



SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: NOVEMBER 16, 2016

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Filing Date: October 17, 2016
Case No.: 2016-014209LBR
Business Name: Arrow Stamp & Coin Co.
Business Address: 2395 21st Avenue
Zoning: NCD (Taraval Street Neighborhood Commercial District)
65-A Height & Bulk District
Block/Lot: 2350/017
Applicant: Denis J. Norrington, Owner
2395 21st Avenue
San Francisco, CA 94116
Nominated By: Supervisor Katy Tang, District 4
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
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BUSINESS DESCRIPTION

Founded in 1955 by John and Betty Norrington, Arrow Stamp & Coin Co. buys, sells, appraises, and consigns stamps and coins for collectors. Located in a two-story 1933 commercial building at the northwest corner of Taraval Street and 21st Avenue, the family-owned business has operated out of its Sunset District space for 61 years, catering to local interests and providing a space for stamp collectors to shop and interact. With a large inventory of stamps from all over the world, their store displays the history, geography, world affairs, and cultures of the U.S. and abroad. The business has evolved over the years by necessity. In the 1970s, it manufactured stamp packages that were sold in Woolworth's outlets throughout the country, while in recent years the business has focused on selling higher priced and rarer stamps for specialized collectors. Rarer stamps include those from now-defunct countries as well as limited edition stamps that are no longer carried by the U.S. Postal Service. Customers come from all over the city but many are local to the Sunset, Parkside, and West of Twin Peaks areas. Now run by John and Betty's son, Denis Norrington, Arrow Stamp & Coin Co. continues to serve as the only full-time philatelic establishment in the city.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*
1955.
2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Arrow Stamp & Coin Co. qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Arrow Stamp & Coin Co. has operated for 61 years.
- ii. Arrow Stamp & Coin Co. has contributed to the history and identity of the Sunset District and the city by providing a space for locals and visitors to engage in the tradition of stamp collecting.
- iii. Arrow Stamp & Coin Co. is committed to maintaining the physical features and traditions that define its tradition of buying, selling, appraising, and consigning stamps.

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

Yes. The business is associated with the art of philately, or stamp collecting and selling.

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

The property has been previously evaluated by the Planning Department and was determined to be a "Category A" building. Further evaluation is needed to determine if the property is significant for its association with events or persons.

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

No.

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

No.

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

No.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 2395 21st Avenue

Recommended by Applicant

- Direct one-on-one retail of stamps
- Large inventory of stamps from all over the world, including rare stamps
- Tools of stamp collecting including plastic mounts, specially designed tongs, watermark detectors, albums and catalogs
- Photographic and other evidence of the history of the establishment
- Original painted sign
- Distinct company logo

Additional Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013529LBR
Business Name: Britex Fabrics
Business Address: 146 Geary Street
Zoning: C-3-R (Downtown Retail)
80-130-F Height and Bulk District
Block/Lot: 0309/007
Applicant: Sharman Spector
146 Geary Street
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Britex Fabrics is a European-style fabric store located in San Francisco's Union Square that has offered a large selection of fabrics, ribbons, buttons and trims for 62 years. The family-owned business was founded by Polish immigrant, Martin Spector, who had worked as a fabric merchant in Poland and New York before moving to San Francisco. Spector ran a Britex Fabrics in New York from 1939 to 1952 before relocating to San Francisco and reopening the store in its second city. Britex Fabrics opened on 178 Geary Street in 1952 and in 1964, moved to its current location at 146 Geary Street. Located in a historic 1907 four-story commercial building designed by Hemenway & Miller, the store features floor-to-ceiling wall of woollens spanning the 120-foot wall stretching from Geary Street to Maiden Lane, and its large selection of textiles include designs from all over the world with a special emphasis on European fabrics. The business serves a variety of customers, including local and visiting couturiers, professional tailors, dressmakers, home sewers, crafters, and students. As a popular choice for local designers and famous performers, Britex Fabrics has been featured at countless San Francisco galas, events, and theatrical performances. The business also offers free monthly tours and regular educational workshops, hosts fieldtrips for schoolchildren, and donates materials to local schools. In 1966, Martin passed away, leaving the business to his Austrian-born wife, Lucy, who carried on and expanded the success of the business until 1976 when their daughter, Sharman Spector, took over the business which she continues to operate to this day. Arguably the most comprehensive high-end fabric store in the city, Britex Fabrics is also one of the last small, family-owned businesses in the Union Square area.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1952

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

Yes, Britex Fabrics qualifies for listing on the Legacy Business Registry because it meets all of the

eligibility Criteria:

- i. Britex Fabrics has operated for 62 years.
- ii. Britex Fabrics has contributed to the identity of Union Square and to the history of the local fashion community by serving as an iconic European-style fabric shop and offering a wide selection of textiles and high-end fabrics for purchase.
- iii. Britex Fabrics is committed to maintaining the physical features and traditions that define its tradition of selling high-end textiles and fabrics in its Union Square location.

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

The business is associated with the art and tradition of managing a European-style fabric shop, offering a wide variety of textiles and fabrics for a variety of clientele ranging from professional designers to students and home sewers.

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

Yes. The property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that is eligible for listing in the California Register and National Register. It is a contributing building to the Article 11 Kearny-Market-Mason-Sutter Conservation District. The property has also been identified in the LGBTQ Historic Context Statement for its association with LGBTQ history as a popular gay cruising area from the 1940s to the 1980s.

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

Yes. The property is a contributing building to the Article 11 Kearny-Market-Mason-Sutter Conservation District.

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

Yes. The property at 146 Geary Street was mentioned on page 96 of the LGBTQ Historic Context Statement for its association with LGBTQ history as a popular gay cruising area from the 1940s to the 1980s.

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

Yes. Britex Fabrics has been featured in several media outlets including but not limited to: San Francisco Chronicle, 7/9/2012, "Britex at 60: The fabric of our lives in S.F.," by Julian Guthrie; San Francisco Chronicle, 10/6/2016, "Britex move to rip hole in Union Square's fabric," by J.K. Dineen; SF Gate, 10/11/2016, "Britex landlord wants retailer to stay in its longtime home," by J.K. Dineen.

On March 25, 2002, the Board of Supervisors issued a Certificate of Honor to Lucy Spector for her "incredible work over the past five decades at Britex Fabric" and in recognition of the contributions the small business has made to Union Square. Also in 2002, the Board of Supervisors issues a proclamation declaring April 15th as "Lucy Spector Day" in San Francisco, noting Britex Fabrics as the "Tiffany's of fabric stores."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 146 Geary Street

Recommended by Applicant

- Large and diverse inventory of quality fabrics
- European-style fabric store with a 120-foot wall of wool, arranged in a spectrum of color that spans the length of the store
- Features two entrances: one on Geary and one on Maiden Lane
- Window displays on Geary and Maiden Lane
- Historic neon red sign
- Quality, personalized style of customer service

Additional Recommended by Staff

- Store front signage, including both iconic red projecting sign and gold lettering on storefront
- Union Square location

Filing Date: October 17, 2016
Case No.: 2016-013530LBR
Business Name: Clarion Music Center
Business Address: 816 Sacramento Street
Zoning: CRNC (Chinatown - Residential - Neighborhood Commercial)
50-N Height and Bulk District
Block/Lot: 0225/007
Applicant: Clara Hsu, President
816 Sacramento Street
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Located in the old Salvation Army Building on the northeast corner of Sacramento Street and Waverly Place, Clarion Music Center has provided cultural programming and music lessons in Western and Chinese instruments to Chinatown residents since 1982. The business was founded by Clara Hsu, an immigrant from Hong Kong who moved to San Francisco with her father, James Ma, owner of a piano manufacturing business called Excelsior that operated alongside Clarion Music Center in the basement of 816 Sacramento Street. In 1992, the father and daughter pulled resources to purchase the 1908 building and expanded the business to include a street level and entrance at Waverly Place. The center gained a reputation as a place to purchase exotic and traditional musical instruments from all over the world and was one of the few businesses to provide repair services for both Western and Chinese instruments. An important part of the business that continues today is its commitment to providing live music, theater, poetry, and dance events, as well as educational classes, workshops, and programs for youth. Clara eventually came to own both businesses and in 2005, sold Clarion Music Center to two long-time employees who operated the business for ten years. Earlier this year, Clara re-purchased the center and intends to maintain the private piano and violin lessons currently offered while expanding include Chinese and other musical instruments, as well as art and theater classes, poetry events, cultural performances, literary readings, and an art gallery. Her father's Excelsior pianos continue to be used for music lessons within the center. As the only music school in Chinatown, Clarion Music Center fulfills an important role in providing music education to the Chinese immigrant and Chinese American communities and remains committed to providing affordable options for local families.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1982

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

Yes, Clarion Music Center qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Clarion Music Center has operated for 34 years.
- ii. Clarion Music Center has contributed to the Chinatown community's history and identity by providing a space for Chinatown residents, particularly youth, to learn how to play Western and Chinese musical instruments and by offering diverse cultural programs and events for the community.
- iii. Clarion Music Center is committed to maintaining the physical features and traditions that define its art of teaching residents how to play Western and Chinese musical instruments, and its tradition of producing and offering cultural programming in the fields of music, poetry, the visual arts, and theater.

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

Yes. The business is associated with the art of music, poetry, and theater, with a focus on promoting the use of traditional musical instruments.

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

The business does not appear to be associated with significant events, persons, and/or architecture. The property is significant as a potential contributor to both the California Register- and National Register-eligible Chinatown Historic District. Further evaluation is needed to determine if the property is individually significant for its association with events, persons, and/or architecture.

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

The 1908 building is considered "Category A" historic resource by the Planning Department. It was identified as a potential contributor to both the California Register- and National Register-eligible Chinatown Historic District.

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. Clarion Music Center has been featured in numerous news publications, including but not limited to: The Seattle Times, 4/3/2007, "A new look at old Chinatown in San Francisco," by Christopher Reynolds; New York Times, 12/9/2001, "Where Chinatown Reveals Itself," by Katherine Kam; Los Angeles Times, 3/25/2007, "In-depth tour of San Francisco's Chinatown," by Christopher Reynolds."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 816 Sacramento Street

**Legacy Business Registry
November 16, 2016 Hearing**

2016-014209LBR; 2016-013529LBR; 2016-013530LBR; 2016-013557LBR;
2016-014320LBR; 2016-013558LBR; 2016-013561LBR; 2016-013587LBR;
2016-013588LBR; 2016-014214LBR; 2016-013591LBR; 2016-013782LBR;
2016-013785LBR; 2016-013788LBR; 2016-013922LBR

Recommended by Applicant

- Chinatown location
- Music lessons focusing on Western and Chinese musical instruments
- Cultural and educational events and performances
- Visual display of musical instruments

Recommended by Staff

- No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013557LBR
Business Name: The Cove on Castro
Business Address: 434 Castro Street
Zoning: NCD (Castro Street Neighborhood Commercial)
65-B Height and Bulk District
Block/Lot: 2647/004
Applicant: Solange Darwish, President
434 Castro Street
San Francisco, CA 94114
Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

The Cove on Castro is a home-style diner serving traditional American fare since 1971. The family-owned business is located in a three-story commercial over residential Edwardian building on Castro Street between Market Street and 18th Street. After immigrating to the United States from France via Egypt, the Darwish family took over the storefront at 434 Castro Street that had previously housed The Norse Cove, a Norwegian deli. The Darwish family kept the Scandinavian deli theme but eventually introduced table service to the restaurant in 1988. The diner has since become a community institution known for their homemade soups, fresh bread, kindness, and compassion. As the demographics of the surrounding neighborhood shifted in the 1970s, the business began catering to the area's growing LGBTQ community. The Cove on Castro soon became a welcoming meeting spot for queer activists and residents, including well-known change agents, Harvey Milk, Randy Shilts, Cleve Jones, Phyllis Martin and Del Lyon. During the AIDS crisis of the 1980s, the Cove on Castro provided support for victims by holding fundraisers on behalf of Project Open Hand, participating in Dining Out for Life to benefit the San Francisco AIDS Foundation, and serving as a judge for the Bare Chest Calendar and Competition held at The Eagle. The Cove on Castro made perhaps its biggest impact by its display of care and compassion to many of its customers who had become ill with HIV/AIDS. Owner and food server, Solange Darwish, was known to send home large containers of soup with sick customers, had care packages of food delivered to the ailing, and added cushions to make the restaurant's wooden benches more comfortable for those in pain. Over the years, The Cove on Castro collected photographs that represent the people and the culture of the neighborhood, placing them on display for patrons to see. The photos originally decorated the interior walls of the restaurant, but have since been digitally scanned and transformed into a slideshow named "All Gay All the Time," which plays on three television screens within the restaurant. Original photographs were donated to the GLBT Historical Society. Since 1971, the family business has nourished the Castro community with old fashioned American food, compassion, and Gay pride.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1971

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

Yes, The Cove on Castro qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Cove on Castro has operated for 45 years.
- ii. The Cove on Castro has contributed to the Castro community's history and identity by serving as a neighborhood gathering spot and offering home-style meals in a welcoming and compassionate environment, particularly for its largely LGBTQ customer base.
- iii. The Cove on Castro is committed to maintaining the physical features and traditions that define its legacy as a neighborhood-serving restaurant and source of compassion and community pride.

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

Yes. The business is associated with the tradition of serving traditional American diner fare with kindness and compassion.

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

The property has been previously evaluated for its architectural significance and was found to be a potential contributor to the California Register-eligible Castro Street Historic District. Further evaluation is necessary to determine if the business or property is associated with significant events or persons.

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

The property is considered a "Category A" building and is a contributor to the California Register-eligible Castro Street Historic District.

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. The business has been cited in multiple publications, which include but are not limited to: Castro Times, February 1981, "Home Cooking at the Norse Cove," by Gus Tremont; Castro Courier, August 2014, "Dining In at The Cove on Castro," by Bill Sywak; OurTownSF.org, 1/26/2006, "Café captures Castro's past," by Roger Brigham.

The business is also recommended as a destination in Betty & Pansy's "severe queer review" of San Francisco published in 1993, which is a guide to bars, clubs, restaurants, cruising areas,

performing arts and other queer attractions.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 434 Castro Street

Recommended by Applicant

- Traditional American fare and wide selection of soups
- Storefront system (recessed entryway with two bay windows and blue tile)
- Photo display/digital slideshow

Additional Recommended by Staff

- Logo

Filing Date: October 3, 2016
Case No.: 2016-014320LBR
Business Name: Dance Brigade
Business Address: 3316 24th Street
Zoning: NCT (Mission Street Neighborhood Commercial Transit)
85-X Height and Bulk District
Block/Lot: 3643/010A
Applicant: Krissy Keefer
3316 24th Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Dance Brigade is a local dance company that has presented socially relevant dance-theater performances since 1986 and has managed the Dance Mission Theater space at 3316 24th Street since 1996. With a mission to address the complex problems of American women through dance-theater, Dance Brigade serves a large constituency representing diverse genders, ethnicities, orientations, and cultures. Located along 24th Street between Mission and Bartlett Streets in the Mission District, the nonprofit arts organization occupies the entire second floor of a rectangular two-story brick masonry commercial building designed in the Renaissance Revival style. From there it operates a multi-use dance space and cultural center with five main programmatic components. It provides affordable rental rates for diverse arts groups, including culturally-specific dance ensembles; offers an extensive multicultural dance instruction program serving approximately 1,500 adults per week; delivers comprehensive, affordable dance instruction for over 400 children a semester, which includes a number of scholarships to local low-income families; runs a 22-week-long presenting season of original works; and runs Grrrl Brigade, an arts education program providing empowerment and leadership training through dance instruction, performance opportunities, and paid internships for girls aged 6-18. In addition, Dance Brigade produces and performs original works nationally and abroad. Through their own activities, and by providing an affordable option for other arts and cultural groups, Dance Brigade has created a thriving cultural and community hub in the Mission District. The organization provides the neighborhood affordable access to cultural activities and has nurtured the creative growth of countless children, teens, and adults for three decades. As a tenant of its building, Dance Brigade has been able to secure rental leases for only 12-months at a time with the cost of rent rising at each signing.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1986

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

Yes, Dance Brigade qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Dance Brigade has operated for 30 years.
- ii. Dance Brigade has contributed to the history and identity of the Mission District and the city's dance community by presenting original and socially relevant dance-theater performances since 1986, by operating a multi-use dance space for community use since 1996, and by offering a variety of dance instruction for youth and adults for two decades.
- iii. Dance Brigade is committed to maintaining the physical features and traditions that define its art of dance performance and instruction.

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

Yes. The business is associated with the art of dance.

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

Yes. The two-story 1917 commercial building is associated with significant architecture as an example of the Renaissance Revival style. The property is associated with important dance companies, including Spectrum Dance, comprised of renowned San Francisco choreographers, Alonzo King and Roger Dultry, and Dance Brigade, founded by Krissy Keefer in 1986. Keefer had previously founded the Wallflower Order in 1975, the nation's first feminist dance company which toured the nation for almost a decade. The Wallflower Order developed a new kind of modern dance-theater that was stylistically rooted in martial arts, athleticism, and social justice. Dance Brigade was created in 1986 to carry forward the activist vision of the Wallflower Order. The building is also home to Café La Boheme, a gathering spot for artists, activists, and intellectuals since 1973.

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

The property is considered a "Category A" building by the Planning Department. It was previously evaluated for its architectural significance and was found individually eligible for listing in both the California Register and the National Register.

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. The organization has been cited in multiple publications, which include but are not limited to: San Francisco Metropolitan, 10/5/1998, "Dancing Queen: Krissy Keefer launches theater at Dance Mission," by Kathryn Roszak; El Tecolote, 4/8/2016, "The last dance? Dance Mission Theater's future uncertain," by Alma Villegas.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 3316 24th Street

Recommended by Applicant

- Multicultural dance instruction program for adults and youth
- Venue for culturally-specific dances to thrive
- Comprehensive program of affordable dance instruction for children, including the organization's signature Grrrl Brigade program that provides empowerment and leadership training for girls and teens
- Dance Brigade's own presenting season that highlights new work and emerging artists and which features socially relevant works by in-house dance companies

Additional Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013558LBR
Business Name: Golden Gate Fortune Cookies
Business Address: 56 Ross Alley
Zoning: CRNC (Chinatown-Residential-Neighborhood Commercial)
50-N Height & Bulk District
Block/Lot: 0193/033
Applicant: Nancy Tom Chan, Owner and Kevin Chan
56 Ross Alley
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
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Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Established in 1962 by Chinese immigrant, Frank Leong, Golden Gate Fortune Cookies is the only local business that makes and sells handmade fortune cookies. Invented in San Francisco, the fortune cookie contains a fortune printed on a small piece of paper inserted into the crunchy, crescent-shaped cookie. By the 1960s, most fortune cookie factories switched to an automated system of mass production. With a desire to preserve the hand-folding tradition, Leong collected three vintage fortune cookie machines that work by heating batter into flexible, flat, rounded cookies ready for someone to fold them into their signature shape. In 1980, Leong was joined in the business by his partner, Nancy Tom Chan, who introduced a special recipe that is still used in the production of the business' fortune cookies. Her son, Kevin Chan, introduced the service of providing customized fortunes made for order and instantaneously at the shop. The business is located in a three-story commercial building along Ross Alley, an iconic Chinatown alleyway, and produces 15 to 20 thousand fortune cookies a day. The business serves as a popular destination for tourists with over a thousand visitors daily. Visiting Golden Gate Fortune Cookies is a cultural experience in which customers have the opportunity to watch workers fold the fortune cookies by hand, are offered free samples, and even have the chance to custom create their own fortunes to be inserted into freshly-made cookies. It also supplies other restaurants and stores in Chinatown such as the Great Eastern Restaurant and the Wok Shop.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*
1962.
2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Golden Gate Fortune Cookies qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Golden Gate Fortune Cookies has operated for 54 years.
- ii. Golden Gate Fortune Cookies has contributed to the Chinatown community's history and identity by making and selling handmade fortune cookies for over half a century.
- iii. Golden Gate Fortune Cookies is committed to maintaining the physical features and traditions that define its art of fortune cookie-making.

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

Yes. The business is associated with the art of making handmade fortune cookies.

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

The 1907 property, known as the Mars Family Association Building, has been previously evaluated by the Planning Department for potential historical significance and was identified as a potential contributor to the California Register and National Register-eligible historic district based on architectural merits. Further evaluation is necessary to determine if the building is associated with significant events or persons.

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

No, however the property has been identified as eligible for listing as a contributor to both a California Register-eligible and National Register-eligible historic district. It is considered a "Category A" building by the Planning Department.

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. The business is listed in a number of publications, including but not limited to: Toronto Star, 12/3/2009, "Fortune cookie's home a lucky charm," by Penelope Laurence; WIRED, 5/8/2012, "Fortune Cookie Factory Still Rocks Old-School Tech...In Bed," by Amy Zimmerman; Chicago Tribune, 1/22/2013, "San Francisco's other Chinatown – the real one," by William Hageman; The Bold Italic, 5/27/2014, "A Look at SF's Tiny Fortune Cookie Factory," by Sandra Cifo; San Francisco Magazine, 1/27/2016, "Klay Thompson's Fortune Cookie Foresees a 73-Win Warrior Season (Eat It, Bulls)," by Joe Eskenazi; FOX40, 2/4/2016, "San Francisco Fortune Cookie Manufacturer Makes Special Super Bowl Treats," by Rina Nakano.

The business is also featured in *San Francisco Chinatown: A Guide to Its History & Architecture* by Philip Choy, as well as numerous travel guidebooks such as Fodor's. In 2006, the Golden Gate Fortune Cookie Company received a Certificate of Honor from Mayor Gavin Newsom for the business' support of the Chinese New Year Celebration in San Francisco.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 56 Ross Alley

Recommended by Applicant

- Unique cookie dough recipe
- Practice of making and selling hand-made fortune cookies
- Three fortune cookie hand-making machines
- Service of providing hand-made custom fortunes by request
- Exterior signage
- Logo
- Photos on the wall

Additional Recommended by Staff

- Tradition of live demonstrations of folding fortune cookies by hand

Filing Date: October 17, 2016
Case No.: 2016-013561LBR
Business Name: Hamburger Haven
Business Address: 800 Clement Street
Zoning: NCD (Inner Clement Street Neighborhood Commercial)
40-X Height & Bulk Districts
Block/Lot: 1424/017
Applicant: Roozbeh Falahati, Manager
800 Clement Street
San Francisco, CA 94118
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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BUSINESS DESCRIPTION

Located at the northeast corner of Clement Street and 10th Street in the Richmond District, Hamburger Haven has served affordable breakfast and hamburgers to neighborhood residents and families since 1968. The business is known for its signature 1960s interior and for its breakfast special, which has not changed since the restaurant first opened. The interior features a 1960s layout with an open kitchen and long counter where customers can enjoy their meals while watching the cooks in action. Its original green booths, unique orange and yellow stained glass in the dining area, orange tile, and wood paneling add to the 1960s diner experience. Virtually intact since 1968, Hamburger Haven is one of the oldest businesses in the neighborhood and is frequently sought after by film crews searching for a 1960s-1970s-era San Francisco setting. The current business owner, Mohammad Falahati, began his relationship with the business as a busboy, making his way into a managerial position and ultimately deciding to purchase the business in 1976. He was joined by his wife, Monir, and eventually his son. Popular among families, the restaurant has become a community hub and a destination for those nostalgic for the 1960s.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*
1968
2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Hamburger Haven qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Hamburger Haven has operated for 48 years.
- ii. Hamburger Haven has contributed to the Richmond District community's history and identity by continuing to serve traditional American diner fare in an original 1960s setting for 48 years.

iii. Hamburger Haven is committed to maintaining the physical features and traditions that define its legacy of serving as a neighborhood restaurant and community hub that serves traditional American diner fare in an original 1960s setting.

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

Yes. The business is associated with the American diner tradition and is especially known for their breakfast special and hamburgers, as well as the 1960s diner experience.

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

The property has not been previously evaluated by the Planning Department for historic significance. It is currently considered a "Category B" building. Further evaluation is necessary to determine if the property is significant for events, persons, and/or architecture.

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

No.

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. The business has been featured in numerous publications, including but not limited to: Avitaltours.com, 7/8/2014, "Hamburger Haven Restaurant Review: A 1960s Diner," by Avital Ungar; Eater, 4/17/2015, "San Francisco's 9 Best Old-School Burger Joints," by Allie Pape.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 800 Clement Street

Recommended by Applicant

- Original 1968 interior layout of the restaurant, including its open kitchen, long counter, green booths, orange tile and wood paneling
- Affordable breakfast and burger options

Additional Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013587LBR
Business Name: Navarro's Kenpo Karate Studio
Business Address: 3470 Mission Street
Zoning: NC-3 (Neighborhood Commercial, Moderate Scale)
40-X Height and Bulk District
Block/Lot: 6660/050
Applicant: Carlos Navarro, Owner
3470 Mission Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Navarro's Kenpo Karate Studio is a multigenerational family-owned business that has been teaching Mission District residents the art of self-defense for 50 years. Carlos Navarro began his enterprise out of his garage before moving into its first Mission Street location, eventually moving to its current space on Mission Street between Kingston Street and Brook Street in 1972. Since 1966, the business has provided martial arts instruction in Kenpo Karate, Muay Thai, Eskrima, and Jiu-Jitsu, and has expanded over the years to include weight lifting, aerobics, yoga, and Zumba classes. Navarro's has come to be known within the Mission District for its important role in keeping young children and teens engaged in positive activities and instilling in them an appreciation for healthy habits, respect, and discipline. Students often participate in competitions and will occasionally perform at community events. Many of their students, many of whom come from low-to-moderate income households, have gone on to become successful martial artists. A number of former students have led successful careers as stunt men and actors, including those who performed in the Ninja Turtles and Power Rangers franchises. These and other successes are displayed through photographs, trophies, plaques, and awards that cover the studio's interior walls. As a family business, each member of the Navarro family plays a different role in the studio's operations, with two of Carlos' children, Rubie and Frank, having become martial artists and instructors. The business has displayed community leadership by working with the San Francisco Police Department's Police Minority Recruitment Program, providing security for important community events and celebrations, and contributing to the local democratic process. The Navarro family is known for speaking up on issues important to the Mission District community and calling upon their relationships with community leaders and local politicians to benefit the community. The business also maintains memberships with the League of United Latin American Citizens (LULAC) and the Mexican American Political Association (MAPA). For half a century, Navarro's Kenpo Karate Studio has promoted the art of self-defense, martial arts, and fitness in the Mission District. After an unsuccessful year-long negotiation with their current landlord, the business is in the process of relocating to another space a block away from where they are now.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1966

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

Yes, Navarro's Kenpo Karate Studio qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Navarro's Kenpo Karate Studio of California has operated for 50 years.
- ii. Navarro's Kenpo Karate Studio has contributed to the Mission community's history and identity by providing affordable self-defense, martial arts, and fitness classes to generations of local youth and adults.
- iii. Navarro's Kenpo Karate Studio is committed to maintaining the physical features that define its art of self-defense, martial arts, and fitness instruction.

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

Yes. The business is associated with the martial arts.

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

The 1904 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedure for historical resources. Further evaluation is needed to determine whether the business or the building is associated with significant events, persons, and/or architecture. While further research and evaluation is necessary, Carlos Navarro appears to be a potentially significant person, as a successful Latino entrepreneur, community leader involved in the Mission Coalition Organization, and as executive director of the Mission Neighborhood Physical Development Project, a 1970s-era program that existed to provide greater recreational opportunities to Mission District youth.

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

No.

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. The business and its founder, Carlos Navarro has been featured in numerous publications, including but not limited to: El Tecolote, 4/1976, "MNPD strives to improve recreational opportunities for Mission youth"; El Bohemio Magazine, "Deportes: Proyecto para la Juventud," by Sergio Varona; Model Cities News, "Mission Neighborhood Physical Development Project," by the Model Cities Agency.

The USF Gellert Family Business Center awarded Navarro's Martial Arts Academy as a 2016

Gellert Family Business Awardee in its “general category.” In 1973, the Spanish Speaking Citizen’s Foundation bestowed an award to Carlos Navarro for his “pioneering efforts in elevating the economic, educational, and cultural status of persons of Spanish surnames.”

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 3470 Mission Street – Navarro’s Kenpo Karate Studio has operated out of this location since 1972. After an unsuccessful year of negotiating with their current landlord, Navarro’s will be relocating to a new location by the end of the year.

Recommended by Applicant

- Offering of affordable self-defense, martial arts, body building, and fitness classes
- In-house martial arts and aerobics competitions
- Display of martial arts gear, trophies, and photos that tell the history of the business

Additional Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013588LBR
Business Name: Project Open Hand
Business Address: 730 Polk Street
Zoning: NC-3 (Neighborhood Commercial, Moderate Scale)
130-E Height and Bulk District
Block/Lot: 0740/018
Applicant: Mark Ryle, CEO
730 Polk Street
San Francisco, CA 94109
Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Project Open Hand is a nonprofit organization based in the Tenderloin District that provides free healthy meals, groceries, nutrition counseling and education, and social work services to senior citizens and critically ill community members. Historically, Project Open Hand was one of the first organizations to support gay men suffering from AIDS during a time when social services for AIDS victims were nonexistent. Its roots date to 1985, when founder, Ruth Brinker, was moved to feed her ailing neighbors suffering from AIDS. After three years of working out of her kitchen, Brinker was able to secure a space for the project in the basement of Trinity Episcopal Church at 1668 Bush Street, and in 1987, the organization purchased its first kitchen at 2720 17th Street. The organization incorporated as a nonprofit 501c3 a few years later in 1991, after serving its 1 millionth meal. Today, Project Open Hand operates out of an architecturally significant four-story brick building at the southeast corner of Polk and Ellis Street, which it purchased in 1997. What began as preparing meals for her seven neighbors grew into a pioneering and influential organization that provides 2,500 meals and 200 bags of groceries per day to senior citizens and clients who battle a range of diseases and illnesses. Clients have the option to pick up groceries on the bustling second floor Grocery Center, while others who are homebound benefit from the organization's home delivery services. Its Wellness Center offers consultations from registered dieticians and clinical social workers. With 90 percent of its clients living below the poverty line, Project Open Hand belongs to a network of other nonprofit partners that work to serve the community, including Glide Memorial Church, St. Anthony's, Larkin Street Youth Services, Tom Waddell Clinic, among others. In addition, Project Open Hand provides below market rate rental space to The Shanti Project and the Asian & Pacific Islander Wellness Center.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1985

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

Yes, Project Open Hand qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Project Open Hand has operated for 33 years.
- ii. Project Open Hand has contributed to the history and identity of the Tenderloin and the city's broader communities by providing nutritious meals, groceries, nutrition counseling, wellness and social work services to critically ill community members.
- iii. Project Open Hand is committed to maintaining the physical features and traditions that define its legacy of serving the city's critically ill community members, particularly in the Tenderloin, by providing healthy and nutritious meals, groceries, and public health services with compassion and respect.

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

The business is associated with the tradition of preparing nutritious meals for critically ill members of the community and senior citizens.

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

The 1922 building has been previously evaluated for historic significance by the Planning Department. It is considered a "Category A" building and has been identified as individually eligible for listing on the California Register. It was also identified as eligible for listing on the National Register as a contributor to a National Register-eligible historic district. The property was noted for its significance in the Van Ness Auto Row Support Structures Survey prepared by William Kostura from the Planning Department in 2010.

The building is also associated with several important nonprofit organizations, including the Shanti Project and the Asian & Pacific Islander Wellness Center in addition to Project Open Hand. All three organizations are associated with the community's response to the AIDS epidemic and have demonstrated historical importance within local LGBTQ history.

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

No, however the property has been identified as individually eligible for listing on the California Register. It was also identified as eligible for listing on the National Register as a contributor to a National Register-eligible historic district.

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. The organization has been featured in numerous publications, including but not limited to: San Francisco Chronicle, 6/25/2016, "For San Francisco's AIDS network, survival and evolution," by Erin Allday; San Francisco Chronicle, 8/14/2011, "Ruth Brinker, Project Open Hand founder, dies," by Will Kane.

The City and County of San Francisco issued a Proclamation declaring September 9, 2016 as "Project Open Hand Day." The City and County of San Francisco issued a Proclamation declaring September 10-11, 2016 as "Project Open Hand Week."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 730 Polk Street

Recommended by Applicant

- Provision of nutritious meals and groceries to low-income and critically ill community members
- Provision of home-delivered meals to critically ill clients and senior citizens
- Nutrition education and counseling through the organization's Wellness Center
- Indoor greenhouse

Additional Recommended by Staff

- Location in the Tenderloin District

Filing Date: October 17, 2016
Case No.: 2016-014214LBR
Business Name: The Sacred Grounds Cafe
Business Address: 2095 Hayes Street
Zoning: NC-1 (Neighborhood Commercial, Cluster)
40-X Height and Bulk District
Block/Lot: 1211/029
Applicant: Teddy Ma, Owner
2095 Hayes Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Founded in 1972 by two lesbian Christian women, The Sacred Grounds Café has served as a neighborhood coffee shop and as a creative hub for poets, students, and artists for over four decades. The business is located in a three-story residential over commercial building on the southeast corner of Cole and Hayes Streets in the Panhandle neighborhood. Its name was inspired by the presence of cemeteries that had historically existed in the area, including one adjacent to nearby St. Ignatius Parish. It's storefront features large plate glass windows and outdoor seating while the interior is made up of a large sofa, armchairs, tables and chairs, bookshelves stocked with books and board games, as well as a unique collection of photographs and odd fixtures such as license plates, rusty oilcans, and garage sales items that decorate a room in the rear of the space. The cafe offers an extensive menu of coffee and espresso drinks, tea, breakfast, and lunch items. Its customer base is diverse, made up largely of artists, neighborhood residents, and students from nearby universities including the San Francisco School of Law and the St. Mary's Medical Center. As one of the earliest venues to offer regular poetry readings in San Francisco, The Sacred Grounds Café has nurtured an active and thriving poet community through its weekly poetry readings, regular open mic events, and book signings. The business also sponsors the Haight Ashbury Literary Journal and Anthology and participates in a number of local and international poetry events including Poetry Under the Dome, the Biannual Poet's 11 Contest, and San Francisco Peace and Hope (which The Sacred Grounds Café hosts). Internationally, the business participates in the 100 Thousand Poets for Change readings and the World Beyond War event, a global movement to end all wars. The business gives back to the community in other ways by holding an annual food drive for the San Francisco Food Bank and serving as a venue for musical debuts and stand-up comedy acts.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1972

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

Yes, The Sacred Grounds Cafe qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Sacred Grounds Cafe has operated for 44 years.
- ii. The Sacred Grounds Cafe has contributed to the identity of the Panhandle neighborhood by offering a space for residents, students, and artists to socialize over coffee or tea, study or write, and enjoy free cultural performances. The business has contributed to the history of the city's poet community by offering a venue for poetry readings and open mic nights, and for organizing and participating in larger poetry events.
- iii. The Sacred Grounds Cafe is committed to maintaining the physical features or traditions that define its craft of preparing and serving coffee and tea, as well as its tradition of supporting the poet community through readings, open mic nights, and other poetry events.

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

The business is associated with the craft of preparing and serving coffee and tea, and the tradition of supporting the poet community through readings, open mike nights, and other poetry events.

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

Yes. The 1924 building is associated with significant architecture. The property has been identified as a "Category A" building that is located within a California Register-eligible Panhandle Historic District. Further evaluation is needed to determine if the business or property is associated with significant events or persons.

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

No, however the property has been identified as a "Category A" building that is located within a California Register-eligible Panhandle Historic District.

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. The business has been cited in a number of publications, including but not limited to: Golden Gate Xpress, 4/15/2016, "Trans Activist Uses Life Story and Music to Educate Public," by Eva Barragan.

The business is also mentioned in various poetry blogs and online guides as a recommended

destination for poetry events. Such websites as San Francisco's Poetry Guide Tour, Poets & Writers, San Francisco Art and Poetry Event Calendar, and Open Mic Bay Area.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 2095 Hayes Street

Recommended by Applicant

- Hosting poetry readings and open mic events
- Hosting the Haight Ashbury Literary Journal
- Organizing and participating in annual poetry events
- Displaying photos and odd fixtures like license plates, rusty oil cans, and garage sales items that decorate the back room

Additional Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013591LBR
Business Name: Sam Jordan's Bar
Business Address: 4004 3rd Street
Zoning: M-1 (Light Industrial)
65-J Height and Bulk District
Block/Lot: 5253/030
Applicant: Ruth Jordan, Treasurer
4004 3rd Street
San Francisco, CA 94124
Nominated By: Mayor Edwin Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Founded in 1959 by Sam Jordan, an important local African American community leader, Sam Jordan's Bar (formerly Sam Jordan's Tavern) has served as a neighborhood gathering spot and as hub of African American community organizing for over 50 years. The business is located on Third Street between Galvez and Hudson Avenues in the city's Bayview neighborhood. Its two-story residential over commercial building, designed in the flat front Italianate style, is designated as San Francisco Landmark #263 for its association with the life and work of Sam Jordan. Through Jordan's advocacy and leadership, the bar was used to support the educational, economic, political, and cultural vitality of the Bayview's African American community by hosting scholarship fundraisers, hosting African American businessmen's luncheons, political brainstorming sessions, and the Black Panther Breakfast Program that provided hot meals to school children. Cultural events at the bar highlighted local musicians as well as famous musical performers including Ike and Tina Turner, Sugar Pie DeSanto, and Bobby Freeman. Jordan was the first African American to run for San Francisco Mayor and although he did not win, he made significant contributions to the local African American civil rights movement and left a lasting impact on his community. Upon Jordan's passing in 2003, his wife, Bertha Ruth Jordan, and their two children, Ruth and Allen, took over the bar operations. Today, Sam Jordan's Bar continues to function as a thriving social gathering place for Bayview residents, offering karaoke nights, live broadcast of sports games, and SF Open Studios events that display the work of local artists. The bar serves local beer from a fellow Bayview-based business, Speakeasy Brewery, as well as traditional American bar fare such as fried chicken, seafood, burgers, and salads. The family-owned business is committed to serving as a place where the neighborhood can convene, drink, eat, and enjoy each other's company.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1959

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

Yes, Sam Jordan's Bar qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Sam Jordan's Bar has operated for 57 years.
- ii. Sam Jordan's Bar has contributed to the Bayview community's history and identity by serving as a neighborhood and community gathering spot, especially for the neighborhood's African American working class community.
- iii. Sam Jordan's Bar is committed to maintaining the physical features that define its tradition of serving bar food and drinks, hosting social and nightlife events, and continuing to promote the legacy and history of the bar's namesake, Sam Jordan.

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

Yes. Sam Jordan's Bar is associated with the tradition of serving as a neighborhood and community gathering spot, especially for the neighborhood's African American working class community.

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

Yes. The building is designated as San Francisco Landmark #263 for its association with the life and work of Sam Jordan, a person significant in our past. Jordan was an American Navy veteran, a longshoreman, a professional boxer, entrepreneur, and community leader. He was the first African American to run for San Francisco Mayor. When in 1959 he opened Sam Jordan's Tavern, as it was named at the time, the establishment became a hub for the Bayview neighborhood's African American working class community. Jordan worked tirelessly to advance the condition of his community, hosting scholarship drives and political brainstorming sessions.

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

Yes. The building is designated as San Francisco Landmark #263 for its association with the life and work of Sam Jordan, a person significant in our past.

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

The business is mentioned in the *Draft Citywide African American Historic Context Statement*.

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

Yes. Sam's Jordan's Bar has been featured in numerous publications, including but not limited to: Curbed SF, 6/20/2012, "Bayview's Sam Jordan's Bar Up For Landmark Status," by Alex Bevk; SF Examiner, 7/4/2012, "Sam Jordan's seeking landmark status after 5 decades in Bayview," by Ari Burack; SF Gate, 1/24/2013, "Sam Jordan's Bar gets landmark status," by C.W. Nevius; The Examiner, 6/22/2014, "Sam Jordan's in Bayview keeps its unique vibe alive," by Rhys Alvarado; The National Trust for Historic Preservation, 2/25/2016, "Sam Jordan's Bar and Grill in San Francisco," by Lauren Walser; Hoodline, 7/11/2016, "Next Chapter for Bayview's Historic Sam Jordan's: A 'Bar Rescue' Makeover."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 4004 3rd Street

Recommended by Applicant

- Tradition as a communal space for the Bayview neighborhood where customers convene, drink, eat, and enjoy each other's company
- Function as a social gathering spot and nightlife destination offering karaoke nights and televised broadcasts of sports games
- Offerings of bar food and drinks, including local products
- Promotion of the history and legacy of Sam Jordan

Additional Recommended by Staff

- Location within the historic building at 4004 Third Street, where it has operated since its founding
- Character-defining features that are listed in the designating ordinance for Landmark #263
- Historical photographs of the Sam Jordan's community that are on display inside the bar

Filing Date: October 17, 2016
Case No.: 2016-013782LBR
Business Name: San Francisco Prosthetic Orthotic Service
Business Address: 330 Divisadero Street
Zoning: NCT (Divisadero Street Neighborhood Commercial Transit District)
40-X Height and Bulk District
Block/Lot: 1217/024
Applicant: Michael Plafker, CEO
330 Divisadero Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

San Francisco Prosthetic Orthotic Service (SFPOS) manufactures and sells quality prosthetic and orthotic devices for patients to help achieve their functional goals. The business was established by Wayne Koniuk in 1984 and moved into its current location on Divisadero Street between Oak and Page Streets after a few short months operating out of a space on Geary Street. Wayne Koniuk shared the ground floor of 330 Divisadero with his father's business, Custom Orthopedics. When the three founders of Custom Orthopedics - Walter Koniuk, Dale Hale, and William Cicone - decided to retire in 2004, Wayne took over the business and merged it with his own, San Francisco Prosthetic Orthotic Service. In 2010, the family business was sold to its current owner, Michael Plafker. During its time as Custom Orthopedics, the business created custom metal and leather orthopedic braces during the Polio epidemic of the 1950s. As San Francisco Prosthetic Orthotic Service, the business worked closely with the California Pacific Medical Center Davies Hospital on Castro Street during the 1980s to treat patients with AIDS who were suffering from neurological disorders. SFPOS continues to provide pro bono services to an Excelsior-based free medical clinic, Clinic By The Bay, often donates gently used prosthetic componentry to those in need, and even treat pets who have lost limbs. The business prides itself on being an excellent place to work by paying a living wage to its employees and providing commuter subsidies to encourage public transportation; its longest working employee retired this year after 50 years with the business (he worked with Custom Orthopedics before working for SFPOS). It also serves as an incubator for other good ideas, as one former employee launched a small prosthetic component supply company from the basement of 330 Divisadero. As one of only two remaining businesses in the city that fabricate and fit custom orthopedic braces and artificial limbs, SFPOS is dedicated to maintaining prosthetic and orthotic manufacturing lab space in the city of San Francisco.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1984

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

Yes, San Francisco Prosthetic Orthotic Service qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. San Francisco Prosthetic Orthotic Service has operated for 32 years. Its sister company, which later merged with SFPOS, operated as Custom Orthopedics from 1953 until it merged in 2005.
- ii. San Francisco Prosthetic Orthotic Service has contributed to the identity of Divisadero Street and to the greater history of San Francisco's medical community by carrying out the tradition of manufacturing and selling quality prosthetic and orthotic devices for patients to help achieve their functional goals.
- iii. San Francisco Prosthetic Orthotic Service is committed to maintaining the physical features that define its tradition of manufacturing and selling quality prosthetic and orthotic devices for patients to help achieve their functional goals.

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

Yes. The business is associated with the tradition of manufacturing and selling quality prosthetic and orthotic devices for patients to help achieve their functional goals.

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

The 1900 building has not been previously evaluated for historic significance by the Planning Department and is defined as a "Category B" building. Further evaluation is needed to determine if the building is associated with significant events, persona, and/or architecture. The business does not appear to be associated with significant historical events or persons.

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

No.

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. The business has been cited in numerous publications, including but not limited to: Wired, 10/22/14, "Forget Cheetah Blades. This Prosthetic Socket is a Real Breakthrough," by Kyle Vanhemert; Hoodline, 3/12/2015, "JK Antiques Becomes "Buddy Braces'," by Stephen Jackson.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 330 Divisadero Street

Recommended by Applicant

- Quality prosthetic and orthotic devices
- Practice of paying a living wage to its employees and providing commuter subsidies to encourage public transportation
- Support of the disabled community exhibited by its practice of assisting patients regardless of their financial security
- Provision of pro bono assistance to Clinic By The Bay, an Excelsior neighborhood free medical clinic
- Practice of donating gently used prosthetic componentry to those in need
- Prosthetic and orthotic fabrication and manufacturing lab space in the city of San Francisco

Recommended by Staff

No additional recommendations

Filing Date: October 17, 2016
Case No.: 2016-013785LBR
Business Name: Valencia Whole Foods
Business Address: 999 Valencia Street
Zoning: NCT (Valencia Street Neighborhood Commercial Transit)
55-X Height and Bulk District
Block/Lot: 3609/026
Applicant: Yousef Nazzal
999 Valencia Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Valencia Whole Foods was established in 1990 by two cousins, Nidal Nazzal and Yousef Nazzal, who witnessed a shortage of healthy food options in their Mission District neighborhood. Having grown up in the Middle East with plenty of fresh food from their grandparents' garden, Nidal and Yousef sought out to bring high quality, organic food products to the neighborhood. Located on Valencia Street between 20th and 21st Streets, the neighborhood grocery store and its adjoining restaurant, Val 21, has offered fresh, healthy, and organic groceries to the community around Valencia Street in the Mission District for 26 years. The property in which it is located was built in 1900 and is a three-story residential over commercial building. Its south elevation displays a mural painted on the exterior wall that depicts images of orange groves and fields, which owners say represent their commitment to nourishing the community. The business was one of the first to introduce organic food to the area (it sells strictly organic produce), offers many local and fair trade products, and features a cheese case, a salad bar with many specialized items prepared in-house, and rows of health foods stored on shelves made of Honduran mahogany. In accordance with their desire to promote individual and collective wellness to the community, the owners of Valencia Whole Foods contributes to the neighborhood by donating to local organizations, including donations of its popular hummus to local nonprofit organizations. Community is also important to the family-run business, as staff puts effort into learning their customers' names and making everyone who walks through their doors feel welcome. In addition, Valencia Whole Foods supplies nearby restaurants and other businesses in the area. Its neighborhood location provides a walkable option for many residents and contributes to the store's function as a local, friendly market. While the business has served as an important commercial anchor in the neighborhood for 26 years, its lease will be reevaluated this coming year with a likely increase in rent.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1990

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

Yes, Valencia Whole Foods qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Valencia Whole Foods has operated for 26 years. Its lease will be reevaluated in the upcoming year, and faces the risk of incurring a significant increase in rent.
- ii. Valencia Whole Foods has contributed to the Mission District community's history and identity by continuing to serve as a neighborhood grocery store that offers healthy, fresh, and organic options to local residents.
- iii. Valencia Whole Foods is committed to maintaining the physical features or traditions that define its legacy of providing healthy, fresh, organic groceries and friendly customer service to Mission District residents.

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

Yes. Valencia Whole Foods is associated with the tradition of operating a neighborhood grocery store that promotes health and wellbeing by offering a variety of fresh, organic foods.

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

The 1900 building has not been previously evaluated for historic significance by the Planning Department. It is currently considered a "Category B" building. Further research and evaluation is necessary to determine if the building is associated with significant events, persons, and/or architecture. The business does not appear to be associated with significant events or persons.

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

No.

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. The business has been cited in several publications, including but not limited to: Mission Local, 11/24/2011, "Thanksgiving in the Mission: What's Cooking?" by Marta Franco; Mission Local, 10/20/2014, "Drought is Local, Flower Shop is Global and More," by Lydia Chavez.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 999 Valencia Street

Recommended by Applicant

- Wide selection of high quality foods, including fresh, organic, local, and fair trade products
- Signature cheese case and salad bar.
- Mural on the exterior south wall that depicts images of orange groves and fields, said to represent the business' commitment to nourishing the community
- Friendly customer service characteristic of its neighborhood market business model

Additional Recommended by Staff

- Location in the Mission District
- Logo

Filing Date: October 17, 2016
Case No.: 2016-013788LBR
Business Name: VIP Coffee and Cake Shop
Business Address: 671 Broadway
Zoning: CCB (Chinatown-Community Business)
65-N Height and Bulk District
Block/Lot: 0161/032
Applicant: Henry Chen
671 Broadway
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

VIP Coffee and Cake Shop was established in 1985 by Henry Chen, a pastry chef from Hong Kong, and his wife, Colleen. It was one of the first Hong Kong-style cafés in the country, offering traditional Cantonese cuisine with British influences such as cheese and tomato sauced dishes, pork chops marinated with soy sauce, and milk tea and iced lemon ice. It is located on Broadway between Stockton and Grant Avenue in the area where Chinatown meets North Beach, where the family business has continuously operated for 31 years. Housed within a small two-story residential or commercial building, the exterior and interior appearance of VIP Coffee and Cake Shop remains virtually the same since its opening in 1985. Chen was inspired to open the combination neighborhood bakery, café, and sit-down restaurant in the mid-1980s when a significant number of immigrants from Hong Kong settled in San Francisco following China's annexation of the territory from the United Kingdom. VIP Coffee and Cake Shop offered familiar flavors to its patrons and to this day, it continues to cater to a largely immigrant and low-income community, including senior citizens and longtime residents. Chen is committed to keeping prices affordable for his customers, often employs new immigrants, and keeps the café open late to serve workers getting off work. He trains each of his pastry chefs himself, teaching them the traditional Chinese art of culinary pastry baking, and insists that the restaurant's Hong Kong-style dishes be served as they are in Hong Kong, in thick and heavy serving ware. The business is an important community institution, catering large neighborhood events such as family association gatherings, election night parties, and Sing Tao Daily's anniversary parties, and contributes to the neighborhood's identity as a gateway for Chinese immigrants.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1985

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

Yes, VIP Coffee and Cake Shop qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. VIP Coffee and Cake Shop has operated for 31 years.
- ii. VIP Coffee and Cake Shop has contributed to the Chinatown and North Beach community's history and identity by offering a taste of home to Hong Kong immigrants and contributing to Chinatown's identity as an immigrant gateway.
- iii. VIP Coffee and Cake Shop Heritage is committed to maintaining the physical features or traditions that define its culinary arts associated with Hong Kong-style cafés, which can be described as traditional Cantonese cuisine with British influences such as cheese and tomato sauced dishes, pork chops marinated with soy sauce, milk tea and iced lemon ice, and of course, the bakery's signature Chinese pastries.

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

The organization is associated with the culinary arts of Hong Kong, particularly of dishes characteristic of Hong Kong cafes, such as baked cheesy rice, hot milk teas, and pastries.

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

Yes. The 1907 property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property." Further evaluation is needed to determine if the business or building is associated with significance events or persons.

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

No.

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. VIP Coffee and Cake Shop has been featured on the front page of Chinese Food Magazine's "Best in the US" issue and SF Weekly's column of "Very Important Pastries."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 671 Broadway

Recommended by Applicant

- Commitment to serving a familiar flavor that is affordable and characteristic of its Hong Kong character
- Traditional Hong Kong café layout, including customary booth seating, opened round tables for large parties, and large party seating
- Hong Kong fare, including baked cheesy rice, hot milk teas, and pastries
- Traditional Hong Kong style café serving ware (thick white clay serving ware)
- Function as a social hub
- Freshly baked in-house pastries

Additional Recommended by Staff

- Location in Chinatown

Filing Date: October 17, 2016
Case No.: 2016-013922LBR
Business Name: Zam Zam
Business Address: 1633 Haight Street
Zoning: NCD (Haight Street Neighborhood Commercial)
40-X Height & Bulk District
Block/Lot: 1246/023
Applicant: Robert F. Clarke
1633 Haight Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Opened in 1941 by Assyrian-born Samson Mooshei as the Persian Aub Zam Zam (now known as Zam Zam), the long-standing Haight Street cocktail lounge is known for its classic cocktails and distinctive 1940s-era Persian Art Deco interior. Its name, the “Persian Aub Zam Zam,” is a reference to a holy well or oasis of the same name in Saudi Arabia. Mooshei’s brother-in-law, Malek, co-founded the business and together they hired Assyrian architect and designer, Jon Oshanna, to design an exotic and otherworldly Persian-inspired interior for their new cocktail lounge. Oshanna was known for his designed public spaces, including hotel lobbies, theaters, and bars, that could be found throughout California and Hawaii. The end product resulted in an exquisitely designed interior of Assyrian Art Deco influences with wood and plaster making up the detailing in framing, and a prominent curved bar set in front of a mural. Painted by Oshanna, the oil painted mural depicts a famous Persian love story, the encounter of Khosru and Shireen. Other decorative elements are found throughout the interior, including decorative objects like cases and pitchers. Sam’s son, Bruno, took leadership of the business upon his father’s death in 1960; Bruno had worked at the bar since the late 1940s. Over the years, the lounge came to be known for its classic cocktails such as martinis, old-fashions, and manhattans, as well as its adherence to strict standards of bar etiquette. Right before Bruno passed away in 2000, longtime patron and family friend, Bob Clarke and his wife, Diane Epping, had purchased the business. The current owners have not made any major changes to the space and intend to carry on the establishment’s legacy as a destination bar in the Haight known for its classic cocktails and unique original interior design.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1941

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

Yes, Zam Zam qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Zam Zam has operated for 75 years.
- ii. Zam Zam has contributed to the identity of the Haight and the Bay Area's nightlife culture by providing locals and visitors a unique cocktail lounge experience featuring classic cocktails and an architecturally exquisite and exotic interior since the World War II-era.
- iii. Zam Zam is committed to maintaining the physical features and traditions that define its craft of serving old-fashioned cocktails and its tradition of functioning as a neighborhood gathering spot in an architecturally unique setting.

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

Yes. The business is associated with the art of craft cocktails, unique interior architecture, and the tradition of operating a cocktail lounge.

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

Yes. The building is associated with significant architecture. It has been previously evaluated for historical significance by the Planning Department and is considered a "Category A" property and has been identified as a potential contributor to the California Register-eligible Haight Ashbury Historic District. Its characteristically Persian-influenced interior design created by Jon Oshanna is one of the most significant parts of the business.

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

No, however the property has been identified as a potential contributor to the California Register-eligible Haight Ashbury Historic District.

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. Zam Zam has been cited in numerous publications, including but not limited to: SF Gate, 12/3/2000, "Bruno Mooshei, Legendary Haight St Bar Owner Dies," by Tyche Hendrix; SF Examiner, 2/16/2014, "Behold the glory of Aub Zam Zam while sipping martinis with bartender Tei Gondolfi," by Brendan P. Bartholomew.

The business was also featured in Anthony Bourdain's hit television series, *No Reservations*; earned its own chapter in *High Spirits: The Legacy Bars of San Francisco* by J.K. Dineen; and was listed on SF Heritage's certified list of San Francisco Legacy Bars & Restaurants.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1633 Haight Street

Recommended by Applicant

- Interior design featuring 1940s-era Persian Art Deco influences, designed by Assyrian architect, Jon Oshanna
- Rounded bar
- Large framed oil canvas mural painting by Jon Oshanna that depicts a famous Persian love story, "The Encounter of Khosru and Shireen"
- Wooden and plaster Persian Art Deco archways leading into the dimly lit bar area and back seating room
- Classic cocktails, including the martini, Manhattan, old-fashioned, and gin and tonics

Additional Recommended by Staff

- Exterior façade features including its projecting sign, Persian-influenced entryway, and mosaic tiles imbedded in the front façade.

Legacy Business Registry
November 16, 2016 Hearing

2016-014209LBR; 2016-013529LBR; 2016-013530LBR; 2016-013557LBR;
2016-014320LBR; 2016-013558LBR; 2016-013561LBR; 2016-013587LBR;
2016-013588LBR; 2016-014214LBR; 2016-013591LBR; 2016-013782LBR;
2016-013785LBR; 2016-013788LBR; 2016-013922LBR

PROJECT DESCRIPTION

The Applicant has been nominated as a "Legacy Business" by a member of the Board of Supervisors or the Mayor.

OTHER ACTIONS REQUIRED

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

PUBLIC/NEIGHBORHOOD INPUT

The Department has received letters of support for Cove on Castro and Navarro's Kenpo Karate Studio, which are all included as part of their corresponding application packets.

ENVIRONMENTAL REVIEW STATUS

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

PLANNING DEPARTMENT RECOMMENDATION

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

ATTACHMENTS

Draft Resolution
Legacy Business Applications

DS: XXXX



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-014209LBR
Business Name: Arrow Stamp & Coin Co.
Business Address: 2395 21st Avenue
Zoning: NCD (Taraval Street Neighborhood Commercial District)
65-A Height & Bulk District
Block/Lot: 2350/017
Applicant: Denis J. Norrington, Owner
2395 21st Avenue
San Francisco, CA 94116
Nominated By: Supervisor Katy Tang, District 4
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ARROW STAMP & COIN CO., CURRENTLY LOCATED AT 2395 21st AVENUE (BLOCK/LOT 2350/017).

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 Sunset District neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Arrow Stamp & Coin Co. 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 Arrow Stamp & Coin Co.

Location (if applicable)

- 2395 21st Avenue

Physical Features or Traditions that Define the Business

- Direct one-on-one retail of stamps
- Large inventory of stamps from all over the world, including rare stamps
- Tools of stamp collecting including plastic mounts, specially designed tongs, watermark detectors, albums and catalogs
- Photographic and other evidence of the history of the establishment
- Original painted sign
- Distinct company logo

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 2016-014209LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013529LBR
Business Name: Britex Fabrics
Business Address: 146 Geary Street
Zoning: C-3-R (Downtown Retail)
80-130-F Height and Bulk District
Block/Lot: 0309/007
Applicant: Sharman Spector
146 Geary Street
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR BRITEX FABRIC, CURRENTLY LOCATED AT 146 GEARY STREET (BLOCK/LOT 0309/007).

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 Union Square neighborhood and San Francisco's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Britex Fabrics 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 Britex Fabrics.

Location (if applicable)

- 146 Geary Street

Physical Features or Traditions that Define the Business

- Large and diverse inventory of quality fabrics
- European-style fabric store with a 120-foot wall of wool, arranged in a spectrum of color that spans the length of the store
- Features two entrances: one on Geary and one on Maiden Lane
- Window displays on Geary and Maiden Lane
- Historic neon red sign
- Quality, personalized style of customer service
- Store front signage, including both iconic red projecting sign and gold lettering on storefront
- Union Square location

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 2016-013529LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013530LBR
Business Name: Clarion Music Center
Business Address: 816 Sacramento Street
Zoning: CRNC (Chinatown - Residential - Neighborhood Commercial)
50-N Height and Bulk District
Block/Lot: 0225/007
Applicant: Clara Hsu, President
816 Sacramento Street
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CLARION MUSIC CENTER, CURRENTLY LOCATED AT 816 SACRAMENTO STREET (BLOCK/LOT 0225/007).

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 Chinatown neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Clarion Music Center 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 Clarion Music Center.

Location (if applicable)

- 816 Sacramento Street

Physical Features or Traditions that Define the Business

- Chinatown location
- Music lessons focusing on Western and Chinese musical instruments
- Cultural and educational events and performances
- Visual display of musical instruments

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 2016-013530LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013557LBR
Business Name: The Cove on Castro
Business Address: 434 Castro Street
Zoning: NCD (Castro Street Neighborhood Commercial)
65-B Height and Bulk District
Block/Lot: 2647/004
Applicant: Solange Darwish, President
434 Castro Street
San Francisco, CA 94114
Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE COVE ON CASTRO, CURRENTLY LOCATED AT 434 CASTRO STREET (BLOCK/LOT 2647/004).

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 Castro neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that the Cove on Castro 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 Cove on Castro.

Location (if applicable)

- 434 Castro Street

Physical Features or Traditions that Define the Business

- Traditional American fare and wide selection of soups
- Storefront system (recessed entryway with two bay windows and blue tile)
- Photo display/digital slideshow
- Logo

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 2016-013557LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-014320LBR
Business Name: Dance Brigade
Business Address: 3316 24th Street
Zoning: NCT (Mission Street Neighborhood Commercial Transit)
85-X Height and Bulk District
Block/Lot: 3643/010A
Applicant: Krissy Keefer
3316 24th Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR DANCE BRIGADE, CURRENTLY LOCATED AT 3316 24TH STREET (BLOCK/LOT 3643/010A).

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Dance Brigade 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 Dance Brigade.

Location (if applicable)

- 3316 24th Street

Physical Features or Traditions that Define the Business

- *Multicultural dance instruction program for adults and youth*
- *Venue for culturally-specific dances to thrive*
- *Comprehensive program of affordable dance instruction for children, including the organization's signature Grrrl Brigade program that provides empowerment and leadership training for girls and teens*
- *Dance Brigade's own presenting season that highlights new work and emerging artists and which features socially relevant works by in-house dance companies*

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 2016-014320LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013558LBR
Business Name: Golden Gate Fortune Cookies
Business Address: 56 Ross Alley
Zoning: CRNC (Chinatown-Residential-Neighborhood Commercial)
50-N Height & Bulk District
Block/Lot: 0193/033
Applicant: Nancy Tom Chan, Owner and Kevin Chan
56 Ross Alley
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
Desiree.smith@sfgov.org
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GOLDEN GATE FORTUNE COOKIES, CURRENTLY LOCATED AT 56 ROSS ALLEY (BLOCK/LOT 0193/033).

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 Chinatown neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Golden Gate Fortune Cookies 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 Golden Gate Fortune Cookies.

Location (if applicable)

- 56 Ross Alley

Physical Features or Traditions that Define the Business

- Unique cookie dough recipe
- Practice of making and selling hand-made fortune cookies
- Three fortune cookie hand-making machines
- Service of providing hand-made custom fortunes by request
- Exterior signage
- Logo
- Photos on the wall
- Tradition of live demonstrations of folding fortune cookies by hand

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 2016-013558LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013561LBR
Business Name: Hamburger Haven
Business Address: 800 Clement Street
Zoning: NCD (Inner Clement Street Neighborhood Commercial)
40-X Height & Bulk Districts
Block/Lot: 1424/017
Applicant: Roozbeh Falahati, Manager
800 Clement Street
San Francisco, CA 94118
Nominated By: Supervisor Eric Mar, District 1
Staff Contact: Desiree Smith - (415) 575-9093
Desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR HAMBURGER HAVEN, CURRENTLY LOCATED AT 800 CLEMENT STREET (BLOCK/LOT 1424/017).

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Hamburger Haven 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 Hamburger Haven.

Location (if applicable)

- 800 Clement Street

Physical Features or Traditions that Define the Business

- Original 1968 interior layout of the restaurant, including its open kitchen, long counter, green booths, orange tile and wood paneling
- Affordable breakfast and burger options

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 2016-013561LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

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Case No.: 2016-013587LBR
Business Name: Navarro's Kenpo Karate Studio
Business Address: 3470 Mission Street
Zoning: NC-3 (Neighborhood Commercial, Moderate Scale)
40-X Height and Bulk District
Block/Lot: 6660/050
Applicant: Carlos Navarro, Owner
3470 Mission Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR NAVARRO'S KENPO KARATE STUDIO, CURRENTLY LOCATED AT 3470 MISSION STREET (BLOCK/LOT 6660/050).

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Navarro's Kenpo Karate Studio 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 Navarro's Kenpo Karate Studio.

Location (if applicable)

- *3470 Mission Street – Navarro's Kenpo Karate Studio has operated out of this location since 1972. After an unsuccessful year of negotiating with their current landlord, Navarro's will be relocating to a new location by the end of the year.*

Physical Features or Traditions that Define the Business

- *Offering of affordable self-defense, martial arts, body building, and fitness classes*
- *In-house martial arts and aerobics competitions*
- *Display of martial arts gear, trophies, and photos that tell the history of the business*

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 2016-013587LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013588LBR
Business Name: Project Open Hand
Business Address: 730 Polk Street
Zoning: NC-3 (Neighborhood Commercial, Moderate Scale)
130-E Height and Bulk District
Block/Lot: 0740/018
Applicant: Mark Ryle, CEO
730 Polk Street
San Francisco, CA 94109
Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR PROJECT OPEN HAND, CURRENTLY LOCATED AT 730 POLK STREET (BLOCK/LOT 0740/018).

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 Tenderloin neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Project Open Hand 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 Project Open Hand.

Location (if applicable)

- 730 Polk Street

Physical Features or Traditions that Define the Business

- Provision of nutritious meals and groceries to low-income and critically ill community members
- Provision of home-delivered meals to critically ill clients and senior citizens
- Nutrition education and counseling through the organization's Wellness Center
- Indoor greenhouse
- Location in the Tenderloin District

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 2016-013588LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-014214LBR
Business Name: The Sacred Grounds Cafe
Business Address: 2095 Hayes Street
Zoning: NC-1 (Neighborhood Commercial, Cluster)
40-X Height and Bulk District
Block/Lot: 1211/029
Applicant: Teddy Ma, Owner
2095 Hayes Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE SACRED GROUNDS CAFE, CURRENTLY LOCATED AT 2095 HAYES STREET (BLOCK/LOT 1211/029).

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 Panhandle neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that The Sacred Grounds Café 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 Sacred Grounds Café.

Location (if applicable)

- 2095 Hayes Street

Physical Features or Traditions that Define the Business

- *Hosting poetry readings and open mic events*
- *Hosting the Haight Ashbury Literary Journal*
- *Organizing and participating in annual poetry events*
- *Displaying photos and odd fixtures like license plates, rusty oil cans, and garage sales items that decorate the back room*

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 2016-014214LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was **ADOPTED** by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013591LBR
Business Name: Sam Jordan's Bar
Business Address: 4004 3rd Street
Zoning: M-1 (Light Industrial)
65-J Height and Bulk District
Block/Lot: 5253/030
Applicant: Ruth Jordan, Treasurer
4004 3rd Street
San Francisco, CA 94124
Nominated By: Mayor Edwin Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SAM JORDAN'S BAR, CURRENTLY LOCATED AT 4004 3RD STREET (BLOCK/LOT 5253/030).

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 Bayview neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Sam Jordan's Bar 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 Sam Jordan's Bar.

Location (if applicable)

- 4004 3rd Street

Physical Features or Traditions that Define the Business

- Tradition as a communal space for the Bayview neighborhood where customers convene, drink, eat, and enjoy each other's company
- Function as a social gathering spot and nightlife destination offering karaoke nights and televised broadcasts of sports games
- Offerings of bar food and drinks, including local products
- Promotion of the history and legacy of Sam Jordan
- Location within the historic building at 4004 Third Street, where it has operated since its founding
- Character-defining features that are listed in the designating ordinance for Landmark #263
- Historical photographs of the Sam Jordan's community that are on display inside the 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 2016-013591LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013782LBR
Business Name: San Francisco Prosthetic Orthotic Service
Business Address: 330 Divisadero Street
Zoning: NCT (Divisadero Street Neighborhood Commercial Transit District)
40-X Height and Bulk District
Block/Lot: 1217/024
Applicant: Michael Plafker, CEO
330 Divisadero Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
Desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SAN FRANCISCO PROSTHETIC ORTHOTIC SERVICE, CURRENTLY LOCATED AT 330 DIVISADERO STREET (BLOCK/LOT 1217/024).

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

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

WHEREAS, the subject business has contributed to San Francisco's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that San Francisco Prosthetic and Orthotic Service 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 Prosthetic and Orthotic Service.

Location (if applicable)

- 330 Divisadero Street

Physical Features or Traditions that Define the Business

- *Quality prosthetic and orthotic devices*
- *Practice of paying a living wage to its employees and providing commuter subsidies to encourage public transportation*
- *Support of the disabled community exhibited by its practice of assisting patients regardless of their financial security*
- *Provision of pro bono assistance to Clinic By The Bay, an Excelsior neighborhood free medical clinic*
- *Practice of donating gently used prosthetic componentry to those in need*
- *Prosthetic and orthotic fabrication and manufacturing lab space in the city of San Francisco*

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 2016-013782LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013785LBR
Business Name: Valencia Whole Foods
Business Address: 999 Valencia Street
Zoning: NCT (Valencia Street Neighborhood Commercial Transit)
55-X Height and Bulk District
Block/Lot: 3609/026
Applicant: Yousef Nazzal
999 Valencia Street
San Francisco, CA 94110
Nominated By: Supervisor David Campos, District 9
Staff Contact: Desiree Smith - (415) 575-9093
Desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR VALENCIA WHOLE FOODS, CURRENTLY LOCATED AT 999 VALENCIA STREET (BLOCK/LOT 3609/026).

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

WHEREAS, the subject business has operated in San Francisco for 20 or more years, with no break in San Francisco operations exceeding two years; and

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

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission** hereby recommends that Valencia Whole Foods qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 20 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 Valencia Whole Foods.

Location (if applicable)

- 999 Valencia Street

Physical Features or Traditions that Define the Business

- Wide selection of high quality foods, including fresh, organic, local, and fair trade products
- Signature cheese case and salad bar.
- Mural on the exterior south wall that depicts images of orange groves and fields, said to represent the business' commitment to nourishing the community
- Friendly customer service characteristic of its neighborhood market business model
- Location in the Mission District
- Logo

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 2016-013785LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013788LBR
Business Name: VIP Coffee and Cake Shop
Business Address: 671 Broadway
Zoning: CCB (Chinatown-Community Business)
65-N Height and Bulk District
Block/Lot: 0161/032
Applicant: Henry Chen
671 Broadway
San Francisco, CA 94133
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR VIP COFFEE AND CAKE SHOP, CURRENTLY LOCATED AT 671 BROADWAY (BLOCK/LOT 0161/032).

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 Chinatown and North Beach neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that VIP Coffee and Cake 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 VIP Coffee and Cake Shop.

Location (if applicable)

- 671 Broadway

Physical Features or Traditions that Define the Business

- *Commitment to serving a familiar flavor that is affordable and characteristic of its Hong Kong character*
- *Traditional Hong Kong café layout, including customary booth seating, opened round tables for large parties, and large party seating*
- *Hong Kong fare, including baked cheesy rice, hot milk teas, and pastries*
- *Traditional Hong Kong style café serving ware (thick white clay serving ware)*
- *Function as a social hub*
- *Freshly baked in-house pastries*
- *Location in Chinatown*

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 2016-013788LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE NOVEMBER 16, 2016

Case No.: 2016-013922LBR
Business Name: Zam Zam
Business Address: 1633 Haight Street
Zoning: NCD (Haight Street Neighborhood Commercial)
40-X Height & Bulk District
Block/Lot: 1246/023
Applicant: Robert F. Clarke
1633 Haight Street
San Francisco, CA 94117
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
Desiree.smith@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:
415.558.6409

Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ZAM ZAM, CURRENTLY LOCATED AT 1633 HAIGHT STREET (BLOCK/LOT 1246/023).

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 Haight-Ashbury neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 16, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Zam Zam 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 Zam Zam.

Location (if applicable)

- 1633 Haight Street

Physical Features or Traditions that Define the Business

- Interior design featuring 1940s-era Persian Art Deco influences, designed by Assyrian architect, Jon Oshanna
- Rounded bar
- Large framed oil canvas mural painting by Jon Oshanna that depicts a famous Persian love story, "The Encounter of Khosru and Shireen"
- Wooden and plaster Persian Art Deco archways leading into the dimly lit bar area and back seating room
- Classic cocktails, including the martini, Manhattan, old-fashioned, and gin and tonics
- Exterior façade features including its projecting sign, Persian-influenced entryway, and mosaic tiles imbedded in the front façade.

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 2016-013922LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 16, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-064
Business Name: Arrow Stamp & Coin Co.
Business Address: 2395 21st Avenue
District: District 4
Applicant: Denis J. Norrington, Owner
Nomination Date: October 13, 2016
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

1102 Taraval Street from 1955-1981 (26 years)
2395 21st Avenue from 1981-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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 4



City and County of San Francisco

KATY TANG

October 13, 2016

Regina Dick-Endrizzi
Legacy Business Program
Office of Small Business
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102

Dear Director Dick-Endrizzi,

I would like to nominate Arrow Stamp and Coin Co. for inclusion on San Francisco's Legacy Business Registry. Founded in 1955 by John S. Norrington, Arrow Stamp and Coin Co. buys, sells, appraises and consigns stamps and coins for collectors.

John, his wife, and his son Denis all worked together at their family business. Denis attended Abraham Lincoln High School and San Francisco State University and later took over his father's business operating it until the present day. Arrow Stamp and Coin Co. works with stamps from all over the world. Over the years, the stamp business has changed considerably. Different country's stamps lose and gain popularity, and the cost of stamps has increased from three cents in 1955 to 47 cents today. Arrow Stamp and Coin Co. has evolved with the business and its customers transitioning from retail sales to private sales of rarer stamps for specialized collectors. Over the years, Arrow Stamp and Coin Co. has worked with generations of people teaching history, geography, and world affairs given that the nations of the world use postage stamps as a way to demonstrate their unique attributes and histories.

With over six decades of history in the Sunset District, our office would like to nominate Arrow Stamp and Coin Co. for inclusion in the Legacy Business Registry Program. If you have any further questions, please contact me at (415) 554-7460 or katy.tang@sfgov.org.

Sincerely,

A handwritten signature in black ink that reads "Katy Tang".

Katy Tang
Supervisor, District 4
City and County of San Francisco

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:		
Arrow Stamp and Coin Co.		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Denis J. Norrington		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
2395 21st Ave. San Francisco, Ca. 94116		(415) 731-1842
		EMAIL:
		freedomman1@sonic.net
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
none yet--grant funds will help set up all of these	same as website	same as website
APPLICANT'S NAME		
Denis J. Norrington		<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE		
Owner-sole proprietor		
APPLICANT'S ADDRESS:		TELEPHONE:
2395 21st Ave, S.F. 94116 (h) 106 Crespi Dr. San francisco Ca. 94132		(415) 425-6683
		EMAIL:
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
0436473		
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
1102 Taraval St.	94116	1955
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1955-1981	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2395 21st Ave.	94116	Start: 1981
		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:

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.

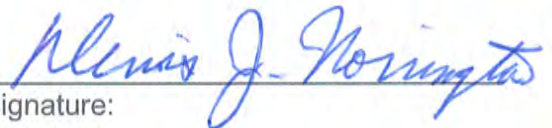
- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards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

Denis J Norrington 10/16/2016

Name (Print):

Date:

Signature:



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.

Arrow Stamp and Coin Co. was founded in 1955 by my father, John S. Norrington. He had contracted multiple sclerosis a year earlier and his doctor told him to get into a business that was not physically strenuous since with that illness he was basically unemployable, and there were no welfare support programs for handicapped people back in those days. I still have the original sales tax license certificate issued to him in 1955.

I was the family philatelist (stamp collector), but my dad had a knowledge of business since he obtained an MBA from Stanford University in 1939. My mom had a degree from Stanford (her father was a professor there). The three of us worked in the business from its inception.

Jacques Minkus, a stamp industry leader, once told us, "In this business you'll have a million stamps, but you'll never have a million dollars!" So far he has been proven right.

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 founding principals of the business, John S. and Betty Norrington, had very extensive and deep roots in San Francisco at the time the business was founded in 1955.

John S. Norrington, my father, received his MBA from Stanford University in 1939. His father, my grandfather, arrived in San Francisco as an immigrant with his family in 1886, having said directly "around the horn" by Clipper ship in that year. His entire family settled in San Francisco and began a lifelong association with the city carried on by my father, who used his knowledge acquired from his MBA education plus his sales and other business experience in San Francisco and the Bay Area afterwards to set up and start Arrow Stamp Co. when he became permanently disabled with multiple sclerosis in 1955.

Betty M. Norrington, his wife, grew up on the Stanford University campus. Her father was a professor there until his untimely death in 1935. After my parents married, they lived their entire lives in the City of San Francisco, both very active in community organizations back in those days – Cub Scouts, Boy Scouts and service organizations like the Lions Club.

In addition to assisting my father in his activities both business and social, Betty Norrington wrote a news column for a local area newspaper, the Parkmerced news from 1952 up until 1980. The paper later became the Lake Merced Independent and subsequently the San Francisco Independent newspaper. Her father was a professor of journalism at Stanford and

she used her knowledge of that craft to contribute to the community, since most local writers were not compensated financially for their efforts.

After the founding of the business in 1955, my parents continued their activities in their organizations, to the extent that the business and their health allowed them too. Meanwhile, I, Denis Norrington, was a student in the public school system of San Francisco. I attended San Francisco State University from 1959 to 1964 and 1965 to 1969 earning a B.A. and M.A. In International Relations, which my parents and I thought would make an excellent background for our business, dealing as it did in stamps of the entire world, every nation, every country (the U.N. Had only 55-60 members back in those days). I continued my studies at the Ph.D. Level at U.C. Berkeley from 1968-1974 while I served as lecturer and instructor at San Francisco State University from 1967-1973 while also working in the business to help and assist my parents, expanding my knowledge of philately.

I was able to use the knowledge gained from my education to supplement my parents' business knowledge and, as the one active philatelist of the family prior to the business' founding, was able to enhance our sales efforts.

As a native born San Franciscan, I am proud to have contributed in perhaps a small way, to the betterment of our fine city and to making San Francisco one of the most interesting places to live in the USA and, for that matter, in the entire world.

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

Not applicable.

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 remnant of the original sales tax license still exists, indicating the founding of the business in 1955.

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.

Unknown.

Criterion 2

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

The Principals of Arrow Stamp and Coin Company, now in its 60th year of operation, have deep roots in the San Francisco Bay Area, the City of San Francisco, and the specific area in which the business has operated – the western part of the city. Despite its specialized nature, the business of stamps for collectors founded as Arrow Stamp Co. had from its inception many clients and patrons from the immediate Sunset, Parkside and West of Twin Peaks areas.

Basically speaking, stamp collecting is a great way to learn history, geography, and world affairs, as the nations of the world all use postage stamps to publicize and promote their history, politics, economies and culture, including famous personalities. This is especially important in a time when financial restraints are hampering educators' efforts to teach children about these important facts. Today, Arrow Stamp and Coin Company is in its 60th year and it has come a long way since the days when the Muni streetcars that ran down Taraval St. still had the old metal cowcatchers on them, the cars we took Drivers Ed in still had hand gear shifts and foot clutches, and Laughing Sal still entertained San Franciscans at Playland at the Beach.

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

The nature of the stamp business has changed immensely since the founding of our business in 1955. At that time the first class postage rate was 3 cents. Now it costs 49 cents to mail a letter. When we first went into business, there was extensive over-the-counter retailing of stamps for collectors, so our original focus on retailing paid off. The now defunct Woolworth's chain had stamps for collectors in its several thousand retail outlets throughout the country. A large mail order house in Boston, H.E. Harris and Company, serviced these outlets and produced a line of stamp packets for collectors.

The old Emporium department store on Market St. had a Stamp and Coin Department on the first floor, founded in 1959 as a direct result of our opening our own business. The owner of that department store philatelic department's chain (in department stores of up to 29 different cities in the US) had personally talked to my parents and me before he opened his philatelic and numismatic department.

We were able to secure a contract with the H.E. Harris organization (then a subsidiary of General Mills) back in the 1970s to assemble and produce a large number of the stamp packets. In the 1970s and 1980s, we manufactured some of the packages that the company placed in the more than 3,000 Woolworth's outlets throughout the US and in some foreign countries.

In recent years, the place of the old retail and mail order firms has been taken over by the United States Postal Service, which has undertaken extensive marketing efforts to promote stamp collecting and has issued hundreds of fascinating and interesting stamps for collectors. This program has been very helpful to our business.

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

Unknown.

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

The business has evolved away from pure over-the-counter retailing and toward private treaty type sales of higher priced and rarer stamps for specialized collectors. We have had many fine clients during the years we have been in business. One of them, a wonderful lady who was an Inner Sunset resident, built a stamp collection of 110 volumes under our exclusive tutelage. Another gentleman, a Jewish refugee from Europe who was a Richmond resident and who invented a bombsite that enabled the Allies to conduct pinpoint bombing of Nazi Germany from

high altitudes, was the owner of an extensive chain of camera stores here in the Bay Area. He built up enormous specialized collections of United States, Germany, France, Russia, Austria, Switzerland, Liechtenstein, and Japan when he was one of our clients.

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

My parents and I joined whatever local merchant associations there were (Taraval-Parkside Merchants Association was one) in order to contribute to the community.

To help spread philately, we have prepared numerous exhibits for public libraries throughout our area and San Francisco. All this was undertaken by us on a volunteer basis. In recent years, due to rising costs and the passing of my parents, the founders of the firm, we have been unable to continue these activities.

Also, on a strictly local and neighborhood basis, we have given lectures on stamps and stamp collecting to students in many of our public schools. We have also tried to encourage the pursuit of the hobby among young people by helping them form stamp clubs. All these activities are especially important now, as our public schools struggle with budget problems. Philatelic pursuits and the study of stamp collecting are great ways for students to learn geography, history and the understanding of diverse cultures in a painless and interesting way. All this was undertaken by us on a volunteer basis.

In recent years, due to rising costs, and the passing of my parents, the founders of the firm, we have been unable to undertake as much of these activities as we would wish. If grant funds are made available, one of the activities that will be resumed are the visits to schools and the displays in public libraries that were always, and still will be, done on a volunteer basis.

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

Arrow Stamp and Coin Company is committed to helping spread philately, not only in our own immediate area, but throughout San Francisco. We are happy to provide a service to encourage the pursuit of philately because we know the value of the hobby as an education tool, especially for the numerous young people who have been among some of our most erstwhile clients since we opened our doors in 1955. Now, as our public schools struggle with budget problems, philatelic pursuits and the study of stamp collecting are great ways for students to learn geography, history and the understanding of diverse cultures in a painless and interesting way.

In promoting philately and developing our clientele over the last 60 years, we have been attuned to and dealt with clients from almost every ethnic, cultural and gender oriented background in San Francisco. As the mix of populations has changed, our clientele has tended to reflect this. This aspect of our business is encouraged by the vast diversity of types of postal emissions (stamps) issued by the various governments of the world, including the United States Postal Service, whose marketing policies in recent decades have helped the hobby of philately enormously. All you have to do these days is walk into any Post Office and see the displays on the most recent stamp issues. The one right in our district, Taraval Parkside branch Post Office, is a good one. The stamps issued by the postal service reflect the increasing diversity of our population, both locally and nationally. There is a Black Heritage series of stamps that the Postal Service adds to every year. They also issue stamps for Chinese New Year, Hannukkah, Eides (an Islamic holiday signaling the end of Ramadan) and numerous Hispanic leaders and cultural activities, including a 37 cent stamp for Cesar Chavez and a set of 44 cent stamps for Latino/Hispanic music legendary performers. In 2014 they came out with a 44 cent stamp

honoring our city's own late supervisor and gay political leader, Harvey Milk. The stamp was a 44 cent stamp. It was enthusiastically adopted by many San Franciscans. Since the Post Office discontinued sale of all stamps after one year, we try to maintain a good inventory of these types of philatelic items long after the Post Office has ceased to sell them.

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

Unknown.

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

We are the only full time retail philatelic establishment in San Francisco and one of the few remaining in the United States. All the other retail philatelic outlets in San Francisco are long gone. Most of the ones who have closed here and in other major cities were located in downtown areas and were essentially driven out by rent increases and new construction and development. As the only one of its kind here in the city, we can provide customers and those interested in philately and especially the educational aspects of it, with access to a world wide assortment of postage stamps from almost every country in the world. Visiting our establishment is, in itself, a rather unique educational experience for those that wish to make it so; even when they may be primarily interested in buying, selling or trading stamps for their collections.

Criterion 3

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

We are the only full time retail philatelic establishment in San Francisco.

We try to maintain the tradition of direct one-on-one retail selling. We sometimes haggle with customers over the proper price of a more expensive stamp, try to service their needs by providing them with a large selection of stamps from the entire world and also give them a place where, in addition to pursuing their own interests, they can discuss their philatelic passions with other clients if they are so inclined and happen to run into them.

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 far as tools and artifacts go, the tools of stamp collecting are much like they were when we first went in business. Stamp collectors still use stamp hinges to mount their stamps in stamp albums. The only difference is that when we started in business in 1955, a pack of 1,000 cost 29 cents; now the price is \$2.50. For better stamps, collectors use plastic mounts, now available in a vast array of specialized sizes far removed from the four basic sizes that existed back then. Of course collectors still use specially designed tongs (tweezers that pick up stamps) as well as gauges to measure the size of perforations (those little jagged edges on the sides of the stamps) and watermark detectors to identify watermarks in the paper the stamps are printed on.

Albums for stamps have changed enormously since we opened. Three volume world books have morphed into 15 to 16 volume giants, while single volume stamp catalogs are now 7 volumes annually.

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.). Does the building occupied by the business relate to the immediate neighborhood?

We have many of the original types of albums and catalogs that were in use when we first started our business. We maintain photographic and other evidence of the history of our establishment (some of which is enclosed as documentary supplements to this application) and of course our inventory still consists of many of the postage stamps issued by the United States and other nations going back to when we started and before (the world's first postage stamp was issued in 1840). The postal services of the world, including our own, have issued (and continue to issue) a vast array of postal emissions. A number of these emissions have featured San Francisco landmarks, such as the Golden Gate and San Francisco-Oakland Bay Bridges, the buildings around and including the Palace of Fine Arts and other structures of the famous Panama Pacific Exhibition of 1915, buildings on Treasure Island featured in the 1939 Golden Gate Exposition, Coit Tower, Mission Dolores and other San Francisco landmarks of note. We can also count among our inventory stamps with much interesting historic value, including those of nations now defunct, like Yugoslavia, the Soviet Union and those parts of Africa that were still colonies of Europe when we started our business back in 1956.

Arrow Stamp and Coin Co. has always handled stamps of the entire world. About half of our business has always been stamps of the United States; the remaining half of our business has been stamps of all the other 200+ nations both in and out of existence throughout the world. At the time of our beginning the most popular countries outside of the USA were Great Britain, Germany and other European nations and their colonies. During our more recent years the nations of Asia have experienced a surge in popularity, especially the stamps of China (PRC) with stamps of Latin America, Africa and the Middle East all gaining in popularity.

Arrow Stamp and Coin Company has done its best to preserve those aspects of the history of our community relating to its operations and its vast and varied clientele for the last 60 years of its existence here in San Francisco. With inclusion on the Legacy Business Registry, it will hopefully continue to do so for the next 60 years, including continuing to pursue educational activities in our schools and other institutions here in San Francisco.

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.

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE
05-31-2017


EXPIRATION DATE
06-30-2017

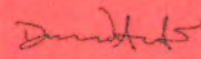
FY 2016-17

BUSINESS ACCOUNT NUMBER 0436473	LOCATION ID 0436473-01-001
TRADE NAME (DBA) ARROW STAMP AND COIN CO	BUSINESS LOCATION 2395 21ST AVE
BUSINESS NORRINGTON DENIS J	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

NORRINGTON DENIS J
2395 21ST AVENUE
SAN FRANCISCO CA 94116-2431

CITY AND COUNTY OF SAN FRANCISCO
OFFICE OF THE TREASURER & TAX COLLECTOR


José Cisneros
Treasurer


David Augustine
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

Read reverse side. To update addresses or to close a business, go to www.sftreasurer.org/accountupdate.

ARROW
STAMP CO.
PROFESSIONAL STAMP COLLECTOR SINCE 1958



2088





The sign at the top of the bldg is the original sign placed over our entrance at 1102 Taraval in June of 1956. Legacy Fund will be used to restore this sign if possible



ALFARO
STAMP CO.
PROFESSIONAL STAMP DEALERS FOR 25 YEARS

ARROW
STAMP CO.
2395 21st AVENUE
ENTRANCE 

ARROW
STAMP CO.
~~██████████~~
2395 21ST AVE.

2395

ADT

ADT Security Services, Inc. is pleased to announce the launch of our new ADT HomeLife program. This program is designed to provide homeowners with a comprehensive range of security services, including 24-hour monitoring, alarm systems, and more. For more information, please visit www.adt.com.

ADT

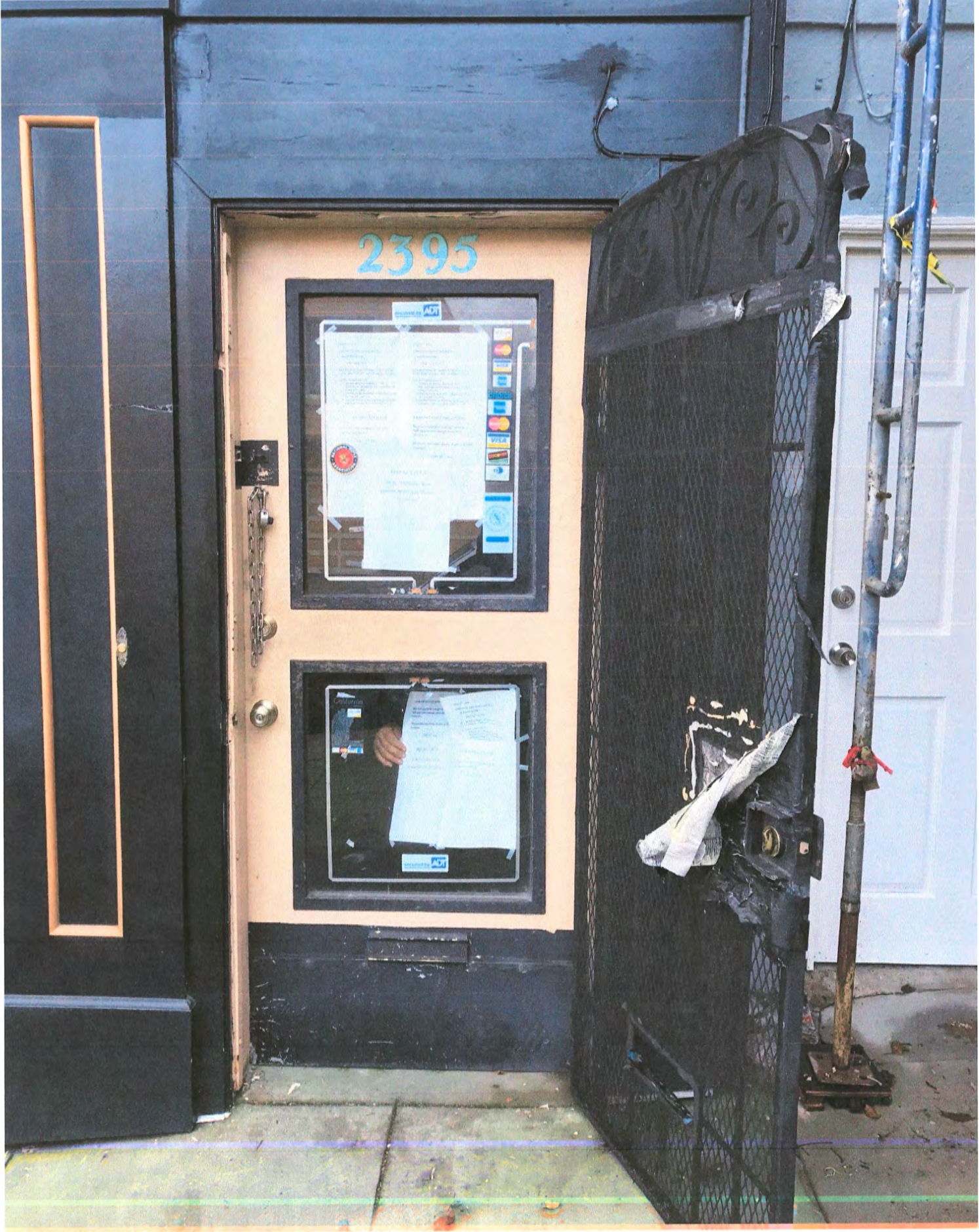
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future initial home
of ARROW Stamp Co.

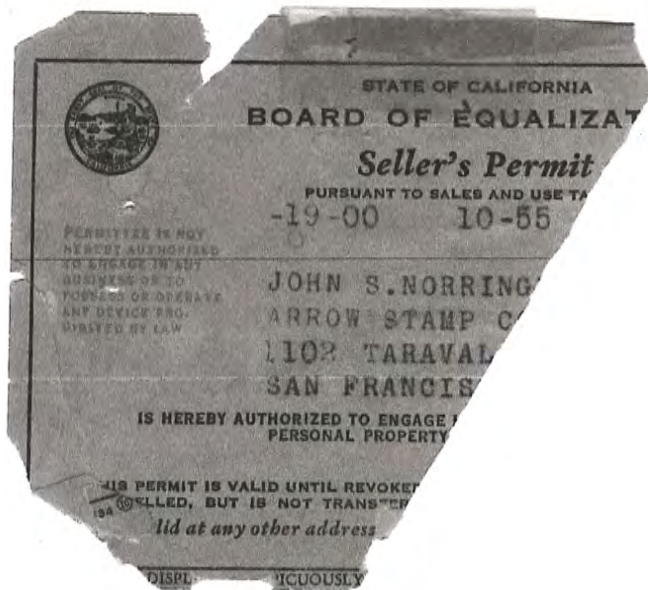
Taraval and 21st Ave. a few years before we opened the business



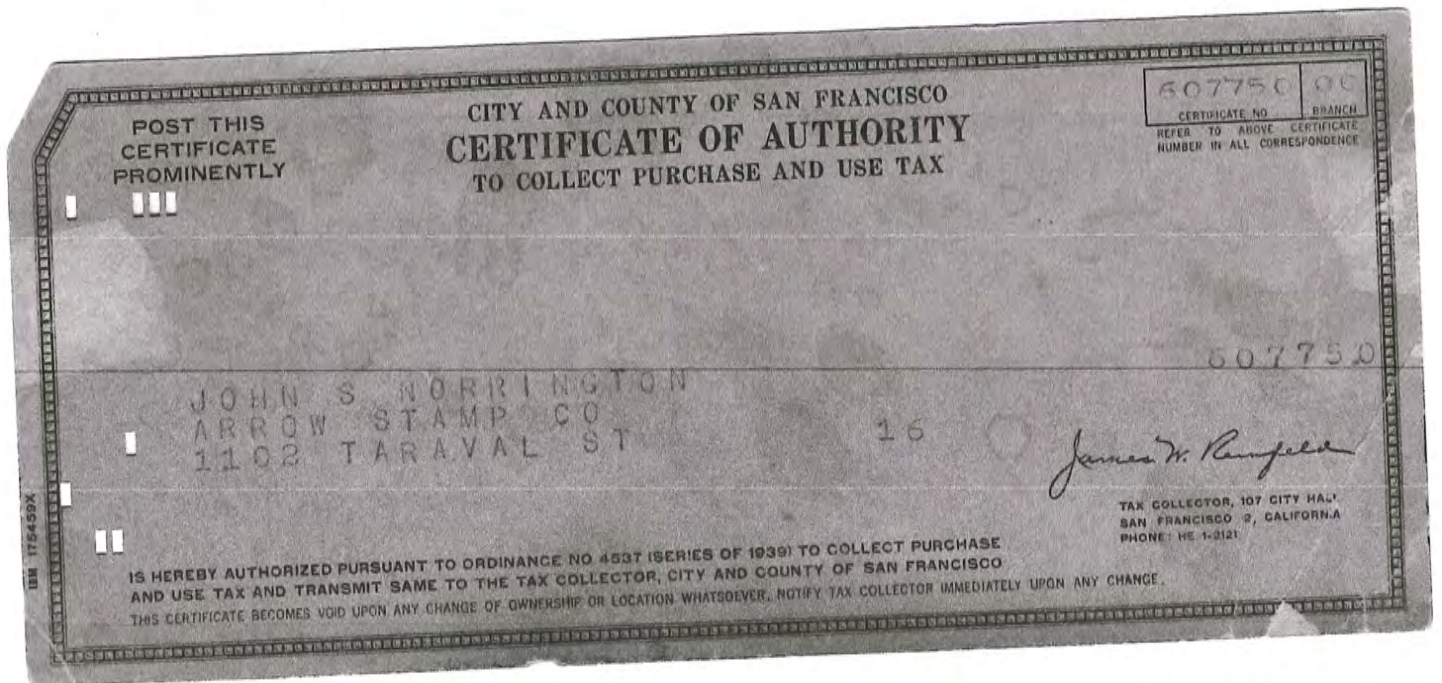
Another view of Taraval and 21st Ave. looking down 21st Ave. a few years before we opened our business







1) Remnant of original sales tax license taken out by my father John Norrington, in October of 1955 (on back - "No. 425790")



2) Original CCSF Business License taken out by my father, probably in 1955-1956

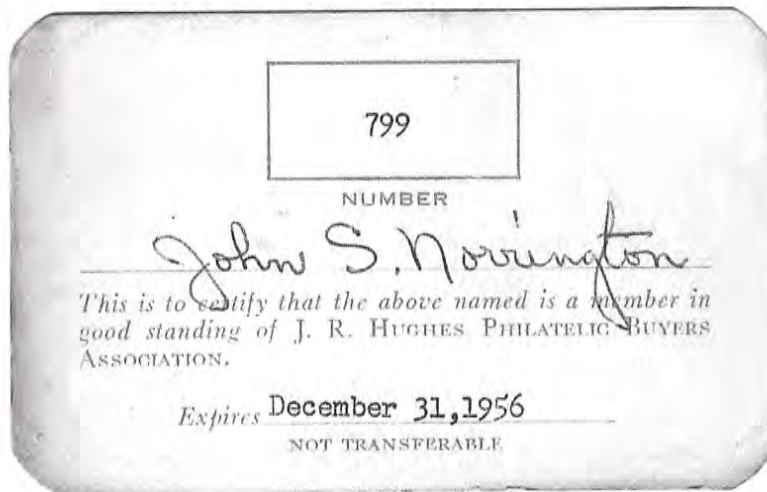
My father, the founder of the firm,
joined many stamp collector groups. The one
below was one of the first

IF WE DON'T HAVE IT ---
WE'LL DO OUR BEST TO GET IT FOR YOU

 **ARROW STAMP CO.** 
STAMPS - ALBUMS - SUPPLIES

JOHN S. NORRINGTON
SEabright 1-1842

1102 TARAVAL STREET
SAN FRANCISCO 16



Pictures of our store with me and my family taken around 1960. The handsome dude in the middle in the left hand photo is yours truly. I had all my hair back then. The photo on the right shows yours truly inside our store. The two older people in the left hand photo are my parents John and Betty Norvington.



