364 days per year (every day except Christmas). The store is a part of the community and a part of the events and celebrations they help bring to life.

**b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?**

Historically, some of the the Jug Shop's biggest business days revolve around local events: Bay to Breakers, Fleet Week, Halloween, St. Patrick's Day, Cinco de Mayo, Union Street Fair, North

Beach Festival, Outside Lands and sporting events with the Giants, 49ers and Warriors. Of course, the classic holidays of Easter, Thanksgiving, Christmas and New Year's Eve drive robust business for the Jug Shop, which means, with all of the above-mentioned festivities, that we have become part of the ritual for our countless customers in preparing for these cherished events and in enhancing the memories with good wine, beer and cocktails.

The Jug Shop has manufactured some of its own history and fond memories for the public by hosting some of the most memorable tastings around. They have hosted their own series of Wine Olympics where the tasters vote in the Gold, Silver and Bronze medal selections. Also, they've hosted events involving multiple food pairing tastings, a Pinot Noir Festival and a Champagne Festival. There was also an IPA craft beer bracket style showdown of IPAs from Northern California versus IPAs from Southern California. Every year, the Jug Shop hosts one of the best events during SF Beer Week called "It Came From the Wood" and features an extensive offering of barrel-aged craft beer.

**c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?**

The Jug Shop has been featured in several newspaper and magazine articles. Most notably, the business was featured in "Superstar Retailers Leaders" magazine in an article titled "The Jug Shop's Personal Touch." Also, the store has received awards for Retail Excellence, being named one of the Top 10 Retailers in 1987. Supporting documents are provided.

**d. Is the business associated with a significant or historical person?**

The Jug Shop has been visited by the actor Dan Aykroyd and Michael Sorrentino "The Situation" from MTV's Jersey Shore. Pictures are provided.

**e. How does the business demonstrate its commitment to the community?**

The Jug Shop has been committed to the community throughout the years. Whether it is the immediate local community, larger San Francisco community or Northern California community, the shop finds numerous ways to help give back.

The Jug Shop makes regular donations to local schools, churches and other charitable organizations for charity functions and auctions. At times it may be donations of wine, beer or spirits to be consumed at events, while other times it may be donations of gift certificates or novelty bottles of wine for auctions or auction baskets to help organizations raise money. The Jug Shop has always worked closely with the Salesian Boys and Girls Club and the Guardsmen.

The Jug Shop worked with Middle Polk Neighborhood Association (MPNA) to throw an epic 50th Anniversary party that was fitting for the institution the store has become in San Francisco. In 2018, The Jug Shop supported the formation of the Discover Polk Community Benefit District, providing material supportive for meetings.



Recently, the store hosted a European wine tasting with 13 different importers and contributed all the proceeds, products, labor and more to cut a check to the Redwood Credit Union Fire Relief Fund in the amount of \$2,500. Historically, the Jug Shop has hosted comped holiday tastings for the MPNA and Russian Hill Neighbors Association and donated to St. Francis Hospital, St. Brigid School, Next Village, etc.

**f. Provide a description of the community the business serves.**

The Jug Shop has been blessed to serve some of the most loyal customers in San Francisco. The family business has served San Francisco for 52 years and processes nearly 120,000 transactions per year. In 2017, The Jug Shop was visited by nearly 100,000 customers. The store is located along Polk Gulch, so it serves the immediate Polk Street area and the residents of the surrounding Nob Hill and Russian Hill neighborhoods. Clients also travel down from Pacific Heights, over from North Beach and the Marina as well as many other parts of the city. Most of the customers arrive by foot, but numerous others are regulars for the delivery service.

The shop has a wide range of clientele including elderly, long-tenured customers; Baby Boomers; corporate offices; independent business owners; family households; single middle-aged professionals; and, in recent years with growth in the tech sector and those workers taking residence in new developments in the neighborhood, a substantial uptick in younger, corporate professionals. The store has a great selection of beverages, excellent customer service and a delivery service. The store's philosophy combines dependable, personal service with knowledgeable and friendly staff. They help customers select ideal products through their professional staff and by adding little notes to the shelves. They also host tastings that are fun and informative.

Overall the Jug Shop's customers are people who see the value in good living by incorporating wine, beer and spirits into their regular and social lives.

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

The huge sign that says "The Jug Shop" painted in dark cherry color in front of the store is eye-catching and defining to the business itself. The library-style, dark cherry wood shelving with natural green paint tones on the walls attempts to bring the feel of the vineyard into the interior space. There are huge shelves spread across the walls on the inside, allowing the business to display their variety and diversity of products. Huge wooden rows of wine displays and wine bars run down the aisles. In the back lies a big bar with granite surface, a place designated for weekly wine tasting events.

**h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?**

The absence of the Jug Shop would leave a huge void in the surrounding community. Losing a family business that has served San Francisco for 52 years and processes nearly 120,000 transactions per year would force numerous loyal customers to seek an alternative source for their beverage product and educational needs. The countless customers that walk in and visit the shop daily, nightly, weekly for regular purchases, recommendations on the perfect bottle for dinner, a beverage consult for their party on the upcoming weekend or their upcoming wedding reception would no longer be able to do so with the long-tenured entity that has earned their trust. It means the world to the co-owners of the business when customers say, "You have never steered me wrong." These customers would now have to travel a significant distance to find comparable service and selection to that of the Jug Shop. Not only would the public be affected, but the loyal, amazing, long-tenured team that makes up the Jug Shop staff and ownership would now be forced to seek out an alternative career path should the Jug Shop be forced to shut down or experience an unsuccessful relocation for any reason. The Jug Shop is a unique, cherished institution that reflects the character of old San Francisco and has become a signature component of the Polk Street neighborhood fabric as one of the last large independently-owned family wine spirits shops in San Francisco amidst an industry dominated by Costco, Total Wine and Bevmo. We plan to continue to be here to serve the community that needs us.

### **CRITERION 3**

#### **a. Describe the business and the essential features that define its character.**

The Jug Shop has a set of strong core values that have defined them throughout the decades. At the core of these values is an unwavering sense of loyalty and commitment to their customers as demonstrated through their customer service. This is what differentiates them from other liquor stores. Part of this commitment to customer service is hiring a knowledgeable and passionate staff that truly enjoy informing and helping customers make selections for the special events in their lives. This includes not just their sommelier but all the employees, most of whom have been in the industry for years.

Another defining feature is the wide and unique selection of drinks offered, though this ties in to customer service in a sense. The Jug Shop is certainly not your typical beverage store, offering a truly eclectic mix of wines, craft beers and spirits along with mixers and non-alcoholic selections. Additionally, they host weekly wine tastings and many other tasting events throughout the year with different themes, making them much more than a basic liquor store.

#### **b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)**

As discussed in the previous question, customer service is at the heart of the Jug Shop. This always has been and always will be their highest priority, and they are committed to staying

true to this in all aspects of running their business. Although new technology and changes in consumer demand have changed the business model somewhat, the stellar customer service has not faltered for an instant. The Jug Shop listens to their customers. As an example, rosé wine, gin and rye whiskey have become very popular as of late, and the store has adapted their offerings accordingly. The same was true for the craft beer movement. The store started off selling much more jug wine and basic beers. Their product line, for the most part, has changed. However, they also offer new services now such as their tasting events and food pairings, as well as alcohol delivery. So while the goods and services offered at the Jug Shop have evolved from the original offerings, this stays in line with their commitment to offering the best experience a customer could want from a beverage store.

**c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).**

Although the current building itself does not hold any historical significance, much thought went into initial renovations in order to develop a space that is both presentable and comfortable for the customers. No other major renovations have been done since the shop opened at their latest location, and they intend to remain at that location. The Jug Shop actively maintains the exterior of the building as well such as painting over graffiti, though they have considered hiring a muralist to make the exterior truly special for the neighborhood. The “Jug Shop” sign is another historic part of the business as well, and is maintained regularly and lit up every day.