DO NOT REMOVE

PRICE LIST

OFFICE COPY

STAMPS

OF THE UNITED STATES

1 9 5 7	UNITED NATIONS CONFEDERATE STATES U. S. POSSESSIONS CANADA NEWFOUNDLAND	1 9 5 7
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PRICE 25c—REFUNDABLE—SEE ORDER BLANK

ARROW STAMP CO.

1102 TARAVAL STREET

SAN FRANCISCO 16, CALIFORNIA

PERMITS: Washington

Cover of 100+ page Stamp price list put out by us in 1957



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-025
Business Name: Britex Fabrics
Business Address: 146 Geary Street
District: District 3
Applicant: Sharman Spector, Owner
Nomination Date: September 30, 2016
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? X Yes No

178 Geary Street from 1952-1964 (12 years)
146 Geary Street from 1964-Present (52 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: NA

DELIVERY DATE TO HPC: October 17, 2016

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

September 30, 2016

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

Dear Director Dick-Endrizzi:

It is my honor and privilege to nominate Britex Fabrics for inclusion on the Legacy Business Registry.

Britex Fabrics is a family-owned and operated business, which opened in San Francisco's Union Square in 1952 by Polish immigrant Martin Spector. For over six decades, Britex Fabrics has served the greater San Francisco community as a purveyor of a staggering variety of fabrics, ribbons, buttons and trims. From wedding receptions and banquets to Halloween costumes and Renaissance Fairs, Britex fabrics fills an important niche within the District 3 community. With the ever so kind staff always helping, it's no wonder why Britex Fabrics is such an iconic establishment to the Union Square business district.

I hope for the continued success of Britex Fabrics and trust that it will benefit greatly from inclusion on our Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink that reads "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.

NAME OF BUSINESS:	
Britex Fabrics	
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)	
Sharman Spector	
CURRENT BUSINESS ADDRESS: #	TELEPHONE:
146 Geary St. SF CA. 94108	415 392 2910
	EMAIL:
	sharman@britexfabrics.com
WEBSITE:	FACEBOOK PAGE:
www.britexfabrics.com	facebook.com/britexfabrics ✓
	YELP PAGE

APPLICANT'S NAME	
Sharman Spector	Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
146 Geary St SF CA. 94108	415 392 2910
	EMAIL:
	sharman@britexfabrics.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
003835	

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
178 Geary Street	94108	1952
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1952-1964	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
146 Geary Street	94108	Start: 1964
		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:

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.

Sharman Spector 10-4-16 SSgustov
Name (Print): Date: Signature:

Britex Fabrics Legacy Business Registry Application

Section 4: Written Historical Narrative¹

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.**

Britex Fabrics began as the brainchild of Martin Spector, who was a fabric merchant in Poland. He came to the United States in 1939 and established the first Britex Fabrics in the heart of New York City's garment district, and then decided to relocate when he and his wife Lucy fell in love with San Francisco. The store officially opened its doors in San Francisco's Union Square in 1952. Originally located at 178 Geary, the business moved to its current location at 146 Geary/152 Maiden Lane in 1964.

In the early years, the husband and wife team ran the San Francisco store together. Martin had an eye for retail and envisioned the floor-to-ceiling wall of woolens which still spans the 120-foot wall running from Geary Street to Maiden Lane, while Lucy had a flair for quality and style: she knew what to buy and how to promote it. She worked tirelessly to build the business by making frequent trips to New York, sourcing the designers who would make Britex the most innovative of fabric stores.

Since 1952, Britex Fabrics has been continually owned and run by the Spector family. From 1966 (after Martin's passing) to 2006, Lucy Spector ran the business on her own, within a culture that predicted—as a woman-owned, woman-run store, with three daughters at home—she would fail. Instead of failing, she created a San Francisco legacy. From 1976 onward Lucy was joined in the business by her daughter Sharman Spector and subsequently by her daughter Beverly Spector; since 2007 Britex Fabrics has been run by Sharman Spector alone.

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

1952 – 1966:	Martin and Lucy Spector (founders)
1960 – 2006:	Lucy Spector
1976 – present:	Sharman Spector (daughter)

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

See above.

¹ Application submitted on October 4, 2016. Narrative written by Sharman Spector and Dina Fayer (Britex Fabrics), with contributions from Mike Buhler (San Francisco Heritage).

- d. 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.**

Since 1952, Britex Fabrics has been on the same block of Geary in Union Square. We were previously at 178 Geary. In 1964 we moved to the current location at 146 Geary with an entrance at 152 Maiden Lane; the iconic red neon sign went up that year. The sign can be seen from the foot of Market Street and from a distance of several miles and has been featured in movies, paintings, and photographs.

Completed in 1907, 146 Geary/152 Maiden Lane was designed by Hemenway & Miller and originally occupied by furrier Robert Wallace, "one of the best known and most popular fur and fashion stores in the city prior to the fire." (*SF Chronicle*, 1907) The brick building is a four-story "vertical box" with decorated spandrels, egg-and-dart molding enframing the upper levels, and a projecting cornice (the ground floor has been totally remodeled). It is complementary to two buildings of similar scale to the left, 152 Geary and 156 Geary, and has a survey rating of 3S (appears eligible for individual listing in the National Register). It is also rated by the city as a Category A Historic Resource and listed as an Article 11 Contributory Building within the Kearny-Market-Mason-Sutter Conservation District.

CRITERION 2

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

Britex Fabrics has been providing the active ingredients for style in San Francisco since 1952, featuring the latest textile designs from all over the globe (including a curated collection of European designers, along with one-of-a-kind pieces that have always set creative wheels in motion)—so San Francisco has literally been wearing Britex Fabrics for over 60 years. Britex also has a long history of supporting San Francisco's fashion/design education community: students from the Academy of Art, SF Art Institute, FIDM, CCA, and many other schools come to Britex to find fabrics for their collections and for general inspiration. Britex often showcases their work in window displays and on social media, even fully sponsoring the Academy of Art's *Britex Fabrics Project* collection in 2009 (which previewed at Mercedes-Benz NY Fashion Week). In addition, Britex Fabrics has been an integral part of the culture and attraction of Union Square, welcoming legions of tourists to this vibrant downtown hub. Although Union Square has been much dismantled and disheveled by construction of the Central Subway (begun in 2009), Britex is still a destination for intrepid 'fabricolics'.

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

The textiles and notions of Britex Fabrics have been represented at the Black and White Ball, the Gala openings of the San Francisco Ballet, San Francisco Symphony, and San Francisco Opera, ACT, Berkeley Rep, and theatrical productions nationwide.

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

Britex Fabrics has been regularly reviewed, referenced, and revered by the *San Francisco Chronicle* (Chronicle pieces attached)—including many mentions by Herb Caen—along with other newspapers and media outlets. We advertised weekly in the *Chronicle* from 1972-1982 and regularly from 1983-

present, and possess a complete archive of every weekly ad—some of which we have reprinted and displayed on our Main Floor. On March 25, 2002, the City and County of San Francisco bestowed a Certificate of Honor on Lucy Spector, noting “Lucy Spector has seamlessly stitched Britex into the fabric of Union Square and San Francisco.”

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

Britex Fabrics has been a favorite shop for significant performers and personalities since 1952, providing both costume and couture material for stars as diverse as Charlotte Mailliard Shultz, Cher, Sharon Stone, Joe Namath, Dionne Warwick, Cheech Marin, Janice Joplin, Chris Isaak, Carrot Top, Hugh Laurie, Rita Moreno, Chaka Khan, Brian Boitano, Kristi Yamaguchi, Bobby McFerrin, Danny Glover, and many, many more, along with Oscar- and Emmy-winning costume designers Colleen Atwood and Terry Dresbach.

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

Britex Fabrics hosts well-attended monthly free tours and holds educational workshops on a regular basis. To quote Mayor Gavin Newsom, “Since 1952, Lucy Spector has played an invaluable role in building and maintaining a monument to small business and style, serving generations of hobbyists and seamstresses alike.”

To celebrate our 60th Anniversary in 2012, Britex held four successful Designer Spotlight evening events, which were conceived to connect local designers with potential clients. Britex also collaborates with local designers to create sponsored shows both in-house and off-site, including the Boo-Boo Boulevard *Dog Day Afternoon* dog costume show—which featured well-trained canine models dressed in costumes based on famous Broadway musicals, trotting through all four floors of Britex and down a red velvet runway on our Main Floor.

Most recently, *Britex Fabrics Presents: PROJKT Maiden Lane* (held on Sept. 23, 2016) featured runway looks from three *Project Runway* designers (including Britex alumnus Emily Payne), one *Under the Gunn* designer, various contributing local artists and sponsors, and the sensational hand-crafted masks of Britex staffer Lance Victor Moore.

Britex Fabrics also donates regularly to local non-profits and charities, and supports local schools by donating materials and giving free tours to middle-school and high school class field trips, along with 4-H and youth craft clubs.

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

Britex Fabrics serves many different communities—from couturiers and professional tailors and dressmakers to home sewers and DIY crafters; from advanced pattern-makers to new students. We are a destination shop for tourists from around the world, who often cite Britex Fabrics as one of their favorite places to visit in San Francisco. And we frequently host several generations of Britex customers in the same family: many brides-to-be come in to shop with their mothers, who often tell us that they purchased their own wedding dress fabric here, several decades ago.

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

Britex is distinctive in that it features two entrances: one on Geary and one on Maiden Lane. The historic neon red sign, which spans three stories, is a highly visible neighborhood landmark.

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

San Francisco would lose a cultural jewel. There are very few family-owned retail businesses left—particularly in Union Square—that can trace their roots back to a time when customers wore hats and gloves to shop. The City and the country would lose the best, most comprehensive high-end fabric store, known worldwide for its selection.

CRITERION 3

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

Britex Fabrics is modeled on a European-style fabric store with a 120-foot wall of wool, arranged in a spectrum of color that spans the length of the store and delights the eye. What we hear most often from first-time shoppers is that Britex Fabrics is a candy store (without the calories). The upper floors are equally colorful, organized, and abundant. We are known for our old-fashioned, personalized style of customer service. Many of our staff members have worked with us for decades, speaking many languages and representing many diverse communities. Amongst our staff are designers and creative artists in their own right, who bring their talents and perspectives to the sales floor.

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 maintain our 60-year tradition of honoring both our employees and the excellence of our stock. While our inventory is constantly changing in response to changing trends, our passion and dedication to quality of service remains unwavering. The stories of creative success that we hear every day from our customers provide the rewards and pleasures of running a business that has fulfilled so many generations of sewers and creative people.

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.).

Since Britex Fabrics is a family business and has been passed in its second generation to someone who truly loves what she is doing—along with her dedicated staff—the attention to operational detail is a daily process. In addition to maintaining our famous sign, our window displays on Geary and Maiden Lane are changed regularly, designed and executed by various artists on our staff. Passersby frequently stop and stare to admire the windows, whether or not they are interested in fabric. Britex is without a doubt one of the most beautiful and legendary stores in the country.

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.

Not applicable.

Britex Fabrics Legacy Business Registry Application

Section 5 – Supplemental Historical Documents



1972

Page 24 - S.F. Examiner - Tues., July 11, 1972

A New Face for Lace From Calais



LIFE-SIZED DAISIES form pattern of cotton lace patio dress with overall bib, by Paris' Paco Rabanne.

By Mary Stacey

There are 30 million home seamstresses in America. And most of them are wrong about one sewing item — lace.

Lace, they say, either is narrow trimmings for lingerie only, or by-the-yard material in understating colors meant mainly for mothers of the bride. But does it ever do they choose lace for a modern copy-rocked dress, much less a trendy party gown.

The world's most talented lace-makers, in Calais, France, have news for them. Lace has a new face. Today it can be fully embroidered all over with a shade-of-purple geometric design. Softer, very big this season in the regular woven version, is used for big stylized figures of black lace. Crinkled ribbon runs through silver lace. A heavy cream re-embroidered lace is called as cotton.

All of these come in bolts from 21 to 72 inches wide — and double borders alternate used for a hem.

With a variety of other

Paco Rabanne of Paris, specialist in bizarre metal clothing, took lace with a live-sized, 2 1/2 x 3 pattern, and came up with a gown as arresting as his clunky metallic creations.

Can the women own on a nationwide sewing lace? And as they copy silk, rayon and cotton? Well, Lacey Spector of Britex has just returned from France in excited about the new lace, she personally carried in her luggage part of the bolts she ordered.

The sudden emergence of livelier lace looks in the result, she was told, of new machines employing punch cards a la IBM. And of all things for a region celebrated for centuries for its hand-made lace. Calais workers think machine-made lace is as exquisite as their former products. Of course, being French, they are speaking practically: the hand-made lace was becoming 70 cents a yard, factories were threatened with closure — until technology saved the day.

The machine-cut lace

Can be converted by a clever seamstress into a copy of a \$200 original.

SILVER LACE DRESS fabric combines wide-mesh netting run through with ribbons forming scallop pattern.



PINK SILK FLOWERS in large and small sizes cover ruffle-trimmed lace dress by New York's Mollie Parnis.

LACE'S trendiest look. Tulle embroidered all-over in purple geometric design; border is on left side.

TRADITIONAL black lace turns trendily re-embroidered in fuzzy mohair. Lace fabrics all from Britex.

1973 Radio Spot

BRITEX FABRICS OPENING NIGHT AT THE OPERA

ANNOUNCER: OPEN; And now, as part of KKHI's live broadcast of the Opera's opening night, we take you to the grand foyer of the War Memorial Opera House for a special look at the opening night festivities, brought to you by Britex Fabrics. At Britex, 146 Geary Street, you can see how easy it is to create new fashion for yourself and have fun doing it. Britex Fabrics have all the fabulous imported and domestic designer fabrics, plus a complete notions, pattern and trim department. — And now to Scott Beach live at the Opera House.

ANNOUNCER: CLOSE; Britex Fabrics has brought you this special look at the Opera's opening night. Britex Fabrics, 146 Geary Street, between Stockton and Grant, is open daily from 9 to 6, Monday and Thursday 'till 9. — Britex Fabrics, where imagination is at work every day of the week.

Mr. Scott Beach
Sept 7

1980s



1974

Wed., May 8, 1974 ★ San Francisco Chronicle 35

HERB CAEN



This Column Rated X
★ ★ ★

JOHN PRIEST, the S.F. Opera's technical director, having made a large purchase at Britex on Geary for the opening night production, was mildly amused to receive a bill this week that specified "Scenery fabric for 'Manon Let's Go'" . . . Which, of course, is the sequel to "Manon First" . . . And I would suspect that if Maestro Ozawa's celebrated pain in the neck was caused by a "spasm," it occurred after he read Critic Heuwell Tircuit's scathing review of last week's concert, which may have been responsible for a postponement of the S.F. Symphony's recording of Dvorak's "New World" . . . Zoom service: No sooner had Maria Callas checked into her hotel Mon. night than her accompanist, Robert Sutherland, dining at T'Vic's with the Herbert Hoovers, excused himself, ordered chicken soup, coconut ice cream and a box of gardenias to go, and hustled them up to the diva's suite. At the Mark, not the Sheraton-Callas.

★ ★ ★

1977



SF Heritage Archive

1993

HILLARY RODHAM CLINTON

January 15, 1993

Lucy Spector
Britex Fabrics
146 Geary St.
San Francisco, CA 94108

Dear Lucy:

The cashmere is absolutely beautiful, and I am grateful for such a special gift to commemorate an extraordinary experience for our family. Your gift will be a lovely reminder of your friendship and your enthusiasm about the Inauguration.

I hope the coming year is a successful and happy one for you and for Britex.

Sincerely yours,

Hillary
Hillary Rodham Clinton

HRC/ekp

1997



SF Heritage Archive

2002

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:

LUCY SPECTOR
Owner, Britex Fabrics

The Board of Supervisors would like bestow its highest recognition and honor to Lucy Spector for her incredible work over the past five decades at Britex Fabrics. With notches and notions, with backings and bolts, Lucy Spector has seamlessly stitched Britex into the fabric of Union Square and San Francisco. Since 1952, Lucy Spector has played an invaluable role in building and maintaining a monument to small business and style, serving generations of hobbyists and seamstresses alike.

[Signature]
Supervisor Gavin Newsom
Member, San Francisco Board of Supervisors
March 25th, 2002



PROCLAMATION BOARD OF SUPERVISORS CITY AND COUNTY OF SAN FRANCISCO

Commending Lucy Spector on her service as a San Francisco business owner for over fifty years and dedicating April 15th, 2002 as "Lucy Spector Day" for the City and County of San Francisco.

WHEREAS, Lucy Spector and Martin Spector first opened Britex Fabrics in 1952, with Lucy Spector assuming all responsibilities by the time of her husband's death in 1966; and,

WHEREAS, A San Francisco institution, Britex Fabrics has served over five generations of visitors from all corners of the globe, local residents, grandparents and grandchildren alike; and,

WHEREAS, Under Lucy Spector's leadership and vision, Britex Fabrics has continued its success as the interfacing of Union Square, with Britex Fabrics being recognized as the Tiffany's of fabric stores; and,

WHEREAS, Lucy Spector's innate sense of style and vision has served Britex Fabrics quite well, developing a vast and exclusive selection of fabric, notions, trims for fashion sewing and home décor; now, therefore, be it

RESOLVED, That the Board of Supervisors of the City and County of San Francisco does hereby thank and congratulate Lucy Spector for serving as owner of Britex Fabrics for over 50 years; and, be it

FURTHER RESOLVED, That the Board of Supervisors does hereby dedicate Monday, April 15th, 2002 as "Lucy Spector Day" in the City and County of San Francisco.

Approved by the full Board of Supervisors on April 15th, 2002.



2002



Lucy Spector

co-founder and owner, Britex Fabrics—a 50-year-old, female-run business that's one of the oldest and largest fabric stores in the country.

My first visit to San Francisco was in 1949, after I had left my hometown in Austria. I remember strolling through Union Square in my dainty kid gloves and hat, gazing through store windows at the linens, brocades and silks. In those days, all the fine stores had fabric departments. The city's dignity and beauty enchanted me, and in 1952 my husband and I started our business.

Britex Fabrics, on Geary Street.

My role at that time was a housewife. My husband and I had an understanding about the business—he said you can help me, but you really don't know much about anything. I was a saleswoman, nothing more. But then my husband died in 1966, leaving me with more than a million dollars in debt. We lost our manager, who opened up another fabric store not far away. I had three small children and my mother to support, and I was determined to make a go of it. It wasn't a question of following my dreams; it was a question of necessity.

I worked Monday to Saturday, and was there from the time the store opened till the time the store closed. It was hard work, very hard work—constant concentration on the business—but I loved what I was doing. I became loved by my employees and my customers because I put everything into it honestly and as best as I could. It came the hard way, not the easy way. My clients have confidence in me, and I am proud of that. You can't imagine the pleasure of overhearing customers say among themselves: "What a place, what a fabulous place."

Photographed at Britex Fabrics in Union Square. Interview by Katy Neusteter.

2008



Britex's Sharman Spector leans on one of the shop's sliding ladders, which are used to reach fabrics stacked in the wall of wool on the first floor.

STYLE COUNSEL

Dream weaver

Britex co-owner **Sharman Spector** explains how she assists the throngs of stylish DIYers who punch up clothes with a bit of trim and a few new buttons.

BY JOANNE FURIO

PHOTOGRAPHS BY JULIA GALDO

Shows such as *The Rachel Zoe Project* and *Project Runway* inundate viewers with talk of draping, folding, and stitching—not to mention fierceness—in fashion. But how do we apply our newfound knowledge at fabric stores? They can be such dingy places: bolts of fabric thrown on tables, no labels or prices anywhere, a gruff owner who determines yardage by using his arms. Enter Sharman Spector of Britex Fabrics, the stalwart shop on Geary Street with a plaque immortalizing the names of its numerous celebrity customers. (Was that David Bowie inspecting the silver lame?) Spector searches the world for the most unusual textiles and trimmings, keeping San Francisco's diverse and iconoclastic customers in mind. Here, she tells us how to take an idea from a sudden brainstorm to a finished design, whether you've mastered buttonholes or never touched a needle and thread. BRITEX FABRICS: 146 GEARY ST., SF, 415.392.0910; BRITEXFABRICS.COM

Your father, the late Martin Spector, first established Britex in Manhattan before opening his S.F. store in 1952. Were they a reaction to typical American fabric shops? The U.S. model was more for the trade, so most people who shopped there knew what they were looking for. Britex is really based on a European model. My father was from Poland, and my mother, Lucy, is Viennese. If you go to Europe, you will still find some beautiful smaller stores where the focus is on presentation. ▶

2010

Britex Fabrics

I all started with my mother and father, who came from the Garment District in New York. Originally, they were both from Europe. They were very passionate about fabric. It was very much the European aesthetic—the excitement of choosing the colors and feeling the textures. It was a slower way of doing things. In 1947, they came to San Francisco for a fresh start. My father just had vision: He literally walked down the street and said, "This is where I want Britex to be." He was daring. And he made it happen.

I've been actively involved since 1970, but really, it started when I was a girl. Britex used to sell buttons on the first floor, so I sold buttons. Back then, my mother still spent so much of her time building the business. She worked alongside my father up until his death in 1960. Then she took over. She was such a hard-working woman. She really loved what she did. She would tell you today—if she didn't have to retire, she wouldn't have.

We never thought of Union Square as a neighborhood—it's downtown, then and now. It's the cornerstone of this city. It's so varied and bustling. Downtown has remained quite consistent, when I think about it. We've always been anored by big department stores—City of Paris, I. Magnin and J. Magnin, going back even further. And now, of course, Barnes, Neiman Marcus and Macy's. I remember when we had Blum's across the street and we'd have coffee crunch cake in the mornings. And we had this wonderful pet store, Robinson's, on Maiden Lane. Back then, the women would shop and send the men away. We'd say, "You can go to Robinson's across the street."

Twelve years ago, we were fortunate enough to purchase the building, so we're here for the long run. I don't see Britex working in another neighborhood. We've been here so long—people know where to find us. [Designer] Helga Howe used to be behind us in the Frank Lloyd Wright



Center: Sherman Spector

building. She was such an icon for fashion. Now we're one of the few. Even [legendary tailor] Walter Fong is retired.

What hasn't changed is that we're always doing fun, quirky things—Halloween has always been huge. We even sell stuff for Burning Man. There are the DIYers, the home sewers, the designers, the fashion students, the theater people, the interior decorators, the ballet, the opera, the special-occasion people. There's a resurgence. People are dissatisfied with disposable clothing. They want to make

"There isn't a day that goes by that we don't hear, 'I'm so glad you're still here.' I cannot think of a better place to be than the heart of SF."

their own or reinvent what's already in their closets—adding a layer of tulle, a lovely flower, or using some vintage trim to accentuate. You can always create such beautiful things.

There isn't a day that goes by that we don't hear, "I'm so glad you're still here." I know that we're doing the right thing. I cannot think of a better place to be than the heart of San Francisco.

—Sherman Spector, as told to *Jillian Kurvers*

46 | *July 31, 2013* | [entrepreneur.com](http://www.entrepreneur.com)

2013

Fashion

SIX-COURSE COLLECTION

The Factory's new line, with Britex Fabrics, customizes evening wear to your taste

By Tony Bravo

When Jennifer Evans decided to launch The Factory into the world of custom evening wear in June, instead of holding a fashion show at the Factory's Fourth Street boutique and workshop, she hosted an intimate dinner at her home. And *gentleman* over-looking downtown San Francisco, Evans' friend chef Keith Hughes (see Page 50), Supper Club paired six courses with the six gowns upon which the collection is built.

"I wanted that sick feeling," Evans said. "I love the idea that you're seeing the collection against the kind of backdrop you would have for a private showing in a great couture house or store in the era when custom departments were a regular feature."

As models entered with each new course, the story of the collection began to unfold: classic silhouettes—column, cocktail, A-line, trumpet, fish-tail, ball gown—that serve as a template for a client to shape to her individual vision with the Factory team's expertise.

Evans already had an appreciation for the process of creating gowns for the individual woman based on years of working with tailors and couture designers before starting the Evans Group, the Factory's parent company. She realized that the Factory was in an ideal position to explore custom evening wear, given the skills of her team, who spend much of the year working with designers on individual collections and creating the Factory's in-house line.

"San Francisco has a very 'experience-based' fashion scene that the collection is an exciting addition to," she said, noting the city's revival in bespoke business over the past few years. "As much as a piece of couture is about the finished gown, it's also about what the client and the designer go through together in the creation. For women just discovering custom, it can be very empowering."

Clients begin with a consultation to determine which of the six gown shapes best suits

the woman and the occasion. Then the Factory works with the client to customize it with specific design elements and embellishments, including ruffles to the gown's initial shape.

The next step is where a client's vision can truly begin to manifest itself: fabric selection. When it came time for Evans to find a partner for the collection, she looked toward her friends at Britex Fabrics in Union Square.

"Britex was the only choice," Evans said. "With their history in San Francisco—Britex has been a Union Square fixture since 1922—and the expertise of the staff, we knew they shared our same values."

For Britex owner Sherman Spector, the partnership was a natural fit. "In collaborat-

ing with the Evans Group, we simply rolled out one beautiful fabric after another to showcase what was possible with each silhouette. And knowing that the fabric would be placed in capable hands, the whole process was a delight."

In a fashion climate that can frequently emphasize trends and haste, Spector sees long-term advantages to reviving traditional custom production values. "If we can convince people to slow things down a bit, there would be a lot more satisfaction, not to mention elegance."

After Britex, the team at the Factory takes over with figure measurements and creates a traditional muslin fitting sample. Every client also gets her own file, which the Factory can reference for future orders. When the gown is complete, clients are presented with a design sketch of their final gown, a touch that recalls the glory days of made-to-order.

For Evans, each gown is the beginning of a relationship. "Once you feel the fit and see the results of a couture collaboration, it's hard not to want that experience for every piece of formal wear you add to your wardrobe," she said. With prices starting around \$2,500, Evans points out that women can easily spend twice



The Factory photo

that amount on an evening purchase off the rack "without the benefit of a custom fit and at the risk you might run into a duplicate at an event."

"San Francisco, far more than Los Angeles, has a defined social season, with events like the Opera, Symphony and Ballet openings. Women who attend these regular formal occasions are ready to be part of the haute couture process."

Tony Bravo is a San Francisco freelance writer. E-mail: style@chronicle.com



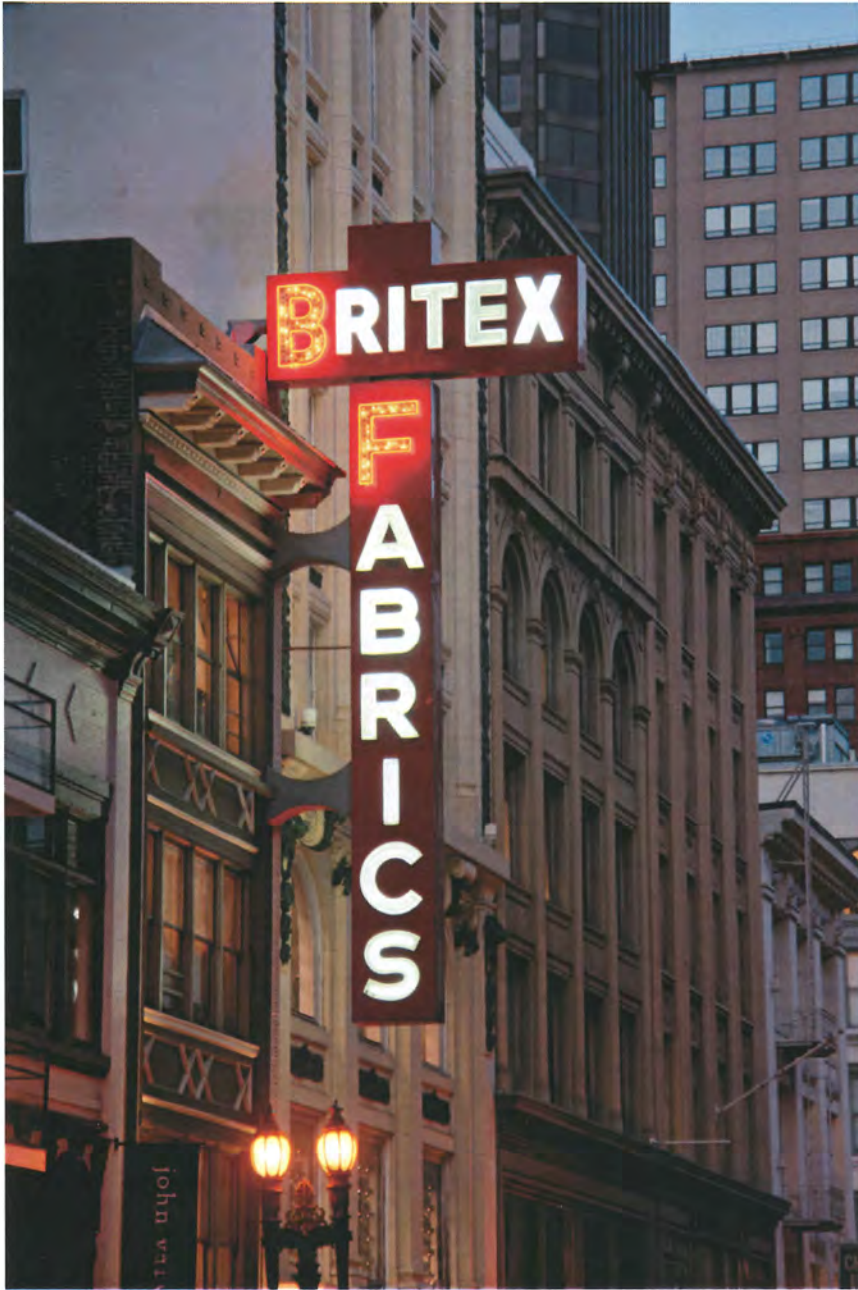
"San Francisco has a very 'experience-based' fashion scene that the collection is an exciting addition to."

Jennifer Evans, founder

The Factory debuted its new evening-wear collaboration with Britex, shown on models, top, with an intimate dinner at the Beaux Arts penthouse overlooking downtown San Francisco of Factory founder Jennifer Evans, above.

BRITEK AD DISPLAY





Meg Lauber via Flickr

HERITAGE



news

FOR MEMBERS OF SAN FRANCISCO HERITAGE

Britex Fabrics (since 1952)
148 Geary Street



PHOTO: BRYTTAN WASSERMAN/STYLISH

VOLUME XLIII | NO. 3

FALL 2010

YES ON J: San Francisco's Legacy Business Historic Preservation Fund

In March, the Board of Supervisors unanimously passed legislation to establish the country's first official Legacy Business Registry. This November, voters will decide if the city should provide financial assistance to help stabilize San Francisco's long-standing businesses. [START ON PAGE 8](#)

IN THIS ISSUE 2. PRESIDENT'S COLUMN 3. HERITAGE NOTES 4. MINT DERELICTION 5. LEGACY BUSINESS FUND 6. EVENTS 9. PEOPLE 10. SUPPORTERS 11. ANNUAL FUND APPEAL 12. CALENDAR OF EVENTS

SFGATE

Britex at 60: The fabric of our lives in S.F.

LIFE STUDIES Britex at 60 - tailor-made for S.F.'s creative set

By **Julian Guthrie**

Updated 12:03 pm, Monday, July 9, 2012

Over near the bolts of cotton quilting fabric on the third floor stands **Melody Chan Doss**, who started at **Britex** in 1979 as a cashier and learned "from the ground up." She takes pride in the fabric, describing a cheerful new line of organic cottons as "happy family members that all get along."

Not far away is Maya Gorokhovskaya, who was hired at Britex 23 years ago speaking only a few words of English and is now known as the "Button Lady," and loves any button that sparkles.

On the first floor, near the "wall of wool," stands Ina Zholudova, whose eyes well with emotion as she talks about Britex as a place where imagination meets possibility, where the color and richness of America contrasted to the bleakness of all she had known in Ukraine.

Britex, the sewing and fabric emporium opened on Union Square in 1952 by Polish immigrant Martin Spector and his Austrian wife, Lucy, is celebrating 60 years in San Francisco. It has managed to thrive through changing times, from the era of home-economics classes to a time when customers tap their smart phones or tablets to explain fabric and design ideas.

And through it all, the shop has stayed in the family. It is now run by daughter **Sharman Spector**.

"We are still about good old-fashioned service and old-fashioned charm," Sharman Spector said. "But we are also very modern. We get a lot of do-it-yourselfers and, seasonally, the **Burning Man** crowd. We are constantly evolving."

Taking a tour of the four floors, starting at the top, Spector showed off the discounted remnants, faux fur, pillow forms, netting and athletic fabric.

"This floor is where you find a lot of the costume makers and the Burning Man people," she said. "Our faux fur is especially popular."

On the third floor, she rhapsodized about the ribbons, from classic grosgrain to the hand-dyed silks and velvets, and the embellishments, including tassels, lace, silk flowers and hairpieces. She showed off the purse handles and the iron-on patches for everyone from military to kids. And, she stopped at the button counter, with 75,000 styles of buttons.

"I started in the ribbons department, then I moved to trim, and now I'm the queen of buttons," laughed Gorokhovskaya. "I walk down the street and people say, 'That's the button lady!' I love all the buttons, though I particularly love anything with rhinestones. The sparklier, the better."

She added, "When I first came to apply for this job, I was afraid to even walk in. But I met Sharman's mom, Lucy, and she was from Austria and she gave me a chance. She really gave me a new life."

Heading to the second floor, Spector passed by the perfectly rolled bolts of cotton and linen, and fabric for upholstery and drapes.

"I love the creativity here, and the way we try to help customers," said Doss. "We do have a lot of people come in with their iPads, and we work with them. But we also tell them this is a human process. We are not barcoded. There is creativity and imagination that goes into this. I love working with customers, whether they are here for a quarter of a yard of fabric, or for thousands of yards of fabric."

Back on the first floor, Spector stood just inside the front door.

"My parents came out to San Francisco on vacation and saw this place and my father said, 'We are taking that store.' One of the first things my dad did was to create a 'wall of wool,' which we have today."

When Martin Spector died in 1966, Lucy Spector set about enlarging the business.

"My mother really introduced the magic of European fabrics," Spector said.

Standing nearby was Zholudova, who landed her first job in America at Britex.

"Twenty-two years here," she said, nodding her head. "It has changed a lot, but it is still a family business. It is a mecca. I look at all of the colors and fabric and feel happy. To me, it is a place where art happens."

Britex

10 a.m.-6 p.m. Mon.-Sat. 146 Geary St., S.F. (415) 392-2910. www.britexfabrics.com.



Photo: Siana Hristova, The Chronicle

Sharman Spector poses for a picture at the 60 years old store Britex Fabrics she owns in San Francisco, CA on May 4, 2012. The family shop opened in 1952 by her parents Polish immigrants Martin and Lucy Spector. Many of the store employees had worked for the company for many years including Melody Doss, who has been with Britex for 33 years, "Button Lady," Maya Gorokhovskaya and Douglas Davis has been here for 23 years.



Photo: Siana Hristova, The Chronicle
Sharman Spector shows a colorful fabric.



n va



Photo: Siana Hristova, The Chronicle

Basket with scarves by the register at Britex Fabrics on May 4, 2012.



Photo: Siana Hristova, The Chronicle

Sharman Spector owns the 60th years old store Britex Fabrics in San Francisco, CA.



Photo: Siana Hristova, The Chronicle

Sharman Spector shows a lace fabric sold at Britex Fabrics



Photo: Siana Hristova, The Chronicle

"Button Lady," Maya Gorokhovskaya take a brief moment to pose for a picture by the button's wall at Britex Fabrics store she works for 23 years on May 4, 2012.



Photo: Siana Hristova, The Chronicle

Sixty years old San Francisco, CA store Britex Fabrics on May 4, 2012.



Photo: Siana Hristova, The Chronicle

Sixty years old San Francisco, CA store Britex Fabrics on May 4, 2012.



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Photo: Siana Hristova, The Chronicle
Sixty years old San Francisco, CA store Britex Fabrics on May 4, 2012.



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Photo: Siana Hristova, The Chronicle

"Button Lady," Maya Gorokhovskaya take a brief moment to pose for a picture by the button's wall at Britex Fabrics store she works for 23 years on May 4, 2012.

Julian Guthrie is a **San Francisco Chronicle** staff writer. E-mail: jguthrie@sfchronicle.com



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-030
Business Name: Clarion Music Center
Business Address: 816 Sacramento Street
District: District 3
Applicant: Clara Hsu, President
Nomination Date: October 13, 2016
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? X Yes No

816 Sacramento Street from 1982-Present (34 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: NA

DELIVERY DATE TO HPC: October 17, 2016

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

October 13, 2016

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

Dear Director Dick-Endrizzi:

I hereby nominate Clarion Music Center, a true gem of San Francisco's Chinatown, for inclusion on the Legacy Business Registry.

Situated on the southern end of historic Waverly Place, Clarion Music Center has, since 1982, steadily expanded its reservoir of instruments from more traditional instruments to an array of over 100 different exotic instruments. In doing so, Clarion has not only served the local community of traditional Chinese instrumentalists, providing doumbeks and erhus to local residents and buskers, it has also become a renowned meeting place for world music enthusiasts and scholars from around the globe. Clara Hsu owned the business at its outset, and following a decade plus of engaging with San Francisco's vibrant poet community and publishing her own, she is back at the helm of this amazing institution, seeking to expand its celebration of music, theater, art and poetry in a new high-tech world.

Clarion Music Center is ripe for and deserving of inclusion on the Legacy Business Registry, and I strongly support its application.

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.

NAME OF BUSINESS:
CLARION MUSIC CENTER

BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)
CLARA HSU

CURRENT BUSINESS ADDRESS:	TELEPHONE:
816 SACRAMENTO STREET SAN FRANCISCO, CA 94108	(415) 391-1317
	EMAIL:
	info@clarionmusic.com

WEBSITE:	FACEBOOK PAGE:	YELP PAGE
clarionmusic.com	facebook.com/clarion-music-center	yelp.com/clarionmusic+center

APPLICANT'S NAME
CLARA HSU <input checked="" type="checkbox"/> Same as Business

APPLICANT'S TITLE
PRESIDENT

APPLICANT'S ADDRESS:	TELEPHONE:
301 Gambier Street San Francisco, CA 94134-1341	(415) 244-1317
	EMAIL:
	soullesswoman@gmail.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0395913	Board of Equalization BH 19-765330

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
816 Sacramento Street	94108	1982
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1982-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:

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.

CLARA M HSU

Name (Print):

9/23/2016

Date:



Signature:

Clarion Music Center 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.

Clarion Music Center opened its doors in San Francisco's Chinatown in October 3, 1982. James Ma, a Hong Kong piano manufacturer who had immigrated to the United States upon his second marriage, and his daughter Clara Hsu, who received a music degree in New Jersey, decided to make a new start in their new world. With the help of friends they built music studios in the basement of the old Salvation Army Church and invited piano and violin teachers to give private lessons to local children. Enrollment grew steadily, and by the end of 1991 there were over 130 students. Clara organized concerts, competitions and workshops for the students, and in 1989 became the Representative of the Associated Board of the Royal Schools of Music (an international music examination organization based in London, England, organizing examinations, workshops and concerts for the entire Bay Area.

James had his own company, Excelsis Music, at the same location as Clarion Music. His business consisted of retail and wholesale, mostly in pianos, violins and Chinese traditional musical instruments. Musicians who stumbled into this humble little shop were surprised and pleased to see gongs and Chinese drums. Some of them would trade their own instruments for an erhu or pipa.

Father and daughter began to take an interest in the instruments that they received from trading: a Native American flute, an African drum, a bagpipe from Belarus to name a few. These instruments were unusual and beautiful, handcrafted and one-of-a-kind. The customers were interesting too because many were world travelers and had fascinated stories to tell. James and Clara found themselves gradually being led into the world of traditional instruments.

In 1992 James and Clara purchased the old Salvation Army building and expanded their businesses to include a street level with an entrance on Waverly Place. With the new space the duo decided to stop selling standard western classical instruments and started in earnest in presenting exotic musical instruments of the world. With the collaborations of Fred Tietjen and Stephen Kent, Clarion gained an international reputation of being the "Mecca of Didgeridus." (Didgeridu is an Australian aboriginal instrument.)

Cultural Awareness Through Music workshops began in 1995 with Michael Santoro, were designed to educate school students. The workshops are still ongoing to this day.

World Music at Clarion, a Friday night concert series from 1997-2005, was challenging because its goal was to present music that was not mainstream. It was meant to be a learning experience for the audience rather than entertainment.

In 1998 James Ma suffered a stroke and sold his business Excelsis Music to Clara. Now Clara took over the wholesale and retail of the instruments in addition to her administration on the music studios, concerts and workshops.

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

In its entire operation Clarion has never ceased operation, even when the building experienced a major flood due to a faulty valve of the hot water heater on the roof in 2002. Clara managed to get help from the First Chinese Baptist Church across the street and the First Congregational Church on Walter U Lum Place and used their facilities for teaching.

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

Clarion Music Center has been a family owned business since its founding in 1982, with a ten-year period from 2005 to June 2016, when it was not family owned. Clara Hsu owned the business until 1998 when her father James Ma suffered a stroke and had to retire from his wholesale business. Clara then took over James' operation. In 2005, she decided to sell the business to pursue her interest in poetry. The business was sold to two of her long time employees. When the new owners decided to close Clarion in 2016, Clara re-purchased the business.

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

There was a period in the history of Clarion Music Center from 2005 to 2016 when it was not a family owned business.

The new owners canceled the World Music at Clarion series and decided instead to focus on Chinese musical instruments. However they kept the Cultural Awareness Through Music workshops for school's field trips.

In recent years, the business struggled financially due to a lack of sophistication in today's social media and the online retail environment.

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.

Included in this Legacy Business Registry application is a photo album showing the grand opening of Clarion and Excelsis Music. Dates are on the back of the original photographs.

A set of signature card copies were provided by Bank of America, Chinatown Grant Ave Branch, showing the name and date of when Clarion Music Center was opened.

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 is regarded as a historical building as it was the old Salvation Army Church, with a corner stone dated 1958.

Criterion 2

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

Clarion Music Center is the only music school in the Chinatown neighborhood since the 1980s and it remains to be so to this day.

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

On the wake of 9-11-01, Clara organized a candlelight memorial at Clarion and invited people to send in their words of grief and consolation. Message came via emails from many parts of the world and they were posted on a wall at Clarion. During the memorial the messages were read out loud and musicians played. Afterward participants walked around the block of Waverly, Clay, Grant and Sacramento with candles. This event was fondly remembered by those who were there. Clara was often reminded about its impact on people even to this day.

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

Clarion has been referenced in local newspapers and TV shows. Please see attachments.

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

"Clarion" means a loud and clear trumpet. The business name plays on "Clara" which means bright and clear.

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

Even through the most difficult circumstances, suffering loss of sales from the multiple disasters associated with the age of the building, Clarion has remained available to the community and has never shut its doors on the students. From the very beginning Clarion is built solely on personal resource, not bank loans. Clara came out of retirement to buy back the business for the sake of the arts and the community, using her own savings to restore the business.

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

Many of the students at Clarion are Chinatown residents. The parents are mostly first generation immigrants who hold menial jobs. They don't have the privileges that are enjoyed by the more affluent Chinese families and many don't travel outside of the community until they go to college.

Willa Li, a resident of Chinatown and former piano student of Clara, now a freshman at Harvard University, wrote:

". . .Clarion has been such an integral part of my life and will always be where my musical passion has seeded and blossomed. I still remember the many years I have walked through the store; how as a young child, the ocarinas, guzhengs, and lustrous gongs were visual delights that piqued my interest in music. I will remember Clarion as the melting pot of exotic instruments that filled me with a rich sense of worldliness, and I am so grateful for Clarion for exposing me to music, culture, and history in a way that I will always treasure. . ."

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

The building was the old Salvation Army Church but other than that there is no significant or important cultural content within or without the building.

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

The original owner Clara Hsu, now a published poet, was moved to consider the impact of the end of a legacy when the last owners decided to close shop. Clarion Music Center was the only music establishment left in the Chinatown and downtown vicinity, and families in the immigrant-rich neighborhood would have a hard time finding affordable music lessons for their children if the store were to close.

Clara decided to keep Clarion going by purchasing the business back because she firmly believes that the awareness of beauty in sound and sight is cultivated through listening, seeing, feeling and immersion. What is important is not the mechanical action that is taught in playing an instrument. What is important is the awareness of beauty, and to be able to discern the difference between the good and the bad; and that beauty comes in many shapes and forms. It is this environment that Clara wants to cultivate and protect for the Chinatown community.

Criterion 3

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

Clarion has always been ahead of its time in terms of concept. Musical instruments were treated with respect, displayed in beautiful cases and containers, whether they were a few dollar items or expensive instruments. The same concept is applied to the new Clarion: to provide an inclusive environment that is inspiring and respectful for the arts.

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)

After Clara had re-purchased the business in July, 2016 changes were necessary in order for the business to survive and thrive.

As painful as it was, the collection of rare and exotic instruments no longer could support the business. Clara decided to buy the business back without its massive inventory. Her vision was to create a new Clarion, keeping and expanding the private piano and violin lessons to include Chinese and other musical instruments, art and theater classes; and the presence of poetry.

Clarion is now the home of the San Francisco Poetry Open Mike Podcast TV Show, where taping of the show is produced once a month. David Acevedo, director of SF City Theatre Company and Teatro Latino will offer drama classes and performances. An art gallery is in the works. There will be literary readings and a distinctive poetry collection by local poets will be showcased. As Clara puts it, "Poetry will not be the bread and butter, but it will be the soul of Clarion." World Music at Clarion will be back to celebrate our culturally rich Bay Area. Clarion

will be the next "Mecca of arts" where San Francisco and Chinatown residents and youths will benefit in experiencing the living arts of our time.

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.). Does the building occupied by the business relate to the immediate neighborhood?

With the Golden Mountain Temple as its next door neighbor, the First Baptist Church and the YMCA across the street and Clarion with its educational, music and art focus, Chinatown has a unique corner that serves the community in health, arts and spiritual practices. This corner does not sell touristic souvenirs, and it is the starting point of many historical tours.

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE
05-31-2017

EXPIRATION DATE
06-30-2017

FY 2016-17

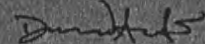
BUSINESS ACCOUNT NUMBER 0395913	LOCATION ID 0395913-01-001
TRADE NAME (DBA) CLARION MUSIC CENTER	BUSINESS LOCATION 816 SACRAMENTO ST
BUSINESS CLARION MUSIC CENTER	THIRD PARTY TAX COLLECTOR <input type="checkbox"/> PARKING TAX <input type="checkbox"/> TRANSIENT OCCUPANCY TAX

CLARION MUSIC CENTER
816 SACRAMENTO ST
SAN FRANCISCO CA 94108-2117

CITY AND COUNTY OF SAN FRANCISCO
OFFICE OF THE TREASURER & TAX COLLECTOR



José Cisneros
Treasurer



David Augustine
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

Read reverse side. To update addresses or to close a business, go to www.sftreasurer.org/accountupdate.

Clarion Music Center

TITLE OF ACCOUNT(S)

Bank may pay out funds as instructed below:

For Sole Proprietors: with your signature alone (in box number 1) or with any one of the other signatures below unless you specify another number here _____ for the other signers.

For all other businesses: with any one of the signatures below unless you specify another number here: _____

Authorized Signature(s):

1. Clara HSU

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

2. James MA

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

3.

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

4.

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

5.

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

6.

(TYPE OR PRINT NAME)

(SIGNATURE)

(DRIVERS LICENSE / SOCIAL SECURITY NUMBER)

FOR CASC/ACCOUNT ADMIN USE ONLY

You agree that the written information we give you is part of your agreement with us and tells you the current terms of our deposit accounts.

By signing below, you certify under penalty of perjury that the tax reporting information set forth on the reverse is true, correct and complete. The Internal Revenue Service does not require your consent to any provisions of this document other than the certifications required to avoid backup withholding.

Type or Print Name

Signature

Type or Print Name

Signature

Accounts Established Under This Agreement

The written information we give you and the tax reporting information you gave us on this card apply to each account opened under this agreement.

ACCOUNT INFORMATION		DATE OPENED	COMMENTS
TYPE	ACCOUNT #		
Checking	[REDACTED]	8/82	
IMX	[REDACTED]	8/98	

• Cash and deposit all checks payable to me or to this account name when endorsed.

I want you to:

- MAIL all my statements and other notices.
- HOLD all my statements and other notices. Mail them to me if I don't call for them in 30 days. If the statements and other notices are returned to you undelivered, you may destroy them after 2 years.

I agree that you're not responsible for items lost while not in your possession.

I want a unified Timesaver Statement.®

My checking savings account number is _____





Chinese Music Center
SALE!
Violin 小提琴 \$198.00...
Flute 長笛 \$198.00...
Clarinet 單簧管 \$198.00...
Trumpet 小號 \$198.00...
HARDWARE

Chinese Music Center
SALE!
Violin 小提琴 \$98.00...
Flute 長笛 \$198.00...
Clarinet 單簧管 \$198.00...
Trumpet 小號 \$198.00...
HARDWARE













ER HU

二胡

- EHBV \$89.00
Basic Model Yellow
- EHBR \$109.00
Basic Model Rosewood
- EHRW \$209.00
Student Model
(w/ hard case)

Add \$20.00 for shipping





SALE
Ma Teu Guqin
\$295
7 607 - 1234









華聲樂器

MENCZLANS
MUSIC INC.
906-7538

音樂中心

CLARION
MUSIC CENTER
391-1317

CELIGA











**Photo Album Showing the Grand Opening
of Clarion and Excelsis Music**

TO:

CLARION MUSIC CENTER

BEST WISHES

KIN .

OCT. 3, 1982















Newsletter December 2001

Dear Friends of Clarion,

Happy Holidays! I would like to thank those of you who took advantages of our holiday sales and bring music to your homes and friends. Our after Christmas storewide sale will feature the following:

* **December 29 (Saturday) DAY-LONG Customer Appreciation Didjeridu Sale**

20%-40% Discount on all didjeridus and we take you out to lunch!

The ornately painted and finely worked yirdakis in the didjeridu gallery at Clarion Music Center have long held player appeal and high value. From bell size to bore dimensions, shape, wall thickness, backpressure, resonance, tone, and the exquisite 40,000+ year old Aboriginal clan designs--these instruments are crafted to be the ultimate in didjeridu.

Pick up rare instruments made by famous northeast Arnhem Land makers Djalu Gurruwiwi, Milkayungu Munungurr, Yuwalkitj, Datjirri Wunungmurra, and Gapanbulu Yunupingu, current yidaki player of Yothu Yindi.

Don't miss out on this opportunity 9am and 5pm Saturday December 29 to acquire your dream didjeridu at rockbottom prices including lunch on us.

* **30% off all holiday items** - This includes beautiful Woodstock chimes, ethnic accessories like purses, scarves and bags; and all overstock items.

This sale is limited to the inventory on hand. Sale prices do not apply to special order items. Sale ends January 15, 2002.

We will be opened on Sunday December 30 from 12-4, and closed on Monday December 31 for inventory.

The new year is full of activities. Please see the event calendar below.

With all good wishes.

Clara

CONCERTS 2002

Friday January 25 Open Mic - poetry and music

Hosted by Gaya Jenkins

FREE EVENT

This is about getting together and having a good time, and share works that are important and inspirational to you. Many people signed up already, and we will have only twelve participants (ideally six poets and six musicians), so that each one will have enough time to perform. So if you are thinking about playing or reading, don't! Make a commitment now and e-mail me at clara@clarionmusic.com

Other Upcoming concerts: (more details later)

Friday February 8 Zimbabwean Shona Dance and music featuring Julia Chigamba

Friday February 22 Danny Heines, guitar

Friday March 1 Jorge Perez-Molina and Friends (berimbau, vocal and piano)

Friday March 15 Gamelan Saker Jaya

Friday April 5 Jiebing Chen, Erhu master

Volunteer

I am looking for volunteers who are willing to help out on the Friday night concerts. Please let me know if you are interested and indicate the date(s) that you are available. Thank you.

WORKSHOPS 2002

January 11 Frame Drumming Workshop with Glen Velez

Time: 7-10pm

Fee: \$50.00

Glen Velez is an internationally recognized frame drummer, composer, scholar and teacher. Velez has created his own musical style inspired by both western percussion and frame drum performance styles from around the world. This workshop will cover various extended hand techniques, Indian rhythm formulas, hand movements used in S. Italian, Basque and Azerbaijan frame drum techniques, and rhythm material from his latest CD, Breathing Rhythms.

We will have some drums available at the workshop. You may bring your own drum. A tar drum with a diameter between 10" - 16" is recommended.

Advanced registration only.

January 10 Chinese Erhu Class with Mr. Shi Tao

Time: Every Thursday, time to be determined

Fee: \$60.00 for a session of six consecutive classes

Erhu, or the two string fiddle, is a popular instrument in China. It is simple enough that many people find it satisfying playing at home. However its long history has created virtuosity in techniques and music. It is the lead instrument in most Chinese ensemble, and often played as a solo instrument.

Starting on January 10 we will offer erhu classes every Thursday evening at Clarion. Mr. Shi Tao is a graduate of Nan-Jing University in China, and has been teaching erhu in institutions and privately for many years. Since he came to San Francisco in 1999, he has performed with Melody of China, a local professional ensemble in the Bay Area, at Yerba Buena Center, Old First Church, and Channel 26. He also does performance and demonstration for schools in the Bay Area.

No music background is necessary to participate in this class. Tuition is paid in full on the first class for a session of six consecutive classes. A selection of erhu is available at Clarion.

Advanced registration only.

January 7- March 25 Ensemble Workshops

Internationally acclaimed Erhu (Chinese two-string violin) virtuoso Jiebing Chen will be a Resident Artist at Clarion Music Center from January through March 2002!

During this time, Ms. Chen will lead two workshop ensembles. The first will take place Monday nights from January through March 2002 and will be a multi-cultural music workshop ensemble where participants can try their hands at working in and with different musical traditions.

On Tuesday nights, Ms. Chen will lead a workshop ensemble for traditional Chinese instruments where both traditional repertoire and new works can be developed and explored.

Intermediate to Advanced musical proficiency is recommended, all instruments and ages are welcome. Participants need to provide their own instruments.

This FREE workshop is a program of Clarion Music Center, the California Arts Council - a State Agency, and Asian Improv aRts.

Dates:

Multi-cultural Music Workshop Ensemble: Mondays,
January 7 - March 25, 2002

Traditional Chinese Instrument Workshop Ensemble:
Tuesdays, January 8 - March 26, 2002

Time: 7-9:30pm for both workshops

Tuition: Free

For more information, please e-mail Jeff Chan at jfchan@asianimprov.com

Clarion Music Center

816 Sacramento Street
San Francisco, CA 94108

Tel: 415-391-1317

e-mail: clara@clarionmusic.com

web site: <http://www.clarionmusic.com>

Exotic Musical Instruments *at*

CLARION MUSIC CENTER



**AFRICAN DRUMS AND PERCUSSIONS
AUSTRALIAN ABORIGINAL DIDJERIDUS
CHINESE GONGS AND DRUMS
INDIAN SITARS
NATIVE AMERICAN FLUTES
TIBETAN SINGING BOWLS
MUSIC RECORDINGS AND BOOKS
... AND MUCH, MUCH MORE!**

Snuggled in the midst of San Francisco Chinatown, Clarion Music is "the best place to see, hear and buy exotic musical instruments of the world" (The Bay Guardian). This "Aladdin's Cave of a shop" is a place for musicians and non-musicians to explore sound, history and art.



Didjeridu Master

david blansi

CLARION MUSIC CENTER

EVENTS

October 12, Sunday at 1:00pm
"Cultural Performance/Workshop"
Aboriginal Didjeridu player Janawirri Yiparrka. \$40

November 2, Sunday at 1:00pm
"Yidaki making techniques of NE Arnhem Land."
a slide presentation and discussion with Fred Tietjen. \$12

November 16, Sunday at 1:00pm
"Advanced Didjeridu Techniques"
with Stephen Kent. limited to 12 people. \$40

Call 888-343-5374 for reservation

front: Yidaki from NE Arnhem Land by Dhalu Guruwiwi,
legendary didjeridu maker for Yothu Yindi.
The collection is on sale at Clarion

Clarion Music Center
816 Sacramento Street, San Francisco, CA 94108

Cultural Awareness Through Music

at Clarion Music Center

Cultural Awareness Through Music is a program that leads students to explore and examine the incredible creativeness of human beings. It was conceived and designed to share the diversity of the world's cultures, its people, and the music that is natural, unpretentious, and lives in all of us.

Young children will be introduced to instruments through play-acting and storytelling. Upper grade students will be able to discuss the science and math concepts used to construct instruments. Together, they'll discover facts, such as:

- 17th Century Japanese Shakuhachi players were spies for the government.
- Musicians of Morocco and Tunisia play on the Zorna to charm a basketful of snakes.
- Drum heads are sometimes made from fish skin.
- A goat's hoof, a grain of sand, a pod of seeds, and termites are just some of the ingredients that make musical instruments in our world.

The most exciting part of the program is usually handling the instruments themselves:

- Cradle a Sitar, bow an Erhu, or play a Doumbek. Pluck a string, tap the skin, or blow a long breath... and feel the vibration of the instrument in your hands.

Clarion Music Center invites you to step into the beat, feel, and experience the richness of music our world has to offer.

Listen to the
MUSIC

"The Best!...The presentation of the instruments, the opportunity for the students to hold and play the instruments, and your generous hospitality were all together the making of a wonderful day!"

Cameron Teasdale, 5th grade teacher
Seven Hills School, Walnut Creek, CA

"You presented a thrilling and memorable experience for all of us, parents too! Your style of presentation was captivating from beginning to end!"

Toni Jensen, 6th grade teacher
Auburn Elementary School, Auburn, CA

Clara Hsu, President

Clara received her music degree at Westminster Choir College in Princeton, New Jersey. She moved to California and started Clarion Music Center in 1982. Aside from building her collection of exotic musical instruments, Clara works with numerous music teachers in the Bay Area, and designs the educational program for students who come to the Center for regular music lessons.

See the
PICTURES

"This was one of the best trips ever!...The integration of music and social studies was so well done...A quality experience. Unique. Excellent. Would definitely come back next year."

Kent Peterman, 2nd grade teacher
Burton Valley Elementary, Lafayette, CA

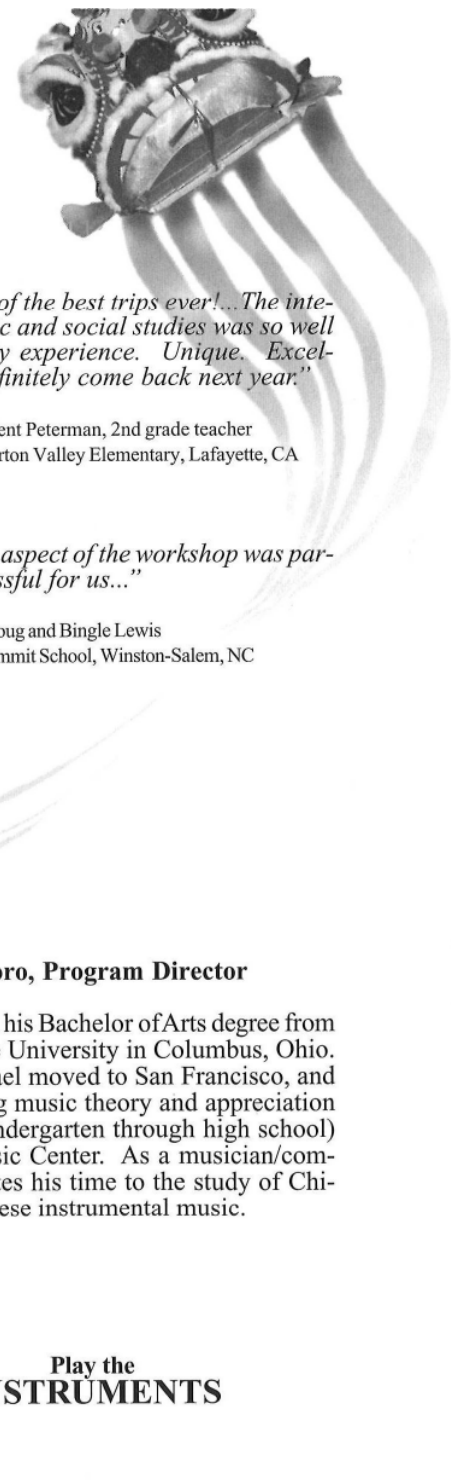
"The hands-on aspect of the workshop was particularly successful for us..."

Doug and Bingle Lewis
Summit School, Winston-Salem, NC

Michael Santoro, Program Director

Michael earned his Bachelor of Arts degree from The Ohio State University in Columbus, Ohio. In 1993, Michael moved to San Francisco, and is now teaching music theory and appreciation to students (kindergarten through high school) at Clarion Music Center. As a musician/composer, he devotes his time to the study of Chinese and Japanese instrumental music.

Play the
INSTRUMENTS



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About the Shop

Located in the heart of San Francisco Chinatown, this Aladdin's cave of a shop has become a consummate meeting place for exotic music, where musicians and non-musicians can explore sound, history and art.

The instruments are displayed in a way that stimulates the imagination and curiosity. Besides more than 100 varieties of instruments from every continent, there are books, instructional videos and CDs for teachers and students.

Clarion was established in 1982, when owner Clara Hsu received an offer from the Captain of the Salvation Army Corps in Chinatown to take over a retail space in the basement of an old church.

In the early days, Clarion dealt mostly in pianos, violins and Chinese traditional musical instruments. Musicians who discovered the shop wanted the Chinese instruments, and would trade in their own doumbek or berimbau for a dizi or erhu.

After a few years, Clarion collected many unusual and beautiful instruments. These instruments in turn inspired Clarion to become a world music instrument shop.



Photo Credit: Jim Block



Exotic Musical Instruments of the World

Photo Credit: Jim Block

SATURDAY MUSIC CLASS...

Group classes for the chinese erhu (two string fiddle) and guzheng (zither) meet **every Saturday from 5:00 - 6:30 pm**. They are great for beginners. Adults and children are welcome. Tuition is **\$15.00** per class.

Information and Directions:

415.391.1317

shop online

www.clarionmusic.com

info@clarionmusic.com



or visit us at our retail store

**816 Sacramento Street
San Francisco, CA 94108**

between Grant Street & Waverly Place

Mon - Fri 11:00am - 6:00pm

Sat 9:00am - 5:00pm

"Snuggled in the midst of San Francisco Chinatown, Clarion Music Center is the best place to see, hear and buy exotic musical instruments of the world"

The Bay Guardian

printed on recycled paper

CLARION MUSIC CENTER

816 Sacramento Street
San Francisco, CA 94108

In the heart of chinatown



WWW.CLARIONMUSIC.COM

Photo Credit: Jim Block



CHINESE MUSICAL INSTRUMENTS OUR SPECIALTY

LION DANCE EQUIPMENT



Lion Dancers

Clarion Music Center carries a comprehensive array of Chinese gongs, cymbals and drums.

Lion and dragon masks used in festivities such as new year, weddings and birthdays are available in adult and child sizes.



Tong Drums

Red is the color of Chinese drums! Tong drums and lion dance drums are used in music ensembles as well as dragon boat races.

We have a wide selection of percussion instruments from around the world. We take special orders for any size drum.

CHINESE INSTRUMENTS



Photo Credit: Jim Block

Bowed Instruments

The **Hugin Family** is much like the violin family. They come in many sizes.

The most popular hugin is the **Erhu**. It is usually played as a solo or lead instrument in a Chinese ensemble.



Sounas

The **Chinese souna** is a member of the clarinet family, with cousins in Persia (shawm), Egypt (mizmar) and North Africa (ghaita).



Photo Credit: Jim Block

Mask, drum, gong cymbals

We have authentic Lion Dance Ensembles complete with instructions. Stop by our website www.clarionmusic.com

ABORIGINE & AGAVE DIDJERIDUS



Stephen Kent

The **Didgeridu** is a wind instrument originated from Northern Australia.

Traditionally Australian males blow into these logs with the accompaniment of rhythm sticks during ceremony.

Nowadays, it is used as a solo instrument, as well as in ensemble and for meditation.

We carry didgeridus for beginners, as well as masterpieces made by famous didgeridu makers.



Photo Credit: Jim Block

Jusse Nayeli

We feature agave didgeridus made by South African master **Jusse Nayeli**.

WORLD INSTRUMENTS



H'mong drur

H'mong drur is a healing gong used by the H'mong tribe's shaman from South East Asia. The edge of this gong bends inward at an angle, creating a focused tone.



Dombek and Gimbri

The **gimbri** is a traditional Moroccan wooden three-stringed lute. It is one of the principal instruments in Gnawa music.



African Shakers

Shakers, shells, pebbles, rice and seeds are some of the secret ingredients dwell inside a shaker.

BOOKS, CDS & VIDEOS



Books/CD's

Books of Learning Learn how to play the djembe, sitar, penny whistle and how to make gourd instruments.



South East Asian CD's

Music of the globe

Listen to traditional, experimental, and music that fuses cultures of the world together.



VHS's/DVD's

Genghis Blues, the Oscar nominated documentary brings international fame to Paul Pena, San Francisco's blind blues legend, who calls Clarion his home.

MUSICAL TREASURES



Teacher's choice

Clarion's Cadence Violin outfit is a superb student model at an affordable price.



Jingle Bands

Looking for unique **musical gifts**? Our bargain items start at \$5.00.

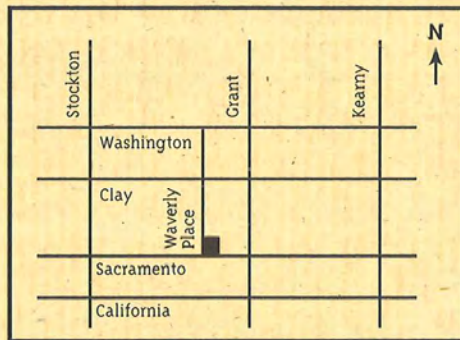


Hand Crafted Shakers



Zills-finger cymbals

Come in and browse our world music collection - it's cultural, historical, educational and fun - right in the heart of SF Chinatown.



Address: 816 Sacramento Street,
San Francisco, CA 94108, U.S.A.

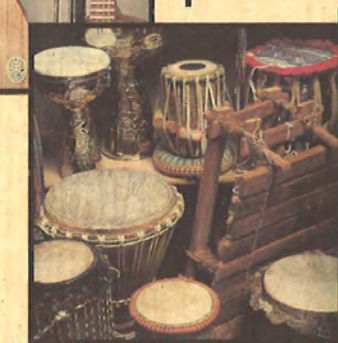
Telephone: 415-391-1317
1-888-343-5374 (Toll Free within USA)

Fax: 415-391-3716

E-mail: info@clarionmusic.com

Web Site: <http://www.clarionmusic.com>

Operating Hours:
M-F 11am-6pm
Sat 9am-5pm



Discover
a Whole New World
of Music at...

CLARION MUSIC CENTER



The popular local television series Bay Area Backroads said, "Clarion Music Center honors the diversity that fueled this city with an incredible collection of musical instruments from around the world."

British musician and educator Angus Watson described Clarion as "Aladdin's cave of a shop."

To the San Francisco Bay Guardian, Clarion Music Center is "the best place to see, hear and buy exotic musical instruments of the world."

But Clarion Music is much more than that...

Snuggled in the midst of San Francisco Chinatown, Clarion Music Center also serves as an educational and resource center for the world musical culture. Clarion's unique in-store Cultural Awareness Through Music™ program leads audiences to explore and examine the incredible creativeness of the human spirit. Its World Music at Clarion series was conceived and designed to share the diversity of the world's cultures, its people and the music that lives in all of us.

Here I present to you a glimpse of our products, services and activities. I invite you to make the journey to Clarion and experience with us the joy of music.

Clara Hsu, president

You will also find...

African drums
and
percussion



Australian aboriginal didgeridus, Chinese gongs and drums,* Indian sitars, Native American flutes, Tibetan singing bowls.....

Music recordings, books, educational materials and much, much more!

* Chinese traditional instruments are our specialty.



"The children and the adults were enraptured and enthralled. A quality experience. Unique. Excellent!"

Kent Peterman, 2nd grade teacher, Burton Valley Elementary, Lafayette, CA

Cultural Awareness Through Music™

Students from around the Bay Area and beyond are introduced to instruments through play-acting, story-telling, demonstration and discussion. Together, the audience will discover intriguing facts such as these:

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- Musicians of Morocco and Tunisia play on the zorna to charm a basketful of snakes.
- Drum heads are sometimes made from fish skin.
- A goat's hoof, a grain of sand, a pod of seeds and termites are just some of the ingredients that make musical instruments of our world.

World Music at Clarion



World Music at Clarion is a series of workshops, lectures and performances that have been developed to provide learning and listening opportunities for world music enthusiasts. Workshops include playing the didjeridu,

Tuvan overtone singing, and lectures on yidaki making and painting. Friday night performances present world music with world class musicians on Chinese music, the Persian santur, Indian sarod and tabla, and more. A few of the artists are highlighted here.



Stephen Kent

Composer, performer, multi-instrumentalist and teacher, Stephen Kent is one of the foremost exponents of the Australian aboriginal didjeridu in contemporary music. Stephen offers lessons and didjeridu consultations on Tuesdays at Clarion. Workshops on the art of playing the didjeridu are scheduled throughout the year.



Fred Tietjen

Fred Tietjen has published several articles on the aboriginal didjeridu and is a contributing author to the book "The Didjeridu from Arnhem Land to Internet." His

interviews with Alan Dargin, David Hudson, Charlie McMahon, Mandawuy & Makuma Yunupingu of Yothu Yindi, and Stephen Kent are a veritable resource in the world of didjeridu today. Fred arranges workshops on aboriginal music and culture and travels to Australia to hand select instruments, making Clarion's didjeridu collection one of the finest in the world.



The Jumping Buddha Ensemble

As resident ensemble of Clarion Music Center, the Jumping Buddha Ensemble regularly performs traditional Chinese music for the World Music at Clarion series and visitors to San Francisco.

Zhang Xiao-Feng on the er hu (Chinese fiddle), **Fred Fung** performs on the yangqin (Chinese hammered dulcimer) and **Michael Santoro** on the dong xiao (vertical flute). Together they provide soulful music of bygone era — a unique and unforgettable insight to Chinatown.



Lessons, Rental & Repairs

Private lessons are offered on the piano, violin, guitar and several world musical instruments including Chinese gu zheng, er hu, aboriginal australian didjeridu and Indian tabla. Student recitals are organized once a year.

Violin, flute and clarinet are available for rental.

Instrument repair service includes piano, violin, flute, clarinet and most traditional instruments.

時省

受惠於這個新計劃。

根據統計顯示，一九九四年學生貸款業務較九三年成長了百分之四十三。而許多學生表示，由於申請貸款不再困難，他們借款的金額也就降低了。

「威廉福特聯邦直接貸款計劃」不但借款容易，同時也提供學生多項還款選擇計劃；學生可以根據自己的經濟狀況，選擇十二至三十年的固定還款，或遞增還款方

會聚 加參

攝的「走入火線」，及羅門·帕藍斯基拍攝的「中國城」，歡迎民眾前往欣賞。

將於三月十三日(週一)晚間七時上映的「走入火線」(Coming Out Under Fire)，為亞瑟·董於九四年製作的影片，在此片中，亞瑟·董面訪多位在二次世界大戰中服役的同性戀者，藉其第二手的經驗，揭露當時同性戀者在軍隊中所受的待遇，並將其與柯林頓總統日前所揭示的「不問，不答」規定相比，來探討同性戀者在軍中服役的問題。

地說，也有其他樂器行買各國民俗樂器，但他相信以華聲的種類最多，例如，單是鑼鼓，就有中國的、印地安的、非洲的、西藏及新疆的等幾百種，有全球最大的中國「抄鑼」，直徑五十英寸；有最小的京鑼，直徑約八吋。

三年前，馬信全在澳洲看到一種叫「Dijerido」的樂器。這是澳洲土人利用白蠟蛀空的木頭製成樂器，木頭外表繪上具有民族色彩的圖畫，樂器存在已有三萬年歷史，成信是人類最古老的樂器之一。「這是樂器，也是藝術」，馬信全認為，美國人一定會喜歡，果不其然，直到目前為止，Dijerido一直是華聲最暢銷的樂器之一。

由於蒐購各國民俗樂器，這些年來，馬信全走遍世界各地，他的心得是：「見所未見，聞所未聞」，不但不會「少見多怪，見怪不怪」，而且深深感受到，「從各個族裔都可以學習到做人處世的道理」。

七十四歲的馬信全，是「四梅之內皆兄弟」理念最徹底的實踐者。他看事務從光明面出發，待人寬容。到他店裡的顧客最後都成為他的朋友，而且是包括各色人種。例如，舊金山一位白人藝術收藏家，如到華埠，一定會轉到華聲看看馬信全，說聲「哈囉！」聊兩句；一位住芝加哥的顧客，每兩年一定飛來金山探望他，馬信全笑說，「喜愛音樂的人，一定都是好人。」到他店裡，何必一定談生意？

為他畫壁畫的俄裔藝術家，也是華聲的顧客之一。有天，這位壁畫家到華聲買日本笛子，「俄國人吹日本笛子？」這就引起馬信全的好奇，閒聊之下，知道這人是壁畫家，剛巧，長久以來他就想在華聲一樓的外牆畫上壁畫，他買出去的日本笛子價格不過百元左右，卻花了三千元畫壁畫。而且，他要求畫「抽象畫」，因為要讓觀賞者有更多的想像空間。

華聲附設的音樂中心，目前開設有鋼琴班及小提琴班，學生約一百五十人，華裔居多，白人及非洲裔學生也有。馬信全的女兒馬文惠，每年代表英國皇家音樂學院在此間招考學生。

馬信全從來不後悔走上音樂這條道路，他說，跟顧客有說有笑的，每天都很快樂，可以保持年輕的心。看他比實際年齡年輕許多的外表，音樂的確帶給他充實而愉悅的人生。(本報記者楊芳正)

馬信全回饋社區 為華埠添風采 不惜花錢請俄裔畫家為牆作畫

常到舊金山華埠的人也許會注意到，臨唐人街(Sacramento St.)一棟樓房的第一層牆面，整個畫上了「抽象派」壁畫，為原是充滿中國風味的華埠，添加了一些西方藝術色彩。

這壁畫題名「宇宙音樂」(Music of The Spheres)是樓房主人「華聲音樂中心」馬信全先生，花了美金三千元聘請一位俄裔畫家，以三個禮拜的時間畫上去的。

「人不要永遠只想名利，生活中總要有些理想」，馬信全談

起他為什麼花錢請藝術家畫壁畫的緣由。他說，長久以來，他就一直想將這面灰色水泥牆面加以美化，也希望遊覽華埠的各國觀光客，除了吃中國食物外，也有機會看到屬於「藝術」層面的東西。

一九七四年，馬信全從香港移民來舊金山。從事什麼行業最合適呢？四處觀察結果，他選擇了在華埠開設樂器行，專賣各種中國樂器，另附設音樂中心招收學生，教授鋼琴、小提琴等課程。

「華聲樂器行」及「華聲音樂中心」，是第一家在華埠開設的「文化」事業。馬信全說，廿年前開張時，華埠不少僑胞家長跟他說，「現在好了，孩子總算有機會就近學習音樂。」開關是否賺錢一事不談，他覺得，在華埠開創文化事業，服務僑胞，有相當貢獻。

廣東籍的馬信全自小喜愛音樂，他年輕時彈鋼琴、風琴，現在拉大提琴。二次大戰時住新加坡。一九四七年回香港開設「華聲樂器行」，買賣世界各國樂器；不過之後，他設立製造鋼琴的工廠，品牌就叫「華聲」。

雖然他的專長是西方樂器，但一九七〇年代移民來美後，看到樂器市場已經充斥西方古典樂器，又觀察到中國音樂在美漸受歡迎，雖然自己全然不懂國樂，還是決定開家專賣中國樂器的商店，後來的事實證明，他的眼光正確。

中國樂器賣了幾年，馬信全察覺到「新時代」(New Age)音樂趨勢來臨，美國人會廣泛接受世界各國的民俗音樂，尤其是舊金山地區，多元文化的特性比美國其他任何一地都要顯著，他開始到印度、澳洲、非洲、西藏、新疆及中南美洲等地蒐購民俗樂器。現在，他的華聲樂器行是金山灣區，也是全美少數出售各種稀奇古怪樂器的商店，而且還批發全美。馬信全自豪



華聲樂器行負責人馬信全和他在澳洲蒐購到的民俗樂器——Dijerido。

地方新聞

灣區天氣預告

9月1日週五，晨霧後晴，56/85度
 9月2日週六，晨霧後晴，58/80度
 9月3日週日，晨霧後晴，59/80度
 9月4日週一，晨霧後晴，59/83度

「記者徐敏子舊金山報導」中國人向來重視子女教育，「望子成龍望女成鳳」。除了「唯有讀書高」的傳統觀念，亦重視培養子女在才藝等領域的全面發展。坐落在華埠沙加緬度街夾天后廟街的「華埠音樂中心」就是最好的見證。

十四年來，逾千名華人子弟在那裡學習一技之長，彈鋼琴、拉小提琴成了這些孩子業餘的愛好，在他們成長的道路上，起了潛移默化卻不可低估的作用。

華埠音樂中心是由馬文慰和她的父親馬老先生於十四年前創辦的。雖然是一個牟利機構，但畢業於新澤西川 Westminster Choir College 的馬文慰和在香港開琴行的馬老先生並不僅僅把中心作為一個生意



海外華人家長望子成龍望女成鳳不惜花金錢、時間、精力送孩子學習各種技藝。圖為華埠音樂中心鋼琴教師李唯真(左)正在給學生上課。

(記者徐敏子攝)

鳳成女望 龍成子望

起興班樂音 育教重人華

場所，而是視其為下一代學習音樂的啟蒙地。十四年來，音樂中心的琴房從最初的幾間增加到現在的十四間，教師亦從當初的幾個增加到現在的十六個，每週上課的學生達一百三十名。「我們的老師都是音樂學院畢業的，且都是全職，這是保證教學質量的關鍵。」馬文慰強調說。

在音樂中心教鋼琴的李唯真老師表示，她的不少學生，家裡都沒有鋼琴，平時練習全靠簡單的電子琴。馬文慰說，十四年來，她接觸的家長成百上千，大多數都是盡心盡力地為孩子的健康成長著想，無私地付出時間、金錢、精力，除了接送，在家還陪著練習。遇到開音樂會或是英國皇家音樂學院來考試，家長們更是比孩子還忙。

李唯真畢業於廣川音樂學院，在香港任私人鋼琴教師達廿年。她在比較香港和美國學生的情況時指出，香港學生的課外活動比較單調，學生們學習音樂之風很盛，一些名校都強調學生要學習樂器，家長們更是「逼」著孩子學，且互相攀比，學生的態度也較認真。美國的課外活動豐富多彩，又講究「自由」，相比之下，沒有香港的學生那樣認真。

但華埠的孩子們都比較懂事，知道父母的不易，一般都很珍惜家長為自己創造的機會。學生中也有部分是自學而父母並不關心的。一名叫克里斯蒂的華裔女孩，家裡沒琴，她平時練習，就利用自己在麥當勞打工賺的錢，使用音樂中心一元一小時的琴房，彈得還真不錯，現在她已經上了大學。

馬文慰是英國皇家音樂學院灣區代表，負責安排每年兩次的鋼琴級別考試。灣區有多處考試中心，如舊金山、屋崙、海沃、山景城等。在華埠音樂中心上課的學生，必須參加考試，多年來，不少學生考到「八級」，除專業演出的「演奏級」外，這是最高的級數了。

馬文慰說，她勸家長們千萬不要輕易放棄對孩子在音樂藝術方面的培養，「音樂對一個人的修身養性太重要了。」馬文慰說，「你看，中國古代傳下來的文化遺產不都是音樂藝術嗎？」

loop.pool <looppool@cruzio.com>

2/28
/06

to me

Dearest Clara,

As someone who has worked all of my life to promote (and make) high quality ethnic music from all over the planet, I want to thank you profusely for all that you have given to Northern California in your tenure at Clarion.

I am lucky enough to tour all over the earth; sometimes playing solo; sometimes backing incredible master musicians from different cultures.....one thing I have discovered is that everywhere you go, if you are lucky to find a person like you: dedicated to promoting artistry and to giving it a voice in our culture.

These people (and you) are a rare blessing to all of the earth's culture. Frequently, it is a thankless task to promote artistry the way you have done, but I know what you have accomplished and I know the gift you have given all of us with your work, your vision and your heart.

I thank you from the bottom of my heart on behalf of all the artists you have brought to San Francisco and to all the lucky people who were able to see those performances.

Bless you. Know that you have done a wonderful job and that your energy will be missed.

Also, the best of luck to you in whatever you decide to do in the future.

yours truly,

Rick Walker
Arts Commissioner for the City of Santa Cruz, California
2002-2005

Nicole Savage <nsavage@sfheart.com>

Jun 7, 2016

Dear Clara,

Over the years I have spent quite a few lovely afternoons perusing the exceptionally exotic selection of World Music instruments that I could always count on seeing and even being allowed to touch at Clarion Music Shop.

Though not a musician, the assortment of instruments I have collected from there continue to delight and inspire me, from my first purchase, a small brass bowl which continues to set the tone clearing my space and the Tibetan bells that I gently strike together to focus my intention, and the long Rain Stick from Peru standing close by, ready and able to completely relax my body from the long hours I spend of the computer and other times requiring the melting of tension. Several flutes, a couple even I can make sounds with as well as the others wait patiently for a guest to come to play them. The other small sound makers from Africa, Asia Nepal South America, even a sweet small tambourine, all in the basket continuing to cheer my heart through my eyes and ears.

This morning, while walking around my small sweet place I remembered the many occasions with friends when my small collection of musical instruments added such joyfulness to our times together. Even when my mother gone now would come for her semi -annual visits with me, the basket played its part. She became quite attracted to the small hand drum she liked to play and would bring it along with us on our walks together through Lands' End.

After I read your email yesterday I started remembering all of this and bringing the little drum along I took that walk again and played it for my mother and good friends now gone and for myself and for you, too.

Thank you Clara for all the peace and love and beauty you share,
Nicole

Stephen Kent, July 16th, 2016. Facebook message

Greetings from the UK, Clara, where I am with my extended family after working on the continent in Belgium and Austria. The first thing I saw as I awoke this morning was the (YES) surprising but extremely welcome news that you are once again going to open the doors of Clarion Music Center and expand its functions in a very inspiring way. I am delighted and excited to hear about it and very much hope to be able to work with you again. For starters I always enjoyed performing there and many people over the years have told me how much they enjoyed the scene when Clarion was functioning as a performance space. What you are talking about sounds like a wonderful way to expand the vision and bring more vitality into the SF zone, which has seemed rather more impoverished for smaller performing venues since you closed those doors before. On a personal level I am also lookout for a San Francisco venue from which to base my Didjeridu teaching & classes again so when I'm finally back in the area towards the end of the summer I look forward to reconnecting and talking to you about that. In the meantime, congratulations on your new venture. I wish you great success and I know the community will also be delighted with this news. Love and Light Stephen



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-026
Business Name: The Cove on Castro
Business Address: 434 Castro Street
District: District 8
Applicant: Solange Darwish, President
Nomination Date: April 6, 2016
Nominated By: Supervisor Scott Wiener

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

434 Castro Street from 1971-Present (45 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 8



City and County of San Francisco

SCOTT WIENER
威善高

April 6, 2016

Re: Nomination of The Cove on Castro to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate The Cove on Castro for the Legacy Business Registry. The Cove on Castro has been warming hearts and stomachs for two generations, and has become a cultural landmark for regulars in the neighborhood. Always friendly and caring, many locals have been depending on this establishment for years and have one or more of their meals here every day.

The Cove on Castro is a local treasure, and 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 blue ink that reads "Scott Wiener".

Scott Wiener
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:		
The Cove Inc. dba The Cove on Castro		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Solange Darwish, Maurice Darwish		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
434 Castro St SF CA 94114		(415) 626-0462
		EMAIL: coveoncastro@gmail.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
covesf.com	The Cove on Castro Cafe	The Cove on Castro Cafe

APPLICANT'S NAME	
Solange Darwish	Same as Business
APPLICANT'S TITLE	
President	
APPLICANT'S ADDRESS:	TELEPHONE:
434 Castro St San Francisco, CA 94114	(510) 387-2108
	EMAIL: coveoncastro@gmail.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0952180	1967596

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
434 Castro Street	94114	June 1971
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	06/1971 to 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:

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.

Solange Darwish

10.4.16

Name (Print):

Date:

Signature:

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE
05-31-2016


EXPIRATION DATE
06-30-2016

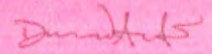
FY 2015-16

BUSINESS ACCOUNT NUMBER 0952180	LOCATION ID 0952180-01-001
TRADE NAME (DBA) COVE CAFE	BUSINESS LOCATION 434 CASTRO ST
OWNERSHIP COVE INC THE	TAXPAYER SIGNATURE

CITY AND COUNTY OF SAN FRANCISCO
OFFICE OF THE TREASURER & TAX COLLECTOR

COVE INC THE
434 CASTRO ST
SAN FRANCISCO CA 94114-2020


José Cisneros
Treasurer


David Augustine
Tax Collector

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

Read reverse side. To update addresses or to close a business, go to www.sftreasurer.org/accountupdate.

The Cove on Castro 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.

Since its inception in June of 1971, the Darwish Family has owned and operated this neighborhood diner and has been through all the changes that affected the area. The original three owners/operators were Leon and Germaine Darwish (my parents) and David Darwish (my brother).

The original name of the establishment was "The Norse Cove" which was the name of the deli that my Parents acquired from a Norwegian Family composed of a mother, (Astrid Karlsen) and her two daughters. As recent emigrants to the United States, my parents were fearful to implement any changes to the business and that included keeping the name as is, even though we were the furthest thing from Scandinavian descent. The business was originally conceived as a "Scandinavian Deli" showcasing all types of deli meats and salads (see photos). The hanging menu board behind the deli counter showed the price for a sandwich to be \$1.25 and a salad for \$0.35. It featured a central community table for singles to eat communally. The customers would come to the deli case and order their sandwich and salad and they would help themselves to the drinks from the cooler behind. A food runner would bring the food to them. The business operated on the "honor system" whereby the customers were not issued any checks but rather would go to the cashier and tell what they drank and ate so they could be rung up and pay the bill.

Soon the neighborhood changed dramatically with the influx of a large gay population from throughout the United States and the world. The spot became known as "The Cove" for short. The business continued for about 14 years under that ownership until my father became sick and my mother wanted to retire and stay with him. My mother sold her share of the business to one of the long-term employees in March of 1985, Mordechai Lichtenstein, who became partners with my brother, David Darwish. The name of the business remained "The Norse Cove." My father, Leon, passed away in October of 1985.

When David Darwish wanted to move on and open another business venture, he sold his share of the business to us, Solange and Maurice Darwish. This new partnership started in March of 1988 whereupon the name of the business was slightly changed to "The Cove Café." At this juncture, the business changed to a table service format which has not changed to this day.

The partnership applied for Subchapter (S) status and was incorporated on May 1st 1996 as The Cove Inc. dba The Cove Café with both Solange Darwish and Mordechai Lichtenstein as shareholders. This new entity remained in place until March of 2004 when Mordechai Lichtenstein wanted to retire from the business and Solange and Maurice Darwish acquired 100% of the shares. The name of the business was changed one more time to "The Cove on Castro" which it has remained since that time.

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 Darwish Family has owned and operated this neighborhood diner since June 1971. The original three owners/operators were Leon and Germaine Darwish and David Darwish, and the present owners are Solange and Maurice Darwish.

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

The Cove on Castro is a family-owned business.

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.

Photographs and news articles document that the business has been in operation for more than 30 years.

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.

We do not know if the property at 434 Castro is listed in any local, state or federal historic resources registry.

The business is located directly across The Castro Theatre, a popular San Francisco Palace which became San Francisco Historic Landmark #100 in September 1976. Located at 429 Castro Street in the Castro District, it was built in 1922 with a Spanish Colonial Baroque façade. Its designer, Timothy L. Pflueger, also designed Oakland's Paramount Theater and other movie theaters in California in that period. The theater has over 1,400 seats (approx 800 downstairs and 600 in the balcony). When giving directions to people, we use the "located directly across the Castro Theater" sentence.

CRITERION 2

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

The business is located in the heart of the "gay mecca" of San Francisco, steps away from the Harvey Milk Plaza where the Gay Flag flaps proudly in the wind and across the Historic Castro Theater. The Cove catered to the largely gay customer base living in the immediate neighborhood and was a meeting ground for gay activists in the seventies and eighties.

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

Many of the gay activists such as Harvey Milk, Randy Shilts, Cleve Jones, Phyllis Martin and Del Lyon frequented The Cove during the seventies and eighties.

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

The Norse Cove is mentioned in Chapter 25, page 171 of Lou Kief's book "Let no stranger wait outside your door," published May 4th, 2013. It is a fascinating tale about the history of San Francisco from the 1849 gold rush through the murders of mayor, George Moscone and the city's first openly gay politician, Harvey Milk, to the devastation caused by AIDS.

In Betty & Pansy's "severe queer review" of San Francisco published in 1993 – an irreverent, opinionated guide to the bars, clubs, restaurants, cruising areas, performing arts and other attractions of the queer mecca – The Cove Café and its staff is listed as one of the places to go to when in the Castro (page 126).

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

Harvey Milk used to be a patron of The Cove Café back in the mid seventies. His camera store (San Francisco Landmark #227) was located down the street at 573-575 Castro Street. Another less frequent diner is Armistead Maupin, the author of Tales of The City series of novels which were made into a TV series in 1993. Over the years, actors, playwrights and musicians such as Paul Rudnick, Stanley Kamel, Robin Williams and Santana have enjoyed the fare at The Cove.

Cleve Jones is a frequent diner. He conceived the NAMES Project AIDS Memorial Quilt which has become, at 54 tons, the world's largest piece of community folk art as of 2009. Cleve wrote a letter of support to The Cove.

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

During the late eighties and early nineties The Cove and its staff held three fund raisers on behalf of Project Open Hand headed by Joe Caruso at the time. The Cove has consistently joined the Dining Out For Life effort which supports the SF AIDS Foundation. Solange supported the Bare Chest Calendar and was a Judge in the competition held at The Eagle. In addition The Cove is part of the "Every Penny Counts" and has raised in excess of \$13,500 to date.

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

The community surrounding The Cove has remained mainly LGBTQ since the early seventies. Over the years, a small influx of straight residents have moved into the neighborhood. Today, one can see families with young children walking through the neighborhood on the weekends.

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

The business is located in a Victorian built in 1909 that, according to the records, was a residential building with 35 rooms, 11 units with 11 bathrooms. At some point in the 1940s or 50s, the ground floor was changed to a commercial space where the Café is currently located.

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

The building housing The Cove has been with The Gordon Family since the early thirties. We are not aware of any immediate threat to the displacement of The Cove or the sale of the property. The Cove has historically been a meeting place for the gay community at large where one can get a good meal at a reasonable price. In the early years, many single gay men felt safe, welcome and at home when visiting The Cove. The central community table allowed for complete strangers to strike up conversations easily. The wait staff has remained loyal to The Cove, the neighborhood and its residents. Of the six waiters on the staff, one has been here for over 30 years, another over 25 years and two more over 20 years. Long lasting bonds have

been established between the staff and the clientele. Closing or moving the business would be a hard blow to all the long time residents as attested by the letters of support.

CRITERION 3

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

The Cove's interior walls were covered with 8 x 10 photographs featuring a cross section of its extensive clientele. It reached the point where we ran out of space and we decided to scan all the photos and play them on three newly installed TV monitors. Many of these photos date back to the seventies and eighties. In addition to old photographs, the monitors feature videos of old San Francisco as well as entertaining clips on a variety of topics.

The Cove has become the kitchen away from home for many of its patrons. The food is home-cooked American style cuisine that continues to this day (meatloaf, roasted turkey, chicken fried steak, etc.). One can enjoy a selection of four daily soups all cooked from scratch by the talented kitchen where the main chef has been with us for over 30 years. Many of our guests eat two meals a day and we have patrons that continually remind us of when they were coming in the early seventies.

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 business has been defined by the traditional American fare dating back to the fifties. The Cove is known for its Eggs Benedict and its incomparable Hollandaise. On weekends there are always four styles of Benedicts to choose from: San Francisco (smoked trout), New York (smoked salmon), Mexican (chorizo, salsa & avocado), Irish (house made corned beef hash.)

Traditional meatloaf with mashed potato and gravy, Chicken fried steak, beef liver and onions are items that are seldom found on menus and yet The Cove clientele continues to crave them. The Cove is also known for its vast selection of home soups, always made from fresh ingredients from scratch, starting with the chicken soup, the vegan bean soups, clam chowder, chickpea, mushroom, spinach, broccoli, albondigas, carrot ginger and many more.

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.) Does the building occupied by the business relate to the immediate neighborhood?

The business is housed in a Victorian built around 1909 and that was recently repainted to its original colors. The immediate neighborhood is full of Victorians artfully restored to their original splendor. The entrance to The Cove has the classic look of a recessed center door with two bay windows which have the most coveted tables in the café for people watching. The tiled walkway to the entrance dates back to 1909.

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.

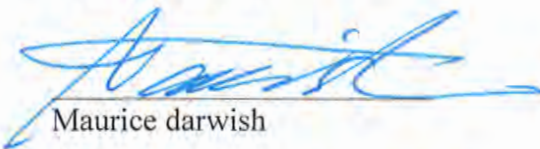
Not applicable.

Section Five: Historical Documents, Photos and Memorabilia

Please find attached, photographs from the 1970s and 1980s showing my parents and brother in action in the deli. The dining room features dark wood paneling on the walls which I believe was the style in the late sixties. My sister, Daniele, also had a helping hand in the operation during her summer vacations. Find also a menu for "The Cove Café" from 1988. Also attached is an article by Gus Tremont from the Castro Times of February 1981 with an article titled "Home cooking at The Norse Cove." Also a copy of an old business telephone reference book showing the listing for NORSE COVE delicatessen, the name Astrid Karlsen and the address 434 Castro Street. A more recent article by Bill Sywak in the Castro Courier of August 2014 titled "Dining at The Cove on Castro" reviews the history of The Cove and its roots in the neighborhood. An article in The Bay Area Reporter of January 26, 2006 by Roger Brigham details the history of the photo collection that were covering the walls at The Cove and their subsequent scanning by long time patrons, Bill Sanderson and Andy Wysocki. The scanned images are playing on the three TV monitors hanging on the walls. Currently long time friends and patrons Kevin MacLaughlin and Kevin Cox are maintaining the constantly changing videos and slide shows on the three monitors. Finally we have attached numerous letters of support from our vast community of customers in support of our application.



Solange Darwish



Maurice darwish

October 5, 2016













MAR 72



SPECIAL
FILET OF SOLE 2.45
BEEF LIVER 2.30
SERVED IN B
SOUP OR SALAD
RICE OR POTATO
VEGETABLE

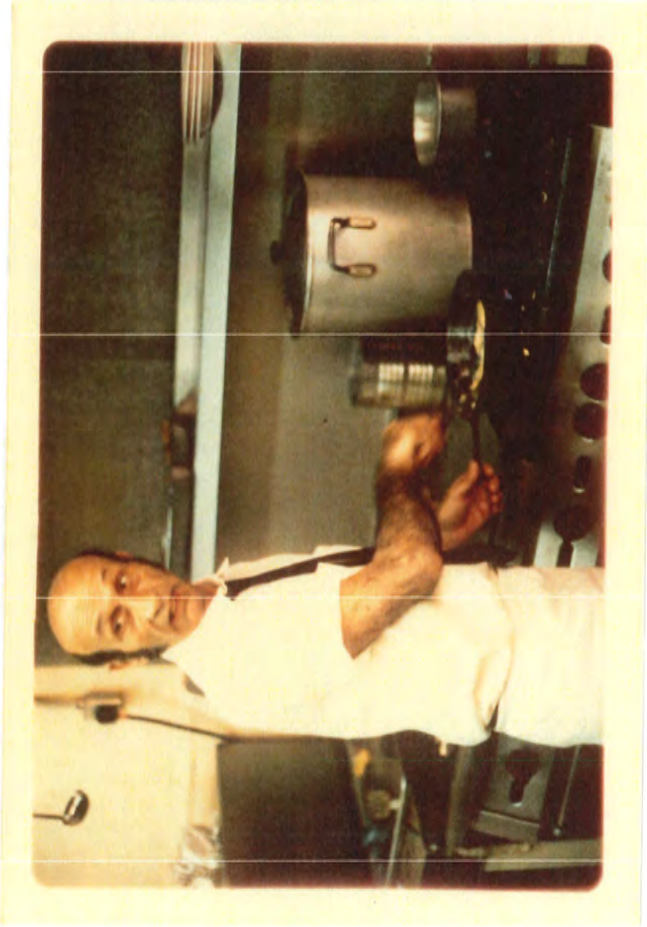
SPECIAL
FILET OF SOLE 2.45
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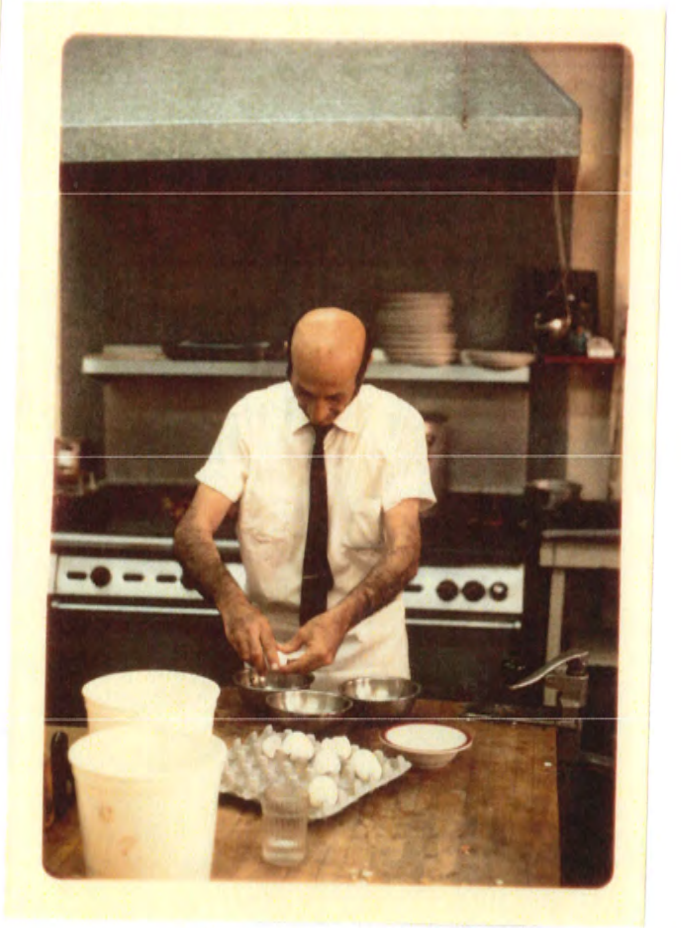
Canadian Bacon
Eggs and
Sausage and Hash

B - B
Euchwurst - Break
2 eggs any style + hot
potatoes + Toast + jelly

SPECIAL
FILET OF SOLE 2.45
BEEF LIVER 2.30
SERVED IN B
SOUP OR SALAD
RICE OR POTATO
VEGETABLE

COLD PLATE
INCLUDES CASSINO, COLD
CHEESE AND BREAD
THE HOT PLATE INCLUDES
OR RICE AND GRABBY
THE DINNER INCLUDES THE
OR SALAD, DESSERT, NO





**NORSE COVE
CATERING BY DAVID
434 CASTRO ST.
SAN FRANCISCO, CA 94114**

**NORSE COVE
CATERING BY DAVID
434 CASTRO ST.
SAN FRANCISCO, CA 94114**



breakfast • lunch • dinner

434 Castro Street
San Francisco, California
626-0462

BREAKFAST

Served til 4:00 p.m.

- Two Eggs, any style, with a choice of Ham, Bacon, Sausage** (Link, Patty, Polish), **Canadian Bacon, Burger Patty or Turkey Hash** . **4.95**
Served with Hash Browns and Whole Wheat Toast*
- Two Eggs any style** with Hash Browns and Toast* . . **3.55**
- Croissant & Two Eggs any style** **3.05**
- 6 oz. Top Sirloin Steak & Eggs** **6.95**
- Pork Chops & Eggs** **6.95**
- Broiled Breast of Chicken & Eggs** **6.95**

- 2-2-2 Special** **4.95**
2 Pancakes or French Toast, 2 Eggs any style,
2 Sausages or Bacon
- 2-2-Fruit Special** fruit instead of meat. **4.95**
- Half a Belgian Waffle with Two Eggs, Sausage or Bacon** . . **4.95**
- Eggs Florentine** with our homemade Hollandaise . **6.45**
Served with Hash Browns
- Eggs Benedict** with our homemade Hollandaise . . **6.45**
Served with Hash Browns

OMELETTES

Our Omelettes are made with Three Eggs and Served with Hash Browns and Whole Wheat Toast*.

- Cheese** (Cheddar, Jack, American or Swiss) **4.75**
- Bacon, Spinach & Cheese** **5.95**
- Mushroom, Tomatoes & Cheese** **5.35**
- Avocado, Salsa & Sour Cream** **5.95**
- Ham & Cheese** **5.65**
- Spinach & Cheese** **5.35**
- Western** ham, green pepper, onions and cheese **6.25**
- Greek** Feta cheese, black olives, spinach and tomatoes. **6.45**

*Bagel or English Muffin - 25¢ extra

PANCAKES, CEREAL AND FRUIT

- Buttermilk Pancakes (3)** **2.95**
Short Stack (2) **2.55**
- Buckwheat Pancakes (3)** **3.25**
Short Stack (2) **2.75**
- With Blueberries add \$1.00
- Belgian Waffle** **3.75**
- Belgian Buckwheat Waffle** **4.05**
- French Toast** with Sourdough **3.35**
- Oatmeal** **2.25** With Raisins **2.75**
- Fresh Fruit Salad** Small **1.95** Large **2.95**
- Fruit Salad with Yogurt & Granola** **5.95**
- Yogurt** **1.50**
- Cottage Cheese** **1.50**

SIDES

- One Egg** **.85** **Two Eggs** **1.60**
- Toast**, Rye, Wheat or White. **.95**
- Bagel** **1.15** With Cream Cheese **1.60**
- Croissant** **1.45**
- English Muffin** **1.15**
- Bacon, Sausage, Ham or Burger Patty** **2.45**
- Salsa** **.75**
- Avocado** **1.50**
- Tomato** **.95**
- Mashed Potato with Gravy** **1.75**
- Steamed Vegetables** **2.25**
- French Fries** **1.50**

LUNCH PLATES

Served with vegetables, real mashed potatoes and gravy and French bread.

Meatloaf	6.25	Fresh Turkey Breast with stuffing.....	6.95
Liver & Onions	5.95 With Bacon Add .95	Pork Chops	6.95
Broiled Chicken Breast	6.95	Sirloin Steak	6.95

Health Plate 6.95
Broiled chicken breast
with vegetables and green salad

Diet Plate 5.25
Burger patty, cottage cheese, grated carrots
and sliced tomatoes on a bed of lettuce

Vegetarian Plate 5.25
Beans or lentils over rice
and side of salsa

SOUPS

All our soups are homemade with a beef or a chicken broth base,
served with buttered light and dark rye bread.

Our lentil soup or black bean soup are served daily and are strictly vegetarian.

See soup board for our selection Bowl **2.95**

SALADS

Green Salad..... Small **1.95** Large **2.95**
Fruit Salad Small **1.95** Large **2.95**

Chef Salad **7.25**
Vegetarian Chef cheeses and vegetables **7.25**

DESSERTS

Creme Caramel **2.25**
Bread Pudding **2.25**
Apple Betty **2.25**
Apple or Pumpkin Pie **2.25**

Jenna's Chocolate Mousse **2.50**
Cheesecake **2.95**
Chocolate Velvet Cake **2.95**
Chocolate Mint Cake **2.95**
Raspberry Lemon Cake..... **2.95**

BEVERAGES

Coffee.....**.80**
Decaf Coffee water filtered**.95**
Hot Chocolate with whipped cream.....**1.25**
Milk or Lowfat Milk**1.25**
Tea & Herbal Tea Assortment.....**1.25**
Iced Tea**1.25**
Mineral Water**1.25**
Soft Drinks**.95**

Pepsi, Diet Pepsi, Mug Root Beer, Lemon Lime Slice, Mandarin
Orange Slice

Fresh Squeezed Orange Juice . Small **1.65** Large **1.95**
Grape, Grapefruit, Guava, Apple-Cranberry
Pineapple or V-8**1.25**
Domestic Beer.....**2.25**
Michelob, Budweiser, Miller, Miller Lite

Imported Beer.....**2.55**
Becks, Spaten, Corona, Heineken, St. Pauli Girl

House Wine

Red or White

Glass...2.45 1/2 Liter...4.75 Liter...9.00

CHARBROILED HAMBURGERS

1/3 lb. patty on a sesame seed bun with mayonnaise, lettuce, onion, tomato and French fries. Cooked to order.

Plain	4.35	Cheese	5.05
Bacon & Cheese	5.55	Mushroom & Cheese	5.55
Avocado & Cheese	5.55	Patty Melt	5.55
Steak Burger	5.55	Grilled rye topped with Swiss cheese and grilled onions	
1/2 lb. patty		Steak Sandwich on a French roll	6.95

HOT SANDWICHES

Hot sandwiches include a salad or cup of homemade soup.

Grilled Cheese	4.55
Grilled Ham & Cheese	5.55
Grilled Bacon & Cheese	5.55
Pastrami on Rye	5.55
Pastrami Reuben on dark rye	6.45
Club Sandwich	6.45
BLT	5.45

Below served with French fries only.

Fried Cod on a hamburger bun	6.65
French Dip Roast Beef au jus on a French roll ..	6.45
Chicken Breast Sandwich on a bun	6.45
Sourdough Special	6.45
Bacon, turkey, tomato and Swiss cheese served on grilled sourdough	

Open Faced with Real Mashed potatoes and Gravy
**Hot Roast Turkey Breast, Roast Beef
 or Homemade Meatloaf ... 5.65**

COLD SANDWICHES

Served on whole wheat bread with mayonnaise, lettuce, tomatoes, pickle.

Cold sandwiches include a salad or cup of homemade soup.

Roast Beef	5.45	Tuna Salad	5.45
Fresh Roast Turkey Breast	5.45	Turkey Salad	5.45
Meatloaf	5.45	Cheese	4.45
Ham	5.45	Avocado, Tomatoes & Sprouts with cream cheese ..	5.65

Cheese 60¢ extra

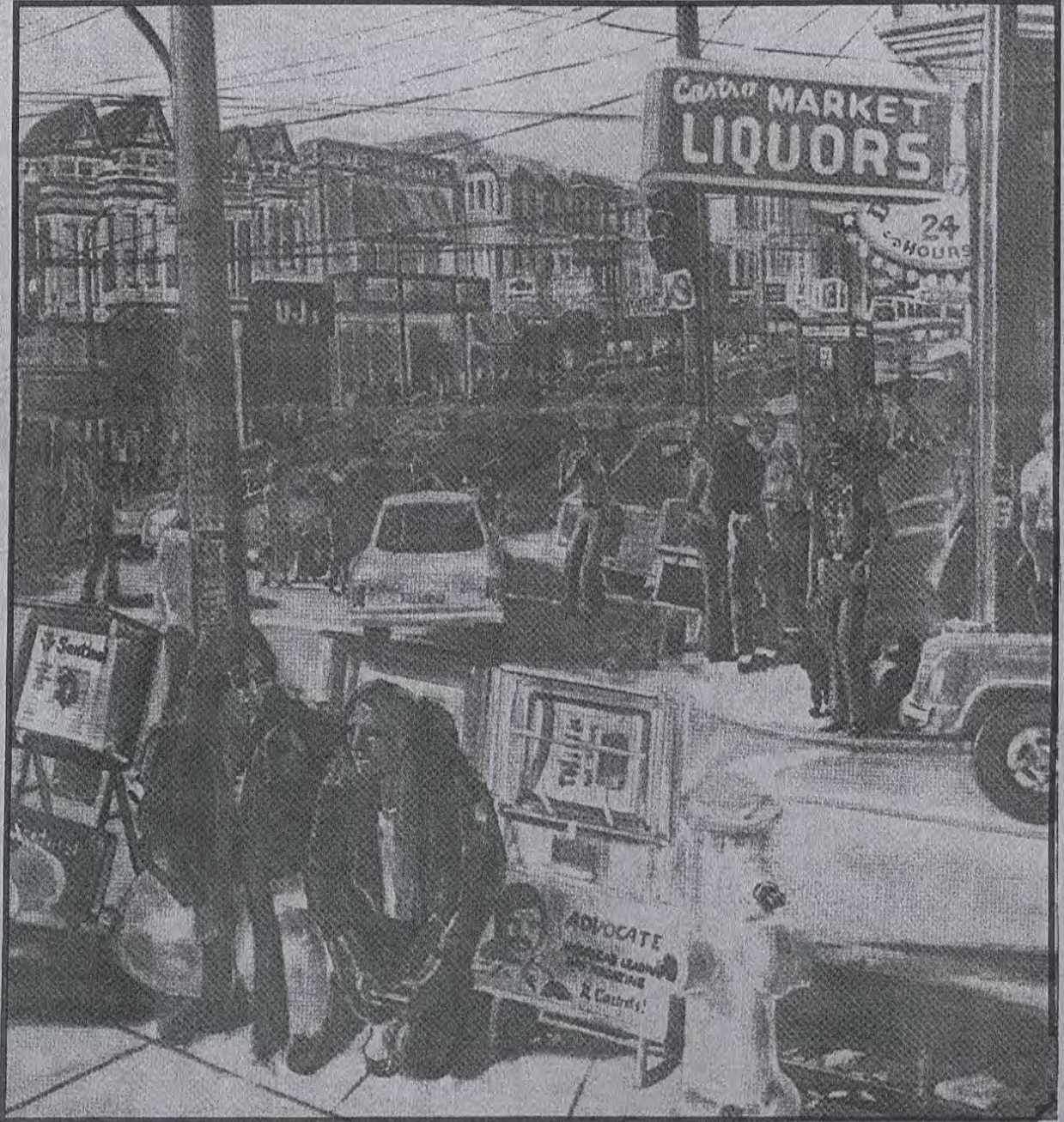
All prices exclusive of sales tax. We accept Visa or MasterCard (\$10 minimum). Sorry, no personal checks.

15% service charge added to parties of 5 or more. We reserve the right to refuse service to anyone.
 Not responsible for lost or stolen articles.

February 1981

FREE

castro times





HOME COOKING AT THE NORSE COVE by Gus Tremont

We like the Norse Cove. The food is good, the atmosphere well charged, and the fact that our friends eat there suits us well. Some trends come and go faster than the setting sun. Items that hang from a pocket, gadgets that dangle around one's neck, paraphernalia worn on the right or the left, it doesn't make much of a difference. But, we have discovered the Norse Cove.

Who frequents Norse Cove? Well, just about everyone in the Castro. That's right, everyone. The Cove is more than a restaurant. It's a meeting hall for those who must have a meeting hall. We have noted many an assemblage at the "community" table, eavesdropping on a discussion about the political climate of the city or last night's event at the baths. It's an important place to many because this is where they interact at their best.

Groups or individuals are either loud or they are low key. This particular morning we preferred them to the latter. Equal balance is important even over breakfast.

As to the owners of the Norse Cove, we rate them a ten on a scale of one to ten. Mena and Leon Darwish know how to run an establishment of this nature. As proprietors of a family style enterprise, they are always there. However, they have such a natural knack about running the business that their presence is quiet and subtle. Mena is the more visible of the two. Watch this woman operate. You'd swear she had eyes everywhere. If she sees an empty plate, whoosh, off to the dishroom it disappears! If she feels you're sitting too long at one of the prized separate tables, she tells you, but in a manner that reflects the warmth of her personality. And, she never forgets what it is she's doing.

Leon is the less visible of this mom and pop team. Always quick with the smile, he's usually behind the counter or in the kitchen working with the crew. They are equally important as a drawing card for this successful operation.

It's interesting that many have made the Norse Cove a part of their daily regimen. Regular clients enter, order and find a place to sit without so much as a second thought. And, they are treated as such. Consider the procedure for dispensing orders from the kitchen.

Mena and Leon have devised a system where the customer places his or her order and their tickets are marked with a color code, usually from a piece of clothing that they are wearing. Therefore, John gets his two eggs over easy, Marc gets his scrambled egg breakfast and I am content with three four minute eggs.

The *CASTRO TIMES* is interested in receiving community related articles and interviews, short stories, and feature articles. Interviews should be topical and of interest to members of the gay community. They should be no longer than 3,000 words. Articles should be of local interest, but can have national appeal as the publication is mailed to Los Angeles, New York, the Russian River Area, and other parts of the country. 4,000 word maximum. Short Stories can be fiction

or non-fiction, but must relate to the community experience. 3 to 4,000 word maximum. Some poetry will be accepted. Photographs must be accompanied by captions. All material becomes the property of the *CASTRO TIMES* unless accompanied by a s.a.s.e. Allow two weeks for reporting. Payment is in copies. Submit all material to PATRICK DIEHL, EDITOR, *CASTRO TIMES*, P.O. Box 14452, San Francisco, CA, 94114.

No questions asked. Very simple. Very family-like. Norse Cove has been the life of Leon and Mena for the past ten years. They purchased the business from a Norwegian family; hence the name. They are often assisted by their two sons, David and Maurice, and a daughter, Danielle. And, like many of us, they are here via another part of the map. Once successful business people in Egypt, having operated a frozen shrimp plant, the Darwishes, being French nationals, were forced into exile in Paris after the Egyptian government confiscated their business during the Suez Crisis of 1956. They were later encouraged to immigrate to America by other members of their family who had already settled in the states.

We are all subject to a structure. It's one of the realities of life. It's reflective in a business, too. Mena and Leon run a very structured operation at Norse Cove. They maintain a close watch over their enterprise so nothing goes wrong. They do not believe in the theory of the absentee landlord; they are always there.

The success of the Norse Cove is pretty obvious. The place fills up fast during the peak dining hours. It's open from seven in the morning to ten at night. Self service is the rule until about six when they dim the lights and commence with table service. If you dine alone, you'll share the "community" table with those who are fun to rub elbows with, or share an interesting conversation with a mutual acquaintance. If you are dining with a group of several intimates, you'll get a table alone that allows you to chatter in private when that's exactly what you wanted to do.

We are often aware of the quiet background music that hums ever so lightly throughout the room. What a change of pace from the frantic wailing that we are so often subjected to in other local restaurants! But, such is the nature of the business.

Leon and Mena are aware of the importance that their small enterprise plays in the lives of those who have come to depend on it not only for the quality of its food, but the warmth and friendliness of those who frequent the Norse Cove.

For those of us who enjoy the uniqueness of the Cove, there isn't really much to add here. But to those who have fallen in by accident because of its availability or who were struck by the family-like atmosphere, sit down and stay awhile. After all, it's just home cooking amongst a whole lot of friends!

Protect Your Rights.

See a professional.

Your legal rights, both business and personal, deserve professional attention.

Find out what those rights are, and insure their adequate protection.

PROBATE

ESTATE PLANNING

COMMERCIAL LITIGATION

ADMINISTRATIVE LAW

BUSINESS PLANNING

PERSONAL INJURY



CHARLES F. HAINES

ATTORNEY AT LAW

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San Francisco 94104
(415) 781-1007

110
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 GENEVA AV
 --JOHN L EMP SF AIRPORT H141
 BRODERICK ST APT 6
 --JOHN L H530 LARKIN ST APT 509
 --JOSEPHINE (WID ARTH N) CLK
 LAMBERT'S FURN H782 430 AV
 --JUNE C MRS WAITRESS BAR-8-0
 CORRAL R336 CLAREMONT BLYD
 --LARRY (JOAN) MECH H1267 18TH
 AV
 --LAURA MRS NURSE H2425 SUTTER
 ST
 --LORNE I SLSMN H1751 PACIFIC
 AV APT 2
 --LOUISA M H1243 GREEN ST
 --MARLEEN E (WID FRED) H421
 LEAVENWORTH ST APT 38
 --MAXINE MRS H14 CAMERON WAY
 --MICHL (MARY) EMP STEWART
 HOTEL H1310 SUNNYDALE AV
 --O J H851 ELLSWORTH ST
 --OLGA B (WID HERBERT A) H1201
 35TH AV
 --OSCAR O (FLORA) INSP MUNI RY
 H6 APOLLO ST
 --OSCAR W (ELLA C) RETO H1326
 35TH AV
 NORMAN PAINT MFG (NORMAN
 WORTHMAN) 2001 CAKOALE AV
 NORMAN PETE (ETHEL) LONGSHOREMN
 H1527 CALVEZ AV
 --RALPH P (NEVA) OIR SOCIETY
 FOR INDIVIDUAL RIGHTS R S
 SAN FRANCISCO
 --RAY H845 CAPITOL AV
 --RAYMOND (TOKYO) MARINI
 JOURNEYMEN H2141 CLEMENT ST
 APT 1
 --RICHD H325 HARBOR RD
 --ROBT S H741 KANSAS ST APT 6
 --RONALD E H330 BUCKINGHAM WAY
 APT 103
 --STERLING FOREMAN DRTON MACH R
 PINOLE
 --STEVEN USA R6 APOLLO ST
 --THAOEUS MECH UAL R6 APOLLO
 ST
 --THOS A H101 GRAND VIEW AV
 --THOS F (ARLENE) ASST DIST
 ATTY COUNTY H10 QUARTZ WAY
 --TIMOTHY TCHR CITY 80 OF EDUC
 R1011 BRAZIL AV
 --VERA H629 42D AV
 --WM ACCT H1675 GREEN ST APT 2
 --WINSTON H3823 CLAY ST
 --YEE MGR AUTOMOTIVE SERV
 CENTER
 NORMAN'S REID MILLER SLS REP
 DRAPERIES WHOL 1355 MARKET
 ST RM 479
 NORMAN'S BARBER SHOP (NORMAN
 JANSEN) 651 LARKIN ST
 NORMAN'S GROCETERIA (BENSON
 JUE) 4300 230 ST
 NORMAN'S LIQUORS (THEO
 STRATIGOS) 733 RANDOLPH ST

LEAVENWORTH ST APT 23
 --ANN L MRS OCMESTIC MGR H486
 NORTHRIDGE RD
 NORRIS BEGGS & SIMPSON C W
 CORBITT PRES O T BAIRO O H
 GABRIELSON P S STEVENS C M
 GUSTAFASON V PRESTS REAL EST
 243 KEARNY ST
 NORRIS BRADY (GLAOSY) WHSEMN
 BEST FOODS H67 LAKEMOOD AV
 --CHARLES (CLORENZA) H169
 ORIZABA AV
 --CHARLES A (ANNETTE M) RETO
 H64 MERCEDES WAY
 --CHARLES C (EVELYN) ASST MGR
 NATIONAL AUTOMOBILE CLUB R
 SAN MATEO
 --CHARLES G (ELSA) ASSOC LABM &
 GLYNN H3652 CLAY ST
 --CHRISTOPHER (EVELYN) JAN ABM
 CO H1910 GOLDEN GATE AV
 --CLARENCE O INS SLSMN
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 --DENNIS G AUD US DEPT OF
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 --DOROTHY (WID JERRY) EDITOR U
 OF CAL H1718 28TH AV
 --E W R75 HEATHER AV APT 12
 --EDGAR W PHYS H50 CHUMASERO OR
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 --EONA MRS MAID HARCOURT H80
 TOPEKA AV
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 --EVA MRS H1295 REVERE AV
 --FORBES H JR PHYS 2340 CLAY ST
 RM 237A R TIBURON
 --FRANK (ALICE) PHYS 200 VAN
 NESS AV RM 101 H2955 PACIFIC
 AV
 --FRED W (MARY N) (WALT'S
 PLACE) H90 ARROYO WAY
 --GLENN W R542 CHATHAM HOTEL
 MORRIS GOLDEN FRY (MILTON B
 NORRIS) RESTR 399 OLVISADERO
 ST
 NORRIS GROUP THE VERNON NORRIS
 PRES FOOD CONSULTANT 44
 MONTGOMERY ST RM 585
 NORRIS HAROLO A (RITA) H5244
 ANZA ST
 --HELENE V LEGAL SEC H728
 TAYLOR ST APT 5

ATON PALACE BARBER SHOP
 1113 37TH AV
 --STEPH C RETO H648 20TH AV
 --VERNON PRES THE NORRIS GROUP
 --W F R1777 PINE ST APT 106
 --WM H349 10TH AV
 --WM STOCK BROKER H1349
 GREENWICH ST APT 7
 --WM K (CLARA) LIFT OPR AM
 SMELTING & REFINING H10038
 NOE ST
 --WM T (DOROTHY) DRIVER MUNI RY
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 --WOODFIN G JR PHYS 450 SUTTER
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Dining In at The Cove on Castro



Photo: Bill Sywak

The Cove has been a neighborhood institution for over 40 years.

By Bill Sywak

If a well-intentioned tourist were to stop you on one of the wide new sidewalks and ask you where the Cove on Castro was, what would you say? First of all, there's no body of water much less a cove anywhere near Castro and Market. Secondly, the modest storefront with two tables in the windows is almost lost, looking demurely out on the sidewalk and across busy Castro Street to the Castro Theater. Even for residents, it can be hard to spot.

Perhaps that's because this breakfast-lunch-and-dinner cafe, with Norwegian roots, has been family owned and oper-

ated since 1971. That's when the current owner, Solange Darwish, accidentally met her future husband and wound up buying the place, eventually becoming a full owner only eight years ago.

What makes the Cove special is that it has become an image of home for decades of Castro history. Upon entering and watching the three large flat screens continuously screening different stills and video clips of major events and just plain daily life in the Castro over nearly fifty years, customers encounter a sense of authentic San Francisco history. The content is changed regularly and when done, given over to the LGBT Historical Museum to add to its collection.

What keeps this all a special community is still Solange and her dedicated staff, several of whom have been at the Cove over fifteen and even twenty years. You might get Richard as your server, or Alberto, or Scotty, or Annie or Derek. In this era of impersonal and disposable staff, the crew at the Cove always make customers (shall we call them guests?) feel at home, in many cases their second home here in the Castro.

According to Solange (her name is Egyptian, by the way), years ago customers started bringing in their 8-by-10 photos to decorate the walls, pictures of Castro happenings like the Bare Chest Contests, Pride Parades and Pink Saturday spectacles and more. "It just exploded," she says, and pretty soon there was no more room for the pictures.

The very special fact about all this is that Solange's customers felt a genuine neighborhood pride and attachment to the Cove, such that the video monitors were all donated by loyal customers and kept fresh by yet other customers who downloaded each video onto DVDs and maintained the flow of content.

Oh, and did I mention that the Cove is also a restaurant? Besides absorbing all the history and, for many an old timer, feelings of nostalgia every time the face of a familiar friend pops up on a screen, the Cove has a generous menu of breakfast choices. More than that, weekend brunch is one of their specialties, as is their homemade soup. Lunch and especially dinner entrees, which are served all day, fit in the current American comfort-food mainstream, another reason why including the Cove on a visitor's tour of the Castro can be a wise choice.

The Cove is located at 434 Castro St., directly across the street from the Castro Theatre.

Urban Green

Continued from page 10

politicians have looked to the State Legislature for changes. In late May, State Senator Mark Leno's SB 1439, aiming to halt such evictions within the first five years of a building's sale in San Francisco, passed the Senate in Sacramento. In late June it went to the Assembly, and 98-year-old Phillips traveled to the capitol building to rally support for the legislation. But it failed in the Assembly by one vote and is now effectively dead.

"Clearly it's a sign that the state Democrats get too much money from real estate," Sherburn-Zimmer said.

But a ballot measure for November's election is not. The Anti-Speculation Tax is a measure that, if approved by voters, would impose a graduated transfer tax on short-term sales of apartment buildings. If the sale of a building occurs within the first year of ownership, the tax would be 24 percent of the selling price, decreasing to 14 percent by the fifth year. It doesn't apply to single-family homes, condos, or TICs.

Gullicksen said it is imperative that voters pass this measure in November to discourage rampant real estate speculation.

"It goes at the profit motivation of speculators," he said. "If we can grab half of their profit, then we can limit the evictions."

But November is a long time off for Mary Phillips. There has been talk by Urban Green of allowing her to stay in one of the new units. But if there is one thing the 98 year old has learned in 50 years of renting in the city, it is that there are no guarantees.



Cafe captures Castro's past

NEWS

by Roger Brigham

Published 01/26/2006



Solange and Maurice Darwish at the Cove Caf e. Photo: Jane Philomen Cleland

Since the late 1980s, the Cove Cafe in the Castro has offered its customers a photographic peek at the passing panorama of life on Castro Street. On Friday, January 27, the transformation of the restaurant's photo collection from a wall of print images into a digital slideshow will be celebrated with an open house reception.

Cove owner Solange Darwish began collecting photographs of restaurant patrons and Castro Street residents in the late 1980s. "I was the judge of one of the Bare Chest Calendar competitions at the Eagle, and one of our patrons won. I told him, 'You should give me a picture of you.' So I put it up. Then one of the other customers said, 'I have a good photograph of me. Would you like it?' So then I put up a sign asking people to give us photographs to help decorate the restaurant, and that's how it got started."

What started as a handful of donated pictures ended up being, in the words of Humboldt State University associate professor Eric Rofes, a longtime restaurant patron who made a study of the photos, "a focus on a very special segment of mostly gay men. They captured a rich mix of divergent ways people styled themselves, from macho bears to porn stars. If you're looking for a way to capture the spirit of the Castro, the photos were a great way to do that."

Because the project started in the late 1980s, it ended up chronicling a period in which the Castro population was devastated by the onslaught of AIDS. The pictures, now numbering some 1,500 on four DVDs that run on three digital screens as nonstop slideshows, remain as a tribute to survivors and victims alike.

"I didn't Photoshop correct any of the images since I felt this was more a historical record of each person and they should be shown as is," said Bill Sanderson of www.BigMuscle.com, who with partner Andy Wysocki donated technical services and one of the big screen plasma monitors used for the display. "I was moved to tears at a few points in my scanning process just knowing that a good part of these people in the photos are no longer with us due to AIDS and time."

After Darwish bought out her former co-owner about two years ago, she began exploring ways to remodel the restaurant, which had been in her in-law's family since 1971 (when it was called Norse Cove) and which she bought into in 1987, when it was renamed Cove Cafe.

Waiter Rex Pender brought in the assistance of Sanderson and Wysocki and the transformation of paper memories into digital documentation began, taking the better part of a year to complete.

"This is tying the older generation to the younger generation," Pender said. "Ninety percent of the comments have been positive. They're not postage stamp sized now; people can actually see the images."

Wide mirrors now run the length of the restaurant, so that even folks seated away from the screens can see the reflections of the pictures shown on the facing wall. Pender said that since the screens went up about a month ago, customers have already contributed 200 more images.

"I did all the scanning of the wall photos and several hundred other snapshot photos taken over the years," Sanderson said. "It took about five weeks to scan, then a week to test and build the DVDs. It was not a full-time process, more like a few hours a day. I would take a small set of photos from the Cove, scan them, and return them. I didn't want to have all the photos at my home at one time. I

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had to hand wash all the glass for all the wall photos before each scan. Most photos from over the years had adhered to the glass and couldn't be removed without destroying the photo.

"Solange has fed us breakfast for the past several months and never accepted our payment for food when we are at the Cove. I felt this was a project I wanted to do since Andy and I believe in giving back to the community, whenever we can. I wanted to secure the faces of these people for the future. They need to continue to shine over this special community they helped mold and we all enjoy day, called the Castro," Sanderson added.

Darwish said she hopes to collect all of the photographs from the printed past and the digital future into an album for the restaurant, then donate them to a collection one day.

"Without them [Sanderson and Wysocki], we could not have afforded this," she said. "I have the best customers in the world."

Hors d'oeuvres and beverages will be served during the "Reel Life" reception at the Cove, 434 Castro Street, from 4:30 to 6 p.m. Friday, January 27.

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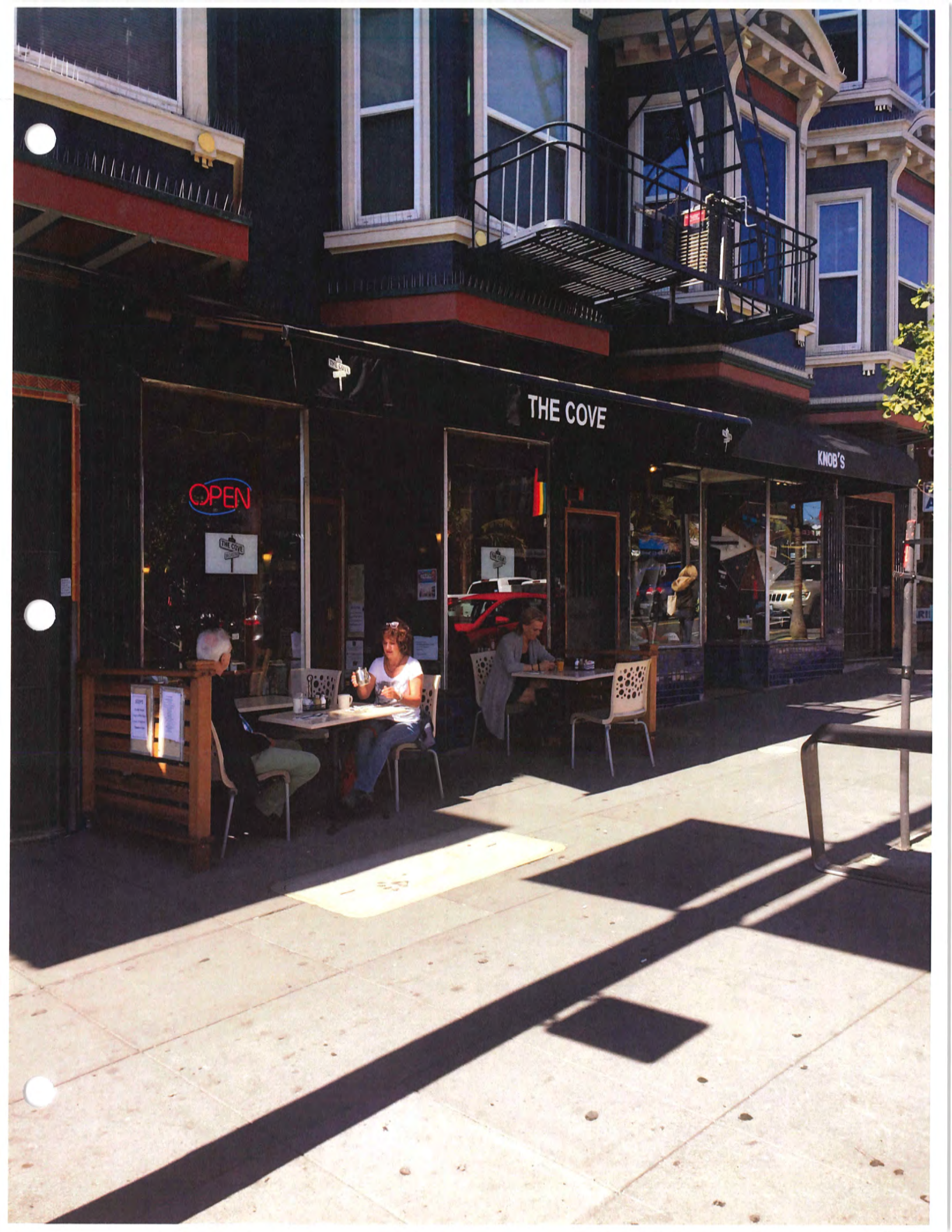
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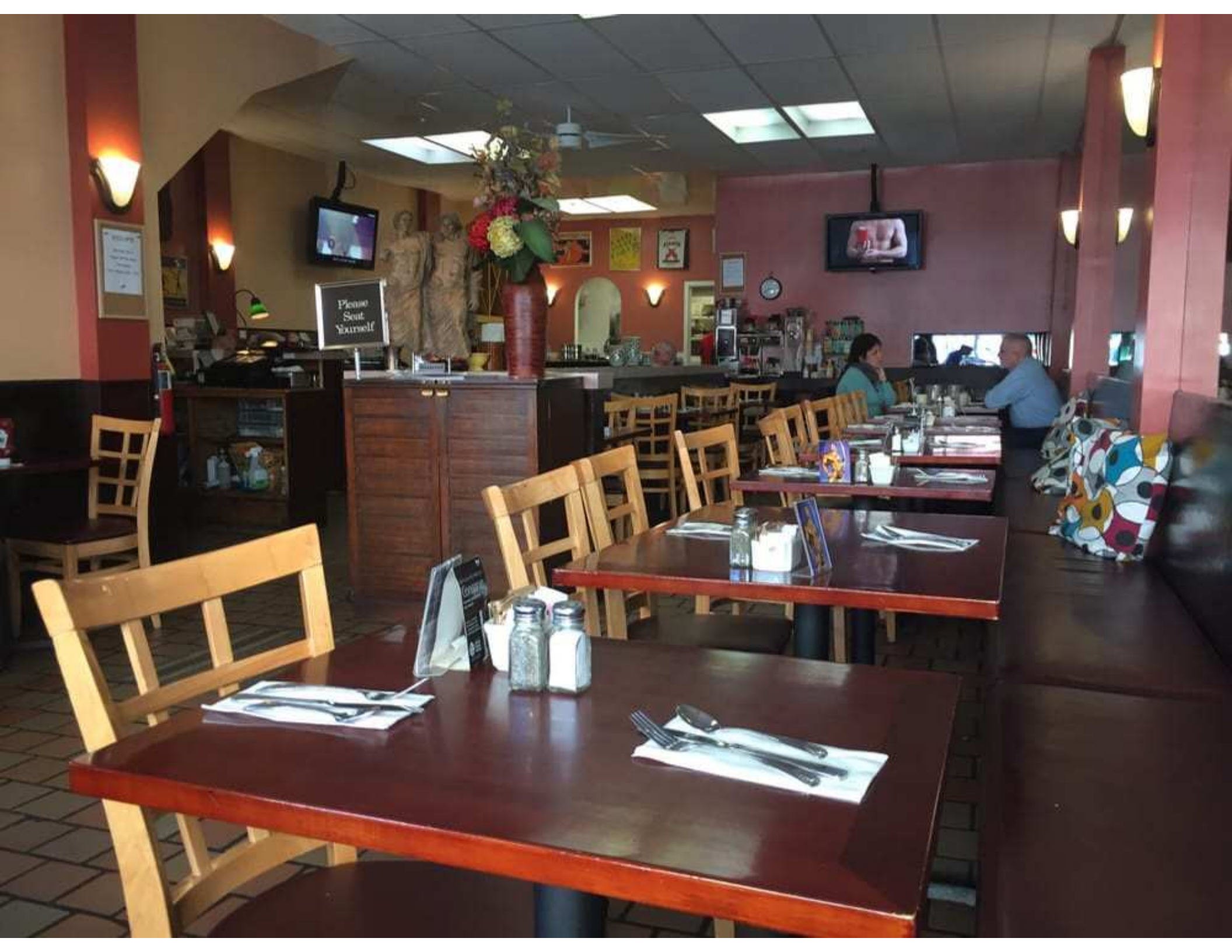
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KNOB'S











The Cove on Castro for The Legacy Business Registry

Inbox x



Peter Sichel <psichel@planeteria.net>

8:25 PM (11 hours ago)

to me, Peter

When I heard The Cove on Castro was being considered for 'The Legacy Business Registry' I had to lend my support.

For 33 years since 1983 I have been hosted by the Family Darwich, Solange and Maurice; their close relations, staff, customers, visitors and friends as they carry on the tradition of welcoming one and all to San Francisco and the world famous Castro neighborhood.

Above and beyond all other institutions this is so much more than a simple local business. It is, at heart a community, where at first I found a communal table when as someone new to the city I immediately made friends, learned about the virtues of the neighborhood and the city and found myself welcome and made to feel at home more here than anywhere else ever.

As the years passed I became aware of the community involvement starting on a personal level. A tradition of hanging photos on the wall donated by patrons grew to be a celebration of the community. With the emergence of new technology, videos replaced the photos extolling the virtues of the city as in old San Francisco travel films and photo montages to clips celebrating the neighborhood and the forward thinking values the city extolls.

All nourished by the heart and soul of the owners, their passion and energy, their joyous involvement in the lives of their patrons and friends; celebrating the milestones and anniversaries, sharing in loss when it happens, and reaching beyond their business to somethings so much greater.

That is why I wish to lend my voice to support the inclusion of The Cove on Castro on The Legacy Business Registry.



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The Cove on Castro

(inbox) x



David Differding <djdifferding@yahoo.co> Oct 2 (1 day ago)

to me -

To Whom It May Concern:

I have been a customer at this restaurant since the early 1980's.

I keep coming back because the food is great, reasonably priced, and the staff is always welcoming!

Growing up in a small town in Minnesota, we had places like The Cove.

Coming to the San Francisco, I found that same "small town warmth and hospitality" at The Cove on Castro.

This business is truly a "Legacy" in the neighborhood, and deserves to be a part of "The Legacy Business Registry".

David Differding

3990 18th Street #5

San Francisco, CA 94114-2592

415.863.9772

"I enjoy cooking with wine, sometimes I even put it in the food"



Jeffrey Lilly <jeffrey.lilly@me.com>

Oct 2 (1 day ago)



to me -

Avenue, Apt. 4
94131

Maurice Darwish
434 Castro Street
San Francisco, CA 94114

Jeffrey Lilly
815 Burnett

San Francisco, CA.

Dear Maurice,

I want to thank you and Solange for providing a warm and welcome atmosphere at the Cove during the many years that I have been coming to your restaurant. As you know, I began coming to the Cove in the 1980's and have been coming there ever since. I am there almost every day for breakfast or brunch. As a gay man who is very careful with his diet, I find many of the menu's selections to be perfectly suited to my health needs. The flexibility that is provided enables me to receive the meals most suited to my dietary requirements.

Not only do you and Solange provide a welcoming atmosphere, but you have chosen and trained staff who are both personable and attentive. Many of your staff were at the Cove in the eighties and are still there today. I know you feel great satisfaction in knowing that you provide so many people of varying ethnicities and sexual orientations a place to work.

I often recommend the Cove to friends and acquaintances as a place for a well balanced, healthy, and tasty meal at an affordable price. It's welcoming atmosphere to those in the GLBTQ community and those outside makes it one of Castro's treasures. As someone who is well travelled, I also enjoy meeting some of the many tourists from abroad who stop off at the Cove for a good meal.

Thanks again to you and your staff.

Best Wishes,

Jeffrey Lilly

martha rose <martharose7@icloud.com>

Oct 2 (1 day ago)

to me ▾

Hi Solange & Maurice,

Just a note to thank you for the many years I've enjoyed your restaurant.

I moved into the Castro in 1973 when I bought my first house. So I started eating breakfast there on the weekends in the seventies. The food was great and you and your employees made me feel so welcome. Scot, Richard, Derek and even the cooks are gems.

In 1999 I retired and now every day I have breakfast AND lunch there. The food is so fresh and delicious and sometimes you even help me with my phone. What would I do without you?

Love, Martha

The Cove

Inbox x



Frank Latko <franzita@mac.com> 7:55 PM (18 hours ago)
to me *



Dear Cove Staff—

I just want to thank you for being there. I have been a regular diner for about 15 years and irregular for about 10 years before that.

You all are like my family. I'm from New Jersey and have no family in S.F. The Cove has been my home away from home for a long time. You all are so friendly and always have been. We can joke around and kid while I have my meal — i never was able to do that in my New Jersey home! (a long story). When I had my 2 knee replacements several years ago I was so appreciative and moved when Solange or a staff member would bring me meals because it was about a month before I could navigate the 52 steps to and from my apartment. Who does that? Where? Never before have I had anyone do that for me.

Anyway, besides the ambiance, friendliness and thoughtfulness of everyone the food is grrreat! The variety is amazing too. There really is no place in the Castro like it or any other part of the city as far as I know. I don't know where I would be without you — really mean it and I thank you from the bottom of my heart.

Your friend,

Franzi

"The Cove on Castro for The Legacy Business Registry"

Inbox x

 **Arno R Kracht** <arnorkracht@gmail.c 8:07 AM (6 hours ago)  
to me -

I've been a loyal customer of "The Cove" since at least 1994, if not longer. My partner and I took to referring to it as "the kitchen" because we ate there so often! In the intervening years, we've not only been frequent customers but also happily became good friends with both Maurice and Solange Darwish. Over those years, it became less of a restaurant with good, basic food and more of a "home," where I'm greeted with affection and good-natured ribbing whenever I come in. The staff, Solange and Maurice, and many customers make it that way. I can't imagine The Castro without "The Cove;" a simple look at the number of Castro restaurants that have come and gone since 1994 -- while "The Cove" remains -- tells more about it, I believe, than just words.

I left the Castro and San Francisco almost exactly ten years ago and retired to the Midwest, where there are NO places like "The Cove," and I miss it, terribly. But I return as often as possible, and make it a point to go "home" while I'm there. I'm genuinely pleased to learn of its nomination as a "legacy business."

Legacy Business Registry

Inbox



Michael L Newman <mnewman@sl> 10:57 AM (3 hours ago)
to me

Hello Maurice and Solange,

I strongly support your application for registration as a legacy business. I have been a customer at the Cove since the 1980s and a frequent customer for about the past five years. The Cove has always been a welcoming space for LGBTQ patrons and an important contributor to the community. Particularly now, as San Francisco is changing rapidly, it is very important to be able to visit the Cove, where all customers are welcome and the staff feels like family. I wish you success with your application.

Michael Newman

Michael Newman
Head Librarian and Bibliographer
Falconer Biology Library/Mathematics & Statistics Library
Stanford University
Stanford, California 94305-5021
[\(650\) 723-1110](tel:(650)723-1110)

Letter of Support for Cove on Castro

Inbox x



bmcgrath506@aol.com

11:20 AM (3 hours ago)



to me ▾

We have been going to the Cove On Castro for over 10 years. We have always found the Staff and Owners Very Friendly, and Helpful. Always smiling and upbeat. Also the Best BLT's in town. Always a Wonderful Experience. They are truly the Best. Sincerely, Brian McGrath and Vince Schmidt.

Ingu Yun
1314 Noe Street
San Francisco, CA 94131
October 3, 2016

RE: The Cove Café

To Whom It May Concern,

After growing up in the Bay Area (mostly in San Rafael) I returned to live in San Francisco after completing college and medical school in 1982 to serve my medical internship at San Francisco General Hospital.

Like so many gay men I was attracted to the Castro neighborhood, and this is where I lived, shopped, and dined. I frequented what was then the Norse Cove, a homey and comfortable place that was notable for its communal table where many of us single guys could eat without feeling alone, and for its "honor" policy of just going up to the register to pay when you were finished, telling the proprietor what you had consumed. (Of course she knew *exactly* what you had had, so there was little chance of cheating.)

I can't remember exactly when Solange and Maurice Darwish took ownership of the restaurant. The name was changed to simply "The Cove," and it was updated – the communal table taken out, but still maintaining a welcoming feeling for all. I continued to be a regular at the Cove.

Of course the 1980s and 1990s were a devastating time for the gay community in San Francisco, with so many men sick and dying of AIDS. And this is where the most remarkable thing happened at the Cove. I saw Solange become mother or sister to all these men who seemed sick and alone in the world. I watched so many acts of kindness and love all coming from a straight woman towards gay men during a time when it wasn't so fashionable, even in San Francisco. The Cove, through Solange, touched so many lives and cemented its important place in our community.

Restaurants in San Francisco seem to be getting more and more impersonal. Not at the Cove. Solange and Maurice to this day both continue to know their patrons, take interest in their lives, and shine as a beacon in our community. I now live over the hill in Noe Valley. I continue to eat there frequently, and I see that there are some who I suspect may go there every day!

I have organized an annual fundraising event since 1997 that raises about \$20,000 for charitable organizations. The Cove has always supported this event without any hesitation with a donation to the silent auction, even during the recession when I'm sure it wasn't easy for them.

For as long as I have lived my adult life in San Francisco – almost 35 years now – the Cove has been an important part of my life here, and an institution in the historic Castro.

Sincerely yours,



Ingu Yun

Letter of Recommendation =

Inbox x



Art Cheroske <artido@sonic.net>

Oct 3 (1 day ago)



to me -

TO: Maurice and Solange Darwish
434 Castro Street,
San Francisco, CA 94114

Hi Folks!

I am writing in support of the Cove Cafe's nomination for inclusion the Legacy Business Registry.

My name is Art Cheroske and I have been customer of the Cove on Castro Cafe for ten plus years.

There are many cafes in the neighborhood with good diner food and the Cove is one of these.

The food is hearty and satisfying and they will happily prepare your order just the way you like it.

But the Cove has several additional qualities that are lacking in most big city restaurants.

The Cove nourishes the sense of community and well-being of the Castro neighborhood. Solange, Maurice and the Staff pride themselves on knowing the regular patrons by name and even which seats they prefer to sit in. When possible, as you enter, they will call out your name and point to your favorite seat. In addition to keeping your coffee cup filled, both Maurice and Solange and the waiters will stop by your table to ask how you are and will stay and chat or return and chat as time permits.

It is hard to find this level of small town TLC in a busy city like San Francisco.

The wait staff are relaxed, friendly, helpful and efficient. They know their jobs well and many have worked at the Cove for decades.

All of them, owners and staff alike, have worked hard over the years to create, offer and maintain a sincere, family atmosphere where all are acknowledged, welcomed and fed.

They've been around for forty plus years and I hope they continue on for forty more.

Sincerely,

Art Cheroske

Long Time Patron of the Best Diner in the Castro.

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The Cove on Castro for The Legacy Business Registry

Harry Breaux <hbreaux94114@yahoo.com>
to me

RE: The Cove on Castro (434 Castro Street) nomination for The Legacy Bus

Dear Supervisor Weiner,

For nearly 40 years, I have had the joy of being served some great meals at "The Cove Cafe" and now "The Cove on Castro". By the way, what happened far as I can remember since the early 70's when I first arrived in San Francis

Through all of most of those years, the tireless efforts of Solange and Mauric visitors and residents. They have consistently given meals, service and smile

I was honored for many years to have my picture in the center of their "wall c so many of their "regulars" pass away and disappear from the neighborhood.

If "The Legacy Business Registry" has any validity whatsoever as a tribute to what was asked, these two people and their many staff members deserve to

After living for a long time with HIV and AIDS (over 35 years) here in the Cas support and recommend that The Cove on Castro be added to this honorabl us, but for giving back so much more than they received.

As a Castro Ambassador, it is always a pleasure to offer The Cove on Castr to a safe, calm, reasonably priced and worthwhile consideration for their nex

Placing **The Cove on Castro** and the names of **Solange and Maurice Darw** Castro and the city of San Francisco.

As one of the SF Chron's "Last Men Standing", a long-term PWA and Castro can't imagine a more deserving recipient.

Please, just do it!!!

Sincerely,
Harry Breaux

hbreaux94114@yahoo.com



[Click here to Reply or Forward](#)

The Legacy Business Registry

Inbox x



Michael Frangella <frang3019@att.r> 12:44 PM (1 hour ago)
to me -

My dear friends, Maurice and Solange Darwish,

Where do I begin? You and your family have been serving me since i moved to San Francisco in June of 1981! Right from the beginning, we became family. Over the years there have been many changes in design and staff, but service with a smile always remained exactly the same. I am always made to feel as if I were your best customer. You and your staff, the photo gallery, now the flat screen televisions and of course great food and grand portions bring me back as often as I can. I run into friends, share tables and continue to enjoy every visit to Cove on Castro. I sincerely hope to see you on "The Legacy Business Registry", you deserve the recognition. I look forward to many more visits and great meals.

Your support of the neighborhood, the fund raising, the contest judging and all you have done for the LGBTQ community make me love you all the more. Thank you seems inadequate.

I remain a fan forever,

Michael Frangella
frang3019@att.net

Legacy Business Registry

Inbox x



Larry Kenney <larry@larrykenney.co

12:58 PM (1 hour ago)

to me -

The Cove On Castro for The Legacy Business Registry
434 Castro Street
San Francisco, CA 94114

I have been a patron of the Cove On Castro since its inception, and before that when it was just The Cove.

I've been eating at the restaurant since I moved to San Francisco in 1979.
They have provided tasty food and drink for me for all of these 37 years.

The staff is friendly and efficient and provides excellent service. The same servers have been working there for years so they must like their jobs. The owners are also friendly and recognize their regular customers.

I look forward to eating at the Cove for many years to come.

October 3, 2016

To Whom It May Concern:

I have lived in San Francisco since 2007 and began coming to The Cove on Castro shortly after that time. Though my husband and I do not live in the Castro, we visit often to see friends and enjoy the nightlife. Sitting in the front window at The Cove and watching the parade of passers-by is one of my favorite weekend activities. One particularly memorable occasion was on Pride Sunday 2015, when Cleve Jones and Armistead Maupin stopped to chat with each other on the sidewalk just outside the window from our table. I felt there could be no more quintessentially San Francisco moment. On many other occasions, friends passing by outside often come inside to chat and grab a bite or some mimosas. Everyone on staff is extremely friendly and happy to see us, especially the ever-gracious Solange. Even when we see Cove employees out and about at other spots around town, they are always warm and friendly, working and socializing in the same vibrant neighborhood. Expanding the Legacy Business Registry to include The Cove would be an excellent use of city resources to ensure that this local business continues to thrive for many years to come.

Sincerely,

Bernie Morrissey

305 Santa Rosa Ave, #1

San Francisco CA 94112

October 3, 2016

Supervisor Scott Wiener

San Francisco Board of Supervisors

Re: Letter of support re: The Cove on Castro to be
Included in the Legacy Business Registry

Dear Supervisor Wiener:

I have writing this letter of support regarding The Cove on Castro. I have been going to this great small restaurant since the 1970s. This was back when Solange Darwish's mother in law ran the register and we all sat on a big table in the middle of the restaurant. It was called the Norse Cove back then.

And I've been a regular customer ever since. It's been more than 40 years for me! Solange always used to joke about how many chef salads she made for me!

My fond memory of this establishment was during the AIDS years. These were hard times and so sad for everyone in the neighborhood. What I remember is that very very sick men would come to the Cove and Salange would welcome them with full hugs and real love. People had a lot to say – and Solange listened. This restaurant was a home for so many who no longer had a home. Solange would serve them delicious and nutritious food. I was a volunteer with Shanti and I would bring my client there, and it was always such a loving atmosphere. At the end of the meal, Solange would often send huge containers of soup home with people. This soup was truly made with love.

I'm so glad to be able to tell this great story of how the Cove was such an inspiration to me, and how it was a huge resource to the mental health and nutritional health of so many. They're not all here to speak now, so I'm doing it for them.

I just ate breakfast at the Cove yesterday before the Castro Street Fair. It was a pleasure as usual.

I hope that The Cove on Castro would be included in the Legacy Business Registry.

Very truly yours,

The Cove on Castro for the Legacy Business Registry

Our names are Merle Adams & Jed Davies. We have lived in San Francisco since 1962, 15 years on 15th Street and 38 years at 1243 Douglass Street in Noe Valley.

We have been eating at the Cove since the mid 70's when it was called the Norse Cove and was owned by the parents of the current owners Maurice and Solange Darwish.

We held our 40th anniversary party at the Cove in June 1997 with 50 guests. We also held our 50th anniversary party at the Cove with 100 guests and were honored to receive a declaration from Mayor Gavin Newsom declaring July 1st 2007 as Merle Adams & Jed Davies Day in San Francisco.

In addition, one of our guests was Senator Mark Leno who also presented us with a declaration honoring our 50th from the State of California.

So you can see that we are very fond of the Cove on Castro, its owners and its wonderful staff. We consider ourselves privileged to eat there 6 days a week and they are certainly eligible for the Legacy Business Registry.

Merle Adams & Jed Davies

Legacy letter....

Inbox x



JEREMY WILKINS <jwilkins.bc@sh 8:45 PM (17 hours ago)

to me

Maurice and Solange...The Cove on Castro for The Legacy Business Registry....

I have been a patron of The Cove for 18 years and have always enjoyed the good food and the welcome from the owners and staff. There is an amazing feeling of "family" there and it is obvious that the staff are very much a part of the extended family. They have a gift of making me feel part of that family and I find it both wonderful and unique.

Sincerely,

Jeremy Wilkins.

3571-16th Street #12
San Francisco CA
94114

Subject: LEGACY CASTRO BUSINESS
From: Tom Norwick (tomnorwick@sbcglobal.net)
To: coveoncastro@gmail.com;
Bcc: akaute@aol.com;
Date: Monday, October 3, 2016 9:00 PM

Since the mid 70's i have been a regular customer at the COVE , in the early days called Norse Cove. Two generations of the Darwish family have served delicious and reasonably priced foods to me and to a list of friends of today and of many yesterdays ...they have no match on Castro street for the number of great breakfasts and healthful dinners & lunches served in a warm clean & comfortable setting and we as a community have no better location to watch the ebb/flow of Castro foot traffic and celebrity sighting.

The Darwish family has been an employer of more food service jobs than anyone can name in our hood. There has never been a customer or friend who i have sent to this location for coffee lunch or dinner who has not remarked to me on the good luck we have to have them part of our community.

Tom Norwick ZEPHYR on 24th St. 415.238.1096(cell) 415.695-7707 (office) CalBRE LIC #00683637

To:
Solange + Maurice
Tom Norwick
10/3/16



Cleve Jones <cjones@unitehere.o 11:35 PM (14 hours ago)

to me

Dear Solange and Maurice,

I write to support your application for Cove on Castro to the Legacy Business Registry.

Back in the 1970s I was a frequent customer of the Norse Cove Cafe, one of the last of many businesses that once catered to the Scandinavian families who originally settled in Eureka Valley in the early 1900s. Decade after decade, the restaurant stayed open as the neighborhood around it changed.

Throughout those many years, the Cove was a reliable place to go for friendly service, good food and affordable prices. When you took over ownership of Cove on Castro, it was a blessing for the neighborhood. You maintained the warm and casual atmosphere that sincerely welcomed all the diverse residents and visitors of the Castro neighborhood. You've supported and welcomed the LGBT community, celebrated our history and shown respect for our elders and most vulnerable neighbors. After hundred of meals, I continue to enjoy dining at Cove on Castro and hope to do so for the rest of my life. It would be heartbreaking to lose the Cove and I hope that inclusion in the Legacy Business Registry will assist your efforts to continue to provide jobs, support the community and serve up kindness and tasty meals.

Sincerely,

Cleve Jones

The Legacy Business Registry letter of support

Inbox x

Mathews, Edward <Edward.Mathews@...> 7:36 AM (6 hours ago)
to me →

To Whom It May Concern:

Ever since moving here in 2008, there has been one consistent local restaurant that serves more than just food. The Cove is an establishment that serves food and community with a rich history of catering the LGBTQ and greater community. On its monitors, you can see rotating photo montages of people and events both current and long past and always with a sense of community, humor, reverence and a sweetness that deserves to be recognized. It is my understanding that the establishment has seen and helped people through some of the darkest times in SF LGBTQ history and is always a supporter of AIDS charities, as evidenced by their continued support of the Bare Chest Calendar, one of the oldest fundraisers in San Francisco for AIDS Emergency Fund and Positive Resource Center. The owners are sweet and always greet you with a smile. Holidays are special for those of us orphaned from family as it is a hub for those of us who are either unable to travel due to work or who are estranged from loved ones. You form your own circle of friends and family and it is one of those places that encourages such integration. It is my honor to recommend The Cove for the Legacy Business Registry.

Sincerely,
Ed Mathews
Mr. January 2012
Mr. December 2014
Bare Chest Calendar


The Cove
434 Castro St.
San Francisco, CA 94114

Re: The Cove on Castro for the Legacy Business Registry

I have been a resident of the neighborhood (I live at Market and Noe) for over twenty years. I have been a regular patron of the Cove on Castro all these years, and I have long been impressed by their food, the service, and, most of all, by their support for the community, and the neighborhood. Maurice and Solange are so warm and welcoming that I know everyone, even first time patrons, feels at home right away. And they treat all the staff with such human kindness that most of the staff are very long-term employees, an unusual trend in the restaurant business.

But I particularly want to mention my early encounters with the Cove. This was before I moved to San Francisco, when I visited my parents living in Oakland. This would have been in the late 1970s or early 1980s—when AIDS was having a major effect, and there were only limited options for treatment. The very first time I visited the Cove, I noticed a large number of the men having lunch were clearly very ill, but the Cove had provided a multitude of comfortable cushions, so that the benches were not too hard on bony hips. And it was clear that many of these men had few or no other social interactions, but they came to the Cove as a way to connect, with each other, and with the community. I became a regular patron at that moment.

Sincerely,


Robert Currier
3571 16th Street #12
San Francisco, CA 94114

Fwd: The Cove on Castro for The Legacy Business Registry



Inbox x

Solange Darwish

6:31 PM (44 minutes ago)

to me

Sent from my iPhone

Begin forwarded message:

From: Todd Faeger <tfaeger@gmail.com>

Date: October 4, 2016 at 3:57:10 PM PDT

To: Solange Darwish <sdarwish50@gmail.com>

Subject: The Cove on Castro for The Legacy Business Registry

I'd like to add my two cents to nominating the Cove on Castro for the Legacy Business Registry.

Historical

I have been a patron of The Cove on Castro for 30 years (since 1986.) The Cove has become and has remained my favorite neighborhood restaurant. The restaurant is core to the gay community. It is a place of gathering and a safe space where patrons of all walks, Gay, Lesbian, Bisexual, Transgender & queer feel free and safe to be and celebrate themselves. For many years, pictures of patrons adorned the walls, though today, video screens fulfill that function, while adding videos of San Francisco, and the community. The Cove is truly an integral part of the gay community.

Community

The staff at The Cove treat you like family, welcoming you into their hearts and lives. Solange and Maurice are beautiful souls who ensure that, even as people come and go, the core of the restaurant staff is based on family love. Solange greets her regular patrons with a huge smile and a warm hug. The staff ask about your week, and are interested in knowing what's new and how you are. Long time patrons often linger to mingle and chat with the staff. Maurice and Solange always make sure that the food is good and is respectful of the dietary concerns of their customers. Care and attention is given to everything. When hard times happen, everyone rallies around. When one staff member was battling cancer, Solange held a benefit to raise money for support. The restaurant was packed with supporting patrons for the event; because everyone cared to help out where they can. How many places generate that type of love, loyalty and concern for a beloved staff member?

Identity

The compassion, the love, and the warmth that emanates from The Cove always makes you feel like coming home to family. Nothing quite compares. It is truly part of the heart and soul of the Castro, I cannot imagine what would become of the Castro without the Cove. To me, it would just be an empty shell. The Cove is one of the few places that define and are invested in the Castro and its community, Others include Cliff's, Orphan Andy's, Twin Peaks. The Cove, Solange, Maurice and the staff are truly an essential part of the gay community.

I, for one, will be forever glad to be part of the wonderful Cove family.

Hugs!
Todd

The Cove,

I agree 100% with Supervisor Scott Wiener's nomination of The Cove on Castro to be included in The Legacy Business Registry.

The Cove has been a favorite restaurant of mine for over two decades. Solange and Maurice are endeared members of our community. They along with their friendly and efficient staff create a welcoming and familial atmosphere. Everyone is welcomed and treated like old friends. The menu of The Cove offers a variety of healthy and delicious choices. Their homemade soups change daily and are served with their homemade

soda bread, umm yummy. Their menu is varied as are their daily specials.

I enjoy eating at The Cove alone and with friends. I highly recommend The Cove to friends and neighbors.

Solange and Maurice are supportive members of the community. They have sponsored, donated and contributed to the many events that I have personally participated in. They are like family to me. They have a respected voice in the community and they are loved and appreciated by their patrons.

Thank you for this opportunity to boast about The Cove on Castro.

George Kelly

The Cove on Castro should be part of the Legacy Business Registry....

Inbox x



DJL <david@djlsfo.com>

9:40 PM (15 minutes ago)



to me ▾

Dear Maurice and Solange,

There is no restaurant more deserving of being part of this registry than the Cove On Castro.

Through the decades, from one century to another your restaurant has been a centerpiece for the community, and a place that welcomes everyone from around the world. Wonderful food, a staff that seems more like family. Whether it's a conversation about politics or community causes, or just watching the incredible heritage videos on the big screens the Cove on Castro feels like home.

With my full support from this Native San Franciscan,

DJL

David J. Lipschultz
Managing Director - Aviation and Consular
Client Services
Avalon Chauffeured Transportation
[415-999-9910](tel:415-999-9910) mobile direct

The Legacy Business Registry

Inbox x



edmorgan <edmorgansf@aol.com> 10:42 PM (13 hours ago)
to me ▾



I AS LONG TIME SAN FRANCISCO RESIDENT HAVE BEEN EATING AT THE COVE FOR MANY YEARS. WHEN I FIRST STARTED TO FREQENT THIS RESTRURANT IT WAS KNOWN AS THE NORSE COVE . I FOUND IT THEN TO BE VERY COMFORTABLE AND THE FOOD WAS VERY HOME LIKE. UNLIKE ANY OF THE OTHER EATERIES ON CASTRO ST. UNDER THE MANAGEMENT SOLANGE AND MAURICE THE COVE IS STILL THE SAME AS IT WAS WHEN I FIRST ATE THERE SO MANY YEARS AGO. OF COURSE OVER THE YEARS SOME CHANGES HAVE BEEN MADE. BUT THE COMFORT FOOD IS STILL THE BEST . FOR ME THE COVE IS A TREASURE AND DESERVES TO BE KNOWN AS A LEGACY BUSINESS.

ED MORGAN

Support letter

Inbox x



Kevin McLaughlin

10:11 AM (2 hours ago)



to me ▾

Just found this hope it is not to late.

To whom it may concern,
The Cove on Castro above ALL other restaurants on the Castro has done more to support LGBT history and honor those lost to AIDS than any other. First by covering their walls with the faces of the epidemic along with never ending donations and free food and holding support events when ever requested. The current video productions extend the education and support of LGBT causes and accomplishments. Their undying showing of support love for the community is beyond any others I know of in the whole city. Not to mention his is a second generation operation. I strongly support the idea of this establishment be acknowledge as a legacy business. I feel they have been overlooked in the past.

Sincerely,

Kevin McLaughlin
775 Burnett Ave #12
San Francisco, CA 94131
650-740-3510

From: **Ann Cordova** <akaute@aol.com>
Date: Wednesday, October 5, 2016
Subject: Document1.docx
To: coveoncastro@gmail.com

Solange and Maurice Darwish
The Cove on Castro

Your place is like home away from home. Your part in the neighborhood goes way above the food you serve. It's a meeting place for the neighborhood. It is a family place where you look around the room to make sure the daily are faces are all present and doing well. You may not know the names but look around to make sure the two handsome guys who have been a couple for close to 60 years are here for their daily meal, the woman with short hair comes in to have lunch and read her paper, the rabbi and his partner, the guy who loves to give bear hugs to the staff, and many more regulars who see The Cove as the go to place. Everybody has their favorite table and favorite dish on the menu. It's like going home to see Mom. An equally important part is the respect and kindness with which the staff is treated. Their treatment is reflected in the service guests receive always trying to please and make you feel special. I have lived in the neighborhood for 35+ years, can't remember when I first started to be a regular but can't imagine not coming to this legendary place at least once a week. Thank you for being part of this lovely neighborhood.

Ann Cordova
415-308-9925



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-026
Business Name: Dance Brigade
Business Address: 3316 24th Street
District: District 9
Applicant: Krissy Keefer
Nomination Date: October 4, 2016
Nominated By: Supervisor David Campos

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

1819 York Street from 1986-1996 (10 years)
50 Brady Street from 1996-1998 (2 years)
3316 24th Street from 1998-Present (18 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: Although Dance Brigade began working at the Dance Mission Theater at 2216 24th Street in 1996, the organization did not move their office there until 1998.

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program





Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

October 4th, 2016

Re: Nomination of Dance Brigade to the Legacy Business Registry

Dear Mr. Kurylo:

I am honored to nominate Dance Brigade to the Legacy Business Registry. Dance Brigade is a company that manages the Dance Mission Theater, a multi-use dance space and cultural center in the Mission District. Dance Mission Theater has been located on the corner of 24th St and Mission since the 1970's. Dance Brigade serves a wide range of Bay Area artists from diverse genders, ethnicities, orientations, and cultures, providing them with a space in which to exhibit their work, and educate the community on music and dance.

Dance Brigade has provided the neighborhood with affordable access to culture, including youth programs to give children access to the arts. It has served low-income families and children, teaching approximately 1,500 adults a week. Their theater offers a regular schedule of diverse dance styles such as Afro-Cuban, salsa, samba, hip-hop, and house. It has also drawn in residents from every neighborhood in San Francisco.

Dance Brigade has helped preserve the rich social and cultural diversity in the Mission and it is my distinct honor to nominate it to become part of San Francisco's Legacy Business Registry.

Sincerely,

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

David Campos

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:		
Dance Brigade		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Krissy Keefer		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
3316 24th Street		((415))826-4401
		EMAIL:
		krissykeefer84@gmail.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
dancemission.com	facebook.com/dance.mission	https://www.yelp.com/biz/the-dance-brigades-dance-mission-theater-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):

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:
David Campos	October 4, 2016

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
1819 York Street	94110	1986
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1986-1996	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
50 Brady Street	94103	Start: 1996
		End: 1998

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3316 24th Street	94110	Start: 1998
		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:

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.

Krissy Keefen
Name (Print):

10-3-16
Date:


Signature:

DANCE BRIGADE
Legacy Business Registry Application
Historical Narrative

Criterion 1

History and background

Dance Brigade is a nonprofit arts organization that was founded in 1986 when it received tax exempt status in San Francisco, CA. (See accompanying document.)

Krissy Keefer, founder and present director, co-founded Dance Brigade to create and perform dance-theater that addresses the complex problems of contemporary American women. She co-founded the legendary Wallflower Order in 1975, the nation's first feminist dance company. Wallflower toured the nation for almost a decade and staged many original pieces before large, enthusiastic, and predominantly feminist audiences. They developed a new kind of modern dance-theater that was stylistically rooted in martial arts, athleticism and social justice, incorporating dance, martial arts, spoken word and sign language into performances that address social and political issues. In 1984, Keefer co-created the Dance Brigade to carry forward their activist vision. Their original works continued to explore social issues such as war, poverty, breast cancer, women's history, death and dying, and spirituality from a feminist perspective. Dance Brigade continues to present these works in an annual home season attended by a devoted and loyal audience, and has toured and performed these works nationally and internationally over the last three decades.

In 1996, Dance Brigade expanded its scope of work beyond performance and took over the Dance Mission studios at 3316 24th Street, establishing the space as a multicultural community dance center and performance space. The multi-use space occupies the entire second floor of a building at 24th and Mission in San Francisco. It is located directly above the historic Café La Bohème, which has been in continuous operation since 1973 as a meeting spot for artists, activists and intellectuals.

Dance Mission has been in continuous use as a dance and movement center for at least 40 years. In the 70s, it was known as Spectrum Dance, which was the original home of renowned San Francisco choreographers Alonzo King and Roger Dultry, as well as Blanche Brown, the legendary choreographer and wife of former mayor Willie Brown. Keefer and Dance Brigade took over in 1996 and expanded the dance program for adults and youth, while keeping its core classes and instructors. A black box theater was built within the largest of the studios, with full lighting and sound capabilities, creating a space that could be transformed from a studio into a true performance venue and back as needed.

Dance Brigade's activities at Dance Mission have continued to grow and they have become a cultural hub in the Mission, and a truly multicultural dance center that reflects not only the diversity of the neighborhood but the diversity of the Bay Area artistic community. As an artist-driven facility dedicated to inclusiveness and accessibility, it serves a wide range of Bay Area artists, audiences and students. Due to affordable rental rates, ticket prices and tuition, its activities attract a large number of low-income, multi-cultural audience members, artists and students, who are our core constituents. Many women artists, artists of color, queer artists and culturally specific dance ensembles consider Dance Mission their artistic home.

Dance Mission has become a second home to approximately 400 local low-income children and their families through its youth dance program. As a business, Dance Mission Theater is also committed to preserving the economic, social and cultural diversity of the Mission, and since 1996 the business has built close relationships with community groups and activists, fellow cultural centers, and local politicians and business owners in the neighborhood.

Ongoing activities

- 1) An extensive multi-cultural dance instruction program for approximately 1,500 adults a week with diverse dance styles such as Afro-Cuban, salsa, samba, hip hop, house, and others.
- 2) A comprehensive, affordable dance instruction program for youth serving over 400 children per semester, which provides a number of scholarships to local families.
- 3) A 22-week presenting season featuring new, socially relevant works by Dance Brigade, showcases for young choreographers, the D.I.R.T. (Dance In Revolting Times) Festival, and other productions.
- 4) 20-24 weeks of productions by rental clients, from contemporary dance to circus, as well as being a regular venue for the Black Choreographer's Festival, Cuba Caribe, and other annual events.
- 5) Grrrl Brigade, an arts education program that provides empowerment and leadership training through dance instruction, performance opportunities and paid internships for girls aged 6-18.

Demographics

The average annual total number of audience members and students that participate in activities at our facility is 18,000. The demographic breakdown of our constituents is: 48% people of color/52% white; more than 27% lesbian, gay, bisexual or transgender people; 70% women and girls; approximately 10% immigrants; and 90% low-income people.

Contributions to the community

The activities of Dance Brigade address the needs of multiple communities, rather than a single niche, and the success of this business is built on communities that overlap in the space as a natural and organic outgrowth of the diverse mix of beneficiaries that take part in programs there. These overlapping communities coexist in harmony: lesbian parents with daughters in Grrrl Brigade, the Filipino hip hop scene, modern dance artists and the queer community, Afro-Cuban immigrant artists, Mission residents and Facebook executives taking the same Cuban dance classes, and more. A thriving arts center built on respect and inclusiveness has been built at 24th and Mission. Not only do its programs and activities directly benefit the dance community, but there is also a strong community relationship with the neighborhood.

Local community/neighborhood impact of the business

Dance Brigade is located at the center of one the most active corners in the Mission neighborhood, and is directly across the street from the 24th Street BART station. After more than 20 years of operation as a dance space, it is not only an anchor institution in the Mission but also a destination that draws people from all over the Bay Area into the neighborhood. For this reason, it has become a hub of activity that has directly improved the neighborhood,

including a positive economic impact on adjacent small businesses who benefit from the students, parents, audience members, and artists who enter the space on a daily basis.

Programs at Dance Mission and Dance Brigade are accessible to residents and families of the Mission, which is still primarily made up of people of color and immigrants, Bernal Heights, and Noe Valley, especially in terms of the demographics of the youth program. In addition to beneficiaries from San Francisco, due to the ease of accessibility of public transportation, our programs benefit many people from Berkeley, Oakland and the East Bay, Colma, Daly City, and other areas outside San Francisco.

Dance Brigade is also committed to preserving the economic, social and cultural diversity of the Mission. Since 1998, the business has built close relationships with community groups and activists, fellow cultural centers, and local politicians and business owners in the neighborhood. As a community organization, Dance Brigade has collaborated on efforts to advocate for maintaining city arts funding at city hall, took part in the Mayor's Arts Task Force, and is currently also active with neighborhood anti-displacement projects such as the Calle 24th Street Corridor, MEDA and NCALF.

Dance Brigade has donated its facility to local community groups for fundraisers, rehearsals, meetings and panels, as a way of giving back to the community. Dance Mission also works collaboratively with other neighborhood cultural organizations in the Mission such as ABADA Capoeira, Galeria de la Raza, Carnaval SF, the Mission Cultural Center for Latina Arts, and Brava Theater.

Criterion 2

Contributions to the dance community

Dance Mission Theater has had a strong lasting impact on San Francisco's dance community over the last few decades, and it would be rare to find any performer, choreographer, dancer or artistic director of a dance company in the Bay Area, not to mention dance writers and lighting and sound designers for dance, whose career path did not intersect with Dance Mission Theater at some point. Many dance artists and choreographers who first showed work there or taught there have gone on to establish careers for themselves as performers and teachers, and many have maintained ongoing relationships with the facility through the years, as performers, audience members and producers. It has also had an impact on thousands of people who include dance in their lives as an artistic and social outlet and who make time in their lives or their children's lives to study and practice dance. Below are some communities who benefit from the artistic activities at Dance Mission Theater.

Dance companies, performers, producers, and audiences

The theater at 24th and Mission is in use for at least 42-48 weekends out of the year, between Dance Brigade's own presenting season and rental bookings to other artists and producers. Twenty to 24 weeks of productions are booked each year by rental clients who represent genres ranging from contemporary dance to Afro-Cuban to circus. Many of these companies have used Dance Mission Theater to present their initial few seasons of work, while many others are returning clients who find that the location, technical capacities, and production support provided by the space surpass that of larger and more expensive venues. Dance Mission Theater has also been a regular venue for the Black Choreographer's Festival, Cuba Caribe Festival, San

Francisco International Arts Festival, Women on the Way Festival, and other recurring events, and has worked with the organizers of these festivals to enable them to reach new audiences.

In addition to this, Dance Brigade has its own 22-week presenting season to highlight new work and emerging artists, which features new, socially relevant works by in-house companies Dance Brigade and the Grrrl Brigade, two annual showcases for emerging young choreographers in spring and fall, and its own original festival programming that has included the Skydancers festival for women in aerial dance, the Lesbian and Gay Dance Festival, Women on the Drum, and most recently the D.I.R.T. (Dance In Revolting Times) Festival, among many others.

Students and teachers of dance

Dance Mission Theater has established an extensive multi-cultural instruction dance instruction program for approximately 1,500 adults a week, with a focus on dances of the African Diaspora such as Afro-Cuban and Afro-Haitian, salsa, samba, urban dances such as hip hop and house, and a range of other forms. Many of the teachers who are based at Dance Mission have been there since 1996, including Allan Frias, Micaya, Ramon Ramos Alayo, and Susana Arenas, building up a student base that is drawn from all over the Bay Area and establishing the space as a known destination for studying with these master teachers.

Dance Mission also provides a place for culturally specific dances to thrive, by providing a teaching platform to masters of these forms, many of whom are immigrant artists, and giving students a place to learn, contributing to the vibrancy and diversity of artistic instruction available in San Francisco and to the sustainability of these dance forms.

Children and youth

Dance Mission has a comprehensive program of affordable dance instruction for children from ages 6-18 for over 400 children per semester, which provides a number of scholarships to local families (approximately 20-25% of students enrolled each semester). Classes are held during the fall and spring semesters according to the academic calendar, and summer camps and workshops are held for all age groups. Instruction is given in a range of dance forms including ballet, modern dance, samba, salsa and more. The youth program also includes Grrrl Brigade, the junior performance ensemble of the Dance Brigade, a project that provides empowerment and leadership training for girls aged 6-18 through dance instruction, performance opportunities and paid internships. At least 275 girls take part in Grrrl Brigade every year, with a return rate of 95 percent. Parents and students grow up in the program together, with most returning year after year, forming strong bonds with other students and teachers. With one of the most affordable programs of dance instruction in the Bay Area.

Current risk to the business

It is important to acknowledge that in the last several years San Francisco and the Bay Area has seen another wave of rent increases, displacements and evictions because of both the influx of wealthy renters, particularly from the technology sector, and the continued desirability of the area as a place to work and live. The Mission district is ground zero for the battle between supply and demand – the multicultural character that makes it desirable is also forcing out many of the communities that give it this character. Artists, immigrants, and lower income and minority communities are being priced out by newcomers with enough money to pay top dollar to live in this diverse and unique neighborhood. With long term, lower income residents and non-commercial entities like galleries and cultural centers unable to stand up against the greed of

landlords and developers, there is an ongoing tension in this neighborhood and across the Bay Area as the struggle against gentrification and displacement continues.

The Dance Mission Theater facility is itself at risk, although it has been a dance center and cultural space for many decades, as the building's current owner is unwilling to grant a lease longer than 12 months and is sharply increasing the monthly rent at each new lease signing. But having an affordable, accessible dance center that serves the neighborhood and people of a broad range of social and economic backgrounds in the Mission is more important now than ever in order to support both the neighborhood's diversity and vibrancy and to keep the arts accessible to all. Losing this facility and the history it represents would be a tremendous loss to the neighborhood and to the dance community, as it is unlikely that its unique character and suitability as a multi-functional dance space could be recreated elsewhere. Having it listed as a Legacy Business would provide some measure of protection in this regard.

Criterion 3

The building at the corner of 24th and Mission that houses Dance Mission Theater was built in 1917, and while the previous incarnations of the second floor space at 3316 24th Street that the business currently occupies have included a movie theater and a boxing ring, the space has been a dance and movement arts center since the 70s. It is located directly above the historic Café La Bohème, which has been in continuous operation since 1973 as a meeting spot for artists, activists and intellectuals, and several other restaurants and retail businesses that occupy the first floor.

Dance Brigade has received multiple Creative Space grants from the San Francisco Arts Commission to upgrade the facilities and interiors. In 2011, we received a grant of \$35,000 from the Bothin Foundation to refurbish the theater. In addition to the SFAC and foundation supported upgrades, the owner of the building has completely redone all of the windows of the building since 1998, including redoing the roof and making upgrades to bring the building into compliance with seismic standards.

We also have invested in the exterior walls facing 24th Street to reflect the special aesthetic characteristics of the neighborhood. Because the Mission district, especially the 24th street corridor, is known for its murals, in 2009 & 2014 we commissioned murals on the front of the building from San Francisco artists Eric Norberg (SPIE) and Dr Susie Lundy, Bay Area Program Director for Youth Speaks.

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In reply refer to: 0248205449
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THE DANCE BRIGADE A NEW GROUP FROM
WALLFLOWER ORDER
3316 24TH ST
SAN FRANCISCO CA 94110-3803



010395

Employer Identification Number: 94-2976216
Person to Contact: Ms Chambers
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Feb. 12, 2013, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in March 1986.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.







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ATM
inside



Dance Theater

Dance Theater

Theater



WINE TASTING

DANCE MISSION THEATRE

DANCE MISSION THEATRE

CLASS PRICES

- 1 CLASS \$10
- 4 CLASS PASS \$35
- 10 CLASS PASS \$85

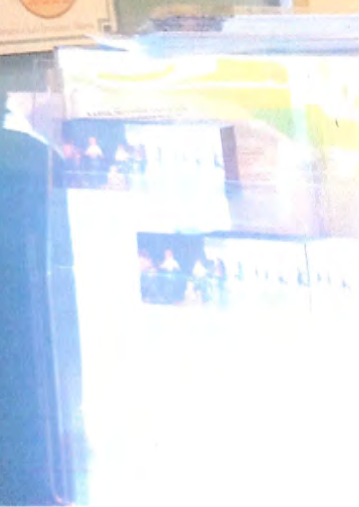
- CLOSET DRESSING
- DRESS UP TO DANCE BRIDGE

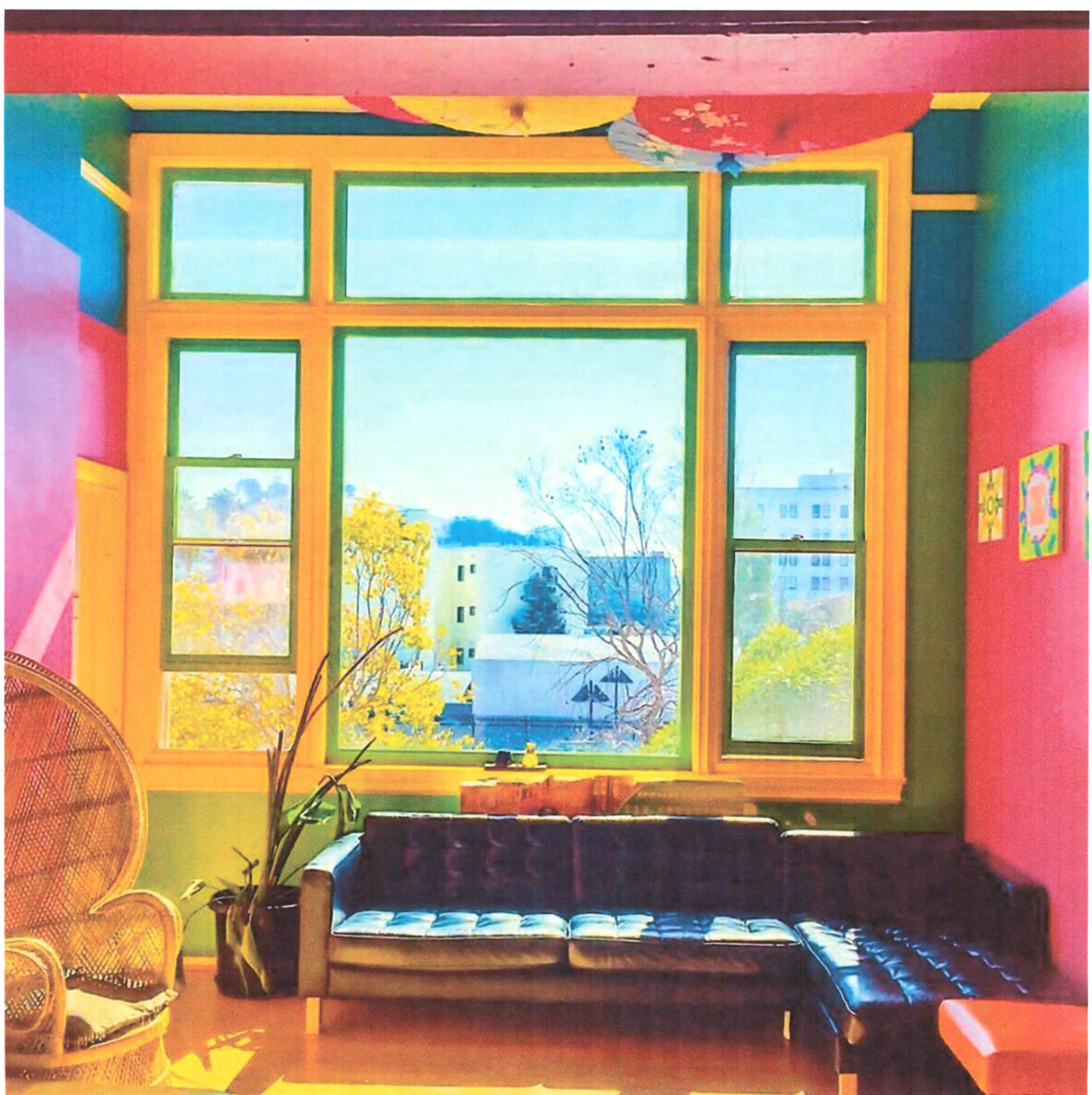


3376
Dance Mission
Theatre



Dance Mission
CLASS PASSES
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Silvana Sousa

Adult Dance Classes: see reverse side for a schedule & more information...

Youth Program is for ages 3 – 18 with classes in a variety of classical and contemporary dance styles for ages 3 - 18. We offer 2 sessions, Fall & Spring plus 4 weeks of Summer Camp.

The GRRRL Brigade is an intensive dance/leadership development program designed to

provide high quality dance training, performance opportunities, and a sense of self-empowerment for girls ages 9 to 18.

Dance Brigade, the renowned dance-theater company, addresses complex problems of contemporary American women, was founded in 1984 by Nina Fichter and Krissy Keefer, original members of Wallflower Order.

Studio Rental / Rehearsal Space

Our 3 studios are available for rehearsals, auditions, and workshops. All studios have mirrors and natural light.

Studio 1: 1390 sq ft
Studio 2: 1320 sq ft
Studio 3: 1400 sq ft



Dance Mission Theater Studio 2

Theater Rental

Dance Mission Theater is a 140-seat capacity black box theater with professional lighting and sound systems. Stage dimensions are 28 feet wide by 35 feet deep, with four 4-foot wings per side. The stage floor is sprung wood with gray Marley. The theater is ideal for dance performances and aerial work.



Michelle Martin

Fiscal Sponsorship

Fiscal sponsorship is an arrangement in which we sponsor dancers and their projects that lack a non-profit status. This alternative allows you to seek grants and donations under our exempt organization.



Allan Frias

Artists in Residence: DMT is home to Ramon Ramos' Alayo Dance Company, Allan Frias' Mind Over Matter, Bruce Ghent's Maikaze Daiko, Micaya's SoulForce and Sean Dorsey Dance. Annual Festivals at DMT include Black Choreographer's Festival, CubaCaribe Festival, Mission in the Mix, World Music Festival, Manifest-ival and Deaf Dance Festival.

Dance Brigade's DANCE MISSION THEATER

is a non-profit, multi-cultural dance center located in the heart of San Francisco's Mission District. We offer a full range of adult and youth dance classes in Hip-Hop, Salsa, Bhangra, Brazilian, Bollywood, Afro-Haitian, modern and more. Our Theater, a 140-seat venue, with a full season of work featuring the Bay Area's best and most diverse dance artists, is available to rent for performances, workshops, and other events. It is also the home of Krissy Keefer's **Dance Brigade**, San Francisco's groundbreaking, feminist social-change modern dance company and produces events such as SkyDancers, Women Against War, SkinSongs and Manifestival eclectic performing arts focusing on women.

Krissy Keefer, Artistic Director
Lena Gatchalian, Associate Director, Dance Brigade
Stella Adelman, Program Director, Theater and Adult Program
Leila Baradaran, Grrrl Brigade and Youth Program Director
Francisco Arrolliga, Studio Manager
Vanessa Sanchez, Youth Program Assistant

OFFICE: 415-826-4441

dancemission.com

dancebrigade.org

Become a FAN on Facebook

Twitter: [dancemission24](https://twitter.com/dancemission24)

Dance Brigade's DANCE MISSION THEATER



3316 24th Street @ Mission
San Francisco, CA 94110

Directly across from the 24th Street BART station

Programs

- Adult Dance Classes
- Youth Dance Program
- Theater Rental
- Dance-Theater Productions
- Studio Rental
- Dance Brigade
- Grrrl Brigade
- Artists-in-Residence
- Fiscal Sponsorship

"Down-home, local dance center... full of people who love to dance. Lots of color, culture, grass roots, earth tones. Small performance space to witness fantastic local talent. An open-minded, socially liberal place." -- Yelp

Dance Brigade's
DANCE MISSION THEATER
ADULT CLASS SCHEDULE

MONDAY

6:30-8:00pm	Beg Salsa	Beg	Alvaro Batista
6:30-8:00pm	Bhangra	All Levels	Joti Singh
6:30-8:00pm	Hip Hop	Beg/Int	Allan Frias
8:00-9:30pm	Int Taiko Workshop*	Int	Bruce Ghent
8:00-9:30pm	Vogue and Tone	All Levels	Jocquese Whitfield
8:00-9:30pm	Int Rueda de Casino	Adv Beg/Int	Alvaro Batista

TUESDAY

6:30-7:45pm	Latin Dance Fusion	All Levels	Tika Morgan
6:30-8:00pm	Hip Hop	Beg	David Schrag
6:30-8:00pm	Afro-Haitian Live drumming	Adv. Beg	Michelle Martin
8:00-9:30pm	SexiTude - Jazz/Funk/Pop	All Levels	Linden Lindy
8:00-9:30pm	Beg Cuban Folkloric Live drumming	Beg	Susana Arenas
8:15-9:30pm	Intermediate Hip Hop	Int	Micaya

WEDNESDAY

6:30-8:00pm	Hip Hop	Int	Allan Frias
6:30-8:00pm	Samba-aerobics	All Levels	Silvana Sousa
6:30-8:00pm	Salsa	Beg/Int	Susana Arenas
8:00-9:30pm	Reggaeton Fusion	All Levels	Tika Morgan
8:00-9:30pm	House Method	All Levels	Nicole Klaymoon
8:00-9:30pm	Int Cuban Salsa	Int	Ramon Ramos
9:30-10:30pm+	Reggaeton Fusion Performance Workshop (10/5 - 10/26)*	All levels	Tika Morgan

THURSDAY

6:00-7:15pm	Hip Hop	Beg	Micaya
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SATURDAY

9:00-10:00am	NIA*	All levels	Zack
10:00-11:30am	The City Waves™ - 5Rhythms (6/4 - 8/27)*	All levels	Alessandro & Vehllia
10:30-12:00pm	Contemporary	Beg/Int	Kristin Damrow
11:00 - 12:30pm	Femme Fusion Workshop (7/30 - 9/10)*	Int	Bianca Mendoza
12:00-1:30pm	West African Live drumming	All Levels	Joti Singh
12:30-2:00pm	Cuban Rumba	All Levels	Royland Lobato
12:30-2:00pm	Hip Hop	Beg/Int	Allan Frias
1:30-3:00pm	Haitian Live drumming	All Levels	Portsha Jefferson
2:00-3:30pm	Int Cuban Salsa (Rueda)	Int/Adv	Royland Lobato
3:00-4:30pm	Contemporary Performance Workshop (9/10 - 11/12)*	All levels	Kristin Damrow
3:30-5:00pm	Cuban Folkloric	Beg	Roberto Borrell
3:30-5:00pm	Reggaeton Fusion Performance Workshop (11/6 + 11/13)*	All levels	Tika Morgan

SUNDAY

10:30-12:30pm	Absolute Beg Taiko Workshop (8/21 - 10/2)*	Beg	Bruce 'Mui' Ghent
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3316 24th St. @ Mission SF, CA 94110

Across from 24th St BART Station
 415-826-4441
www.dancemission.com
dancemissiontheater@yahoo.com

Classes

Classes are on-going!
 Start a class at any time!

Drop in: **\$14 cash/check or \$15 credit/debit**
 4-class pass: **\$48**
 6-class pass: **\$70**
 10-class pass: **\$110**
Passes expire in 3 months.
Passes are good for almost all classes.

***Workshops / classes are priced differently**

*Please contact the office for
 prices & for workshop registration.*

Don't see the class you are looking for?
 Check our website for one-day classes and workshops.

Studio Rental

We have three large studios
 available for rent.
 Bulk rental rates available
 for rehearsals, auditions, etc.
 Call the office to inquire.



Q&A



Dancing Queen

Krissy Keefer launches theater at Dance Mission

BY KATHRYN ROSZAK

KRISSY KEEFER IS SAN FRANCISCO'S offbeat modern-dance impresario. She won a Goldie and a Stoll Arts Achievement Award last year, and an Izzie award this year, for her outstanding work producing dance at the Brady Street Dance Center. Keefer's achievements also include touring the U.S., Europe, Japan and Nicaragua with her group Dance Brigade, a political and visionary dance troupe known for radical productions such as *The Revolutionary Nutcracker Sweetie*, a political extravaganza, as well as for *Cinderella*, a fractured fairy tale of domestic violence.

Keefer is most widely known in the dance community, though, for making waves with her visionary programming of dance in the late '90s: The Gay and Lesbian Dance Festival (co-directed by Anne Bluethenthal), Women's Voices, New Ballet Works and Sky Dancers, works by women aerialists and trapeze artists.

When I met Keefer at the Zuni Cafe for this interview, she was wearing a flowery dress that was in direct contrast to her tough muscularity. Her hair was flowing wildly, accentuating her strong features. She was edgy, energetic and animated all at once while talking about her one-woman show, *The Queen of Sheba*, and the new theatrical venue she is on the brink of opening at Dance Mission.

Wild Woman: Dancer, producer, activist and organizer Krissy Keefer is launching a new theatrical venue on 24th Street in response to the recent artistic surge she's witnessed in the Mission.

You started off in the East Bay, but you've received a great deal of recognition lately in San Francisco and beyond. What accounts for this?
It's imperative to live in the city you work in when you are an activist and organizer. I see myself as a cultural worker, and I see my work in the context of society and social movements. I'm very involved in the women's movement and with people like singer Ani DiFranco and the Indigo Girls. I recently danced at the Michigan Women's Music Festival, which was attended by 6,000 women. The cultural backbone of the women's movement is redefining itself.

How are you seeing the women's movement defined in dance now?
Strong women who are in their bodies, have ambiguous sexuality, look androgynous and do extreme athletic movement. Street movement is part of this. There is a whole wave of political work about gender, finding where male/female identity is in a continuum. Male and female roles are being broken down. There is permission for people to really be who they are.

You've been interested in Buddhism. Does that play a part in your work?
I'm very involved in the Tibetan *chod* meditation. I'm looking for ways to integrate Tantric practices into life and art. I see myself as a kind of *dakini*, a Tibetan goddess of transformation. I want to be challenging, provocative and have people examine their souls.

How is your current work taking shape?
I'm working on a one-woman show, *The Queen of Sheba*. It's about pre-patriarchal history. It's the story of a banished woman and the female prophetic voice. When a woman takes the initiative to leave a really bad situation, she is made to feel she is doing something wrong. The woman who tells the truth is demonized. In my show, the character of Lilith, who I play, is made into a demon, even though she was the one forced out. This goes for all kinds of women from Lilith to the Queen of Sheba, to bag women to visionaries and artists who tell things as they are. Any woman who speaks with intelligence above a whisper is demonized for breaking the

status quo. In *The Queen of Sheba*, I'm also dealing with human beings beyond a gender exploration. I'm asking, What is our animal nature? How is that affecting us? It's about our disassociation from the environment and environmental breakdown.

You have referred frequently to healing an epidemic with your work.
A lot of my work, especially at Brady Street, has been with struggling women artists, artists who lack funding and artists with AIDS. This is an economic and physical epidemic. Cultural institutions have been decimated by AIDS. I want to make a difference about these things. This is my passion.

You produce the only Gay and Lesbian Dance Festival in the country.
Right. It gives artists permission to explore what it is to be gay in the arts. It lets the subject matter of being gay be dominant. At Dance Mission, we will use all the studios. Each studio will represent an element: earth, air, water, fire. We'll also have a roundtable discussion on body art from piercing to old age.

The festival will take place at Dance Mission. Why there?
I live in the Mission. I drive up and down Valencia Street. It's an area that's emerging and surging. It's on fire with potential. The Valencia/Mission district is the hub of the women's community. There are galleries, crafts and curio shops. There are venues producing alternative work, from ODC's space to the Mission Cultural Center, Dancers Group, ATA, the Women's Building and many others. And in collaboration with studio director Lori Lewis and lighting designer Joe Williams, I am creating a new theater space at Dance Mission. There's this integration of the restaurant, theater and art scene in the neighborhood. The city should be proud of the artistic activity on Valencia and should be helping shore it up. This is the cutting-edge arts scene. It's like Joseph Papp and La MaMa, the Lower East Side in New York. It's the most exciting dance theater district in the U.S., and we are putting the theater in to be a part of the power surge that is taking place there. ■

Dance Mission, 3316 24th St.; 415/826-4441.

The last dance: Dance Mission Theater's future uncertain

📅 April 8, 2016 👤 Alma Villegas

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Dancers rehearse at The Dance Mission Theater for the upcoming is currently facing a rent increase that puts the organization's futur

With soaring rents in San Francisco's Mission District

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continuing to impact numerous institutions, Dance Mission Theater is facing the possibility of displacement.