**d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.**

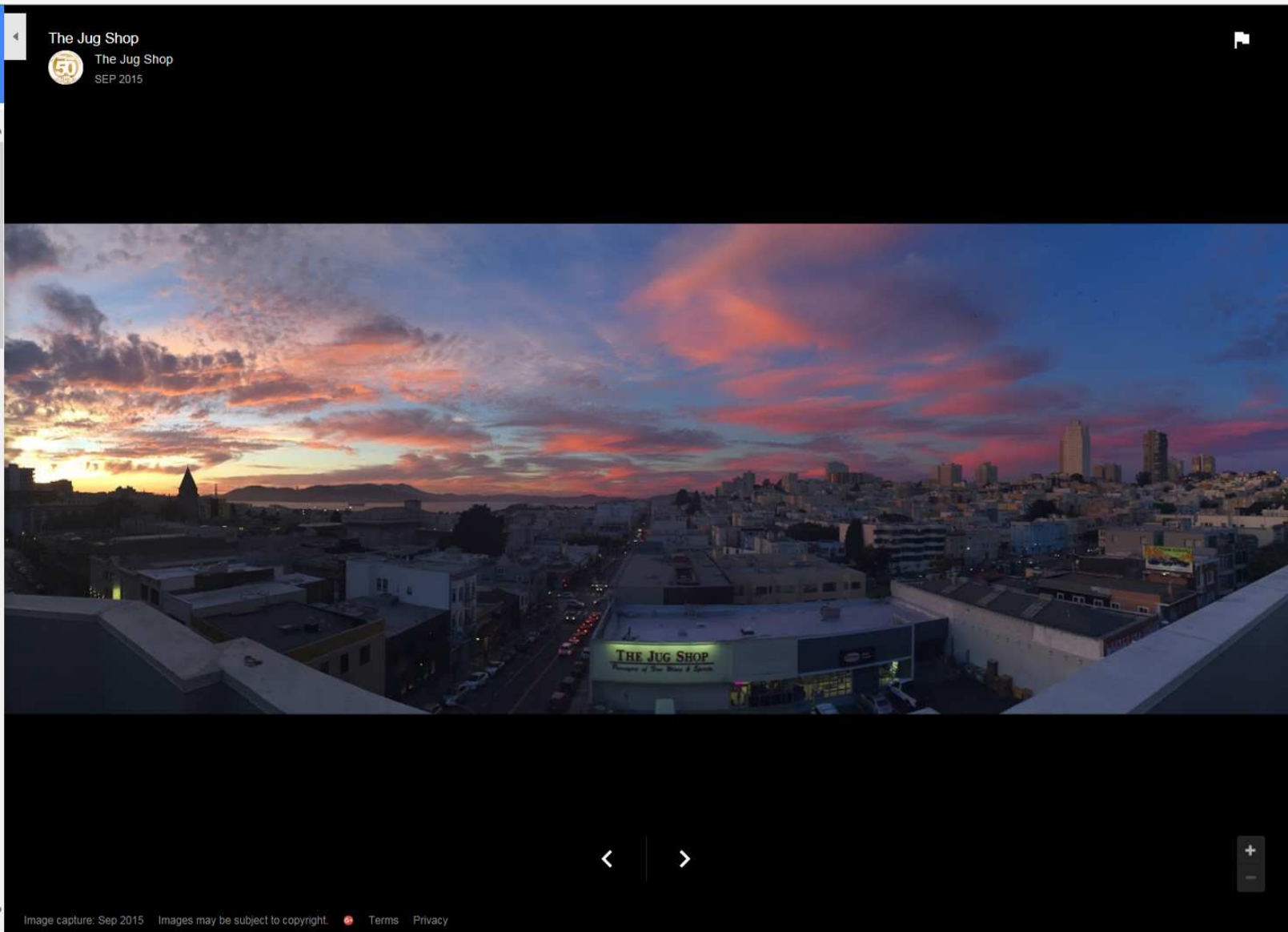
The Jug Shop has been a brick-and-mortar retail wine, spirits and beer store since 1965.



The Jug Shop

ALL FROM MENU INSIDE BY OWNER 360° VIEW







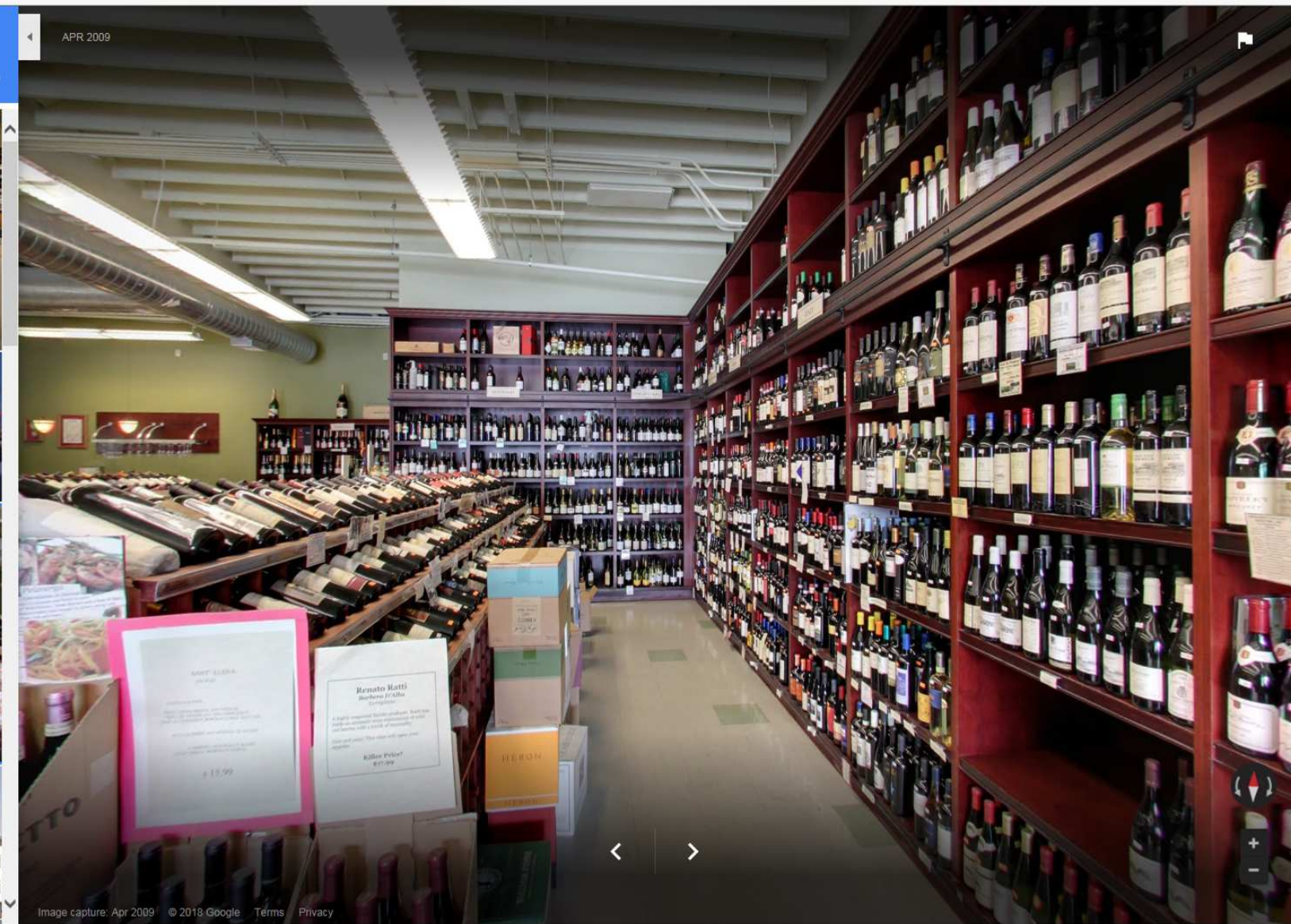




# The Jug Shop

←

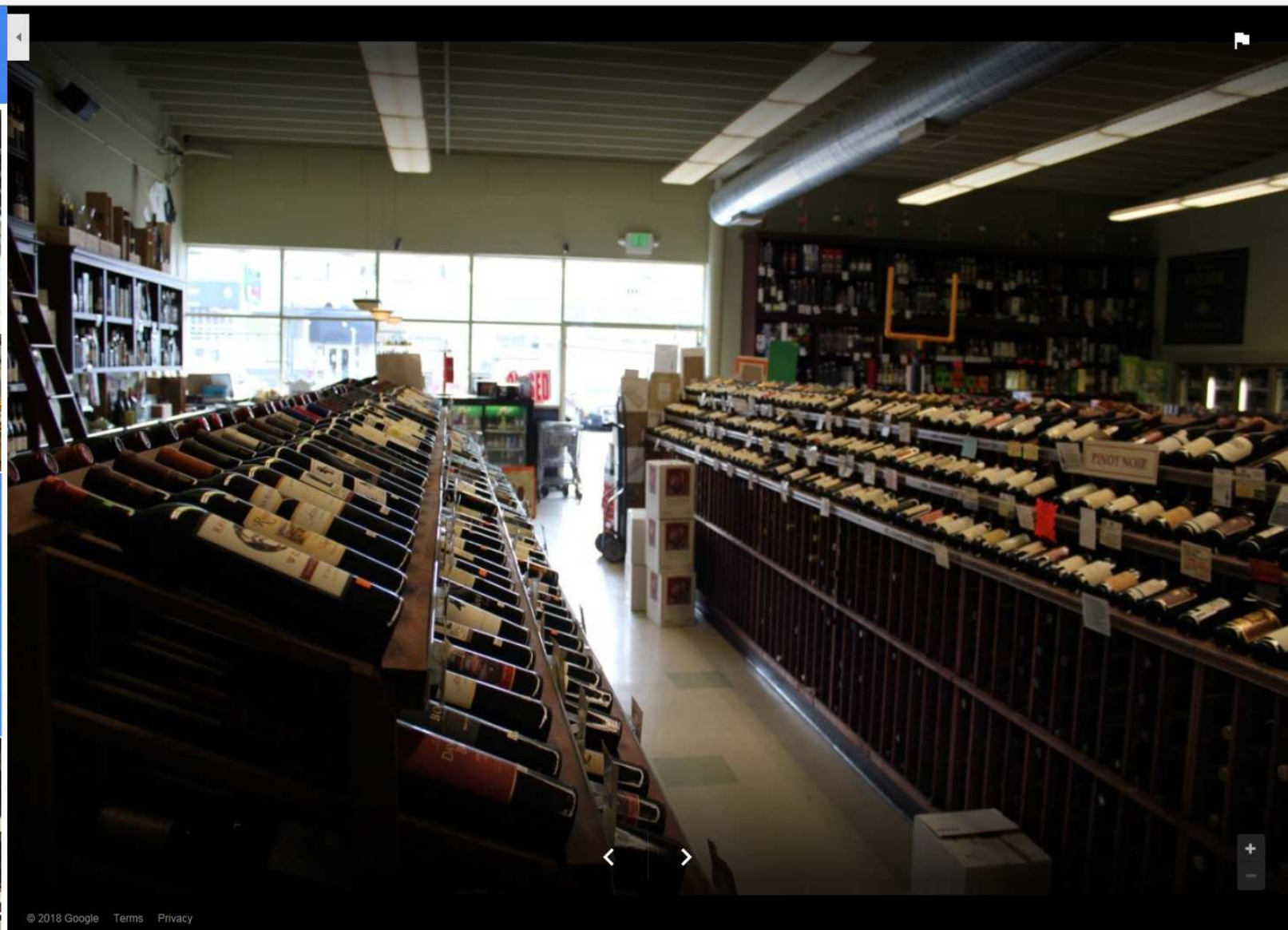
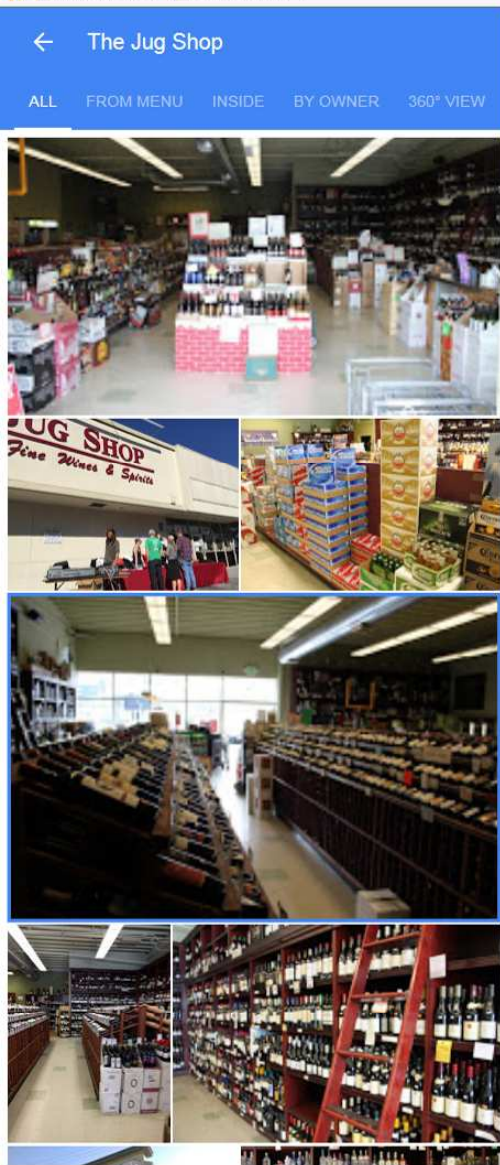
ALL FROM MENU INSIDE BY OWNER 360° VIEW















NEW ZEALAND















BUY 12 BTLs.  
OF WINE AND  
GET 5% OFF!\*



## MORE CHILLED 6-PACKS NOT ON THE SHELF:

- BASS
- CARLSBERG
- ST. PAULI (NA)
- BECKS (NA)
- O'DOULS (NA)
- CLAUSTHALER (NA)
- SAPPORO
- NEW BELGIUM TRIPPEL
- DESCHUTES GREEN LAKES, OBSIDIAN
- COOPERS STOUT, VINTAGE, PALE, STAR
- BUD SELECT 55
- MOLSON CAN.
- NEWCASTLE
- PERONI
- KRONENBOURG
- NORTH C. OLD #38
- SPEAKEASY TRIPLE
- ANDERSON VALLEY (VARIOUS)

ASK US ABOUT OUR KEG SELECTION

\*RESTRICTIONS APPLY



TheJugShop BLOG  
[www.thejugshop.blogspot.com](http://www.thejugshop.blogspot.com)

Smile  
on









## Friday Night Beer Tasting

- Come taste different hard to find beer selections Friday nights between 6:30-8:30!
- Schedule posted online weekly
- Pricing at the door
- Sign up for beer tasting emails

SQUARE ONE

ABSINTHE TASTING SET

ABSINTHE TASTING SET

SALE!  
3 OLIVES 50ml

REUSE  
REUSABLE  
REDUCE







## ***Flyin' high***



**THERE ARE** many ways of showing that Seagram's 7 Crown whiskey continues to fly high in the sales record, and an especially unique one was created at the Jug Shop, Pacific and Polk in San Francisco. It's a helicopter display that's a guaranteed eye-catcher. "Climbing aboard" are Phil Priolo, owner, and Phil Racchi of Rathjen.



Certificate

No. 2

125

Shares

Issued to

Admora Barbato

December 6 1965

in whom transferred

19

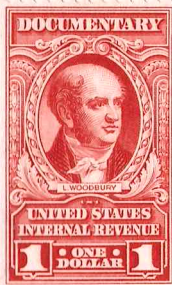
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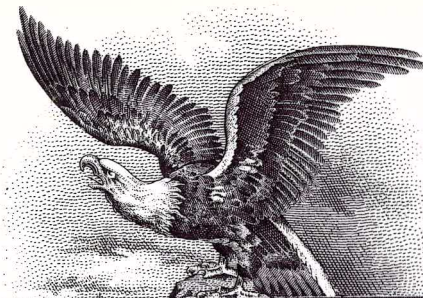
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19



INCORPORATED UNDER THE LAWS



OF THE STATE OF CA

**JUG SHOP, INC.**

CAPITAL STOCK 5,000 SHARES

WITHOUT PAR VALUE

**This Certifies that**

holder of

**JUG SHOP, INC.**

Shares of the Capital Stock

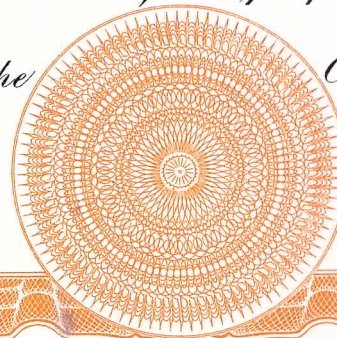
transferable on the share register of said Corporation in person or by duly authorized Attorney upon surrender of this Certificate properly endorsed or assigned.