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Rising rental costs for the 18-year-old feminist dance company, located at the corner of 24th and Mission streets, are worrying the organization's founders, who have attempted numerous times to buy the building from Robert Isackson, president of Village Properties. Isackson, however, won't sell.

Dance Mission Theater's lease for the building at 3316 24th St. expires July 1, at which time it is expected to renew another year-long contract, according to the theater's executive director and cofounder, Krissy Keefer. Under its current lease, Dance Mission Theater pays about \$11,500 a month in rent. That cost could easily increase to \$15,000 once the lease expires, according to Keefer.

"The owners are not interested in selling as far as I know," said the building's property manager Chris Phipps. "It's a building they want to keep for its value."

Dance Mission Theater is one of more than 6,000



Krissy Keefer, artistic director of Dance Mission Theater, poses for a portrait on Sunday, April 3. Photo Patricio Guillamón

Sept. 22-Oct. 5, 2016

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News Briefs: Sept. 22-Oct. 5, 2016

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New exhibition breaks piñata wall, brings people...

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nonprofits across the city comp commercial space, according to displacement by the City and County of San Francisco.

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In May 2014, the Board of Supervisors approved \$4.5 million in funds (\$2.5 million from the Mayor's Office of Housing and Community Development and \$2 million from the San Francisco Arts Commission) to help nonprofit organizations grappling with rising commercial rents.

The 2013 report, which was put together by various government and community organizations, included multiple solutions to help struggling organizations, but stated that commercial rent control was impossible without first amending state law that prohibits the option.

"[We] are unfortunately one of the many organizations/residents struggling with rent increases," Keefer wrote in a statement released last December.

A community institution

About 400 youth and 2,000 adults are enrolled in Dance Mission programs and the performances attract up to 18,000 audience members each year. The venue provides a wide range of dance classes, including reggaeton fusion, Cuban folkloric and Afro-Haitian. The venue is also home to the Dance Brigade, a dance troupe company that teaches young girls leadership to develop social change.

"We have a long history of being a strong feminist and women-identified space," said Keefer, who emphasized the importance of ensuring a multicultural and feminist learning environment at Dance Mission Theater. "We create a space that is pro-female."

Dancer Maria Cortez, 13, has grown up at the theater. She was 8 when she transferred from what she describes as an exclusive ballet studio in the Presidio.

"There was too much pressure on being perfect and being skinny," Cortez said. "Then I came here and it wasn't so

stressful. I feel really loved and

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The Buena Vista Horace Mann Elementary student said she's been able to develop a social consciousness that she would not otherwise have obtained.

"Just being here is feminist because I've learned how to embrace being a girl and deal with the struggles of being a girl," Cortez said. "People here have grown up with so much awareness and self-love."

Cortez has danced in various performances that highlight issues of rape, domestic violence and child abuse.

"You can't transplant this," said Maria's mother, Beth, who works with the organization. "People come here from all over the Bay Area."

According to Beth, 25 percent of the students attending Dance Mission have full or partial scholarships. "The classes are overflowing and that says [Dance Mission] fulfills a need for the community."

When Keefer first started renting the building in 1998 for \$7,800 a month, she obtained a five-year lease that continued to be renewed until the owners changed the contract to yearly leases with increasing rents.

Rent prices have impacted the affordability of classes and rentals Keefer said, noting that the cost for dance classes has increased from \$12 to \$14. Dancers also used to be able to rent rehearsal space for \$12 an hour, and now have to pay \$15.

Dance Mission has three dance studios and a 140-seat black box theater, which anyone can rent for below-market rates.

Moving forward

For services to remain affordable and for the theater to remain accessible to the community, Keefer said the location

must be preserved.

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Dance Mission Theater is hoping to raise \$30,000 during its upcoming fundraiser on April 9, a dance-a-thon and silent auction that will engage youth and parents. Admission is \$15 per person or \$20 for two. Items donated to the silent auction so far include free vacation stays, acupuncture appointments, jewelry and paintings, according to Keefer.

She said Dance Mission Theater has hosted several other fundraisers in the past to cover rent costs.

"We can do it for a while," she said, but added that she is unsure of what staff will do if and when fundraising can no longer pay for the space.

Keefer and others are currently working with the Northern California Loan Fund to facilitate a long-term lease contract with the landlord or to relocate to a nearby building.

"This is emblematic of what is happening to the culture of the Mission," said Beth. "There's intense pressure for people to move because they can't afford to live here and it's similar for nonprofits. Instead of doing community work, the effort is going into fundraising and trying to survive."

Cortez, who was born and raised in the Mission, said she and other dancers have gotten to know their neighbors well as they often frequent Café La Bohème next door and other nearby shops for snacks before rehearsal.

"Dance Mission connects the neighborhood. You can hear the Taiko drums playing from the outside," Cortez said. "Without all this, the neighborhood would feel empty."

More From El Tecolote:

1. [¿El último baile? Futuro incierto para el Dance Mission Theater](#)
2. [Changes at iconic Mission theater](#)
3. [Future remains uncertain for small businesses after fire](#)

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Shared Space 7

June 6-8

Fri-Sat, 8pm; Sun, 7pm

Now in its seventh year, choreographers Todd Eckert and Nol Simonse return to Dance Mission Theater with their popular Shared Space season. These artists consistently create lively dance concerts with broad audience appeal, featuring some of the Bay Area's finest performers.

www.sharedspacesf.org



NATASHA CARLITZ DANCE ENSEMBLE

June 13-14

Fri-Sat, 8pm

Journey into the magic of mathematics as four choreographers investigate phenomena from pi to pendulums. Kinetic and kaleidoscopic, the dancing is "breathtaking...with a sense of ecstasy and challenge" (Al-Ahram Weekly, Cairo, Egypt). www.carlitzdance.org



HOLLY NEAR

GINA BREEDLOVE



DANCE BRIGADE

Women on the Move: A Benefit Concert for Dance Brigade & Grrrl Brigade

March 28

Fri, 8pm

\$15-\$30, Brava Theater, 2781 24th Street (@ York), SF
Holly Near and Gina Breedlove join creative forces to support the growth and future of our youth through art and social change. Respected around the world for her music and activism, Holly Near's joy and passion inspire people to join in her celebration of the human spirit. A warrior for the open heart, Gina Breedlove's signature Folksoul sound defies and redefines genre through a coalescence of rhythm and blues with storytelling cadences of folk and gospel that deeply empowers audiences. Together with Dance Brigade and Grrrl Brigade they present Women on the Move, a benefit for Dance Brigade's youth company Grrrl Brigade, which includes a silent auction and raffle. Join us as we celebrate the vitality of women and youth in the arts! www.dancemission.com

MICAYA / SOUL FORCE

Mission in the Mix

June 20-29

Fri-Sat, 8pm; Sun, 7pm

Micaya (Best Dance Instructor, SFBG) presents Mission in the Mix, featuring performances by Soul Force Dance Company, Micaya's Hip Hop performance workshop and other hot guest artists!



2014 Spring Season

Tickets for most shows are available online at www.brownpapertickets.com

For more information
(415) 826-4441

Box office opens one hour prior to show time.

Dance Mission Theater is located at 3316 - 24th Street (at Mission), San Francisco, CA across from the 24th Street BART station.

Dance Mission Theater is a non-profit, multicultural dance center located in the heart of San Francisco's Mission District. We offer a full range of adult and youth dance classes from hip hop to salsa to Afro-Caribbean to taiko to modern dance. For a complete schedule please visit www.dancemission.com. In addition to a full season featuring the work of Bay Area's best and most diverse dance artists, Dance Mission Theater is available to rent for performances, workshops and other events. It is also the home of Krissy Keefer's Dance Brigade, San Francisco's groundbreaking, social-change dance company.

Dance Brigade's DANCE MISSION THEATER

Krissy Keefer, Artistic Director

Lena Gatchalian, Associate Director, Dance Brigade

Stella Adelman, Program Director, Theater and Adult Program

Harry Rubeck, Technical Director

Leila Baradaran, Youth Program/Grrrl Brigade Manager

Noelle Durant, Studio Manager

Office: (415) 826-4441

3316 - 24th Street, San Francisco, CA 94110

www.dancemission.com

Dance Brigade's Dance Mission Theater is funded in part by Grants for the Arts / SF Hotel Tax Fund, San Francisco Arts Commission, The San Francisco Foundation, Zellerbach Family Foundation, and individual donors.

Grrrl Brigade is funded in part by the Sam Mazza Foundation, Kimball Foundation, Crescent Porter Hale Foundation, and individual donors.

Please note that Dance Mission Theater is not wheelchair accessible.

Dance Brigade's DANCE MISSION THEATER



ANTOINE HUNTER APPEARS AT BCF FEB 21
PHOTO COURTESY OF SINS INVALID

2014 Spring Season

A DECADE OF ART AND ACTIVISM

10 years ago, 4,000 same-sex couples wed at San Francisco's City Hall. These unions were deemed illegal but this paved the way for the eventual legalization of gay marriage in California. 10 years ago, Facebook was created—and now it is at the center of the controversy surrounding our vanishing San Francisco.

And 10 years ago the Black Choreographers Festival arose from the ashes of the renowned but collapsing Black Choreographers Moving Toward the 21st Century, with Dance Mission later co-presenting BCF's Next Wave Choreographers Showcase. 10 years ago the CubaCaribe Festival was born out of a conversation with Krissy Keefer and Ramon Ramos Alayo in the Dance Mission office. And 10 years ago the Grrrl Brigade was conceived as a girl empowerment program and daughter company of Dance Brigade. This spring we celebrate these amazing institutions marking a decade of making art with a lot of heart and a focus on community. And we also applaud those just starting out, excited for all that lies ahead, eager for the next ten years to come.

BLACK CHOREOGRAPHERS FESTIVAL

Here and Now: The Next Wave Choreographers Showcase
February 21-23
Fri-Sat, 8pm; Sun, 7pm
 \$10-\$20

The Black Choreographers Festival: Here & Now 2014 (BCF) is an annual event that is now in its 10th year of anticipated community programming and activities. BCF has served local, national, and international artists by presenting over 150 public events that acknowledge the diverse artistic expression within the context of African and African American dance and culture.
www.bcfhereandnow.com



DANCE MISSION THEATER

New Winter, Winter Choreographers Showcase
March 14-15
Fri-Sat, 8pm
 \$14

These electrifying evenings of dance showcase the work of both established and emerging choreographers, celebrating the diversity of the Bay Area's dance scene! www.dancemission.com



FUND THE FLOW ARTS

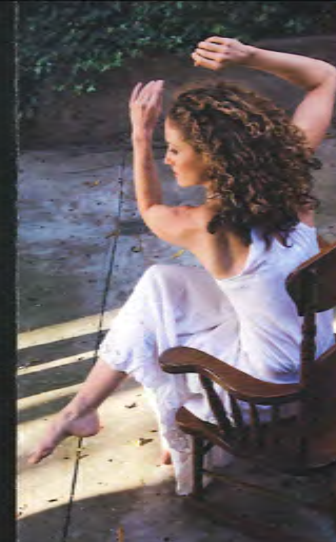
Flow Show
April 4-6
Fri-Sat, 8pm; Sun, 7pm
 \$20

The Sixth Annual Flow Show is a showcase of object manipulation that will change your idea of movement. Combining technical mastery with artistic expression, performers manipulate and dance with everything from circus props and ancient weapons, to toys and common objects, all in pursuit of flow. www.fundtheflowarts.org



SARAH BUSH DANCE PROJECT

Rocked by Women
May 9-11
Fri-Sat, 8pm; Sun 4pm & 7pm
 In a multi-media dance performance, choreographer Sarah Bush takes you on a powerful journey paying homage to the fearless women musicians who have shaped generations. From Cris Williamson to Joan Armatrading to Pink, Sarah Bush Dance Project tells a story of gratitude, love, and sustaining empowerment through art.
www.sarahbushdance.com



THE LIVING ARTS PLAYBACK THEATRE ENSEMBLE

February 28
Fri, 8pm
 \$17-\$20

The Living Arts Playback Theatre Ensemble is a troupe of improvisational actors and musicians who "play back" and transform personal stories shared by audience members using movement, ritual, music, and spoken improvisation.
www.livingartsplayback.com



SIDRA BELL DANCE NEW YORK

San Francisco Season
March 21-23
Fri-Sun, 8pm
 \$12-\$20

Sidra Bell Dance New York, is a boutique company of prolific movement artists based in New York City that presents innovative, kinetic, and provocative dance theater works. Bell is a sought after voice in contemporary dance with a strong female vision creating works that ignite the imagination and explore the complexities of the human condition.
www.sidrabelldance.org

CUBACARIBE

Tenth Annual CubaCaribe Festival
April 11-13
Fri-Sat, 8pm; Sun, 3pm & 7pm

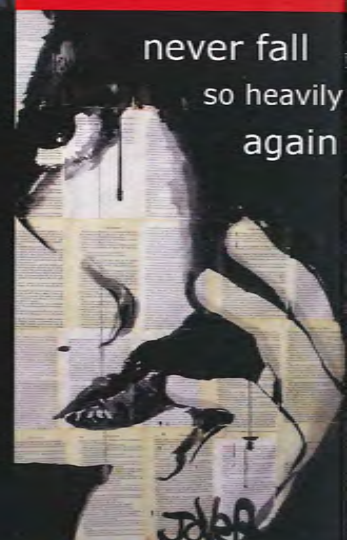
The 10th Annual CubaCaribe Festival of Dance and Music celebrates the rich dance and music traditions that come from the Caribbean. Under the artistic direction of Ramon Ramos Alayo, this festival has emerged as one of the most anticipated Bay Area events! www.cubacaribe.org



BRICKABRACK

never fall so heavily again
May 16-25
Fri-Sat, 8pm; Sun, 7pm

Why do we fall in love? Or out of love? What roles do fate, timing, and past experiences play in this? How do we respond to heartbreak? These are the essential questions posed in *never fall so heavily again*, a dance-theatre extravaganza that blends dance, theater and interactive elements.
www.brickabrack.org



SARAH BERGES DANCE

Spring 2014 Season
March 7-9
Fri-Sat, 8pm; Sun, 3pm
 \$10-\$15

Sarah Berges Dance returns to Dance Mission Theater. Spring Season 2014 features virtuoso performances by Ashley Brown, Emeline Le Thiec, Marcos Vedoveto, and Michelle Ellis with choreography by Sarah Berges. Drama, passion, romance, humor - they deliver!
www.sarahbergesdance.com



NUMBER9

Honest to God
March 28-30
Fri-Sat, 8pm; Sun, 7pm
 \$20

Under the artistic direction of Kelly Kemp, Number9 returns to its roots to premiere the company's latest evening-length work, *Honest To God*. Tying with motivations for restoring faith, ignoring religion, and sometimes altogether abandoning belief in a higher power, this original dance work welcomes its audience to relax, contemplate, engage, or simply sit back and enjoy.
www.Number9dance.org



GRRRL BRIGADE

Dancing on the Edge of the World
May 2-4
Fri, 8pm; Sat, 3pm; Sun 3pm and 7pm

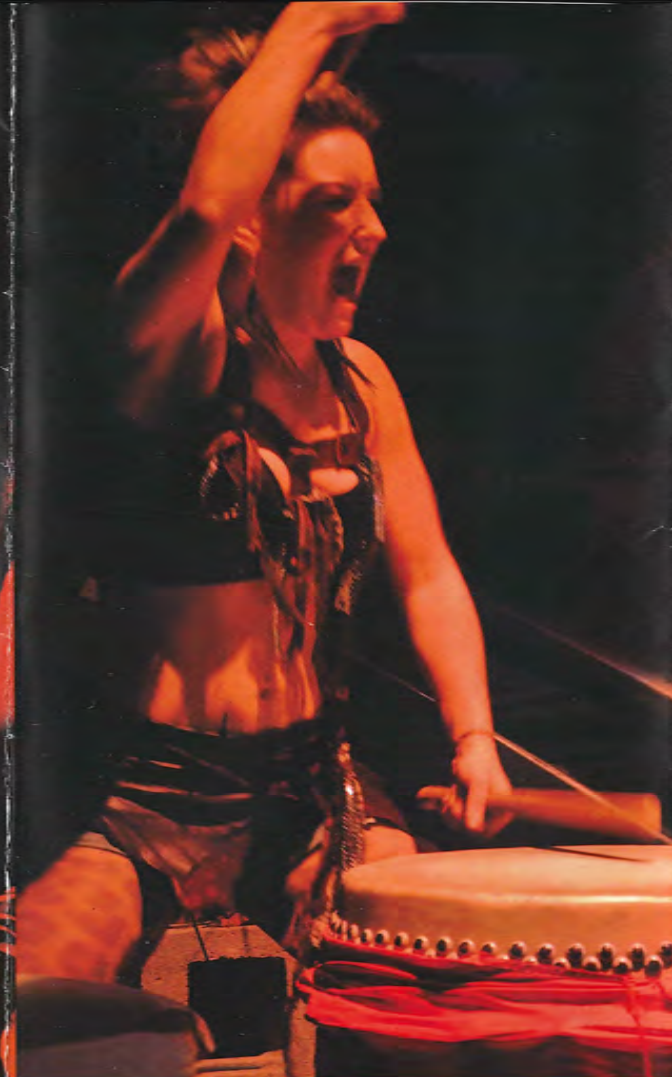
Dance Brigade presents the Grrrl Brigade (Best of the Bay Winner, 2012) in *Dancing on the Edge of the World*. An homage to Howard Zinn and *A People's History of the United States*, this show presents the history of the United States through the eyes of those whose stories are often overlooked. www.dancemission.com



BODIGRAM

Hysteria
May 30-June 1
Fri-Sat, 8pm; Sun, 7pm

Hysteria is BodiGram's satirical examination of Dissociative Identity Disorder (DID), an extremely rare mental disorder characterized by at least two distinct and enduring personality states that alternately control a person's behavior. Through the careful, mindful, and detailed examination of this extreme psychological disorder, *Hysteria* articulates the ways in which all individuals dissociate at different times to deal with challenging situations, rationalize choices and behavior, and cope with the absurd and overwhelming. www.bodigram.com



WAR CRY TEARS

DANCE BRIGADE

WarCryTears

March 14-15 / Sat 7pm; Sun 2pm

A marathon of dance, theater, spoken word, drumming, and truth telling commemorating the 12th Anniversary of the war in Iraq. Featuring Dance Brigade, Climbing PoeTree, Embodiment Project, Gina Breedlove, Christelle Durandy, Stephen Funk/Veteran Artists (visual art), and a stage reading of Aaron Loeb's *The Proud* (excerpts).
dancemission.com

SAVE THE DATES

Grrrl Brigade Summer Intensive Final Concert

July 18

Allan Frias and Mind Over Matter

July 24-Aug 2

Antoine Hunter and the Deaf Dance Festival

Aug 14-16

2015 Spring Season

Tickets for most shows are available online at

brownpapertickets.com

Box office opens one hour prior to show time.

All shows held at Dance Mission Theater unless otherwise stated.

Dance Mission Theater is located at 3316 - 24th Street (at Mission), San Francisco, CA across from the 24th Street BART station.

For more information

(415) 826-4441 | dancemission.com

Dance Mission Theater is a non-profit, multicultural dance center located in the heart of San Francisco's Mission District. We offer a full range of adult and youth dance classes from hip hop to salsa to Afro-Caribbean to taiko to modern dance. For a complete schedule please visit dancemission.com. In addition to a full season featuring the work of Bay Area's best and most diverse dance artists, Dance Mission Theater is available to rent for performances, workshops and other events. It is also the home of Krissy Keefer's Dance Brigade, San Francisco's groundbreaking, social-change dance company.

Dance Brigade's DANCE MISSION THEATER

Krissy Keefer, Artistic Director

Lena Gatchalian, Dance Brigade Associate Director

Stella Adelman, Program Director, Theater and Adult Program

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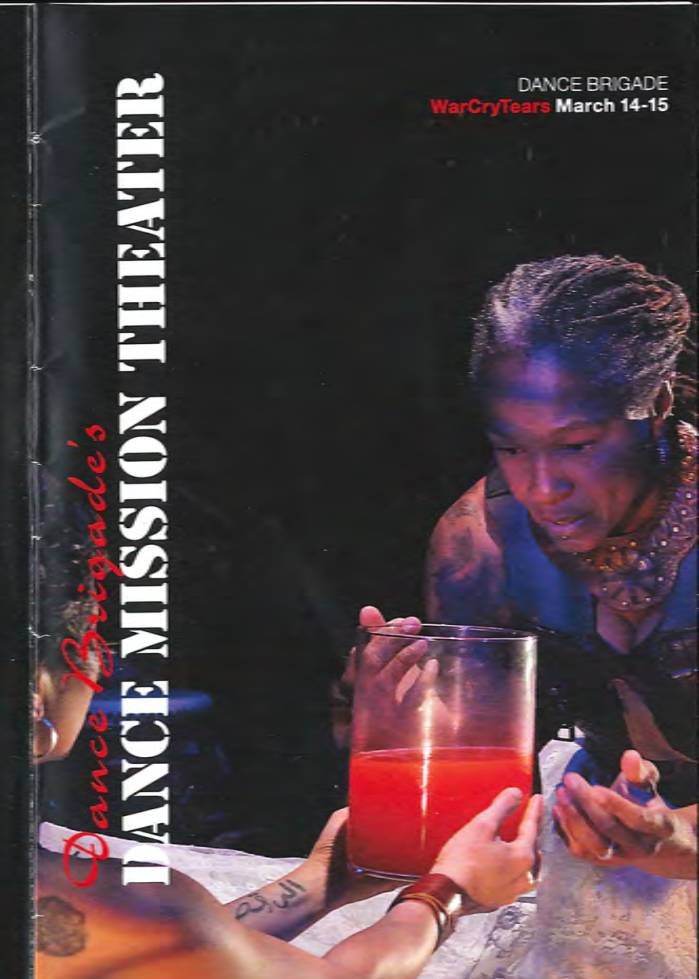
Francisco Arroliga, Studio Manager

Office: (415) 826-4441
3316 - 24th Street, San Francisco, CA 94110
dancemission.com

Dance Brigade's Dance Mission Theater is funded in part by Grants for the Arts / SF Hotel Tax Fund, San Francisco Arts Commission, The San Francisco Foundation, Zellerbach Family Foundation, Fleishhacker Foundation and individual donors.

Grrrl Brigade is funded in part by the Sam Mazza Foundation, Kimball Foundation, Crescent Porter Hale Foundation, and individual donors.

Please note that Dance Mission Theater is not wheelchair accessible.




Dance Brigade's
DANCE MISSION THEATER

DANCE BRIGADE
WarCryTears March 14-15

2015 Spring Season

LONGEVITY. RESPONSIBILITY.

PRESERVATION OF CULTURE. THE PASSING OF THE TORCH. This season we take pause to recognize legacy—from the Black Choreographers Festival's celebration of lineage, to the Grrrl Brigade learning and performing Dance Brigade repertoire, to Sean Dorsey Dance's homage to the generations that we lost and tribute to those that survived the early years of AIDS. Then there is Dance Mission Theater's brick-and-mortar, whose walls have always housed the movement arts—be it a ballroom, a boxing ring, or Third Wave. We learn from those that came before. Just as a tree grows strong when planted in a grove with older trees, we strive hard to preserve legacy so that the next generation can learn from our successes to thrive and find their voice.



REACH BC DANCE COMPANY

It's About Love

Feb 6-8 / Fri-Sat 8pm; Sun 2pm

Co-created by Raphaël Boumaïlla and Heather Cooper, REACH is a marriage of classical American modern dance and contemporary. With twenty years experience in the Limón Dance Company, Boumaïlla brings an understanding of the power of gesture in the humanistic tradition. With her twenty years experience as a dance artist and educator in the Bay Area, Ms. Cooper brings a contemporary sensibility. reachbcdance.org

AAAPAC AND K*STAR* PRODUCTIONS

Black Choreographers Festival: Here and Now 2015

Feb 21-March 1

Sat-Sun 7:30pm

The 11th Annual Black Choreographers Festival celebrates the legacy of African and African American dance, art, and culture with performances, master classes, and special events, bringing entertaining concerts that represent the Bay Area and beyond. Featuring work by Gregory Dawson, Reginald Savage, Raissa Simpson, Maurya Kerr, Robert Moses, Cristal Brown, Brontez Purnell, Byb Bibene and others! bcfhereandnow.com



ERLING WOLD'S FABRICATIONS UKSUS!

March 7-9 / Fri-Sat 8pm; Sun 7pm

An autobiography of Daniil Kharms and the OBERIU, favorites of Pussy Riot, who met a bad end in the bad days of Stalin, told through his stories and the unfolding of his life. Featuring the inimitable music of Erling Wold, directed by Jim Cave, conducted by Bryan Nies, featuring Laura Bohn, Nikola Printz, Duncan Wold, Bob Ernst, Mary Forcade and Roham Sheikhani and an all-star band of Beth Custer, Chris Grady, Joel Davel, Diana Strong, John Schott, Ela Polak and Lisa Mezzacappa. uksus.org

ACROBATIC CONUNDRUM

The Language of Chance

March 20-23

Fri-Sat 8pm; Sun 7pm

Acrobatic Conundrum presents *The Language of Chance*, two takes on contemporary circus, one extraordinary evening of new works. Seattle director/choreographer KT Niehoff and Elizabeth Klob of the UMO ensemble created original works inspired by the enigmatic *The Library of Babel*, by Jorge Luis Borges. The troupe blends circus, dance, theater and physical comedy to create a form of storytelling that is completely its own. acrobaticconundrum.com

Chelsea & Co



CUBACARIBE

11th Annual
CubaCaribe Festival
April 17-19

Fri-Sat 8pm; Sun 7pm

A celebration of the vibrant cultural and artistic traditions of the Caribbean and its Diaspora. Curated by Ramon Ramos Alayo, this annual festival is a Bay Area favorite! cubacaribe.org



SEAN DORSEY DANCE

The Missing Generation

May 14-17 / Thurs-Fri 8pm; Sat 4pm & 8pm; Sun 4pm & 7pm

Celebrate Sean Dorsey Dance's Tenth Anniversary Season with the world premiere of *The Missing Generation*. This powerful work explores the contemporary impact of the loss of part of an entire generation of gay and transgender people to AIDS in the 1980s and 1990s. Dorsey created the work over a 2-year period by conducting oral history interviews across the US. seandorseydance.com



DANCE MISSION

Spring Forward:
Choreographers Showcase
April 24-25 / Fri-Sat 8pm

The Choreographers Showcase is an annual, non-juried opportunity for both emerging and established dance artists showing work from a variety of dance genres. dancemission.com

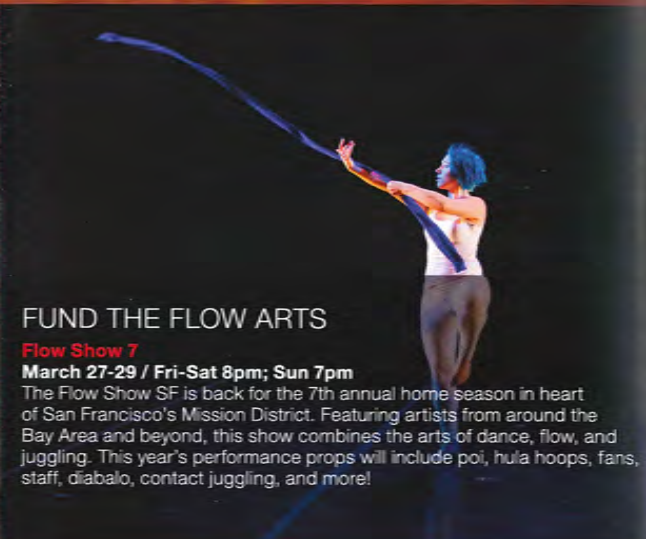


FUND THE FLOW ARTS

Flow Show 7

March 27-29 / Fri-Sat 8pm; Sun 7pm

The Flow Show SF is back for the 7th annual home season in heart of San Francisco's Mission District. Featuring artists from around the Bay Area and beyond, this show combines the arts of dance, flow, and juggling. This year's performance props will include poi, hula hoops, fans, staff, diabalo, contact juggling, and more!



SIDRA BELL DANCE NEW YORK

Unidentifiable Bodies

April 3-4 / Fri-Sat 8pm

Sidra Bell Dance New York is rapidly gaining an international profile for their visceral work, which unravels the complexities of the human condition through a distinctly female lens. Bell's creations have been described as brainy, exuberant, sensual and intensely physical. The work demands both physical power and tender expressiveness from her crack ensemble of fearless and technically honed dancers.



GRRRL BRIGADE

Stand Up! A Show of Resistance

May 1-3 / Various show times

Dance Brigade's Grrrl Brigade presents its Spring concert, looking at the effects of violence against women and girls and how we, as a society, can stand up and fight back. dancemission.com



PALLAVI DAS & NABANITA PAL

Against The Single Story:
An Odissi Dance Performance

May 31 / Sun 2pm

Odissi, an Indian classical dance form, was re-imagined and re-constructed in the post colonial context to reflect not only movements frozen in time by sculptors who transformed stones into temples, but also everyday stories, narrated across borders. South Asian American artists Pallavi and Nabanita aim to capture the versatility of Odissi, which has the power to go beyond a singular narrative. *Against the Single Story* is part of the United States of Asian America Sparking Light Festival.



MICAYA

Mission in the Mix

June 19-26

Fri-Sat 8pm; Sun 7pm

The producer of the San Francisco International Hip Hop DanceFest produces this annual multi-disciplinary show featuring her dance company, SoulForce Dance Company. Each show will feature SoulForce Dance Company's entire new repertoire and Micaya's performance workshop groups. In addition, a host of different guest performers will be featured each night, including, latin dancers, singers, hip hop dancers and more. micaya.com



CIRCOZERO

TBD Afro Punk
June 3-12 / Thurs-Sun 8pm (no show June 2)

Featuring an all Black cast and crew, TBD is a performance experiment. The dance-with-live-music is inspired by anti-assimilationist tendencies in African diasporic culture: afro punk, afro futurism, black feminism, afro pessimism, and improvisation. We prioritize an under-commons where Black and African American counter narratives can emerge. TBD is a temporary collective of artist-performer-musicians Adele Roberson, Brontez Purnell, Keyon Gaskin, Tasha Ceyan aka BigSister, Wizard Apprentice, with Stephanie Johnson (lighting/installation), Sampada Aranke (dramaturg), Keith Hennessy (instigator). Presented as part of the National Queer Arts Festival, co-produced by Queer Cultural Center and Circo Zero. www.Circozero.org



MICAYA

Mission in the Mix
June 17-26 / Fri-Sat 8pm; Sun 7pm

The producer of the San Francisco International Hip Hop DanceFest presents this annual multi-disciplinary show starring SoulForce Dance Company and Micaya's performance workshops. In addition, a host of different guest performers will be featured each night, including Latin dancers, singer, hip hop dancers, and more! www.Micaya.com



DANCE MISSION THEATER

D.I.R.T. Festival - Dance In Revolt(ing) Times
January 23-February 7 / Sat 8pm; Sun 4pm (Jan 31 only) & 7pm

Dance Brigade's Dance Mission Theater returns with its second annual D.I.R.T. Festival and all new programming. Highly-celebrated, Dance In Revolt(ing) Times features eighteen cutting-edge dance makers that will come together to examine the social-political issues troubling our tumultuous times through choreography and performance. These fresh and fascinating voices reflect the diversity of the Bay Area's dance scene and include Amara Tabor-Smith, Rashad Pridgen, Yayoi Kambara, Portsha Jefferson, My-Linh Le, Krissy Keefer, and more! In addition to three weekends of performance, the Festival also includes panel discussions, classes, and free pop-up performances. Presented in collaboration with our community partners, The Black Choreographers Festival, DelinaDreamProductions, and The Red Poppy Art House. www.DanceMission.com

2016 Spring Season

Tickets for most shows are available online at www.DanceMission.com
Box office opens one hour prior to show time.

All shows held at Dance Mission Theater unless otherwise stated. We are located at:
3316 - 24th Street
San Francisco, CA 94110
across from the 24th Street BART station.

For more information or to reach our office call:
(415) 826-4441

Dance Brigade's DANCE MISSION THEATER

Krissy Keefer, Artistic Director
Lena Gatchalian, Dance Brigade Associate Director
Stella Adelman, Theater/Adult Program Director
Leila Baradaran, Youth Program/Grrrl Brigade Director
Francisco Arroliga, Front Desk Manager
Vanessa Sanchez, Youth Program Assistant

Dance Brigade's Dance Mission Theater and Grrrl Brigade are funded in part by Grants for the Arts / SF Hotel Tax Fund, San Francisco Arts Commission, The San Francisco Foundation, Zellerbach Family Foundation, Voluntary Arts Contribution Fund, The Women's Foundation of California, John & Marcia Goldman Foundation, Simcorp, Sam Mazza Foundation, Walter and Elise Haas Fund, Kimball Foundation, Crescent Porter Hale Foundation, and individual donors.

Please note that Dance Mission Theater is not wheelchair accessible.

Save the dates!

July 9-10 Gingado Capoeira
July 22 Grrrl Brigade Summer Intensive Final Concert
August 5-7 LV Dance Collective
August 12-15 Deaf Dance Festival

Dance Brigade's DANCE MISSION THEATER



D.I.R.T. Festival - Dance In Revolt(ing) Times
January 23 - February 7

2016 Spring Season

Dance Mission Theater is an artist driven space dedicated to inclusiveness, fairness, and justice. We create, produce, present, and teach feminist and multicultural dance/theater, engaging a diverse group of Bay Area artists, audiences, and students. Many female, queer, racially mixed, and culturally specific ensembles consider Dance Mission Theater their artistic home, creating a thriving inter-generational community. Dance Mission Theater is also the home to Krissy Keefer's Dance Brigade, San Francisco's groundbreaking, social-change dance company and Grrrl Brigade, Dance Brigade's youth leadership dance company.



DANA MICHEL

Yellow Towel

February 13-14 / Sat 8pm;
Sun 7pm

As a child, Dana Michel would drape a yellow towel on her head in an attempt to emulate the blonde girls at school. As an adult, she now revisits the imaginary world of her alter-ego in a performative ritual free of cover-ups or censorship. Blending austerity and absurdity, she digs into black culture stereotypes, turning them inside out to see whether or not she can relate. She is a figure of the Montreal underground scene well worth discovering. Co-presented by Jess Curtis/Gravity, CounterPulse, and Dance Mission. www.counterpulse.org

ANNA AND THE ANNADROIDS

Faux(pas)bia

March 11-13 / Fri-Sat 8pm;
Sun 7pm

Anna and The Annadroids present *Faux(pas)bia*, a conceptual dance concert with innovative choreography, aerial performance, video technologies, and an original music score. *Faux(pas)bia* follows the story of a girl who is trying to survive in a world where she is surrounded by all things fake, doesn't fit in, and dealing with the phobias this creates. This surreal journey will open minds and hearts. Funded in part by The Zellerbach Foundation and The Phyllis Wattis Foundation. www.annadroids.com



FUND THE FLOW ARTS

The Flow Show SF

April 1-3 / Fri-Sat 8pm;
Sun 7pm

The Flow Show returns to Dance Mission Theater for its 8th year in the heart of San Francisco's vibrant Mission District. Packed to the gills with talent, imagination, and mind-blowing feats, this showcase highlights the Flow Arts, a combination of dance, creative movement, and skill props, that range from juggling balls to hula hoops. Don't miss the chance to see a refreshing cast of new and professional flow artists rock the stage and take you on a creative journey through flow. www.fundtheflowarts.org



CALI & CO DANCE/MATT EL MUSIC & DANCE MISSION THEATER

WAH! Fest

April 29-May 1 / Fri-Sat 7pm & 9pm; Sun 5pm & 7pm

WAH! (We Are Here) Fest, is a performance platform for diverse female choreographers, musicians, and artists creating contemporary work through a feminist lens; including those who identify on the gender continuum as woman. WAH! Fest seeks to visibly amplify and widen the impact of women's work in the arts, while giving back to the community. 30% of ticket and art sales go directly to support local Bay Area women's shelters. www.calidance.info



AAAPAC AND K*STAR*PRODUCTIONS

The 12th Annual Black Choreographers Festival: Here & Now

February 20-21 / Sat-Sun 7:30pm

Celebrating the Legacy of African American arts and culture, the popular Next Wave Choreographers Showcase - New Voices / New Works features premieres by Dazaun Soleyn, Joslynn Mathis, Erik Lee, Cherie Hill, Phylicia Stroud, Pat Taylor, Chris Evans with Byo Chanel Bibene, and more. A premiere by dawsondancesf will highlight the season. www.bcshereandnow.com



SOULSKIN DANCE

A Pop Culture Journey - from Folsom Prison to A Night at the Opera

March 18-20 / Fri-Sat 8pm; Sun 7pm

SOULSKIN Dance presents *A Pop Culture Journey - from Folsom Prison to a Night at the Opera*. The finale of SOULSKIN's Pop Culture Journey trilogy - a meditation on popular culture and its relationship to memories, music and movement - this final installment features suites set to the music of Johnny Cash and Queen. Collaborating artists include artistic director Adrianna Thompson, guest choreographer and international dance artist Dylan Elmore, DJ Cam Con and fashion and costume designer Jamielyn Duggan, in partnership with SOULSKIN's skillful dancers. www.soulskindance.org



CUBACARIBE

12th Annual CubaCaribe Festival of Dance and Music
April 15-17 / Fri-Sat 8pm;
Sun 7pm

This annual festival opens at Dance Mission with the ever-popular mixed program, whose dance companies represent the wide-reaching influence of the soul of Afro-Latino culture. From Africa to Brazil to Mexico to Puerto Rico to the United States, this eclectic offering of dance companies is sure to move you!

www.cubacaribe.org



GRRRL BRIGADE

Gaia Grrrls

May 6-8 / Fri 7:30pm; Sat 3pm; Sun 2pm & 6pm

Gaia Grrrls features Dance Brigade's daughter company, the Grrrl Brigade, in a contemporary dance-drama that explores the effects of climate change and how an era of endless wars is crippling the environment. With modern dance, original poetry and script, taiko drumming and hip-hop, the Grrrl Brigade youth company takes a stand and raises their voices in solidarity with Mother Earth. The beautifully performed work is provocative, funny and heartwarming - a show for the whole family. www.DanceMission.com



NOL SIMONSE, TODD ECKERT, TANYA BELLO, AND REACH BC

Shared Space 8

March 4-6 / Fri-Sat 8pm;
Sun 7pm

Shared Space, a Bay Area favorite, returns to Dance Mission Theater this spring for its eighth exciting season. This year brings together talented choreographers Tanya Bello, Raphael Bourmaila, Heather Cooper, Todd Eckert, and Nol Simonse. Don't miss a great night of dance with some of the city's finest dancers.

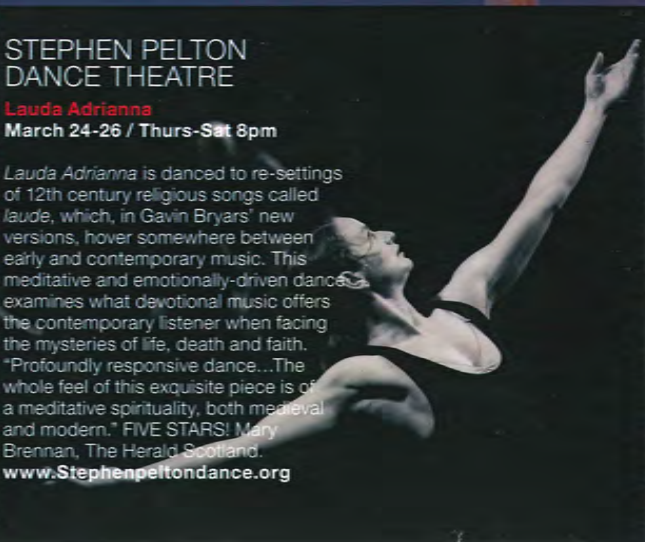
www.sharedspacesf.org

STEPHEN PELTON DANCE THEATRE

Lauda Adrianna

March 24-26 / Thurs-Sat 8pm

Lauda Adrianna is danced to re-settings of 12th century religious songs called *laude*, which, in Gavin Bryars' new versions, hover somewhere between early and contemporary music. This meditative and emotionally-driven dance examines what devotional music offers the contemporary listener when facing the mysteries of life, death and faith. "Profoundly responsive dance...The whole feel of this exquisite piece is of a meditative spirituality, both medieval and modern." FIVE STARS! Mary Brennan, *The Herald* Scotland. www.Stephenpeltondance.org



DAWSONDANCESF

Gestures and Angels

April 22-24 / Fri-Sat 8pm;
Sun 7pm

With movement that is physical and deliberate, dawsondancesf uses the classical idiom in unpredictable ways. dawsondancesf relishes utilizing the sculptural grace and physicality of motion, thus allowing the dancers to fully utilize every ounce of their kinetic and animal energy.

www.dawsondancesf.org



TIM RUBEL HUMAN SHAKES MENACE

May 19-22 / Thurs-Sat 8pm;
Sun 7pm

Menace is a descent into madness. It is a negotiation between self-control and self-indulgence. It is a landscape of visceral reality, where whimsical intuition is favored over mindful logic. Menace asks who do we choose to devour and who do we choose to save? Which lives are deemed expendable, unimportant, trite, while others are deemed sacred? Six dancers will come together to tamper the menace as it tries to tamper itself. Also featuring work by Palanza Dance Company. www.humanshakes.com



Dear Landlord:

I have lived in San Francisco for 30 years and I understand the changes that are going on and the value of property at 24th and Mission Street. Please take the time to read these letters and help us find a way to preserve Dance Mission and the incredible impact it can continue to have on the lives of so many young San Franciscans.

My older daughter started dancing at Dance Mission when she was three years old. She is now 17 and will be graduating from the youth program in May. Krissy Keefer and her staff have been more than a second family to Sydney and her family over the years. They have been better than family. They have been trusted adults who have helped her navigate all of the challenges of adolescence. They have provided safe harbor in a city, and a world, that is not always safe for young women.

My younger daughter, now 13, also attends Dance Mission classes. She learned Taiko drumming, an incredibly powerful art form that taught her that she was strong and capable and part of a community. The message of girl power, creativity, and community that both of my girls were exposed to at Dance Mission will inform them for the rest of their lives.

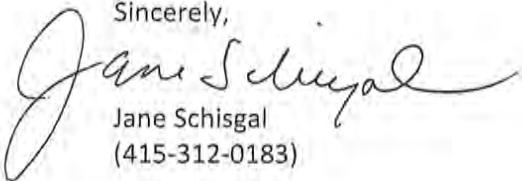
Dance Mission is more than a dance studio. It is an after-school program, a counseling center, a teen support group, a parent education center, an art studio, and a community center. The values that the staff teach the girls can give you goosebumps. Empowerment, acceptance, advocacy, compassion, tolerance, to name a few. And they have been doing it for decades. Krissy and her staff are there for the girls 24/7 and they teach the girls to be there for each other, as we all should be. Their message of peace, feminism, and diversity will sadly never grow old and has only become more relevant.

The community is so diverse, so accepting, so much a part of the fabric of the Mission scene that it seems safe to say that it really is at the heart of the mission. There is no way that this institution should have to move out of the City that it has spent years contributing to. Dance Mission has fought for the underdog for years and now they are fighting for their own survival.

Of course there is the bottom line and the real estate is now worth much more than it ever has been. But the City needs to realize that places like Dance Mission make San Francisco what it is. It would not be Dance Mission if it was in Oakland. They have been at 24th and Mission for years and it is such an ideal location for so many reasons but mostly because it is so accessible to every girl in SF. Whether coming from home or school, by Muni or by Bart, 24th and Mission is a hub like no other. Dance Mission is such an important part of that hub. Together we can fight for what's right - preserving a safe, accessible, place for growing girls as they learn to find their way, and their power, in San Francisco and the world.

Thank you so much for your consideration and support!

Sincerely,

A handwritten signature in cursive script that reads "Jane Schisgal". The signature is written in black ink and is positioned to the left of the typed name and phone number.

Jane Schisgal
(415-312-0183)

Stephen Pocock

1924 International Blvd.
Oakland, CA 94606

09/07/15

Rob Isackson
Village Properties

Dear Mr. Isackson/Village Properties

My daughter, Charlotte, has been taking classes and performing with Grrrl Brigade and its related entities at Dance Mission for the last five years. Her time at Dance Mission has seen her through amazing growth as she navigates the tough years of elementary and middle school.

Her mother (a Mission resident, as is Charlotte) and I are convinced that her participation in dance at **Dance Mission specifically** has been instrumental in her growth into the considerate, aware and thoughtful person she has become. She has become personally empowered to follow her own artistic muse in dance and writing, she has a healthy body image (one not defined by media), and she has gained an awareness of issues facing women and girls today.

This experience and growth has happened at Dance Mission – there is simply no place like it. Dance Mission needs to continue in the fine space it has occupied for so long.

I urge you to be a part of this unique tradition by extending a long-term lease to Dance Mission.

Regards,

Stephen Pocock.

Ava Toomey-Cordeiro
501 Andover Street
San Francisco, CA 94110

September 3, 2015

Dear Mr. Isackson,

I wanted to write to you directly, to let you know how important Dance Mission is to me. I'm a 13 year old at Hoover Middle School and Dance Mission has been a part of my life since I was 4 years old. I'm now a part of the Grrrl Brigade program and take classes there four times a week.

The staff and students have always supported me and given me a safe place to be myself. When I dance I feel like I can fly---I feel like I could do anything! When I dance, I forget about my worries, and I only feel the rhythm of the music pounding in my feet. Dancing helps me deal with anxiety and stress. But Dance Mission is more than just dance, it's a second family.

The Dance Mission staff show me how to be a strong, confident, and powerful woman. They teach me about important events in history and happening now and show me how to express my feelings and opinions through dance.

Dance Mission is a unique place and there's nowhere else like it in the entire world. Please continue working with the staff to keep Dance Mission in San Francisco. So many things are changing in San Francisco, please keep Dance Mission alive and hundreds of girls and their parents will thank you.

Sincerely,

Ava Toomey-Cordeiro



Me when I was 11!

that's me!



Me in mace drumming class last year.



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-016
Business Name: Golden Gate Fortune Cookies
Business Address: 56 Ross Alley
District: District 3
Applicant: Nancy Tom Chan, Owner, and Kevin Chan, Owner's Son
Nomination Date: March 14, 2016
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? X Yes No

56 Ross Alley from 1962-Present (54 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: NA

DELIVERY DATE TO HPC: October 17, 2016

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

March 14, 2016

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

Dear Director Dick-Endrizzi:

It is my honor and privilege to nominate Golden Gate Fortune Cookie for inclusion on the Legacy Business Registry.

Founded in 1962, this business has promoted Chinese culture in Chinatown for over five decades and is one of San Francisco's most unique establishments. Located in the historic Ross Alley, it has been an interesting and unique attraction for residents and tourists alike. Tours of the three person operation are free and give visitors the opportunity to learn and taste the fortune cookie making process. It is one of the only places you can find homemade fortune cookies in the country and produces up to 20,000 cookies per day. The factory supplies fortune cookies not only to Chinatown but exports them around the world.

I hope for the continued success and growth of this business, as it is essential to the culture of Chinatown, District 3 and the City of San Francisco.

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.

NAME OF BUSINESS:		
Golden Gate Fortune Cookies, Co.		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Nancy Tom Chan		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
56 Ross Alley San Francisco, CA 94108		(415) 806-8243
		EMAIL:
		kevin_chan_1999@yahoo.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
		Yes

APPLICANT'S NAME	
Nancy Tom Chan and Kevin Chan	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner / Son of owner	
APPLICANT'S ADDRESS:	
Same	
TELEPHONE:	
()	
EMAIL:	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0011189	

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
SAME	94108	Aug 5, 1962
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	Aug 5, 1962 - 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:

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.

Nancy Tom Chan
Name (Print):

Sept. 30, 2016
Date:

Nancy Tom CHAN
Signature:

Golden Gate Fortune Cookie Co.

Historical Narrative Criteria and Guide

Criterion 1: The business has operated in San Francisco for 30 years or more.

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.

On August 5, 1962, Frank Leong opened the Golden Gate Fortune Cookie Company at 56 Ross Alley. Mr. Leong immigrated to the United States from China in the 1950s and found his way to San Francisco Chinatown. In his pursuits to start his own business, Frank discovered the unique history and popularity of the fortune cookie, a local invention with roots in California dating back to the early 1900s. For many decades, fortune cookies were hand-made and were particularly popular in Chinatowns, being served at the end of meals at Chinese restaurants as a folded cookie dessert contained a unique printed fortune inside. Fortune cookies became a staple of Chinese restaurants throughout the United States, spread by returning service members stationed in California during World War II. By the 1960s, most fortune cookie factories abandoned the individual hand-making process switching to an automated system of mass production and distributed all over the country more efficiently. Frank saw an opportunity to preserve and honor the hand-folding tradition of fortune cookies and promptly purchased two vintage fortune cookie machines that heated each rounded cookie perfectly for folding by hand by a worker. In 1980, Frank's life partner, Nancy Tom Chan, joined him in the business operations and have diligently worked there to this day. Nancy brought her uniquely famous cookie dough recipe to the business while being directly involved in the day to day production, operations, and business affairs to this day. The Golden Gate Fortune Cookie Company supplies many of the restaurants and stores, takes custom orders, and distributes throughout the country. Because her secret recipe, people come from around the world to see and taste this unique one of a kind fortune cookie in San Francisco's Chinatown, often known as the Fortune Cookie Capital of the world. Nancy's son Kevin Chan, who grew up helping with the business, developed the service of customized fortunes made instantaneously for customers.

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 its current San Francisco location for any length of time since its opening in 1962.

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

Yes, the business is family owned. It was started by Frank Leong in 1962 until his passing in May 2015.

Again, Nancy Tom Chan joined and managed the business with Frank in 1980, and has since become the sole business owner since Frank's passing. Having raised her family in Chinatown nearby on Trenton Alley, Nancy's two sons essentially grew up at Golden Gate Fortune Cookie Company. Kevin Chan, Nancy's son, recalls going to help out at the business daily since he was nine years old. Kevin is currently assisting her mother Nancy with the business operations, distribution, and branding to try and make this business known worldwide and not just as a business to make money. They want to showcase this brand that is a part of the fortune cookie legacy, an invention tied to San Francisco culture, and a Chinatown-made product. Kevin's service of allowing customers to write their own fortunes and having them inserted into the cookies has become very popular offering for customers. In 2008, Nancy and Kevin purchased and rebuilt a third machine for the cookie hand-making process from Karmee Bakery in Oakland, which closed down. Kevin and Nancy used this third machine to make mini cookies resembling golden coins for locals to dip and eat with ice cream. With increased demand, this automated machine complements the other two hand-folding machines to lower the labor-intensity of the work.

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

Frank Leong started the business in 1962. His life partner, Nancy Tom Chan, joined the business in 1980. Nancy is now the current sole owner since Frank passed away in May 2015.

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.

The business began in 1962. See copy of business license documents at end of this document. The Golden Gate Fortune Cookie Factory has been well documented in numerous San Francisco and San Francisco Chinatown history and tour books as being open since 1962. See attached current business license and license dating back to 1970 as well as a 1970 calendar that the business distributed to customers.

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 Golden Gate Fortune Cookie Company is located at 56 Ross Alley, the oldest and most traveled alleyway in Chinatown and likely the City. It has been located in the current space continuously since it opened in 1962. This brick building was built in 1907 and is owned by the Yee Family Association. It was evaluated in 1978 by the Foundation for San Francisco Architectural Heritage with a C rating (Contextual Importance). In 1997, it was evaluated by the National Register with a survey rating of "3D" (Appears eligible for NR as a contributor to a NR eligible district through survey evaluation).

Criterion 2: The business has contributed to the neighborhood's history and/or the identity of a particular neighborhood or community. Community does include a business or industry community.

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

Golden Gate Fortune Cookie Co has been a cultural institution and defining destination for San Francisco Chinatown since its opening in 1962. It is likely the single most visited tourist destination by tour groups and school groups, drawing over a thousand visitors a day where they receive free samples and get to watch a live demonstration of folding fortune cookies by hand.



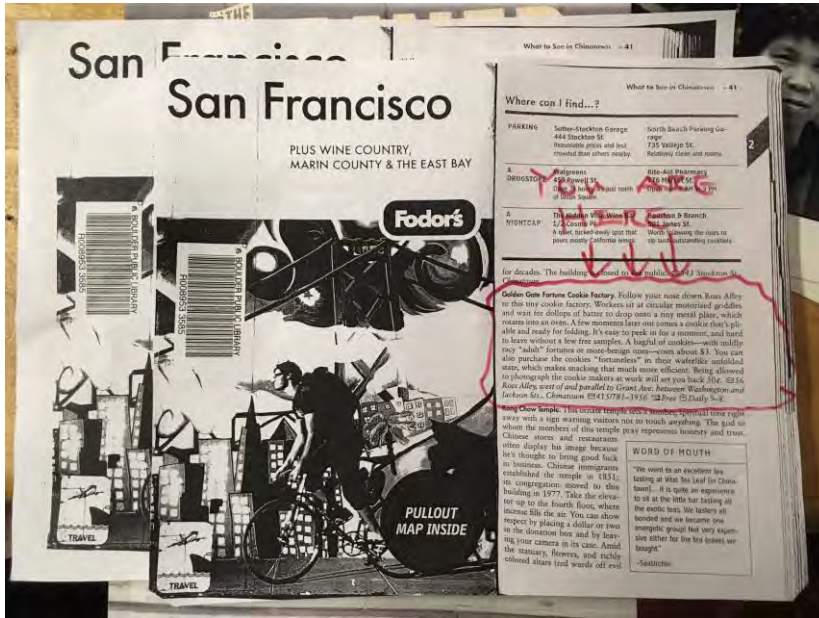
- b. Is the business (or has been) associated with significant events in the neighborhood, the City, or the business industry?

While other fortune cookie factories in San Francisco Chinatown have closed and fortune cookies are made by automated systems, the Fortune Cookie Factory continues to hand make every cookie. 15,000 hand-made cookies are created every day.

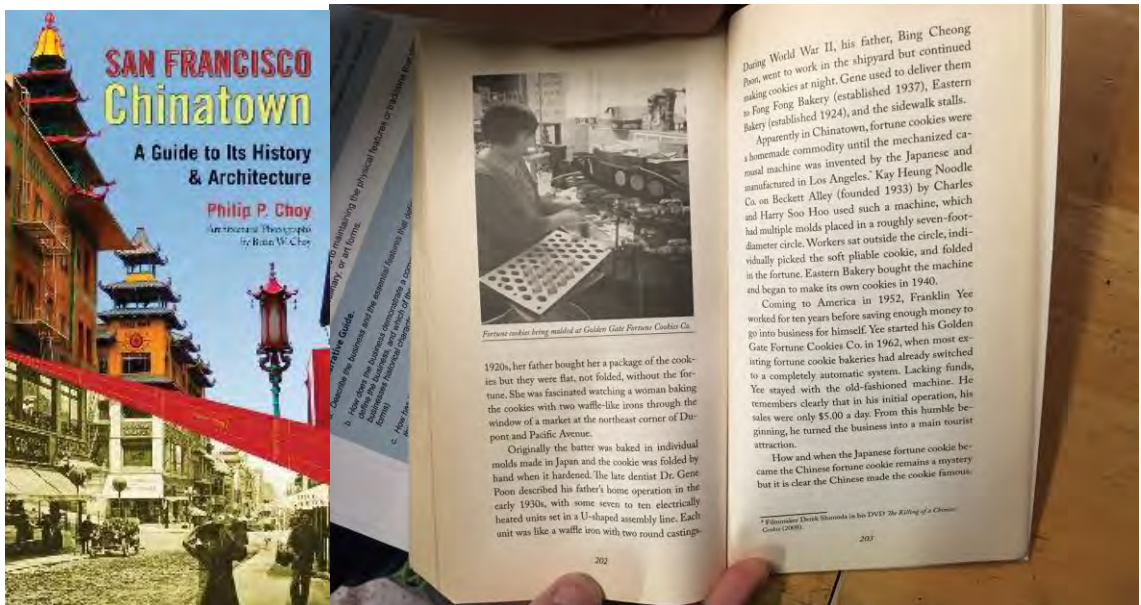


- c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, historical documents?

The business has been listed in numerous tour guide books and an architecture guidebook, including “San Francisco Chinatown by Philip Choy.” See below for a sampling:



2008 Fodor's Guide to San Francisco



San Francisco Chinatown by Philip Choy

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

Many significant people have visited the space, including Mayor Gavin Newsom, Golden State Warrior Klay Thompson, NBA Star and Slam Dunk Champion Dee Brown of the Boston Celtics, and California State Treasurer John Chiang. Celebrities from all over the world visit and do video shoots at the store, including Kan Klaas of Dutch TV's show “Twice as Good”, a cooking show for kids.

TWICE AS GOOD
a cooking show for kids

HADLEY & DELANEY AT GOLDEN GATE FORTUNE COOKIE

A Taste of San Francisco

Hadley and Delaney visit San Francisco to learn about the science of baking at the historic Boudin Bakery and meet Master Chef. Custom-made cookies with their names inscribed on the lid travel overlooking the Pacific Ocean. The day includes visits to the Golden Gate Fortune Cookie Factory, the Cable Car Museum, Fisherman's Wharf, and the Wisconsin Market stand.

COOKING ROOM

The Quality and Delivery

FROM BREAD FROM WATCH TV

YouTube

kro ncrv

[Kan Klaas voor één dag gelukskoekenbakker zijn? - YouTube : <https://m.youtube.com/watch?v=RP4gR8o-a0&from=timeline&isappinstalled=0>]

Cody Lundin

DEAR CUSTOMER BEYOND THIS POINT EMPLOYEES ONLY

Former co-host of Discovery Channel's reality TV series... DUAL SURVIVAL

"Klay Thompson of The Golden State Warriors"

Custom Handmade by Klay Thompson for His Mom

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

Over the years, the business has made numerous contributions to local schools and community organizations such as Chinatown Community Development Center, 41 Ross Gallery, etc. Furthermore, the owner has always contributed feedback to the public process for neighborhood improvement. Each day, the business hosts several San Francisco tour groups that bring hundreds of tourists a day. Visitors watch the live demonstration of fortune cookies being hand folded by workers and eat free samples. In a way, the business is more than a store, but a cultural experience for visitors connecting to the rise of Chinese restaurants throughout the US. Also, for many years, the Golden Gate Fortune Cookie Company has been distributing fortune cookies for resale to other noted legacy businesses in San Francisco Chinatown, such as the Great Eastern Restaurant and the Wok Shop. Other long-time institutions who order from the store include Francis Memorial Hospital and Koshers Kung Pao Comedy, an annual holiday event that takes place in Chinatown's New Asia Restaurant.

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

San Francisco Chinatown is the oldest Chinatown in the United States dating back to the 1850s. Chinatown buildings were devastated by the San Francisco Earthquake in 1906 and completely rebuilt as an immigrant gateway and a destination for tourists, the second most visited neighborhood in San Francisco.

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

Yes, the business is housed in a century old building and contains three historic fortune cookie machines specifically for hand folding. These may very well be the remaining machines still in operation anywhere in the world.

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

If the business was shut down, it would be a tremendous loss to Chinatown since it provides an "only in San Francisco experience" and is part of identity for the neighborhood for locals and visitors worldwide.

Criterion 3: The business is committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms.

a. How does the business demonstrate a commitment to maintaining the historical traditions that define the business? (e.g. business model, goods and services, craft, culinary, or art forms)

The business is the only remaining hand-made fortune cookie factory in San Francisco's Chinatown. It is a unique art form and cultural tradition that Golden Gate has maintained and showcased to thousands of people each week.

Because the business has rejected an automated system for folding the cookies, it has essentially maintained this cultural tradition, art form, and unique service that continuously draws tourists and locals alike. Nancy Tom Chan's unique cookie dough recipe remains a defining 36 year old culinary art form for the business.

Furthermore, Kevin Chan, Nancy's son, has created and offered the service of providing hand-made custom fortunes for customers and special events by company and corporate request.



Kevin Chan

b. Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

The signage, logo, photos on the wall, historic machinery and interior defines the business, the brand, and the space in tact since 1962. It has preserved the business's unique character and identity all these decades.

BUSINESS REGISTRATION CERTIFICATE		RENEW BY DATE	EXPIRATION DATE
BUSINESS ACCOUNT NUMBER 0011189		05-31-2017	08-30-2017
LOCAL ID 0011189-01-001			
BUSINESS NAME (EXTRA) GOLDEN GATE FORTUNE COOKIES		TAXPAYER ID 56 ROSS ALY	
BUSINESS LEONG FOOK YAM		THIRD PARTY TAX COLLECTOR	
		<input type="checkbox"/> PARKING TAX	<input type="checkbox"/> MARIJUANA OCCUPANCY TAX
LEONG FOOK YAM 56 ROSS ALLEY SAN FRANCISCO CA 94108-1204		CITY AND COUNTY OF SAN FRANCISCO OFFICE OF THE TREASURER & TAX COLLECTOR	
		Jose Cisneros Treasurer	David Augustine Tax Collector

read more on site - To update address or to close business, go to www.sftreasurer.org/business

FY 2016-17

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

3/9/16

COPY

PERMIT TO OPERATE

AND CERTIFICATE OF SANITARY INSPECTION

Issued according to provisions of the San Francisco Health Code

B 3496

AUTHORIZING conduct of the following class of

ISSUED

Business: BAKERY
Name and Address below:

April 21, 1970

Franklin Leong
dba GOLDEN GATE FORTUNE COOKIES
56 Ross Street
San Francisco, California 94108

COPY



Nancy Tom Chan during 35th Anniversary of business.



GOLDEN GATE FORTUNE COOKIE FACTORY
SINCE AUGUST 5, 1962
金山 EST 金門餅食公司 1962 大埠



WELCOME TO SAN FRANCISCO CHINATOWN

PLEASE DO NOT FEED PIGEONS
請勿餵白鴿



NO PARKING ANY TIME

ACCESS INSPECTED

PLEASE FORM A LINE HERE (ONLY 10 GUESTS PER ENTRY)

林氏公所
LIM FAMILY
BENEVOLENT
SOCIETY

GOLDEN GATE FORTUNE COOKIE FACTORY
SINCE AUGUST 5, 1962
金山 EST 金門餅食公司 1962 大埠

TOW-AWAY
NO



PLEASE! IF YOU TAKE A PICTURE, PLEASE PAY 50c Thank you

"KEVIN'S STYLE" CREATE YOUR OWN FORTUNE COOKIE IN A LITTLE TAKE OUT BOX FOR \$1.00 or \$1.50 for 2 (COOKIES MAX) IN THE SAME BOX

GIANT FORTUNE COOKIE IN A BOX \$6.00

We Reserve The Right To Refuse Service To Anyone

1956 1956



餅

長



金門餅食公司
GOLDEN GATE FORTUNE COOKIES CO.
SPECIALIZE TO MAKE ALL CUSTOM MADE FORTUNE COOKIES
 FAMOUS IN FRENCH ADULT COOKIES
 SINCE AUGUST 3, 1962

**REGULAR & CHOCOLATE
 ADULT X RATED
 35 PCS BAG
 \$6.00**

金門餅食公司
GOLDEN GATE FORTUNE COOKIES CO.
SPECIALIZE TO MAKE ALL CUSTOM MADE FORTUNE COOKIES
 FAMOUS IN FRENCH ADULT COOKIES
 SINCE AUGUST 3, 1962

**REGULAR
 ADULT X RATED
 35 PCS BAG
 \$5.50**



9 1/2 1/2 1/2

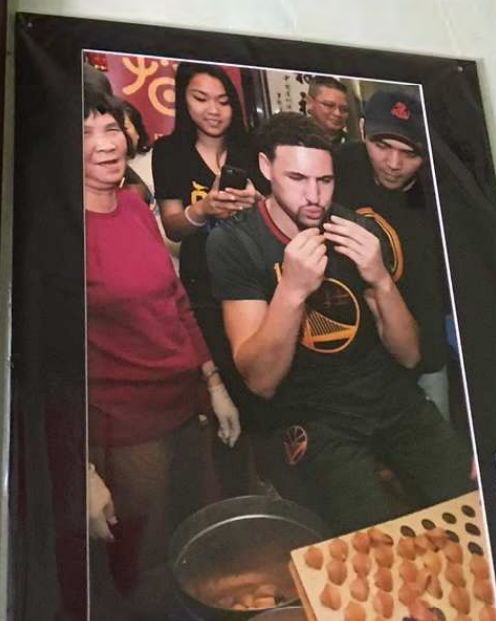
03

Price

WEIGHT

歡

HAPPY
CHINESE
NEW YEAR
欢乐春节





FLAT LARGE CHOCOLATE ROUND
OR
MIX COIN ROUND
\$5.00

FLAT ROUND
CHOCOLATE COOKIES
\$5.00

DEAR CUSTOMER
BEYOND THIS
POINT
EMPLOYEES ONLY

福祿壽
中華道一統 惟德是引 萬民
百世千秋 萬古流芳

HELLO!
YOU TAKE
PICTURE



The City and County of San Francisco

Certificate of Honor

Presented To

**Golden Gate Fortune
Cookie Company**

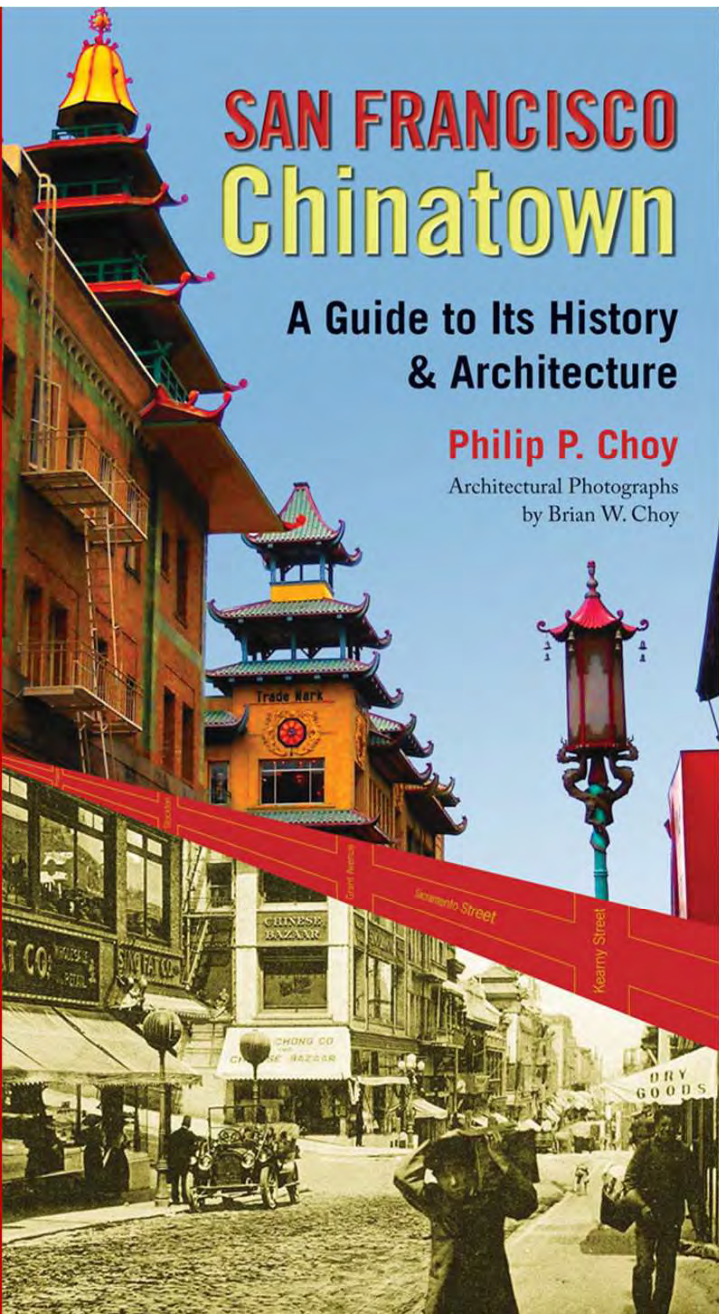
February 8, 2006

Whereas, on behalf of the City and County of San Francisco, I am pleased to recognize and honor Golden Gate Fortune Cookie Company for their support of the Chinese New Year Celebration in San Francisco. Best wishes for the Lunar Year of the Dog.



THEREFORE, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

Gavin Newsom
Mayor



SAN FRANCISCO Chinatown

A Guide to Its History
& Architecture

Philip P. Choy

Architectural Photographs
by Brian W. Choy



Fortune cookies being molded at Golden Gate Fortune Cookies Co.

1920s, her father bought her a package of the cookies but they were flat, not folded, without the fortune. She was fascinated watching a woman baking the cookies with two waffle-like irons through the window of a market at the northeast corner of Dupont and Pacific Avenue.

Originally the batter was baked in individual molds made in Japan and the cookie was folded by hand when it hardened. The late dentist Dr. Gene Poon described his father's home operation in the early 1930s, with some seven to ten electrically heated units set in a U-shaped assembly line. Each unit was like a waffle iron with two round castings.

During World War II, his father, Bing Cheong Poon, went to work in the shipyard but continued making cookies at night. Gene used to deliver them to Fong Fong Bakery (established 1937), Eastern Bakery (established 1924), and the sidewalk stalls.

Apparently in Chinatown, fortune cookies were a homemade commodity until the mechanized carousel machine was invented by the Japanese and manufactured in Los Angeles.* Kay Heung Noodle Co. on Beckett Alley (founded 1933) by Charles and Harry Soo Hoo used such a machine, which had multiple molds placed in a roughly seven-foot-diameter circle. Workers sat outside the circle, individually picked the soft pliable cookie, and folded in the fortune. Eastern Bakery bought the machine and began to make its own cookies in 1940.

Coming to America in 1952, Franklin Yee worked for ten years before saving enough money to go into business for himself. Yee started his Golden Gate Fortune Cookies Co. in 1962, when most existing fortune cookie bakeries had already switched to a completely automatic system. Lacking funds, Yee stayed with the old-fashioned machine. He remembers clearly that in his initial operation, his sales were only \$5.00 a day. From this humble beginning, he turned the business into a main tourist attraction.

How and when the Japanese fortune cookie became the Chinese fortune cookie remains a mystery but it is clear the Chinese made the cookie famous.

* Filmmaker Derek Shimoda in his DVD *The Killing of a Chinese Cookie* (2008).

San Francisco

PLUS WINE COUNTRY,
MARIN COUNTY & THE EAST BAY

Fodor's

R008953 3585

A BOULDER PUBLIC LIBRARY

PULLOUT
MAP INSIDE

TRAVEL

Where can I find...?

PARKING	Sutter-Stockton Garage 444 Stockton St. Reasonable prices and less crowded than others nearby.	North Beach Parking Ga- rage 735 Vallejo St. Relatively clean and roomy.
A DRUGSTORE	Walgreens 459 Powell St. Open 24 hours. It's just north of Union Square.	Rite-Aid Pharmacy 776 Market St. Open from 7 AM to 9 PM.
A NIGHTCAP	The Hidden Vine Wine Bar 1/2 Cosmo Pl. A quiet, tucked-away spot that pours mostly California wines.	Bourbon & Branch 501 Jones St. Worth following the rules to sip such outstanding cocktails.

for decades. The building is closed to the public. ☎843 Stockton St.
Chinatown

Golden Gate Fortune Cookie Factory. Follow your nose down Ross Alley to this tiny cookie factory. Workers sit at circular motorized griddles and wait for dollops of batter to drop onto a tiny metal plate, which rotates into an oven. A few moments later out comes a cookie that's pliable and ready for folding. It's easy to peek in for a moment, and hard to leave without a few free samples. A bagful of cookies—with mildly racy "adult" fortunes or more-benign ones—costs about \$3. You can also purchase the cookies "fortuneless" in their waferlike unfolded state, which makes snacking that much more efficient. Being allowed to photograph the cookie makers at work will set you back 50¢. ☎56 Ross Alley, west of and parallel to Grant Ave. between Washington and Jackson Sts., Chinatown ☎415/781-3956 ☎Free ☺Daily 9-8.

Kong Chow Temple. This ornate temple sets a somber, spiritual tone right away with a sign warning visitors not to touch *anything*. The god to whom the members of this temple pray represents honesty and trust. Chinese stores and restaurants often display his image because he's thought to bring good luck in business. Chinese immigrants established the temple in 1851; its congregation moved to this building in 1977. Take the elevator up to the fourth floor, where incense fills the air. You can show respect by placing a dollar or two in the donation box and by leaving your camera in its case. Amid the statuary, flowers, and richly colored altars (red wards off evil

WORD OF MOUTH

"We went to an excellent tea tasting at Vital Tea Leaf [in Chinatown].... It is quite an experience to sit at the little bar tasting all the exotic teas. We tasters all bonded and we became one energetic group! Not very expensive either for the tea leaves we bought."

-SeaUrchin

Chinatown's secret heart



PHOTO: JUDI PARKS

FAMILY BUSINESS: (From left) Sisters Virginia, Wei Wan, and Victoria Chan watch their grandmother, Nancy Tom, make fortune cookies in the Golden Gate Fortune Cookie Factory, located in Ross Alley.

Famed alleys serve as residents' backyards — and as a link to the past

By Matt Isaacs

In a little Chinatown alley where gamblers once rolled the dice all night, Franklin Yee and his family fold tiny slips of paper into fortune cookies.

The room is dim and hot from the open blue flames heating the large cookie machine. Space is limited in the storefront, especially with Yee's four children crawling underfoot. When the kids get restless, Yee shoos them out into the alley.



PHOTO: JUDI PARKS

Among the network of alleys is Spofford Alley, still home to the Chinese Free Masons.

"That's their backyard," Yee says. "They play out there all day."

For many families in Chinatown, the neighborhood side streets have become tiny worlds of their own, quiet places away from the throngs of tourists milling down Grant Avenue. The narrow corridors buzz with the sounds of people chatting and the crack of mah-jongg tiles.

Approximately 20,000 people live in the 24 square blocks that make up Chinatown, and these alleys are the last pieces of open space left in the neighborhood. The Chinatown Community Development Center (CCDC), a community nonprofit, has recognized the value of these paths for more than 20 years and has lobbied the city to clean up the more dilapidated ones.

Last year the nonprofit introduced a "Chinatown Alleyway Master Plan," and on July 15 of this year that blueprint was recognized by the Planning Commission as compatible with the city's vision.

"That was big," says Jasmine Kaw, the CCDC planner. "With the force of the city's master plan behind us we can make sure these alleys are both protected and improved."

The primary objective of the alley plan, Kaw says, is to keep them free from debris and to keep them well lit.

"We want to protect the quality of life. Too often

HANGTIME

WITH JOSH CHILDRESS STANFORD HOOPS



Childress makes tasty luck for the Cardinal with handwritten fortunes; despite the swingman's burned tips, owner Chan says he's a natural.



COOKIE MONSTER

Predictions of greatness abound for Stanford's sweet-shooting junior, Josh Childress. But deep in San Francisco's Chinatown, the swingman is calling upon the Fates to help him make some predictions of his own.

The Golden Gate Fortune Cookie Factory has agreed to let Childress crank out some customized treats. But first, the Cardinal's leading returning scorer finds a dingy Chinese bakery to channel Lady Luck. The 6'8" junior writes up 12 personalized fortunes on some blank paper he brought with him. Most bestow good tidings: Stanford Will Reach the Final Four, Stanford Will Beat Arizona at Maples, Childress Will Make Pac-10 Player of the Year. Some are trash-talk: Cal Sucks! And a few are strictly personal.

Armed with his tiny slips of paper, Childress makes his way down Ross Alley, into a factory no bigger than a

squash court. Kevin Chan, son of the owner, leads Childress past countless bins of cookies to a 60-year-old baking machine. Chan starts the crash course: pluck the pancake from the baking machine, add fortune, fold the cookie, pop it on the shaping board. Chan thinks Childress is ready for a trial by fire, slapping a fresh-baked wafer into the baller's hands. "Man, that's hot," says Childress. After applying a few finger bandages, he gets the technique down. The factory makes 10,000 cookies a day, but Childress isn't quite at pro pace: he manages just 15 in half an hour.

Still, Chan seems impressed as he packs up Josh's treats to take back to the team. "I'm going to draft this guy," says the cookie maker. But would Childress consider the job? "I've got a different future in mind," the 20-year-old says. It doesn't take a cookie to know what that is.

-BEN CRAMER

THE JUMP
San Francisco magazine

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Make your wedding vision a reality

Klay Thompson's Fortune Cookie Foresees a 7: Season. (Eat It, Bulls.)

Joe Eskenazi | Photo: Tanya Schevitz | January 27, 2016

A record-shattering prediction inside a delicious dessert!



Warriors president Rick Welts hands shooting guard Klay Thompson a fortune cookie.

Golden State Warriors shooting guard Klay Thompson has a pretty strong record. And yet, on Tuesday, he branched out by making cookies. And a will, indeed, shatter the 72-win benchmark established by the 1995-96 Chicago Bulls.

At a Chinese New Year-themed celebration in Chinatown yesterday (http://www.sfgate.com/2016/01/27/), throngs of media and city politicians packed into the Golden Gate and greeted Warriors president Rick Welts and his employees, Thompson, and team's Chinese-language site (http://www.sfgate.com/warriors-chinese-press-release). Thompson did indeed "participate in making traditional Chinese cookies he made were not at all traditional."

When an event guest, former Chronicle reporter Tanya Schevitz, informed the general public can create their own fortunes for the cookies, he took matters into his own hands, penning "73-9" on a small, rectangular slip and handed it to the guard. The guard proceeded to make a cookie stuffed with that fortune.

The "73-9" is, of course, a reference to the Warriors' quest to unseat the Chicago Bulls (http://www.youtube.com/watch?v=7uZ0bU7rY). Chicago setting the standard for regular-season victories. The reigning NBA champion's home date versus Dallas, may yet eclipse that mark—if fortune.

Our calls to Welts have not yet been returned, but the photo gracing this Fortune Cookie Factory general manager Kevin Chan confirms that Thompson produced two fortune cookies. And yet, the whereabouts of the Welts-Thompson cookie, says Chan, "Whoever got it is lucky."

After receiving our call, Chan dug through his inventory ("My whole shop of the two Thompson-produced cookies. But not the '73-9' cookie. (The other one was, sweetly, 'To mom: I love you.' See photo, below.)

The 73-9 fortune cookie, it appears, may be lost to eternity. 'I was so disappointed."

Update, 1/27/16, 3:45 PM: Schevitz just informed San Francisco that she has taken the cookie. No word on whether it ended up being eaten by Thompson. Bonus: Golden State Warriors 73-9 (http://www.sfgate.com/warriors-73-9). Chicago setting the standard for regular-season victories. The reigning NBA champion's home date versus Dallas, may yet eclipse that mark—if fortune.

Have feedback? Email us at letters@sfgate.com

<mailto:letters@sfgate.com>

Email Joe Eskenazi at eskenazi@moderluxury.com

<mailto:eskenazi@moderluxury.com>

Follow us on Twitter @sfgatemag (<http://twitter.com/sfgatemag>)

Follow Joe Eskenazi on Twitter @EskaSF (<http://twitter.com/EskaSF>)

Brand for the

Week: Santan

Frazier at NY

Reebok soiree

new sneaks. A

all business: "I

the rapper say

G-Units are it."



thestar.com

Fortune cookie's home a lucky charm

It's a windy night and I'm walking through the maze of narrow Chinatown streets in search of my fortune.



Workers feverishly turn out thousands of cookies at the Golden Gate Fortune Cookie Company. The 'Chinese' treats were actually invented in San Francisco early in the 20th century. (PENELOPE LAURENCE PHOTOS)

By **PENELOPE LAURENCE** Special to the Star
Thu., Dec. 3, 2009

SAN FRANCISCO—It's a windy night and I'm walking through the maze of narrow Chinatown streets in search of my fortune.

Off Washington St., I turn down Ross Alley, a dark, damp lane where kitchen hands from backs of restaurants throw out cabbage soup scraps.

A smell hits my nostrils and I know I'm on the right track. Then, I see the glowing light ... of the factory.

While one might imagine the humble fortune cookie was created in the deep recesses of old Shanghai, it was in fact invented in San Francisco.

China was only made aware of the treats 15 years ago when a U.S. company introduced them as "Genuine American Fortune Cookies."

Though there's much argument over the facts, Makoto Hagiwara of Golden Gate Park's Japanese Tea Garden is widely reported as the first person to serve the cookie – based on a Japanese cracker – around the turn of the 20th century.

And, in 1983, The Court of Historical Reviews and Appeals ruled San Francisco to be the rightful "fortune cookie capital of the world."

The Golden Gate Fortune Cookie Company (56 Ross Alley) is a tiny, one-room factory with a few hot machines, floor-to-ceiling bags of cookies and a sweet, slightly sesame aroma.

Factory tours are self-guided; you walk about seven paces to the rear of the store, turn around and come back, hopefully without tripping on anything.

Yet even though the place is tiny, the show is grand. Two old women tirelessly take freshly baked circles of cookie off a conveyor belt-like contraption, twist them over a steel rod into that familiar crescent shape and insert a fortune.

Contrary to popular belief, the fortunes inside these cookies are not Chinese proverbs but instead are written by hired philosophers. However, the numbers printed on some have been known to be particularly fortunate.

On March 30, 2005, the U.S. Powerball lottery produced an unprecedented 110 second-place winners, all of whom picked five numbers correctly out of six. Each of the winners chose their numbers from those in fortune cookies made by Wonton Food Inc.

Back at the cookie coal face, the hot dough is cooling and hardening so quickly that the women are working at a feverish speed.

Yet even with such skill, there's always the odd cookie mistake, which, fortunately for me, were placed in a tin for customers to munch on.

As the women tirelessly work, an old gentleman sits near them sussing out potential customers: stare too long at the women's nimble finger-work and he's likely to get out of his chair and advance toward you.

Though it might seem he's out to get you, he'll merely nudge you toward the bags of cookies on sale.

This is understandable, as admission to the factory is free (if you'd like to take pictures, a sign suggests a 50-cent donation).

While its best seller is undoubtedly the fortune cookie, the shop also sells almond cookies and other sweets.

If you want something a little special you can pre-order and write your own messages and they'll put them in 100 cookies. But if you're just after a traditional fortune cookie, there's a choice between regular, chocolate or the très exotique French fortune cookies.

Wondering what on earth the French language has to do with an Asian-Californian tradition? It's not the language this little factory is referring to but "French" in that French knickers, raunchy way.

A bag of 100 Frenchies will set you back \$4.25 (U.S.) and for that you'll get a unique window into the Chinese-Californian idea of raunch, such as: "Well Proportioned girl is one with narrow waist and broad mind."

I'd like to think my mind is broad, but after stuffing my face with those delicious treats on the walk home, I'm not quite sure about the narrowness of my waist.

Golden Gate Fortune Cookie Company is open daily 9:30 a.m. to 8 p.m. 56 Ross Alley, Chinatown, San Francisco; 415-781-3956.

Penelope Laurence is a Montreal-based freelance writer.

Read more about: [United States](#)

AMY ZIMMERMAN PHOTO 05.08.12 6:30 AM

FORTUNE COOKIE FACTORY STILL ROCKS OLD-SCHOOL TECH ... IN BED



AN EMPLOYEE ADDS *freshly mixed batter* to a tub that feeds into the cookie-making machine.





The Golden Gate Fortune Cookie Factory is hidden on a small side street in San Francisco's Chinatown neighborhood.



The batter is clamped shut inside a cooking surface similar to a Japanese kata and directed into a tunnel of gas flames.





A spout adds just enough batter to the cooking surface.



An employee pulls freshly pressed cookies to insert fortunes and hand-fold them into their signature shape.



Freshly made fortune cookies await packaging.



Reporter Amy Zimmerman breaks open a cookie to read her fortune.



Yoshi Takamura (left) and Joanne Phua buy some fortune cookies during their visit from Las Vegas.





Fortunes from "adult" cookies are in a tin, kept on the counter. Employees pass them to customers so they can see examples of the naughtier fortunes.



San Francisco's other Chinatown — the real one

SAN FRANCISCO — There are two Chinatowns in San Francisco, one where tourists can buy conical straw hats and tacky souvenirs, and a second where the locals live, shop and eat.

There are no defined boundaries — you can't cross a street and step from Tourist Chinatown to Authentic Chinatown. Rather, the two overlap. A visitor can leave a neon-lit store, loaded down with bamboo rack scratchers and plastic Buddhas, and a half-block away turn down a dingy alley crisscrossed with shops and businesses where English is spoken.

"Chinatown is not a closed attraction. Everybody can visit," said Linda Lee, proprietor of All About Chinatown Walking Tours (allaboutchinatown.com), which

has been showing people around for more than 30 years. "Walk up Grant Avenue, the main street, then go to the rest (of the area) for authentic tours."

What Chinatown is is a bustling neighborhood. On one recent weekday morning, men and women jammed the sidewalks outside markets where oranges and mushrooms and other produce — some strikingly exotic — were sold along with live fish and crabs; an elderly gentleman shuffled down the street, Chinese music blaring from a radio under his coat; laundry hung on balconies and from clotheslines strung over narrow alleys.

This is everyday life in Chinatown, and visitors are welcome.

Any street in Chinatown will have an

authentic shop or business or two. But explore side streets and alleys. For example, Waverly Place, on a long block between Washington and Clay streets, has beautiful architecture as well as a plethora of delightful smells. Cut down Ross Alley, between Jackson and Washington streets, and you'll find the Golden Gate Fortune Cookie Factory, a 40-year-old institution that churns out 20,000 handmade fortune cookies a day (and where a 50-cent donation is requested for photos). Step into any number of herbal pharmacies or tea shops, and be overwhelmed by the fragrance. The people are friendly and welcoming, even if you don't speak their language.

— William Hageman, Tribune Newspapers



WILLIAM HAGEMAN/TRIBUNE NEWSPAPERS PHOTO
A worker inserts fortunes into cooling cookies at the Golden Gate Fortune Cookie Factory.



大 司 公 餅 語 識 門 金 美
國
GOLDEN GATE FORTUNE COOKIES CO.
 56 ROSS ALLEY • SAN FRANCISCO, CALIF. 94108
 PHONE 781-3956

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JANUARY 1970							本月紀念日	
一月							一月一日	一月一日
中華民國五十九年							中華民國成立紀念日	
星期日	星期一	星期二	星期三	星期四	星期五	星期六		
SUN	MON	TUE	WED	THU	FRI	SAT		
				1 廿	2 廿	3 廿		
4 廿	5 廿	6 廿	7 廿	8 廿	9 廿	10 廿		
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Chicago Tribune

San Francisco's other Chinatown — the real one

By William Hageman, Tribune Newspapers

January 22, 2013, 7:05 PM

SAN FRANCISCO — There are two Chinatowns in San Francisco, one where tourists can buy conical straw hats and tacky souvenirs, and a second where the locals live, shop and eat.

There are no defined boundaries — you don't cross a street and step from Tourist Chinatown to Authentic Chinatown. Rather, the two overlap. A visitor can leave a neon-lit store, loaded down with bamboo back scratchers and plastic Buddhas, and a half-block away turn down a dingy alley dotted with shops and businesses where no English is spoken.

"Chinatown is not a closed attraction. Anybody can visit," said Linda Lee, proprietor of All About Chinatown Walking Tours (allaboutchinatown.com), which has been showing people around for more than 30 years. "Walk up Grant Avenue, the main street, then go to the rest (of the area) for authentic tours."

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Any street in Chinatown will have an authentic shop or business or two. But explore side streets and alleys. For example, Waverly Place, on a long block between Washington and Clay streets, has beautiful architecture as well as a plethora of delightful smells. Cut down Ross Alley, between Jackson and Washington streets, and you'll find the Golden Gate Fortune Cookie Factory, a 40-year-old institution that churns out 20,000 handmade fortune cookies a day (and where a 50-cent donation is requested for photos). Step into any number of herbal pharmacies or tea shops, and be overwhelmed by the fragrance. The people are friendly and welcoming, even if you don't speak their language.









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We're the editing team behind The Bold Italic, an online magazine celebrating the free-wheelin...
May 27, 2014 · 3 min read

A Look at SF's Tiny Fortune Cookie Factory



By Sandra Cifo

The precise Californian city in which the fortune cookie was invented is the subject of perhaps the most heated debate of our time—so heated, that there was actually a mock trial held in the '80s to settle the dispute, and San Francisco won. These days, the largest manufacturers are in Brooklyn and New York, but as in many instances, San Francisco wins for tiniest, cutest, and making-it-by-handiest—in this case, for fortune cookie manufacturers.



The Golden Gate Fortune Cookie Company in Chinatown consists of just three employees: Franklin Yee, Nancy Tom, and Ai Tam. The two women quickly fold the flat cookie discs around the fortunes with bandaged fingers to prevent them from getting scalded by the cookies (the cutest kind of burn), as they harden almost instantaneously.

Factory tours are free (if you can define “tour” as squeezing your body as far as you can through the awesomely cramped little shop), though it will cost you a steep 50 cents to take a photo. Because rent is due this week, save your money and just enjoy these incredibly pretty photos by Sandra Cifo.

















Photos by Sandra Cifo, intro by Jessica Saia

Do you have an idea for a visual story? Email jessica@thebolditalic.com.

Klay Thompson's Fortune Cookie Foresees a 73-Win Warriors Season. (Eat It, Bulls.)

Joe Eskenazi | Photo: Tanya Schevitz | January 27, 2016

A record-shattering prediction inside a delicious dessert!

Golden State Warriors shooting guard Klay Thompson has a pretty straightforward job description: Make baskets. And yet, on Tuesday, he branched out by making cookies. And a gaudy prediction: The Warriors will, indeed, shatter the 72-win benchmark established by the 1995–96 Chicago Bulls.

At a Chinese New Year-themed celebration [in Chinatown yesterday](#), throngs of media and city politicians packed into the Golden Gate Fortune Cookie Factory to meet and greet Warriors president Rick Welts and his employee, Thompson, who was bedecked in the team's [Chinese-language slate jersey](#). As advertised in the press release, Thompson did indeed “participate in making traditional Chinese fortune cookies.” But the cookies he made were not at all traditional.

When an event guest, former *Chronicle* reporter Tanya Schevitz, informed Welts that members of the general public can create their own fortunes for the cookies, he took matters into his own hands. The Warriors boss penned “73–9” on a small, rectangular slip and handed it to Thompson, who took it, smiling. The guard proceeded to make a cookie stuffed with that fortune.

The “73–9” is, of course, a reference to the Warriors' quest to unseat the 1995-96 Jordan-Pippen-Rodman-Kukoc-Longley ([Ha, ha](#)) Chicago Bulls. That squad went 72–10, setting the standard for regular-season victories. The reigning NBA champion Dubs, at 41–4 heading into tonight's home date versus Dallas, may yet eclipse that mark—if fortune smiles upon them.

Our calls to Welts have not yet been returned, but the photo gracing this article documents this transaction. Fortune Cookie Factory general manager Kevin Chan confirms that Thompson operated the machinery and produced two fortune cookies. And yet, the whereabouts of the Welts-Thompson cookie is not known: “I dumped them in the can,” says Chan. “Whoever got it is lucky.”

After receiving our call, Chan dug through his inventory (“my whole shop—Jesus Christ!”) and located one of the two Thompson-produced cookies. But not the “73–9” cookie. (The fortune Thompson penned for the other one was, sweetly, “To mom: I love you.” See photo, below.)

The 73–9 fortune cookie, it appears, may be lost to eternity. “I was so dumb,” Chan tells us. “I shoulda kept it.”



Warriors president Rick Welts hands shooting guard Klay Thomson the Bulls-busting fortune.



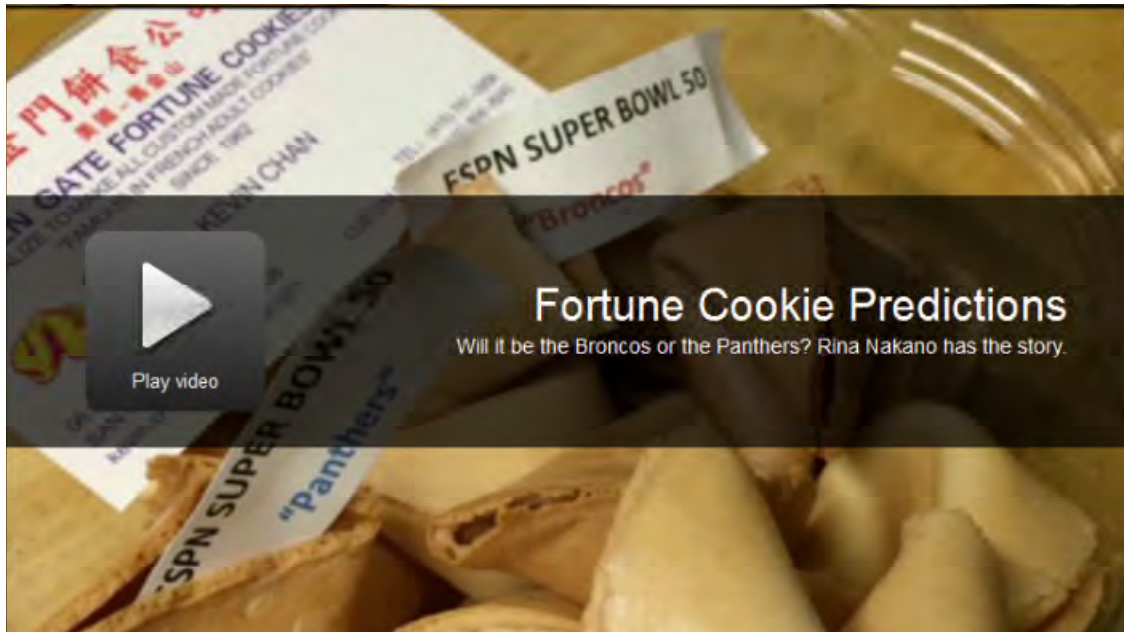


One of Thompson's fortune cookies. Photo: Kevin Chan

Update, 1/27/16, 3:45 PM: *Schevitz just informed San Francisco that she thinks Thompson himself may have taken the cookie. No word on whether it ended up being eaten by [Rocco](#).*

San Francisco Fortune Cookie Manufacturer Makes Special Super Bowl Treats

POSTED 6:28 PM, FEBRUARY 4, 2016, BY RINA NAKANO



SAN FRANCISCO--

It's Super Bowl 50 frenzy all around the Bay Area.

From the NFL Experience to Super Bowl City at the Embarcadero, fans are excited for the big game.

Just a few minutes away from the hustle and bustle of downtown San Francisco, a few workers are making snacks that will predict the winners of Super Bowl 50.

You can smell the good luck wafting through Golden Gate Fortune Cookie

Company in Chinatown.

"It comes out and so she peels off and you can make your own message," Kevin Chan of Golden Gate Fortune Cookie Co. said, as he explained how a giant fortune cookie making machine worked.

Since 1962, they have been providing winning lottery numbers and inspirational quotes. This hidden back alley shop has become such an attraction, children come on field trips to tour the factory.

"It's a Chinatown institution. It's been here a long time and I want to support it," customer Tsai Ching said.

Whether it's for the upcoming Chinese New Year or just for fun, Golden Gate is known for their special cookies, where customers can take home one-of-a-kind, personalized cookies.

Our friends at ESPN special ordered Super Bowl 50 fortune cookies here. They'll select one to predict a winner.

We made a few of the cookies ourselves -- one for the Broncos and another for the Panthers.

A few minutes later, we drew the lucky cookie. It looks like it's the Broncos for the win.

SPONSORED CONTENT

Dinosaurs come to life with 3D glasses



OCT 10, 2016, BY CONNATIX

Have you ever dreamed of something a bit more scary than the dusty skeleton of a Prehistoric dinosaur when visiting your nearest Natural History Museum? ...



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-029
Business Name: Hamburger Haven
Business Address: 800 Clement Street
District: District 1
Applicant: Roozbeh Falahati, Manager
Nomination Date: October 3, 2016
Nominated By: Supervisor Eric Mar

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

800 Clement Street from 1968-Present (48 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 1



City and County of San Francisco

ERIC MAR

Legacy Business Program
City and County of San Francisco
Office of Small Business
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102

October 3, 2016

Re: Hamburger Haven's Application to the Legacy Business Registry

I am writing this letter in strong support of Hamburger Haven's application to be a designated as a Legacy Business. Since 1968, Hamburger Haven, located at the intersection of Clement and 10th Avenue, has served the Richmond District as one of the key destinations for our neighborhood that generations of Richmond residents have patronized with their families.

Hamburger Haven is a restaurant that doubles as a community hub for locals. They still have the same breakfast special being served since their inception in 1968. They have always provided affordable and quality food to residents in the Richmond District, even in the midst of rising costs of life around the city.

The restaurant still maintains its vintage 1960s layout complete with a counter, open kitchen, and interior design. Many patrons often sit at the counter top to watch Tony, the head cook, perform his artwork. The layout, comfort food, atmosphere and familiarity has built a loyal following that has come to eat here for decades. Dining at Hamburger Haven has become part of the Richmond District experience.

There is no other business like Hamburger Haven in the Richmond District and it has become part of the fabric of the Inner Clement neighborhood. It combines a throwback-charm and experience that enriches the area that is still felt today, and not just because it is my favorite on-the-go breakfast spot. I am proud to nominate it as a Richmond District legacy business.