Witness the Seal of the  
its duly authorized officers  
Dated

Corporation and the signature

SECRETARY

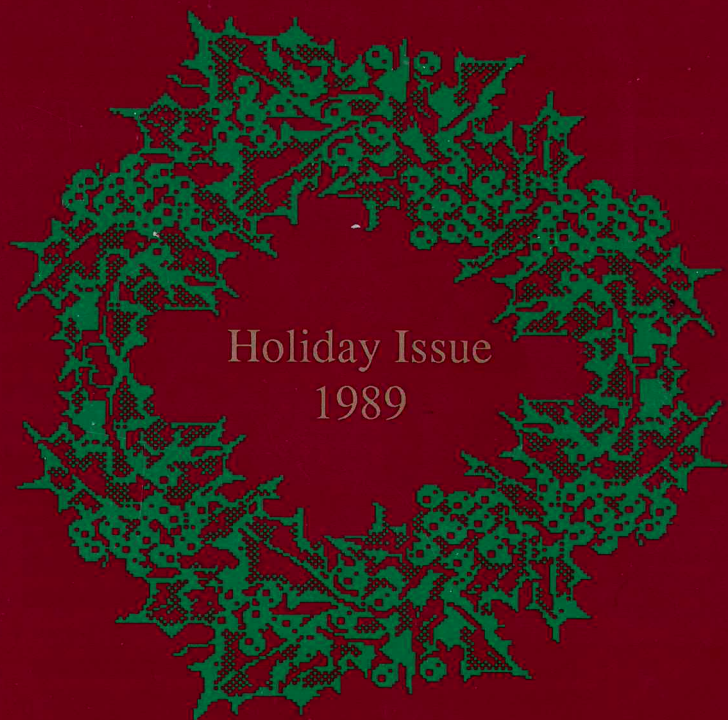
PRESIDENT





# The Jug Shop

*Purveyors of Fine Wine & Spirits*

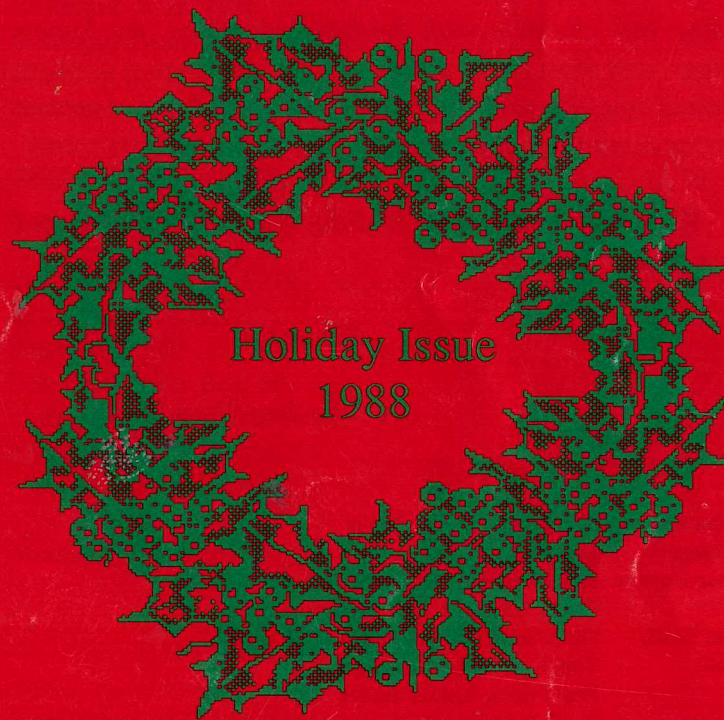


Holiday Issue  
1989

*Locally Owned & Operated Since 1951*

# The Jug Shop

*Purveyors of Fine Wine & Spirits*



Holiday Issue  
1988

*Locally Owned & Operated Since 1951*



# The Jug Shop

*Purveyors of Fine Wine & Spirits*

*Holiday Issue 1991*



*Locally Owned & Operated Since 1951*



# The Jug Shop

*Purveyors of Fine Wine & Spirits*



*Holiday Issue 1990*

*Locally Owned & Operated Since 1951*





*Desk Copy*

# The Jug Shop

*Purveyors of Fine Wine & Spirits*

*Holiday Catalog 1992*



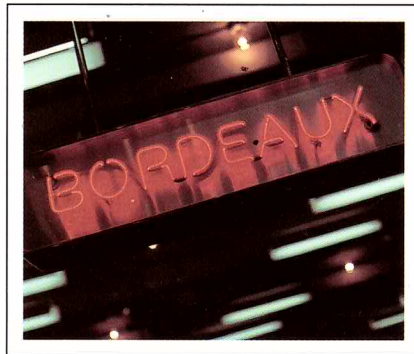
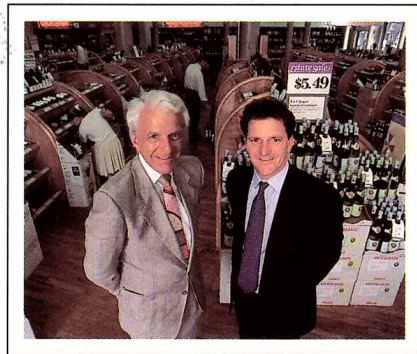
*Locally Owned & Operated Since 1951*





# **S R** **U E** **P R** **E T** **A I** **L E** **R S** **LEADERS**

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A SPECIAL ISSUE FROM  
THE PUBLISHERS OF MARKET WATCH



# THE JUG SHOP'S

by Sally Lehrman

**P**hil Priolo loves to tell stories — and that may be key to his success.

Priolo, co-owner of the Jug Shop in San Francisco, knows many of his customers by name. He regales them with information, advice and tall tales, building relationships that last even when customers move out of town.

"It doesn't cost anything to smile," Priolo says.

Priolo, 45, learned the basics of good business when, at 14 years old, he took a job as a stock boy in Dave's Market for 90 cents an hour. Dave's did a strong illegal discount business in an industrial area near the waterfront.

Fair trade laws set minimum prices for liquor in the state in those days. When the California Alcoholic Beverage Control Board got wind of Dave's enterprise, it came out to shut the store down. That day Priolo tore through town with a truckload of deliveries, the authorities hot on his tail.

"We had liquor to go out that day," says Priolo, laughing at the memory. "That's how I learned customer service."

One of the brothers who owned Dave's, Dante Ravetti, later helped Priolo open the Jug Shop in 1963. The store operated much the same way as its predecessor until 1978, when the state relaxed pricing laws, and the "bombers,"

as the discount dealers were called, lost their competitive advantage.

Priolo worked up to 18 hours a day then, perfecting his merchandising and learning ways to keep his customers happy. Lately he has cut back his hours a bit but has kept his good habits. When a shopper recently asked for a rare liqueur the Jug Shop didn't have, Priolo asked him if he could wait 10 minutes. While the man rang up another \$100 in purchases, Priolo sent a stock boy out to buy the special bottle at a nearby store. He won a customer for life.

When the laws changed the Jug Shop moved to a bigger, 8,000-square-foot location with a critical asset: a 16-space



Phil Priolo, co-owner of the Jug Shop, bases his business on variety, price and customer service. The store had revenues of \$5 million last year, with another \$1 million brought in through concessions.



Photos: John Harding



# PERSONAL TOUCH

parking lot. In a city where businessmen will exchange blows over a disputed spot and parking tickets average \$20, the rectangle of asphalt was invaluable. Priolo figures the lot turns over 400 cars on an average Saturday.

Priolo and Ravetti stocked the store with spirits and jug wine, but quickly caught on to the varietal explosion and made way for boutique wines. Now 60 percent of their business is in wine, with liquor contributing 25 percent and beer another 15 percent.

The two owners kept many of their customers from Dave's. They also attracted a new clientele as their Pacific Heights neighborhood climbed upscale,

and fancy restaurants and Mercedes repair shops moved in nearby.

These days, the Swiss consulate loads up on Trefethen Eshcol white, stewardesses and pilots stop by with their carriers, hotels and cab drivers recommend the place to tourists, and neighborhood socialites send down their chefs.

The Jug Shop keeps the positive word-of-mouth going with an enthusiastic reception for every customer and an expert staff. Each of the 15 full-time employees has a basic understanding of wines.

Priolo sent his managers to wine classes at the state university; they occasionally take refresher courses and

**The Jug Shop maintains a positive image with an enthusiastic reception for every customer and an expert staff.**







The 8,000-square-foot store employs a specialist for every category of product.

can refer to an in-store library of tasting notes, magazines and wine books. There's a specialist for every category, from beer to imported wines—even the delivery driver speaks knowledgeably about his cargo.

"We talk wine an awful lot together and we taste a lot of wine together," Priolo says.

Jack Steffen, assistant manager, buys the imported wines and specializes in promotional outreach. He writes flyers, Christmas brochures and a newsletter that goes out about every three months. He has learned that a typeset, easily legible pamphlet with color-coordinated highlights brings in more business: mail orders contribute about 10 percent of the store's sales.

Steffen also uses the newsletter to promote new wines at the Jug Shop wine bar, or conversely, to bolster excitement generated at the bar with a special write-up. Rather than just listing prices, he educates readers with careful descriptions of featured products and maps of the regions they come from.

The wine bar occupies a corner near the shop entrance and is open every Friday and Saturday. Steffen taps the

shop's 6,000-name mailing list, categorized by customer tastes, to announce special events.

For a sampling of Pol Roger Champagne in May, Steffen sent out 2,500 invitations. More than 300 customers showed up to meet Christian Pol Roger and taste the Champagne. The Jug Shop sold 25 cases that day, at a minimum \$25 per bottle.

The newsletters also point out special buys or rare finds. The Jug Shop often will take a low markup on a little-known label to entice customers into the store. When the item wins a following, the price climbs and a new bargain takes its place.

Variety and pricing are critical in an area like San Francisco. "The San Francisco market is the number one or two most competitive market in the nation—the Napa Valley is only an hour away," Steffen says. "You have to create an atmosphere of overall selection from low-priced to high-priced wines. You have to get hard-to-find, allocated wines."

He points to the main floor. "You can go out there and find a wine from every region in the world."