Sincerely,

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

Eric Mar
Supervisor, District 1

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:		
Hamburger Haven		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Mohammad T Fakhati		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
800 Clement St. San Francisco, CA 94118		(415) 387-3260
		EMAIL:
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
		yelp.com/bz/hamburger-haven-san-francisco

APPLICANT'S NAME	
Roozbeh Falahati	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Manager	
APPLICANT'S ADDRESS:	TELEPHONE:
10 West Harbor Dr. Sausalito, CA 94965	(415) 233-3124
	EMAIL:
	Roozbeh.Falahati@yahoo.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0100952	

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
800 Clement St.	94118	1968
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1968 - 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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		End:

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

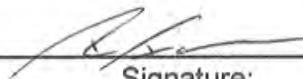
- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards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

Roozbeh Falahati

Name (Print):

9/27/16

Date:



Signature:

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.

Hamburger Haven opened in 1968 at 800 Clement Street by the owners of Mel's. Andy Saberi took over the business shortly thereafter. Mohammad Falahati (Majid) started working for Andy in 1972 as a busboy, becoming manager in 1974 and taking over operations in 1976. In 1974, Andy Saberi opened a second branch of Hamburger Haven in San Mateo which has since closed. Hamburger Haven on Clement Street is the original location and the only location that remains.

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

Hamburger Haven has been open continuously without any break in operations since it was founded in 1968.

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

Majid arrived in San Francisco from Iran in 1970. While a student at USF he started working for his friend Andy at Hamburger Haven. He moved up from busboy to manager to owner in a few short years. He married Monir in 1982 and they have run the business together from the 1980s on.

In the late 1980s, Majid's sister Nahid and her husband Tom moved from Germany to California. Nahid worked as a waitress/manager and Tom as a cook through the 1990s.

In 2011, Majid underwent an operation and semi-retired for a few years. His son took over most of the responsibilities from 2011 until 2014. In 2015 Majid, sick of retirement, returned to work, and now father and son run the business together.

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

Andy Saberi was the previous owner of Hamburger Haven.

Criterion 2

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

Hamburger Haven is one of a dozen or so long time businesses that maintains our neighborhood's original feel while new businesses move in and improve the neighborhood in different ways. The Inner Richmond would not be the same without The Toy Boat, Green Apple

Books and Georgio's, among many others. There are great new businesses moving in, but what keeps the Inner Richmond and San Francisco unique is the support by customers and the city to long-standing small businesses like ours.

This is also a neighborhood that loves breakfast and that is something the Hamburger Haven has specialized in for decades, feeding churchgoers and treating hangovers alike.

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

Candidates for supervisor and various political offices have held many meet-and-greets in the back dining area over the years. Most of the current supervisor candidates have come in for breakfast and introduced and discussed their platforms.

Location scouts seek our restaurant out when they are making 60s-70s era films set in San Francisco. In 2014, Hamburger Haven was featured in the film *Diary of a Teenage Girl*. It has been featured in various commercials, including a Rav4 Toyota commercial starring Steve Young in the late 90s.

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

Like many businesses in San Francisco, our favorite customer was Robin Williams. We have a photo posted since early 2000 of one of his visits. We were so proud to have Robin Williams in our restaurant and to feel in some way connected to him.

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

Hamburger Haven is a meeting place for many in the neighborhood. It's one of the few places you can come in by yourself and not feel alone. You can sit down and read a book or enjoy a conversation with a fellow diner or your waiter/waitress. We know our regulars by name and treat them as our friends.

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

The Inner Richmond has a wonderful mix of Chinese-Americans, Irish-Americans and Russian-Americans, among many others. We have an aging senior population and a growing mix of 20- and 30-somethings. It's truly a diverse neighborhood. We are located a block away from the Star of the Sea and serve many of our Churchgoing customers throughout the week and after the sermon on Sundays, included gatherings with priests and the members of their flock. There is not a community that we do not serve. Everyone loves and needs their breakfast fix.

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

One of our most valuable assets is the interior layout of the restaurant. Hamburger Haven has a unique 1960s layout featuring an open kitchen in front of a 1960s countertop for customers to sit and watch our head cook Tony perform his artwork. We have green booths, and the walls are patterned with orange tile and wood paneling throughout. There are large one piece windows in the sides and a unique orange and yellow stained glass in the back dining area providing an interesting mix of ambient light.

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

Breakfast is important. There aren't many places open every day at 7 a.m. I'm sure the world would not end, but it is pretty clear that we would be missed by many. This is a restaurant that you can go to by yourself, pick up a paper, have a chat, drink your coffee and start your day, and many do just that every day. This is also a restaurant you can come to with your friends or your partner after a night of hard drinking and feed yourself back to life. It's a place where you can minister members of your church, which happens 5 days a week by Pastor Mike as our first customer 5 minutes before we open. And it's a place you can return to years after you left San Francisco to see that same faces, the same food, and pick up conversation like you never left. We have a strong following and it's clear that we are a part of the Inner Richmond community. We would like to stay at our location just as much as our customers do, for as long as we can.

Criterion 3

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

We open at 7 am every day and have the same breakfast special being served since 1968. We have always provided affordable dining to the Inner Richmond for those who want a good meal. We follow no gimmick or trend. It's a unique restaurant with a unique 1960s layout that we and our patrons have always appreciated.

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 are a breakfast and burger restaurant. We serve pancakes and waffles and omelets and hash browns. All served by the same great cook, Tony. People come not simply to eat, but to watch Tony cook up a storm on busy weekend mornings. There is something special about knowing who your cook is and watching him make your food. Open kitchen formats can be stressful and difficult, but with the right staff it's a form of artwork.

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.). Does the building occupied by the business relate to the immediate neighborhood?

The layout of the restaurant, from the orange tile and wood paneling and green booths to the long counter and open kitchen is part of the history of Hamburger Haven. It is all set up as the original 1968 layout. This is not a replica of 1968. Hamburger Haven is 1968. We will never change the makeup of the restaurant. The only changes we have made are by code and safety and health improvements. We are committed to keeping the original style the way it is.

On the 9th Avenue wall of the restaurant there is a large painting made by our close friend, the late Bob L Johnson. It's a wonderful mural. I always wished he would have signed it. It took me a year to see he signed his name inside his painting of a pipe.

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.

Majid has owned the restaurant for 40 years since 1976.



800
CLEMENT

HAMBURGER
HAVEN

珠寶鐘錶
Watch & Jewelry
Repair
Cleaning

RECYCLING

HAMBURGER HAVEN

Left window displays various notices and a menu. A sign in the window reads "HAPPY HOUR" with a list of items and prices. A "THANK YOU" sign is also visible.

Central glass door with a "HAPPY HOUR" sign. The sign lists items and prices: "HAPPY HOUR", "12:00 - 2:00 PM", "1/2 PRICE", "ALL BEERS", "ALL WINE", "ALL COGNAC", "ALL VODKA", "ALL WHISKY", "ALL TEQUILA", "ALL RUM", "ALL GIN", "ALL BRANDY", "ALL LIQUOR".

Right window displays a sign for "HAMBURGER HAVEN THE ORIGINAL COFFEE SHOP SINCE 1960". A price tag of "\$4.99" is visible in the window.

**HAMBURGER
HAVEN**
THE ORIGINAL COFFEE SHOP
SINCE 1968









HAMBURGER HAVEN RESTAURANT REVIEW: A 1960S DINER

Posted by Avital Ungar on 07.08.14

Hamburger Haven Restaurant Review written by Culinary Guide Leila N'Amara

Walking into the Richmond District's long-standing greasy spoon, Hamburger Haven, is like stepping into the sixties—you're greeted by wooden wall paneling, little green vinyl booths for two and a long row of vinyl covered stools lining the counter.

Video:

<http://avitaltours.com/wordpress/wp-content/uploads/2014/07/Hamburger-Haven-Restaurant-Review-Video.mp4>

The Place: Since 1968 locals have made this their morning haunt, even SF native Robin Williams is known to frequent Hamburger Haven (you can spot photos taken with him adorning the wooden walls of the restaurant). Once you find yourself a window seat be sure to slide into the booth and flip your coffee cup cover for a steady stream of caffeine!

The Dishes: Whenever I visit a new diner there are two things I absolutely have to try: a hearty breakfast and a slice of pie. Nothing is more complimentary to eggs and bacon than biscuits and gravy—and Hamburger Haven does not disappoint! Naturally, the fluffy biscuits were hidden under a mountain of surprisingly sweet gravy filled with sausage bits. The coffee is predictable, but the servers here always make sure your cup never goes cold or empty! Lastly, their savory and tart cherry pie was a perfect way to wrap up the meal.



Other Menu Must Haves:

Perhaps the best deal for breakfast in town is their Breakfast Special (before 11am) which gets you two eggs, two sausage links or strips of bacon with your choice of toast, pancakes or French toast for \$5.50.

Unlike most greasy spoons, Hamburger Haven offers \$3 mimosas—for those brunchers on a budget.



The Details: Hamburger Haven offers Biscuits & Gravy Breakfast for \$9.50, Never-Ending Coffee \$1.50 and Cherry Pie with Whipped Cream \$3.25

Hamburger Haven in the Inner Richmond

800 Clement St (between 9th & 10th)

[415-387-3260](tel:415-387-3260)

Open Daily from 7am-8pm

San Francisco's 9 Best Old-School Burger Joints

by [Allie Pape](#) Apr 17, 2015, 10:42a

With locally-sourced, high-end burger chains proliferating across San Francisco, you could be forgiven for assuming that the city had no **old-school burger joints** left. But when you're looking for a simple burger without frills or pretense, these 9 icons, some of which date as far back as the '50s, will fill the bill without costing a lot of bills.

4 Hamburger Haven

This old-school diner has been holding it down on Clement since 1968 with its green vinyl booths and inexpensive menu. The late Robin Williams was a fan, and photos of him with customers are all over the walls.



800 Clement St
San Francisco, CA 94118
(415) 387-3260



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-018
Business Name: Navarro's Kenpo Karate Studio
Business Address: 3470 Mission Street
District: District 9
Applicant: Carlos Navarro, Owner
Nomination Date: October 14, 2016
Nominated By: Supervisor David Campos

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

197 Precita Avenue from 1966-1969 (3 years)
3170E Mission Street from 1969-1972 (3 years)
3470 Mission Street from 1972-Present (44 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program





Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

October 14th, 2016

Re: Nomination of Navarro Kenpo's Karate Studio to the Legacy Business Registry

Dear Director Kurylo:

It is with great pleasure that I nominate Navarro's Kenpo Karate Studio to The Legacy Business Registry. Navarro's Kenpo Karate Studio is a multigenerational, family-owned and operated small business that has been teaching the art of self-defense for 50 years. Established in 1966, Navarro's Studio has been dedicated to serving the diverse residents of the Mission District while being housed in a historic -100 year old- building for the last 44 years.

Navarro's Studio is committed to maintaining a tradition of active community involvement by providing programming for local youth to develop positive skills both independently as well as in partnership with the San Francisco Unified School District and the Department of Recreation and Parks. The Studio is also invested in public safety efforts for District 9 and the entire City through its active engagement with the Board of Supervisors, City departments, and law enforcement. The Studio is well respected citywide and has been featured in local media outlets such as KRON TV, KTVU-TV, KQED, Wild 107, and Univision 14.

This martial arts studio plays a vital role for youth and adults in San Francisco and it is my honor to nominate Navarro's Kenpo Karate Studio to become part of San Francisco's Legacy Business Registry.

Sincerely,

A handwritten signature in black ink that reads "David Campos".

Supervisor David Campos

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:		
NAVARRO'S KENPO KARATE STUDIO		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
CARLOS NAVARRO		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
3470 MISSION STREET	(415) 550-1694	
SAN FRANCISCO, CA. 94110	EMAIL:	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.navarro'smartialartsacademy	Navarro's MARTIAL ARTS ACADEMY	
APPLICANT'S NAME		
CARLOS NAVARRO	<input type="checkbox"/>	Same as Business
APPLICANT'S TITLE		
OWNER		
APPLICANT'S ADDRESS:	TELEPHONE:	
3470 MISSION STREET	(415) 550-1694	
SAN FRANCISCO, CA. 94110	EMAIL:	
	RubieNP@aol.com	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
SELF 546-54-8142 SSN		N/A

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
197 PRECITA AVENUE - SF, CA.	94110	1966
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1966-1969	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3170E MISSION STREET -SF, CA.	94110	Start: 1969 End: 1972

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3470 MISSION STREET -SF, CA.	94110	Start: 1972 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:

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		Start: End:

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

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- 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.

CARLOS NAVARRO
Name (Print):

8/31/16
Date:


Signature:

Navarro's Kenpo Karate Studio Historical Narrative

Criterion 1

a. Provide a short history of the business.

Fifty years ago in 1966, we started operating our martial arts business in my garage. In 1969, the business moved to 3170E Mission Street in San Francisco under the name Navarro's Kenpo Karate Studio. In 1972, the business relocated to its present location at 3470 Mission Street.

Our main goal is to teach the art of self-defense. When we opened for business fifty years ago in a garage, participants were mostly adult males. Slowly, the news spread and women and children became involved, making the space too small to continue. Therefore, in 1969, 3 years later, Navarro's Kenpo Karate Studio moved to a new location at 3170E Mission Street in San Francisco.

Although this space was not quite large enough, it was prominently located on Mission Street and drew the curiosity of the community, leading to a desire to enroll in the martial arts. Soon thereafter, this location became too small to continue, and in 1972 Navarro's Kenpo Karate Studio yet again moved to a new location at 3470 Mission Street, where it remains today, over forty years later. Currently, we teach at this location Kenpo Karate, Muay Thai, Eskrima, weight lifting, aerobics, yoga, zumba and Jiu-Jitsu.

b. Describe the ownership history. Is the business a family owned business? If so, give the generational history of the business.

Navarro's Kenpo Karate is a multigenerational family-owned business. The owner, Carlos Navarro founded the studio in 1966 and has incorporated his entire family into the day-to-day operations of the business.

His wife, Elba is the accountant as well as manages emails and inquiries. His daughter Rubie manages day-to-day activities, programming, and is a Muay Thai, Kenpo Karate, Eskrima, cardio kickboxing, and other martial arts instructor for youth students. His son Carlos manages custodial, maintenance, and sales. His son Frank teaches Eskrima and Jiu-Jitsu. His daughter Elvira manages the mailing list and keeping membership up to date. She also assembles trophies, plaques and awards, which there are many. Carlos Sr. oversees public relations and is a martial arts instructor for students of higher ranks.

Criterion 2

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

Navarro's Kenpo Karate Studio is dedicated to keeping the district community of the Mission District by training local residents for as many as three generations of students. The students that were trained at this studio have gone on to become successful contributors to the City of San Francisco and beyond.

Some of these students have become police officers through the Police Minority Recruitment Program, while others have gone on to work at UCSF, doctors, City employees, nurses, paramedics, and many more successful professionals. Navarro's Kenpo Karate has contributed to this success by keeping young students engaged in the martial arts rather than on the streets where they could have easily become victim to drugs, alcohol and crime.

Many former students and local community groups have gone on to support Navarro's Kenpo Karate by writing letters of support demonstrating the effect that the studio has had on the community. Many students have gone on to state that if it were not for the programming and dedication of the Navarro business and brand, that they might have been induced by the rampant crime and drug use that continues to plague certain areas of the City.

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

Navarro's Kenpo Karate has been a long-standing member of the Mission District as well as the entire City of San Francisco. The studio students and staff can be found at every community event such as Carnaval, Cinco de Mayo, Chinese New Year, and the 24th Street Celebration (Cesar Chavez). They have also been featured in local programming such as Univision, KRON TV, KTVU-TV, KQED, Wild 107, as well as others. The studio is also a member of the League of United Latin-American Citizens (LULAC) and the Mexican-American Political Association (MAPA).

At these events, students perform martial arts demonstrations and street tactics that enable them to defend themselves. They also have performed security at such events for celebrity personalities, VIP judges at various events, and have performed for senior citizens as well to teach self-defense. The studio has also been called upon to perform demos at movie premiers to promote films such as Karate Kid, Teenage Mutant Ninja Turtle and Kung Fu Panda. Several former students have also gone on to become involved in the movie industry as actors and stunt men in the Ninja Turtles and Power Rangers franchises. Another student has opened his own business, SF Stuntmen, and works closely with the San Francisco Giants, being involved in commercial advertisements with the team.

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

Navarro's Kenpo Karate has been prominently featured in English and Spanish-language publications. Some examples of English-language publications include the San Francisco Chronicle, the San Francisco Examiner, and Mission Local. Spanish-language publications include: El Mundo Newspaper, El Tecolote Newspaper, the Latin-American Senior Citizen Association, El Bohemio Newspaper, Tribuna Newspaper, and El Diario de San Francisco.

Navarro's Kenpo Karate Studio has received numerous awards and recognitions since its inception including: University of San Francisco 2016 Gellert Family Business

Award, a Certificate of Honor from the San Francisco Board of Supervisors, a Certificate of Recognition from the California State Senate and a Certificate of Recognition from the California Legislature Assembly.

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

Navarro's Kenpo Karate Studio has been associated with numerous significant historical San Franciscans. Some of these figures include former Mayor Diane Feinstein, former Mayor Joseph Alioto, former Superior Court of California Judge John Ertola, Supervisor Harvey Milk, former Mayor George Moscone, Deputy Director of the Police Minority Recruitment Program Efren Delgado, and former Chiefs of Police Charles Gain, Al Nelder, and Donald M. Scott. The Police Chiefs recognized Navarro's Kenpo Karate because of their commitment to recruiting police officers from the minority communities of San Francisco. These various political figures have supported Navarro's Kenpo Karate in its various endeavor within their community and across the City.

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

Our main goal is to provide youth and adults with a safe place to gain fitness, discipline and strength. Navarro's Kenpo Karate Studio has made a difference in the lives of youths in San Francisco in the Mission District. We attended community meetings to discuss the needs of youths, and we endeavored to work with mayors, the Board of Supervisors, Chiefs of Police and other City officials in an effort to solve or minimize problems facing youths, such as drugs, alcohol and gangs.

The business demonstrates its commitment to the community by working with the Police Athletic League and training the San Francisco Police Department through the Minority Recruitment Program. Navarro's also contributes to the community by participating in San Francisco Unified School District fitness programs at June Jordan High School, and has worked with SF Park and Rec after schools programs as well.

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

The business serves primarily the Mission District, which is a very diverse, multi-ethnic and multi-cultural community. Navarro's caters to community members of all ages, ethnicities, income levels, and genders, to create more productive members of society through martial arts training and exercises. Most of Navarro's clients are low-to-moderate income students and families, for which there are multiple options to become enrolled in the studio.

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

The building that Navarro's Kenpo Karate Studio is housed is over 100 years old. Navarro's has been providing services to the community for over 44 years from this location. The building structure however has no such designation.

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

Currently, Navarro's Kenpo Karate Studio is in the process of relocating to a new location at 3340 Mission Street, only a block away from the current location. The students and community that utilizes the services the studio offers will undoubtedly follow the business due to the close proximity to the current location. However, this relocation will result in a substantial increase in rent of \$1,200 per month. The Legacy Business Fund will help in mitigating this increase in rent and keep Navarro's Kenpo Karate in the community.

Criterion 3


a. How does the business demonstrate a commitment to maintaining the historical traditions that define the business? (e.g., business model, goods and services, craft, culinary, or art forms)

Navarro's Kenpo Karate Studio has the goal of teaching the art of self-defense through various martial arts such as karate, kickboxing, Muay Thai, Jiu-Jitsu, and Filipino Eskrima. The age of our students is from five years and above, both men and women. Navarro's also provides bodybuilding and cardio vascular exercises such as aerobics for holistic physical health programming. Navarro's also encourages students by holding in house competitions for both aerobics and martial arts in order to maintain motivation at a higher level as well as hosting national and international competitions. These practices exemplify the historic tradition of the martial arts and how they encourage discipline, focus, and respect for everyday life. Navarro's projects these values onto their students so that they may become productive contributors of society.

b. Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

The interior of the space is a traditional martial arts gym layout. The interior of the space is 3000 square feet and can hold nearly 25-30 students per class. There is also a mezzanine where administrative offices are located. The walls are decorated with an abundance of martial arts gear and trophies and awards that Navarro's has won over the years.

The exterior of the space is a traditional commercial storefront along Mission Street, with a brick façade, large windows, and a large white sign advertising the business. Above are residential units with black-railed fire escapes along the front of the building.

TAKE  TO WORKOUT AT ...

550-1694



**KARATE
SCHOOL**



**NAVARRO
AEROBICS**



**BODY
BUILDING
GYM**

550-1694



OPPSV

**I
LOVE
SP**

ZUMBA

ZUMBA

YOGA


ZUMBA
fitness

B

**WEDDING
BODAS NOT**



福 祿 發

武成西苑
武成西苑

心想事成
從





福 祿 壽



HANG ON PIPE

NAVARRO'S









NAVARRROS



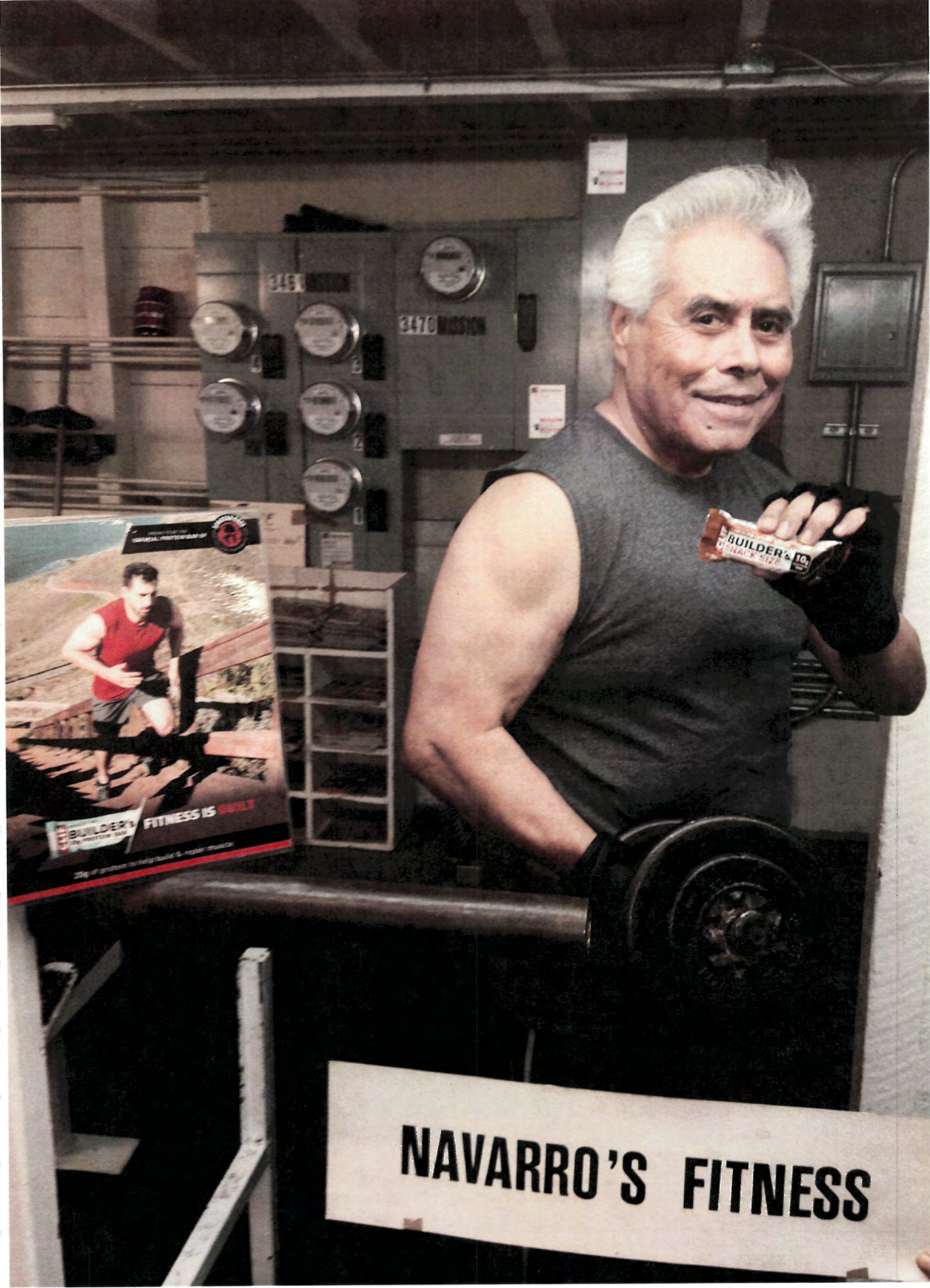






NAVARRO'S FITNESS





NAVARRO'S FITNESS

BUILDER'S CHOICE
PROTEIN BAR
FITNESS IS BUILT
20g of protein to help build & repair muscle

BUILDER'S CHOICE
PROTEIN BAR
SNACK SIZE



2016 Gellert Family Business Awardees

Cha Cha Cha (hospitality category)



Opened in 1984 by good friends Phillip Bellber and Lyon Pack, Cha Cha Cha was just a small tapas restaurant inspired by Bellber's Puerto Rican roots and Cuban influences. Almost immediately, the restaurant's popularity soared causing Pack and Bellber decided to move Cha Cha Cha to a bigger space next door. Since then, Cha Cha Cha's

management has been firmly committed to giving back to the surrounding community through food donations in support of various San Francisco programs.

Navarro's Martial Arts Academy (general category)



Navarro Martial Arts Academy's founder Carlos Navarro always had a passion for improving physical fitness, mental discipline, and spiritual strength. As a graduate of the University of San Francisco, he understood the importance of not only making money, but also having a positive impact on those around him. When Navarro Martial Arts Academy and Gym opened in 1965, Carlos was focused on giving neighborhood kids a safe place and positive outlet.

Since its opening, Navarro's Academy has maintained its involvement in the Mission neighborhood and is seen as a positive force by many of its families. Navarro's Academy has continuously supported families, serving as a refuge for area youth and others. Further, the Academy has helped members of the immigrant community work in the United States, kept children off the streets through learning self-defense, and trained community residents to become martial arts and bodybuilding instructors.



UNIVERSITY OF
SAN FRANCISCO

School of Management
Gellert Family Business Resource Center

GELLERT FAMILY BUSINESS AWARDEE
2016

General Category

Navarro's Martial Arts Academy

May 24, 2016



Monika Hudson, DM
Director, Gellert Family Business Resource Center

S T A T E O F C A L I F O R N I A



CERTIFICATE OF RECOGNITION

*Navarro's Academy of
Martial Arts*

Congratulations on receiving the University of San Francisco School of Management's 2016 Gellert Family Business Award! The commitment you have made to give back to our community by providing youth a safe place to improve their physical fitness, mental discipline and spiritual strength is to be commended. It is the efforts of businesses such as yours that make our city a better place. Congratulations and thank you for all you do!

A handwritten signature in blue ink, appearing to read "Mark Leno". The signature is fluid and cursive.

MARK LENO
Senator, 11th District
May 24th, 2016

CALIFORNIA LEGISLATURE

Assembly

CERTIFICATE OF RECOGNITION

Navarro's Academy of Martial Arts

This certificate is presented to Navarro's Academy of Martial Arts in recognition of your 2016 Gellert Family Business Award. The California Legislature applauds your exemplary service to San Francisco's Mission neighborhood, providing a safe and welcoming environment to develop physical fitness, mental discipline, and spiritual strength, as well as supporting families and the immigrant community.



David Chiu

*Assemblymember David Chiu
17th Assembly District*

May 24, 2016

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:

Navarro's Academy of Martial Arts

Congratulations Navarro's Academy of Martial Arts for winning the 2016 Gellert Family Business Award. The City and county of San Francisco thanks this business for its achievement and community engagement. Since its opening in 1965, Navarro's Academy of martial Arts has been focused on giving neighborhood kids a safe place and positive environment. On behalf of the San Francisco Board of Supervisors, and as the Supervisor of District 9, I want to applaud you for your efforts and involvement for our community!



Supervisor David Campos

May 18, 2016

ERIC MAR

Maria Cohen

Katrina

John

2016

Alan H. G.

Mark E. Furr

Scott Brown

Simon Bred



POLICE DEPARTMENT
CITY AND COUNTY OF SAN FRANCISCO
HALL OF JUSTICE
850 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94103



ADDRESS ALL COMMUNICATIONS:
DONALD M. SCOTT
CHIEF OF POLICE

OFFICE OF THE
CHIEF OF POLICE

IN REPLY, PLEASE REFER TO
OUR FILE: 1-39

December 30, 1975

Mr. Carlos Navarro

Dear Committee Member:

On behalf of the San Francisco Police Department, I would like to take this opportunity to thank you for your participation in the Police Minority Recruitment Project. Your interest and participation have aided us in resolving a worrisome problem, that of recruiting outstanding police candidates regardless of race, creed or sex. The exemplary manner in which you worked on this project is a good example of citizens discharging their civic duty.

As a direct result of your cooperation and advice, the Minority Recruitment Project has more than met its objective. The Department is no longer threatened by a Federally imposed "quota hiring system".

Although the Police Minority Recruitment Program was completed on November 30, 1975, it is hoped you will continue to support the Police Department in its efforts to combat crime in San Francisco.

Very truly yours,

Donald M. Scott

DONALD M. SCOTT
Chief of Police

THD:vn



POLICE DEPARTMENT
CITY AND COUNTY OF SAN FRANCISCO

HALL OF JUSTICE
650 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94103



ADDRESS ALL COMMUNICATIONS:
CHARLES R. GAIN
CHIEF OF POLICE

February 19, 1976

OFFICE OF THE
CHIEF OF POLICE

IN REPLY, PLEASE REFER TO
OUR FILE: H 543

Mr. Carlos Navarro, Executive Director
Mission Neighborhood Physical
Development, Inc.
2990 - 22nd Street
San Francisco, CA. 94110

Dear Mr. Navarro:

I wish to acknowledge your letter of February 9, 1976 and thank you for your kind comments on my appointment.


Regarding the reassignment of Inspector Earl Gonsolin to the Crime Specific Task Force, the Department recognizes the good work that has been done through teaching the art of boxing. Consequently, arrangements have been made to permit the Inspector to continue his boxing instruction on a voluntary basis, which he has agreed to do.

Reassignment of Inspector Gonsolin in no way indicates a reduction of Department support of the boxing program or PAL as a whole, but the Police Department must set and define priorities in assignment of personnel. With an increasing crime rate, the Department must focus its efforts using all available manpower to its fullest potential.

Your offer of assistance with our youth-oriented programs is most welcome. Sergeant Stephen Spelman of our Police Activities League will be asked to contact you on this offer.

I hope this allays any fear that you might have had that the Police Department does not recognize Inspector Gonsolin's contribution, or that of the whole PAL Program. We know the importance of these programs and will support them where and when we can.

Sincerely yours,


Charles R. Gain
Chief of Police



POLICE DEPARTMENT
CITY AND COUNTY OF SAN FRANCISCO
HALL OF JUSTICE
850 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94103



ADDRESS ALL COMMUNICATIONS:
CHARLES R. GAIN
CHIEF OF POLICE

OFFICE OF THE
CHIEF OF POLICE

IN REPLY, PLEASE REFER TO
OUR FILE: 1-39

August 18, 1976

TO WHOM IT MAY CONCERN:

We highly commend Mr. Carlos Navarro for his participation in our San Francisco Police Minority Recruitment Program.

Mr. Navarro was in charge of our police candidates' physical training program and because of his sincere efforts and dedication, many of those candidates have joined the ranks in our police department.

Sincerely,

Efrén Delgado, Ptl. #1583
Deputy Director
Minority Recruitment

CITY AND COUNTY OF SAN FRANCISCO

FIRE COMMISSION

260 GOLDEN GATE AVE.

SAN FRANCISCO, CA. 94102

JOHN P. FIGONE, JR.
President

RAYMOND G. CONNORS, JR.
Secretary

JOYCE J. REAM
Vice President

AGNES BARNHILL
JUANITA DEL CARLO
CURTIS MC CLAIN
Commissioners

May 12, 1977

To Whom It May Concern:

I would like to take this opportunity to write this letter of verification for Carlos Navarro.

I have worked with Mr. Navarro in many community projects. He is aware of our many problems in the Mission and has helped in many ways to find solutions. Carlos has been a very vital person in the community and has fought very hard for programs that would benefit the Mission. He is involved in many projects that serve the youth and that helps keep them off the streets.

Sincerely,



Juanita del Carlo
Commissioner
Fire Department

JDC/et

ONE FOR ALL - ALL FOR ONE

The League of United Latin American Citizens

respectfully confers upon



CARLOS NAVARRO

the title of

Distinguished Member

and with it all of the rights and privileges accorded such membership in the League by its National Constitution and By-Laws. This action is authorized and approved by the Lulac Council No. 2008 of The League of United Latin American Citizens and by its Council President on the 1st day of December, 1974.

Esperanza Valle
Council Secretary

Jose Perez
Council President



CHRONICLE BROADCASTING CO.

ALDO H. CONSTANT
VICE PRESIDENT AND
GENERAL MANAGER

January 11, 1971

Mr. Carlos Navarro
Kempo Karate
3170 East Mission Street
San Francisco, California

Dear Mr. Navarro:

Thank you very much for your appearance on KRON-TV's
program, ALMA DE BRONCE, which was broadcast January 3,
1971.

We think this newly inaugurated program is providing a
needed service to the Latin-American community and
Spanish-speaking citizens of this area.

We would appreciate your comments, or any comments you
have received from your friends and/or associates con-
cerning the program.

If we can be of further assistance to you or your or-
ganization, please do not hesitate to contact us.

Gracias, de nuevo, por su precencia en el programa.

Sinceramente,
Aldo Constant

AHC:ao

Warmest greetings from the Moscone
family in this Holy Season & New
Year. George, Lena & the children

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CARLOS NAVARRO, GEORGE MOSCONE SF MAYOR & FAMILY





HOWARD ROBERTS, GEN'L. MGR
BAY VIEW FEDERAL SAVINGS

HARVEY MILK, MEMBER
BOARD OF SUPERVISORS

CARLOS NAVARRO



CARLOS NAVARRO

DIANE FEINSTEIN
SF MAYOR

Reunión de alcalde Frank Jordan con MAPA para tratar sobre posiciones de hispanos

EL ALCALDE DE San Francisco Frank Jordan se reunió con directivos de MAPA (Mexican American Political Association), organización que ha venido abogando para que los hispanos puedan optar por posiciones importantes en el gobierno municipal.

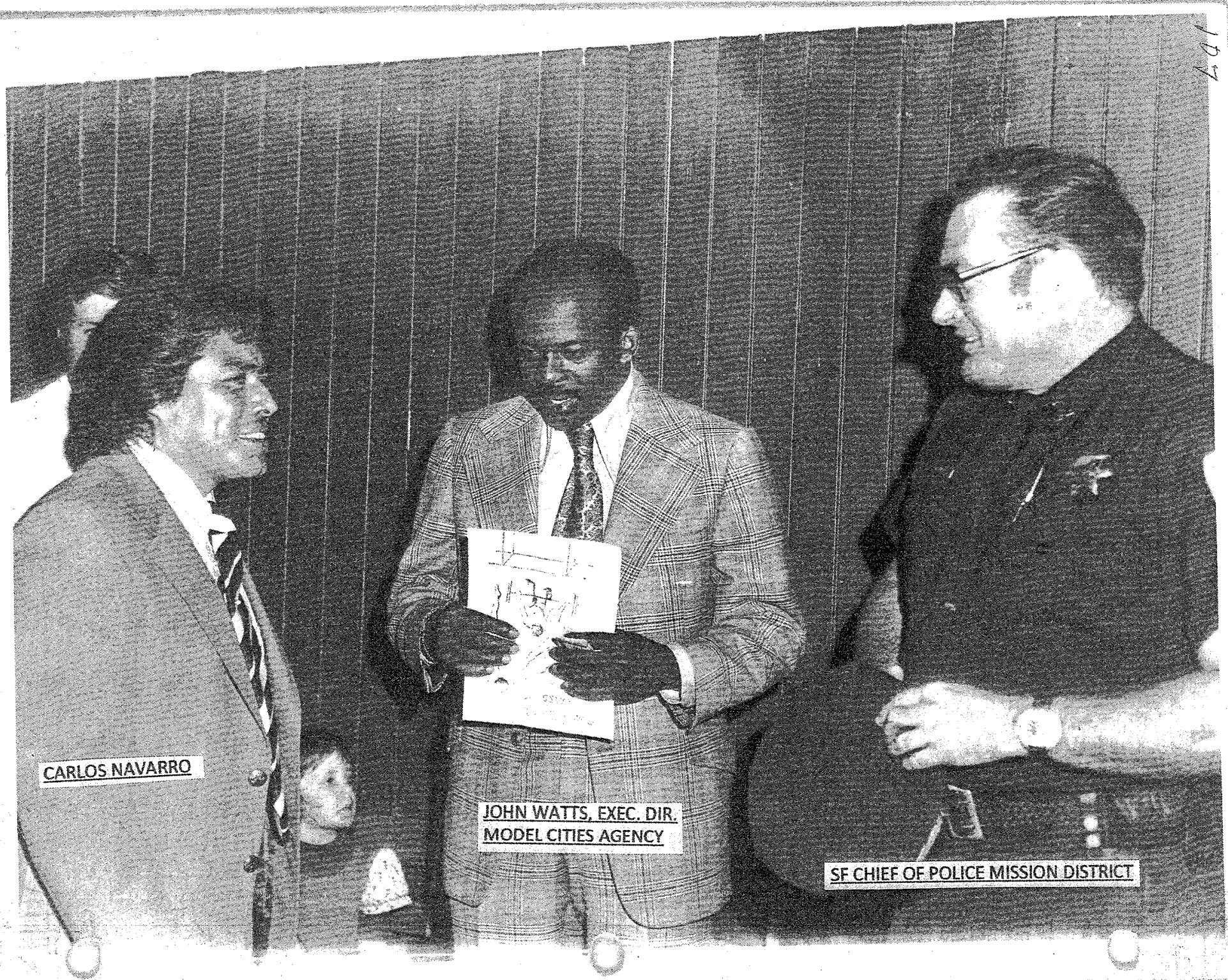
La reunión fue calificada de muy amistosa y muy positiva ya que el jefe de la ciudad conoció de las inquietudes de MAPA en beneficio de los hispanos.

En la foto de la derecha el alcalde Jordan con Eduardo Sandoval, Consejero legal de MAPA.



En la gráfica, de izquierda a derecha: Bob Hernández, Secretario; Carlos Navarro, Sylvia Courtney, abogada y activista comunitaria; alcalde Frank Jordan, Paula Fiscal, tesorera; Roberto López de Horizonts Unlimited; Roger Cárdenas, presidente de MAPA y Eduardo Sandoval.

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CARLOS NAVARRO

**JOHN WATTS, EXEC. DIR.
MODEL CITIES AGENCY**

SF CHIEF OF POLICE MISSION DISTRICT

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CARLOS NAVARRO

AL NELDER
SF CHIEF OF POLICE



CARLOS NAVARRO
TRACK COMPETITION

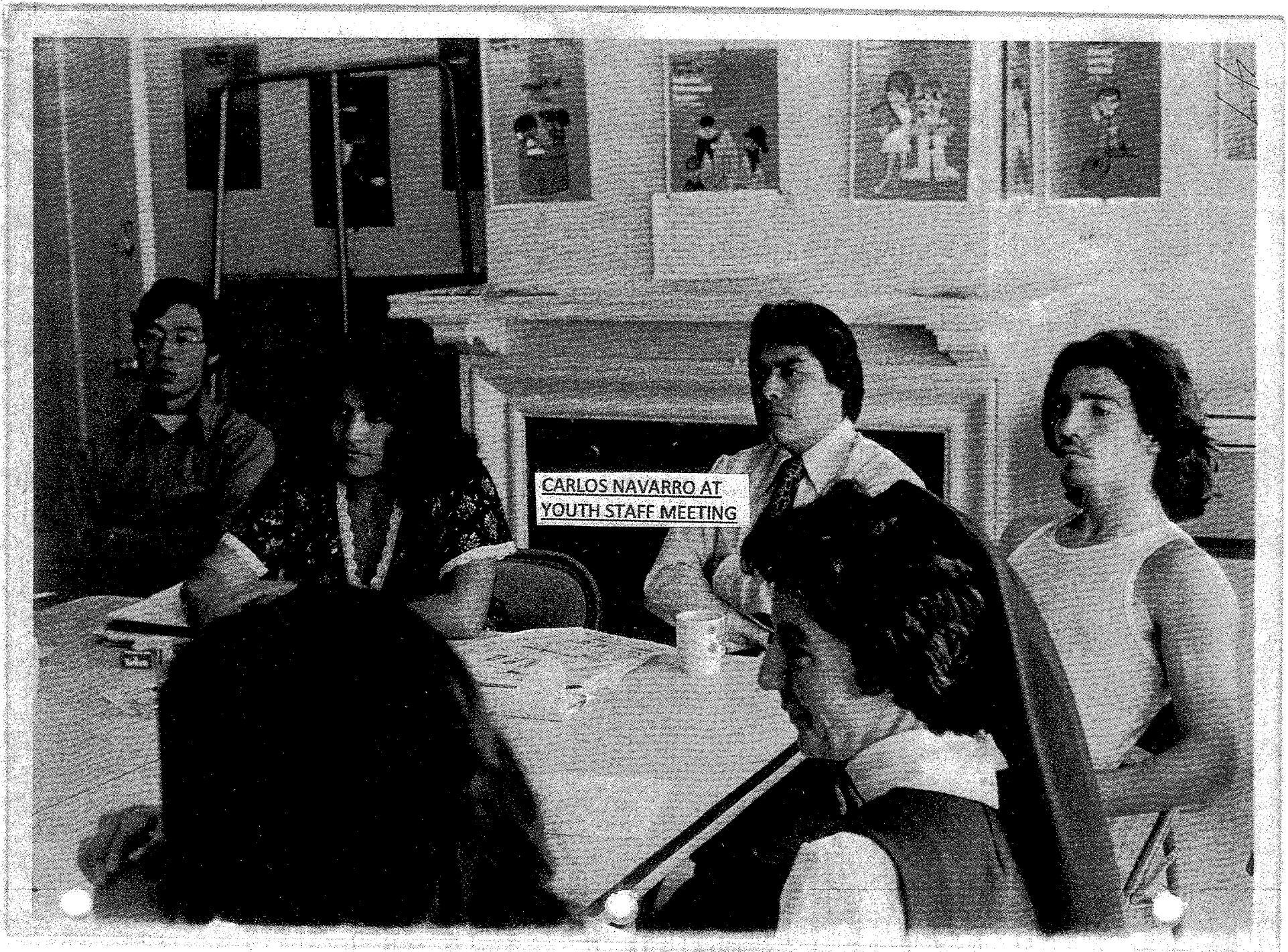


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**CARLOS NAVARRO &
COMMUNITY ORGANIZERS**

WEST



CARLOS NAVARRO AT
YOUTH STAFF MEETING



61

CARLOS NAVARRO
JOGGING SESSION



CARLOS NAVARRO

DIANE FEINSTEIN
SF MAYOR

THIRD
WORLD

THIRD
WORLD

THIRD
WORLD

THIRD
WORLD



**CARLOS CARRILLO, PRESIDENT
MISSION COALITION ORG.**

CARLOS NAVARRO

**AL NELDER
SF CHIEF OF POLICE**

**DIANE FEINSTEIN
SF MAYOR**



SF CHIEF OF POLICE MISSION DISTRICT

SF ARCHBISHOP ARMSTRONG

MRS. ELBA NAVARRO

CARLOS NAVARRO

FABIO DE LA TORRE
COMMUNITY MEMBER



DIANE FEINSTEIN
SF MAYOR

CARLOS NAVARRO

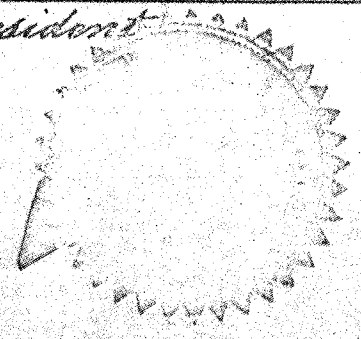
Certificate of Recognition

This certificate is presented to
Mr. Carlos Navarro

by the Spanish Speaking Citizens' Foundation in recognition of your pioneering efforts in elevating the economic, educational and cultural status of persons of Spanish surnames.

[Signature]
President

[Signature]
Vice Chairman



5/73

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CERTIFICATE OF MERIT

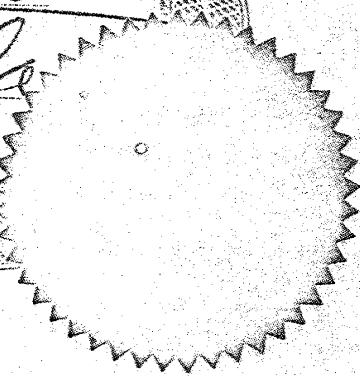
THIS CERTIFICATE IS BEING AWARDED TO

Carlos Navarro

IN RECOGNITION FOR OUTSTANDING SERVICES RENDERED TO THE
CENTRO LATINO MULTI-SERVICE YOUTH CENTER, SAN FRANCISCO

Faba de la Jones
Ernest C. Ayala

April 27, 1973



DEPORTES EN LOS SEÑALES

OBJETIVOS

El programa con carácter de propósitos múltiples tiene por objetivo el proveer actividades recreacionales en localidades bajo techo y al aire libre utilizando el desarrollo físico como medio de profilaxis preventiva al atraer a los muchachos al programa y a través de su participación en el mismo, lograr sacarlos o evitar entre éstos el uso de las drogas y la delincuencia juvenil.

Hasta ahora el programa ha beneficiado a 1.538 muchachos y niñas todos residentes del Distrito de la Mission, los cuales han podido enrolarse muy fácilmente pues no hay requisitos obligados de límites de edad, aunque el programa da prioridad a los que están comprendidos entre los 13 y 17 años.

Aun prestando y dando servicios a esta enorme cantidad de jóvenes el programa ha estado muy limitado en personal dentro de su propia estructura pues a pesar de todo el trabajo y responsabilidad, desde sus comienzos en diciembre de 1972 hasta octubre de 1974 el programa constituía solamente de un Director, una secretaria, un supervisor de instrucciones y un instructor.

Y ha sido ultimamente, comenzando en noviembre de 1974 hasta ahora, que el programa ha podido extender su personal para llenar los requerimientos del propio consistiendo este de Carlos Navarro, Director; Luis Santiesteban, Supervisor de Instructores José Tijerina, Manager; Carlos Cáceres, Director de Relaciones Públicas; los instructores o consejeros, Pete Anoai, del Mission Neighborhood Center, en 362 Capp St.; David González, del Centro de Precita, en el 534 Precita St. y, Florence Takata además de Eugenia Franco del Girls Club (Club de Niñas) situado en las calles 21 y Alabama, que son los tres centros en los cuales funciona el Programa de Desarrollo Físico.

La parte administrativa la atiende Sandra Avila, quien es investigadora y coordinadora para nuevas actividades dentro del programa; Ligia Navarro, Secretaria bilingue y su asistente Miriam Castillo.



EN EL GRABADO, pequeños disfrutaban de sano ejercicio. A continuación el equipo de baloncesto femenino y finalmente, Carlos Navarro en presencia de Enrique Flores, de Radio KBRG en el momento que entrega premios terminados...

EL DEPORTE AL SERVICIO DE LA JUVENTUD

para un futuro mejor, ha dado magníficos resultados. Haber logrado algo de lo proyectado es un triunfo, pero el haber puesto en el camino de lo decente, dentro de la sociedad, la escuela y la familia a esos jóvenes esa es una proeza que ha de llenar de satisfacción a su Director Don Carlos Navarro, así como a todos los que han hecho posible el éxito alcanzado.

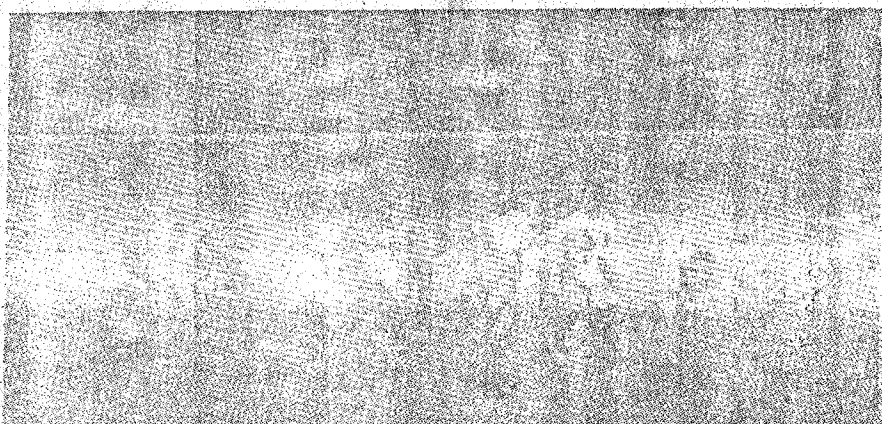
La tarea de los dirigentes del Programa de Recreación está completamente sistematizada y de acuerdo a sus principios y resultados, creemos que en esta ciudad de San Francisco la agencia de Parques y Recreación que recibe gran cantidad de fondos locales, es la más llamada a hacerse cargo de todos los gastos que un programa de esta naturaleza representa. Al escribir esta nota queremos hacer un llamado al Supervisor Roberto Gonzalez para que una vez más pruebe ser de verdad un Latino luchando por las causas de su propia comunidad, haciendo que se asignen los fondos suficientes para darle a nuestra Juventud un medio de autoeducarse y ser más tarde útil a nuestra sociedad.

EL DIARIO DE SAN FRANCISCO quiere por este medio hacer un llamado especial a todos los latinos para que unidos y en una forma de solidaridad con nuestra juventud

corporal que tanto necesita el ser humano, y en dichos centros se encuentran muchas dificultades tanto de equipo como de enseñanza. Los centros están situados en lugares que carecen en su mayoría de las comodidades que debe de reunir un gimnasio, pero dadas las necesidades que tenemos nos hemos acomodado a esos inconvenientes y allí se enseñan los fundamentos de los deportes, y clases de artes. Las clases de artes son servidas por voluntarios que se dan cuenta de la obra que hacen al tener ocupados a esos jóvenes que en otras ocasiones causarían daños o se dedicarían a los vicios.

Existe un cuerpo de Instructores que han sido orientados de acuerdo a los principios modernos de la educación y que están concientes de que cada joven es un campo diferente de acción, respetando como es de esperar, la ideología particular del educando.

Finalmente queremos hacer mención de las competencias que se llevan a cabo y en las cuales compiten los jóvenes de nuestros Centros, además hay eventos en donde participan jóvenes de centros privados o de lugares fuera de la ciudad. Las competencias culminan con la entrega de Trofeos o Diplomas con el objeto de estimular al triunfador y al participante.



Otro de los eventos populares en nuestro programa son las carreras de 100 metros planos. Este grupo de jóvenes pertenece a la categoría de los 14 y 15 años.

hagamos llegar esta petición a quienes corresponde: ALCALDE Y SUPERVISORES.

TRES Centros trabajan diariamente en darle a los jóvenes ejerci-

Para cualquier información, llamar al 824-3062, nuestras oficinas están situadas en el 2990 de la calle 22 aquí en San Francisco.

EL TECOLOTE

Vol. 6 . . . No. 7

. . . April, 1976 . . . 824-7878 . . . P.O. BOX 40037 . . . San Francisco, Ca 94140

"I HOPE I DON'T HAVE TO BE A MARTYR," DENNIS BANKS, ~~1974~~, 1974

4/EL TECOLOTE

MNPD strives to improve recreational opportunities for Mission youth



The Mission Neighborhood Physical Development, Inc. has been in operation since 1972 under the general administration of Executive Director, Carlos Navarro, and its Board of Directors. M.N.P.D., Inc. is a recreation program providing services for the youth of the Mission District.

Through this program, thousands of youths have participated in recreational activities. Instructions are offered in baseball, weightlifting, soccer, belly dance, basketball, boxing, volleyball, camping acrobatics, ballet, karate, hiking, wrestling, billiards, ping-pong, football, softball, swimming, tennis, field trips, gymnastics.

Various Mission community teams are organized that compete, on a regular basis, without-side teams and leagues. Monthly championship tournaments are held and awards given to the winners.

MNPD is to provide outdoor and indoor recreational activities as a means of physical desolve the aggravating problems of drug abuse, delinquency, and pre-delinquency among Mission youth. The MNPD has involved over 1,000 youth.

There is no age requirement for enrollment, but a priority is set for youth between the ages of 13 to 17 who lack the economic resources to enroll in private facilities. The program activities are held at the following centers: Mission Neighborhood Center, 362 Capp St., 826-0440; S.F. Girls Club, 21st and Alabama Sts. 282-3310; and Precita Center, 534 Precita Ave., 285-7893.

The services are free of charge. Anyone interested in the program may call 824-3062 or come in and visit our office at 2990 22nd St., (at

PROYECTO para la JUVENTUD

Por SERGIO VARONA

SE OYE EL CLAMOR de la juventud, se percibe alto y claro, es un grito pidiendo ayuda que nosotros como parte de la sociedad no debemos desoir y a la vez cumplir con nuestra parte de la responsabilidad en orientar a esta nueva generación por medio de programas relevantes destinados para ellos, y esto es precisamente lo que está haciendo el Proyecto de Desarrollo Físico del Distrito de la Misión auspiciado por Ciudades Modelos a través del Departamento de Recreación y Parques y Centro Latino CYO teniendo como sede o local el Centro Latino situado en las calles 25 y Potrero.

El Proyecto de Desarrollo Físico, con su director Carlos Navarro, está cumpliendo una gran función social pues hasta el momento tiene a 870 muchachos y niñas de 7 años en adelante, y cuyo enrolamiento ha ido aumentando desde que el proyecto tuvo sus inicios en marzo de 1973.

—Con el uso de las drogas aumentando cada día el propósito principal de este programa es combatir este hábito y la delincuencia en los jóvenes; cómo estimas Carlos que este proyecto pueda ayudar a la juventud?

—“Pues te diré . . . el objetivo principal de este programa es preventivo, o sea tratar de alcanzar a la juventud en la propia niñez para encauzarla hacia actividades deportivas que van moldeando su carácter— comienza Navarro— y ya ves que la edad en que este empieza es de 7 años, esto indica que tenemos que tratar de envolverlos en estas clases de programas lo más rápidamente posible si es que realmente queremos hacer algo positivo en favor de ellos.

—“Pero a pesar de esto pongo mucho énfasis y ejercitamos prioridad donde realmente está el peligro actual, o sea entre los jóvenes de 13 a 17 años, antes de que estos puedan desviarse, por lo que a través de este proyecto los jóvenes puedan convertirse en un futuro en ciudadanos útiles a la sociedad”.

—Qué clase de servicios contra las drogas provee este proyecto y cuántas fases cubre?

Se reclina Navarro en su asiento como para tomar im-

pulso y expresa — “primera-mente cubrimos una fase informativa pues todos los viernes desde las 3 a las 4 de la tarde exhibimos películas orientadas hacia esto, pero no terminamos aquí pues después tenemos un doctor, y los jóvenes pasan a otra parte más práctica al ejercer una sesión abierta de preguntas con el médico donde realmente se pueden dar cuenta de los peligros del uso de las drogas; así es que podrás comprender que estamos haciendo bastante en este sentido”.

Una llamada por teléfono interrumpe nuestra conversación momentáneamente mientras Carlos informa a una madre a que hora debe su hijo asistir a

una clase de Karate, y ya con su atención puesta en nosotros otra vez continúa — “también tenemos bastante diversidad de deportes pues estamos practicando ahora además de Karate, Base Ball, Levantamiento de Pesas, Boxeo, Basket Ball, Gimnasia Física, Ping Pong, Yoga, Natación, Track and Field (Campo y Pista), Balompié, Volley Ball, y también balletes folklóricos, clases de ballet, y grupos corales”.

—Es esto sólo como recreación o es enseñanza supervisada?

—“Si . . . esto nunca debe ser sólo recreación pues creo que la enseñanza supervisada es lo que realmente produce la motivación en el atleta joven, así como también auspiciamos competencias intramurales mensuales y además extramurales de las cuales ya hemos tenido algunas cuantas.

—“También en este programa creemos que los instructores deben predicar con el ejemplo, esto es, envolverse ellos también en las competencias al igual que los alumnos pues de este modo se relacionan mejor con los jóvenes y a la vez les sirve de estímulo a ellos, y hasta yo mismo enseñé Karate y compito en otros deportes, lo cual hice en el marathón de track ‘Bay to Breakers’ y ‘Dipsierace’ desde Stinson Beach a Mill Valley, y además como en mi propio caso, esto hace mantener a los instructores en buenas condiciones físicas, sin sobrepeso” — añade sonriendo Carlos.

—“Estoy contento pues tenemos un buen staff de instructores, aunque solamente son dos; José Mendoza, y Surf Rodríguez, quienes enseñan los deportes y además se llevan muy bien con los alumnos”.

Entra en la oficina Pamela López, la secretaria, con una taza de café para nosotros y Navarro exclama, — “ella es también muy valiosa en este proyecto pues coordina casi toda la parte administrativa y trabaja horas muy largas en beneficio del programa”.

—Qué límites topográficos cubre este proyecto y cuántos grupos étnicos alcanza?

—“El proyecto es dirigido primordialmente a los residentes del Distrito de la Misión pero no tenemos realmente limitaciones con respecto a áreas, y en lo que concierne a grupos étnicos no solamente tenemos latinos, sino también jóvenes anglos, negros, y filipinos, y todos se llevan como hermanos así es que aquí no hay problemas”.

—Una fase muy importante que debe tener este programa es el cuidado de la salud de los jóvenes; qué regulaciones hay en este respecto?

—“Pues verás, estamos trabajando en conexión con la Casa de Socorros en casos de primeros auxilios, y en acontecimiento de alguna lesión mayor tenemos la ayuda de la Clínica Pediátrica del San Francisco General Hospital, aunque no es fácil que esto suceda, pues los jóvenes están bien supervisados”.

—Una cantidad enorme de jóvenes están asistiendo diariamente a este programa; está llena la cuota ya o todavía tienen la intención de admitir más de ellos?

—“Si; pues aunque al principio habíamos trazado meta de 400 a 500 muchachos, vemos que otros seguían afluyendo al centro hasta llegar a esta enorme cantidad que ahora tenemos; pero a pesar de esto, seguiremos enrolando mientras continuemos palpando las necesidades de los jóvenes del Distrito de Misión”—explica Navarro.

—El proyecto parece ser una buena cosa para la comunidad; qué futuro le ves a este programa?

—“Bueno . . . esperamos que pueda continuarse aunque lo principal desde luego es conseguir más fondos para poderlo mantener, pues hasta ahora se ha trabajado con un presupuesto de \$70,000 durante los primeros nueve meses de operación, y después tendremos otros \$18,000 por medio de Ciudades Modelos, que cubrirá hasta junio de 1974.

—“Quisiera también por este medio — concluye Navarro — hacer una invitación personal a todos los padres para que envíen a sus hijos a que hagan uso de las facilidades de este centro y ventajas que este proyecto ofrece las cuales redundan en moldear el carácter y desarrollar a la juventud, y también quiero hacer un llamamiento a los padres de estos propios muchachos y a toda la comunidad en general para que escriban cartas al Alcalde de San Francisco, Joseph Alioto, pronunciándose en favor de este programa para que nuestros fondos puedan ser expropiados, y poder de este modo continuar este proyecto de desarrollo físico que tan beneficioso es para la juventud de nuestra comunidad”.



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En la labor de cuatro años al servicio de nuestra juventud sin distinción de raza, religión o credo político no han intervenido ninguno de esos Factores; este es un programa no duplicado en nuestra Comunidad y las estadísticas nos han probado que la mejor forma de orientar a los jóvenes es mediante los deportes amoldados bajo la práctica de principios sicopedagógicos que han hecho del estudiante un muchacho con deseos de superarse y ser útil a la sociedad; hemos tenido casos en los cuales se pensó que todo estaba perdido, pero que después de consejos y ejemplos ha transformado a esos jóvenes en algo prometededor para la sociedad. Todo principio educativo ha tenido buena acogida en este Programa que no sólo enseña los deportes, sino que trata que ese deporte sea asimilado de acuerdo a los principios pedagógicos de la enseñanza actual. Como base inicial para la estructura de este Programa se han tomado en cuenta: a) El niño o joven dentro de nuestro ambiente; b) La herencia étnica de los participantes c) La psicología del niño o joven; d) La influencia del ambiente en su comportamiento, y finalmente; e) Las condiciones socio-económicas del participante. Se ha marchado sistemáticamente en el camino recorrido durante estos cuatro años, pero todo de acuerdo a uno de los principios más sabios de la ciencia de la Educación: "DARLE AL NIÑO LO QUE EL PUEDE ASIMILAR Y NO LO QUE EL INS-

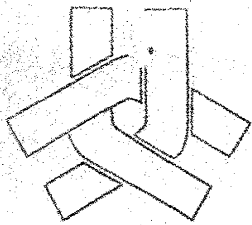
Un programa de la comunidad

TRUCTOR PUEDA ENSEÑAR". Con estas bases sólidas de la sicopedagogía, el presente programa ha logrado un trabajo digno de elogio y las pruebas las tenemos en las estadísticas que nos muestran esa super aglomeración en cada uno de los centros que tenemos y además las cantidades de público que llegan a los eventos que mensualmente se llevan a cabo. Merece mencionarse que el presente programa fue abierto con el objeto de atender unos cuatrocientos jóvenes, más, dadas las continuas demandas, actualmente se atienden cerca de mil trecientos, que comprende grupos étnicos de lo más variado, teniéndose como único principio la hermandad, caballerosidad y comprensión que han de existir en nuestra ciudad para beneficio del progreso local y por lo tanto el mejoramiento del individuo. La ayuda que se ha recibido de la radio, televisión y prensa escrita merece mencionarse, ya que con ese apoyo moral se ha dado a conocer nuestros fines y propósitos que actualmente son nuestro estandarte de lucha. Este programa creado para EXPERIMENTAR y preparar jóvenes



CARLOS NAVARRO

Continúa



Model Cities News

MODEL CITIES AGENCY / 814 MISSION ST., SAN FRANCISCO, CA. 94103 (415) 558-2006

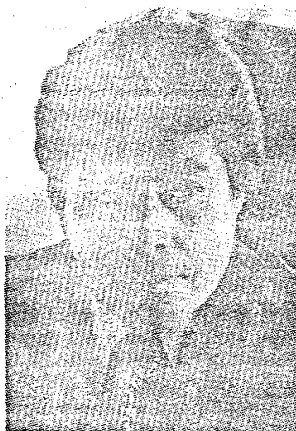
FEBRUARY 1975

MISSION NEIGHBORHOOD PHYSICAL DEVELOPMENT PROJECT

THE MODEL CITIES AGENCY is very proud of the Mission Neighborhood Physical Development Project, one of the most productive community recreational programs in San Francisco. Under the direction of Carlos Navarro, the MNPD has enrolled over 1000 youths from the Mission Community.

"Our project's aim is to alleviate the Mission Neighborhood youth problem by recognizing the need to provide greater recreational facilities and opportunities," stated Navarro.

Presently, the bilingual staff consists of Project Director Navarro, Office Manager Pamela Lopez, and Secretary Emman Rivas. Under the supervision of the project director, Mary Medina coordinates and schedules daily ac-



CARLOS NAVARRO
Project Director

tivities with instructors David F. Gonzales, Joey Raygosa and Jose Tijerino. The instructors contribute their expertise in the fields of basketball, coaching, track, tennis, boxing, weightlifting and swimming.

To Page 3

Cont. from Page 1

The MNPD also has a dedicated volunteer force which helps to sustain the ongoing projects and create new activities. The favorites are ballet, taught by long-time Mission worker Berta Concha, Karate instructed by Pete Bonilla, and Modern Dance lessons given by Judy Berg. The recreation program also offers the use of a gymnasium wherein volleyball, gymnastics, yoga, ping-pong, billiards and other physical activities are held.

Besides providing regular daily activities MNPD provides

monthly championships and tournaments in which awards are presented. This enables the students to see their progress more clearly. MNPD also communicates with many other recreational centers in order to develop sporting events.

An annual award night is held during which trophies are given to those participants who have excelled in any particular field of endeavor. At this event representatives from Mayor Joseph Alioto's staff and Mr. John Watts, Executive Director of Model Cities, have assisted in many of the award presentations.

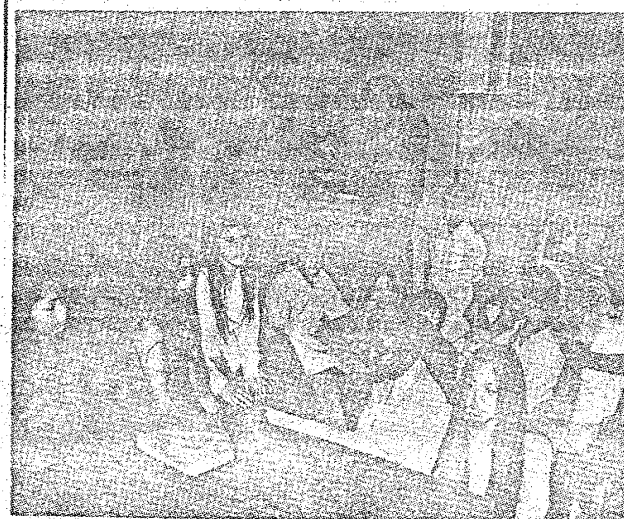
The MNPD is unique and innovative by providing youth guidance programs such as educational films on how to prevent drug abuse, in addition to the presence of doctors who aid in explaining the technical parts of each film. Bilingual counseling is offered to both parent and child in order to encourage better family relations by eliminating language barriers. There is also counseling and individual contact between youth and law enforcement agencies.

The program has been successful in achieving its goals and in some cases has surpas-

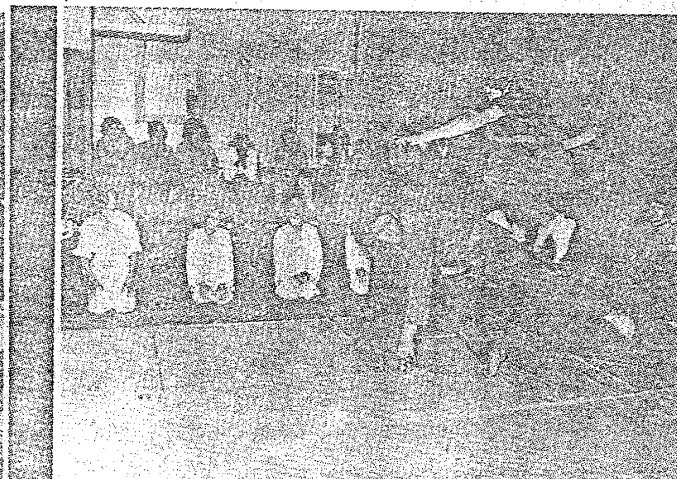
sed them. One significant example is the present enrollment of over 1000 students; the original intention was to enroll 400 students in the various activities.

"By means of disciplined physical development, education, and alternative recreational facilities, this program will continue to help solve the problems of delinquency among our youth", concluded Director Navarro.

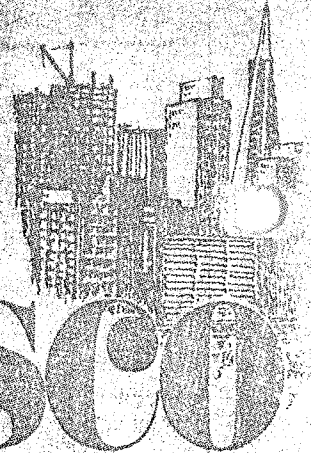
Mission Neighborhood Physical Development is a positive alternative that can only serve to enhance the youth and the community of the Mission as a whole.



GLEE CLUB — Picture shows members of the Glee Club with the staff in the background.



KARATE DEMONSTRATION — Head recreation instructor, Mary Medina (kneeling at right) watches Jose Padilla (leaping) and George Santos in a karate demonstration. Both boys are green belts and are students and aides.

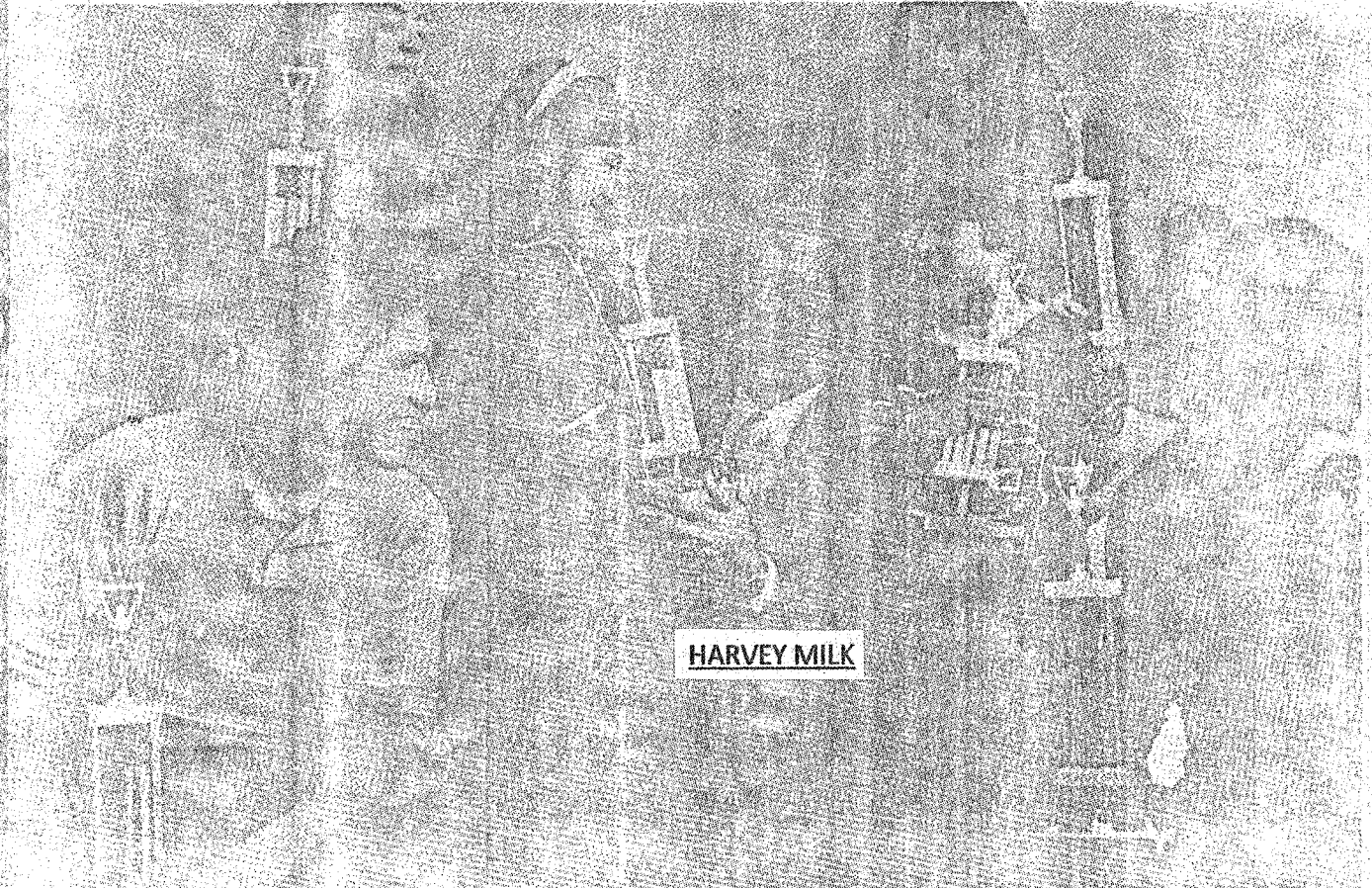


EL DIARIO DE San Francisco

Año I Numero 43

Sábado 10 de Julio de 1976

EL DEPORTE AL SERVICIO DE LA JUVENTUD Un programa de la comunidad



HARVEY MILK

El señor Howard Roberts, gerente general del "Bayview Federal Saving and Loan Association" para el Distrito de Mission, posa con un grupo de jóvenes del Programa de Desarrollo Físico durante las ceremonias de entrega de trofeos. El Sr. Howard es una de las personalidades que creen y respaldan nuestro programa que está enfocado al bienestar de nuestra juventud.

Hace más de cuatro años viene funcionando en el Distrito de la Misión, el PROGRAMA DE RECREACION a cargo de la corporación MISSION NEIGHBORHOOD PHYSICAL DEVELOPMENT, INC. que es una Organización compuesta de personas vinculadas con el movimiento progresista de nuestra comunidad.

Al referirnos a este Programa, lo hacemos con el deseo de que se conozca su labor que ha sido positiva dentro de lo administrativo, así como dentro de lo educacional, y que las autoridades vean las proyecciones para nuestra Juventud; además viene el tiempo de hacer una EVALUACION para ver que programa subsiste dentro de Ciudades Modelo.

Ciudades Modelo, es a nuestro modo de analizar su funcionamiento, UN TERRENO DE ENTRENAMIENTO y ha sido también un campo de batalla entre dos Minorías.

SIGUE

DEPORTES

AÑO 1 - # 4 SAN FRANCISCO, CALIFORNIA, JUEVES 16 DE SEPTIEMBRE DE 1976.-

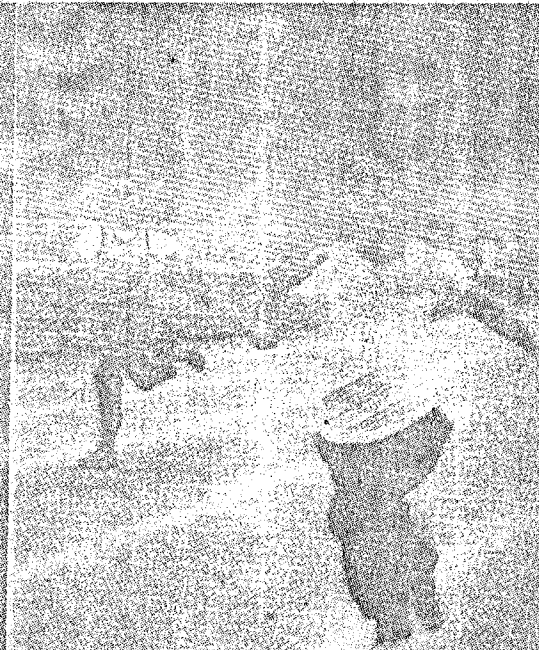
PROGRAMA PARA LA JUVENTUD

SERGIO VARONA

La juventud al igual que el mundo entero en estos momentos de tribulación universal necesita ayuda de la propia sociedad de la cual es parte integral y es la responsabilidad de ésta el tratar de alcanzarlos pues la realidad intrínseca es que ellos no solamente representan la esperanza sino el propio futuro del mundo.

Uno de los programas relevantes con este objetivo es el proyecto para la juventud dirigido por Carlos Navarro con el nombre genérico de Mission Neighborhood Physical Development (Proyecto de Desarrollo Físico del Distrito de la Mission) el cual ahora en su cuarto año de funcionamiento ha ido alcanzando progresivamente un mayor número de jóvenes durante esta etapa.

Regido por una junta de directores, son ellos quienes forman el cuerpo de consejeros que legislan y procrean regulaciones para el bien de la juventud, siendo a la vez personas de experiencia y activas en otros ramos de la administración pública y vinculadas también a Parques y Recreación que es la agencia fiscal que hace contratos con Ciudadanos Modelos y el Programa de Desarrollo Físico de la Juventud.



Sigue

121



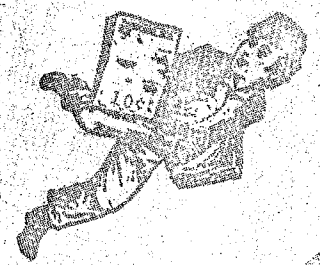
PHONE (415) 349-4131

Spanish-English

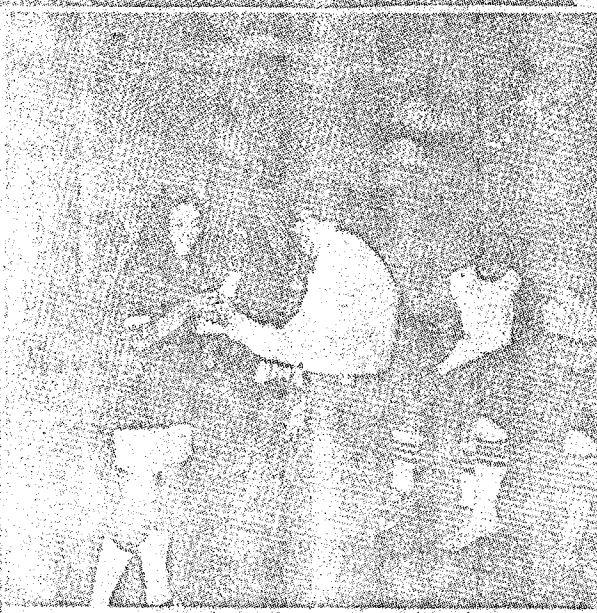
☆☆☆

AÑO 2- # 25

Miembros de la Sociedad Interamericana de Prensa.
INTERMUNDA
Nueva dimensión en el periodismo de habla española en California
SAN FRANCISCO, CALIFORNIA, JUEVES 16 DE SEPTIEMBRE, 1976.



☆☆☆



EN EL GRABADO vemos a Carlos Navarro del Mission Neighborhood Physical Development, Inc. entregando un premio. Esta misma entidad organizará la maratón que se correrá el 9 de mayo próximo entre San José y San Francisco.

EL BOHEMIO

MAGAZINE ILUSTRADO - ENGLISH SECTION



LA PUBLICACION EN ESPAÑOL DE MAYOR CIRCULACION EN CALIFORNIA

VOLUMEN 6 - No. 12 DICIEMBRE DE 1976 SAN FRANCISCO, CA. / SAN JOSE, CA.

La Comunidad de la Mission se une

Por CLEMENTE N. OBREGON
Fotos Por Rudi



UNIFICACION RECONOCIDA. —Sonrisas de satisfacción vistas por el ojo camarográfico de EL BOHEMIO, durante el banquete-balle para recaudar fondos presentado anualmente por la directiva de MNP.D. De izquierda a derecha: encontramos al conocido hombre de negocios Ricardo Hurtado, los esposos Robert Skiles, Carlos Navarro y Frank Cabral, ejecutivo del Banco de la Misión.

EL BOHEMIO

Pocas veces hemos visto a la Comunidad de la Mission identificarse con el esfuerzo de los latinos que es lo que predomina en este sector. El pasado 20 de Noviembre, tuvimos la suerte de ver a representantes del comercio, la banca, la industria y la comunidad, reunirse para patentizar su apoyo al Programa de Recreación, (M. N. P. D.) y además, rendir público reconocimiento a personas vinculadas con este programa.

No queremos pasar por alto el reconocimiento de M.N.P.D. para los representantes de la radio, la televisión y el periodismo, que en una forma tan amplia, han aportado su valiosa colaboración.

EL BOHEMIO, siempre luchando por esas causas, estuvo presente y junto a TELESANTA y CANAL 20 y a nuestro amigo RONY RODRIGUEZ, ocupábamos una de las mesas de honor.

Al reconocimiento público de M.N.P.D., a la señorita ROSARIO ANAYA, queremos por este medio, unirnos nosotros y patentizar en esta forma nuestra felicitación y reconocimiento a tan culta señorita.

PUNTO sobresaliente fue la presencia de dos de las corporaciones financieras más populares de nuestra Zona: Bay View Federal Savings and Loan Association y Home Savings and Loan Association, quienes representadas por los distinguidos Mr. Robert Skiles y Mr. Jerry Johnson, respectivamente, recibieron de parte de M. N. P. D. placas que representan el agradecimiento de una Comunidad hacia personas que ayudan a una causa común: La juventud.

También fueron premiados los mejores deportista del año y ello da un aliciente de este programa.

Después de una Cena exquisita, la identificación con los componentes de nuestra Comunidad y la premiación y reconocimiento a nuestro mismo elemento, no nos queda más que recibir: IN. L. " LAN... JUST... EST... FINANCIEN...

EL MUNDO

Miércoles 16 de Marzo de 1971.

Programa de Recreación en Mission

Mission Neighborhood Physical Development, Inc. (M.N.P.D.) es un Programa de Recreación que da ser-

vicios a los jóvenes del Distrito de la Mission y que viene operando desde el año 1972, bajo la dirección de su director Ejecutivo, Carlos Navarro y su Mesa Direc-

tiva. Mas de mil jóvenes han recibido nuestros servicios y gran mayoría de ellos se encuentran participando en

nuestras actividades diarias, las que a continuación se enumeran: levantamiento de pesas, fútbol (soccer),

baseball, boxeo, volleyball, acrobacia, ballet, karate, ping-pong, fútbol americano, lucha libre, natación, tenis, softball,

y muchas más. Algunas de nuestras actividades se llevan a cabo de acuerdo a la estación de año. Contamos con varios equipos deportivos los cuales compiten entre sí o con equipos de afuera. También se llevan a cabo campeonatos mensuales en donde se adjudican trofeos y medallas a los ganadores y se les extienden certificados de participación.

Este programa está y seguirá ayudando a los jóvenes a emplear su tiempo constructivamente con el fin de combatir todo vicio y delincuencia juvenil. En este programa no hay edad requerida para participar pero se ha dado especial atención a los jóvenes entre las edades de 13 a 18 años y que no tienen los recursos para participar en programas privados.

Las actividades se llevan a cabo en los siguientes Centros: Mission Neighborhood Center, 962 Capp Street, 255

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Redwood City Tribune

54TH YEAR—NO. 253

REDWOOD CITY, CALIFORNIA, WEDNESDAY EVENING, MARCH 9, 1977.

Phone 265-3111
Wire Ad: 264-1189
1st Copy—
\$3.00 Month

CORRESPONDENCIA Preguntas y Respuestas

Estimado Sr. Lopez:

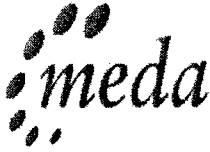
Nos es grato remitir a Ud. nuestro Calendario de Actividades para el periodo de Enero a Junio de 1977, rogandole a la vez su ayuda publicitaria.

Estamos llevando nuevos servicios: quiropracticos, dentales y oculistas los cuales seran completamente gratis para todos los muchachos inscritos en Nuestros Centros," todo esto como implementacion de las famosas "Rap Sessions" a fin de combatir las drogas y la delincuencia juvenil.

Nos encontramos en el proceso de publicar volantes de las diferentes ramas de servicio, los cuales recibira dentro de poco tiempo.

Vuestra ayuda publicitaria sera beneficosa para esta juventud que por nuestro medio le agradece a Ud. profundamente. Carlos Navarro, Director Ejecutivo, Carlos G. Caceres, Encargado de Relaciones Publicas, MISSION NEIGHBORHOOD PHYSICAL DEVELOPMENT, INC.

LETTERS OF SUPPORT



2301 mission Street, Suite 301 • San Francisco, CA 94110 • phone (415) 282-3334

September 12, 2016

**RE: Navarro's Martial Arts Academy & Gym
Legacy Business Application**

To Whom It May Concern,

The Mission Economic Development Agency –MEDA, would like to express its full support to Navarro's Martial Arts Academy & Gym in its process to apply as a legacy business. Navarro's Martial Arts Academy & Gym is located in **3470 Mission Street San Francisco, CA 94110** and has been serving the community in the San Francisco and the Bay Area for more than 45 years, since 1969.

Carlos Navarro has been involved with Martial Arts his entire life. Since childhood, Carlos Navarro has proven to be a fierce competitor. He believes in a principled approach to Martial Arts, that includes the development of personal character as well as physical strength. His focus on respect, confidence, righteousness, discipline, and vision has made him one of the most sought after Martial Arts Instructors in San Francisco.

Professor Navarro is assisted by his daughter, Rubie. Being born into the Navarro's Progressive Kenpo & Muay Thai Systems, she possess a lifetime of experience. She follows the true "Old School" ways. She shows true passion, compassion, and dedication in her teachings. She is well focused on the development of the students. And, she is an inspiration to Females of ALL ages.

MEDA founded in 1973, is an economic development organization rooted in the Mission District and focused on San Francisco, MEDA's mission is to strengthen low-and moderate-income Latino families by promoting economic equity and social justice through asset building and community development. MEDA is proud to support a local and family business to become a legacy business and a model for our entrepreneur families in the city of San Francisco.

Should you have any questions, you may contact our tax services program at (415) 282-3334Ext 102.

Sincerely,

A handwritten signature in black ink that reads "Edwin Rodriguez". The signature is written in a cursive, flowing style.

Edwin Rodriguez

Business Development Program Manager

3/23/2016

To Whom This May Concern,

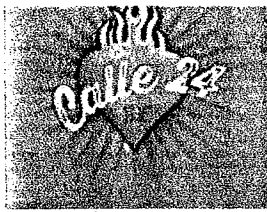
My name is Mario Sanchez and I've been in San Francisco, Ca just about my entire life. For 30+ years, Navarro's Gym located on 3470 Mission St, San Francisco, Ca 94110 has been a staple in the neighborhood, keeping the youth of the Mission district and surrounding areas out of trouble. This gym teaches the young and old self defense, confidence, and self esteem that they can carry with themselves for the rest of their lives. This gym is a huge part of the neighborhood and San Francisco and I'd hate to see changing real estate demographics in this neighborhood jeopardize the presence of this gym. Fitness and confidence is something these kids of the Mission can carry with themselves forever. Let's keep Navarro's Gym a part of the neighborhood for generations to come.

Thank you

Yours Truly,


Mario Sanchez

415-574-9309



February 23, 2016

Navarro's Academy of Martial Arts and Bodybuilding Gym

3470 Mission St.

San Francisco, Ca 94110

To whom it may concern:

This letter is in support of Carlos Navarro's Academy of Martial Arts and Bodybuilding Gym. They are located at 3470 Mission St. in San Francisco. Mr. Navarro for over 43 years has been providing a valuable service to the Mission and San Francisco. He works with youth in the area to provide a positive space and activities to promote discipline, pride and well-being. The loss of this business will be a tremendous loss to the community. His prices are set to allow youth and people with lower income to participate.

Mr. Navarro over the decades has worked with former Mayors Art Agnos, Willie Brown, Joseph Alioto, George Mascone, and Supervisor Harvey Milk and Senator Diane Feinstein. He has dedicated his life to benefit the youth in the area and to the well-being of all. They have been a responsible business and a great community member. We need to honor and support business's that have given tremendously to the community and San Francisco. If you have any questions, please feel free to contact me at 415-323-8939.

Sincerely,


Erick Arguella

Co-Founder and President

Calle 24 Latino Cultural District

February 22, 2016

To Whom It May Concern,

I've been training with Navarro's Martial Arts Academy & Gym under Grand Master Rubi (primarily) and The Professor for the past 6 months. And although I've only been a student for a short period of time I have known about them and their positive impact on the community for quite some time through word of mouth, neighborhood blogs and local newspapers. I came to Navarro's to practice Muay Thai. Before that I took classes at Karate Team USA on Geneva, until they closed. I'm happy to share that I found a new home at Navarro's. And I want to offer this letter of support in the hopes that the doors stay open.

My experience at this small dojo has been wonderful and I'm honored to be a part of a place that has earned so much respect locally and beyond. For years Navarro's has given a lot to the neighborhood it calls home and has earned a reputation for teaching students of all ages with heart, skill and steadfastness. GM Rubi and The Professor are both dedicated to their craft, their students and our community.

Navarro's Martial Arts Academy & Gym is a special place for many community members. It is a fixture in the community that offers a safe space for kids, adults, and families to gather to build strength, skill, confidence and connection. Generations of families and neighbors have spent time in this dojo offering support and encouragement to one another while building friendships and pride in themselves and their community. Navarro's teaches students about respect, honor, discipline and loyalty. To even consider that this well-known and well-respected institution may be forced to shut its doors because of greed is not only hard to imagine, it's simply awful! Especially when you consider that Navarro's has always given to the community, to build the community up. Navarro's was instrumental in a park being built close to the dojo, subsidizes the cost of classes for low income students and allows other instructors to use their space to offer classes like yoga and Zumba. Not to mention the positive impact and influence of improving community members' physical fitness, personal character, confidence and resiliency through their principal approach of martial arts.

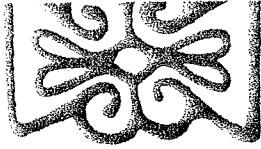
I WANT NAVARRO'S TO STAY OPEN. I'm speaking as Muay Thai student, a Mom, and a community member. Just a few weeks ago I attended my first Promotion Ceremony. My husband and daughter joined me (on the sidelines) as I stood proudly supporting my classmates who were being honored for their hard earned efforts with belts and arm bands. The dojo was crowded with family members watching intently, smiling and beaming with pride as they watched their sons, daughters, and other family members receive well deserved honors. And my daughter, eyes wide, was taking everything in around her, intently watching. She's too

young to truly understand the importance and meaning of what was happening around her – devotion, honor, tradition, loyalty, hard earned recognition, and respect. But I could sense that she was intrigued, curious and proud of her Mommy. She turns 5 years old in March. She's almost old enough to start taking karate classes. I want her to take classes at Navarro's. I want her to experience what I am just beginning to experience. To be part of a place, a tradition that is exceptional.

Respectfully,

A handwritten signature in black ink, appearing to read 'Michelle', with a long, sweeping horizontal line extending to the right.

Michelle Venegas
563 Lisbon Street
San Francisco, 94112



INSTITUTO FAMILIAR DE LA RAZA, INC.

2919 Mission Street
San Francisco, CA 94110

(415) 229-0500
Health Services FAX: (415) 647-3662
Administration FAX: (415) 647-0740

Andres O. Salerno, MFTI

February 5, 2016

Dear Ms. Alice Tse of Innovistech Realty,

I am writing you on behalf of Carlos Navarro and Navarro's Martial Arts Academy. It has recently come to my attention that the Academy runs a risk of eviction and, in effect, of going out of business entirely. In light of its over 40 years of involvement in the community, I wanted to take a moment to personally voice my strong desire for this business to be allowed to remain in its commercial space at an affordable rent. Navarro's has been at its currently location for over 40 years, and in that time has served as a crucial support system for countless youth and their families; removing Navarro's from the Mission would be a terrible injustice to the entire community.

Navarro's Martial Arts Academy is an integral part of a neighborhood that has lost too many community pillars in recent years. The recent invasion of tech companies in San Francisco has had devastating effects not simply on market rental prices, but on actual families that have been established in this city for many generations. The Mission District in particular has suffered tremendously in the wake of this development, as innumerable families have been disbanded and uprooted, forced to leave the city that they have called home for decades in search of affordable rent. The result is often the same: families are broken up, community supports are lost, and those who pay the biggest price are the younger generations. It is time to put an end to this, and to recognize that the decision is ours to do so.

Any business that has contributed to the cultural wealth and well-being of its community for so many years must be preserved, protected and conserved. I urge you to reconsider your proposed rent increase for Navarro's Martial Arts Academy and take a much-needed brave step towards helping keep the Mission's culture and community intact. The sustenance of the San Francisco that we all know and love depends on it.

If you have any questions please do not hesitate to get in touch.

Sincerely,

Andres O. Salerno

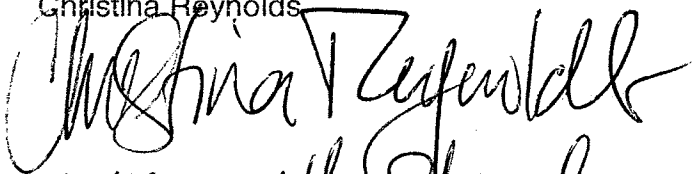
To Whom It May Concern,
2015

November 23,

Navarro's Martial Arts Academy has not only served the San Francisco community for many generations, but it has been an important foundation of the Mission for over 50 years. Carlos Navarro and family have dedicated their lives to the practice and instruction of martial arts which in turn helps to develop character, discipline, productivity and self-confidence in adults and youth alike, providing a refuge for the underserved in the betterment of the larger community. It would be a shame for the Academy to have to close its doors at this critical time of extreme gentrification in the city of San Francisco. What a tremendous loss it would be to the community of the Mission district. When prominent businesses such as these are forced to close their doors, the loss is irreplaceable, for it is a loss of cultural and historical proportions, one you cannot put a price tag on. Leading family owned-and-operated businesses such as Navarro's Academy deserve the respect of remaining open in this trying time when the community needs them most and granted more opportunities to thrive because they are indeed a prominent, supportive and beneficial part of the neighborhood. We do not need higher rents nor more homogenized culture in the heart of the Mission or in the rest of the city for that matter. What we need is more homegrown, born-and-raised, dedicated, local family businesses such as Navarro's that love and support the vibrant community that they serve. Navarro's Martial Arts Academy represents exactly that. Please don't take that away from us.

Sincerely,

Christina Reynolds


3719A 17th Street
San Francisco, CA 94114

MISSION BERNAL MERCHANTS ASSOCIATION

Dear Alice Tse, Innovistech Realty:

I am writing to express support for Navarro's Martial Arts Academy, a staple of the Bernal Heights community for 43 years. The longevity of a small business breeds community. Navarro's Martial Arts Academy's impact in the community is enhanced by virtue of its involvement in the lives of lower income youth through affordable classes for under-served San Franciscans.

In light of the rapid changes San Francisco is facing, accommodating businesses such as Navarro's Martial Arts Academy is of the utmost importance. Not only for the mere virtue of longevity, but also due to the fact that a business like Navarro's enhances the lives of the direct beneficiaries of its services, and the lives of those that interact with them, i.e., all of us who live and work in the neighborhood.

Thus, I ask that you take every consideration possible so as to ensure Navarro's Martial Arts Academy is able to continue serving the San Francisco community at its Bernal Heights locale.

Regards,



Abner Morales
Mission Bernal Merchants Association
Corridor Manager
abner@mbmasf.org
www.mbmasf.org



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-027
Business Name: Project Open Hand
Business Address: 730 Polk Street
District: District 6
Applicant: Mark Ryle, CEO
Nomination Date: September 30, 2016
Nominated By: Supervisor Jane Kim

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

1668 Bush Street from 1985-1988 (3 years)
2720 17th Street from 1988-1997 (9 years)
730 Polk Street from 1997-Present (19 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 6



City and County of San Francisco

JANE KIM
金貞妍

September 30, 2016

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

Re: Project Open Hand nomination for the Legacy Business Registry

Dear Regina:

I would like to formally nominate Project Open Hand as a candidate for the Legacy Business Registry in San Francisco.

In 1985, after seeing a close friend with AIDS suffer from malnutrition, a San Francisco grandmother and retired food-service worker named Ruth Brinker decided to feed her neighbors during the early days of the epidemic. She prepared meals in her kitchen for seven neighbors with AIDS and so began her vision of "*meals with love*" which is still alive and remains the motivating force and mission of Project Open Hand. The pioneering organization continues to serve people with HIV/AIDS, and has expanded to feed seniors as well as our neighbors who are fighting cancer, heart disease, diabetes and other critical illnesses.

Project Open Hand has been growing ever since. In 1997, Project Open Hand purchased the current headquarters at 730 Polk Street in the heart of San Francisco's Tenderloin neighborhood. Today, Project Open Hand prepares 2,500 nutritious meals daily and provides 200 bags of healthy groceries every day to help sustain clients as they battle serious illnesses, isolation, or the health challenges of aging. Each day, more than 125 Project Open Hand volunteers visit the neighborhood headquarters to nourish our community.

More than 1,400 of their clients live in the Tenderloin, as do many of their employees. In addition, Project Open Hand provides below market rental space to The Shanti Project (Shanti) and the Asian & Pacific Islander Wellness Center (API). Both Shanti and API's missions align with that of Project Open Hand – to serve the most vulnerable. Without Project Open Hand's support and space, the communities served by these organizations would suffer greatly. Non-profits that Project Open Hand partners within the neighborhood also include: Glide Memorial Church, St. Anthony's, Larkin Street Youth Services, Tom Waddell Clinic and many more.

Member, Board of Supervisors
District 6



City and County of San Francisco

JANE KIM
金貞妍

Project Open Hand ran a successful \$7.5 million capital campaign in 1998 to restore the building at 730 Polk to its original 1922 luster and garnered the support of hundreds of community donors. In retrofitting the space to produce thousands of meals daily, Project Open Hand maintained the architectural integrity of the original structure – while also adding solar panels to make it one of the first “green” buildings in the Tenderloin. Today, the exterior of the W.L. Schmolle-designed building stands as a proud beacon of hope for the neighborhood, not because of its grand structure, but because of the good work that happens within its walls.

Project Open Hand’s mission is one the community simply cannot go without. I am proud to nominate Project Open Hand as a candidate for the San Francisco Legacy Business Registry.

Thank you,

A handwritten signature in blue ink, consisting of a stylized 'J' followed by a horizontal line and a small flourish.

Jane Kim

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		
Project Open Hand		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Project Open Hand is an exempt organization under section 501(c)(3) of the Internal Revenue code. The organization is held accountable by a Board of Directors in partnership with the CEO: Carmela D. Krantz, Board Chair Mark Ryle, CEO		
CURRENT BUSINESS ADDRESS		TELEPHONE
730 Polk Street, San Francisco, CA 94109		(415)447-2300
		EMAIL
		mryle@openhand.org
WEBSITE	FACEBOOK PAGE	YELP PAGE
openhand.org	https://www.facebook.com/ProjectOpenHand	https://www.yelp.com/biz/project-open-hand-san-francisco

APPLICANT'S NAME	
Mark Ryle	<input type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
CEO	
APPLICANT'S ADDRESS	
730 Polk Street, San Francisco, CA 94109	
TELEPHONE	
(415)447-2300	
EMAIL	
mryle@openhand.org	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER	SECRETARY OF STATE ENTITY NUMBER (if applicable)
	C1194089

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
1668 Bush Street, San Francisco, CA	94109	09/1985
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATION
<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		09/1985 - 07/1988

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
2720 Seventeenth Street, San Francisco, CA	94110	07/1988 - 07/1997

OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
730 Polk Street, San Francisco, CA	94109	07/1997 - Present

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.