The selection pleases recent immigrants and frequent travelers. The Jug Shop carries good \$5 to \$15 wines from Argentina, Morocco, even Algeria. Catering to the California health-conscious, the store carries two organic wines, Domaine Bousquette for \$6.95 and Chateau Beaucastel for \$15. Rarities include five vintages of Chateau D'Yquem and pre-World War II Fonseca and Taylor Ports, selling for \$500 a bottle.

Priolo keeps the best stuff in the back of his little office, which is lined with pictures of his three children, his wife and horse memorabilia. His wife, Joan, raises quarterhorses and it is clear Priolo loves them too. The rest of the merchandise goes in a 3,000-square-foot storage area, to which he recently added a 2,500-square-foot second level.

The Jug Shop buys out private cellars and woos distributors for such finds. Quantity purchases bring the price down, then the store varies its markup and offers plenty of in-house specials.

"I try to buy just as if I was shopping here—looking for bargains," says Peter Boza, in charge of the Jug Shop's domestic wines. "The competition is pretty





With wine accounting for 60% of sales, the Jug Shop carries wines in every price range and those that are hard to find.

fierce, so you have to have that edge.”

The Jug Shop, which must face off against tough price competitors such as wine-conscious supermarkets and the Liquor Barn chain, wins favor by treating customers like old friends. The store averages 350 shoppers a day.

Boza spends his days matching people to wines. When the Jug Shop discovered the quality of Oregon pinot noirs, Boza made it his mission to introduce the varietal to the scores of women who would only buy whites. Soon sales of the category picked up. Now Boza—nicknamed Pinot Noir Pete—is moving his followers along to merlots.

“It’s not just selling wines here, it’s education and sharing,” Boza says. “Over the years, I’ve made more friends and gotten invited to more people’s houses because I’ve recommended a good pinot.

“I’m not just trying to sell them a bottle of wine; I’m trying to make their evening for them.”

The Jug Shop also offers information with shelf talkers and signs at every opportunity, even the beer case—which is packed with 400 choices. They’re changed regularly, to keep them in

customer view.

Beer, spirits and jug wines cover the worn concrete in neat floor stacks, leading into wine featured on its side in wooden boxes. Priolo thinks the boxes look like a better deal.

Non-alcoholic beverages such as sparkling water and soda pop occupy a growing spot in the center of the store. More wines line the wall, with plenty of wine coolers and Champagne—both magnums and bottles—packed into a refrigerator. If somebody picks a Champagne not in the case, the Jug Shop will send it off in a bag packed with ice.

The store has boosted sales with cross-promotions and by bundling goods with its neighbors, a deli and a flower shop. Pacific Pantry Gourmet Foods augments Jug Shop wine tastings with cheese and crackers, and the Jug Shop contributes its wines to deli functions. Customers can pick specialty foods, flowers and a special wine to be wrapped and delivered for special occasions. One buyer requested over 200 packages.

Independents like the Jug Shop can win over shoppers by offering extra services and a flexibility the big stores don’t have, Priolo says. He’ll do consign-

ment sales, accept unused merchandise from big parties and negotiate volume deals.

Jug Shop revenue reached about \$5 million last year. Concessions run at local exhibition and event halls by Jug Shop Corp. brought in another \$1 million. The corporation also runs a nightclub, called Club Mirage, in one of the trade show centers.

The concessions garner catering contracts for some of San Francisco’s biggest events, such as the Exotic/Erotic Ball, a Halloween party that attracted 10,000 people last year.

In a modest suburban part of town, Priolo runs Westlake Liquors as a separate entity. That store, run more like a fast-food and liquor store than the Jug Shop, sells plenty of state lottery tickets and rang up about \$750,000 in business last year.

Down the road, Priolo would like to open another store. For now, though, he’s concentrating on building customer loyalty with good selection and a ready smile. □

*Sally Lehrman is a business writer for the San Francisco Examiner.*





## Reality show royalty: Jersey Shore's 'Situation'

Miss Bigelow

By **Catherine Bigelow**

Published Wednesday, November 3, 2010

In the Jug Shop parking lot on Saturday, it was a "situation," all right.

That's because reality TV "star" **Mike "The Situation" Sorrentino** washed up in EssEff from the not-as-picturesque Jersey shore.



Image 1 of 3

Mike Sorrentino (left) with Jug Shop co-owner Phil Priolo and Devotion vodka partner Johnny Love. October 2010. By Kenny Wardell.

Photo: Kenny Wardell, Special To The Chronicle

Unlike Sorrentino, who arrived at his own PR event an hour late (via a dramatic, oversize black Bauer limo-bus from his crib at the Marriott Hotel), we arrived early. But not out of devotion to the self-impressed celeb, whose moniker refers to his overdeveloped abdominal muscles, which he incessantly reveals from beneath his signature collection of gaudy T-shirts.

Rather, Jug Shop co-owner **Phil Priolo** had graciously hooked up a big-screen TV for viewing of Game 3 of the Giants' World Series. (Not such a great situation, it turned out.)

However, we ended up cooling our heels in said lot with fellow scribes **Beth Spotswood** and **Melissa Griffin** because Sorrentino's belligerent brother/handler banished media from the store.

The media (with a twisted taste for over-the-top, reality-TV train wrecks) had been invited to cover Sorrentino's Jug Shop star turn as he signed bottles of Devotion vodka for a modest line of fans, which required not only a metal police barricade, but also the presence of one of SFPD's finest.

The gimmick of this new elixir? It's infused with casein protein. Why? As we prefer Irish whiskey, we know and care not.

Sorrentino is not only the Devotion spokesman (for which he received a reported \$400K), but he reportedly also has shares in the vodka's profits.

Scratching our heads over this media blackout, we had to keep reminding ourselves that in the past year, Sorrentino, whose entire existence is defined by GTL (gym, tan, laundry), nightclubbing, hitting on women, attempting to dodge unattractive ones whom he dubs "grenades" and being filmed 24/7 in numerous inappropriate and often cringe-inducing interactions with his "Jersey Shore" castmates, has supposedly made 5 million smackers.

Amazingly this fame train has yet to run out of steam: Sorrentino's rookie contribution to the world canon of great literature, "Here's the Situation," hit bookstores this week.

Exiting the parking lot, our situation got less bizarre as we headed to the Palace Hotel for a fundraiser that featured a program by a member of the blue-blooded British monarchy, HRH **Princess Michael of Kent**.

(Oh, that the mercurial god of scheduling had colluded with the white-gloved goddess of decorum to allow the paths of these two personages to meet. Alas.)

Proper, punctual and plummy of tone, the elegant princess mingled graciously among the 200 guests - sans any sign of handlers, police presence or tacky T-shirts.



The event benefited the Village Well, a day care center founded by **Jean Rowcliffe** for low-income families on the grounds of St. Mary the Virgin Episcopal Church in Cow Hollow.

As a young woman, Rowcliffe was nanny at Kensington Palace to the Kents' children, **Lord Frederick** and **Lady Gabriella**, so she asked her princess pal to pitch in at the Well's gala.



Image 2 of 3

Rev. Dr. Jason Parkin of St. Mary the Virgin Episcopal Church (at left) with Village Well founder Jean Rowcliffe, Prince Michael and British Consul General Julian Evans. October 2010. By Catherine Bigelow. Photo: Catherine Bigelow, Special To The Chronicle

"If my children are wonderful, and I think they are," said Princess Michael, "it's due to Jean."

Princess Michael is an engaging speaker, author and historian who politely dishes up tantalizing tidbits of royal history.

In honor of the Well, she delivered a talk titled "Cradle to Crown: Monarchy and Motherhood," which detailed a rocky road filled with plagues, pestilence, royal power plays and early death, from the 1500s up to the 20th century. Phew.

However, the princess avoids discussing present-day monarchs and their parenting skills.

"We all know **King Henry** had many wives, some without heads," said Princess Michael, of those losses that often occurred in the Tower of London. "Even though my husband, **Prince Michael**, is a constable there, I don't like the Tower, so I avoid speaking on current family members."

British Consul General **Julian Evans** was delighted by the lecture, declaring that if his history teachers had been such talented storytellers, he might've stuck with those studies.

And Princess Michael heralded Rowcliffe for her efforts in making young lives better for those less fortunate.

"The most important things we can give our children is a good education, unlimited love, and teach them self-discipline and good manners," said the princess.

Sound advice. But obviously Princess Michael has never set foot upon the Jersey shore.



# Rotten



Mikey

MIKE  
THE  
DISTRACTION

MIKE  
THE  
SITUATION



## BAY AREA BITES

# Beer Fridays at the Jug Shop in Nob Hill



*Photo by Jennifer Maiser.*

Fridays when I am in town, you will likely find me at [The Jug Shop](#) participating in beer tastings organized by Eric Cripe, Beer and Spirits Specialist and a certified cicerone (cicerones are the beer world's version wine sommeliers). Over the past couple years, I have been able to taste literally hundreds of different beers under Eric's guidance, many of them hard to find and specifically curated for these tastings.