Mark Ryle, LCSW 10/02/16

Name (Print):

Date:

Signature: 

Project Open Hand Legacy Business Registry Application October 2016
Section 4: 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.

Project Open Hand was founded in San Francisco in 1985 at a time when the city found itself at ground zero of a frightening and devastating epidemic called AIDS. While many felt helpless as they witnessed the disease claim friends, family and co-workers, a retired food services worker named Ruth Brinker felt something needed to be done. Ruth, a grandmother, began preparing “meals with love” in her kitchen and delivering them to seven neighbors with AIDS who were far too frail and critically ill to cook for themselves. At the time, there were no social services in place to provide meals to those weakened by HIV. As more people in the community heard about Ruth’s “project,” the list of clients grew. To accommodate the urgent need, Project Open Hand moved its operation that same year to the 1668 Bush Street basement of Trinity Episcopal Church. In the ensuing and formative years, Project Open Hand grew to serve thousands of meals each day and moved its operation to further accommodate the need by purchasing a kitchen at 2720 17th Street in 1987.

By 1991, after reaching the 1 millionth meal served landmark and adopting a grocery service, Project Open Hand graduated from a grassroots organization to establishing itself as 501c3 nonprofit. As Project Open Hand surpassed its 3 millionth meal served to the critically ill, it faced an urgent need to centralize its kitchen, administration and delivery operations. In the summer of 1997, Project Open Hand moved into the building at 730 Polk Street. The four-story brick structure designed by famed San Francisco architect W.L. Schmolle was ideally suited to fit the needs of Project Open Hand as it enhanced its services in the face of a changing epidemic. The “POH Building” was transformed into a site producing thousands of nutritious meals, bags of groceries and valuable nutrition counseling and education services. Having a single, centralized location in the heart of the city’s Tenderloin District immediately established the POH Building as an easily accessible anchor point for the community of clients and volunteers. Centrally located in San Francisco and nearer to public transportation routes (walking distance from Civic Center BART and MUNI Stations) – and with larger facilities – meals were prepared and delivered more efficiently, client-waiting time was shortened and public awareness about Project Open Hand grew.

Today, as Project Open Hand expanded its services beyond AIDS/HIV, to include those fighting critical illnesses such as breast cancer, diabetes and congestive heart failure – more than 2,500 nutritious meals are prepared and over 200 bags of healthy groceries are provided out of the POH Building. The fully stocked and bustling grocery center on the second floor of the POH Building comes alive with smiles and positive energy as clients and caregivers come by to pick up healthy groceries. Also on the second floor, nutrition education and counseling is available in our Wellness Center where registered dieticians and clinical social workers are available for regular check-ins and advice. Each day, the Willow Avenue entrance sees a fleet of delivery trucks stock up on meals en route for delivery to homebound clients and the senior meals program with partners at 20 sites across San Francisco.

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

In its entire history, Project Open Hand has not missed a single day of preparing *meals with love* to critically ill San Franciscans.

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

Project Open Hand was founded by Ruth Brinker in 1985 as a grassroots organization and was established as a 501c3 nonprofit organization in 1991.

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

Project Open Hand was founded by Ruth Brinker in 1985 as a grassroots organization and was established as a 501c3 nonprofit organization in 1991.

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.

In nearly every year of its existence, Project Open Hand has received public recognition in the form of Project Open Hand Day and Project Open Hand Weekend proclamations from several mayors and the Board of Supervisors of San Francisco. Most recently, Mayor Ed Lee and Supervisor Scott Wiener issued proclamations for Project Open Hand Day and Weekend in September of 2016.

Criterion 2

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

More than 1,400 Project Open Hand clients live in the Tenderloin, as do many of the organization's employees and volunteers. Since 1998, Project Open Hand also participated in a growing senior meal program with deliveries to 20 sites across the city – including three facilities that focus on veterans. The Senior Meal Program serves nutritious meals to approximately 4,000 seniors in need annually. Project Open Hand continues to improve menus to meet the nutritional needs and tastes of seniors – many of whom utilize this lunch as their only substantial meal of the day.

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

Project Open Hand participates and partners on several high-profile events including, but not limited to the Annual Ghirardelli Chocolate Festival, the (San Francisco Giants) Giant Race, AIDS Walk San Francisco, Avon Walk to End Breast Cancer and more. These significant events attract upwards of 50,000 participants and help raise awareness and funds to fight critical illnesses for San Francisco residents.

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

Project Open Hand's building was fossilized in the following documents: 2010 "Van Ness Auto Row Support Structures" survey of automobile-related buildings by Architectural Historian, William Kostura; San Francisco Examiner, September 23, 1922, "Chanslor-Lyon Co. Building"; 1929 and 1948 San born maps ("wholesale auto supplies"); Crocker-Langley and Polk's city directory, and public reverse directory listings of building occupants, 1923-1966. Additionally, since its inception in 1985, Project Open Hand has received consistent coverage from major and independent media outlets in the Bay Area. In 2016 alone, Project Open Hand has been profiled in the San Francisco Chronicle, KRON4 News, KPIX News, KTVU News and the Bay Area Reporter. Sample clippings are included in this application.

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

Although it was never her intention, Project Open Hand founder Ruth Brinker rose to a significantly high profile in the Bay Area and in the national discussion on AIDS, receiving praise and coverage in major media outlets, including the Washington Post and Time Magazine. In her 2011 obituary, the San Francisco Chronicle said this about Ruth Brinker: "From 1985 to her retirement in the early 1990s, Ms. Brinker pushed, cajoled and charmed city leaders, produce vendors, grocers and health officials into supporting her charity, which today serves almost 2,600 meals a day to seniors and those suffering from AIDS, breast cancer and other debilitating diseases." Project Open Hand Board of Director alumni include Major League Baseball Manager Dusty Baker and former GAP Chairman Thomas Harris, among others.

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

Project Open Hand's mission is to provide *meals with love* to the sick and the elderly. The organization's vision is that "no one who is sick or elderly in our community will go without nutritious meals with love." In 2016, Project Open Hand delivered its 19 Millionth Meal to critically ill and senior neighbors in our community.

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

Project Open Hand serves San Francisco and Alameda County residents fighting HIV/AIDS, breast cancer, diabetes and other critical illnesses – as well as seniors facing hunger.

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

The building was designed by renown architect W.L. Schmolle, known for his work in San Francisco.

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

While Project Open Hand serves clients of all incomes, many have little or no income due to illness and struggles to pay for medical care. In fact, 90% of our clients live below the poverty level. Project Open Hand also provides below market rental space to The Shanti Project, the Asian & Pacific Islander Wellness Center, as well as Lava Mae so that they may provide mobile showers and sanitation service to those experiencing homelessness in San Francisco. Without Project Open Hand's support and space, the communities served would suffer greatly.

Criterion 3

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

Project Open Hand's life-sustaining food has the incredible power to help clients crush cancer, demolish diabetes, tackle HIV, and battle the effects of aging. But it's more than that. Whether clients receive home-delivered meals, pick up food at our grocery center, or enjoy meals in senior dining rooms, Project Open Hand provides food with love, a friendly face and a sense of community, which can lead to better health.

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)

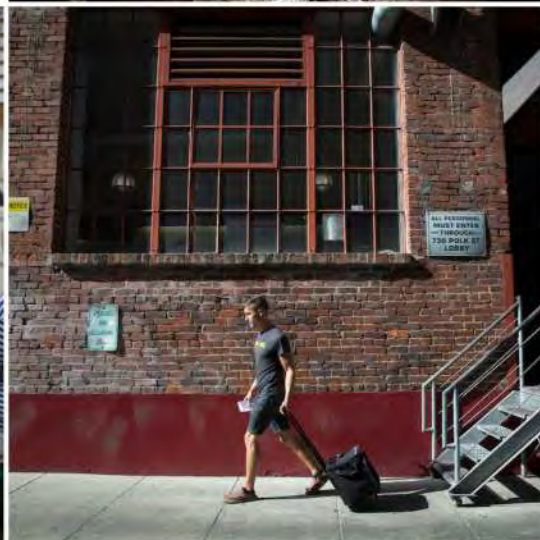
Ruth's vision of "meals with love" is still alive and remains the motivating force behind all that Project Open Hand does to nourish and engage the community.

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.). Does the building occupied by the business relate to the immediate neighborhood?

Project Open Hand ran a successful \$7.5 million capital campaign to restore the building to its original 1922 luster, garnering support from hundreds of community donors. In the early 2000s, Project Open Hand added solar panels on its roof, making it one of the first "green" buildings in the Tenderloin. There is also an indoor greenhouse, where herbs and greens are grown and used by chefs in client meals, advancing efforts to provide our clients with the freshest, healthiest food possible, while continuing our commitment to source our ingredients as locally as possible. Additional features include murals, paintings and plaques honoring key contributors to the organization's history. World renown muralist Charley Brown provided POH Building with a mural in the front lobby, commemorating generous donors who gave to the 1998 campaign for the building's renovation.

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.



San Francisco Examiner

AIDS meal program jubilant at new site

Project Open Hand moves to Polk St.

By Michael Douglas
PHOTOGRAPH BY [unreadable]



A larger kitchen makes it easier for workers at Project Open Hand.

26 BAY AREA REPORTER 2 October 1997

Project Open Hand's New San Francisco Grocery Center Opens on October 7th!

You'll find us at 730 Polk Street between Ellis & Eddy. Our Grocery Center at 1116 Howard Street closes on October 2nd.

To volunteer call 447-2404. To start or change services call 1-800-551-MEAL.



Meals with love for people with AIDS.

THE OUTLOOK FOR '89

TIME

Nation
TIME/JANUARY 9, 1989

For Goodness' Sake

Open Heart, Open Hand

"I really believe that people with AIDS are dying of malnutrition, not AIDS"



Ruth Brinker is grandmother incarnate, a balm of memories and sympathies. As she sits at the edge of his messy bed, the young blind man grasps the lid off his dinner. An Italian omelet, roast potatoes, broccoli. The cramped hotel room actually smells of home. "Ruth," he says, "I love you."

At that very moment, several dozen volunteers are playing out the same scene in several hundred rooms and apartments all across San Francisco, feeding and cheering men and women with AIDS. These volunteers are the soldiers of Project Open Hand, which Brinker, 66, started in 1985. She and her workers now provide 1,100 meals a day.

Brinker did not set out to become a savior. In 1984 a young architect she knew fell ill. "I'd never had any experi-

Practical Ideas Help Those in Need



KEN GARCIA

Open Mind Results in Open Hand

Ruth Brinker started an S.F. 'love story'

Ruth Brinker had this funny thought years ago when all the world's doctors and scientists and researchers were running forth to do battle with a deadly killer that came to be known as AIDS.

What about the food?

A simple, clear idea. A tiny dot in a big picture. A generous leap for mankind.

Brinker had a friend dying of

Ruth Brinker and her desire to feed a few sick and hungry people. And she pushed it and nurtured it for five years, until, she said, "I couldn't take it any farther."

So the city will honor her with a plaque in Willow Alley off Polk Street, a small reminder of something that started through one person's large and generous spirit. She thinks it's all kind of funny, but then, that's what she thought in 1985 when she had that little

idea in the middle. "I remember I served, and I'm proud like that area anymore," she says about all of it, "it's so sweet that we like this. But we it's worked out."

Got a story to tell? Garcia of (415) 774-1107, kgarcia@sfgate.com

Feb. 24, 1998 Chronicle

Michael J. Solomon
Novato resident
Michael John Solomon, 61, of Novato, died of a heart attack Feb. 17.

He was a native of Boston, Mass. He attended St. Anselm's School and graduated from Marin Catholic High School and San Francisco State University.



Project Open Hand™

meals with love

Open Hand Moves Mission to New Kitchen



Project Open Hand, a nonprofit group that prepares and delivers food for Bay Area residents with AIDS, moved the last meal from its Mission District kitchen this weekend. Above, from left, Carol Soroczo, Anne Marie, Executive Director Tom Nelson, founder Ruth Brinker, Tandy Tavo and Dyle Robinson help with the meal. The group will keep serving hot meals from its new Tenderloin kitchen on Polk Street (left), which opens today. Its bidding farewell to the Mission kitchen at 2750 17th St., hundreds of volunteers helped prepare 1,200 meals Friday afternoon.

Ruth Brinker, Project Open Hand founder, dies

By Will Kane | August 17, 2011



For San Francisco's AIDS network, survival evolution

By Eric Alday | June 25, 2016 | Updated: July 15, 2016 4:18pm





GREEN IS THE BEST WAY TO LIVE

POLK





SECURITY NOTICE
Video Surveillance
in use on
these premises

LOADING
AND
UNLOADING
20'

ALL PERSONNEL
MUST ENTER
THROUGH
730 POLK ST.
LOBBY



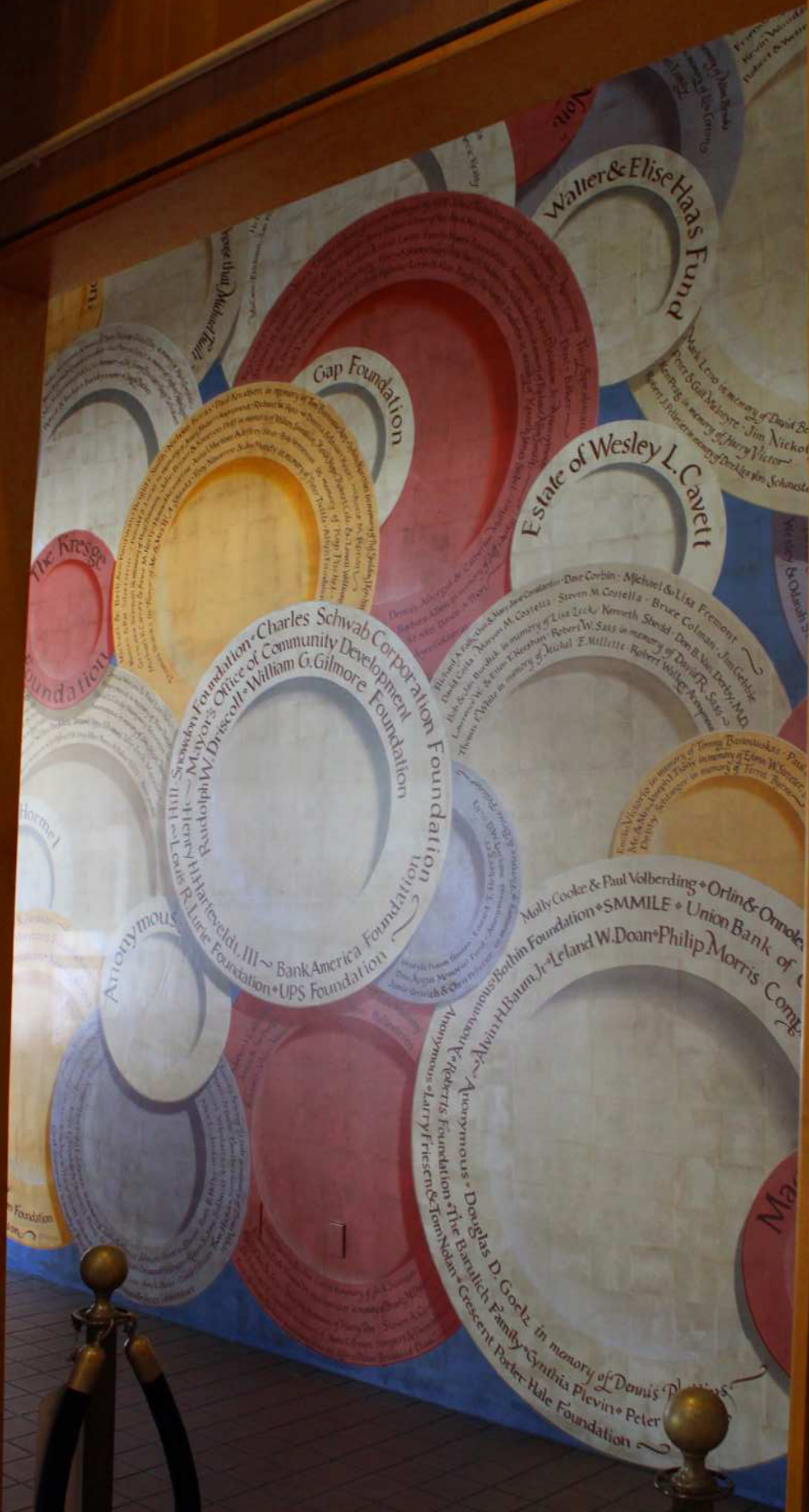


THIS LOBBY IS DEDICATED TO
PROJECT OPEN HAND'S MANY VOLUNTEERS,
WHOSE LOVE FEEDS US ALL.



WALL
OF
HONOR









A CARROTS
Serving amount 1 BAG

B Broccoli
Serving amount 3

C Bok-choy
2

D APPLES
Serving amount 4

E CELERY
Serving amount 2

Bok-choy
2

Red
stuff
(2)



















For San Francisco's AIDS network, survival and evolution

By Erin Allday | June 25, 2016 | Updated: July 15, 2016 4:18pm

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Photo: Liz Hafalia, The Chronicle

Wilshia Seeley (left) and San Francisco campaign monitors Dustin Finkle (right) and Shamita Jayakumar (middle right) prep carrots in the kitchen of Project Open Hand on Friday, June 24, 2016, in San Francisco, Calif.

In the founding days of Project Open Hand, a nonprofit agency that grew out of the AIDS epidemic, volunteers would make and deliver meals for clients: young men who were barely

able to get out of bed, much less shop for food or cook their own dinners. Young men who were dying.

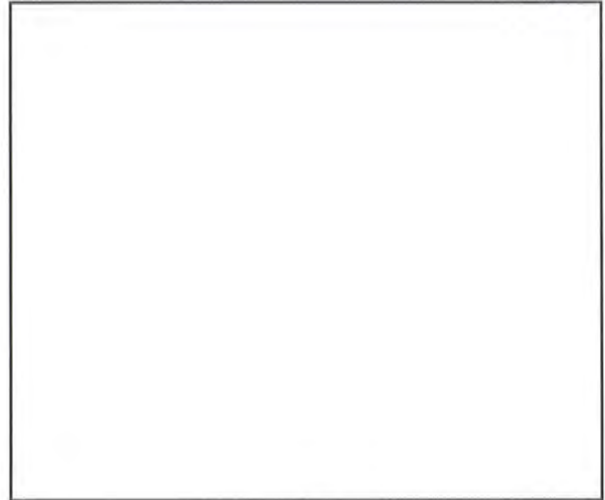
They'd be given steaming plates of high-carb, high-protein, high-calorie comfort foods like pastas and casseroles to combat malnutrition and weight loss from the wasting condition that marked their illness.

But 35 years later, the menu has changed — it's skinless chicken breasts and steamed vegetables now — along with the clients. They have diabetes and heart disease in addition to HIV. They're 55, not 25. And they're going to live.

“Our guys are complex now,” said Mark Ryle, chief executive of Project Open Hand. “And we're a more sophisticated organization.”

Project Open Hand is part of a vast web of nonprofit services for San Francisco residents with AIDS or HIV that formed alongside the epidemic and is now in the midst of an evolution. The landscape of the disease has shifted so dramatically in the past 15 years that each agency's leaders must figure out what role, if any, they play in the arena of HIV support.

About 16,000 people are living with HIV in San Francisco, and for many, their health and well-being depend on the survival of these agencies. But the population and its needs have changed. A disease that once was largely considered a death sentence is now a chronic and treatable condition. People with HIV are older — in San Francisco, more than half are at least 50 — and they need financial help, mental health services and care for medical issues beyond HIV.



MORE BY ERIN ALLDAY



Search for HIV's Holy Grail: New plan of attack in SF

Stanford HIV study casts doubt on abstinence efforts in Africa



Pioneering elbow

transplant at UCSF

Meanwhile, funds for HIV and AIDS are drying up. In San Francisco, federal funding has been cut in half since the peak years in the 1990s, to less than \$20 million annually.



The city has always supplemented that federal money, but the drop is still concerning. And many agencies report that they're losing donors to more urgent or popular charitable causes.

In response, some nonprofits have disappeared. Many have expanded services to better match the changing needs of their HIV clients or to reach new groups — patients with cancer, heart disease or diabetes, for example. Some nonprofits are merging to conserve resources.

“The AIDS epidemic is changing. And we should be changing with it,” said Barbara Garcia, head of San Francisco’s Department of Public Health, which funds roughly 100 HIV/AIDS nonprofits. Those changes, she said, aren’t always easy, and may mean some agencies need to shut down.

A form of “organizational Darwinism” is under way, said Craig Miller, the founder of AIDS Walk, which raises money for HIV groups. “The process isn’t necessarily any prettier than it is in the animal kingdom, but it’s necessary,” he said.



Photo: Liz Hafalia, The Chronicle

Basil as well as other herbs grown in hydroponic systems at Project Open Hand are used in their meals on Friday, June 24, 2016, in San Francisco, Calif.

‘Double-edged sword’

Last week, Positive Resource Center — one of San Francisco’s oldest AIDS agencies, which provides benefits and employment counseling to people with HIV — announced plans to merge with Baker Places and AIDS Emergency Fund. Baker Places is a 52-year-old agency that provides housing and treatment services for people with substance abuse and mental health issues, and AIDS Emergency Fund offers grants of up to \$1,000 for people with HIV.

Leaders of the agencies said the merger will give clients better access to long-term care, while keeping the nonprofits solvent.

“Many organizations are asking themselves, ‘How am I going to survive on just HIV?’” said Brett Andrews, executive director of Positive Resource Center. “It’s almost a double-edged

sword. We are excited people are living longer, but we may have lost the political will to keep these organizations going.”

Sandra Nathan was hired as executive director of AIDS Emergency Fund last year specifically to help the agency plot a path for survival. Its client base has fallen dramatically since the peak years of the epidemic in the mid-1990s, from roughly 3,000 to 1,700 last year.

But it's tough to let go of an agency so deeply rooted in the response to the crisis. The AIDS Emergency Fund was built by men in the gay community, and their friends and families, who raised money for emergency grants to help AIDS patients pay phone bills, rent, groceries and other expenses that could throw an already chaotic life into financial ruin.



Photo: Liz Hafalia, The Chronicle

Volunteer shoppers Greg Karabeinikoff (left) and Richard Melnick get listed items for clients at the grocery center at Project Open Hand on Friday, June 24, 2016, in San Francisco, Calif.

“We’ve always occupied a unique niche,” Nathan said. “The best we can do now is to combine our programs with a larger nonprofit organization.”

The shift in services at HIV agencies started not long after the first antiretroviral drugs to treat the virus arrived in the late 1990s. But it’s been a prolonged shakeup, and one that continues to rattle the city’s nonprofit infrastructure, often referred to as the “San Francisco model.”

In recent years, as HIV service providers have become more aware of the needs of aging, long-term survivors, many of whom never expected to live this long. Groups like Shanti Project, which provides peer support, have expanded their services.

Two years ago, Shanti incorporated a program called Honoring Our Experience, which holds weekend retreats and dances for survivors. In November, Shanti merged with a group called PAWS — for Pets Are Wonderful Support — that opened in the mid-1980s and seemed like a good fit for Shanti’s older clients, many of whom rely on pets to fend off isolation.

“We actually went from Shanti helping people die well to Shanti helping people live well,” said Executive Director Kaushik Roy.



Photo: Liz Hafalia, The Chronicle

David Warnecke (right) pets Rocco (middle) as they wait for food at the grocery center and kitchen at Project Open Hand on Friday, June 24, 2016, in San Francisco, Calif. Owner of Rocco (left) accepts photo but does not want to be identified.

Even more fundamental was the decision to take on clients who did not have HIV. Shanti started a program for people with breast cancer in 2001, and later expanded it to women with all kinds of cancer. Two years ago, the agency added a program for people with hepatitis C. Now, only about two-thirds of Shanti's clients have HIV.

Roy and other nonprofit leaders said that even as they've reached out to non-HIV clients, they remain HIV-centered. But the shifts in services can be difficult — for clients, volunteers and the community at large. Long-term survivors complain of feeling left behind as agencies move on to other types of clients.

The San Francisco AIDS Foundation, the city's largest and oldest HIV-focused agency, took criticism for merging with the Magnet health clinic in the Castro eight years ago and Stop AIDS

Project in 2012.

But perhaps the most emotional transition in the foundation's history was a much smaller one, said James Loduca, senior vice president. One of the foundation's first services was a phone hotline, which famously started ringing immediately after it was installed in a small Castro Street office in 1982. By 2009, the hotline, which offered advice and support for people with HIV, had become all but irrelevant; no one called for information they could get so easily online.

"The amount of resources that were being poured into keeping it functional versus the sharp decline in calls, of course we couldn't keep it," Loduca said. "But it brought on some soul-searching, especially for board members who were some of the first volunteers at the hotline."



Photo: Liz Hafalia, The Chronicle

Dispatcher James Vilchez (left) and driver Otto Baltodano (right) unload the truck used to send meals to the elderly from Project Open Hand on Friday, June 24, 2016, in San Francisco, Calif.

'Breaking up the family'

When Project Open Hand started offering meals to people with conditions besides HIV a year ago, some of its older HIV clients objected, said Ryle, the chief executive. They told him that they wouldn't feel comfortable with so many unfamiliar faces around. Even some volunteers had reservations. One morning, Ryle was in the kitchen watching workers prepare the day's meals when a longtime volunteer took him to task.

"You know, you're breaking up the family," Ryle recalled her saying. "You're bringing in people who aren't part of us."

But even as she griped, she never stopped chopping carrots. "Maybe it was for someone with diabetes instead of HIV," Ryle said. "Maybe she wasn't happy about that. But she knew it was important work."

Erin Allday is a San Francisco Chronicle staff writer. Email: eallday@sfgchronicle.com Twitter: [@erinallday](https://twitter.com/erinallday)



Erin Allday

Health Reporter

HEARST

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Ruth Brinker, Project Open Hand founder, dies

By Will Kane | August 14, 2011

0



Ruth Brinker, a noted AIDS activist, died on Saturday. She was 89.

In the early 1980s, Ruth Brinker saw friends with AIDS slowly wasting away, too weak to cook for themselves. She knew she could help.

She headed to her kitchen and whipped up a meal. Then another. And then another. Before she knew it, Ms. Brinker had started Project Open Hand, a San Francisco charity renowned for being one of the first to support gay men suffering from AIDS.

Ms. Brinker died Monday at the age of 89. The cause was complications related to vascular dementia, said her daughter, Lisa Brinker.

From 1985 to her retirement in the early 1990s, Ms. Brinker pushed, cajoled and charmed city leaders, produce vendors, grocers and health officials into supporting her charity, which today serves almost 2,600 meals a day to seniors and those suffering from AIDS, breast cancer and other debilitating diseases.



"In the days before drugs, food was the treatment" for AIDS, said Jim Illig, director of government relations at Project Open Hand.

Ms. Brinker often rose at 4 a.m. to corner food vendors and persuade them to donate fresh supplies for the meals she and others would prepare. "She would be like a little ant that brings everything back to the house," said Fernando Castillo, who prepared meals for Project Open Hand for many years. "She would say to the managers, 'We want to buy 10 to 20 cases of zucchini,' and we'd come away with 30 more than that," he said.

She was fearless, friends and family members said - except when it came to soliciting funds from corporations like Chevron and Wells Fargo. "She'd never asked for money before," said Bob Brenneman, director of development for the charity.

In the late 1980s and early 1990s, Ms. Brinker and Project Open Hand were investigated for financial improprieties but ultimately cleared.

"The epidemic was just raging out of control," said Tom Nolan, the charity's executive director. "She'd have people literally go to the bars at night and pass a hat around and then go buy potatoes. If the choice were between perfect records and saving people who would die, she made the right choice."

Born in South Dakota, Ms. Brinker moved to San Francisco in 1955. She wrote a column for The Chronicle on pets before opening an antique store and working for Meals on Wheels.

Despite the success of her organization, Ms. Brinker was never known to gloat, friends said.

Even when Mother Teresa visited San Francisco and noted how much Ms. Brinker had accomplished, Ms. Brinker demurred.

"I said, 'Oh my God, look what Mother Teresa said about you,' and all she said was, 'That was very nice of her to say that,' " Castillo said.

Ms. Brinker is survived by two daughters, Lisa of San Francisco and Sara of Las Vegas; a grandson, Max Corso of Las Vegas; and a great-grandson, Bailey Corso, also of Las Vegas.

A public service is planned for Sept. 12. The family asks that donations in Ms. Brinker's honor be made to Project Open Hand.

E-mail Will Kane at wkane@sfgate.com.



Will Kane

Reporter

HEARST

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The City and County of San Francisco

PROCLAMATION
PROJECT OPEN HAND DAY
SEPTEMBER 9, 2016

WHEREAS, Project Open Hand was founded in the City & County of San Francisco in 1985 and in 2016 will serve its 19 millionth “meal with love” to critically ill Bay Area neighbors and seniors; and

WHEREAS, Every day, Project Open Hand continues to nourish and engage our community by serving thousands of people in the Bay Area battling serious, life-threatening illnesses, and providing them with healthy, nutritious food; and

WHEREAS, Project Open Hand founded the movement of delivering nutritious *meals with love* to the critically ill and still today is the largest provider of nutrition to the HIV/AIDS community in the country; and

WHEREAS, Project Open Hand believes food is medicine and provides 200 bags of healthy groceries every day to help sustain clients as they battle serious illness, isolation or the health challenges of old age; and

WHEREAS, Since 1998, Project Open Hand has served nutritious lunches to seniors and adults with disabilities at over 20 community dining rooms across San Francisco; and

WHEREAS, Project Open Hand has been an early pioneer in battling the stigma of HIV/AIDS and has expanded its services to help those with illnesses such as cancer, diabetes and heart disease; and

WHEREAS, Project Open Hand engages a robust and committed network of more than 5,300 volunteers who contribute nearly 100,000 hours of service each year in the organization’s kitchen, grocery center, senior centers, delivery routes and special events; and

WHEREAS, Project Open Hand has partnered with the San Francisco Giants and Ghirardelli Chocolate Company for a special two-day celebration that includes the Giant Race and the Ghirardelli Chocolate Festival to help raise funds and awareness for the sick or elderly in our community; now, therefore, be it

RESOLVED, That the Board of Supervisors proclaims September 10-11, 2016 to be **Project Open Hand Day** in the City and County of San Francisco.

A handwritten signature in black ink that reads "Scott Wiener".

Scott Wiener
Member, Board of Supervisors
September 9, 2016



The City and County of San Francisco

PROCLAMATION

PROJECT OPEN HAND WEEKEND

SEPTEMBER 10-11, 2016

WHEREAS, Project Open Hand was founded in the City & County of San Francisco in 1985 and in 2016 will serve its 19 millionth "meal with love" to critically ill Bay Area neighbors and seniors; and

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A handwritten signature in black ink that reads "Scott Wiener".

Scott Wiener
Member, Board of Supervisors
September 9, 2016



Project Open Hand

meals with love



FREE HEALTHY FOOD

..... for
neighbors fighting critical illness



Project Open Hand
meals with love

www.projectopenhand.org

FREE HEALTHY MEALS AND GROCERIES TO HELP YOU HEAL

PROJECT OPEN HAND provides free, nutritious meals and groceries to neighbors living with critical illnesses who are experiencing symptoms. We serve residents of Alameda County and San Francisco. Home-delivered meals are available for clients with mobility issues.

ELIGIBLE DIAGNOSES INCLUDE:

- Autoimmune Disease (e.g., Lupus)
 - Cancer, active diagnosis
 - Congestive Heart Failure
 - Chronic Obstructive Pulmonary Disease (COPD)
 - Coronary Artery Disease
 - End-stage Renal Disease
 - Diabetes
 - End-stage Liver Disease
 - Hepatitis C
 - HIV+/AIDS
 - Lou Gehrig's Disease (ALS)
 - Multiple Sclerosis
 - Serious Neurological Condition/Stroke/
Parkinson's
 - Recent Major Surgery
-

Find out if you or a loved one is eligible for our Wellness Programs.

ALAMEDA COUNTY: 510-622-0221

SAN FRANCISCO: 415-483-6108

E clientservices@openhand.org

W openhand.org



Project Open Hand
meals with love



VAN NESS AUTO ROW SUPPORT STRUCTURES

A Survey of Automobile-Related Buildings
along the Van Ness Avenue Corridor



Interior of Don Lee's Cadillac showroom, 1000 Van Ness Avenue

by

William Kostura, Architectural Historian
P. O. Box 60211
Palo Alto, CA 94306

for

The Department of City Planning
1650 Mission Street, Suite 400
San Francisco, CA 94103

2010

Automobile parts and supplies stores

History of their development

The first business that advertised in city directory classified as selling auto parts was C. W. Marwedel, a general machinists' supply house on First Street, in 1901. Leavitt and Bill, at 307-309 Larkin, also began to sell auto supplies in 1904, and they were the first to do so in the study area. The number of businesses of this type in the city sharply rose after 1906.

Sellers of auto parts and supplies in San Francisco tended to congregate in the study area, close to the auto showrooms. 36% of such businesses were in the study area in 1908. This percentage rose to an all-time high of 76% in 1911. Thereafter it fluctuated: for example, 53% in 1918, and 63% in 1929. In the latter year, there were 75 such businesses in the study area alone.

These figures are a little misleading, for most of the large automobile dealers in the study area sold auto supplies, and advertised as doing so. Subtract the auto dealers, and the percentage of San Francisco's auto parts stores that were in the study area would be less dramatic. Nevertheless, the study area was clearly the primary neighborhood where auto parts stores, especially the larger ones, could be found.



Chanslor and Lyon's wholesale auto parts and supplies store, 730 Polk Street. Built in 1922 to designs by architect W. L. Schmolle. Integrity is high.

One auto supply business dominated the field in San Francisco: Chanslor and Lyon. It had been founded in Los Angeles, and was already an established business there by the time it opened a branch store in San Francisco, in 1906. During its first sixteen years here C&L occupied four leased buildings in the study area, all now demolished. In 1922 they built 730 Polk Street (extant) to house their wholesale auto supplies and tires store. The *San Francisco Examiner* called it “the largest on the Pacific Coast devoted exclusively to housing automotive equipment.” Chanslor and Lyon remained in this building until 1966. Both Walter Chanslor and Philip Lyon remained officers in this business (president and vice-president) through 1948.

Architecture of automobile parts and supplies stores

The largest and finest of these, 730 Polk (1922), is brick masonry in construction, with wooden piers, joists, and girders. It derives its architectural feeling primarily from its tan and buff-colored brick cladding, which has an exceptionally warm tone. Windows have industrial steel sash. Ornament includes a somewhat heavy cornice, a profiled belt course, and shields emblazoned with the letters C&L, for the first occupant, Chanslor and Lyon.

1033-1037 Polk (1920) is reinforced concrete in construction, and has a liberal amount of classical ornament applied to bays of equal width. 1522-1524 Bush (1916) is made of brick and is notable for its row of wooden, pivoting windows in the second story, a feature that has become rare.



Upper portion of 1033-1037 Polk Street, showing classical ornament. Arthur S. Bugbee, architect, 1920. Auto parts stores occupied the two storefronts from 1920 into the early 1930s.

Surviving automobile supply stores

In terms of early date, longevity of this use (through 1964), and integrity, the best examples of auto supplies stores in the study area include:

1430-1480 Van Ness Avenue. Built in 1912. Years of auto supply use: 18. Integrity is fair.

1522-1524 Bush Street. Built in 1920. Years of auto supply use: 12. Integrity is good to high.

1033-1037 Polk Street. Built in 1920. Years of auto supply use: 13. Integrity is high.

730 Polk Street (Chanslor and Lyon). Built in 1922. Years of auto supply use: 42 years. Integrity is high.

Tire stores

History of their development

This category could have also been included with Specialty Service Shops (below), but because national tire makers were prominently represented in the study area, and occupied conspicuous buildings, it seems important enough to be discussed separately.

Manufacturers of rubber goods began to make solid tires for carriages, wagons, and bicycles, and then pneumatic tires for bicycles and automobiles as the market for such developed. National businesses devoted primarily or entirely to manufacturing automobile tires emerged in the early 20th century.

A few such had outlets in San Francisco as early as 1905. In 1906, after the earthquake and fire, three of four tires dealers in the city were in the study area. In 1914, there were 37 tire dealers in the city, and 76% of them were in the study area. The percentage dipped as the numbers of dealers increased; for example, in 1929, 37% of the city's 100 tires dealers were in the study area.

The country's major tires manufacturers, Goodyear and Firestone, both based in Akron, Ohio, vacillated between having their own factory branch stores in San Francisco and selling tires through local dealers. Each opened a factory branch in San Francisco, and in each case the tire companies are known to have negotiated with the building owners regarding their needs before the building was designed and built. In the case of Firestone, the building plans were approved by H. S. Firestone in Akron before a lease was signed. Michelin and other tire manufacturers also opened factory branches in the study area, and other tire dealers were represented by local dealers.

State of California — The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code 3CS

Other Listings _____
 Review Code _____ Reviewer _____ Date _____

Page 1 of 6 *Resource Name or #: (Assigned by recorder) 730 Polk Street/771 Ellis Street

- P1. Historic name of building (if any): Chanslor and Lyon automobile accessories and parts store
 P2. Location: *a: County San Francisco Not for Publication Unrestricted
 *b. USGS 7.5' Quad _____ Date _____ T _____; R _____; _____ 1/4 of _____ 1/4 of Sec _____; _____ B.M.
 c. Address 730 Polk Street/771 Ellis Street City San Francisco Zip 94109
 d. UTM: Zone _____; _____ mE/ _____ mN *e. Assessor's parcel #: Block 740, lot 18

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This is a four-story brick building with wooden internal piers, joists, and girders. It fills its 120-foot by 110-foot lot at the southeast corner of Polk and Ellis streets. The face bricks are slightly variegated, being tan and buff in color. These bricks form the piers, spandrels, parapet, and upper first story walls of the building. The spandrels are very slightly, but visibly, recessed from the piers. Set within the piers and spandrels of the upper three stories are original windows of industrial steel sash. These windows are fixed, save for their centers, which open as hoppers. In the first story all windows have replacement sash of metal. These are divided into many lights, and relate well to the older steel sash in the stories above.

This Historic Building Qualifies to use the California Historic Building Code. Title 24 Part 8 (See Continuation Sheet, page 2.)

*3-20-13 558-6275
 Approved M. Moses Corretia*

*P3b Resource Attributes: HP7 – four story commercial building; HP8 – wholesale house



*P4. Resources Present:
 Building Structure Object
 Site District Element of District Other

*P5b. Description of Photo:
 (View, date, accession #)
 View looking southeast
 June 2009

*P6. Date Constructed/Age and Source:
 Historic
 Prehistoric Both
1922; building permit

*P7. Owner and Address:
PROJECT OPEN HAND
730 POLK ST
SAN FRANCISCO CA 94109

*P8. Recorded by: (Name, affiliation, and address)
William Kostura
P. O. Box 60211
Palo Alto, CA 94306

*P9. Date Recorded:
September 2009

*P10. Survey Type: (Describe)
intensive

P11. Report Citation*: (Cite survey report.) William Kostura. Van Ness Auto Row Support Structures. San Francisco Department of City Planning, 2010.

- *Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List)

Description (continued):

At the top of the building, just below the parapet, is a profiled cornice, with lions' heads in the soffit of the cornice and curvilinear brackets or modillions beneath, giving support. The other ornament on this building consists of elaborate shields, most likely of terra cotta, each with the raised letters "C&L", which stand for the original owners and occupants, Chanslor and Lyon.

Profiled courses of terra cotta can be found immediately beneath the cornice brackets, at the top and bottom of each industrial steel sash window, at the second floor level, and near the top of the first story.

Coloration includes white, for the cornice, shields, and the string course near the top of the first story; light blue, for the courses beneath the cornice and at the second floor level; reddish-orange, for the courses above and below the steel sash windows; and, as mentioned above, tan and buff bricks. Aside from the bricks and the shields, it is not known for certain whether these colors are original. Finally, the newer first story window sash is reddish, and relates well to the terra cotta window courses.



Ellis Street façade

CONTINUATION SHEET

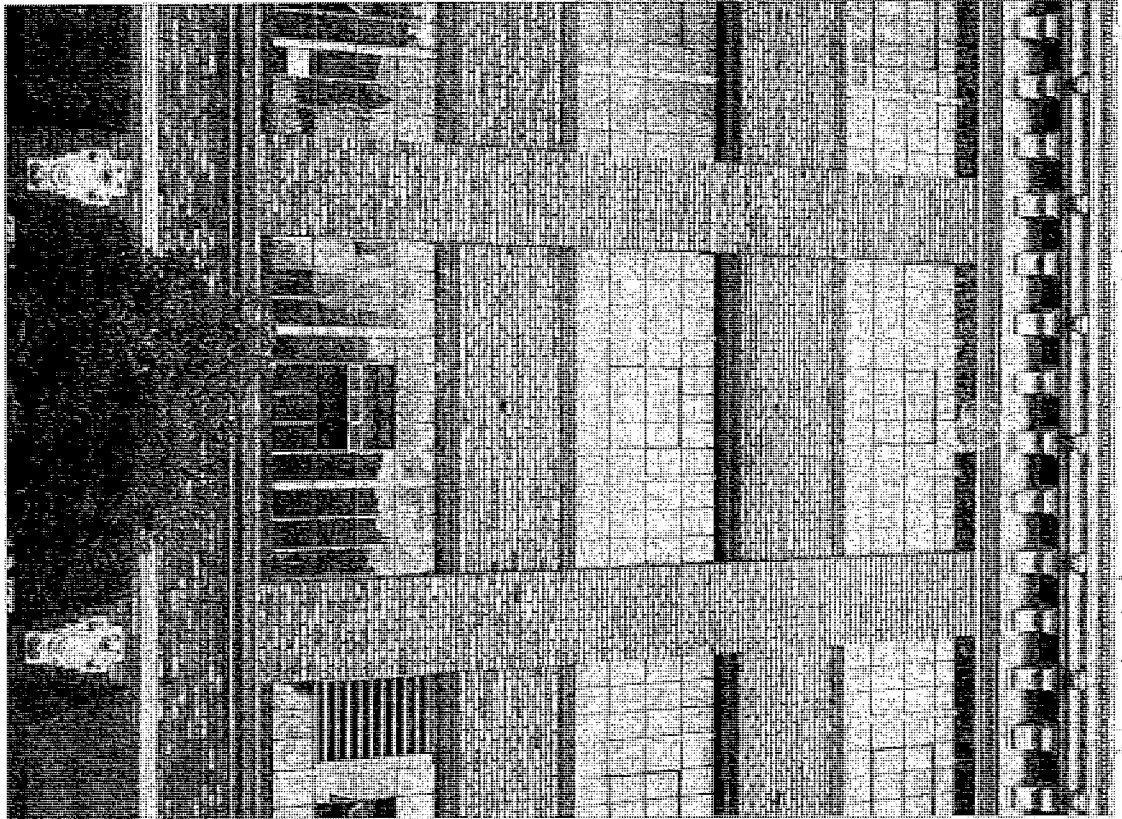
Page 3 of 6

Resource Identifier: 730 Polk Street/771 Ellis Street

Recorded by William Kostura

*Date September 2009

Continuation Update



Detail of an Ellis Street bay

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 4 of 6

*NRHP Status Code 3CS

*Resource Name or # (Assigned by recorder) 730 Polk Street/771 Ellis Street

B1. Historic Name: Chanslor and Lyon automobile accessories and parts store

B2. Common Name: _____

B3. Original Use: auto parts store B4. Present Use: Project Open Hand

*B5. Architectural Style: Classical Revival

*B6. Construction History: (Construction date, alterations, and date of alterations)
Built in 1922. Storefront windows rebuilt in 1986.

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features:
none

B9a. Architect: William L. Schmolle b. Builder: York Realty Company

*B10. Significance: Theme automobile industry Area San Francisco

Period of Significance 1922-1964 Property Type auto accessories store Applicable Criteria 1, 2, 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

History

This building was built in 1922 for the automobile accessories and parts house, Chanslor and Lyon, for use as their wholesale store. The architect was William L. Schmolle, who practiced in San Francisco from 1909 to 1930.

Chanslor and Lyon was by far the largest and longest-lasting general automobile supplies store in San Francisco's history. It opened in 1906 under the ownership of Walter G. Chanslor and Philip H. Lyon, who lived in Los Angeles. During its first fourteen or so years in San Francisco C&L occupied leased buildings at 542 Golden Gate, 501-507 Golden Gate, 1238-1240 Van Ness, and 1147 Van Ness, all now demolished. By 1922, when they built this building to house their auto supplies and tires store, the owners had moved to San Francisco.

(See Continuation Sheet, page 4.)

B11. Additional Resource Attributes: (List attributes and codes) _____

***B12. References:**

Building permit #107195 (June 7, 1922), at S. F. Building Inspection Dept., 1660 Mission Street

San Francisco Examiner, September 23, 1922, "Chanslor-Lyon Co. Building"

1929 and 1948 Sanborn maps ("wholesale auto supplies")

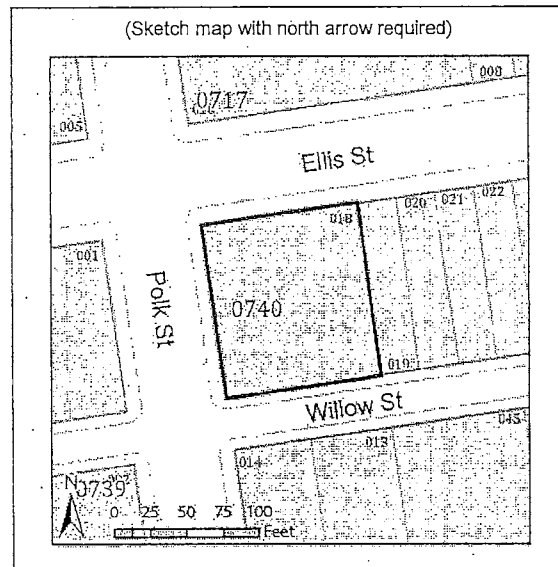
Crocker-Langley and Polk's city directory, and PT&T reverse directory listings for occupants of this building, 1923-1966

B13. Remarks:

*B14. Evaluator: William Kostura

Date of Evaluation: September 2009

(This space reserved for official comments.)



CONTINUATION SHEET

Page 5 of 6

Resource Identifier: 730 Polk Street/771 Ellis Street

Recorded by William Kostura

*Date September 2009 Continuation Update

History (continued)

When this building opened in September 1922, the *San Francisco Examiner* called it "the largest on the Pacific Coast devoted exclusively to housing automotive equipment." The 1929 and 1948 Sanborn maps describe the use of the building as "wholesale auto supplies," but from city directory listings it appears that Chanslor and Lyon also engaged in retail sales. It is not known to what degree this store distributed auto supplies through northern California on a wholesale basis. Chanslor and Lyon remained in this building until 1966, for a total of 44 years. Both Walter Chanslor and Philip Lyon remained officers in this business (president and vice-president) through 1948.

The only other auto supplies house in San Francisco that was comparable to Chanslor and Lyon in importance was Kahn and Keville, which was founded in the 1910s and is still in business today. It, however, carried a much more limited line of automobile supplies (mainly tires, batteries, and radios).

Integrity

Aside from the first story window sash and doors, the façade of this building remains unchanged. It retains integrity of location, design, materials, workmanship, setting, feeling, and association.

Evaluation

This is one of more than 100 buildings along the Van Ness Avenue corridor that have a history as automobile support structures, and that are being evaluated for possible historic significance according to the criteria of the California Register of Historical Resources. With a few exceptions, these buildings were auto showrooms, public garages, auto repair shops, auto parts and supplies stores, and auto painting shops. The time period that is being studied is from the initial years of the automobile industry in San Francisco through 1964. Among the factors that have been considered when evaluating a building are its date of construction, its longevity of auto-related use, the importance of its occupants in local auto industry history, integrity, and architectural quality. These factors, and how they apply to evaluations of buildings, are discussed in a cover report, *Van Ness Auto Row Support Structures, 1908-1964*.

Completed in 1922, this is a moderately early example of an automobile accessories, supplies and tires store. With about 42 years of such use in its history (through 1964), it has excellent longevity in this use. For this reason, and because of the building's high integrity, the building appears to be eligible for the California Register of Historical Resources under Criterion 1, at the local level, for its use as an automobile supplies store. With more research into the history of Chanslor and Lyon's wholesale operations, it may develop that this building may also be eligible at the state level. The Period of Significance under this criterion is 1922-1964.

(Continued on page 6.)

CONTINUATION SHEET

Page 6 of 6

Resource Identifier: 730 Polk Street/771 Ellis Street

Recorded by William Kostura

*Date September 2009 Continuation Update

Evaluation (continued)

Walter G. Chanslor and Philip H. Lyon were clearly very important in San Francisco's automobile supplies industry. As this is the last building associated with their San Francisco business that still stands, and because it was their most important store, this building appears to be eligible for the California Register under Criterion 2, at the local level. As with Criterion 1, above, this building might also be found to be eligible at the state level with more research. The Period of Significance under this criterion is from 1922 to 1948.

Architecturally, this building is striking in the clarity with which its structure is expressed (by its use of spandrels that are slightly recessed relative to the piers, and of large expanses of industrial steel sash windows), its minimalist but effective use of ornament, and its use of color and texture in the bricks and terra cotta. It is similar in some ways to large, skeletal loft buildings of reinforced concrete that are found South-of-Market and in this study area, but with much more color and texture than those buildings possess. Accordingly, this building appears to be eligible for the California Register under Criterion 3 at the local level. The Period of Significance under this criterion is 1922, the year the building was built.

Character defining features

The character defining features of this building are its height and width; its brick piers, spandrels, and other wall elements; its industrial steel sash windows; and all ornamental details such as the cornice, profiled courses, and shields. The variegated tan and buff color of the brick is also important. Color testing would have to be done on the decorative elements (cornice, courses, and shields) to see if their color is original, and hence significant.

FOOD LOVE



Project Open Hand™



2015 ANNUAL REPORT

JULY 1, 2014-JUNE 30, 2015

A close-up photograph of a woven basket filled with fresh vegetables. In the foreground, there are several large, brown-skinned potatoes. Behind them are several long, white fennel stalks with green fronds. To the right, there are several bright orange carrots. In the background, there are some red cherry tomatoes and more leafy green vegetables. The lighting is bright and natural, highlighting the textures and colors of the produce.

FOOD LOVE

OUR MISSION

Nourish and engage our community by providing *meals with love* to the sick and the elderly.

OUR VISION

No one who is sick or elderly in our community will go without nutritious *meals with love*.

DEAR FRIENDS,

2015 marks the 30th Anniversary of Project Open Hand. Whether you are a longtime supporter or a new friend to our organization, we are so thankful for your generosity, which fuels our work to provide *meals with love* to neighbors in need.

Every day, we continue our commitment to providing life-sustaining food, hand in hand with the vital human connections that nourish our clients. And every day, we are amazed and inspired by the thousands of people from across our community who come together—as donors, volunteers, partners and staff—to nourish neighbors who are battling serious illnesses and the health challenges of old age. Thank you.

In this annual report, we are excited to report on the progress of our Food=Medicine Pilot Study, which was conducted over the past year in collaboration with researchers at the University of California, San Francisco. Our research demonstrates what we have known instinctively for so many years—that good nutrition is an essential part of health care, particularly for people with critical illness. We are also proud to highlight the growth of our Senior Lunch Program and the expansion of medically tailored meal types in our Wellness Programs.

We are excited to lead Project Open Hand and ensure our organization is positioned to thrive and grow in the coming years. We continue to look for improvements in our organization's processes, structure, financials and sustainability—all while ensuring that love is a key ingredient in all of the nutritious food that we provide.

Thank you for all that you do to help us provide nutritious *meals with love* to our community.

Sincerely,



MARK RYLE, LCSW
Co-Chief Executive Officer



SCOTT WILLOUGHBY
Board Chair



SIMON PITCHFORD, PH.D.
Co-Chief Executive Officer



FOOD=MEDICINE PILOT STUDY



PRELIMINARY RESULTS SHOW HEALTH IMPROVEMENTS AMONG PARTICIPANTS:



Better adherence to lifesaving medications



Reduced disease-related stress and stigma



Reduced costly hospitalizations and emergency room visits



Improved mental health status



Improved health outcomes



Increased consumption of fruits and vegetables

“I am always in awe of how this entire operation works and am eternally grateful. Thanks again for the birthday card and especially the wonderful food!”

—KEVIN



In partnership with top researchers at the University of California, San Francisco, Project Open Hand conducted the Food=Medicine Pilot Study this year. We’ve known instinctively for years that our nutritious food is like medicine, helping clients recover, stay stronger, and live healthier lives. Our Food=Medicine Pilot Study aimed to assess that, and the data show the powerful truth behind those observations.

The study involved 60 clients who have HIV/AIDS and/or diabetes, providing them with 100% of their daily nutritional

needs through our meals for five months. We tracked clients’ physical and mental health, eating and nutrition behaviors, and medical outcomes in order to show that good nutrition is a low-cost intervention and a vital part of medical care that can significantly reduce medical costs.

The infographic at the left highlights preliminary results. The study has already generated two peer-reviewed publications for the researchers at UCSF. The full results of our pilot program will be released in early 2016.

NEW FUNDING AWARDED TO EXPAND OUR RESEARCH

Based on the success of this first pilot study, we have received a new grant to conduct research with a second, larger group of approximately 200 clients living with HIV. Project Open Hand will collaborate again with the research team from UCSF, thanks to funding by the Kaiser Permanente National Community Benefit Fund at the East Bay Community Foundation.

YEAR IN REVIEW



CO-CEOS APPOINTED

Simon Pitchford (right) and Mark Ryle were appointed Co-Chief Executive Officers in April 2015, promoted from the senior leadership positions within Project Open Hand. Simon brings a wealth of scientific, operations, and sales and marketing experience to the role. Mark's previous CEO roles (for-profit), significant background in finance and strategy, and clinical social work experience bring a unique lens.

“As Project Open Hand continues to evolve with a renewed emphasis on wellness and nutrition, Mark and Simon have the expertise to take the organization to that new level. During their time at Project Open Hand, Simon and Mark have impressed the Board with their outstanding leadership, collaboration and innovation. They have been instrumental in making Project Open Hand stronger and positioning it for continued growth and success.”

—SCOTT WILLOUGHBY, Project Open Hand Board Chair



“GETTING TO ZERO” FOR HIV

This year, Project Open Hand joined the “Getting to Zero” initiative, which aims to reduce new HIV infections to zero in San Francisco and “get to zero” on HIV-associated deaths and stigma. Co-CEO Mark Ryle chairs the coalition committee that is addressing stigma. Project Open Hand continues our commitment to serve our neighbors living with HIV, who comprise 65% of clients in our Wellness Programs. This year, through advocacy efforts, we secured additional funding to provide nutrition to people living with HIV in San Francisco and Alameda Counties.

MAKING CONNECTIONS IN THE EAST BAY

With new leadership at Project Open Hand this year, we are taking a fresh look at community needs in Alameda County so that we can focus our resources for greatest impact. Recent studies show many illnesses disproportionately impact the East Bay’s communities of color, including HIV/AIDS, breast cancer and diabetes. To address this, we are taking three key steps: assessing community nutrition needs, boosting outreach through community partnerships and adapting our service model.



“Project Open Hand came at a really critical time when I needed help with meals. It’s like something came down from heaven. What really helps when I come to Project Open Hand is that there is no language barrier. I feel really comfortable.”

— XUE JUAN (right)



CELEBRATING AN EVENT-FULL YEAR

Thank you to everyone who participated in and supported the many special events that benefited Project Open Hand this year. Our inaugural Taste of the City gala was a big success, raising more money per guest than any Project Open Hand event during the last five years. In total, community events generated more than \$650,000 to support our *meals with love*.

EXPANSION OF MEDICALLY TAILORED MEALS

Our *meals with love* are delicious and also medically tailored to meet a wide range of nutritional needs and preferences. With our recent expansion of eligible diagnoses, we added two new meal types to meet the needs of a growing number of new clients:

- Our new “diabetic” meals limit saturated fat and keep a consistent carbohydrate level for clients with diabetes, glucose intolerance, metabolic syndrome or a desire to lose weight.
- Our new “renal” meals are designed to meet the dietary restrictions for clients on hemodialysis, with renal failure or a medical condition requiring a low-sodium diet.

We are seeing significant demand for these special meal types, since Project Open Hand is the Bay Area’s leading organization for providing medically tailored meals designed especially for people with diabetes and renal failure at no cost to our clients.

Project Open Hand offers seven medically tailored meal types. Clients may also opt for meals free of red meat, pork or fish.

- Regular (low-fat)
- Diabetic
- Bland (no nuts)
- Non-dairy
- Vegetarian
- Mechanically-soft
- Renal



DOUBLE DUTY TO SUPPORT OUR COMMUNITY

In September 2014, Project Open Hand took on the responsibility of producing meals for St. Anthony Foundation’s dining room for three full weeks, as the foundation prepared and moved into its new dining room. In total, we produced and delivered more than 34,000 meals, doubling our daily meal production. Thanks to the volunteers and staff who made this incredible feat possible.

GROWING OUR SENIOR LUNCH PROGRAM

This year, we began serving meals at five additional community dining rooms, including four facilities that focus on veterans. As a result of this expansion, we served another 30,000 nutritious meals this year to seniors in need and adults with disabilities. We continue to improve our menus to meet seniors’ nutritional needs and tastes, knowing that for many of our senior and disabled clients, lunch with us is their only substantial meal of the day. To address food insecurity among our senior clients, we introduced hot breakfast at our largest senior dining room. In June 2015, we served the most meals ever in a single month in the history of our program: 27,230 meals in 30 days.

FOOD = LOVE



Last year, we prepared

905,744

meals for seniors in our community and neighbors battling serious illnesses.

How clients accessed our meals:



- 12% home-delivered meals
- 18% picked-up meals
- 32% senior lunches
- 38% groceries (as meals)

OUR CLIENTS

This year, we nourished

7,939

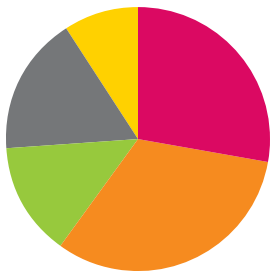
critically ill neighbors and seniors

53% IN SENIOR LUNCH PROGRAM



47% IN WELLNESS PROGRAMS

Ethnicity:



- 28% Caucasian
- 32% Asian
- 14% African American
- 17% Latino
- 9% Other

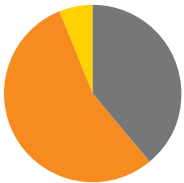
NINETY PERCENT
OF OUR CLIENTS
LIVE BELOW THE
POVERTY LEVEL



SENIOR LUNCH PROGRAM

4,207 clients served
283,907 meals with love
21 community dining rooms across San Francisco (15 public; 6 private)

Age:

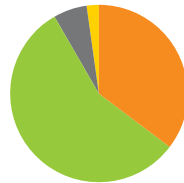


39% are 75+ years
 55% are 60-75
 6% are adults with disabilities, 20-59 years

WELLNESS PROGRAM

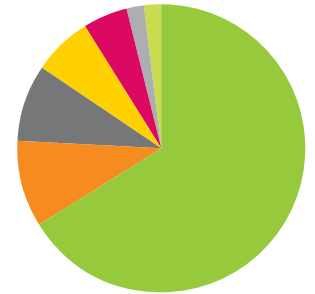
3,732 clients served
276,306 meals with love
48,898 grocery bags

Age:



35% are 60-75 years
 57% are 40-59 years
 6% are 20-39 years
 2% are 0-20

MOST COMMON ILLNESSES AMONG OUR WELLNESS PROGRAM CLIENTS



65% HIV
 10% breast cancer
 9% diabetes
 7% cardiovascular disease
 5% other cancers
 2% end-stage renal disease
 2% other

THIS YEAR, WE RECEIVED MORE THAN **1,100** APPLICATIONS FROM NEW CLIENTS.

That is the highest number of new applicants in a single year since 1995.

OUR VOLUNTEERS

We engaged more than

5,300
VOLUNTEERS

who contributed

94,060 HOURS

to our organization last year, which is approximately a

\$2.2M VALUE

to our community.



2014-15

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL POSITION (AS OF JUNE 30)

	2015	2014
Total Assets	\$ 7,409,128	\$ 7,641,937
Total Liabilities	917,449	891,697
Total Net Assets	6,491,679	6,750,240
Total Liabilities and Net Assets	7,409,128	7,641,937

STATEMENT OF ACTIVITIES (AS OF JUNE 30, 2015)

REVENUE

From Operations	
Individual Donations	\$ 3,115,144
Government Grants	2,867,557
Program Service Fees	595,911
Foundations	653,155
Business and Corporate Donations	457,362
Fundraising Events	647,196
Bequests	1,110,103
Total Support and Revenue:	9,446,428
Other Revenue (investments, rental income, interest)	707,823
Total Revenue:	\$ 10,154,251

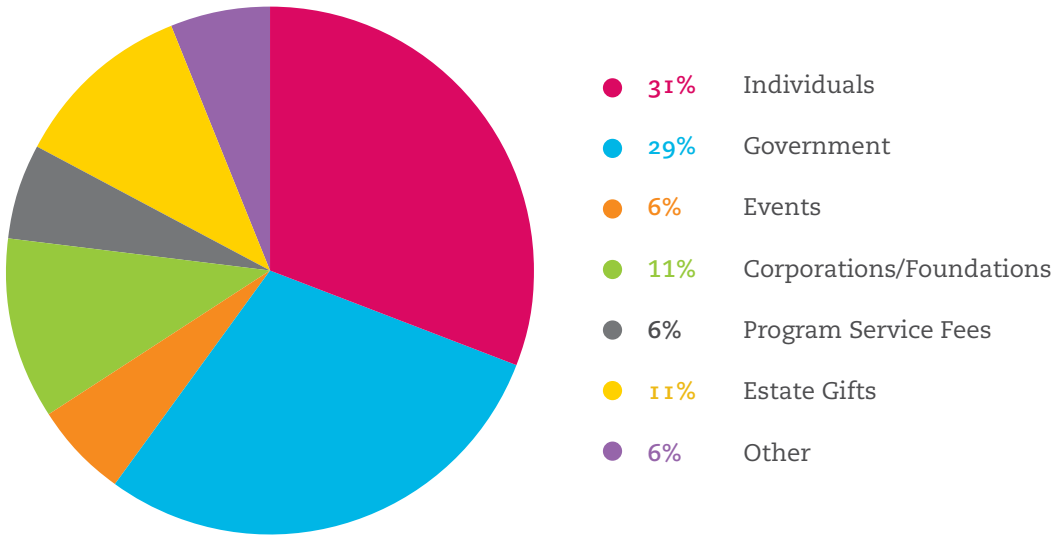
OPERATING EXPENSES

Program Services (Meals and Groceries)	\$ 7,947,045
Management and General Development	2,468,767
Total Operating Expenses	10,412,812

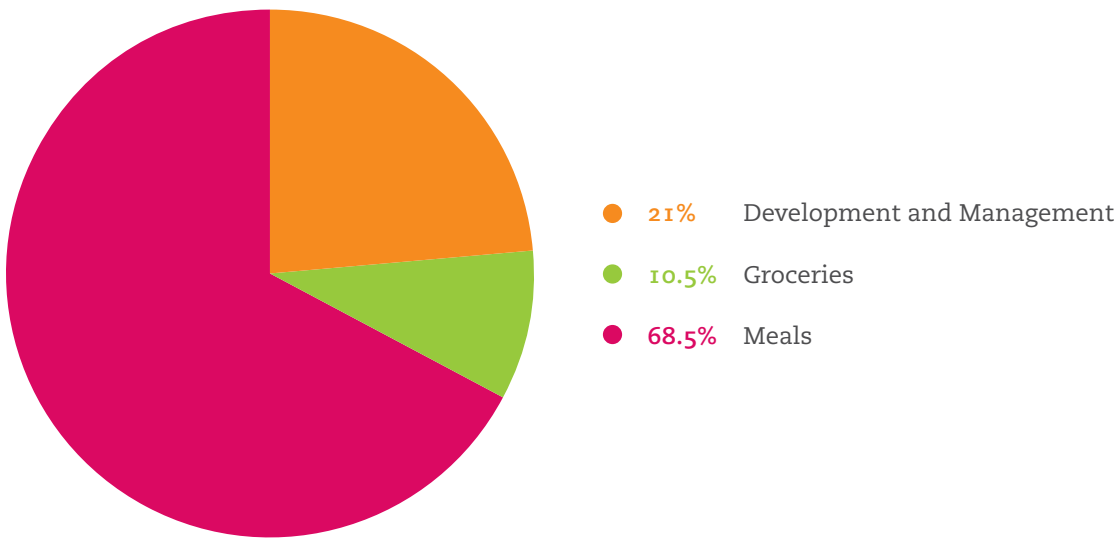
CHANGE IN NET ASSETS

Net Assets, Beginning of Year	\$ 6,750,240
Net Assets, End of Year	6,491,679
Change	(258,561)

REVENUE



EXPENSES



Project Open Hand receives partial support from the federally funded Ryan White HIV/AIDS Program through the San Francisco and Alameda County Public Health Departments. The Senior Lunch Program is funded through the San Francisco Department of Aging and Adult Services, the USDA, senior contributions and private Project Open Hand donors.

This statement of activities and statement of financial position were derived from Project Open Hand's audited financial statements for the year ended June 30, 2015. The complete financial statements for Project Open Hand audited by Hood and Strong, LLP are available at openhand.org.

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.....

“Before I started getting food from Project Open Hand, I was eating a lot of cereal. I know I need to eat right, but life is expensive and most of my paycheck goes to my rent. Getting groceries and meals has helped me close the gaps in my budget and get the healthy food I need. Getting help from Project Open Hand helps me keep going, keep fighting. I won’t give up.”

.....

—PATRICIA (center)



OUR DONORS

Thank you for your generous contributions to Project Open Hand. With your support, we will continue to provide meals with love to seniors and critically ill neighbors for many years to come. This list includes donors who contributed \$1,000 or more during Fiscal Year 2014-15.

DIAMOND PLATE CLUB \$100,000+

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* Recognizes members of The Supper Club, Project Open Hand's monthly giving program. Through recurring monthly donations, Supper Club members provide a steady stream of income that Project Open Hand can count on to provide life-sustaining meals with love.

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*“With meals from Project Open Hand, I don’t
 feel like I’m such a burden on family and friends.
 I don’t have to worry about where my next meal
 is coming from or whether it’s good for me because
 I know Project Open Hand is taking care of it.
 Having to worry just a little less about meals
 means less stress, which really helps a lot.” —UT*

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 Love *

*“Seeing friends and eating a healthy meal
 gets me going and keeps me strong.
 The food is good and healthy, and I
 especially love the stews and spaghetti.”*

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Estate bequests and other planned gifts are an important source of support for Project Open Hand. Our Meals for Life Legacy Circle recognizes donors who include Project Open Hand in their estate plans through a will, trust, insurance plan or other estate planning method.

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CREATE YOUR LEGACY WITH PROJECT OPEN HAND

Plan now for a gift to Project Open Hand in your estate and financial planning, and you'll help us provide meals with love for many years to come.

By joining our Meals for Life Legacy Circle, you can leave a legacy of kindness and compassion in our community. To learn more, contact Hannah Levinson, 415-447-2494 or hlevinson@openhand.org.



Project Open Hand
meals with love



FOOD = HOPE

FOOD = CARING

FOOD = MEDICINE

FOOD = LOVE

FOOD = COMFORT

FOOD = WELL-BEING

FOOD = STRENGTH

FOOD = HEALTH

FOOD = DIGNITY

730 Polk Street, San Francisco, CA 94109 · 415-447-2300
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CONNECT
WITH US

openhands.org · info@openhands.org





**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-058
Business Name: The Sacred Grounds Café
Business Address: 2095 Hayes Street
District: District 5
Applicant: Teddy Ma, Owner
Nomination Date: May 18, 2016
Nominated By: Supervisor London Breed

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

2095 Hayes Street from 1972-Present (44 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Wednesday, May 18th, 2016

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

To whom it may concern:

I am writing to nominate Sacred Grounds Café at 2095 Hayes Street for the Legacy Business Registry Program.

Founded in 1972, Sacred Grounds Café was one of the first cafés established in the Haight Ashbury neighborhood. While many changes have occurred since then, this cafe continues to be a welcoming gathering space for the community.

This establishment has proved to be an asset to the community. With free wifi and close proximity to the University of San Francisco School of Law and St. Mary's Medical Center, Sacred Grounds Café is a hotspot for students and medical professionals to gather for meetings or study sessions. It also supports local artists by hosting open mic nights for poets on Wednesday nights, and for singers on Saturday and Thursday nights. Furthermore, on every third Sunday of the month, aspiring and veteran ukulele players come to the café to play music and learn from each other.

I am proud to nominate Sacred Grounds Café for the Legacy Business Registry Program. The proprietor, Teddy Ma, can be reached at (415) 387-3859. It may be best to have a Chinese speaking staff contact him as English is his second language. Mr. Ma speaks both Cantonese and Mandarin.

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

Sincerely,

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

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

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:		
Sacred Grounds cafe		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Teddy ma		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
2095 Hayes St S.F. CA 94117	(415) 387-3859	
	EMAIL:	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:

APPLICANT'S NAME	
TEDDY Ma	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
owner	
APPLICANT'S ADDRESS:	TELEPHONE:
2095 HAYES ST, S.F CA 94117	(415) 387-3859
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
437966	

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
2095 HAYES ST. S.F	CA 94117	1972
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input type="checkbox"/> Yes	1972	

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

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.

Name (Print):

Date:

Signature:

The Sacred Grounds Coffee House, a brief history

The legendary Sacred Grounds Coffee House was established by two lesbian Christians (thus "Sacred Grounds") and has been around since 1972. This establishment is more than just a coffee house. In the seventies, the owner sponsored a softball team. Al Avebach, one of the team members, still remembers fondly of his uniform with the image of a big steaming cup of coffee in the front. A poetry reading series started at around the same time is still happening every Wednesday evening from 7 to 9:30pm. It is the first venue for poetry reading in San Francisco.

Sacred Grounds has gone through many owners but managed to retain its original charm — situated in San Francisco's panhandle neighborhood at the corner of Hayes and Cole, the front of the café spans a glass window. Inside, a big old sofa and armchairs dominate one corner. The rest of the room has wood tables of various sizes, and chairs. A photo of Marilyn Monroe with her parted lips gazes out, hung next to a clown painted lying sideways in a long tunic with cross-diamond pattern. Odd fixtures like license plates, rusty oil cans and garage sales items decorate the back room. A small kitchen is set up there, with a green-tiled counter. The floor is dark and the cafe smells of yesterday's grilled cheese sandwich. It is retro-mellow, the real Mc-coy.

The poetry reading series has gone through many hosts too. Jehanah Wedgwood, the old druidess, hosted the series for over ten years. After her passing, Dan Brady took up the torch and has been leading the open mike and featured readings since 2010. Mr. Natural, the neighborhood music teacher, was for years the host for the Thursday night music open mike. They are currently in search of a new host.

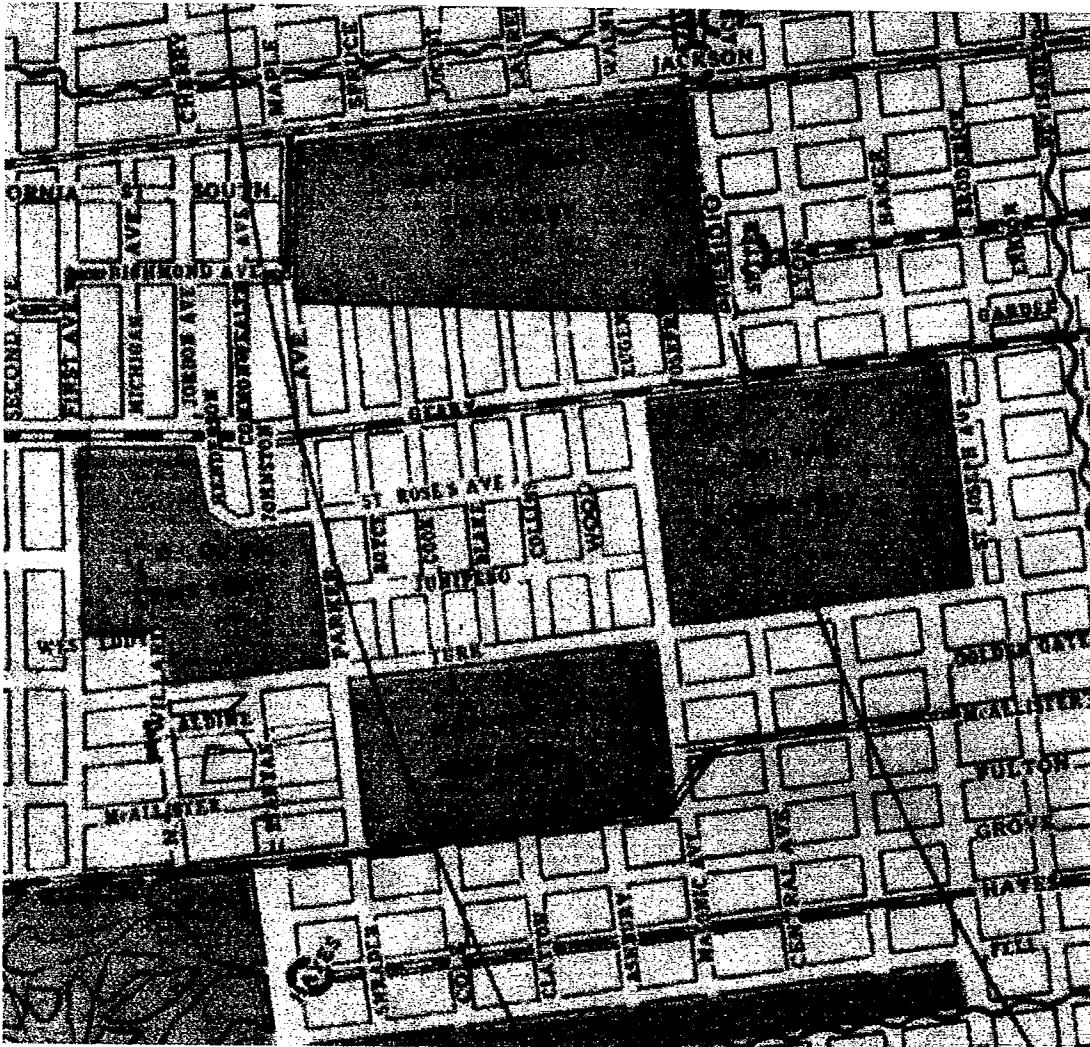
These open mikes are a vital contribution to San Francisco's poetry and music community. They are free and inclusive, giving poets and musicians a place to sound out their work, to socialize, to stimulate each other, to inspire and to be inspired. Their existence speaks to the integrity of the owners and the hosts.

Sacred Grounds Coffee House's current owner, Teddy Ma, would very much like to see this venue registered as a San Francisco Legacy Business. Not only the business deserves the status, but poets and musicians will know that their "home" is safe and that this San Francisco gem will continue to shine for years to come.

Criterion 2: The business has contributed to the neighborhood's history and/or the identity of a particular neighborhood or community. Community does include a business or industry community.

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

This business is located north of the panhandle in San Francisco. It is on Hayes Street at Cole. Hayes St., at this location, is home to a number of small businesses and the population is diverse. Many students from the local universities live in the areas as well as a number of long time residents. The neighborhood of sacred grounds (and Sacred Grounds): http://sfist.com/attachments/SFist_Jay/cemeteries-geary.jpg As one can see, Masonic Cemetery was just two blocks north of the cafe's location:



That's the primary reason for the double-entendre name of the cafe, as I've been told, along with the proximity of St. Ignatius, which was built at the southwest corner of the cemetery. Here's an old photo of St. Ignatius Church with the cemetery in the foreground: <https://lh3.googleusercontent.com/-bVp7tL5CDKk/VLhpLiDI20I/AAAAAAAAAcP4/lmkVv8krhx4/s720/saint%2520i%25208.jpg>



Essentially, the cemetery was the backyard of the church. This photo was taken during the removal of graves.

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

Sacred Grounds poetry open mic, Sacred” has participated in many events local, national and international. Locally, we participate in the annual Poetry Under the Dome, the biannual Poet’s 11 contest and we host readings for the Haight-Ashbury

Literary Journal as well as the anthology, San Francisco Peace and Hope, both annual events at Sacred. We are a venue listed with the international 100 Thousand Poets for Change readings as well as the World Beyond War events, which are ongoing. We also hold an annual food drive for the SF food bank and have hosted a number of book signing events.

3) Has the business ever been mentioned in a historical context?

Sacred Grounds has been mentioned in Poetry Flash over the decades and has been the subject of many video recordings over time.

4) Is the business associated with a significant or historical character?

Mr. Natural, aka "Natch" has been a mentor to the arts events at Sacred for decades. He is famed as the real person from whom Mr. Crumb created his iconic character.

Jehannah Wedgwood, a well known local poet and an important member of the Druid community of California, hosted the poetry evening for over 20 years and during that time put together a series of poetry anthologies containing works by those who read at Sacred Grounds.

5) How does the business demonstrate its commitment to the community?

Sacred's poetry open mic has been around for 44 years. The poetry open mic has always been on Wednesday nights starting between 7 and 730pm. There has been a Thursday night open mic music venue at Sacred for that long as well. I performed on the small triangular stage several times between the years 1974 and 1977. Thousands have performed at Sacred and many more thousands have been in the audience. There is also a Saturday afternoon poetry gathering as well.

Paintings have been on display for sale during some periods during the café's history.

This has always been a friendly placed, described as a "living room" for poets and others. It has always been friendly, home made, easy going and relaxing.

6) Provide a description of the community the business serves.

The business has supported painters and graphic artists at different times in its past, sponsored a softball team for a local league, has hosted poetry events, book signings, musical debuts and stand up comedy. The owners have always been welcoming to artists and in supporting them provides local talent a showcase and local patrons a place to enjoy the fine arts and to contribute to a business which supports the arts.

The community of participating poets and artists is wide ranging. We've hosted young and old, men, women and children, we are diverse in the races represented, gender identification preferred, the style of poetry from radical, to classic, hip hop to ballads, classical to modern. We love and encourage new writers and performers to join in. Overall we want to keep being representative of San Francisco's community. As to what is presented on stage, members are those who speak out on issues of the day, issues eternal and sublime, the human condition, personal prose, singing, satire, hyperbolic considerations, humor – both biting and silly and the list would go on.

The opt in only mailing list for the poetry open mic has 100 persons on it. The facebook group has about 350 members and the video clips on Ustream and YouTube have been viewed some 12,000 times.

7) Is the business associated with a culturally significant building, structure, site, object or interior? I am not sure about this.

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

If this venue were to be closed for some reason, well, this rather large community would have to find a new home. It would have to have evening hours, be big enough to hold the crowd we get, ranging from 30 to 50, serve inexpensive food and be willing to cater to the need for the poets to be heard, which means our host keeps the sound down, as do we, and when a poet is reading you can hear the proverbial pin drop. It would have to be in a quiet locale for that reason, be near a few bus lines, which we are, the Hayes, the N-Judah, the 7 Haight-Noriega and the Fulton St. line.

The Sacred Grounds Cafe
Coffee House & Eats

Coffee's on



The Sacred Grounds Cafe
Coffee House & Eats

Coffee's
on



The Sacred Grounds Cafe
Coffee House & Eats

CLOSED FOR SEISMIC RETROFIT
BEGINNING MAY 20, 2013
APPROXIMATELY ONE MONTH

Coffee's in.

The Sacred Grounds Cafe
Coffee House & Eats

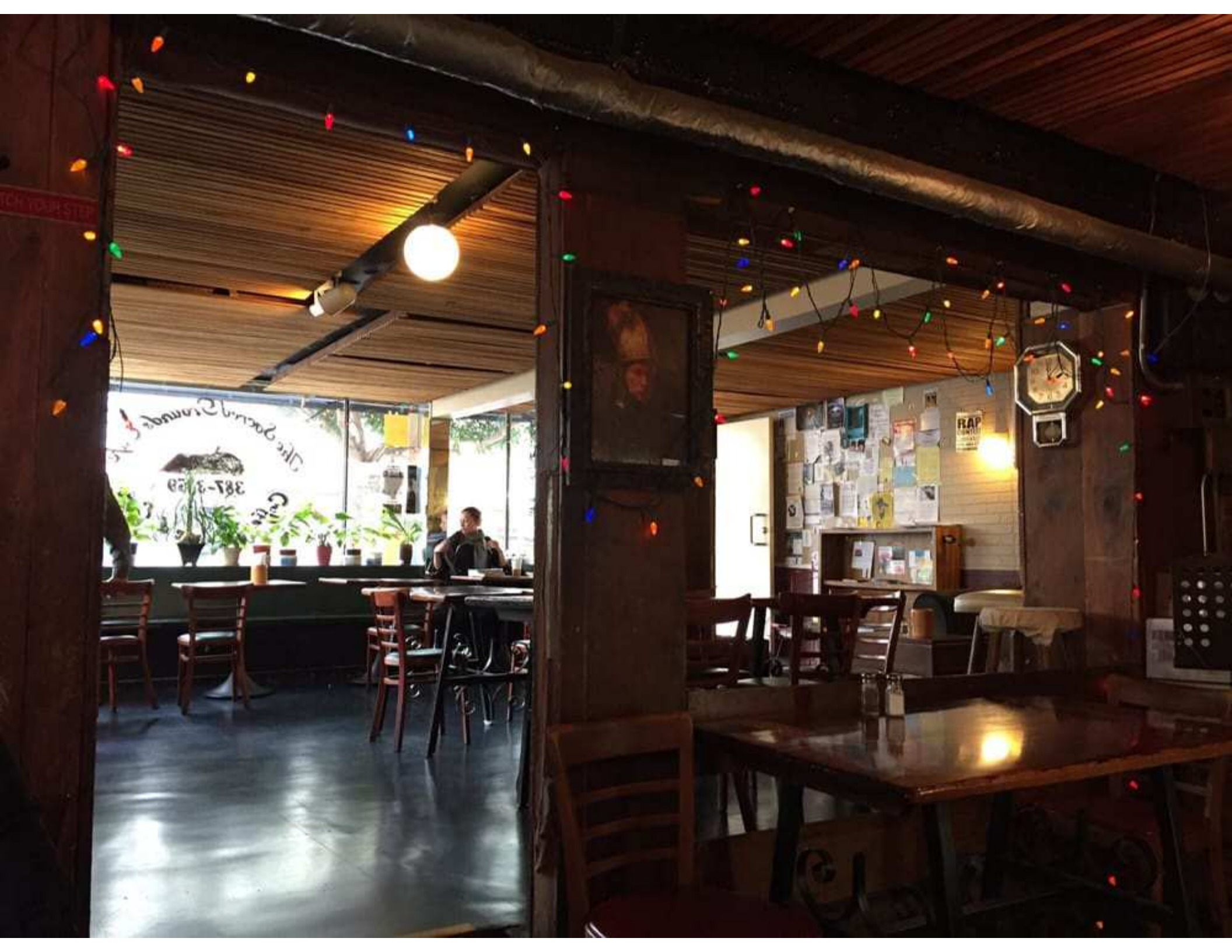
The Sacred Grounds Cafe Coffee House & Eats

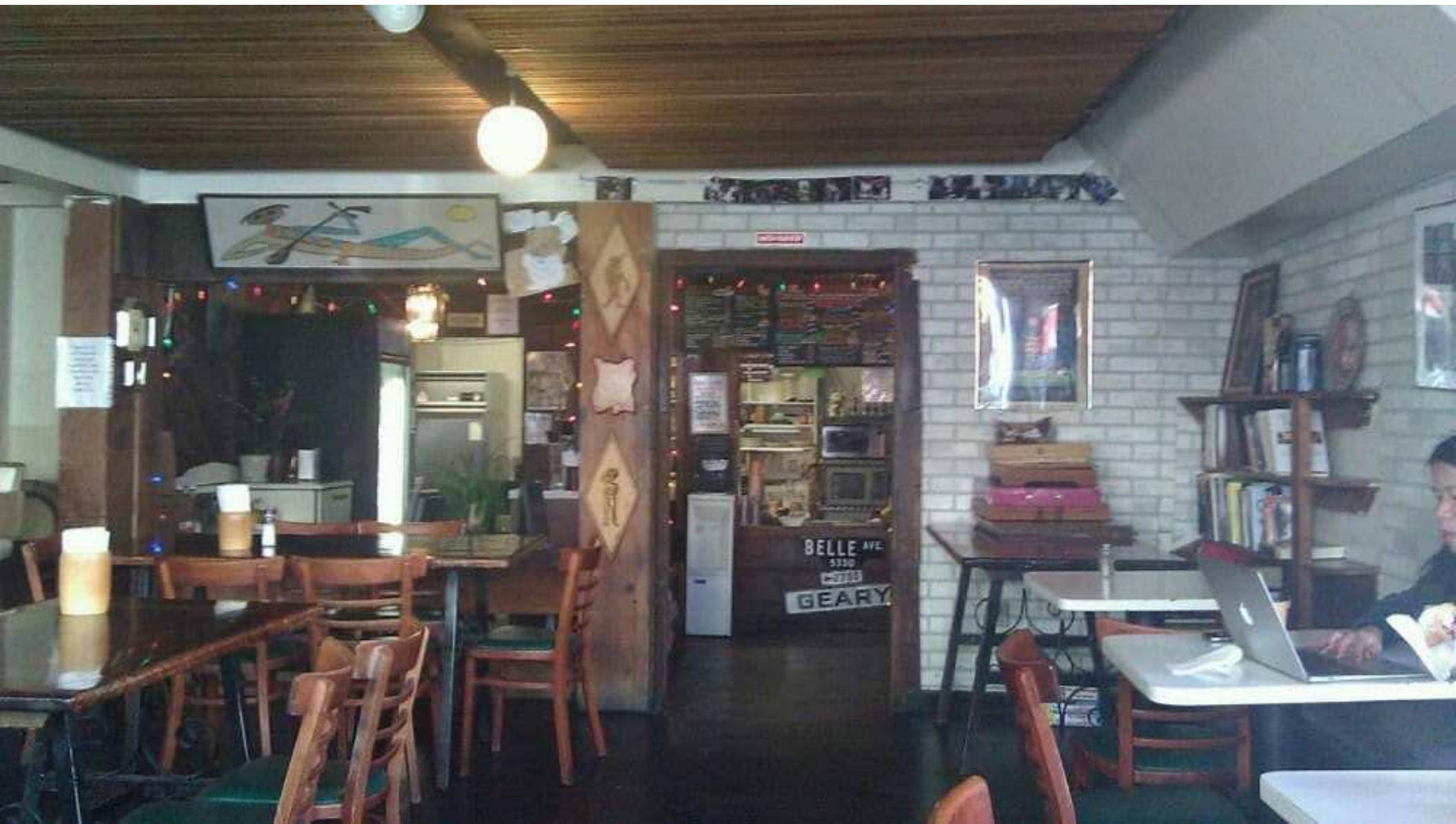
Coffee's
on



Breakfast Sandwich
Lunch Meals & More
Sandwiches, served all day!







SPECIALS
GRAND TURKEY
OR
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WITH
BACON, CHEESE
AND
AVOCADO
4 cans of soda = 12 coffee
ONLY 9.99

APPETIZERS
Swissish Sandwich
Fries w/ cheese, ketchup & onion
Hot wings w/ ranch & ketchup
Baked Potato
Garlic Bread
Cinnamon Rolls
Fruit Smoothie
Bulgarian Yogurt
Crispy Tater Tots
Crispy Onion Rings
Crispy Chicken
Crispy Fish
Crispy Shrimp
Crispy Pork Chops
Crispy Beef
Crispy Lamb
Crispy Chicken
Crispy Fish
Crispy Shrimp
Crispy Pork Chops
Crispy Beef
Crispy Lamb

DESSERTS
MIX GREEN TUNA
TUNA
CHICKEN SALAD
MEATBALLS
LASAGNA
PIZZA
SOUP
GIRICHE

BEVERAGES
Coffee
Lattes
Cappuccino
Espresso
Tea
Smoothies
Juices
Soft Drinks
Alcohol

Specials
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\$49.99
\$50.99



BELLE AVE.
5330

← 2700

GEARY



SPECIALS
Chicken OR **Bacon, Cheese**
and Avocado
 9.99
 12oz coffee

BREAKFAST
 PREPARED wheat, onion, yeast, sourdough, english, mission or rye

Breakfast Sandwich	4.95
2 eggs w/home fries & toast	5.95
2 eggs w/fresh fruit & toast	6.95
Peanut Butter & Jam	3.50
add-horn, bacon or sausage...	1.50
Oatmeal	3.50
-with fresh fruit...	4.75
Fruit Fresh	3.75
Granola w/fresh fruit & yogurt	6.75
Belgium Waffle	5.95
-with fresh fruit & whip cream...	7.25

Side Orders

Sliced Tomatoes	1.75
Home Fries	3.50
1 Egg	1.50
Toast	1.50
Avocado	1.50

creese \$0.50
 American Cheddar \$0.50
 Pepper Jack \$0.50
 Cheddar \$0.50

BAGELS
 BAKED 200

BAGEL	1.50
labeled with butter	2.50
LOX BAGEL	6.95
add-cream cheese, onion, tomato & capers	
add-bacon, cucumber, onion	50¢ ea.
add-avocado	15¢
Hummus	3.50

DESSERTS

Cake by the slice	3.75
Pie	3.75
Ice Cream Sundae	3.75
Affogato	3.75
Milk Shake	4.25
Root Beer Float	3.95

SANDWICHES
 SERVED WITH LETTUCE, TOMATO, ONION, PICKLES, CUCUMBER, MARSHMALLOW & HOBBIT MUSTARD.
 BREADS: SOURDOUGH, RYE, WHEAT, GARIN, FRENCH ROLL, CROSSBUNT OR BAGEL.

CHEESE TOASTIE	4.95
TUNA	5.95
Tuna Melt	6.95
MiHALY SUBS from Sudan	7.95
CHICKEN BREAST	6.95
MEATBALL	6.95
HOT PASTRAMI	6.95
VEGGIE-BURGER	6.95
FALAFEL	7.95
MIX GREEN	5.95
TUNA	6.95
FALAFEL	6.95
CAESAR	6.95
-with Grilled Chicken	8.45

SOUPS
 Soup of the Day (small 4.75)
 1/2 SOUP, 1/2 SANDWICH OR 1/2 SALAD \$7.95

ENTREES

AVOCADO	5.95
B.L.T.	5.95
MESQUITE SMOKED TURKEY	5.95
BLACK FOREST HAM	5.95
PASTRAMI	5.95
ROAST BEEF	5.95
LASAGNA (MEAT OR VEG)	7.95
QUICHE	7.95

iced water 11.00
 hot water 11.00

HOT DRINKS

Espresso	1.60
Coffee	1.75
Americano	1.75
Latte	2.25
Cappuccino	2.25
Pure Charge	2.25
Cafe Au Lait	2.25
Mocha	2.25
White Mocha	2.25
Macchiato	2.25
Caramel Macchiato	2.25
Chai Tea Latte	2.25
Hot Chocolate	2.25
Hot Spice Cider	2.25
Steamed Milk	2.25
Foggy Tea's	2.25
Tea	2.25

add - soy \$0.50
 add - nut \$0.50
 add - flavor \$0.50
 add - ice \$0.50

Sacred Grounds
 SF fog
 AMAZON fog
 LONDON fog
 S. 2.80 M. 3.00 L. 3.20

Tea
 Earl Grey
 English Breakfast
 Green Tea
 Fruit Breakfast





















S.F



THE SACRED GROUNDS CAFÉ



Home
Away
From
Home



Wednesday Nights!
@ Sacred Grounds
The longest running open mic
on the left coast!

Fine poetry and good food since 1972
(5 minutes per reader)

Poets sign up at 7pm; features go on 815 +/-
Then the open resumes - until 950pm

The best entertainment value you'll find.
And it all happens in your very own mind!

Sacred Grounds Open Mic Poetry

Wednesdays: 7 pm sign up, readings until 950 pm

Sacred Grounds Café: 2095 Hayes @ Cole: 387-3859

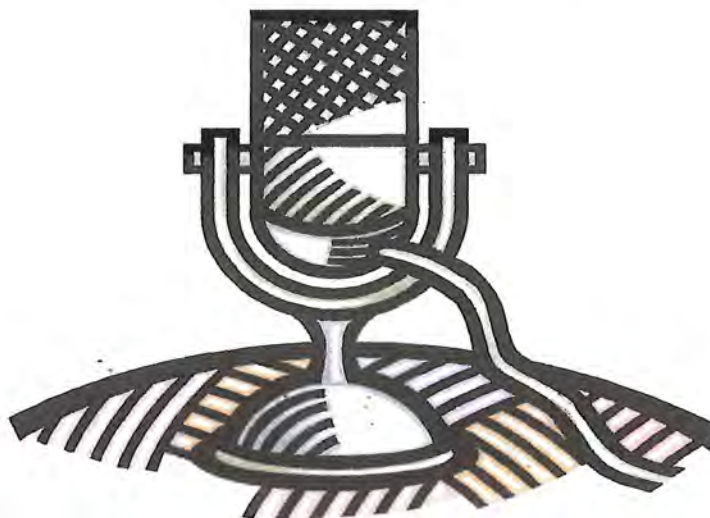
Host: Dan Brady: creative1@creativeideasforyou.com

<http://www.facebook.com/groups/203539673028715/>

Video footage of Sacred on YouTube - search for: sacredgroundscafesf

Hear Ye; hear ye!
The spirits are about to speak!

**CALLING ALL POETS, SINGERS,
MUSICIANS, COMEDIANS & ACTORS**



TO: THE SAN FRANCISCO POETS' SPEAKEASY

**PLACE: SACRED GROUNDS COFFEE HOUSE
2095 HAYES STREET
SAN FRANCISCO, CA**

EVENT: OPEN MIC

**TIME: 2:00 P.M. TO 5:00 P.M.
EVERY SATURDAY**

*Bara Belle-Diamond
The Speakeasy Director
bellediamond@comcast.net*

www.ustream.tv/channel/sacred-grounds-cafe

Sacred Grounds

Cafe

Cole & Hayes St.



OPEN MIC

Hosted by Mr. Natural

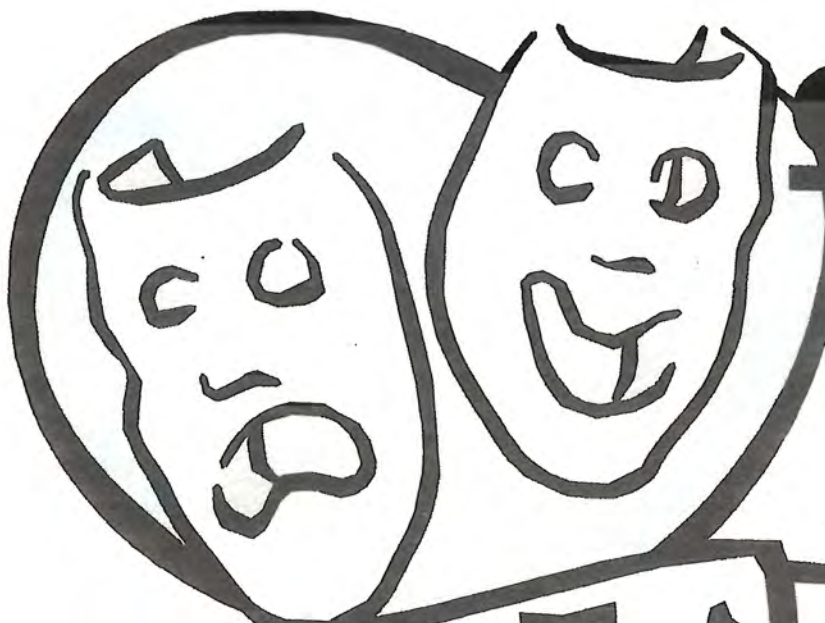
Thursday Nights 7pm-10pm

Signup starts at 6:30

First come first pick



Looking for
Singers, Songwriters
Poets, Rappers, Actors
Comics, Storytellers
Performing Artists



OPEN MIC

**@ The Sacred Grounds Café
@ Hayes and Cole Street**

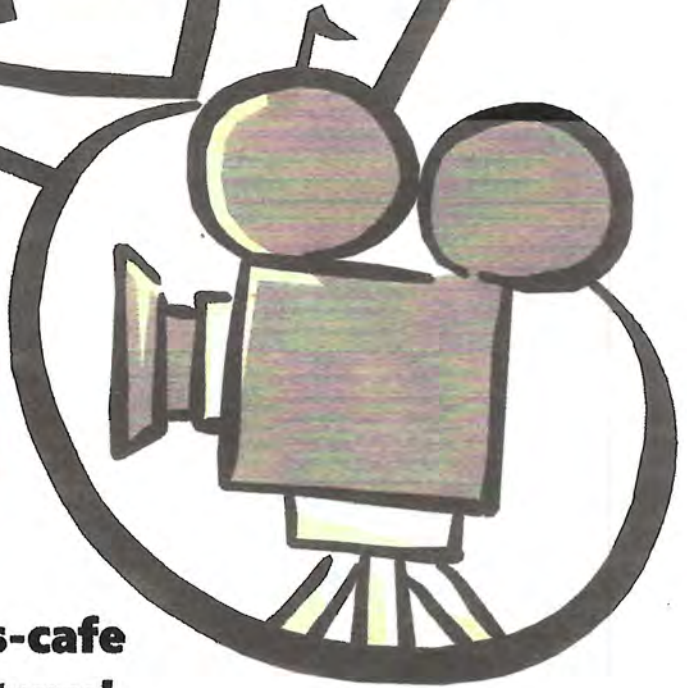
Every Thursday Night

@ 7:00 PM until 10:00 PM

Sign-up @ 6:30 PM



**Acoustic set
ONLY
Broadcast LIVE
On the internet**



**Ustream.tv/channel/sacred-grounds-cafe
Stored @ Youtube.com/user/musicbyinterval**



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Sacred Grounds Cafe

Where 2095 Hayes St, San Francisco , CA
 Call +1 415.387.3859
 Tags Cafes
 Hours Mon-Tue (7am-7pm)
 Wed-Fri (7am-10pm)
 Sat (9am-10pm)
 Sun (9am-7pm)

ABOUT

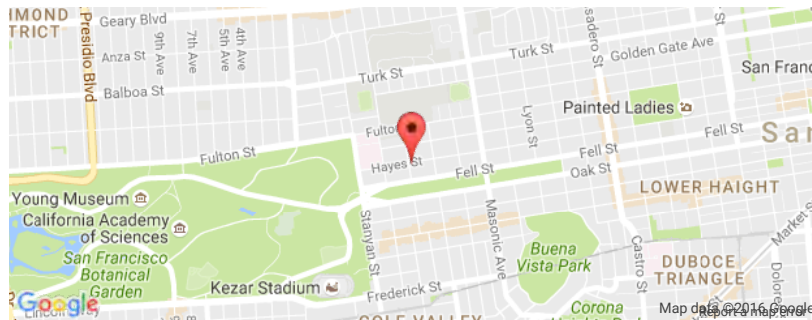
Every Wednesday from 7:00 p.m. to 9:30 p.m., come to Sacred Grounds' Spoken Word Open Mic, which has been running unbroken since 1972. For performers, signups start at 6:30 p.m. The event is hosted by Dan Brady.