When a friend and I stumbled upon the beer tastings at The Jug Shop in early 2010, we immediately noted the differences between these tastings and a typical wine tasting that is held at The Jug Shop tasting bar, which is located in the back of the popular liquor store. Where the wine tastings are quiet and small, the beer tastings are raucous and often crowded. Locals of all ages attend The Jug Shop tastings, and the group size can range from about 10 people to groups of more than 50,



dependent on the theme. If an important sports game is playing, Eric will often have it playing in the background as he pours.



*Eric Cripe leads the beer tastings. Photo courtesy of Joe, [Beer at Joe's blog](#).*

SPONSORED BY

That's not to say that it's a drunken frat party. Underneath the fun atmosphere is a current of education. At The Jug Shop, I've been able to explore beers from all over the world and hone my taste buds to understand clearly what attributes I like and don't like in beers, and I've been able to do it at an affordable price. Eric is a master, and is able to answer nearly all of the (many, many) questions we

often have. He is a true teacher who is happy to host aficionados of all levels without judgment or attitude.

It took hardly any time before we were recognized by Eric and others who attended the tastings. Many new people cycle through the tastings, but if you come a few times, chances are you will be recognized and that Eric will remember something about what you like and don't like. The regulars at the tastings also often bring another level of education--many are beer geeks who know San Francisco's beer scene inside and out.

Beer tastings take place nearly every Friday from about 6:30 to about 8:30, and you can arrive on a rolling basis (though The Jug Shop's license does require that they shut down tastings by 8:30 pm). Eric has a general goal of having four tastings a month: one tasting features a specific brewery, one features new beers in the store, one is a vertical or something that is a little more expensive, and one is a specific style of beer. The prices are usually around \$15, but vary.

To say that you get a lot of bang for your buck with The Jug Shop beer tastings is an understatement. A recent sour beer tasting which was limited to 30 people cost \$35 and featured generous pours of 29 beers that would have cost me over \$400 to assemble if I could even purchase the rare ones.



For this A-type Virgo, it sometimes takes a little bit of patience to attend the tastings. You may not get a tasting announcement until 24 hours before the event; you may arrive at 6:30 to find the tasting won't start for 15 minutes or so. But if you have any interest in the beer world, these minor hurdles are well worth the effort.

The best way to find out information about the tastings is through the [Jug Shop's newsletter](#). It's where the information comes out first, which is important for exclusive tastings which sell out. And, while you can usually walk in and pay for a tasting (pay up front at the cashier, ask for a glass, and head back to the tasting bar), it's less expensive if you pre-pay through the newsletter.



*Friday's beer tasting will be of Firestone beers.  
Photo by Jennifer Maiser.*

The schedule through January 6 is as follows:

**November 18**

[Firestone Brewing](#).

Parabola, Abacus, Fourteen, Fifteen, and a firkin (a small wooden barrel) of Union Jack Double IPA

**December 2**

Scaldis vertical from [Brasserie Dubuisson](#).

This tasting will feature 5 years of Scaldis Premium and 3 years of Scaldis Prestige. Verticals are always an interesting way to taste beers, and are difficult to assemble as a tasting on your own outside of a tasting room environment.

**December 9**

Domestic Christmas Beers

**December 16**

Imported Christmas Beers

**January 6**

[Shmaltz Brewing](#).

SPONSORED BY

[The Jug Shop](#)

1590 Pacific Avenue (at Polk)

San Francisco

415-885-2922

Jug Shop on [Twitter](#) & [Facebook](#)



# Jordan



March 21, 1988

Mr. Phil Priolo  
Mr. Dante Ravetti  
The Jug Shop  
1567 Pacific Avenue  
San Francisco, California 94109

Dear Mr. Priolo and Mr. Ravetti,

As one who is committed to excellence and admires its manifestations in others, I commend you for being selected by Liquor Store Magazine as one of the ten top retailers in the nation. This award recognizes your success in offering the public a distinguished selection of wines attractively presented and serviced by knowledgeable staff. It is very reassuring to premium producers that our wines are available in the professional setting you have created.

I extend an invitation to you to visit Jordan Winery when next you are in our area. To make arrangements, please contact Barbara Bowman, Hospitality Director, at the winery.

Again, congratulations on your award of distinction.

Sincerely,

  
Tom Jordan

SZS



September 1, 2015

The Jug Shop  
1590 Pacific Avenue  
San Francisco, CA 94109-2626

Dear Friends:

Thank you for your contribution of \$400.00 to the Pettinelli Golf Event to benefit Be The Match®. We could not do what we do without the support of a caring community of supporters like you.

Be The Match is the world's leading nonprofit organization focused on saving lives through marrow and cord blood transplantation. We continue to improve access to transplant by leading efforts to remove barriers to treatment and strengthen our ability to meet the growing need.

In the past year, we were able to:

- Facilitate 6,300 marrow and cord blood transplants
- Grow and manage the world's largest and most diverse donor registry
- Provide over \$3.5 million in patient assistance grants
- Conduct 250 research studies to expand treatment and improve outcomes

Your support brings hope and healing to patients when they need it the most. For that, we could never thank you enough.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Chell".

Jeffrey W. Chell, M.D.  
CEO  
Be The Match®

POSTED

Be The Match Foundation is a 501(c)(3) nonprofit organization that supports the National Marrow Donor Program (NMDP); Federal Tax ID #41-1704734. The tax-deductible portion of your gift is \$400.00, gift date 8/28/2015. This letter serves as an official acknowledgment of your gift for tax purposes. Be The Match Foundation/NMDP did not provide any goods or services in consideration of your contribution.

**Supports the NATIONAL MARROW DONOR PROGRAM®**

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1 (800) 507-5427 | (612) 884-8700  
[BeTheMatchFoundation.org](http://BeTheMatchFoundation.org)

11107; AUG 2010

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SEP 11 2015

## Salesian Boys' & Girls' Club

680 Filbert Street, San Francisco, CA 94133

p 415-397-3068 f 415-397-3038

www.salesianclub.org

September 1, 2015

The Priolo Boys  
The Jug Shop  
1590 Pacific Ave  
San Francisco, CA 94109

Gentlemen:

On behalf of the Salesian Boys' & Girls' Club, let me personally express our appreciation for donating all the ice for our annual "Beer Fest". It was a huge success and everyone who attended had a blast! It is organizations like the Jug Shop and especially you gentlemen, who help make our youth organization so successful. Thank you so much for always donating/contributing to our program. Lunch on me!

Sincerely,

*Randal DeMartini*  
Randal DeMartini  
Assistant Director

4016 ICE

10 x \$11.99

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\$18.89 >

"The youth of today are the leaders of tomorrow" \$234.72



November 24, 2015

DEC 3 2015

Mr. Phil Priolo  
The Jug Shop, Inc.  
1590 Pacific Ave  
San Francisco, CA 94109-2627


Dear Mr. Priolo:

On behalf of board of directors and staff, thank you for your generous in-kind gift to benefit The Associates' 7<sup>th</sup> Annual White Caps & Night Caps fundraiser. This letter serves as an acknowledgment of your gift for your records.

We deeply appreciate your support of Saint Francis Memorial Hospital's healing mission. Your generosity enables the work of the Saint Francis Foundation and its mission to provide philanthropic support to Saint Francis Memorial Hospital and the communities the Hospital serves.

Should you have any questions regarding your contribution, please do not hesitate to contact me directly at 415.353.6811.

Sincerely,



Markham Miller  
Senior Vice President  
Saint Francis Foundation

\$250.00  
Gift Card

*By IRS regulations, we are unable to provide you with the monetary value of your gift. However, we believe that your estimate of the fair market value to be \$250.00, as recorded on the gift form you provided us, is reasonable.*

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# Salesian Boys' & Girls' Club

680 Filbert Street, San Francisco, CA 94133

p 415-397-3068 f 415-397-3038

www.salesianclub.org

March 4, 2016

Michael Priolo  
 The Jug Shop  
 1590 Pacific Avenue  
 San Francisco, CA 94109

Dear Mike:

Thank you very much for donating a magnum of the 50<sup>th</sup> Anniversary NFL Franklin Abbey Red Wine for our silent auction on March 12<sup>th</sup>. Wine is always a very popular item at the auction and commands a great deal of attention. Last year the auction netted us almost \$37,000.00 and we hope to do even better this year.

Please save this letter to verify your donation at the end of the year. Wine magazine estimates the retail value of the wine is \$250.00. It should be noted that no goods or services were received in exchange for your donation.

Once again, thank you very much. I greatly appreciate your support.

Sincerely yours,

Russell J. Gumina  
 Executive Director

*Is the Priolo  
 Boys.  
 Thank you for  
 all that you do  
 for the Salesian  
 Boys' & Girls' Club!  
 I know I keep  
 saying it but  
 I mean it!  
 Thank you!  
 soon.*

"The youth of today are the leaders of tomorrow"



April 12, 2016

Mr. Mike Priolo  
The Jug Shop  
1590 Pacific Avenue  
San Francisco, CA 94109-2626

Dear Mr. Priolo:

We are so very grateful that you have reached out to help those in need with your gift of \$150.00, given through Insurance Auto Auctions and received on 4/6/2016. Please know your generosity will have a direct impact in supporting people overcoming poverty, homelessness, addiction, and domestic violence.

Support to the St. Vincent de Paul Society of San Francisco helps us provide an important safety-net to those who have fallen on hard times as we continue to see the need in our community rise. Your generosity supports our important programs, which include:

- **Riley Center** – A safe place for survivors of domestic violence.
- **Multi-Service Center – South** – Shelter and a meal for those who have fallen on hard times.

For believing in the of the St. Vincent de Paul Society of San Francisco's mission and helping us create positive change in the lives of those who need it most, you have my deepest appreciation.

With gratitude,

A handwritten signature in cursive script, appearing to read "Leah Jones".

Leah Jones  
Development Director





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June 10, 2016

Michael Priolo  
The Jug Shop, Inc.  
1590 Pacific Avenue  
San Francisco, CA 94109

Dear Michael:

RECEIPT#146011214


On behalf of the Bay Area's at-risk youth, thank you for The Jug Shop, Inc.'s in-kind donation on 3/22/2016 of 2013 Vintage 1.5 L Magnum of Spring Mountain, Napa Valley, CA valued by the donor at \$250 in support of The Guardsmen's Havana Nights Casino to be held on June 10, 2016. Donations like this allow us to break the cycles of poverty for the Bay Area's at-risk children and youth.

In the words of Derick, one of our Campership Recipients, "The counselors handed me the map and asked me to lead the group of 20 campers. They encouraged me to take initiative and I succeeded." Like Derick, many children who receive a Guardsmen Campership have never experienced the outdoors or even been away from home. They often do not have the opportunities to explore their interests and strengths in a nurturing and safe environment.

Last year over 250 children like Derick also received a Guardsmen Scholarship to attend a Bay Area private school. The majority of these students' families survive on less than \$1,500 per month. Consequently, most reside in neighborhoods with high rates of drug/alcohol abuse as well as violence, decreasing their ability to access quality education. A Guardsmen Scholarship provides these students with an opportunity to thrive in schools with smaller class sizes and dedicated staff.

Your continued support allows us to help the children of our community realize their potential and exceed their expectations. Thank you again for your generosity!

Sincerely,

  
Patrick J. Gilligan  
President

This letter serves as your tax receipt. Federal tax laws require that you maintain this receipt to substantiate your charitable deduction. The Guardsmen is a 501 (c) (3) nonprofit corporation registered under Taxpayer Identification Number 94-1196194. The Guardsmen provided neither goods nor services in exchange for this contribution.



June 21, 2016

The Jug Shop  
Attention: Mike Priolo  
1590 Pacific Avenue  
San Francisco, California 94109

Dear Mike:

On Thursday, June 23, 2016, the North Bay Alzheimer's Association will be holding its tenth annual education conference entitled, "Alzheimer's Disease: Continuum of Care" at the Doubletree Hotel in Rohnert Park. We expect up to 250 participants in attendance from the Northern California region.

Thank you for your support of this Conference and the donation of a case of wine to present to our Conference speakers. For this donation, the Jug Shop would be acknowledged at the Conference for this generous gift.

If you would like more information, please contact me at 707.573.1210 x1608 or by email at [sdombroski@alz.org](mailto:sdombroski@alz.org).

Thank you for your consideration of this request.

Very truly yours,

*Shelley Dombroski*

Shelley Dombroski  
Regional Director

Alzheimer's Association Tax ID #94-2897949

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## Salesian Boys' & Girls' Club

680 Filbert Street, San Francisco, CA 94133

p 415-397-3068 f 415-397-3038

[www.salesianclub.org](http://www.salesianclub.org)

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July 16, 2016

Michael & Greg Priolo

The Jug Shop

1590 Pacific Ave

San Francisco, CA 94109

POSTED

Gentlemen:

Once again, let me kindly express my gratitude for always donating 10 cases of beer to our annual Bocce Ball Tournament. It was another successful day as everyone had a wonderful time eating, drinking and playing bocce! It's people like the Priolo boys and their father Phil, who continue to support our organization and help make it the finest youth program in the city. Thank you so very much for your ongoing support.

Sincerely,

Randy

Randal DeMartini

Executive Director

Boys:  
Thank you so  
much for all that you  
do. Mark down  
June 24, 2017. That is next  
year's Bocce Ball Tournament.  
All the best to the  
entire Priolo Family

"The youth of today are the leaders of tomorrow"



November 14, 2016

NOV 21 2016

Mr. Phil Priolo  
The Jug Shop, Inc.  
1590 Pacific Ave  
San Francisco, CA 94109-2627

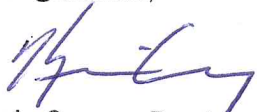
Dear Mr. Priolo:

On behalf of board of directors and staff, thank you for your in-kind donation of \$300.00 for a gift card to the Jug Shop to benefit The Saint Francis Foundation Associates' 8<sup>th</sup> Annual White Caps & Night Caps fundraiser, held October 22, 2016 at The Bently Reserve. This letter serves as a receipt for your records.

All net proceeds from this year's White Caps & Night Caps will benefit Tenderloin Health Improvement Partnership (Tenderloin HIP). This multi-sector collective impact partnership is committed to improving community health, safety and well-being for more than 33,000 residents of the Tenderloin, including 3,500 children that call the Tenderloin home.

Thank you for your commitment to helping us to make the Tenderloin neighborhood a healthier place to live and work. Should you have any questions regarding your in-kind donation, please do not hesitate to contact Allison Lamm, Development Officer, at 415.353.6787.

With gratitude,

  
Kevin Causey, President  
Saint Francis Foundation

THANK YOU!

\$300 Gift Certificate

PS: By IRS regulations, we are unable to provide you with the monetary value of your gift. However, we believe that your estimate of the fair market value to be \$300.00, as recorded on the gift form you provided us, is reasonable.



PO BOX 263  
Novato, CA 94948

DEC 19 2016

December 3, 2016

Mr. Phil Priolo  
Jug Shop  
1590 Pacific Ave.  
San Francisco, CA. 94109

Donation  
\$ 50.00 Gift Certificate  
to Jug Shop.

Dear Phil:

I am extremely sorry for the tardiness of our show of appreciation for your donation of a gift certificate that we raffled off at our Polytechnic Alumni Association luncheon is so very much appreciated. And, you gave to us AGAIN. So thoughtful.

We will acknowledge your generosity in our next bulletin of the Perennial Parrot (our alumni bulletin). Thank you again Phil, for your great generosity to our Alumni cause. So thoughtful. Those of us who have eaten at your great restaurant, wish we had won the raffle ourselves.

Hail Poly and best regards,

*Sal Priolo*

Sal Priolo, President  
Polytechnic Alumni Association

PAA 161203.Priolo

NEXTVillageSF Molly Tello

Assistant Director & Volunteer Coordinator

858-245-5575 (M)  
415-888-2868 (O)

Molly@nextvillagesf.org  
www.nextvillagesf.org  
PO Box 330278, San Francisco, 94133

11/1/14

Dear Michael Priolo,

Thank you so very much for your generous donation to the NEXT Village SF Halloween Party on Sunday evening. The lovely mixed case of wine was a hit, and we received so many compliments about it. Thank you for helping make our fundraiser such a success. We certainly sang your praises to our guests and to everyone on our mailing list.

If you have any seniors who are regulars, please feel free to let them know about how

NEXT Village helps seniors in the neighborhood to age in place and stay connected. We don't turn anyone away for lack of funds.

Again, thank you for your contribution to our event. We'll long remember and appreciate your generosity.

Sincerely,

Molly Tello, and the board of NEXT Village SF





May 22nd, 2017

The Jug Shop  
Michael Priolo  
1590 Pacific Avenue  
San Francisco, CA, 94109

Dear Michael,

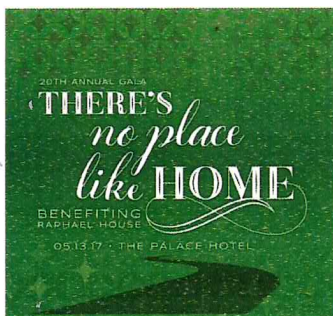
Thank you very much for your generous donation of the whiskey and scotch to our 20<sup>th</sup> Annual Gala, "There's No Place Like Home" being held on Saturday, May 13<sup>th</sup> 2017. We deeply appreciate your support! We're very excited to celebrate our 45th year of helping Bay Area homeless families in need, as we eat, drink, and dance in the beautiful ambiance of the Palace Hotel!