Since 1974, The Sacred Grounds Cafe has hosted an acoustic-only open mic every Thursday night from 7:00 p.m. until 10:00 p.m. featuring music, literary and theatric acts, hosted by Mr. Natural and Frank Garvey. Signups start at 6:30 p.m. and the list is bound to fill quickly, so be early! Feature from 7:00p.m. - 7:30p.m. Cover songs are O.K. and the event is broadcast live on the internet.

Every Saturday afternoon, Barbra hosts the SpeakEazy spoken word open mic. Signups are at 1:30pm, and the event runs from 2pm to 4:30pm.

Every third Sunday of the month from 2pm to 4pm, enjoy traditional Hawaiian music performed by the San Francisco Ukulele club, led by Hofer Wong.

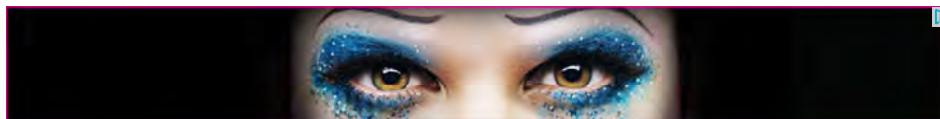
There are no cover charges. All the above events are Free and open to the public. Come on down and join us, will you please!



MATRIXFILLMORE



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NEWS
PHOTOS

PLACES
Local Artists

FREE STUFF

San Francisco
63°Eike Lane Boun and 28K others like

CLUBS MUSIC DINING ARTS LIFESTYLE

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HALLOWEEN GUIDE 2016 **SEE THE FULL LIST OF EVENTS**

California / Art

The Best Open Mic Spots In San Francisco



Nicole Jenkins

Updated: 26 September 2016

Are you a writer or a musician? Have you been in search of a place where you can show off your talent, or perhaps a chance to watch other artists perform instead? Well then, you have come to the right place! Listed below are the top ten places for open mic in San Francisco, ranging from folk music and punk rock all the way to spoken word poetry.

Bottom of the Hill

Having been selected by the *Rolling Stone Magazine* as 'the best place to hear live music in San Francisco,' Bottom of the Hill features live performances from artists seven nights a week. With artists from all over the world, the music typically ranges the spectrum from alternative, rock-a-billy, punk, and hard rock to folk and funk and pop. You can check out the artists that will be performing ahead of time by going to their website's calendar – and you can also book private party events as well!

Bottom of the Hill, 1233 17th St, San Francisco, CA, USA, +1 415 626 4455



The Loud Family at Bottom of the Hill 1992 | © Robert Toren/WikiCommons

Sacred Grounds Cafe

Not only does Sacred Grounds offer their café to musicians, writers and poets, but they are also the longest-standing café in all of San Francisco for spoken word poetry. Indeed, this year will be their 15th year for spoken word poetry events! Talk about commitment to the literary art! And not only that, but the ‘wall art’ featured in Sacred Grounds was also unique enough to inspire a whole magazine that comes in the form of a treasure map! So if that’s not cool, then we don’t know what is!

Sacred Grounds Cafe, 2095 Hayes St, San Francisco, CA, USA, +1 415 387 3859

Bazaar Café

If you have been looking for a café that offers open mic for entertainment rather than for your own personal performance, then you might want to go check out Bazaar Café. Unlike most places in the city for open mic, this café has artists lined up months in advance, which you can check out on their website’s calendar. Located in the Outer Richmond on California Street, they are an ideal place for entertaining Friday night – and you can even grab a bite to eat there, too.

Bazaar Café, 5927 California St, San Francisco, CA, USA, +1 415 831 5620



Open Mic | © Noel Reinhold/Flickr

Brainwash Cafee & Laundromat

Are you in need of a good laugh? Or maybe just a more exciting place to do your laundry? Then Brainwash Cafe is the perfect place for you! Located on Folsom Street in SoMa, this café hosts two stand-up nights a week, and Wednesday night is even called The Ladies Night, which is an all-female open mic night that starts at 8 pm sharp! And even better than that – this café also has a laundromat and an arcade! How fun!

Brainwash Cafe & Laundromat, 1122 Folsom St, San Francisco, CA, USA, +1 415 861 3663

Cafe International

Located in the Lower Haight area of San Francisco, Cafe International is a place that offers artists the best of both worlds. Not only do they give artists the chance to perform at their open mic events, but they also have gallery shows every Friday night where they display artists' work! So if you have been wanting to grab a warm espresso, relax in an outdoor garden setting and see some incredible art, then Cafe International is the place for you.

Cafe International, 508 Haight St, San Francisco, CA, USA, +1 415 552 7390



Miles Ahead | © Max Silverman/YouTube

The Hotel Utah Salon

Have you been in search of a place that offers live music all the time? Then come by The Hotel Utah Salon around 7 pm, and you will catch a live musical show. Not to mention that this café is also home to the longest-running place for open mic for musicians in all of San Francisco. And what is also cool is that the performance order is chosen by a random drawing to make sure that it is a fair experience for all artists performing.

The Hotel Utah Salon, 500 4th St, San Francisco, CA, USA, +1 415 546 6300

Portals Tavern

If you have been in search of a place in San Francisco where you can get a drink for a low price that also comes with a guaranteed laugh, then Portals Tavern is where you need to be. Located on West Portal Avenue, this pub offers stand-up comedy every Monday night with drinks that are priced right! And they also offer an arcade with pinball machines and a dartboard – so in other words, it is guaranteed to be an exciting and entertaining time!

Portals Tavern, 179 W Portal Ave, San Francisco, CA, USA, +1 415 731 1208

Mojo Bicycle Cafe

Between coffee, bicycles, and wine, Mojo Bicycle Cafe offers a bit of everything! Located right next to the Panhandle in San Francisco, this café seems to almost have it all – featuring a bike shop, a café that serves food and drinks, and even offers open mic nights for artists to perform! So if you have been in search of a café that has a cool, hip atmosphere with so much to offer that you won't know what to do with yourself, then come on over to Mojo Bicycle Cafe on an open mic night to see all that the café has to offer!

Mojo Bicycle Cafe, 639-A Divisadero St, San Francisco, CA, USA, +1 415 440 2370

Poets from the Cold, Sacred Grounds in the Light

by Clara Hsu

Wednesday night in the city
magic still rules.
Ink-soaked papers
creased inside shirt pockets, pants pockets
coat pockets and pocket books have mouths,
mouths that articulate sounds from native soil
to distant lands,
mouths that ride on bikes and in cars.
The #21 Hayes bus driver
sees El Duende, white hair and beard,
dances his way into the Sacred Grounds,
kisses the old Druidess and her flowing hair
as the Wounded God hollers, "Hear ye, hear ye!"
to the first unfolding of words.

Ghosts now, they still occupy their seats.
For over forty years the dark green divans
hold the weight of poets coming in from the cold.
They warm their bodies next to each other
laugh, sing, curse, bicker
mull under the wood-paneled ceiling
and bright globe-lamps
staring at Marilyn Monroe and second-hand arts
writing furious versions.

Sentinels of the sacred space—
the lesbians, the Sudanese, the Caucasian, the Chinese—
sweep away crumbs, mop up spills
keep the coffee hot and lights burning.
Burning
for the Buddha of the Bayou
for Matchless Goddess
for the Bard of the Lower Haight
for Coyote and its two-legged nemesis
for Emerson, Shakespeare
Edgar and his Nevermore
for Emily, H.D., Silvia and Anne
they keep the lights burning
for the harmonica and saxophone jazz
for the out-of-tune guitar and its tremulous songstress
they keep the lights burning
on this sacred evening
in this sacred fog city
this Sacred Grounds Cafe
at this sacred hour
they keep the lights burning

for the beast, the angel and the madman.

Sacred Grounds

by Hal Robins

At Hayes and Cole, each week the poets meet
To read and listen; so the days go by.
The coffee-house that hosts them their refuge,
Their island, where the time is always theirs.

And looking from inside, out toward the street,
Through the familiar windows, you can see
Quite often how a walker passing then
Sees something going on inside, and, curious,

Slows for a moment before going on,
Until the day, perhaps, when at the door
The same adventurer will pause, and first
Will cross the threshold, and that time will hear

The words decanted there, maybe the start
Of other visits, and of listenings,
Until the newcomer one day will read
To all the others, now familiar friends.



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-022
Business Name: Sam Jordan's Bar
Business Address: 4004 3rd Street
District: District 10
Applicant: Ruth Jordan, Treasurer
Nomination Date: October 3, 2016
Nominated By: Mayor Edwin Lee

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

4004 3rd Street from 1959-Present (57 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program





October 3, 2016

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

Dear Director Regina Dick-Endrizzi,

I am writing to nominate Sam Jordan's Bar for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City. Per ordinance, a legacy business may be nominated by a member of the Board of Supervisors or the Mayor to be reviewed, processed and approved by the Small Business Commission at a public hearing if it meets the criteria set forth.

Originally founded in 1959, as Sam Jordan's Tavern, this neighborhood tavern quickly became a gathering place for the neighborhood's African American working class community. Operating as Sam Jordan's Bar for over 50 years, it has fostered the activities that strengthen the community and cultural fabric and vitality of the Bayview. Sam Jordan's Bar continues to be owned and operated by the Jordan family and retains many of the traditions and community driven values that Sam Jordan established. It remains a true tribute to the legacy that Mr. Jordan created in support of the educational, economic, political and cultural vitality of both the African American and Bayview communities.

It is an honor to recognize the legacy and contributions of Sam Jordan's Bar to our great city of San Francisco.

Sincerely,


Edwin M. Lee
Mayor

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:	
SAM JORDAN OF CALIFORNIA CATERING, INC.	
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)	
RUTH JORDAN SAM JORDAN PATRICIA JOHNSON	
CURRENT BUSINESS ADDRESS:	TELEPHONE:
4004 3RD STREET	(415) 824-0155
SAN FRANCISCO, CA 94124	EMAIL:
	SJORDANSBAR@gmail.com
WEBSITE:	FACEBOOK PAGE:
SAM JORDANS BAR GRILL and	
	YELP PAGE

APPLICANT'S NAME	
RUTH JORDAN	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
TREASURER	
APPLICANT'S ADDRESS:	TELEPHONE:
	(415) 218-3696
	EMAIL:
	SJORDANSBAR@gmail

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0015048	

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
4004 3RD STREET	94124	1/23/1959
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		

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

RUTH JORDAN

9/20/16

Name (Print):

Date:

Signature:

Sam's Grill Legacy Business Registry Application

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.

Sam Jordan's Bar derives its historic significance from its association with the life and work of Sam Jordan. The bar is located at 4004-4006 Third Street in the Bayview neighborhood of San Francisco. The two-story Italianate-style building was constructed c. 1883 and consists of a commercial bar at the first story and a residential unit at the second story. The original owner of the property was a French immigrant named Bernard Lagrave. Lagrave's Tavern served as a gathering place for the area's working men, employed largely in the animal processing trades, which dominated the neighborhood then known as Butchertown. The Lagrave family retained ownership of this property for approximately 75 years, and in 1958 sold the property to Bayview entrepreneur Sam Jordan.

Sam Jordan was an African American Navy veteran who arrived in San Francisco directly after World War II. After a decade spent working as a longshoreman, boxing in the Golden Gloves league, and trying out a variety of entrepreneurial business activities, Jordan purchased the property at 4004-4006 Third Street, renovated it, and reopened it in 1959 as Sam Jordan's Tavern. The bar, which has undergone several minor name changes but has long been referred to simply as "Sam's", quickly became a gathering place for the neighborhood's African American working class. Jordan himself spearheaded a community-minded attitude that distinguished both himself and the bar. Jordan and his bar fostered activities that strengthened the community fabric of the Bayview neighborhood, ranging from scholarship drives and evenings highlighting local musicians, to African American businessmen's luncheons and political brainstorming sessions. Jordan ran for mayor of San Francisco in 1963—the first African American to do so—running on a progressive platform of social justice and racial equality. Although he was not elected mayor of San Francisco, by the time of his death in 2003, Jordan was widely referred to as the "Mayor of Butchertown" and his influence and reputation have expanded well beyond the bounds of the Bayview neighborhood. The property at 4004-4006 Third Street has been in near-continuous operation as a working-class neighborhood bar for almost 130 years—with 57 of those years as Sam Jordan's Bar. The property continues to be owned and operated by the Jordan family, and retains many of the traditions and the community-supportive tone that Sam Jordan established.

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

Sam Jordan purchased the building Sam's is located in and opened the bar on January 23, 1959 from the Lagrave Family. In the beginning, Sam owned and operated the bar by himself, managing the food and drink service as well as managing live entertainment. The original bar was configured with a stage where live performances took place weekly. In the late 1990s, Sam Jordan's wife Bertha Ruth Jordan stepped in to manage the business for him. After the bar closed for a brief time, Bertha reopened the bar on Super Bowl Sunday in 2001, in part to cover the medical expenses for Sam.

Sam's wife Bertha and children Ruth and Allen took the reins after the bar reopened helping with catering, cleaning, and bartending. Ruth and Allen had a long history of working at the bar, preparing food, cleaning the bar and assisting with all parts of the business as they had done since they were young themselves. Young Ruth and Allen also worked at Sam Jordan's Restaurant, which was located at 984 Gilman Avenue and had grown up working in the Bayview community under their father's brand. Nieces, nephews, and cousins all from the Jordan family contributed to keeping Sam Jordan's a mainstay in the community. Ruth managed the bar and Allen reopened the kitchen in 2003. Today, Sam Jordan's serves a full menu and is still owned and operated by Ruth and Allen.

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

Sam Jordan's has always been a family-owned and operated business, since its inception in 1959 until the present. The previous tavern that was located in the building was the Lagrave family, French immigrants that purchased the building in 1883. To this day, only two families have owned and operated businesses out of the building at 4004-4006 Third Street.

d. 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.

Sam Jordan's is located at 4004-4006 Third Street, in a two-story Italianate-style building built in 1883. Much of the current façade resembles the original construction such as the horizontal wood channel drop siding and the front gable roof, which is obscured by a large, ornate wooden parapet. The front façade is largely a brick and stucco construction with an overhang with arch supports, construction of wood. There are two entranceways, one of which to the bar itself and one leading to the private residential unit above, which is gated with a transom window above. The building was designated as an official San Francisco landmark by the Historic Preservation Commission on June 20, 2012.

CRITERION 2

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

Sam Jordan's has long been a mainstay in the Bayview neighborhood of San Francisco. This neighborhood is traditional the heart of the African-American community in the City, and Sam Jordan was a very active member of this community. The bar at times served as the epicenter for civil rights in San Francisco. Civil rights leaders often met at Sam's to discuss civil rights and neighborhood issues. The Bayview community also was a prime destination for African-Americans relocating from the South and returning from World War Two. Many community members frequented Sam Jordan's as a neighborhood mainstay.

Sam himself was heavily involved in the civil rights movement in the community and was long-considered a leader in the neighborhood. Sam was an advocate of non-violent civic involvement in pushing for these rights. In 1963, after attending the March on Washington with Martin Luther King Jr., the Bayview community held a community meeting that was ignored by the local political establishment. Sam's reaction to this was to run a mayoral campaign of his own. To the shock of the establishment, Sam came in fourth of eight potential mayoral candidates in the 1963 mayoral race, eventually won by John F. Shelley. Sam ran on a platform of equal work opportunity, equal representation in government, low-cost housing, greater access to education, civil defense, and equal pay for women and minorities. Though he did not win the mayoral campaign, he became known thereafter as the "Mayor of Butchertown" for his dedication to the Bayview community, while also being the owner of his bar.

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

Being a long-term establishment in the Bayview political community, Sam's has always been a destination in the neighborhood for civil rights activists and political figures. In the early 1990s, Mayor Frank Jordan, a good friend of Sam, made a visit to Sam's and brought along with him the Mayor of Cork, Ireland. A large contingency of Frank Jordan's support came from San Francisco's Irish community, and this visit further solidified Sam's as a community and historically significant establishment. The visit was made even more unique when the Mayor of Cork serenaded Sam's wife, Bertha Ruth Jordan at Sam's. Sam's currently, hosts SF Open Studios events for local artists and displays work within the establishment.

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

Even before obtaining Landmark status in San Francisco, Sam's has been widely referenced in local media outlets such as the San Francisco Chronicle by Herb Caen, the San Francisco Examiner by Warren Hinkle, Sun Reporter, Bayview Times, and Hoodline. Articles about Sam's range from civil rights activism at the bar to Sam himself being Bayview's

connection to the rest of the City, to Sam's induction into the African-American Sports Hall Fame as a boxer.

Sam's was also featured more recently in June 2016 on the popular television show *Bar Rescue*, and will be airing October 16th on Spike TV. A wide range of media has covered Sam's and its 57-year history in the Bayview community.

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

Sam's first historically significant association is its original owner and founder Sam Jordan. After arriving in San Francisco after World War Two, Sam spent a decade as a longshoreman and boxer in the Golden Gloves league. Sam, or "Singing Sam" as he was known in the boxing circuit, was inducted to the African American Sports Hall of Fame and won the Golden Gloves Diamond Belt in 1948.

As Sam's was originally a nightclub, it was often frequented by celebrities that would perform on the stage that was located where the kitchen is now located. Ike and Tina Turner, Sugar Pie DeSanto, and Bobby Freeman. The bar was also frequented by other political and sports figures from San Francisco such as Diane Feinstein, Dusty Baker, Frank Jordan, Sammy Davis Jr., Willie Brown, Ronnie Lott, and Freddie Solomon, among others.

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

Sam's has had a long-standing commitment to serving the Bayview community. As the "Mayor of Butchertown," Sam Jordan ran a mayoral campaign focused on eliminating discrimination and increasing opportunity for its residents. As for Sam's involvement in the Civil Rights movement, he often hosted the Black Panthers breakfast program at the restaurant, which provided hot meals for neighborhood children that might not have been able to afford it. Sam's also was a refuge for the grizzled hard working-class members of the community and provided a space for the local Bayview residents to convene after putting in shifts at the various local industrial businesses in the area.

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

Bayview is one of the fastest-growing working-class neighborhoods in San Francisco. It is an extremely diverse community with the largest African-American community in San Francisco. When Sam's first opened in 1959, the neighborhood was largely African-American, Italian, Chinese, and Maltese. Currently, the neighborhood is likely the most diverse neighborhood in San Francisco with Latinos, African-Americans, and large White and Asian communities as well. The community and surrounding area is also currently facing several large development projects in Bayview-Hunters Point such as Pier 70, the Shipyard, Candlestick Point, the Chase Arena, and Build Inc. Though the Jordan family owns the building that Sam's is located in, with 12,000 new residential units slated for construction, Sam's presents a unique opportunity to grow and expand with the neighborhood that it has long called its home.

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

4004-4006 Third Street is a two-story rectangular plan residential-over-commercial Italianate-style building clad primarily in horizontal wood channel drop siding and capped with a front gable roof obscured by a tall paneled parapet. The building is located on the west side of Third Street, between Galvez Avenue and Hudson Avenue. The footprint of the building occupies the majority of the 2,667 sq. ft. lot on which it sits, and the front facade of the building is angled to match the angle of Third Street. The building was designated as a San Francisco landmark in June of 2012.

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

Sam's has been serving the Bayview community for over 57 years. The building and business have been family-owned and operated throughout its entire history. As the business also owns the property, Sam's is not at an immediate risk of displacement, however, the Italianate-style structure from 1883 is a look into the history of San Franciscan architecture and its uniqueness. New development in the neighborhood, while necessary to provide additional housing, does not have the unique character that Sam's bar has. The ornate wooden parapet and support arches, are reminiscent of old San Francisco and its unique contribution to American architecture. The bar itself represents a tradition of multi-generational business ownership, and a dedication to the community in which it is located. Sam's has very deep roots as a neighborhood institution for the Bayview community and Third Street would not have the same character without it.

CRITERION 3

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

Sam's is a family-owned bar and restaurant, that as long been a communal space for the neighborhood. On weekends, Sam's holds karaoke and provides for a nightlife destination for the neighborhood. It is also a popular space to watch the local sports teams and has large crowds for Warriors, 49ers and Giants games. The bar fare includes fried chicken, seafood, burgers and salads, traditional neighborhood bar food. Sam's also patronizes and supports the local neighborhood bar Jazz Room, as they are both community-serving establishments that benefit from each other. Sam's also serves beer from the local Speakeasy Brewery, also located in the Bayview neighborhood. Sam's essential features besides its unique architecture, is its commitment and dedication to the neighborhood where it is located.

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 a 57-year old establishment, Sam's operates as most neighborhood bars. It is a place for the neighborhood to convene, drink, eat, and enjoy each other's company. Sam's has a classic menu featuring traditional bar fare, and while they no longer have a stage for performances, they keep the traditional alive by hosting karaoke every Sunday. The outside of the building has been minimally changed over the years and further helps the bar retain its historical character. Through this symbiotic relationship with the community, Sam's is largely defined by Bayview and Bayview is largely defined by Sam's.

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.).

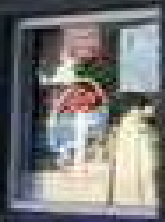
The building in which Sam's is located in was built in 1883 by a French family by the last name Lagrave. The building today is largely unchanged aside from paint jobs to keep the façade current over the years. The Italianate structure is defined by its ornate wooden detail in the parapet and its arch-supported overhang in the front. The interior is defined by wood-paneled walls with crown molding over most doorways, many original to the structure aside from fresh coats of paint once again. The Jordan family owns the building in which the bar is located and does not have any to change its physical features. Furthermore, the bar and building are designated landmarks and therefore, will continue to appear much as they do today amidst all of the development occurring in the Bayview community.



SAM JORDAN'S

4004

JORDAN'S BAR





SAM JORDAN'S

SAM JORDAN'S BAR

4004

MTC

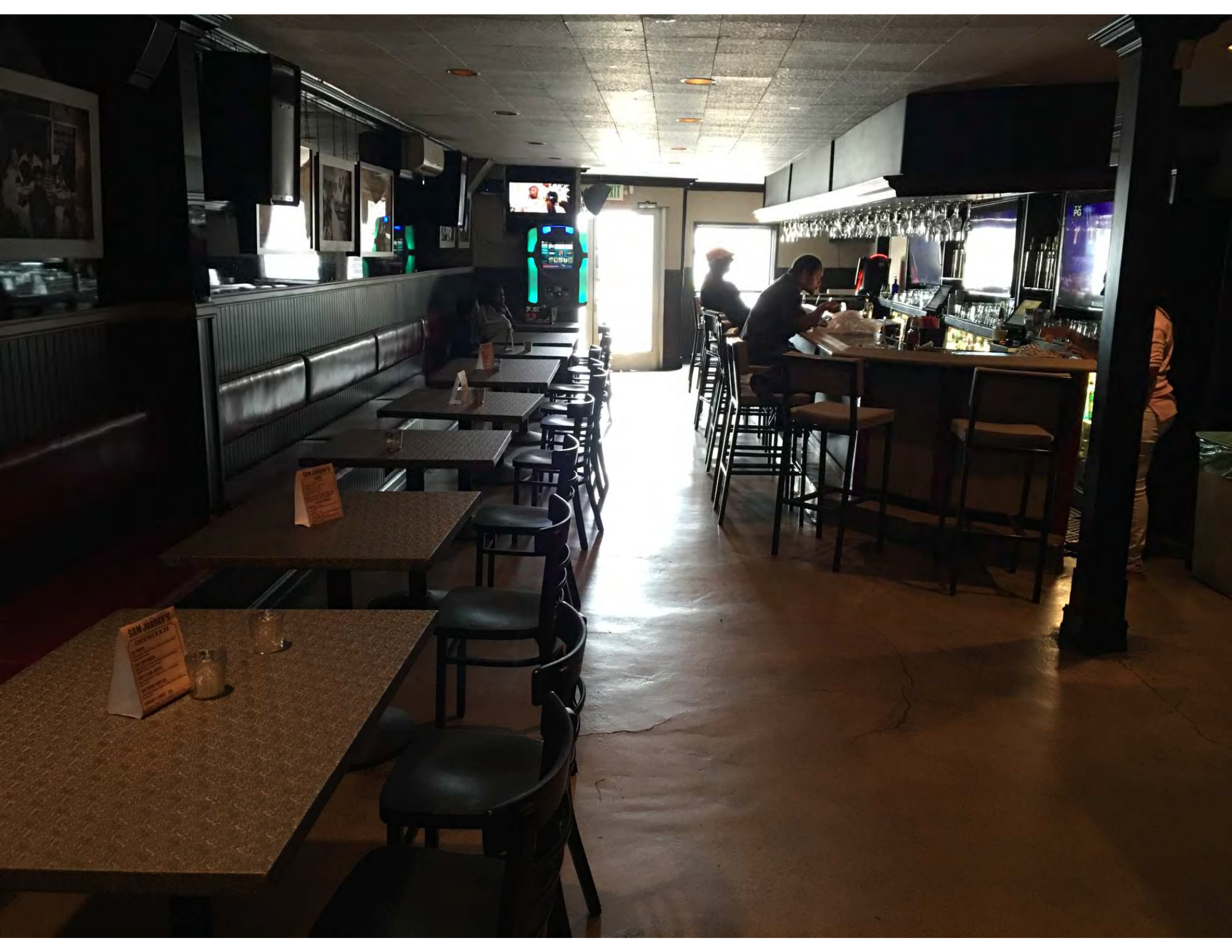
JORDAN'S

BAR

4004

SAM JARDBAN'S









SAM JORDAN'S BAR

ON THIS SITE IN 1959, AFRICAN AMERICAN NAVY VETERAN SAMUEL JORDAN, "THE MAYOR OF BUTCHERTOWN", FOUNDED THIS TAVERN FOR THE COMMUNITY OF BAYVIEW

JORDAN AND HIS BAR FOSTERED ACTIVITIES TO STRENGTHEN THE BAYVIEW NEIGHBORHOOD, INCLUDING SCHOLARSHIP DRIVES, LOCAL MUSIC, AND POLITICAL BRAINSTORMING SESSIONS THAT EMPHASIZED HIS BELIEF IN EQUALITY, CIVIL RIGHTS AND THE RIGHTS OF THE WORKING CLASS.



TWEET

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Bayview's Sam Jordan's Bar Up For Landmark Status

1

BY ALEX BEVK · JUN 20, 2012, 11:00A

TWEET

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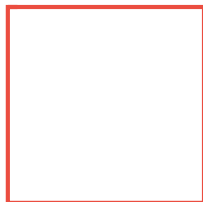
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GRID VIEW




< em> Sam Jordan's Bar at 4004 Third Street [Photo: <a href=

1 of 5



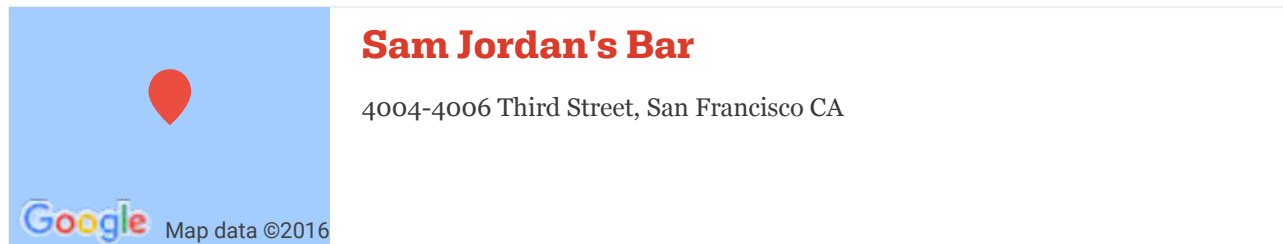
Today the Historic Preservation Commission will vote on landmarking Sam Jordan's Bar, located in the Bayview at 4004 Third Street. Built in 1883, the building has served as the bar since 1959 when African American Navy veteran and former boxer Sam Jordan bought the place.

 **The bar became the local anchor for the community, and hosted scholarship drives and business luncheons. It also acted as a political center.** In 1963, Jordan made history as the first African American to run for San Francisco mayor, **emphasizing equality, civil rights and the rights of the working class.** He lived in the building and ran the downstairs bar for almost 50 years, until his death in 2003. Jordan's two children still own and run the bar, and support the landmark nomination.

Landmark the building would be a big deal for San Francisco. **Currently, there's only two landmarks associated with African American history (the Madame C. J. Walker House and the Leonard/Poole House) and only five of the city's 262 landmarks are in Bayview/Hunter's Point.** If the HPC vote yes on landmarking the bar, it'll go forward to the Board of Supervisors for a final approval.

Check out the **landmark designation report** for the full awesome and impressive history on the bar and Sam Jordan.

· **Landmark Designation Case Report: 4004-4006 Third Street** [SF Planning]



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News » Neighborhoods

July 04, 2012

Sam Jordan's seeking landmark status after 5 decades in Bayview

By Ari Burack



click to enlarge

RELATED STORIES

Sam Jordan's in Bayview keeps its unique vibe alive
 By Rhys Alvarado

S.F. EXAMINER FILE PHOTO

Pride on the menu: Sam Jordan, originally from Texas, launched his namesake bar in the Bayview district in the late 1950s. Though Jordan passed away in 2003, his daughter still runs the Third Street bar, which has hosted notable figures such as Herb Caen.

Much more than a place to get a drink, Sam Jordan's Bar has been a gathering spot for the Bayview working class since the late 1950s, a refuge for the hungry and a center of community activism. And soon it could have an official place in city history.

The bar, located in a modest two-story building on Third Street, is no architectural masterpiece. But the effort to make it a historic city landmark is more about what happened there, what it has meant to the community, and the man whose powerful personality was behind it all.

"Everybody always feels welcome and wanted, and that's what my dad always exuded," Ruth Jordan, 48, said of the bar's namesake. "And he always let everybody know — he would feed you, he would help you."

After a stint in the Navy, the Texas-born Sam Jordan moved to the Bayview in 1947, landing a job as a longshoreman. Also an entrepreneur and avid boxer, Jordan in 1958 bought Lagrave's Tavern — owned by French immigrants since the 1880s — and renovated and reopened it the next year as Sam Jordan's.

The charismatic Jordan became known for mentoring local youths and other black businessmen.

At a time when bars refused to serve blacks, Jordan welcomed all races — and made women feel welcome too. In 1963, Jordan became the first black person to run for mayor of San Francisco. Running on a platform of social justice and racial equality, Jordan finished fourth in the race, but nevertheless became known locally as the "Mayor of Butchertown," a reference to the neighborhood's former slaughterhouse industry.

Famous visitors to the bar have included U.S. Sen. Dianne Feinstein, Herb Caen, Willie Brown, Sammy Davis Jr. and Maya Angelou.

Ruth Jordan, with her boyfriend Clyde Colen, 48, and her family, has continued to run the bar since her father's death in 2003. But on a recent afternoon, while serving food to homeless residents, Ruth Jordan admitted that she had been ready to sell the place after the economy tanked in late 2008. She credits Colen for sparking the effort to make Sam Jordan's a historic landmark.

"He brought it back, and people are starting to see that we're still here, we still exist," Ruth Jordan said.

On June 20, the Historic Preservation Commission voted unanimously to recommend landmark status for the bar. The Board of Supervisors is expected to consider final approval in September.

"We're going to keep it until the wheels fall off," Ruth Jordan said.

aburack@sfxaminer.com

Historic locations approved by city

Of the more than 260 historic city landmarks, four have been designated since 2008.

- Carnegie Noe Valley Branch Library, 220 Buchanan St. (2008)
- Tobin House, 1969 California St. (2008)
- Metro Theater, 441 Jersey St. (2009)
- Marina Branch Library, 1890 Chestnut St. (2010)

Source: Planning Department

[More Neighborhoods »](#)

Tags: Neighborhoods, Local, san francisco, Dianne Feinstein, bayview district, Willie Brown, Herb Caen, sam jordan's bar, Sammy Davis Jr., Maya Angelou, historic landmark



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SFGATE

Sam Jordan's Bar gets landmark status

ON SAN FRANCISCO Sam Jordan's has been the place in Bayview for decades

By **C.W. Nevius**

Updated 3:01 am, Thursday, January 24, 2013

As a bar, barbecue restaurant and nightclub, Sam Jordan's on Third Street isn't very big. But as a cornerstone of the Bayview community, it is huge.

On Sunday, Sam Jordan's will celebrate its 54th year as the place in the neighborhood where everybody goes. If you are running for office, taking out a first date, or hankering for a turn at the karaoke microphone, there's only one choice, Sam's.

"On Sunday, we will probably have some old-timers," said Allen Jordan, son of the founder, Sam. "And we will have their kids and their kids' kids."

This week, Sam Jordan's will officially be designated a San Francisco historic landmark. Which raises the question: What took so long?

Honestly, this isn't about the merits of the building, which was erected in 1883. There are other structures from that time in the area.

This is really about Sam's as a cultural outpost and about the legacy of Sam Jordan.

"I am just excited to see an African American establishment recognized," said Supervisor Malia Cohen, who represents the district. "As we feel the pinch of gentrification and urban flight, there will be a record of this African American business."

There's a reason Sam Jordan named the bar after himself when he took it over in 1959. He'd become a recognizable figure in the city from his boxing success in the San

Francisco Golden Gloves. A light-heavyweight, Jordan won the championship diamond belt in 1948.

But there were lots of boxers. Jordan distinguished himself by serenading the crowd after every win. That's how he became known as "Singing Sam." He continued to benefit from that outgoing personality when he opened the bar.

As Sam Jordan's Tavern (the bar's original name) became well known, he became a friend of Sammy Davis Jr., and brought in major acts like Big Mama Thornton and Sugar Pie DeSanto, an award-winning Bay Area blues singer. Jordan also earned a reputation for lending a hand in the community.

Longtime patrons remember a small table that was set up at the front of the bar. A man who couldn't afford to pay could come in, sit down and wait for Sam to bring him a free meal.

"He was a father to a lot of kids," Allen says. "Some through blood and some through love."

By the time Jordan took over the bar, the neighborhood was still considered Butchertown, where slaughterhouses and meat-packing companies were prevalent, but heavy industry and the ship-building effort of World War II also helped create a neighborhood clientele that supported the bar.

That was how Sam Jordan earned his other nickname, "The Mayor of Butchertown."

Ruth Jordan, Sam's daughter, who manages the books at the bar, remembers when they walked the streets of San Francisco, everyone seemed to know her dad.

"I knew he was somebody, but to me he was just Dad," she said. "He wasn't just in this neighborhood. He was named an honorary Irishman in the Mission and he used to know everybody in North Beach."

In 1963, Jordan became the first African American to run for mayor. Jordan finished fourth in a field of eight, despite the FBI local field office's attempts to "undermine" his campaign by sending a letter suggesting communists had infiltrated his campaign, the city's landmark designation report said.

It was such a colorful legacy that after Sam died in 2003, the family was repeatedly asked why there was no historical recognition. Clyde Colen, Ruth's fiance, says he was asked so often he decided to look into it.

The process turned out to be long, tiring and complicated. But with the help of others, he followed it through. On Friday, Mayor Ed Lee will sign documents officially designating Sam Jordan's as a historical landmark.

"And," Colen said, "although I never met the man, I like to think Sam would be proud."



Image 1 of 11

Bartender Denise Tucker gets ready to open at Sam Jordan's Bar in the Bayview.

Photo: Sarah Rice, Special To The Chronicle

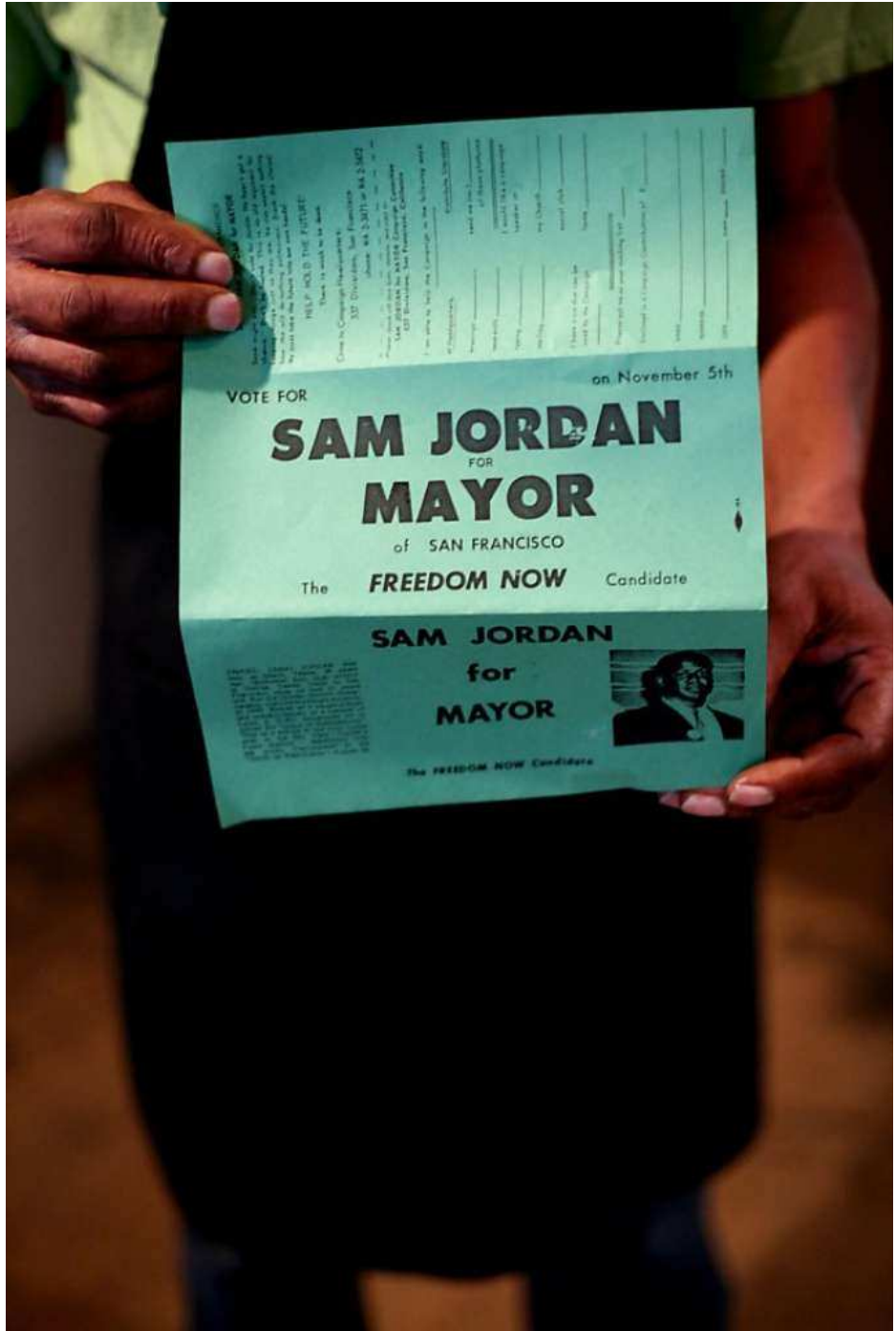


Image 2 of 11

Allen Jordan holds a flyer from when his dad ran for mayor at Sam Jordan's in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status. Photo: Sarah Rice, Special To The Chronicle



Image 3 of 11

On Sunday, Sam Jordan's will celebrate its 54th year as the place where the neighborhood goes.

Photo: Sarah Rice, Special To The Chronicle



Image 4 of 11

Sam Jordan's Bar has seen many celebrities over the years. Photos including Sammy Davis Jr., top right, are shown in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle



Image 5 of 11

Allen Jordan, son of Sam Jordan, gets ready to open the kitchen at Sam Jordan's Bar. He has seen generations of customers there.
Photo: Sarah Rice, Special To The Chronicle



Image 6 of 11

A sign on the wall barring rap music from customer appreciation Tuesdays at Sam Jordan's Bar is shown in San Francisco, Calif., Monday, January 21, 2013. Ruth Jordan, daughter of Sam Jordan, now runs her father's bar, which recently obtained landmark status. The Jordans say Tuesdays draw an older crowd, so they cater the music to their tastes.

Photo: Sarah Rice, Special To The Chronicle



Image 7 of 11

Bartender Denise Tucker gets ready to open at Sam Jordan's Bar in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle



Image 8 of 11

Allen Jordan, son of Sam Jordan, gets ready to open the kitchen at Sam Jordan's Bar in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle



Image 9 of 11

Sam Jordan's photo, center, is featured along with other family members on the wall of Sam Jordan's Bar in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle



Image 10 of 11

Sam Jordan's Bar is shown in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle



Image 11 of 11

Sam Jordan's Bar has seen many celebrities over the years. Photos including Sammy Davis Jr., top right, are shown in San Francisco, Calif., Monday, January 21, 2013. The bar recently obtained landmark status.

Photo: Sarah Rice, Special To The Chronicle

C.W. Nevius is [San Francisco Chronicle](#) columnist. His columns appear Tuesday, Thursday and Saturday. E-mail: cwnevus@sfrchronicle.com Twitter: [@cwnevus](#)



Features » Food & Drink

June 22, 2014

Sam Jordan's in Bayview keeps its unique vibe alive

By Rhys Alvarado @Rhyseespieces



JESSICA CHRISTIAN/SPECIAL TO THE S.F. EXAMINER

Bartender Channel Beasley talks with customers at Sam Jordan's Bar in the Bayview, where Sam Jordan's children are still keeping his legacy as a community leader alive.

It's Saturday night, and I'm cutting a rug in the middle of a crowd of white collars, gray vests, shiny dresses and high heels at Sam Jordan's Bar.

It's the Jones family reunion at the Bayview watering hole and barbecue joint.

Too \$hort is blaring through the speakers as LED lights are tracing through the room. Some folks are two-steppin', while others are droppin' it low. People are sweating out the problems of the long workweek to the clap and the bass, some with their arms wide as if they're driving a big rig.

And there are dreadlocks, fades, big chains and hoop earrings that you could fit your hand through. Some are drinking Hennessy from plastic cups. Others are imbibing blue curacao and apple puckers. Uncles and aunties. Nieces and nephews.

And then there is Mr. C, an old-school player rocking suede and a turtleneck. So cool he never breaks a sweat.

"You got to keep your bank tight — young women like OGs, we got the manner, we got the money and that's what they need," Mr. C tells me, top hat and alligator wingtips pointed in my direction.

A BRIEF HISTORY

Sam Jordan's is a popular neighborhood bar that's served as a community anchor for generations. It received landmark status from The City in 2013.

In 1959, Texas-born Navy veteran and boxer Sam Jordan opened his namesake bar after renovating a tavern that had occupied the site since the 1880s. At the time, most bars refused to serve black people. Jordan welcomed all races, and even women, too.

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A community man who would often feed homeless people and was involved in the politics of the district, he eventually went on to become the first black person to run for mayor in San Francisco. It was 1963, during the height of the civil-rights movement. Though he didn't win, finishing fourth, he nevertheless became known as the "Mayor of Butchertown," a reference to the Bayview's history of slaughterhouses.

In its prime, Sam Jordan's hosted some big acts — Sammy Davis Jr., Ramona King and Nate Thurman, to name a few.

After Jordan's passing in 2003, his children Allen and Ruth run the operation along with Ruth's husband, Clyde Colen.

Though Jordan was father to eight, he was a mentor to many more.

"He always claimed he had 19 or 20 kids," Allen said. "He was father to a lot by love, not blood."

Ruth and Clyde run the bar portion while Allen runs the kitchen, which pumps out barbecue favorites such as oysters, ribs, brisket, chicken, mac and cheese, and cobblers.

When I asked for Allen's fried chicken recipe, he assured me it was something I couldn't have.

"You want the recipe? Get out your pen and write this down," Allen said. "Here it is: salt, pepper, black power."

The bar still resonates as more of a gathering place than a spot to get drunk. It is believed that the bar is located in what was once an old social-services building.

"It's still like the social-services center, just without the government support," Clyde said. "No problems. Just family."

To carry on what Sam Jordan did for the community, the kitchen serves up a free meal every Tuesday for all bar patrons.

Contrary to the notion that the Bayview-Hunters Point is a dangerous place to go out, I felt completely safe and welcome, like I was part of the family — even in a sea of unfamiliar faces.

I'll be back.

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RHYS ALVARADO

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Bio:

Rhys Alvarado is a cocktail enthusiast and sucker for soul and sweet reggae music. A food and drink blogger since 2009, Rhys has sipped his way from Hawaii to Santa Barbara and up the coast to San Francisco, where he's found a glorious wave of craft concoctions and expert drink-makers.

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February 25, 2016

Sam Jordan's Bar and Grill in San Francisco

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[Historic Bars](#) [Link: /historic-bars]

By:

Lauren Walser

Sam Jordan was a man of many pursuits.

An African-American Navy veteran, he came to San Francisco after World War II. He went on to become a boxing champion, who, as a light-heavyweight won the San Francisco Golden Gloves Diamond Belt in 1948. He earned the nickname "Singing Sam" for serenading the crowd when he won.

He was also a prominent leader in his Butchertown neighborhood, so called for its many slaughterhouses and meat-packing companies. (Today, that neighborhood is more commonly known as Bayview.)

His generosity and commitment to his community earned him the nickname of "The Mayor of Butchertown." And in 1963, he became San Francisco's first African-American mayoral candidate, running on a platform that emphasized equality and civil rights.



photo by: Stacy Farr

Sam Jordan's Bar and Grill is one of the oldest continuously operating African-American businesses along San Francisco's Third Street Corridor

But a few years prior to that, in 1959, Sam Jordan became a business leader when he opened his eponymous tavern. He renovated a circa 1883 structure on Third Street, building a new foundation and adding a new performance stage at the rear of the ground floor in the process. In addition to drinks, live music, and dancing, his bar functioned as an important community gathering space, hosting scholarship drives, neighborhood meetings, networking luncheons, and other community-focused events.

Now, 57 years later, the bar is called [Sam Jordan's Bar and Grill](#) [Link: <https://www.facebook.com/samjordansbar>]. And although Jordan retired in 1995 and died in 2003, his children, Allen and Ruth, continue to provide the same welcoming spirit Sam always did.

Family photos line the walls, along with other memorabilia from its nearly six decades of business—like a photo of Sammy Davis Jr., who was once a customer.

Today, Sam Jordan's Bar and Grill is one of the oldest continuously operating African-American businesses along the Third Street Corridor. San Francisco Heritage named it to its Legacy Bars and Restaurants Project, and it was designated a San Francisco Historic Landmark in January 2013.

Location: 4004 Third St., San Francisco, CA 94124

Hours: 11 a.m.-2 a.m., seven days a week.

You're Having: The brisket, a side of mac and cheese, and a cocktail.

Best Yelp [Link: <http://www.yelp.com/biz/sam-jordans-bar-and-grill-san-francisco-3>]

Review: "Mr Allen is always pleasant and it's always smelling good when you walk in the bar. The brisket is by far the best dish. But I also get the colossal prawns sautéed in garlic on [a] bed of lettuce. When you go in there they make you feel like family not just a customer. Also you have to stay for at least one drink you won't regret it."—Foteche M.



Lauren Walser is the Los Angeles-based field editor of Preservation magazine. She enjoys writing and thinking about art, architecture, and public space, and hopes to one day restore her very own Arts and Crafts-style bungalow.

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Next Chapter For Bayview's Historic Sam Jordan's: A 'Bar Rescue' Makeover



Photos: Meaghan M. Mitchell/Hoodline

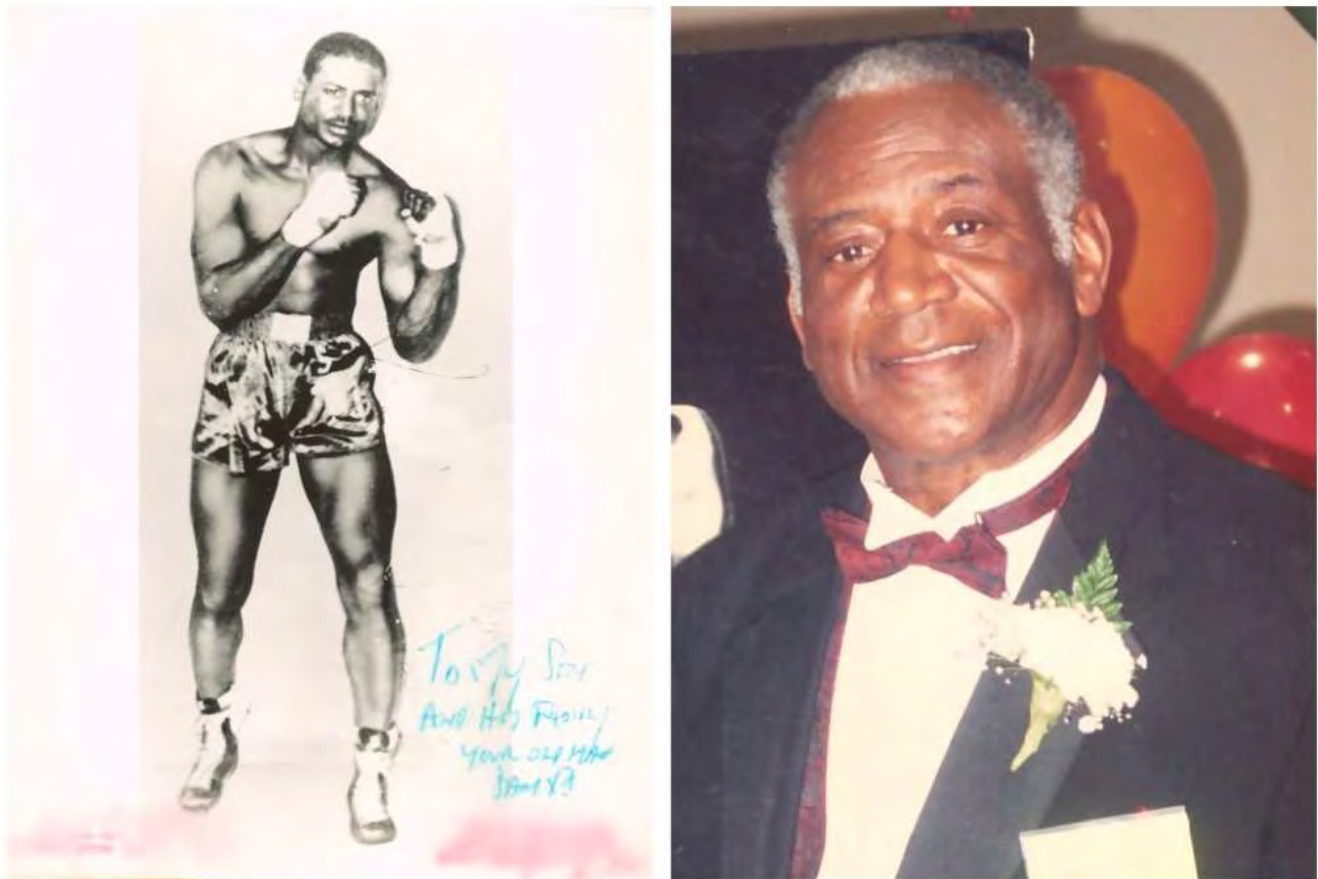
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While cruising down Third Street, you're bound to notice Sam Jordan's Bar & Grill, which has stood between Galvez and Hudson streets since 1959. The bar is named for its founder, a light-heavyweight boxing champion and Navy veteran, who passed away in

2003. It was the first African-American-owned bar in the city, and **received historic landmark status in 2013** (<http://www.sfgate.com/bayarea/nevius/article/Sam-Jordan-s-Bar-gets-landmark-status-4217775.php>).

But the next time you stop inside Sam Jordan's, you might notice that it has a new look. That's courtesy of the popular Spike TV show ***Bar Rescue*** (<http://www.spike.com/shows/bar-rescue>), which led a renovation of the bar earlier this month.



Sam Jordan, a.k.a. "Singing Sam."

PHOTO: COURTESY OF SAM JORDAN'S BAR & GRILL

The bar's history starts with Jordan, who won the San Francisco Golden Gloves championship diamond belt in 1948. He was nicknamed "Singing Sam" in his boxing days, but in his decades behind the bar, he also became known as the "Mayor of Butchertown," thanks to his strong ties in the community as an activist.

A member of CALPAC, an organization comprised of African-American bar owners, Jordan was known to feed the homeless and host community events like scholarship drives and political brainstorming sessions. His bar brought in customers in from all walks of life, particularly the African-American working class.

In 1963, Jordan was also the first African-American to run for mayor of San Francisco. (He came in third out of eight candidates, with the incumbent, George Christopher, winning reelection.) And his bar played host to a number of celebrities, including musicians Sammy Davis Jr. and Sugarpie DeSanto and former NBA player Nate Thurmond.



A group of Sam Jordan's customers.

PHOTO: COURTESY OF SAM JORDAN'S BAR & GRILL

Sam passed away in 2003, and the bar is currently operated by his children, Allen and Ruth Jordan. These days, it caters to a mixed crowd of locals spanning all ages, and is active in the local merchant's committee, often hosting events. The Jordans also handle the bar's food: Allen oversees the backyard grill, where he cooks barbecue, seafood, and chicken, while Ruth prepares sides like macaroni and cheese, potato salad and greens in the kitchen.

"I guess you could say that I'm a community activist, too," said Allen, who grew up and attended school in the neighborhood. "I grew up in Bayview and went to school in the neighborhood. In the late '70s and early '80s, I was affiliated with an organization called the New Breeds, and we raised issues around the redevelopment process. We were instrumental in making sure that residents had certificates to come back into the neighborhood."

These days, Allen is supporting new developments on Kiska Road, making sure that apprenticeship opportunities are available to members of the community who are interested in construction and other contract opportunities. So far, 10 community members have been hired.



Sammy Davis Jr. with members of the Jordan family.

PHOTO: COURTESY OF SAM JORDAN'S BAR & GRILL

Thanks to *Bar Rescue*, Sam Jordan's underwent a massive transformation over the Fourth of July weekend—one that was years in the making.

"My sister Ruth wrote them a letter about four years ago," said Allen. "They get letters from people all over the nation to help them out, so it's kind of like the lottery—and our number finally came up." After interviewing the staff and taking inventory, the show's experts set to work making over Sam Jordan's.



Sam Jordan's now has a sleek, darker look.

The 10-day renovation process resulted in a darker, more modern interior, with marble walls covered in framed photos that showcase the history of the bar. New barstools and tables, complete with customized table tents displaying the food menu, have been added, as have three large flat-screen televisions for sports enthusiasts.

Longtime patrons will notice the bar's mirrored walls are gone. "One thing I'm glad they did was black out those mirrors," said Allen. "I used to think that mirrors made the place look bigger, but man, the mirror really brings out the vanity of people. Every night, I would see at least 10 people in the mirror taking selfies and being into themselves."



The bar installed three new flat-screen televisions for sports enthusiasts.

Allen and Ruth have also adjusted the food menu, adding items like fried chicken and cinnamon toast that were suggested by the show's experts. Allen's three nieces even came onboard to cook for the show.

"When it came down to the show, we did a great job and worked well under pressure," Allen said. *Bar Rescue*'s host, **Jon Taffer** (https://en.wikipedia.org/wiki/Jon_Taffer), is "known for belittling people, but he didn't do it to me. He never dampened my spirits, because I know who I am and what I represent."

Overall, "I'm very pleased with what they did," he said. "And anything else that needs to be worked on, we can do ourselves."



A new DJ booth was installed in the back of the bar.

Sam Jordan's Bar & Grill (4004 Third St.) is open daily from 11am-2am. The bar will appear on *Bar Rescue* later this year; for more information on when the episode will air, keep an eye on Sam Jordan's **Facebook page** (<https://www.facebook.com/samjordansbar/?fref=ts>).



LANDMARK DESIGNATION REPORT



Sam Jordan's Bar 4004 - 4006 Third Street

Initiated by the Historic Preservation Commission, June 20, 2012
Approved by the Board of Supervisors, January 29, 2013
Signed by Mayor Edwin Lee, February 6, 2013

Landmark No.

263

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Cover (clockwise from left): Sam Jordan's Bar at 4004-4006 Third Street; Sam Jordan and family at the bar; 4004-4006 Third Street; and Sam Jordan's Golden Gloves boxing portrait, 1949.

The Historic Preservation Commission (HPC) is a seven-member body that makes recommendations to the Board of Supervisors regarding the designation of landmark buildings and districts. The regulations governing landmarks and landmark districts are found in Article 10 of the Planning Code. The HPC is staffed by the San Francisco Planning Department.

Sam Jordan's Bar

4004 – 4006 Third Street

Built: c.1883
Architect: Unknown

OVERVIEW

Sam Jordan's Bar derives its historic significance from its association with the life and work of Sam Jordan. The bar is located at 4004-4006 Third Street in the Bayview neighborhood of San Francisco. The two-story Italianate-style building was constructed c. 1883 and consists of a commercial bar at the first story and a residential unit at the second story. The original owner of the property was a French immigrant named Bernard Lagrave. Lagrave's Tavern served as a gathering place for the area's working men, employed largely in the animal processing trades, which dominated the neighborhood then known as Butchertown. The Lagrave family retained ownership of this property for approximately 75 years, and in 1958 sold the property to Bayview entrepreneur Sam Jordan.

Sam Jordan was an African American Navy veteran who arrived in San Francisco directly after World War II. After a decade spent working as a longshoreman, boxing in the Golden Gloves league, and trying out a variety of entrepreneurial business activities, Jordan purchased the property at 4004-4006 Third Street, renovated it, and reopened it in 1959 as Sam Jordan's Tavern. The bar, which has undergone several minor name changes but has long been referred to simply as "Sam's", quickly became a gathering place for the neighborhood's African American working class. Jordan himself spearheaded a community-minded attitude that distinguished both himself and the bar. Jordan and his bar fostered activities that strengthened the community fabric of the Bayview neighborhood, ranging from scholarship drives and evenings highlighting local musicians, to African American businessmen's luncheons and political brainstorming sessions. Jordan ran for mayor of San Francisco in 1963 — the first African American to do so—running on a progressive platform of social justice and racial equality. Although he was not elected mayor of San Francisco, by the time of his death in 2003, Jordan was widely referred to as the "Mayor of Butchertown" and his influence and reputation have expanded well beyond the bounds of the Bayview neighborhood. The property at 4004-4006 Third Street has been in near-continuous operation as a working-class neighborhood bar for almost 130 years—with 53 of those years as Sam Jordan's Bar. The property continues to be owned and operated by the Jordan family, and retains many of the traditions and the community-supportive tone that Sam Jordan established.

BUILDING DESCRIPTION



4004-4006 Third Street, Sam Jordan's Bar, primary facade.

4004-4006 Third Street is a two-story rectangular plan residential-over-commercial Italianate-style building clad primarily in horizontal wood channel drop siding and capped with a front gable roof obscured by a tall paneled parapet. The building is located on the west side of Third Street, between Galvez Avenue and Hudson Avenue. The footprint of the building occupies the majority of the 2,667 sq. ft. lot on which it sits, and the front facade of the building is angled to match the angle of Third Street.

Primary Facade

At the primary facade, the first story features two entrances. Facing the primary facade, the entrance to the ground-story commercial space is located at right within a shallow squared entrance vestibule. This entrance door is a fully glazed aluminum frame contemporary commercial door with an aluminum frame sidelight to its right. A metal roll-up security door is installed directly above the recessed entry and protrudes from the exterior face of the building. At left, a gated and arched entry vestibule shelters the entrance to the second story residential unit. This entry door is a contemporary metal residential door with a small fan window, topped by a fixed segmented arched transom window. At the center of the first story, the facade features a fixed wood-frame window and an exhaust fan grate.



First story, primary facade.

The facade of the first story is clad in brick veneer to the height of the doorframes, above which the facade is clad in stucco. This stucco area features painted signage which reads “Sam Jordan’s Bar” and the address, “4004.” The first story terminates with a prominent pent roof overhang with exposed rafter tails, constructed of wood and partially resurfaced in stucco, supported by five large stucco brackets and topped by asphalt shingle. This overhang echoes in size and shape one that is visible on the 1889 Sanborn Fire Insurance Map and may be a (reclad) historic or replacement design element of the property.

The second story of the primary facade is clad in horizontal wood channel drop siding and features three contemporary replacement aluminum-sash sliding windows of varying size, all with simple wood surrounds. Located above these windows slightly right of center is a solid metal sign which projects

perpendicularly from the facade. This sign reads "Sam Jordan's" on both sides in neon, and is topped by a neon cocktail glass. The corner posts of the second story feature wide board molding topped by decorative bracket ends. The second story of the primary facade terminates with a large compound bracketed cornice embellished with paneling, decorative bracket ends, and dentil molding.



Second story, primary facade.



Signage at the primary facade.

South Facade

The south facade is clad in horizontal wood channel drop siding. The first story features no fenestration and is largely obscured by an adjoining structure on the next lot. The second story features four contemporary aluminum-sash sliding windows of varying size, grouped towards the rear of the facade. A horizontal rear addition is visible, and the roofline steps down approximately six feet to the rear addition.



South façade.

North Facade

At the north facade, which is clad in horizontal wood channel drop siding, the first story features no fenestration and is largely obscured by an adjoining structure on the next lot. The rear of the first story is visible and features both vertical and horizontal wood siding. At the second story, the north facade features one contemporary aluminum-sash sliding window with simple wood surrounds. Painted signage at the second story reads "Sam Jordan's." The roofline at the rear of the second story steps down approximately six feet to the rear addition and is clad in vertical wood siding and features one contemporary aluminum-sash sliding window.



North facade.

West Facade

The west facade features a two-story horizontal rear addition constructed in 1967. Fences and yard sheds obscure some facade details. At the first story, a wood staircase rises along the facade from left to right, and the facade is clad in horizontal flush wood siding with no fenestration. The second story overhangs the first story by approximately 1'. Fenestration at the second story includes an aluminum-sash sliding window at center, and, at right, a metal residential door. The second story is clad in vertical wood siding. A sub-grade basement entry door is located at the far right.

The rear yard of the property is paved and enclosed by a wood fence. There is a one-story shed in the rear yard of the property, which encloses a barbeque smoker.



North-west corner of the building, showing rear addition.

HISTORY

Sam Jordan and Sam Jordan's Bar

Sam Jordan's Bar derives its historic significance from its association with the life and work of Sam Jordan. During the years he lived in Bayview and the years he spent behind the counter at his bar, Jordan created a legacy as a community leader that has persevered well beyond his passing in 2003.

Sam Jordan's Life: The Early Years

Sam Jordan was born on July 5, 1925 in Diboll, Texas, a sawmill town located in the eastern part of the state about one hundred miles north of Houston. Sam was raised by his mother, Gerturde Smith Jordan, and his father, William Jordan, who was a farmer. After a childhood on the farm, Sam moved to Dallas, and enlisted at the age of 20 in the United States Navy. After "two years, two months, two weeks, ten hours, thirty minutes, and fifteen seconds," as he would later describe it, Jordan was discharged from the Navy, and settled in San Francisco in early 1947.¹ Like many former servicemen who had traveled through San Francisco on their way to Pacific deployment, Jordan was drawn by both the city's beauty and the promise of employment in the strong post-war economy. Upon arrival in San Francisco, Jordan found work as a longshoreman. In 1948, Langley's San Francisco City Directory lists Jordan as a laborer residing at 73 Doublerock Road, in temporary housing that had been constructed for war industry employees and hastily converted after the war for returning veterans.

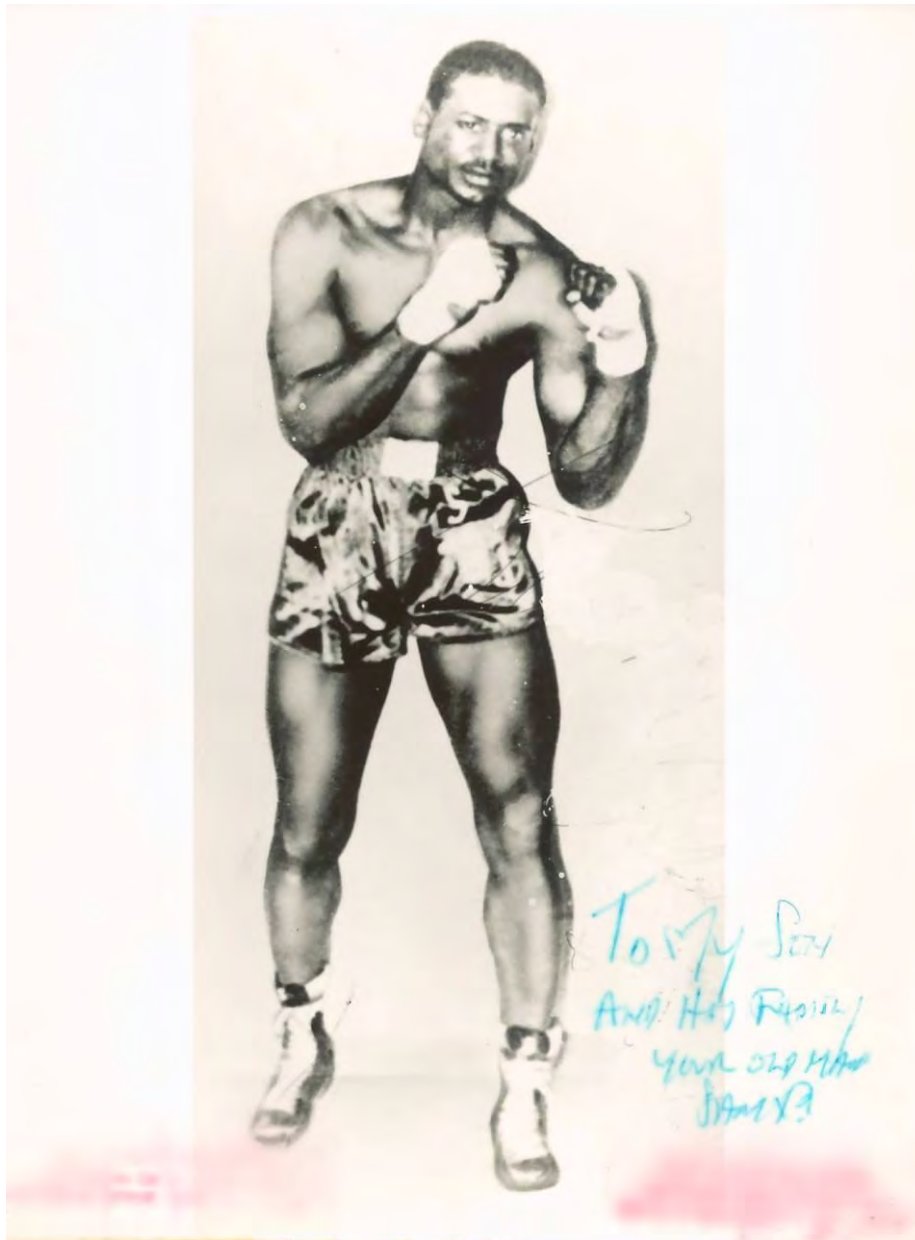
While maintaining full-time employment as a longshoreman, Jordan became active in the local boxing scene. He began fighting with the San Francisco Golden Gloves league, an amateur league established in 1931 by William Randolph Hearst.² The mission of this league, which is still operating, has long been to empower youth and strengthen communities through amateur athletics. Boxing in this league introduced Sam Jordan to his neighbors and to the broader neighborhood of Bayview. He distinguished himself both with his skillful fighting and his crowd-engaging practice of singing songs like "The Star Spangled Banner" and the National Anthem in the ring before and after fights, which earned him the moniker "Singing Sam." In 1948, Jordan won the diamond belt in the San Francisco Golden Gloves light heavyweight championship tournament and racked up an impressive 15-5 record in the ring. Although floating cataracts compelled him to retire from boxing in 1949, Jordan's short dynamic career in the ring raised his profile in the neighborhood and created a web of personal connections that would serve him well as he transitioned into entrepreneurial and business activities later in life.

Through the 1950s, Jordan continued to live and work in Bayview. The 1954 Langley's San Francisco City Directory indicates that Jordan still resided at 73 Doublerock Road and worked as a warehouseman for the DePue Warehouse Company of San Francisco. Throughout the later part of the 1950s, Jordan engaged in a variety of self-propelled entrepreneurial activities, ranging from running a casual barbeque catering service to a more elaborate janitorial service. In an oral interview conducted for this report, Ed Flowers, a long-time friend of Jordan's, recalls, "Sam did a lot of things. He had an entrepreneurial spirit. All these

¹ "Long Shots in the Mayor's Race" San Francisco Examiner, September 26, 1963.

² Golden Gloves League website, accessed March 2012, <http://www.goldengloves.com/history/>.

[neighborhood] guys were hard working guys...nose to the grindstone guys with good ideas and an entrepreneurial spirit. Was he chairman of the board at General Motors? No. But, ... he did all these different things.”³ The ability to transition into other kinds of employment became especially important in the face of gradually decreasing post-war industrial employment. In the course of the 1950s, through working habits that combined the fierce entrepreneurial spirit that Ed Flowers describes and the thrifty approach to money that would become his hallmark later in life, Jordan saved enough money to purchase the property at 4004-4006 Third Street, which would become Sam Jordan’s Bar.



Sam Jordan in his boxing portrait for the Golden Gloves League, 1949.

³ Oral histories for this report were recorded at Sam Jordan’s Bar in July of 2011. Participants are listed in the bibliography section of this report.

Sam Jordan's Tavern: The Early Years

When Sam Jordan bought the building at 4004-4006 Third Street in May of 1958, the bar was operating as Lagrave's Tavern and was still owned by descendents of Bernard Lagrave, the French immigrant who built the bar c.1883. After purchasing the property, Jordan undertook six months of substantial renovations and repairs. Building permit records reveal that Jordan installed new foundations under all of the exterior walls of the building and new piers under the interior supporting posts and columns. The interior of the bar was completely remodeled at this time as well, and what was probably the original bar configuration was removed and replaced with what the permit describes as a "cocktail lounge." The new lounge included a horse-shoe shaped performance stage at the rear of the ground floor, and live music became a regular feature at the bar.



Unidentified singer onstage at the performance space located at the rear of Sam Jordan's Bar, c. 1960s.

Jordan also rebuilt the sidewalk in front of the property: amazingly, in 1958 the sidewalk was still constructed of wooden planks, a tangible link to the area's rough-and-tumble "Butchertown" history.⁴ Jordan removed the plank sidewalk and replaced it with contemporary concrete. Although there is no permit record for the brick facade alterations at the first story, Sam Jordan's son Allen Jordan recalls that this alteration had likely taken place before his father bought the property. Permits for the facade alterations at the second story, namely the removal of original windows and replacement with aluminum sash sliders, have also not been located. These alterations appear to date from the 1950s or the 1960s, and may have occurred prior to the change of ownership, or shortly after. During the year that he was renovating his new property, Jordan moved into the residential unit at the second story of the building—prior to this he had been living further south in Bayview, at 270 Topeka Avenue.⁵

When Sam Jordan opened his bar on January 23, 1959, it was called Sam Jordan's Tavern, closely mirroring the previous name, Lagrave's Tavern. However, the bar soon began to be referred to simply as "Sam's," such was the strength of the personality of the owner. According to the recollections of the men and women who worked at the bar and those who patronized the bar in the early years, Sam Jordan's Bar quickly became known as more than just a place to have a good time. Stories of live music, dancing, and quick camaraderie are balanced by stories of Jordan's no-nonsense approach to fiscal responsibility and a constant willingness to extend a hand—or a hot meal—to those who came to the bar in need. Jordan developed a reputation as the man to talk to about almost anything in Bayview. His leadership activities varied in scope, from acting as a father figure for younger men and women who came through his bar to mentoring other African American entrepreneurs in the neighborhood and providing financial assistance for their fledgling business ventures. Around this time Jordan acquired the moniker "the Mayor of Butchertown." Charles Chiles, a friend of Jordan's and a former regular at the bar, summarized Jordan's early activities in Bayview in an oral interview for this report: "Whatever the power and the structure that was moving and shaping the neighborhood, [Sam] was always a part of it."

Sam Jordan's Bar: A Working-Class Neighborhood Bar

When Sam Jordan took ownership of the bar, the neighborhood had undergone a change in its original industrial use, but the area remained a working-class neighborhood. Since the 1880s, Bayview had been characterized by industrial employment and working-class residential development. Domination of the area by the slaughtering and meat processing industries had waned after the 1906 earthquake, when extensive damage combined with new developments in the food industry caused many firms to relocate further south in South San Francisco and San Mateo. However, the increase in employment in the Hunters Point shipyard during the lead up to World War II and the massive increase in industrial employment that occurred during the war gave this neighborhood a solid working-class tenor through the middle decades of the twentieth century. When Jordan took ownership of the bar, the area was still known to locals as Butchertown, and the slaughterhouse industry retained some presence here through the 1970s. The Allen Meatpacking Plant, located at Third Street and Evans Street, was still operating through the 1960s, and the African American employees of this plant came to Sam Jordan's to socialize after work.

In *Faces Along the Bar: Lore and Order in the Workingman's Saloon, 1870-1920*, historian Madelon Powers describes the important social function of working class bars such as Sam Jordan's Bar. Powers asserts that bars like Sam Jordan's Bar allowed working-class people to cultivate a space where they could

⁴ San Francisco Building Permit, No. 208079, approved March 19, 1958.

⁵ Langley's San Francisco City Directory, 1957.

participate in the types of social interactions that they found most enjoyable at a time when several powerful forces, including intensified industrialization and zealous social reformers, were acting to reshape the working class to their needs, preferences and expectations.⁶ She states that in safe spaces like these bars, working-class people were free not just to enjoy themselves as they preferred, but to hatch any social, economic, or political experiment they could dream up. These bars also provided social services, ranging from low-cost meals to financial transactions like check-cashing and short-term loans.

Oral histories recorded at Sam Jordan's Bar for the purpose of this report indicate that many of the use-patterns that characterized early working-class saloons continued during Jordan's ownership. Jordan loved to cook and was often found cooking in the kitchen at the rear of the bar. Oral history participant LaShaa Gatlin remembers, "Sam would feed you before he bought you a drink. He figured if you needed a drink then you could afford it. But he would feed anyone." Several patrons remember a small table by the front door, where a man, down on his luck or hungry, could enter the bar, sit down, and wait patiently for Sam to bring him a meal. After the meal, the diner could quietly depart, stomach full, dignity intact. The role of community bank also continued here: Gatlin remembers further, "If you needed money you could depend on Sam. He cashed everybody's check. If they came in he'd cash it. He believed in you." And the general level of camaraderie and respect within the walls of the bar gave rise, over the decades, to several ambitious social and political endeavors, which are detailed in later sections of this report.

Sam Jordan's Bar: Employees and Clientele

Jordan's hiring practices appear to have been based on his own gut feelings rather than candidates' resumes. One of the bar's early bartenders, Bill Scott, describes being hired by Jordan while he was sitting at the bar commiserating about having recently been unjustly fired from his previous job. Charlie Generette Jr., who describes himself as Jordan's first male bartender, had been working at another bar, but came to ask Jordan for a job because he lived in the area.⁷ Gerturde Larry, who began working for Jordan in 1962, was a neighborhood friend of Jordan's family with no experience working behind a bar.⁸

All of these former employees, as well as other regulars from that era, remember Jordan's personal temperance and his attentiveness to the exact measurements that went into every drink that was poured behind his bar. Bill Scott recalls, "Sam could be sitting there half asleep, and if you were pouring his whiskey, he could always tell if you were pouring too much."⁹ These strict rules included the measuring of the bar's signature drink, the Damn Sam. For as frequently as this drink came up in reminiscences about the early days of the bar, bartenders and regulars alike uniformly came up short when trying to recall what went into this "Zombie"-like cocktail. Jordan's attentiveness to measurements and thrifty approach to the disbursement of his product no doubt contributed to the financial success he was able to reap as owner of his bar, and likely enabled him to become the financially generous "one man private foundation" as his long-time friend Ed Flowers described him.

The clientele of the bar at this time was described in reminiscences as primarily a very local crowd. The Allen & Sons slaughterhouse was operating two blocks away, at the corner of Evans Avenue and Third

⁶ Madelon Powers, *Faces Along the Bar: Lore and Order in the Workingman's Saloon, 1870-1920* (Chicago, University of Chicago Press, 1998.)

⁷ Charlie Generette Jr. participated in the oral histories recorded for this report by the author in July 2011.

⁸ Gerturde Larry participated in the oral histories recorded for this report by the author in July 2011.

⁹ Bill Scott participated in the oral histories recorded for this report by the author in July 2011.

Street, and many of their African American employees would drink at Sam Jordan's Bar after their shift. There was also a large group of longshoremen who came to the bar regularly, men who worked at the shipyard and may have been familiars of Jordan's due to his longtime employment as a longshoreman and his continued membership in the ILWU. Other regulars were local shop-owners in the area, automotive repairmen, barbers, and other working class residents of the neighborhood.

While Charles Chiles remembers that Jordan actively enforced a policy of racial inclusiveness at his bar, Chiles and others agree that the majority of the clientele was always African American.¹⁰ Chiles recalls that white employees of Allen & Sons slaughterhouse drank at the Cattlemen's Club, a bar at Third Street and Fairfax Avenue that would cash checks for African Americans but would not serve them drinks. A few blocks to the south, the Victoria Club was also perceived as a bar that only served whites, although Bill Scott recalls that that wasn't strictly enforced; he'd been somewhat grudgingly yet regularly served at the Victoria Club before he discovered that the African American crowd was drinking down the street at Sam Jordan's Bar.

In keeping with the overall atmosphere of respect, Sam Jordan's Bar was also a bar where women both drank and worked, and were treated with respect and felt safe. LaShaa Gatlin, who worked behind the bar for several years, explained that even before she worked there, when she and her girlfriends came to drink at the bar, "you felt very comfortable here, because there wasn't a man in this bar that would not take up the challenge if your honor was being threatened." In addition to the guiding and consistent presence of Sam Jordan behind the bar, Jordan's wife Ruth could also be found working behind the bar. In the first decade of the bar's operation, laws originally intended to curb prostitution prohibited women from pouring drinks at establishments at which they were not owners or related to the owners.¹¹ Nonetheless, Jordan counted many women amongst his earliest employees. Some, including Gerturde Larry, worked at Jordan's informal barbecue catering business before transitioning to work at the bar. Ms. Larry was also encouraged by Jordan to take a union entrance exam which qualified women to tend bar, leading to a lifetime of secure employment at hotels and at Candlestick Park. These female bartenders often remained in Jordan's employ for many years, reinforcing the family-like feeling of the bar. Ms. Gatlin recalls that her daughter once was lost in the neighborhood, and made her way to Jordan's bar, because "she knew that if she could get to Sam's she was safe." In this way Sam's operated as what urban scholar Jane Jacobs describes as "eyes on the street," a stabilizing influence in the community because of the inherent knowledge of neighborhood institutions and their employees.¹²

¹⁰ Charles Chiles participated in the oral histories recorded for this report by the author in July 2011.

¹¹ This law in California was not overturned until the 1971 State Supreme Court case *Sail'er Inn v. Kirby*, 5Cal.3d1 (1971).

¹² Jane Jacobs, *The Death and Life of Great American Cities* (New York, Vintage, 1961.)



Women and families were an important part of the community of Sam Jordan's Bar. Left: Ruth Jordan, Sam's wife, is seated third from the right. Right: Sam Jordan (at right) and family inside the bar.

In addition to the local and working-class men and women who frequented Sam Jordan's Bar, quite a few celebrities also passed through the doors. LaShaa Gatlin remembers, at a young age, being in the bar with her mother and seeing the singer Big Momma Thornton performing. In fact, Ms. Gatlin was swiftly ushered out the doors as Thornton's singing act morphed in to a ribald strip-tease. Sammy Davis Jr. also stopped by and sang a few songs on the bar's small stage. Visits by athletes were also common, including San Francisco Forty-Niners players such as Freddie Solomon after games at Candlestick Park. Both Bobby Bonds and Barry Bonds were known to stop by. Political celebrities could be seen as well. Former mayors Diane Feinstein and Frank Jordan both visited the bar frequently, with Frank Jordan occasionally stepping behind the bar to take over bartender's duties. Local journalist Warren Hinckle was a regular, and many others in the city's political sphere spent time both socializing and strategizing at Sam Jordan's Bar. Jordan counted Jack Berman, Willie Brown, Joseph Alioto, Terrence Hallinan, Herb Caen, and Cecil Williams as friends, and these men were regular visitors to the bar.

Sam Jordan's Bar: Community Connections

Another way in which Sam Jordan's Bar connected itself and its regulars to the larger community was through participation in league sporting events. The practice of sports leagues amongst urban bars arose in the early decades of the twentieth century and is still common today.¹³ The mountain of trophies piled up in the basement of Sam Jordan's Bar today is testament to how active and how accomplished the softball team was through the 1970s and 1980s. The Sam Jordan's Bar team would play against other bar teams in San Francisco, even traveling to play against teams as far away as Los Angeles. Softball practice for the bar's team was held in the Bayview neighborhood, and former participants remember that crowds would turn out to see them practice and play. When Sam Jordan wasn't playing, he could be seen barbecuing on the sidelines and feeding the crowd. In this way Sam Jordan and his bar established a presence in the neighborhood that extended beyond the doors of the bar itself.

One of the most remarkable community actions that arose from within the walls of Sam Jordan's Bar was the creation of a group called the Concerned Citizens Committee. As retold in an oral interview with three of its originators for this report, the Concerned Citizens Committee began over drinks at the bar, around 1989, when former employee and bar regular Bill Scott observed that he was constantly being

¹³ Madelon Powers, *Faces Along the Bar*..

approached to donate money to the charity relief efforts of St. Anthony's, a food bank located downtown in the Tenderloin neighborhood. Curious as to why neighborhood people should have to travel all the way downtown to receive a free hot meal, LaShaa Gatlin opined that they should start something like that in their neighborhood. Roscoe Westbrook volunteered some money to get the project started, but Mr. Scott had a different idea -- a community meal assembled, prepared and served on the basis of food and labor donations, completely cash-free. "I have an idea. Don't give me money. Cook me a chicken," he said, and from this the unique approach of the Concerned Citizens Committee arose.¹⁴ With the goal of creating a free community meal in Bayview-Hunters Point, the Concerned Citizens Committee eschewed the cash-based model of charitable giving in favor of something different. Ms. Gatlin explains: "Our goal was, you can't get away with just throwing money at us. Anybody will give you a dollar. If you really want to help, you're going to *do* something, or you'll *bring* something that's needed." Working from a long, written-out menu, the Committee accepted donations ranging from the use of Sam Jordan's freezers for turkeys to the use of the Grand Hyatt's ovens to cook them; from the donation of fancy glazed hams to the down-and-out man who donated a handful of salt and pepper packets. Gatlin says that the creation of this group while sitting at Sam Jordan's Bar was no accident: "Sam inspired that kind of thing, the give-back thing. Because he did it year-round." When the day of the first meal came, the atmosphere was described as closer to a celebration than a soup kitchen, a condition that Gatlin attributes to that fact that everyone involved had the investment that comes with "giving from your heart," rather than your wallet. These dinners were served once a year during the week prior to Christmas, and continued successfully for four years.

Sam Jordan: Political Involvement and Ambition

Many in the city's political sphere spent time both socializing and strategizing at Sam Jordan's Bar. In addition to visits from leaders like Diane Feinstein and Frank Jordan, Charles Chiles recalls, "Almost all of the power structure, particularly the black power structure, that was in the city at that time all came in here sooner or later for some reason." The level of political investment and involvement that Jordan encouraged throughout his lifetime manifested in ways both high and low, formal and informal. The shape of his personal involvement in the larger political sphere can be seen in the spectrum of organizations to which he counted himself a member by the early 1960s, including the International Longshore and Warehouse Union (ILWU), the Bayview Citizens Committee, the Neighborhood Negro Labor Council, the Afro-American Association, the National Association for the Advancement of Colored People (NAACP), and the Police Community Relations Committee.¹⁵

In 1963, Sam Jordan decided to express his emergent interest in politics in a more formal way: in June of that year Sam Jordan announced he was running for mayor of San Francisco. It was something that no African American had ever done in this city. Interviewed for the *San Francisco News-Call*, Jordan explained his candidacy this way: "I've been thinking for a long time there might be a need for a third party to get back to the principles of government for and by the people."¹⁶ Jordan ran as a candidate of the nascent Black Power political party called Freedom Now, which was formed at the 1963 March on Washington. Employees and regulars of Sam Jordan's Bar remember working on the campaign from within the bar. Jordan was endorsed by the San Francisco branch of the AFL-CIO maritime union. He ran on a platform to address housing, unemployment, crime rates, and the need for better recreational facilities. He emphasized the influence of "big money" on the existing political system, and expressed

¹⁴ Roscoe Westbrook participated in the oral histories recorded for this report by the author in July 2011.

¹⁵ "Long Shots in the Mayor's Race" *San Francisco Examiner*, September 26, 1963.

¹⁶ "Bar Owner in Race for Mayor" *San Francisco News-Call*, June 26, 1963.

doubts that politicians could understand the needs of the “working man and the deprived citizen.”¹⁷ Jordan also addressed the increasing civil rights tensions in the city as a primary issue. In an article in *The San Francisco Examiner*, he explained, “All over America the Negro is waking up. There may be more bloodshed, and it could happen in San Francisco, but not if we have a mayor who honestly believes that all people are equal and should have the same opportunities.”¹⁸



Sam Jordan's mayoral campaign brochure, 1963.

In a crowded race of eight candidates, Sam Jordan came in fourth on election day in November of 1963. In oral interviews for this report, many who worked on Jordan’s campaign describe the memory of his run for mayor as inspirational, and as a groundbreaking first step that paved the way for future African American elected officials, both local like Willie Brown, and nationally like Barack Obama.

An interesting addendum to Jordan’s campaign for mayor was revealed in the mid-1970s with the release of government documents related to a lawsuit filed by the Socialist Workers Party. In a 1978 *San Francisco Chronicle* article by Warren Hinckle, Jordan is revealed to have been the target of covert Federal Bureau of Investigation (FBI) efforts to undermine his run for office. The San Francisco field office of the FBI sent a false document to Jordan’s campaign headquarters, attempting to create discord by suggesting there were communists secretly infiltrating the campaign. Despite the meticulous effort put forth by the FBI to create a document that would pass muster as the work of a poorly-educated and disgruntled longshoreman, when Sam Jordan received the letter he promptly tossed it in the trash. However, Jordan was harassed during this time in other ways that did detrimentally affect his business, if not his campaign. He was targeted repeatedly by the alcohol licensing board. His military friends told him that the bar was informally off limits to them per a mandate from commanders, and the official records of his campaign run were mysteriously removed from the public register. Jordan walked away from this experience feeling like he had been the victim of “racism, pure and simple,” and professed a weariness with politics overall, “I wouldn’t run for dog catcher now. I’ve had it with politics.”¹⁹

¹⁷ Sam Jordan’s Mayoral Campaign brochure, collection of Jordan family.

¹⁸ “In Mayor’s Race, He’ll Fight for the Little Man” *San Francisco Examiner*, June 27, 1963.

¹⁹ “FBI’s Dirty Tricks in SF” *San Francisco Chronicle*, July 13, 1978.

Jordan did continue to serve in local political leadership roles in Bayview including a term in the 1970s on the Model Cities Commission, charged with managing the five million dollar redevelopment program in Hunters Point. As the years went on, Jordan did not lose his desire to effect positive change within his community, and the bar continued to stand as the centerpiece of these actions. Starting in the 1980s, Sam Jordan's Bar began to host a monthly gathering called the Black Businessman's Lunch. On the third Friday of every month, African American business owners from the neighborhood and other people active in the city's larger civic and political spheres met to discuss relevant topics of the day. Of these lunches, long-time friend Charles Chiles explains, "When the guys started it was just for camaraderie, and to talk about some of the things that were going on. Out of that some pretty good things developed, some ideas to take downtown [to City Hall] and discuss."

Sam Jordan's Bar: Later Years

In the 1980s, Sam Jordan was hit by a car while he was standing in front of his bar. The injuries he sustained were substantial, and his restless and active nature impacted his ability to stay off of his injured leg as long as was recommended. Friends recall that these injuries slowed Jordan down, but didn't stop him. Jordan remained very active in managing the bar and in community activities into the latest years of his life. He was involved with neighborhood senior citizens, and organized a senior theater group that performed regularly at the Bayview Opera House.²⁰ Even when he was no longer working behind the bar on a daily basis, it was well known that you could call on Jordan at any time and he would come down from his apartment above the bar to talk or administer mentorship or advice. Local business-owner and friend of Jordan's, J. Y. LeBrane, recalled in an oral interview that when he planned to open a bar on Third Street across the street from Sam Jordan's Bar, he approached Jordan first for permission and second for business advice. LeBrane was happy to find that Jordan was enthusiastically supportive of his new venture. The two men even collaborated on a special Monday night bar crawl, with a unique business-boosting angle: every Monday night, participating neighborhood bars would redirect business to the one bar that was being spotlighted that week. Each week, a different bar was picked, receiving more than its usual share of neighborhood business. This practice reinforced the association of bar owners in the area and encouraged the commingling of patrons who would perhaps not have encountered each other otherwise. The venture was regarded as highly successful, and eventually spread to include bars in Oakland. This innovative business idea highlights Jordan's commitment to promoting local business ownership and strengthening the economic and social connectivity of the neighborhood which he had made his home for 50 years.

At the end of his life, Sam was cared for by not just his loving family but also by the many friends and former employees he had made during his time in Bayview. His family had grown to include the men and women to whom he had extended a hand during his long career. "Sam was like a father to me," explained Roscoe Westbrook. LaShaa Gatlin describes Sam and his wife, Ruth, "like mentors, surrogate parents, and friends." Bill Scott, to whom Jordan gave a job after Scott had just lost one, said, "When [Sam] got sicker, I used to come by to help; I owed him a lot, he saved my life." When Jordan died in June 2003, he was surrounded by his family and the family of friends he had made through his life at the bar and his engagement within the larger community. Although his viewing was held at the Bayview Mortuary and his burial took place at the Golden Gate Cemetery in San Bruno, family and friends recall that the real memorial for Sam Jordan took place in the weeks after his death in the place he loved the most, his bar at 4004-4006 Third Street.

²⁰ This part of Jordan's life was shared in an oral interview with Sylvia Jones, July 2011.

Sam Jordan looked upon his business not just as a money-making venture but as a way to create community, sustain his spirit, and boost the potential that he saw in his neighborhood. His lasting importance to the neighborhood and to the African American community of San Francisco at large is reflected in his inclusion in two community murals. One is located in Bayview at the corner of Third Street and Palou Avenue; it commemorates the bar's musical contribution to the neighborhood. The other is located across town, at the Ella Hill Hutch Community Center in the Western Addition at Webster Street and Golden Gate Avenue. This mural depicts Jordan, as an "entrepreneur" amongst several influential African American citizens of San Francisco. Additionally, the Renaissance Entrepreneurship Center, a citywide micro-enterprise development organization, has recently named one of its annual business awards after Sam Jordan.²¹ Through his inherent personality and his external commitment to supporting the Bayview neighborhood, Sam Jordan created a lasting neighborhood establishment that continues to operate under the same guiding principles that he ran it. These principles, and the guiding spirit of Sam Jordan's life, can be seen in this description of the man by long time friend Ed Flowers:

"When you were around Sam, you know what you were in danger of? Having something done nice to you by Sam. That was your danger. None of us are making this stuff up. You were in danger, not of having him getting you to do something for him, you were in grave danger of having him do something nice to you."



Two community murals honoring Sam Jordan / Sam Jordan's Bar. Left: Located in the Bayview neighborhood at Third Street and Palou Avenue. Right: Ella Hill Hutch Community Center, Webster Street and Golden Gate Avenue, in the Western Addition.

²¹ "Annual Business Awards Ceremony", published at the Renaissance Entrepreneurship Center website, <http://bayviewrecenter.org/news.htm>.



Above:

Sam Jordan favored monogrammed one piece jumpsuits which - as with much of his clothing - were often monogrammed "SamX?" to reflect the African family name that he would never know. Various historic and contemporary signs within the bar likewise carried this signature. As noted in the signage atop the cigarette vending machine (above), Sam Jordan was an early critic of smoking. Despite the cigarette sales, smoking in the bar was not allowed. Undated photo.

Left:

Sam and Ruth Jordan atop the bar's horseshoe stage, c. 1960s.





Sam Jordan used clothing to express pride in his African American heritage. Many photographs from the Jordan family collection show Sam wearing large African necklaces, African clothing, and shirts with Black Power slogans. Undated photo.

African Americans in the Bayview-Hunter's Point

As an emblem of the African American demographic transition in San Francisco in the middle decades of the twentieth century, the transfer of ownership of the property at 4004-4006 Third Street in 1958, from French ownership to African American ownership, functions as a small-scale example of a larger change that was happening during this time in the city in general and in the Bayview-Hunters Point neighborhood specifically.

In 1940, the Bayview-Hunters Point area was a remote outpost of the city of San Francisco, characterized in part by industry but also by small-scale farming, sunny weather, and sweeping bay views. The area's population was largely white and working class: merely 2% of the population of the area, according to the 1940 census, was nonwhite.²² The area population was 30% foreign born (higher than the San Francisco average), with most of these immigrants coming from Italy, Malta, France, Mexico, and Germany. During this time, the African American population in San Francisco as a whole stood at 5%.²³

Between 1940 and 1945, the population of San Francisco rose nearly 25%, from 634,536 to 827,400.²⁴ Within this rise is nestled an even more dramatic statistic: the African American population in San Francisco at the same time increased 665.8%.²⁵ Census data for the area records this increase: in 1940, Bayview-Hunters Point had claimed a mere seven African American residents; by 1945, the area was home to 9,547 African Americans, comprising nearly a quarter of the neighborhood population.

This rise can be traced to the recruitment efforts of the U.S. War Manpower Commission, which solicited workers, without regard to race, from the South and Southeast regions of the United States to work in the booming naval production centers of the Bay Area. Although arriving African American workers initially settled in existing African American neighborhoods in the Western Addition and the Fillmore, the desire to be closer to locations of employment and the construction of federal housing for war-industry workers combined to rapidly increase African American settlement in Bayview-Hunters Point.

African American migration to San Francisco continued after the war, as the city had gained a reputation as a place free of Jim Crow laws. Many of the thousands of servicemen who had embarked for the Pacific through San Francisco during the war returned in peacetime to make their homes and start families. By 1950, the African American population of San Francisco rose 900%, from slightly less than 5,000 in 1940 to 43,402 in 1950.²⁶

A combination of factors led to an increased concentration of African Americans in the Bayview-Hunters Point neighborhood. Housing in Bayview-Hunters Point originally constructed for war workers was reconditioned after the War to provide (segregated) housing for returning veterans of all races. This provided a housing opportunity for African Americans, important especially because the residential climate of San Francisco as a whole was still mired in exclusionary racial covenants that kept many areas off-limits to African Americans. Additionally, the release in 1945 of Japanese Americans from wartime

²² Bureau of the Census, *Population and Housing Statistics for Census Tracts L4 and L5, San Francisco California* (1940), pulled from Bayview Hunters Point Context Statement, KVP Consulting, 2010.

²³ *ibid.*

²⁴ Bureau of the Census, *Population and Housing Statistics for Census Tracts L4 and L5, San Francisco California* (1945), pulled from Bayview Hunters Point Context Statement, KVP Consulting, 2010.

²⁵ *ibid.*

²⁶ Bureau of the Census, *Population and Housing Statistics for San Francisco California* (1950), pulled from Bayview Hunters Point Context Statement, KVP Consulting, 2010.

internment saw these former residents of the Western Addition and the Fillmore returning to their old neighborhoods, reasserting land claims and pushing African American tenants out in the process. The initiation of the San Francisco Redevelopment Agency's plan for the Western Addition in the mid-1950s increased the Bayview-Hunters Point's African American population as well. In an interview for this report, a friend of Sam Jordan's named Charles Chiles remarked, "Bayview was the mecca during that time because redevelopment had gotten to the Fillmore." Additionally, employment opportunities remained fairly strong throughout the 1950s in Bayview-Hunters Point, with increased military production leading up to and the years during the Korean conflict.