The Gala is our largest fundraiser of the year and it crucially supports our mission of giving shelter, personal case management, housing and job placement, and care and compassion to all of the families we serve. We've helped over 22,000 parents and children since 1971, and with your donation this year, we've managed to raise over \$750,000 to provide them the housing and job solutions they need to succeed. Over 91% of Raphael House families achieve long-term stable housing and financial independence, and we couldn't do it without you!

Thank you once again. Raphael House provides a once-in-a-lifetime opportunity for homeless families to build a new and happy life —**an opportunity made possible because of donors like you.**

All the best,

Erin Reeser  
Events Manager  
415-345-7262  
ereeser@raphaelhouse.org



*Sponsorship is tax deductible over the fair market value of \$200 per ticket redeemed. Raphael House is a non-profit 501(c)3 organization. Tax ID # 94-3141608.*

VINCE MANFREDA  
*Assistant Director*

RANDAL DeMARTINI  
*Executive Director*

RUSSELL J. GUMINA  
*Development Director*

SHERRI HUGHSTON  
*Finance Manager*

JOSELYN M. STALEY

7/24/17

MICHAEL & GREG:

I CAN NEVER THANK YOU ENOUGH FOR YOUR ONGOING SUPPORT OF THE SALESIAN BOYS' & GIRLS' CLUB. OUR BOCCIE BALL TOURNAMENT WAS A SUCCESSFUL DAY AND THAT'S BECAUSE OF PEOPLE LIKE THE PRIOLO BOYS! HOPEFULLY NEXT YEAR, YOU CAN JOIN US! LOVE TO DAD. HOPE HE IS DOING OK!

RANDY

SALESIAN BOYS' & GIRLS' CLUB

680 Filbert Street • San Francisco, California 94133 • Boys' Phone (415) 397-3068 • Girls' Phone (415) 397-3067 • Fax (415) 397-3038

# SALESIAN



*St. Vincent de Paul Society*  
*St. Raphael's Conference*

1104 Fifth Avenue • San Rafael, CA 94901

August 14, 2017

The Jug Shop, Inc.  
ATTN: Mike Priolo  
1590 Pacific Avenue  
San Francisco, CA 94109

Dear Mike,

We are writing to thank you for your generous support of our 13<sup>th</sup> Annual Bocce Tournament and Picnic Fundraiser. Your donation of 5 cases of wine was such valuable contribution to our event and made for wonderful prizes for the tournament winners and runner-ups. The fundraiser itself was a great success, the sun was out and the bocce balls were rolling!

So again, from both the St. Isabella and St. Raphael St. Vincent de Paul Conferences, we want to offer our sincere gratitude for your donation and say thank you for your generosity! We hope that we might be able to count on you again next year when we host our 14<sup>th</sup> Annual Bocce Tournament and Picnic.

Sincerely,

Josh Lacore  
St. Raphael's SVDP



POSTED



SAN FRANCISCO MARITIME

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December 5, 2017

Michael & Greg Priolo  
The Jug Shop  
1590 Pacific Avenue  
San Francisco, CA 94109

Dear Michael & Greg,

Thank you for your generous in-kind donation of one keg of beer.

The San Francisco Maritime National Park Association is a 501(c)3 nonprofit organization.

Sincerely,

A handwritten signature in dark ink, appearing to read "Darlene Plumtree", written over a light blue background.

Darlene Plumtree  
Development Director



JAN 23 2018

January 18, 2018

The Jug Shop  
1567 Pacific Avenue  
San Francisco, CA 94109

Dear Donor:

Your generous gift, shown below, helped make our 2017 alumni luncheon a success. We truly appreciate your support for our organization.

- Twelve bottles fine wine, 6 red and 6 white, valued at \$500

The Polytechnic Alumni Association is an IRS exempt organization under Section 501(c) (3) of the Internal Revenue Code, Tax ID 81-4851384. Your contribution was a gift for which no goods or services were provided.

Sincerely,

Carol Sale Randall  
President, Board of Directors

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## Salesian Boys' & Girls' Club

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www.salesianclub.org



March 5, 2018

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Wayne Tomei

Michael Priolo

The Jug Shop

1590 Pacific Avenue

San Francisco, CA 94109

Dear Mike:

Thank you very much for donating the Andy Warhol Special Edition Wine Pack valued at \$250.00 Included in the pack are a 2014 Cuvaion, Cabernet Sauvignon, Mount Veeder and a 2014 Cuvaion, Chardonnay, Carneros and Napa Valley. They will be included in our week long online auction beginning on March 5, 2018 and will coincide with our black tie Gala on Saturday, March 10, 2018.

Please save this letter to verify your donation at the end of the year. It should be noted that no goods or services were received in exchange for your donation.

Once again, thank you very much. I greatly appreciate your support.

Sincerely yours,

Randy  
Randal DeMartini  
Executive Director

Michael:  
As always,  
many thanks for  
supporting the Club!  
Please say hello to  
Dad. Hope he's  
doing well!

"A structured foundation for the youth of today, promises to bring a brighter future for the world of tomorrow"



2 April 2018

Feldman Architecture  
1648 Pacific Ave, Suite B  
San Francisco, California, 94109

Subject: North Bay Fire Fundraiser / Feldman Architecture Open House

Dear Jug Shop,

Feldman Architecture is a collaborative, innovative residential and commercial design practice recognized as an industry leader in the San Francisco area. We are known for creating buildings that sit gracefully and lightly on the earth: beautiful, healthful, and soulful spaces that enhance our clients' lives, our communities, and the environment.

We recently completed our transformation of the Landmark Pacific Ave Firehouse into our new design studio and are opening it up to close industry partners and friends on Thursday, May 31st. The event will be jointly used to introduce our firm to the neighborhood and raise money for those affected by the North Bay Fires.

In October of last year, six wildfires ravaged the communities of Napa, Sonoma, Medocino, and Lake Counties. Over 8,000 homes were lost and hundreds of people displaced. Throughout the 23 days the fires raged, many left their houses with only the belongings they could carry. Now, five months later, there are still families left without a home to return to. Although the media may have moved on, there are countless individuals with no opportunity to do the same.

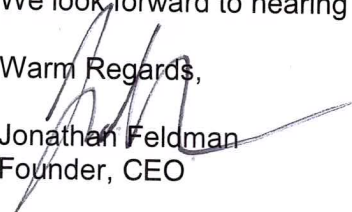
Together with Rebuild Wine Country <https://www.rebuildwinecountry.org/> we are working to raise money to continue rebuilding the homes and lives of those affected by the fires. We are expecting up to 200 guests to attend and hope to raise \$10,000. Your support is key in helping us achieve our goal.

Would you, Jug Shop, consider contributing a special gift, such as a gift certificate, to help us achieve our mission? By reaching out to our neighbors and fellow community members, we believe we can make a real difference in the lives of the families in the northern counties. We are scheduled to hold a raffle during our Open House event, for which your generous donation would be used, and all proceeds will go directly to Rebuild Wine Country to assist in the construction of the homes destroyed last fall.

We thank you in advance for your support! Your donation is greatly appreciated and a beautiful example of how communities can band together to assist one another. Companies that choose to donate will be included on our sponsors list in our next studio newsletter. If you're interested in participating, please give Serena Brown a call at (415) 252-1441 x219, or email us at [info@feldmanarch.com](mailto:info@feldmanarch.com).

We look forward to hearing from you.

Warm Regards,

  
Jonathan Feldman  
Founder, CEO

# CCMP

Coalition of Concerned Medical Professionals

2809 38<sup>th</sup> Avenue  
Oakland, CA 94619  
510-436-8020  
www.ccmpbayarea.com

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Labor donated

## Thank You from CCMP!

*Dear Mike,*

On behalf of all of us at CCMP, THANK YOU FOR JOINING the many health professionals, merchants, institutions and individuals in our fight for basic health needs among low-income workers in the Bay Area.

Your support helps us continue to be the most and only hope against the growing desperation facing so many without access to health care. While your donation is critical, it is in the long PEOPLE THAT COUNT.

CCMP asks you to help us find others as concerned and as generous as you are, as well as those, perhaps like you who want to participate more directly in our day to day work. Many of our supporters have invited CCMP speakers to their own events or have sent our CCMP support letters to their friends. In this way, they are helping to spread the word about CCMP.

We would very much like to meet with you and introduce you to our staff. Whatever you can do will help. Please call or come by the office.

Sincerely,

*Brad Engle*  
for CCMP

*P.S. - Your donation of wines really made our Evening of Tribute special! I hope you will be able to attend it next year!*