By the time Sam Jordan purchased 4004-4006 Third Street from the Lagrave family in 1958, both the city and the neighborhood surrounding the bar had undergone a radical demographic transformation which saw the dissolution of a heterogeneous white population and the emergence of a racially mixed population. This transition was taking place in the decade before Sam Jordan bought his bar and was firmly established by the close of the 1950s. Additionally, this transition set the demographic foundation for the Bayview-Hunters Point neighborhood that continues to this day. The neighborhood retains the largest concentration of African Americans – above 30% in 2010 – in San Francisco.²⁷

Early History: Lagrave's Tavern and Butchertown

The building at 4004-4006 Third Street is also an example of a Victorian-era working-class saloon. The property has been in near-continuous operation as a liquor store, saloon, tavern, or bar since it was constructed. Although the original construction permits were lost in the fire that followed the 1906 earthquake, the appearance of the building and the history of the neighborhood support an estimated construction date of 1883. The building first appears in the 1883 edition of Langley's San Francisco City Directory as a liquor saloon, located near the corner of Railroad and Trinidad (now Third Street and Galvez Avenue, respectively) and operated by Bernard Lagrave, a French immigrant from the Basses-Pyreneese (southwest) territory of France.²⁸

Lagrave had been the proprietor of the Fifth Avenue Hotel, two blocks north on Railroad Avenue, since 1878.²⁹ At this time, the area was undergoing rapid change in response to an 1870 city ordinance that forced the city's slaughtering and butchering industries to relocate from near the city center to the sparsely populated southeast corner of the city. Employees of these industries supported the development of a commercial corridor on Railroad Avenue. By the 1880s, Sanborn Fire Insurance maps reveal a mixture of saloons, rooming houses, saddleworks, and similar businesses lining sections of Railroad Avenue. The Legallet Tanning Company, a large tannery and wool pullery owned by a French immigrant family, was located on Sixth Avenue (now Fairfax Street) directly west of Railroad Avenue, and the largely French workforce may have formed the bulk of the clientele at both Lagrave's Fifth Avenue Hotel and, later, his saloon. Directly across the street from Lagrave's Tavern was McMahon's Tannery. Located a few blocks to the northeast was a large slaughterhouse compound containing lard rendering and canning facilities, a tripe works, and a series of large hog holding pens. Much of this facility was constructed atop raised wooden piers above a tidal slough in order to exploit the tidal action to wash away offal.

²⁷ San Francisco Planning Department, *San Francisco Neighborhoods Socio-Economic Profiles, American Community Survey, 2011*. Accessed online, May 2012, <http://www.sf-planning.org/Modules/ShowDocument.aspx?documentid=8501>.

²⁸ 1883 Langley's San Francisco City Directory, 1880 United States Census Data.

²⁹ 1878 Langley's San Francisco City Directory

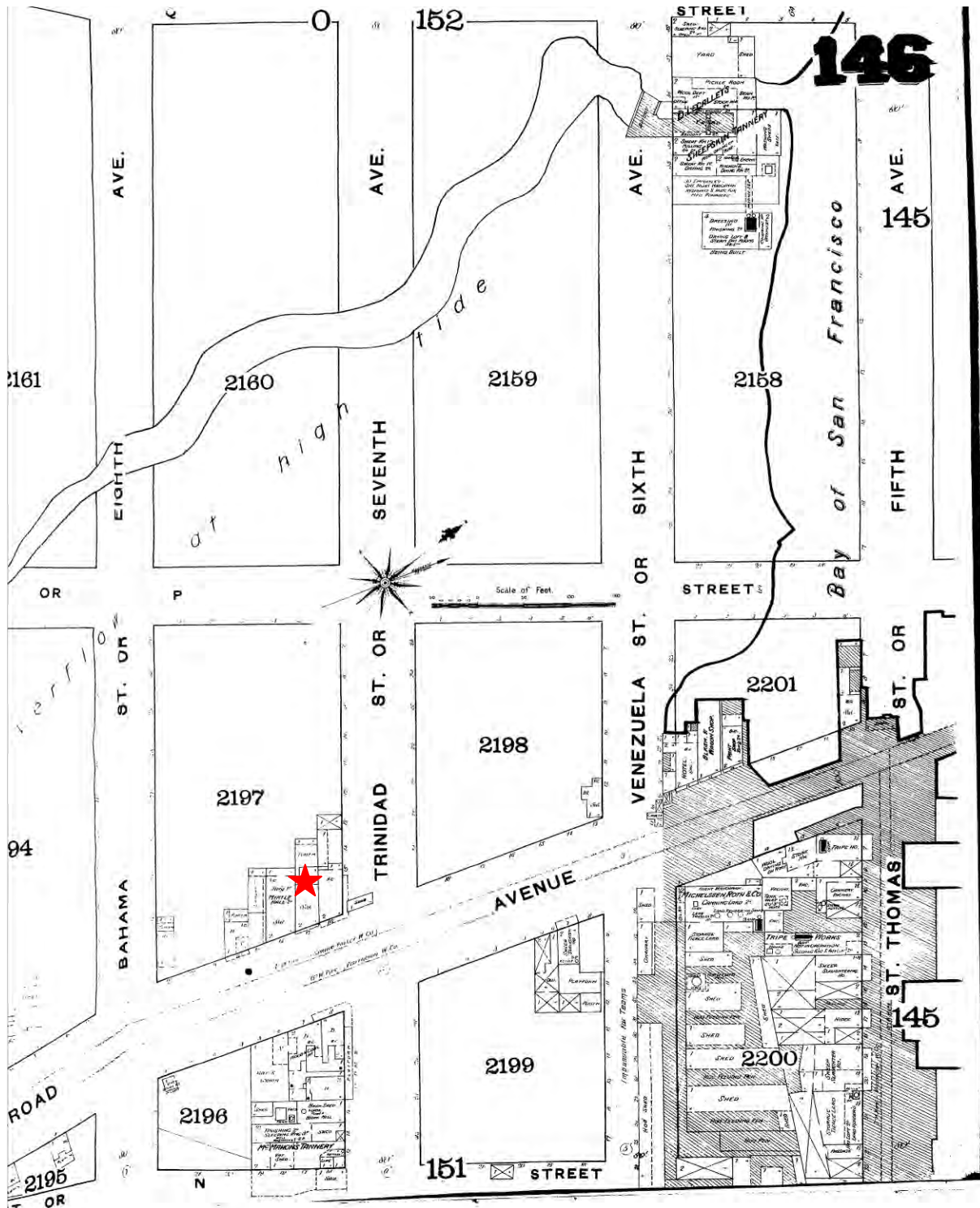
In his book *Living Downtown: The History of Residential Hotels in the United States*, urban historian Paul Groth describes saloons such as Lagrave's as an important component of the built environment in working class urban areas. Rather than centers of vice or depravity as they were often depicted by social reformers, Groth writes that these saloons worked as a complement to the boarding houses and rooming houses that housed working class men during this era. Saloons commonly offered free or low-cost meals to their patrons, and some were known to cash paychecks and offer credit to regular customers.³⁰ In an oral history of Butchertown recorded in 1979 by Roger and Nancy Olmsted, a slaughterhouse employee named Ted White remembers that he and the men he worked with often took their meals in the area's many saloons.³¹ In this way, saloons built a loyal clientele, and offered a space where social cohesiveness replaced the alienation and anonymity that could characterize rapidly industrializing areas such as the early Bayview. Inspection of Sanborn Fire Insurance maps from this era reveal that the area offered very little in the way of formal community gathering places or public spaces of leisure. The neighborhood bar at this time offered a space of community that the area otherwise lacked.

Bernard Lagrave resided in the residential unit above his saloon, with his wife Catherine and their four children. By 1886, while he owned his saloon, he was also working as the foreman at Eugene Avy, a wholesale sheep dealer. Lagrave died in May of 1888 and left his property to the ownership and operation of his wife Catherine. By 1905 the saloon was being operated by Bernard P. Lagrave Jr. A daughter of Bernard and Catherine, Annie Pyle, owned and operated the bar through the 1930s and 1940s; it was Ms. Pyle, daughter of the original owner, who sold the bar to Sam Jordan in May of 1958.

The property has been in near-continuous operation as a commercial bar with residential space on the second story since it was constructed in the early 1880s. Since that time it has served as a "home away from home" for working-class people in Bayview-Hunters Point and exhibits a 130-year pattern of use as a working-class neighborhood bar.

³⁰ Paul Groth, *Living Downtown: The History of Residential Hotels in the United States*

³¹ Roger and Nancy Olmstead, *Rincon de las Salinas y Potrero Viejo: The Vanished Corner -Historical Archeological Program, Southeast Treatment Plant* (San Francisco, San Francisco Clean Water management Program, 1979.)



The 1889 Sanborn Fire Insurance Map shows Lagrave's Tavern (4004-4006 Third Street), a smattering of rooming houses, saloons, and large-scale tanning and slaughtering facilities present during the "Butchertown" era. The blocks west of Lagrave's Tavern were undeveloped and subject to flooding at high tide. The French-owned Legallet's Tannery, raised in part on wooden piers atop a tidal creek, is shown at the top right of the map. At the bottom right of the map is a large-scale slaughtering and processing facility, also raised atop wooden piers. Portions of the tidal Islais creek estuary (labeled Bay of San Francisco), prior to channelization, are visible along the right side of the map.

ARTICLE 10 LANDMARK DESIGNATION

This section of the report is an analysis and summary of the applicable criteria for designation, integrity, period of significance, significance statement, character-defining features, and additional Article 10 requirements.

CRITERIA FOR DESIGNATION

National Register Criteria

Check all National Register criteria applicable to the significance of the property that are documented in the report. The criteria checked is (are) the basic justification for *why* the resource is important.

- Association with events that have made a significant contribution to the broad patterns of our history.
- Association with the lives of persons significant in our past.
- Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- Has yielded or may be likely to yield information important in history or prehistory.

Statement of Significance

Characteristics of the Landmark that justify its designation:

Sam Jordan's Bar is significant for its association with the life of a person significant in our past – it is the physical location and the geographic locus of the life's work of Sam Jordan. Jordan was a prominent business, political, social, and cultural leader in Bayview through the middle decades of the twentieth century. His influence extended far beyond the neighborhood of Bayview to include the larger sphere of San Francisco: in 1963, Jordan became the first African American to campaign for mayor of San Francisco. Jordan used his bar as the center of his neighborhood community-building activities, and the business supported the community in a myriad of ways, ranging from an occasional free hot meal for men in need to a much-needed offer of a job behind the bar; as an informal lending organization for neighborhood entrepreneurs and host to a weekly businessman's networking lunch that exerted political influence at City Hall. He was known locally as "the Mayor of Butchertown," which was the historic name for the immediate area surrounding the bar. Sam Jordan's support of African American entrepreneurship, civil rights, business ownership, and political involvement began before 1958, when he took ownership of the bar, and remained constant until his death in 2003. His efforts to establish a place of community and empowerment within his bar created a legacy in Bayview for which Jordan is well remembered to this day.

Period of Significance

4004-4006 Third Street has a period of significance closely aligned with the life of its namesake and long-time proprietor, Sam Jordan. Sam Jordan purchased the building in 1958 and quickly established himself as an influential figure in the Bayview neighborhood. Jordan's influence lasted through the 1990s, during which time he continued to operate the bar and live in the residential apartment at the second story of the building. The period of significance for 4004-4006 Third Street is from 1958, when Jordan purchased the

property and began renovations to the bar, to 1995, when Jordan transitioned to semi-retirement and passed operation of the bar on to his family.

Regarding the near-contemporary end-date for this period of significance, it should be noted that the property is exceptionally significant under this criterion because it was owned and operated by Sam Jordan during the entirety of the period of significance and served as Sam Jordan's residence until the end of his life. This level of connection between the property and the life of Sam Jordan justifies the extended period of significance end-date.

INTEGRITY

The seven aspects of integrity are location, design, materials, workmanship, setting, feeling, and association in relation to the period of significance established above. Cumulatively, the building retains sufficient integrity to convey its association with Sam Jordan, as detailed in the integrity analysis below.

The property at 4004-4006 Third Street was constructed at its current location in approximately 1883 and has not been moved. A review of Sanborn Fire Insurance maps reveals that the building was one of the earliest constructed in a sparsely populated neighborhood characterized by slaughterhouses and supportive commercial uses. Although the nature of industrial production and employment in the area has shifted through the twentieth century, the appropriateness of this supporting commercial use at this location has remained unchanged. Likewise, the neighborhood retains its working-class demographics

Sam Jordan's Bar was the geographic locus of the life's work of Sam Jordan, who operated the bar and lived in the residential unit above the bar for the entirety of the established period of significance. All of Jordan's community-building and political activities either operated out of the bar or had their origin within the bar. The property is still operating as Sam Jordan's Bar, it is still owned and operated by the Jordan family, and it continues to serve as both a visual and community centerpiece in the neighborhood.

The exterior of the building retains several design features that were present during the established period of significance, including its form, massing, wood siding, parapet, pent roof overhang, brick veneer facade, recessed entry vestibules, window opening at the commercial story, and projecting neon sign. Some design elements have been moved or modified. The sign has been moved from its original location directly above the commercial entrance to its current location at the second story, though its integrity is not diminished by this relocation. A horizontal addition was added to the rear of the building and is not considered character-defining. Though altered from the original configuration, the second story fenestration appears to date from within this period of significance.³² The interior of the bar, however, was remodeled after the established period of significance, resulting in a lack of integrity for the interior only.

³² Building permits have not been located for these second story window alterations.

ARTICLE 10 REQUIREMENTS SECTION 1004 (b)

Boundaries of the Landmark Site

Encompassing all of and limited to Lot 30 in Assessor's Block 5253 on the west side of Third Street, 26' south of Galvez Avenue.

Character-Defining Features

Whenever a building, site, object, or landscape is under consideration for Article 10 Landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

The character-defining *exterior* features of the building are identified as:

- All exterior elevations and rooflines with the following exceptions:
 - Horizontal rear addition (from 1967)
 - Upper story window pattern at the primary facade
- Angled massing that matches the angle of Third Street
- Italianate parapet, including bracketed cornice, paneling, dentils, and decorative bracket ends
- Projecting metal sign with neon lettering and martini glass
- Bracketed pent roof overhang with exposed rafter tails
- Exterior cladding to include wire-cut brick veneer and stucco at the commercial story and horizontal wood channel drop siding at upper elevations
- Window opening at commercial story
- Recessed commercial entry vestibule
- Recessed residential entry vestibule and historic segmented arch transom window

The character-defining *interior* features of the building are identified as: None

PROPERTY INFORMATION

Historic Name: Lagrave's Tavern, Sam Jordan's Tavern, Sam's Personality Club, Sam Jordan's Bar

Popular Name: Sam Jordan's Bar, Sam's

Address: 4004-4006 Third Street

Block and Lot: 5253 030

Owner: The Bertha Ruth Jordan Irrevocable Trust: Allen Jordan, Sam Jordan, Ruth Jordan, Norma Filer, and Patricia Chessa

Original Use: Tavern and Residential

Current Use: Bar and Residential

Zoning: (M-1) Light Industrial

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Langley's San Francisco City Directory, 1883, 1940, 1945, 1959.

Olmsted, Roger and Nancy. *Rincon de las Salinas y Potrero Viejo: The Vanished Corner - Historical Archeological Program, Southeast Treatment Plant*. San Francisco: San Francisco Clean Water Management Program, 1979.

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Sanborn Fire Insurance Map, 1889, Volume 5, Sheet 146b

ORAL HISTORIES

Oral Histories recorded by Stacy Farr and Tim Kelley, July 2011 at Sam Jordan's Bar, San Francisco, California.

Participants include:

Fred Zupancic
LaShaa Gatlin
Barbara Duty
Roscoe Westbrook
Gerturde Larry
Sylvia Jones
Gwen LeBrane
J.Y. LeBrane
Edgar Flowers, Jr.
William Henry Scott
Charles Chiles
Norma (Perky) Filer

ACKNOWLEDGEMENTS

San Francisco City and County

Edwin M. Lee, Mayor

Malia Cohen, District 10 Supervisor

Historic Preservation Commissioners

Charles Chase, President

Courtney Damkroger, Vice President

Karl Hasz

Alan Martinez

Diane Matsuda

Richard Johns

Andrew Wolfram

Planning Department

John Rahaim, Director

Tim Frye, Preservation Coordinator

Project Staff

Stacy Farr (pro-bono consultant), research, writing, and photography

Tim Kelley (pro-bono consultant), editing and review

Karin Sidwell (pro-bono consultant), research

Mary Brown, research, editing, and review

Additional Support

Ruth Jordan

Allen Jordan

Clyde Colen

Oral history participants

Photography and Illustrations

By Stacy Farr, pp 4-9, 20.

By Mary Brown, p 1.

From the Sam Jordan Family Collection, pp 1, 11-12, 16, 18, 20-22.

From Sanborn Fire Insurance Map, p 26.



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-009
Business Name: San Francisco Prosthetic Orthotic Service
Business Address: 330 Divisadero Street
District: District 5
Applicant: Michael Plafker, CEO
Nomination Date: January 11, 2016
Nominated By: Supervisor London Breed

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

2940 Geary Street in 1984 (Several months)
324 Divisadero Street from 1984-2005 (21 years)
330 Divisadero Street from 2005-Present (11 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Monday, January 11th, 2016

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

To whom it may concern:

I am proud to nominate San Francisco Prosthetic and Orthotic Service, Inc., located at 330 Divisadero Street, for the Legacy Business Registry Program. Since 1953, it has provided custom-made orthotic braces and artificial limbs for San Franciscans. It is one of the few independent orthotic and prosthetic businesses that exists today.

It is undeniable that San Francisco Prosthetic and Orthotic Service, Inc. has proven to be a treasure within our City. During the polio and AIDS epidemics in the 1950s, countless patients who suffered from these diseases relied on this business to help them lead a more comfortable life. Today, many hospitals call on its practitioners for consultation, including St. Mary's Medical Center, Saint Francis Memorial Hospital, Saint Luke's Hospital, San Francisco Veteran Affairs Medical Center at Fort Miley, and California Pacific Medical Center, just to name a few.

Further, this business is a great neighbor to its community. It provides pro bono assistance to Clinic By the Bay, a free medical clinic in the Excelsior, and regularly donates gently used prosthetic componentry to those whose insurance only provide a basic service. Dogs have also been treated by some of the practitioners for leg instability, and the pet goose of a patient even received a custom wheelchair to support her body weight when she lost her ability to fly.

The practitioners who work at this business are masters in their field with decades of experience. To ensure its viability for generations to come, we need to preserve these effective and knowledgeable experts in our city. Please reach out to the owner Michael Plafker at michaelcpo@sfpos.com, or 415-861-4146 at your earliest convenience.

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

Sincerely,

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

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

City Hall • 1 Dr. Carlton B. Goodlett Place • San Francisco, California 94102-4689 • (415) 554-7630
Fax (415) 554 - 7634 • TDD/TTY (415) 554-5227 • E-mail: London.Breed@sfgov.org

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:		
San Francisco Prosthetic Orthotic Service		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Michael Plafker		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
330 Divisadero Street San Francisco, CA 94117	(415) 861-4146	
	EMAIL:	
	emily@sfpos.com	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
Sfpos.com	facebook.com/San-Francisco-Prosthetic-Orthotic-Service-Inc	

APPLICANT'S NAME	
Michael Plafker	<input checked="" type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
CEO	
APPLICANT'S ADDRESS:	TELEPHONE:
330 Divisadero Street San Francisco, CA 94117	(415) 861-4146
	EMAIL:
	michael@sfpos.com

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

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
2940 Geary Street	94118	March 20, 1984
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATON
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		1984

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

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

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
324 Divisadero Street	94117	1984-2005

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
330 Divisadero Street	94117	2005-Present

3. Eligibility Criteria

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

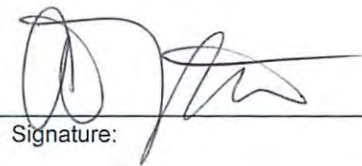
4. San Francisco Taxes, Business Registration, Licenses, Labor Laws, and Public Information Release

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.

Aimee Piper
Name (Print):

10.4.2016
Date:


Signature:

San Francisco Prosthetic Orthotic Service 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.

San Francisco Prosthetic Orthotic Service, Inc. has served the Bay Area for more than 60 years, providing quality prosthetic and orthotic devices to the community. We have been privileged to work with countless great patients and medical professionals and continue to provide advanced and innovative solutions to help individuals achieve their functional goals.

In 1953, Walter Koniuk, Dale Hale, and William Cicone established Custom Orthopedic Appliances at 340 Divisadero Street. Wayne Koniuk, following in his father's footsteps, studied to become a certified prosthetist, and in 1984 he opened San Francisco Prosthetic Orthotic Service (SFPOS). For a couple of months, SFPOS was located on Geary Street; however the business was quickly moved to 324 Divisadero, next door to Custom Orthopedics. For the next 20 years, Custom Orthopedics and SFPOS operated concurrently, utilizing much of the same equipment, as well as the entirety of the ground floor space between 324, 330, and 340 Divisadero which are connected internally by a series of fire doors. After the final founder of Custom Orthopedics retired, Wayne Koniuk combined the businesses into one "San Francisco Prosthetic and Orthotic Service". In 2005, SFPOS was remodeled and the official patient entrance was moved to 330 Divisadero.

Michael Plafker began working with the Koniuk family in 1991, and in 2010 purchased SFPOS, maintaining the quality of care and commitment to excellence that the San Francisco community has come to expect.

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.

Formerly a family operation; please see below.

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

Walter Koniuk, Dale Hale, and William Cicone established Custom Orthopedic Appliances in 1953. Wayne Koniuk, Walter's son, opened San Francisco Prosthetic Orthotic Service (SFPOS) in 1984 and moved it next door to Custom Orthopedics. For the next 20 years, Custom Orthopedics and SFPOS operated concurrently. After the final founder of Custom Orthopedics retired, Wayne Koniuk combined the businesses into one "San Francisco Prosthetic and Orthotic Service." Michael Plafker began working with the Koniuk family in 1991, and in 2010 purchased SFPOS.

At present, we employ 14 full time employees, pay a living wage and have always provided health benefits to our employees. To encourage public transportation, we provide commuter subsidies. Our work

force is a very stable one, our longest standing employee retired this summer after 50 years of service. Others have been here for 25 and 35 years.

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.

See attached Articles of Incorporation

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.

N/A

Criterion 2

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

Since its inception, SFPOS has been integral to the San Francisco disabled community, treating patients regardless of their financial security.

We are also an incubator for innovation; a former employee started a small prosthetic-component supply company in the basement 2 years ago. He has grown to a burgeoning startup that now employs about 25 people and has expanded next door.

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

SFPOS supplies essential costume infrastructure to Beach Blanket Babylon – aka the magic behind the magic! We are also proud to count local professional athletes among our patients.

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

See attached news articles

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

N/A

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

We attend a weekly clinic at Davies Hospital, working with amputees, stroke and head injury patients, and a biweekly clinic at St. Mary's PROS Center assisting the podiatrists in wound healing and prevention.

We provide pro bono assistance to the Clinic By The Bay, an Excelsior neighborhood free medical clinic and frequently donate gently used prosthetic componentry to those whose insurance only provide a basic

device. Several of our practitioners have also spent time at a clinic in Haiti founded by a now retired co-worker where we assisted in teaching the local orthotists/prosthetists.

For the past 35 years, as a thank you to our community, we hold an annual holiday open house (December 18th, if you are available), where we open our lab to the local healthcare providers, patients, friends and neighbors to tour the facility, meet each other and enjoy good cheer.

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

We have been fabricating custom metal and leather orthopedic braces for San Franciscans since Polio epidemic in the 1950s (and still see the survivors). In response to the AIDS crisis, SFPOS worked closely with CPMC Davies Hospital on Castro (with whom we maintain a close working relationship) as the level of care required by their patients came to include complications surrounding neurological deficit.

We treat animals, as well. Dogs have been treated by some of our practitioners for leg instability. We have even fabricated a wheelchair for the pet goose of a patient of ours who lost her ability to fly and support her body weight.

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

N/A

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

San Francisco Prosthetic and Orthotic Service, Inc. is a legacy that has survived while many other orthotic and prosthetic businesses have not. R.E. Huck Co., Dan Muth Co, and Hittenbergers, are only a few of the independent orthotic and prosthetic businesses that no longer exist. With the exception of UCSF Orthotics and Prosthetics and Hanger Clinic (a national chain) we are all that remain of the skilled professionals that fabricate and fit custom orthopedic braces and artificial limbs in San Francisco. We have even outlasted many of the referring hospitals that once dotted the city, French Hospital, Public Health Service Hospital, Southern Pacific Hospital, Marshall Hale Hospital, Letterman Hospital, Shriners Hospital and St. Joseph's Hospital.

We are now called in to consult at St. Mary's Hospital, St. Francis Memorial Hospital, St. Luke's Hospital, CPMC Davies Hospital, CPMC Pacific and California Campuses, Seton Hospital, VA Hospital at Fort Miley.

Our business is dependent on the San Francisco medical community as a referral source as well as our clients who live and/or work in the city. The continued viability of my practice is hinged on us being in the city. Losing our lease would not only force us out of the city, it would force us out of business. Gone forever would be a reliable source of specialized medical care to thousands of medical professionals and patients in San Francisco.

Criterion 3

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

We at SFPOS strive to create an environment for our patients to achieve their highest potential in an enjoyable atmosphere where they are collaborative partners in their care and feel welcomed every time they visit. We strive to create an environment for our employees that fosters professional growth in their

chosen career path and provides opportunities to explore educational opportunities in order to achieve this growth. We strive to foster a work environment where chances are taken in an attempt to broaden our shared knowledge base, and avocations are encouraged in an effort to improve technical skills. We also recognize that work/family balance is important and fosters a happy and healthy workplace. We strive to disseminate our knowledge to other health professionals as well as provide training and mentoring opportunities for new O&P professionals in Northern California.

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)

SFPOS is dedicated to maintaining prosthetic and orthotic fabrication and manufacturing lab space in the city of San Francisco.

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.). Does the building occupied by the business relate to the immediate neighborhood?

When I began working for Walter Koniuk in 1991, the Divisadero Street corridor in the Lower Haight was not called NOPA, it was a rough neighborhood that was anchored by good people. Mario from Country Cheese, Judy from Cookin', Roscoe the cabinet maker next door were all part of the fabric of the neighborhood that made the area unique. Sadly, only Judy and we remain. Judy owns her building. I am a tenant renting from the now retired Wayne Koniuk. His income is hinged on the rent collected from the building. With 3 rent controlled units above my business that are losing money, my rent is what sustains him.

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.

I, Michael Plafker, along with my friend and landlord, Wayne Koniuk, urge you to please designate San Francisco Prosthetic and Orthotic Service, Inc. as a Legacy Business to ensure our viability for generations to come.

1180079

**ENDORSED
FILED**
In the office of the Secretary of State
of the State of California

ARTICLES OF INCORPORATION

OF

SAN FRANCISCO PROSTHETIC ORTHOTIC SERVICE, INC.

MAR 20 1984

MARCH FONG EU, Secretary of State
By Donna L. Anglim

I

The name of this corporation is San Francisco Prosthetic Orthotic Service, Inc.

II

The purpose of this Corporation is to engage in any lawful act or activity for which a corporation may be organized under the General Corporation Law of California other than the banking business, the trust company business or the practice of a profession permitted to be incorporated by the California Corporations Code.

III

The name and address in the State of California of this Corporation's initial agent for service of process is Wayne Koniuk, 2940 Geary, San Francisco, California 94118.

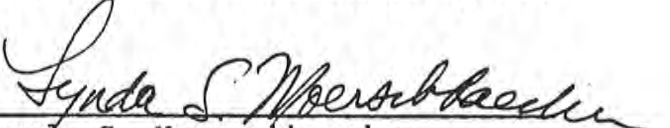
IV

This Corporation is authorized to issue only one class of shares of stock, which shall be designated as "common" shares; the total number of shares which this Corporation is authorized to issue is 100,000 shares.

Dated:


Lynda S. Moerschbaecher
Incorporator

I hereby declare that I am the person who executed the foregoing Articles of Incorporation, which execution is my act and deed.


Lynda S. Moerschbaecher



State
of
California
OFFICE OF THE SECRETARY OF STATE

I, *MARCH FONG EU*, Secretary of State of the State of California, hereby certify:

That the annexed transcript has been compared with the record on file in this office, of which it purports to be a copy, and that same is full, true and correct.

IN WITNESS WHEREOF, I execute this certificate and affix the Great Seal of the State of California this

MAR 20 1984



March Fong Eu

Secretary of State



Divisadero St

The brick building on the left is 340 Divisadero Street, the original entrance to Custom Orthopedic Appliances since the 1950s, the far right entrance is 324 Divisadero Street the original entrance to San Francisco Prosthetic and Orthotic service since the mid 1980s. The center door is 330 Divisadero Street, the current main entrance to San Francisco Prosthetic and Orthotic Service since its renovation in 2005. The buildings are contiguous and separated by fire doors. At present, San Francisco Prosthetic and Orthotic Service rents 330 (as the clinic/patient entrance) and 340 Divisadero Street (as the lab entrance) from the original family owner, Wayne Koniuk. The step up doorways are to the 5 rent controlled apartments above the three buildings.



Image capture: Jun 2016 © 2016 Google

San Francisco, California

Street View - Jun 2016

San Francisco
Prosthetic • Orthotic Service



Custom Orthopedic &
Prosthetic Appliances

330



WORLD MEMBER
ACA
DISCOVER
VISA

PEOPLE LOVE US
yelp











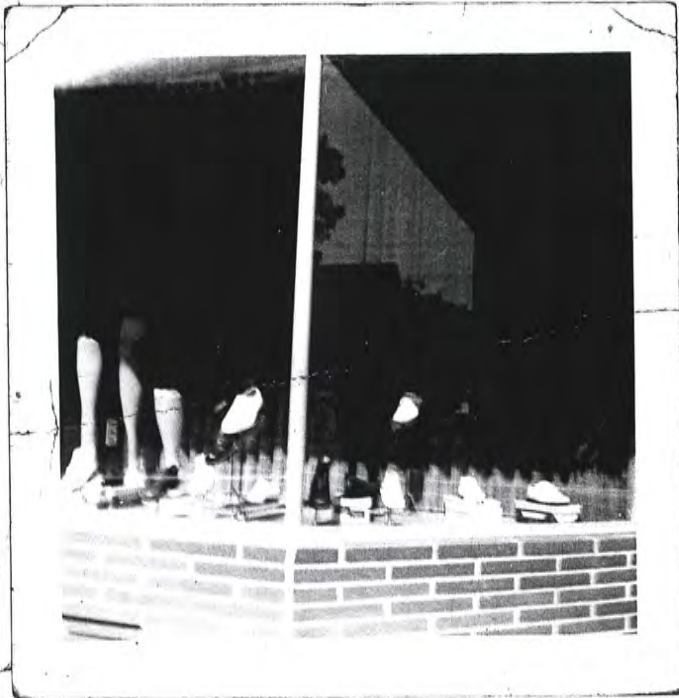


















The City and County of San Francisco

Certificate of Honor

Presented To

WAYNE KONIUK
S.F. Prosthetic-Orthotic Service
October 27, 1999

WHEREAS, on behalf of the City and County of San Francisco, I am pleased to honor **S.F. Prosthetic-Orthotic Service** for your service to the residents of San Francisco and visitors to the City, commend you for promoting good will and helping people in times of need, and keeping the spirit of San Francisco alive in our city.



THEREFORE, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A handwritten signature in cursive script, reading "Willie Lewis Brown, Jr.".

Willie Lewis Brown, Jr.
Mayor



Wayne Konick,
Former Owner

Hillie Brown,
Mayor

Leroy King,
Union
Organizer

Julie Chandler,
Office Manager

News > Health

For Bay Area amputees, getting new prostheses a huge headache

By DAN LAWTON

PUBLISHED: July 29, 2015 at 12:12 pm | UPDATED: August 12, 2016 at 1:51 am

PLEASANTON — Lindsay Moorehead sat earlier this month in a wheelchair in her living room next to her pit bull, Bailey. She waved a stack of paper 6 inches thick — email exchanges between Moorehead and the administrators of her health insurance.

Each correspondence attempted to explain why the 31-year-old double-amputee continues to wait for a new prosthetic leg.

“It’s still not settled,” Moorehead said. “They have just been passing the buck.”

Moorehead’s frustration is not unique. She and many other amputees in the Bay Area say they encounter a stifling bureaucracy and frequent denials when trying to gain approval from insurance companies for their prosthetic limbs, which can have price tags as high as \$40,000. Some plans don’t cover prostheses at all; others only shell out for a new device every few years.

Their doctors — prosthetists — assert that aggressive audits by Medicare and crackdowns by insurance companies have made billing for limbs increasingly difficult in recent years. For amputees, there are usually two outcomes: Either they spend hundreds of hours wrangling with insurance companies or they settle for an aged prosthetic — or none, if they don’t have the cash to buy one on their own.

‘A gruesome process’

Moorehead lost her legs 14 years ago in Iowa. She was driving late at night after a waitressing gig and passed out at the wheel. She was found five days later, still pinned inside the vehicle, by a pair of transportation workers who followed her skid marks.

Moorehead stayed active after her accident, completing a 200-hour yoga certification and working in respite care. She and her husband moved to California in 2003. They now have a 4-year-old child.

Moorehead says she burned through new legs quickly.

“There is an atrophy that happens. When your limb changes, you need to have new prostheses,” she said.

Moorehead said that in January she began the process of getting pre-approved for a new prosthetic limb from her current insurance carrier, Capital Administrators, which uses the Cigna health network. Before getting the leg, she would need surgery to alter her limb.

She said she was approved for the new device. But in May, weeks before her scheduled surgery, the company reneged. The insurer said the Iowa-based prosthetist, American Prosthetics, was out of network.

Such a flip-flop isn't unusual, says Richard Sire, a Pleasanton prosthetist who also treats Moorehead.

"There have been times we've called the insurance company more than once, and they've come back with different answers, sometimes even two or three times," Sire said.

After failing to get clarity about whether her prosthetic device would be covered, Moorehead said, she traveled to Iowa for surgery in early June. After the operation, she was told she hadn't received the necessary approval from Capitol and couldn't get the leg.

Moorehead has been on medical leave from her job since returning to California. She said she's been told by Capitol that her denial was a mistake and that she will be approved. Despite her frequent emails, she's still waiting.

"It's a gruesome process," she said about her interactions with insurance.

Neither Capital Administrators nor American Prosthetics responded to requests for comment. Cigna spokeswoman Amy Szabo said in an email that Capitol Administrators, not Cigna, is Moorehead's insurer.

"Cigna representatives worked closely with Capitol Administrators, Linkia and Ms. Moorehead's prosthetic provider to make sure her concerns were addressed. We understand her concerns have now been resolved," she said.

Drained by denials

Other amputees tell similar stories of delay and denial.

Tim Kortenkamp, a 40-year-old Palo Alto resident, said he's been denied a prosthesis by insurance companies on seven occasions. He appealed and always eventually prevailed, he said, but the battles took months and left him drained.

San Francisco resident Creighton Wong, 41, said that when he signed up for health insurance, only one thing mattered to him: Would his plan cover a prosthesis?

After spending hours on the phone, he said, his carrier told him yes. But when he sent in a prescription for a new leg, he was told he didn't have prosthetic coverage.

"The plans don't actually cover what I consider to be a basic need," he said. "We're saying it's more important for an old guy to get Viagra than an amputee to walk."

Dan Ignaszewski, director of government relations for the Amputee Coalition in Washington, D.C., said the most common questions he fields are related to insurance. Laws regulating coverage for prostheses vary by state.

California has no law forcing insurance companies to cover prostheses, but legislation was passed in 2005 mandating that insurers that cover prosthetic devices do so at the same level as other medical services.

‘Practitioner to documentarian’

Almost all amputees interviewed for this story said one of the keys to being approved for a prosthetic device is a skilled prosthetist with deep knowledge of the Byzantine world of insurance coding, pre-approvals and reimbursements.

Prosthetists typically front the costly devices and are then reimbursed by either Medicare or insurance agencies.

Michael Plafker, a prosthetist and president of San Francisco Prosthetic and Orthotic Service, said his business has been dramatically changed by Medicare’s Recovery Audit Contractor program over the past few years.

Plafker said the program, which is intended to find fraud, is used to challenge the necessity of prosthetic devices, forcing him and other doctors into a multiyear appeal process before an administrative law judge.

The Centers for Medicare and Medicaid Services said in a statement that the uptick in audits is related to a 2011 report by the Department of Health and Human Services Office of Inspector General that found claims for lower limb prosthetics had a high improper payment rate. According to the agency, the current billing error rate for lower limb prosthetics is 43.6 percent.

But Plafker said the audits “save money not through finding fraud but because legitimate claims aren’t being paid.”

He said insurance companies have followed suit, and prosthetists have become fearful of providing more expensive devices because they might not get reimbursed. As a result, Plafker said he now spends an enormous amount of time on bookkeeping.

“My job has changed from a practitioner to a documentarian. I spend less and less time seeing patients and more time trying to justify things to insurance companies,” he said.

Contact Dan Lawton at 925-847-2123. Follow him at [Twitter.com/dlawton](https://twitter.com/dlawton).



Dan Lawton

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BREAKING

Napa County District Attorney Lieberstein announces retirement

http://napavalleyregister.com/news/local/napa-man-helps-haiti-quake-victims/article_5772ac86-8816-11e0-bd04-001cc4c03286.html

Napa man helps Haiti quake victims

JENNIFER HUFFMAN May 26, 2011



Napan Kyle Eckhart, left, and colleague Michael Plafker spent eight days in Haiti working with victims of the January 2010 earthquake. The two men are both certified prosthetist orthotists.

Kyle Eckhart of Napa Valley Prosthetics and Orthotics spends his days helping people who need prosthetic limbs or orthotic braces.

Eckhart barely gets a break for lunch, but in early May he was able to steal away from his business to travel to Haiti to help victims of the January 2010 earthquake.

On May 6, Eckhart flew with another certified prosthetist orthotist to Miami and then to Port-au-Prince, Haiti's capital.

Eckhart went to the island nation for eight days to volunteer with ProsthetiKa, a nonprofit in Santa Rosa. ProsthetiKa works with a Seventh-day Adventist-run hospital in the capital city to provide artificial limbs and braces.

When he first saw the Third-World conditions and destruction from the earthquake, Eckhart admitted that at first he felt overwhelmed.

"As soon as you leave the airport you see crumbled houses that are collapsed," Eckhart said. "There is rubble in the streets. There is garbage everywhere." Plastic bottles and Styrofoam food containers clog the rivers, he said. "Everyone is in need."

"I knew it would be poor, but you don't truly appreciate that until you get there and see how poor it is," he said.

"The problems seem so big, you wonder what you can really do," Eckhart said. "You realize the only thing you can do is something."

Each day, Eckhart and the other volunteers would open the prosthetic clinic doors at the hospital to see patients. Besides amputee victims from the earthquake, they also saw diabetic patients and children with cerebral palsy.

"We saw some polio patients. It was an eye-opener to work with those patients," Eckhart said. "In the States, you don't see that."

"We saw a paraplegic patient from the earthquake. We set him for braces so he can stand up without his legs buckling."

Eckhart said he was inspired by the other volunteers from all over the world who have been working in Haiti. While one person can't make a change, "with all these other people we do what we can," he said.

Besides treating patients in Haiti, ProsthetiKa also wants to help set up prosthetic and orthotic care centers and train locals about prosthetics and orthotics, Eckhart said.

"The goal is to work with the local prosthetists on-site and help them become self-sustainable so they can carry on the prosthetic work," he said.

Eckhart called his visit to Haiti humbling.

"My perspective got a reality check. You realize how little you need. It makes you appreciate fresh air and clean streets and a clean river," he said.

Even so, he hopes to return to Haiti to help. "I look forward to going back," he said.

Currents



58 diseases that still plague developing countries



Photos: It's buyer beware for cheap, historic lighthouses



COLUMBUS MEATS

Calling Baloney on the Lunch Meat Industry.



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SNL takes on the Trump vs. Clinton town hall debate

SFGATE <http://www.sfgate.com/health/article/Wayne-Koniuk-creates-artificial-limbs-real-hopes-2461796.php>

Wayne Koniuk creates artificial limbs, real hopes

HEALTH

By **Kevin Fagan** Published 4:00 am, Friday, January 21, 2011



IMAGE 1 OF 4

Wayne Koniuk removes a cement mold from a patient's amputated leg. Patients rave about Koniuk's hands-on techniques which makes for better prosthetic fits. Wayne Koniuk has been crafting prosthetic limbs for ... [more](#)

Wayne Koniuk knelt and gently took the man's leg stump in his hands. He probed around the shin bone, which ended abruptly where it should finish off into a foot, and then his eyes widened as he found what he wanted.

"Yes, there it is - the tibia comes out just a little bit right there," he said. "Good fit."

Kelser "Kel" Williams, owner of the leg in Koniuk's palms, smiled.

"There's nothing like using your hands, huh?" said Williams, 38. "Way better than those machines other guys use."

"Old school all the way," Koniuk said with a chuckle. "Hands-on."

Koniuk has been crafting artificial limbs in San Francisco's Lower Haight neighborhood for 33 years, a job he sees as making art. Wearable, usable art.

Life-changing art.

That's a big reason Koniuk has been a godsend to thousands of amputees like Williams.

Crafting limbs by hand

A long-haired, laid-back leftie who favors Hawaiian shirts and faded jeans, Koniuk looks little like what most people expect in a medical professional. It's the appearance of someone who specializes in the casual, personal touch.

Koniuk, 56, doesn't use laser machines to measure a person's leg, as many prosthetists do. He uses only his hands. He creates mostly legs, about 100 a year, but has made about a dozen arms as well.

He doesn't turn away anyone in financial need - no small thing, considering that the typical artificial leg costs about \$5,000 to fit and make.

Koniuk's specialty is people who have no insurance and would have to pay out of pocket - people like Williams, who lives in Mill Valley. If Koniuk didn't take them on, they would be on crutches with a stump ending in midair instead of using an artificial leg.

Focus on domestic needs

In recognition of his longtime altruism and dedication, the international **Barr Foundation of Florida**, which pays for artificial limbs for those who cannot afford them, selected Koniuk to be its president this year. He intends to increase the foundation's focus on American patients.

About 40 percent of the 1,300 artificial limbs Barr has provided since its inception in 1992 have gone to patients in Haiti and about a dozen other disadvantaged countries overseas.

Koniuk wants to bring the percentage down to 20 percent.

"I hate to sound callous, but with the economy so bad right now, I think we have to direct more attention to the needs at home, to people like Kel," Koniuk said.

"What we're doing here is making the invisibly disabled," he said, sitting at his shop near the corner of Divisadero and Page streets. "I want the disability to kind of disappear for them. We (Barr) are always pulling back from the idea that amputation restricts your life. We want to make people whole again."

Well-known clientele

Koniuk's clients over the years have included [Brian Willson](#), the peace activist who lost his legs beneath a weapons train in Concord in 1987, and retired KSFO radio personality [Dan Sorkin](#).

"Survivor" television show contestant [Chad Crittenden](#) got an artificial right foot after he lost his to cancer. A panhandler named Peg is one of many homeless people in San Francisco who have prosthetic legs thanks to Koniuk.

"This guy is a miracle worker," said Sorkin, 83, who lost his left leg in a motorcycle accident in 1968 and founded the amputee support group Stumps R Us, which uses humor to encourage those who are missing limbs to live full lives. "There are prosthetists all over, but very few artisans like Wayne. No matter how high-tech a place is when they make legs, they're useless if they don't fit right.

"Wayne always makes them fit. And he's a damn nice guy to boot."

Koniuk actually made two legs for Sorkin more than a decade ago - one for walking and a plastic "flying peg" with a flat end to fit better on airplane controls. Sorkin, who lives in Walnut Creek, is a flight instructor - and Koniuk went the extra mile by laminating a full-color navigational chart of the Bay Area onto the peg.

"That way if the map flies out the window, I can just pull the leg off and use that," Sorkin joked.

Continuing family business

Making limbs came naturally to Koniuk.

He started out as a young man helping in the orthopedic shop of his late father, [Walter Koniuk](#), in the same building where Koniuk now works. After getting a bachelor's degree in premed science at Sonoma State [University](#) and a prosthetics certificate at UCLA, he headed home to start his own business.

In 1985, he moved his shop, the [San Francisco Prosthetic Orthotic Service](#), next to his father's, and between them they offered a full range of both orthotics - support devices, such as braces - and prostheses, which are actual replacement limbs. The two shops merged in 2005, Walter Koniuk died last year, and in April Koniuk sold the business to prosthetist [Michael Plafker](#).

Koniuk still toils in the same workshop next door, making limbs in cooperation with Plafker's outfit and specializing in crafting spongy sleeves for limb sockets with his sons. They call the business Custom Silicone Fabrication.

"I just found I really liked helping people, treating a disability that can be totally cured if you get the right prosthesis," Koniuk said. "Now I've been making these things for three decades, and still, every time I see someone walking on something I made, I think it's a miracle.

"This isn't a science, really. It's an art."

Williams wound up at Koniuk's door first in 1998, after a motorcycle accident in Mill Valley. A welder, cook and snowboarder, he was terrified that his active life was over until doctors referred him to Koniuk.

"He gave me my first leg, and that worked great, but then I moved up to Seattle and a few other places and got other legs," Williams said. "They never fit as well, and they often hurt."

'I can have my life back'

He moved back to the Bay Area four years ago and had steady work, but then a year ago, he was laid off from his welding job. He lives with family in Mill Valley and is looking for work, but he has been turned down for [Medi-Cal](#) - so without private insurance he had no money for a new prosthesis.

"I had pressure sores, my leg was in agony, and I was afraid it was going to be hard to go back to work," Williams said. Then he ran into one of Koniuk's colleagues, got to talking, and soon was back at Koniuk's shop.

That was two months ago. Two weeks ago, he got his new leg.

"What Wayne did for me, making me this great leg for free like this, means everything," Williams said. "I cried when I put it on and it fit so right. I walked to Civic Center, saying over and over, 'Wow, this doesn't hurt anymore.'

"Now I can have my life back. It's amazing."

Details, support

Barr Foundation: For more information about the foundation for prosthetics, go to links.sfgate.com/ZKVD.

Stumps R Us: For more information about the support group for those with prostheses, go to stumps.org.

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HEARST

SFGATE <http://www.sfgate.com/bayarea/article/S-F-police-looking-for-owner-of-abandoned-6110720.php>

S.F. police looking for owner of abandoned prosthetic leg

By **Steve Rubenstein** Updated 5:53 pm, Monday, March 2, 2015



A prosthetic leg with a man's shoe was found at Eighth and Market streets.

Someone in San Francisco is missing a leg, and the cops have it.

It's worth \$7,000, and probably a lot more to the person it belongs to. It's a prosthetic right leg, and it comes with a man's brown shoe, in good repair.

Officer **Julio Bandoni** found the leg last week at Eighth and Market streets. It was leaning against a tree trunk, in front of a mobile-phone store.

"I grabbed it, for safekeeping," the alert officer said.

Bandoni didn't figure he would have it long. He figured whoever lost it would have stepped forward by now.

But no one has. So Bandoni called around. The first thing he did was check with a one-legged panhandler who works in front of Westfield San Francisco Centre and who takes off his leg to attract more sympathy and money.

The man was working as usual, but his artificial leg was hooked onto the back of his wheelchair. So it wasn't his.

Bandoni then got in touch with his friend **Michael Plafker**, a maker of artificial limbs, who checked the leg and said it had not been made by him as, in his trade, you do not forget the appearance of an artificial limb after you make one.

"It wasn't my style," Plafker said.

Plafker said lost limbs do happen, although a layman might not understand how. Occasionally an owner removes a limb to bathe or swim. Plafker recalled the famous case of a man whose leg came off and floated away while he was swimming in the Hamptons, in New York. Three months later, the leg turned up in Montauk, 30 miles away.

Plafker makes a half-dozen limbs a month. A poor man's leg does not look like a wealthy man's leg. A high-end, above-the-knee leg can run \$100,000. It would come with a computer-controlled knee and a foot that can sense what direction its owner wants to go.

A poor man's leg, with basic features, costs only a few thousand dollars. The leg Bandoni found is more in that category.

Perhaps the leg was stolen by a black-hearted soul who came across it at the edge of a swimming pool and who figured to cash in on eBay, only to dump the leg after reality set in.

"There is no secondary market for artificial legs," Plafker said. "Each one is custom. They can be sold for parts, however, if you know what someone is looking for."

Paula Lynch, a prosthetist on Geary Boulevard, said limbs are occasionally lost by patients with cognitive issues. "Or it could have been someone who was rushed to the hospital and the

limb was left behind," she said.

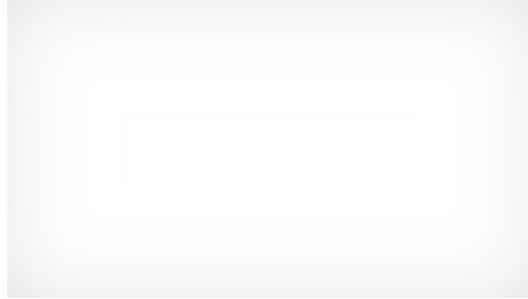
Lynch, however, has not heard of any missing legs in the close-knit world of San Francisco prostheses.

Lynch said she had heard of a knee brace that was stolen from a parked car and turned up for sale at the [Ashby BART Station](#) flea market in Berkeley, a tale that can show how low human beings can sink.

Shown a photograph of the leg, Lynch said it looked like her work, although she could not be sure. She said it might belong to a patient who she heard had recently died. Without checking the serial number of the foot, she said, it was hard to be sure. All of her feet have numbers.

And that would still not explain how the leg was separated from its owner and wound up on the sidewalk.

ADVERTISING



Bandoni said the owner of the leg, providing he is alive, should contact San Francisco police. Bandoni is storing it safe and sound in a police locker.

"Better not say where," Bandoni said, perhaps to prevent the leg from going missing again.

Steve Rubenstein is a San Francisco Chronicle staff writer. E-mail: srubenstein@sfgate.com

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HEARST



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-024
Business Name: Valencia Whole Foods
Business Address: 999 Valencia Street
District: District 9
Applicant: Yousef Nazzal, General Partner (Owner)
Nomination Date: October 3, 2016
Nominated By: Supervisor David Campos

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 X No

999 Valencia Street from 1990-Present (26 years)

PER CRITERION 1: Has the business operated in San Francisco for more than 20 years but less than 30 years, significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, face a significant risk of displacement?
 X Yes _____ No

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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program





Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

October 3rd, 2016

Re: Nomination of Valencia Whole Foods to the Legacy Business Registry

Dear Rick Kurylo:

I am excited to nominate to the Legacy Business Registry – Valencia Whole Foods, a local, family-owned and operated neighborhood market in the Mission. Valencia Whole Foods has been housed on the same corner for almost 30 years, in a historic San Francisco building, on Valencia and 21st Street.

VWF believes in individual and collective wellness and provides the highest quality foods while fostering community. This neighborhood market was ahead of the curve in introducing organic food to the neighborhood before it became popularized in the City as a whole. This tradition has expanded over the years to servicing restaurant needs as well. VWF additionally contributes to the Mission community by donating to local organizations that benefit neighborhood empowerment. The market wall displays a beautiful mural that is also testament to their emphasis on wellness and community nourishment. The family running the market maintains a home-style atmosphere, personally getting to know the patrons by name and in turn strengthening overall community identity.

Valencia Whole Foods has promoted community wellness through a strong commitment to healthy food, and it is my distinct honor to nominate Valencia Whole Foods to become part of San Francisco's Legacy Business Registry.

Sincerely,

A handwritten signature in black ink that reads "David Campos".

David Campos

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:		
Valencia Whole Foods		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Yousef Nazzal		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
999 Valencia Street San Francisco, CA 94110		415 285 0231
		EMAIL:
		sirulz@aol.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
N/A	N/A	https://www.yelp.com/biz/val

APPLICANT'S NAME	
Yousef Nazzal	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
	()
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
#0359528	N/A

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
999 Valencia Street, San Francisco, CA	94110	February 10, 1990
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	February 10, 1990- 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
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		Start:
		End:

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

Valencia Whole Foods 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. Is the business a family owned business? If so, give the generational history of the business

Two cousins, Yousef and Nidal Nazzal, both immigrants from the Middle East, were looking to improve the livelihoods of their family but also contribute to the wellness of their new community. Both men grew up on an array of organic, fresh and healthy foods, much of which came from their grandparents' garden. Seeing a lack of "health food" in the Mission area, they decided on the concept of "nourishing the community," thus leading to the opening of Valencia Whole Foods in February of 1990.

Additionally, adjacent to Valencia Whole Foods, the cousins opened Val 21, a restaurant with healthy, modern cuisine options, which was the first of its kind in the area in the early 90s. It could be said that Val 21 inspired the opening of other eateries in the neighborhood, thus leading to Valencia Street having one of the most vibrant restaurant scenes in the City.

Valencia Whole Foods, a "first-of-its-kind" local, neighborhood market in the Mission/Valencia area is almost in its 30th year now and just as pivotal to the well-being of this community as day one. It has remained the sole location and on the same corner since its establishment. Though Nidal Nazzal left the business in 1997, giving majority ownership to Yousef Nazzal, the business has adhered to the original goal formulated by the cousins all those years ago: to provide a relaxed, "home-style" neighborhood market with the best quality foods around and to foster community.

The store has evolved in terms of the products it offers, even expanding to include a cheese case and salad bar. Moreover, products are carefully selected, and often derive from local and direct farmers and fair trade sources.

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

Valencia Whole Foods has remained the sole location and on the same corner since its establishment.

c. If the business has operated in San Francisco for more than 20 years but less than 30 years, describe how, if not included in the Registry, the business would face a significant risk of displacement.

Just as the market has evolved its product line, Valencia Whole Food has weathered the varied tides of change to the neighborhood as well. Many faces, names, as well as culture in the Mission have shifted, all the while Valencia Whole Foods has evolved right along with it. That said, the recent surge in rents in the area may be the one tide of change Valencia Whole Foods cannot bear, considering that the business' lease will be reevaluated this coming year. It is hoped that the neighborhood grocery store, that has "nourished the community" for decades, can continue to remain a pivotal establishment, despite a quickly changing Mission.

Criterion 2

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

Decades before "health food" was popularized or information about natural foods was readily available, Valencia Whole Foods opened its doors. It provided its patrons with healthier alternatives for their food consumption, thus supporting healthier lives overall. There were sparse businesses offering similar products at the time of opening, thus Valencia Whole Foods filled a niche for those desiring healthier food options. So with respect to the evolution of health food in the Mission District, Valencia Whole Foods was at the forefront of introducing the community to natural and organic foods.

b. How does the business demonstrate its commitment to the community?

Valencia Whole Foods has been committed to the community from the very start. It offers a comfortable ambiance and continuously promotes both individual and community wellness. It is the local "Mom and Pop" store, where employees often know patrons' names and are interested in their lives. Additionally, Valencia Whole Foods has a long history of contributing its goods to various organizations. For example, the market is known for donating its famous specialty hummus to nonprofits and a variety of local, pro-social causes, which seek to empower the neighborhood.

c. Provide a description of the community the business serves.

With respect to the community the business serves, it has always focused itself on being the neighborhood grocer, mainly catering to the local population. That population has grown over time. Currently, Valencia Whole Foods serves not only those local to the area, but also plays a large role in providing ingredients for local restaurants, local businesses and students from City College of San Francisco.

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

The building housing Valencia Whole Foods has a number of special external features that are being preserved by the City. It was constructed in the late 1800s, therefore, has

been a striking feature of the area spanning three different centuries. Moreover, the window design of the building is unique and historic, so much so that the City will not allow owners to change them. The business sign outside the store is from the early 1900s.

Though the mural adorning the outside walls of the business is much newer, the images of orange groves and fields represent the business' commitment to "nourishing the community," and is a central feature of the market.

There are a plethora of special features defining the internal structure of the business as well. There is a fully organic produce case, with a unique display style that is updated every day. Additionally, the shelves containing thousands of products were crafted using Honduran mahogany. Moreover, the market has other unique features, including a salad bar with specialized items prepared both in-house and by outside purveyors, as well as a cheese case, which carries a nice selection of eighty cheeses, appealing any palate.

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

Valencia Whole Foods is the nucleus of the neighborhood. Many businesses were attracted to the area because of the market. As such, the community would be diminished if the business were to be sold, relocated, or shut down given a number of local restaurants that depend on the store to provide ingredients, especially for missing items. Moreover, many local patrons can walk to acquire their household groceries; the business provides a shortcut to large markets. Having a central, local market, where people know their customers' names generates a sense of community. This, above all, would be lost without Valencia Whole Foods.

Valencia Whole Foods is an active, supportive and proud member of the Mission District and has been for the last three decades. Although many changes have and continue to impact the Mission, it is hoped that Valencia Whole Foods will stand as the local "Mom and Pop" market, contributing to the wellness of its community members, or better yet, its family, for years to come!

Criterion 3

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

At its core, Valencia Whole Foods is a health food market, focused on providing nourishing products for its patrons, including a strictly organic produce and salad bar. The feature that best defines its character is its identity as a Mom & Pop/neighborhood market. Valencia Whole Foods is a small, family-owned business. The owner continues to work seven days a week; he knows his business and his patrons well. To him, his customers are family.

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)

Valencia Whole Foods has not deviated from its original tradition of providing health foods to the community. Nor has it relented from its objective of "nourishing the community." If anything, the tradition of providing community members with health food has expanded throughout the years to also include community restaurants; Valencia Whole Foods attempts to have available on its shelves whatever unique product a local restaurant may need.

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.). Does the building occupied by the business relate to the immediate neighborhood?

Aforementioned, the window design of the building is unique and historic, so much so, that the City will not allow owners to make any change. Also, as previously noted, the business sign outside the store is from the early 1900s. And again, the mural adorning the outside walls of the business- images of orange groves and fields- represent the business' commitment to "nourishing the community." The building occupied by the business relates to the neighborhood in that it was built in the 1800s, so was part of the original development of modern Mission and has continued to be an important presence in the neighborhood for over a century.



Valencia  Whole Foods

ORGANIC SALAD BAR

SALAD BAR PANINI

Valencia
WHOLE FOODS
ORGANIC PRODUCE

HEALTH & BEAUTY





Valencia
Whole Foods

Whole Foods

Valencia

SALAD BAR
VALENCIA
WHOLE FOODS

ORGANIC SALAD BAR

SALAD BAR PANINI

ORGANIC PRODUCE

Valencia



Whole Foods

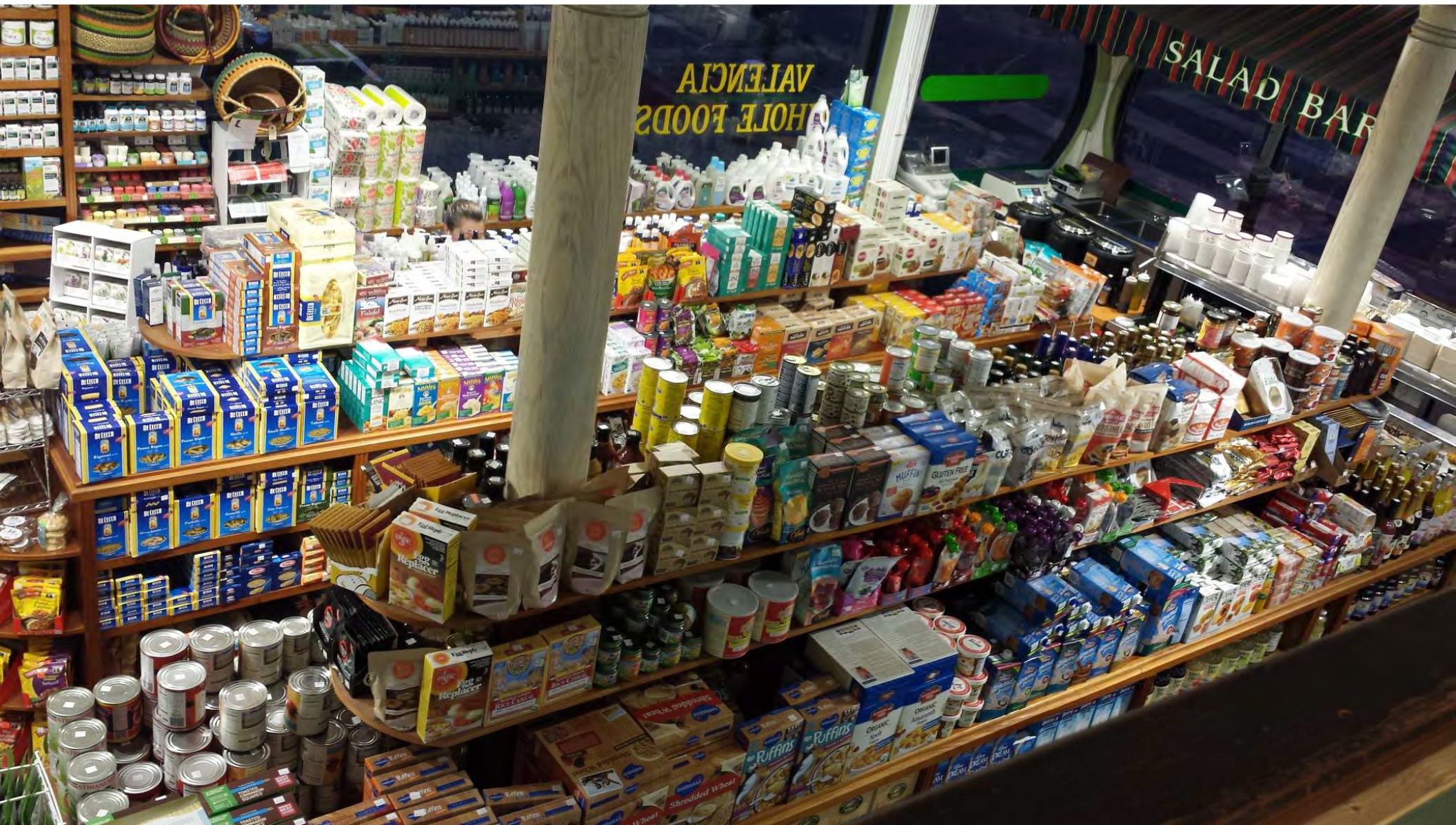


BEAUTY

BULK FOOD

SALAD BAR

PANINI











**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2015-16-044
Business Name: VIP Coffee and Cake Shop
Business Address: 671 Broadway
District: District 3
Applicant: Henry Chen, Owner
Nomination Date: May 2, 2016
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? X Yes No

671 Broadway from 1985-Present (31 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: NA

DELIVERY DATE TO HPC: October 17, 2016

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

October 17, 2016

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

Dear Director Dick-Endrizzi

It is my honor and privilege to nominate VIP Coffee and Cake Shop for inclusion on the Legacy Business Registry.

VIP Coffee and Cake Shop is a family-owned business that has existed for over 30 years at the convergence of San Francisco's Chinatown and North Beach neighborhoods. VIP Coffee and Cake Shop was one of the nation's first Hong-Kong style cafés, which is itself a spin on traditional Cantonese cuisine with British influences. VIP Coffee and Cake Shop has been featured on the front page Chinese Food Magazine "Best in the US" issue and SF Weekly's column of "Very Important Pastries". Most importantly, VIP Coffee and Cake Shop is a part of the neighborhood that many Chinatown residents know and associate with a taste of home.

The family-run VIP Coffee and Cake Shop continues to serve authentic Hong-Kong style fare to the Chinatown community, and I hope for its continued success and growth as part of the Legacy Business Registry.

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.

NAME OF BUSINESS:		
VIP - Coffee and Cake Shop		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Henry Chen.		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
671 Broadway. San Francisco, CA 94133		(415) 989-7110
		EMAIL:
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:

APPLICANT'S NAME		<input checked="" type="checkbox"/> Same as Business
Henry Chen		
APPLICANT'S TITLE		
Owner		
APPLICANT'S ADDRESS:		TELEPHONE:
671 Broadway. San Francisco, CA 94133		(415) 271-1010
		EMAIL:
		dragoncitybakery@gmail.com

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
671 Broadway, San Francisco, CA	94133	8/1985
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATON
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		8/1985 - 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:

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.

Henry Chen
Name (Print):

10/03/2010
Date:

Signature:

VIP Coffee and Cake Shop 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 businesses' founding and/or headquartered location) and the opening dates and locations of all other locations.

VIP Coffee and Cake Shop is a neighborhood bakery and cafe that opened in 1985. During the 80s, there weren't any Hong Kong style cafes (a spin on traditional Cantonese cuisine with British influences, cuisine that included Hong-Kong-style Western dishes such as cheese and tomato sauced dishes, pork chops marinated with soy sauce, and milk tea and iced lemon tea to accompany meals). Owner, Henry Chen, with a background as pastry chef, decided to make baked goods and pastries an a la carte item bought on the go in conjunction with a sit down restaurant---adding a new flare to the traditional cafes seen overseas in Hong Kong and Macau. Henry first started the café with his wife Colleen, who continues to help manage the store front as well as waitressing herself till this day.

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

VIP Coffee and Cake Shop has been in business since its opening date, 1985, and has not ceased operations.

c). is the business a family owned business? If so, give the generational history of the business.

Yes, the business is family owned. Owner Henry Chen and his wife Colleen both own and operate the business by producing in house pastries and waitressing since 1985.

d). describe the ownership history when the business ownership is not the original owner of a family owned business.

See answer above.

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.

See answer above.

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.

While the business location itself does not have particular standout historical associations, it is located directly across from old World Theater site used to be (a theater that screened Hong

Kong films from 1960s to 1990s) and is adjacent to the Royal Pacific Motor Inn, the first motel in the neighborhood.

Criterion 2

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

VIP Coffee and Cake Shop is the first café of its kind in the United States. In the mid to late 80s influx of immigrants from Hong Kong entered the US due to the territory being returned back to China from the UK—San Francisco was one main starting point where Hong Kong immigrants set root in the States. Noticing that there was a demand for a café that offered flavors close to home, Henry opened VIP Coffee and Cake Shop was opened which helped continue to shape the identity of the neighborhood of Chinatown as an immigrant gateway.

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

VIP Coffee and Cake Shop catered many large neighborhood events including family association, election night parties, and Singtao News Daily's anniversary parties (another longtime 30+ year operation that has been in Chinatown).

c). has the business ever been reference in an historical context? Such as in a business trade publication, media, historical documents?

The business has been featured on Chinese Food Magazine on the front page as the Best in the US and SF Weekly under the foodie column and has been specifically highlighted for the delightful taste of its pastries. Notably the title of the column notes "[...] Very Important Pastries," an ode to the variety of Western and Chinese pastries that VIP Coffee and Cake Shop offers.

d). is the business associated with a significant or historical person?

Owner Henry Chen recites how he had once serviced Bruce Lee and Song May-Ling, the wife of Chiang Kai Shek (the first president of the Republic of China). When Song May-Ling discovered Henry's cakes, she asked him to personally bake a cake for her every year for her birthday with different flavors each year. And even until this day, his skills in the kitchen do not go unnoticed. He showed a recent picture of him alongside a Hong Kong celebrity, Joe Junior, who told Henry "whenever I'm in town, I always make a point to stop and eat here." However Henry has remained humble to his roots and rarely tell the tale of his famous clients that have patronized the café.

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

Chinatown has always been a gateway for new immigrants to establish their roots in the United States. The neighborhood's demographic makeup is largely new immigrant families and long-time residents who are now senior citizens—both groups tend to be of low income and limited English speaking abilities. The business employs newly immigrated individuals and operates

with the community in mind—keeping prices low and portions large. It also offers late night hours that serves workers getting off late, tourists, and North Beach patrons.

VIP Coffee and Cake Shop is committed to keeping prices as affordable as possible for its largely low income patrons—most of who are local residents of the neighborhood. Since its opening, prices have remained relatively the same with about 90% of its menu items below \$10. The café is committed to serving a familiar flavor that is truly affordable to its community members and maintaining its true Hong Kong style character.

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

As mentioned above, the Chinatown community is largely low income with an arguably equal balance of young immigrant families and seniors. That being said, customers of all ages and parts of the Bay Area patronize VIP Coffee and Cake Shop. Those who have patronized the café as a young child and moved away to other areas of the city or neighboring towns, still continue to make the trip into Chinatown with their young children while also introducing their friends who are unfamiliar with the neighborhood to their childhood favorite.

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

The business models after the traditional Hong Kong style café layout with customary booth seating (the first of its kind in Chinatown) and opened round tables for large family gatherings and large party seating.

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

If VIP Coffee and Cake Shop closed, the community would lose a part of the neighborhood that they know and associate with a taste of home. When the business first opened, there weren't any cafes that offered popularized Hong Kong style dishes. And although the number of Hong Kong style cafes have grown in Chinatown, VIP Coffee and Cake Shop still has a loyal fan base that continues to patronize the café for its famous baked cheesy rice, hot milk teas, and pastries. It is not only a great place for a meal close to home but it has essentially become a way of life for many residents; sitting down at VIP with a cup of coffee in one hand and a pastry in the other chatting away in the early morning or grabbing a late night bite and sharing dishes with friends and families before heading home; it is ultimately a social hub where neighbors and families get together in a neighborhood where space is precious and limited.

Criterion 3

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

Reminiscent of Hong Kong cafes? In San Francisco it doesn't get any closer than that of VIP Coffee and Cake Shop. VIP Coffee and Cake Shop continues to offer favorites that are essentially unmatched; arguably offering the smoothest hot milk tea in town and the tastiest baked seafood rice. It remains true to its Hong Kong style café character in which everything is done to the greatest of details. Traditional Hong Kong milk teas are prepared with a thin silky

cloth bag that is used to repeatedly filter the tea and this technique is ultimately sets the VIP apart from other cafes that have unsuccessfully tried to duplicate its milk teas. Henry also does not sway from using traditional Hong Kong style café serving ware. He continues to use only thick white clay serving ware because it maintains the temperature and flavor of the food and/or drink.

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).

VIP Coffee and Cake Shop bakes all of their pastries in house and produces it fresh every morning. Owner Henry Chen personally trains all of the pastry chefs in house and follows the traditional Chinese art of culinary pastry baking and are made with quality ingredients. He commits to personally train the chefs himself so that the skill is kept in its purest form without any shortcuts. And as mentioned, the Hong Kong style dishes and drinks continue to be served in thick and heavy serving ware that can still be found in typical cafes in Hong Kong today. Although Henry has to routinely replace these serving wares because of its short life span, he states that it is absolutely worth it and would never compensate the taste to save money.

c). How has the business demonstrated a commitment to maintain 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.) Does the building occupied by the business relate to the immediate neighborhood?

Since the opening of VIP Coffee and Cake Shop, the entire exterior and interior including signage and layout has remained the same. Signage has been intact since 1985 with a few maintenance repairs but nothing has been removed or changed.

d). When the current ownership is not the original owner and has owned the business for less than 30 ears; 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.

Not applicable. Owner Henry Chen and his wife Colleen have owned and operated the business since it was founded in 1985.

MUST BE POSTED CONSPICUOUSLY AT THE BUSINESS LOCATION

READ REVERSE SIDE NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - P.O. BOX 7425, SAN FRANCISCO, 94120 - 7425


City & County of San Francisco
Office of the Treasurer & Tax Collector

License Certificate

1 Dr. Carlton B. Goodlett Place
City Hall, Room 140
San Francisco, CA 94102

Business Account Number 401127	Period Covered 04/01/2016 - 03/31/2017	Fee Paid \$1,365.00
Class Account H26 - 148152	Description RESTAURANT >2K SQFT	
Business Name VIP COFFEE & CAKE SHOP	Business Location 671 BROADWAY ST	Permit Number 030639

TOTAL INC
671 BROADWAY ST
SAN FRANCISCO CA 94133-4405


José Cisneros
Treasurer

See reverse side for additional information
Please post conspicuously at the business location

BUSINESS REGISTRATION

See reverse side for additional information
Please post conspicuously at the business location

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE
05-31-2016

EXPIRATION DATE
06-30-2016

BUSINESS ACCOUNT NUMBER

0401127

LOCATION ID

0401127-01-001

TRADE NAME (DBA)

VIP COFFEE & CAKE SHOP

BUSINESS LOCATION

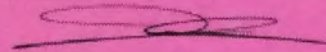
671 BROADWAY ST

OWNERSHIP

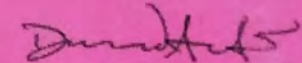
TOTAL INC

TAXPAYER SIGNATURE

**CITY AND COUNTY OF SAN FRANCISCO
OFFICE OF THE TREASURER & TAX COLLECTOR**



**José Cisneros
Treasurer**



**David Augustine
Tax Collector**

TOTAL INC

671 BROADWAY ST

SAN FRANCISCO CA 94133-4405

Read reverse side. To update addresses or to close a business, go to www.sftreasurer.org/accountupdate.

POST CLEARLY VISIBLE AT THIS BUSINESS LOCATION

FY 2015-16

嘉賓閣咖啡餅店

喜慶蛋糕

V.I.P. Coffee & Cakes Shop

BREAKFAST · LUNCH · DINNER · SNACKS

671

CREAM
雪糕



671



Espresso

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蛋糕 生日蛋糕
麵包 鬆化蛋糕
禮餅 婚禮餅

名廚主理
燃手西餐



V.I.P. Coffee & Cakes

BREAKFAST · LUNCH · DINNER

671

FINE DESSERT & ICE CREAM
精美甜品 美味雪糕



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親花生漿
親鹹水餃



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婚禮餅 鬆化蛋糕

嘉賓閣咖啡餅店
V.I.P. Coffee & Cakes Shop
BREAFAST · LUNCH · DINNER · SNACKS
蛋糕 麵包



671

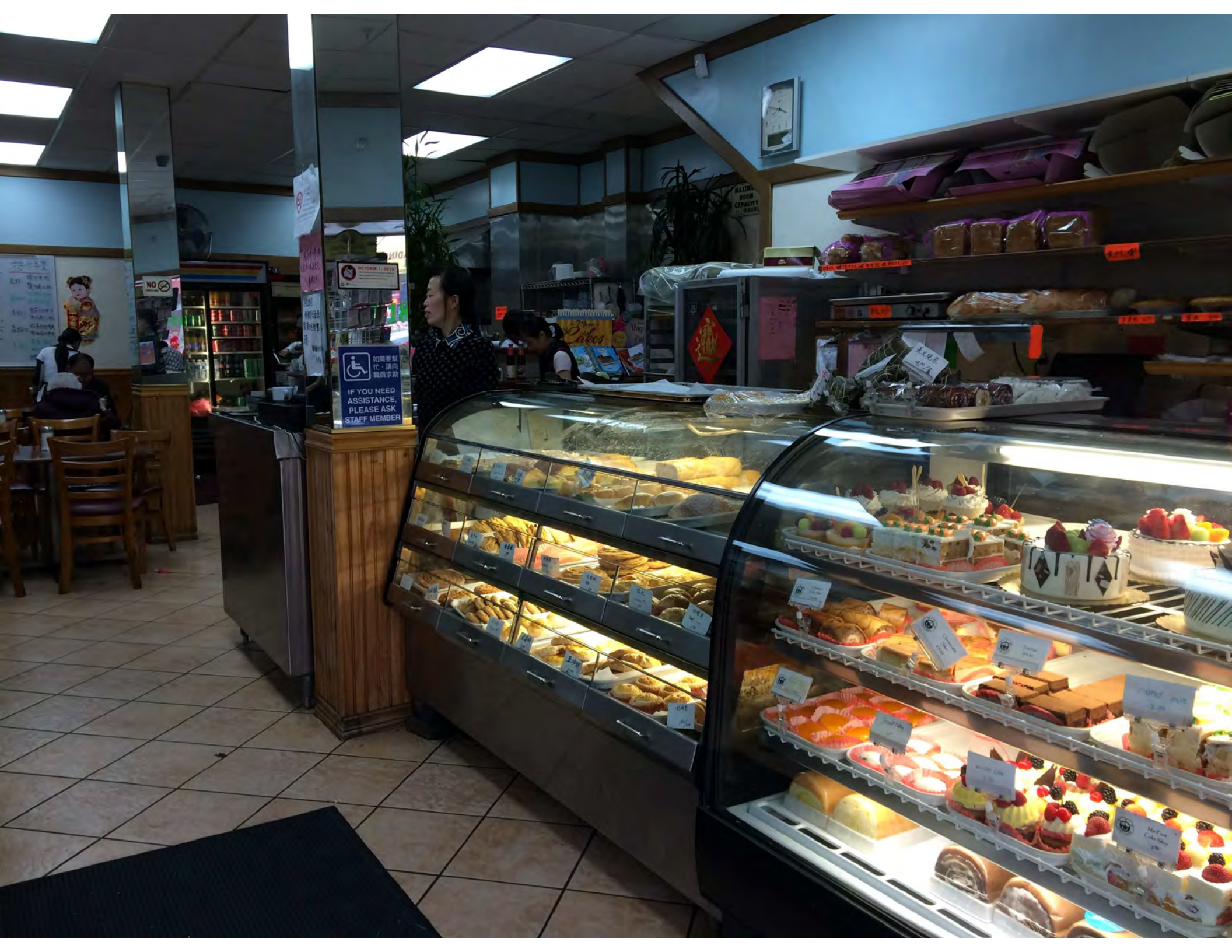


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ACCESS INSPECTED

歡迎光臨
歡迎生熟
歡迎外賣







如需要幫忙，請向職員求助
IF YOU NEED ASSISTANCE, PLEASE ASK STAFF MEMBER

WAITING FOR CAPACITY

NO

OCTOBER 1, 1993



IF YOU NEED ASSISTANCE, PLEASE ASK STAFF MEMBER



Cakes



元

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Cup Cake
0.50

蛋黃酥
2.00

蛋黃酥
2.00

香酥餅
0.85

蝴蝶酥
2.00

蛋黃酥
2.00

合桃酥
1.50

蛋黃酥
2.00

老婆餅
2.00



各式燴飯 Rice Plates

可選飯或麵
Choice of Steamed Rice, or Noodle

108. 鮮果甜酸雞	Sweet & Sour Chicken w/ Fruit	\$6.75
109. 西蘭花炒雞球	Chicken w/ Broccoli	\$6.50
110. 椒鹽雞翼	Salt & Pepper Chicken Wings	\$6.75
111. 四季豆炒牛肉/雞球	Beef or Chicken w/ String Beans	\$6.50
112. 滑蛋牛肉	Scramble Egg & Beef	\$6.50
113. 涼瓜牛肉	Beef w/ Bitter Melon	\$6.50
114. 露筍炒牛肉	Beef w/ Asparagus (seasonal)	\$6.75
115. 芥蘭炒牛肉	Beef w/ Chinese Broccoli	\$6.50
116. 什菜炒牛肉	Beef w/ Mixed Vegetable	\$6.50
117. 豉椒炒牛肉	Beef w/ Black Bean Sauce	\$7.00
118. 蠔油炒牛肉	Beef w/ Oyster Sauce	\$7.00
119. 菜心炒牛肉	Beef w/ Baby Bok Choy	\$7.00
120. 西生菜牛腩	Beef Stew w/ Lettuce	\$7.00
121. 豆腐炒牛肉	Beef w/ Tofu	\$7.00
122. 紅燒豆腐	Braised Tofu	\$6.00
123. 麻婆豆腐	Ma Po Tofu	\$6.00
124. 椒鹽豆腐	Salt & Pepper Tofu	\$6.00
125. 翡翠海鮮	Braised Mixed Seafood	\$8.00
126. 露筍炒蝦仁	Shrimp w/ Asparagus (seasonal)	\$8.00
127. 鮮奶炒海鮮	Mixed Seafood w/ Cream Sauce	\$8.00
128. 豆腐燴海鮮	Seafood w/ Tofu	\$8.00
129. 滑蛋蝦仁	Scrambled Egg w/ Shrimp	\$8.00
130. 豆腐炒魚片	Sliced Fish w/ Tofu	\$8.00
131. 鮮果甜酸蝦	Sweet & Sour Prawns w/ Fruit	\$8.00
132. 西蘭炒魚片	Sliced Fish w/ Broccoli	\$8.00
133. 蝦龍糊	Prawns w/ Lobster Sauce	\$8.00
134. 椒鹽多春魚	Salt & Pepper Smelt	\$8.00
205. 香煎三文魚	Pan Fried Salmon	\$10.80

各式炒飯 Fried Rice

135. 海鮮炒飯	Seafood Fried Rice	\$8.00
136. 瑤柱芥蘭粒蛋白炒飯	Scallop & Egg Fried Rice	\$8.00
137. 大蝦仁炒飯	Shrimp Fried Rice	\$7.50
138. 生炒牛肉飯	Beef Fried Rice	\$6.50
139. 生炒火腿雞絲飯	Ham & Shredded Chicken Fried Rice	\$6.50
140. 揚州炒飯	Bang Chow Fried Rice	\$6.50
141. 咸魚雞粒炒飯	Salted Fish & Diced Chicken Fried Rice	\$7.00
142. 餐肉蛋炒飯	Spam & Egg Fried Rice	\$6.50
143. 薑蔥炒飯	Ginger & Onion Fried Rice	\$6.50
144. 什菜炒飯	Mixed Vegetable Fried Rice	\$6.50
145. 西炒飯	French Fried Rice	\$6.50
146. 生炒雞絲飯	Shredded Chicken Fried Rice	\$6.50
202. 叉燒雞絲炒飯	BBQ Pork Fried Rice w/ Shredded Chicken	\$6.50

炒麵類

Fried Noodle

可選伊麵、意粉、河粉、烏冬或米粉
Choice of Rice Noodle, Flat Noodle, Udon, Mein or Yee Mein

147. 海鮮炒烏冬	Seafood Fried Udon	\$8.00
148. 蝦仁炒河	Shrimp Chow Fun	\$7.00
149. 魚片炒河	Fish Chow Fun	\$7.00
150. 蟹肉燴伊麵	Crab Meat Braised Yee Mein	\$7.00
151. 乾燒伊麵	Fried Yee Mein	\$6.50
152. 乾炒牛河	Beef Chow Fun	\$7.00
153. 乾炒雞麵	Fried Chicken Noodle	\$6.50
154. 黑椒乾炒牛肉麵	Black Pepper Beef Fried Noodle	\$7.00
155. 乾炒雞絲意粉	Shredded Chicken Fried Spaghetti	\$6.50
156. 星洲炒米	Singaporean Fried Thin Vermicelli	\$6.50
157. 星洲炒貴刁	Singaporean Fried Thick Rice Noodle	\$6.50
158. 雪菜肉絲炒米	Pickled Cabbage w/ Shredded Pork Fried Rice Noodle	\$6.50
159. 炸菜肉絲炒米	Preserved Vegetable w/ Shredded Pork Fried Rice Noodle	\$6.50

熱飲 Hot Drinks

160. 淨飲清茶或水每位	Hot or Iced Water Only	\$1.00
161. 咖啡(每位)	Coffee (per Person)	\$2.20
162. 茶或茶包奶茶	Tea (Lipton or Green Tea)	\$1.25
163. 熱鮮奶	Milk	\$2.00
164. 朱古力	Chocolate	\$2.00
165. 杏仁奶	Almond Milk	\$2.00
166. 好立克	Horlick	\$2.00
167. 阿華田	Ovatine	\$2.00
168. 港式奶茶	V.I.P. Tea (Hong Kong Style)	\$2.20
169. 檸檬茶	Lemon Tea	\$2.00
170. 檸檬可樂	Lemon Coke	\$2.50
171. 熱柚蜜	Citron Honey	\$2.50
172. 豆漿	Soy Milk	\$2.50
173. 檸檬加薑	Lemon Coke w/ Ginger	\$3.00

甜奶另加\$0.30
Add Condensed Milk \$0.30

凍飲 Cold Drinks

174. 橙汁	Bottle Orange Juice	\$1.00 (S) \$2.00 (L)
175. 蘋果汁	Apple Juice	\$1.25
176. 各式汽水(每罐)	Soft Drinks (per can)	\$1.25
177. 礦泉水	Bottle Water (16.9 oz)	\$1.25
178. 凍奶	Cold Milk	\$2.50
179. 凍豆漿	Cold Soy Milk	\$2.50
180. 凍朱古力	Iced Chocolate	\$2.80
181. 凍咖啡	Iced Coffee	\$2.80
182. 凍奶茶	Iced Milk Tea	\$2.80
183. 凍檸檬茶	Iced Lemon Tea	\$2.80
184. 凍檸檬	Iced Lemon Coke	\$2.80
185. 凍好立克	Iced Horlick	\$2.80
186. 凍阿華田	Iced Ovatine	\$2.80
187. 凍檸檬蜜	Iced Lemon Tea w/ Honey	\$3.50
188. 凍柚蜜	Iced Citron H	\$3.80
205. 蜜瓜珍珠	Melon Juice w/ Pearl Tapioca	\$3.80
206. 芒果珍珠	Mango Juice w/ Pearl Tapioca	\$3.80
207. 西瓜珍珠	Watermelon Juice w/ Pearl Tapioca	\$4.50

甜品 Desserts

189. 各式西餅	Various Cake (per piece)	\$2.00 up
190. 雪糕(一球)	Ice Cream (one scoop)	\$3.50 up
191. 玉泉忌廉蘇打	Schwepes Cream Soda	\$2.50
192. 紅豆冰	Snow Red Bean	\$2.80
193. 什果冰	Snow Mix Fruit	\$2.80
194. 菠蘿冰	Snow Pineapple	\$2.80
195. 珍珠奶茶	V.I.P. Tea w/ Pearl Tapioca	\$3.50
196. 紅豆冰雪糕	Snow Red Bean w/ Ice Cream	\$3.50
197. 什果冰雪糕	Snow Mixed Fruit w/ Ice Cream	\$3.50
198. 菠蘿冰雪糕	Snow Pineapple w/ Ice Cream	\$3.50
199. 鮮栗子蛋糕	Chestnuts Cream Cake	\$3.50
200. 涼粉雪糕	Grass Jelly w/ Ice Cream	\$3.50
201. 珍珠香芋或椰子或蜜瓜奶飲	Pearl Tapioca w/ Coconut or Honey Dew or Taro	\$3.80



嘉賓閣

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咖啡餅店



www.VIPBakery.com

671 BROADWAY, SF, CA 94133

(415) 989-7118

沙律類 Salads

1. 薯仔沙律	Potato Salad	\$4.00
2. 什菜沙律	Vegetable Salad	\$4.50
3. 火腿沙律	Ham Potato Salad	\$5.50
4. 雞肉沙律	Chicken Potato Salad	\$5.50
5. 蝦沙律	Prawns Potato Salad	\$6.50

湯類 Soups

6. 羅宋湯	Russian Borsch	\$3.50
7. 各式忌廉湯	Cream Soup (Chicken or Mushroom or Sweet Corn)	\$3.80
8. 牛尾湯	Ox-Tail	\$4.00
9. 周打魚湯	Fish Chowder	\$4.80
10. 嘉賓閣特色湯	V.I.P. Soup	\$4.80
11. 周打蟹肉湯	Crab Meat Chowder	\$5.00
12. 焗洋蔥湯	Baked French Onion (25 mins)	\$5.50

蛋類 Eggs

13. 火腿奄列	Ham Omelet	\$4.80
14. 火腿煎蛋	Ham & Eggs	\$4.30
15. 雞肉奄列	Chicken Omelet	\$4.80
16. 西班牙奄列	Spanish Omelet	\$5.00
17. 牛肉洋蔥奄列	Minced Beef & Onion Omelet	\$5.00
18. 煙肉煎蛋	Bacon & Eggs	\$4.80
19. 腸仔煎蛋	Sausage & Eggs	\$4.80
20. 蝦仔奄列	Shrimps Omelet	\$5.50

更換飲品照餐牌價目另加
Add the different price if beverage is changed.

咖喱類(飯或意粉) Curry (Rice or Spaghetti)

21. 咖喱雞球飯	Chicken Curry (Dark Meat)	\$6.50
22. 咖喱牛肉飯	Beef Curry	\$6.50
23. 咖喱牛利飯	Ox Tongue Curry	\$6.50
24. 咖喱豬扒飯	Pork Chop Curry	\$6.50
25. 咖喱什菜飯	Mixed Vegetables Curry	\$6.50
26. 咖喱雞翼飯	Chicken Wings Curry	\$7.00
27. 咖喱大蝦飯	Prawns Curry	\$7.00
28. 咖喱海鮮飯	Seafood Curry	\$7.50

Steamed Rice \$1.50 白飯 \$1.50
Change to Fried Rice \$2.00 炒炒底 \$2.00

三文治(烘底)/小食 Sandwich (Toasted) & Snack

29. 各式多士	Various Toast	\$2.00
30. 炸薯條	French Fries	\$3.50
31. 西多士	French Toast	\$3.50
32. 蒜茸包	Garlic Bread	\$3.50
33. 豬扒包	Pork Chop Bun	\$3.50
34. 吉列豬扒	Pork Chop Cutlet w/ French Fries	\$3.50
35. 炸洋蔥圈	Fried Onion Rings	\$4.00
36. 牛油炒玉米	Stir Fried Sweet Corn w/ Butter	\$3.50
37. 炸雞腿	Fried Chicken Drumstick w/ Potato Salad or French Fries	\$4.00
38. 火腿西多士	French Toast w/ Ham	\$4.00
39. 雞蛋三文治	Egg Sandwich	\$4.00
40. 芝士三文治	Cheese Sandwich	\$4.00
41. 炸雞翼	Fried Chicken Wings w/ French Fries	\$5.50



42. 炸魷魚圈	Fried Squid Rings	\$4.50
43. 煎豬扒腸仔	Grilled Pork Chop & Sausage	\$4.50
44. 炸魚柳薯條	Fish Stick & Fries	\$5.00
45. 炸鵝鶉鳥	Fried Quail (2 pcs)	\$5.50
46. 火腿蛋三文治	Ham & Egg Sandwich	\$4.80
47. 餐肉三文治	Luncheon Pork Sandwich	\$4.50
48. 鮮牛肉三文治	Beef Sandwich	\$5.50
49. 煙肉番茄生菜三文治	B.L.T. Sandwich	\$5.50
50. 大蝦多士 A	Prawns Toast (3 pcs)	\$5.50
51. 公司三文治 A	V.I.P. Sandwich	\$6.00

湯通粉 / 米粉或即食麵(另加\$0.50) / 粗麵(另加\$1.00) Rice Noodles / Macaroni / Instant Noodles (In Soup)

50. 加蛋一隻	Extra Egg (w/ Order)	\$0.80
51. 雞肉湯通粉	Chicken Macaroni	\$4.00
52. 火腿湯通粉	Ham Macaroni	\$4.00
53. 腸仔湯通粉	Polish Sausage Macaroni	\$4.00
54. 雙蛋湯通粉	Eggs Macaroni (2 Eggs)	\$4.00

55. 牛肉湯通粉	Beef Macaroni	\$5.00
56. 餐肉湯通粉	Luncheon Pork Macaroni	\$4.50
57. 公司湯通粉	V.I.P. Macaroni (w/ Egg, Hot Dog, & Ham)	\$4.50
58. 雪菜肉絲湯米	Pickled Cabbage w/ Shredded Pork Rice Noodle Soup	\$4.50
59. 炸菜肉絲湯米	Preserved Vegetable w/ Shredded Pork Rice Noodle Soup	\$4.50
60. 雲吞麵	Wonton Noodle Soup	\$4.50
61. 牛腩湯麵	Beef Stew Noodle Soup	\$5.25
62. 炸魚片湯烏東	Fried Fish w/ Udon Noodle Soup	\$5.25
63. 豬扒湯麵	Pork Chop Noodle Soup	\$5.25
64. 大蝦湯麵	Prawn Noodle Soup	\$7.25
65. 海鮮湯麵	Seafood Noodle Soup	\$8.25

飯或意粉 Rice/Spaghetti At least 25 mins for all baked items 焗飯需時25分鐘起

66. 火腿煎蛋飯	Ham & Eggs (Tomato Sauce or Soy Sauce)	\$5.50
67. 餐肉煎蛋飯	Luncheon Meat & Fried Egg w/ Rice	\$6.00
68. 免治牛肉飯	Minced Beef Rice	\$6.50
69. 雞皇飯	Chicken A La King Rice	\$6.50
70. 番茄牛肉飯	Sauteed Tomato Beef w/ Rice	\$6.50
71. 燴牛利飯	Braised Ox Tongue w/ Rice	\$6.50
72. 燴豬扒飯	Sauteed Pork Chop (Tomato Sauce)	\$6.50
73. 焗豬扒飯/意粉	Baked Pork Chop	\$7.25
74. 焗肉焗意粉	Baked Minced Beef Spaghetti	\$6.50
75. 燴蝦球飯/意粉	Sauteed Prawn w/ Rice	\$6.50
76. 焗海鮮飯/意粉	Baked Seafood w/ Rice	\$7.25
77. 焗牛扒飯/意粉	Baked Steak w/ Rice	\$7.50
78. 焗牛利飯/意粉	Baked Ox Tongue Rice	\$7.25
79. 焗蝦球飯/意粉	Baked Prawn Rice	\$7.25
80. 黑椒豬扒飯/意粉	Baked Chop w/ Black Pepper Sauce	\$6.50
81. 黑椒雞球飯/意粉	Chicken w/ Black Pepper Sauce	\$6.50



82. 黑椒牛肉飯/意粉	Black Pepper Beef Rice	\$6.50
83. 吉列豬扒飯/意粉	Pork Chop Outlet	\$6.50
84. 洋蔥豬扒飯/意粉	Pork Chop w/ Onion	\$6.50
85. 沙丹豬扒	Sultan Pork Chop	\$6.75
86. 蒜茸豬扒	Pork Chop w/ Garlic Sauce	\$6.50
87. 焗雞扒飯	Baked Chicken Steak Rice (1pc)	\$7.00
88. 焗肉醬飯	Baked Minced Beef over Fried Rice	\$7.00
89. 焗石班飯	Baked Fish Filet over Fried Rice	\$7.00



90. 黑椒燴牛扒飯	Baked Black Pepper Beef Steak w/ Rice	\$7.00
91. 焗鰻魚飯	Baked Eel w/ Rice	\$7.50
92. 鮮菠蘿船焗飯	Baked Fried Rice in Half Cut Pineapple	\$7.50
93. 燴牛尾飯	Stewed Ox-Tail Rice	\$7.75
94. 焗牛尾飯	Baked Ox-Tail Rice	\$8.25
208. 焗三文魚飯/意粉	Baked Salmon Rice/ Spaghetti	\$13.80

鐵板類(配飯, 意粉或餐包)

Sizzling Platter w/ Rice, Spaghetti or Butter Bun

套餐配餐羅宋湯及熱茶 (或咖啡)

Set Dinners Include: Russian Borsch & Coffee (or Lip ton Tea)	A La Carte 單餐	Set 套餐
95. 黑椒雞扒	\$8.20	\$11.20
Black Pepper Chicken Steak (2 pcs)		
96. 什扒	\$8.20	\$11.20
Mix Grill (Pork Chop, Minute Steak, Ham, Bacon & Polish Sausage)		
97. 串燒雞柳	\$8.20	\$11.20
Chicken Skewer		
98. 黑椒牛扒	\$11.95	\$14.95
N.Y. Steak Black Pepper Sauce		
99. 蒜茸牛扒	\$11.95	\$14.95
N.Y. Steak Garlic Sauce		
100. 洋蔥牛扒	\$11.95	\$14.95
N.Y. Steak Onion Sauce		
101. 蘑菇牛扒	\$11.95	\$14.95
N.Y. Steak Mushroom Sauce		
102. 公司牛扒	\$11.95	\$14.95
V.I.P. Style N.Y. Steak		
103. 黑椒牛柳	\$15.95	\$18.95
Fillet Mignon Black Pepper Sauce		
104. 蒜茸牛柳	\$15.95	\$18.95
Fillet Mignon Garlic Sauce		
105. 洋蔥牛柳	\$15.95	\$18.95
Fillet Mignon Onion Sauce		
106. 公司牛柳	\$15.95	\$18.95
V.I.P. Fillet Mignon (Onion, Green Onion & Garlic Mix)		
204. 鐵板羊扒	\$15.95	\$18.95
Lamb in Sizzling Platter		



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Vip Coffee & Cake Shop

671 Broadway, San Francisco, CA 94133
Phone: 415-989-7118

Since its opening in 1985, VIP Coffee & Cake Shop has been spreading the knowledge of traditional Chinese culture to San Francisco residents and tourists. Quality is definitely of importance at VIP Coffee & Cake Shop in San Francisco. The 4,000 square foot restaurant seats up to 100 people and...

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SZECHUAN GARDEN

4804 San Juan Ave, Fair Oaks, CA 95628, Fair Oaks, CA 95628
Phone: 916-961-9381

For those living in Fair Oaks, California, Szechuan Garden is the ideal place to go for palatable food and friendly service. Opened its door in 2006, this enchanting establishment has been pleasing the local residents since its grand opening. It offers dine-in and take-out services to better serve its customers....

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CRAZY BUFFET

830 E. El Camino Real, Sunnyvale, CA 94087
Phone: 408-736-0388

Crazy Buffet is the place to go for people looking for a top-notch all-you-can-eat buffet in Sunnyvale, California. The restaurant is a large 7,000 square feet and can seat up to 250 diners. The ambiance is calm and romantic, perfect for a relaxing dinner. Soothing Western and traditional Chinese music...

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Fu Yuan Restaurant

7562 Pacific Ave., Stockton, CA 95207
Phone: 209-952-2888

The dining room is clean and inviting with tables prepared in advance for customer arrival. The carpet is clean. Condiments, linens, plates and silverware are clean and

undamaged. The women's restroom is clean, stocked and odorless. A Health Department Certificate is clearly visible by the register area. The outside of...

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Hong Kong Restaurant

430 N MAIN ST, MANTECA, CA 95336-3912
Phone: 209-823-6080

Since its opening in 1991, Hong Kong Restaurant has been spreading the knowledge of traditional Chinese culture to Manteca residents and tourists. The restaurant serves a combination of Cantonese, Hunan and Szechuan cuisine and provides a relaxing atmosphere for anyone walking through the doors. Owner, Mr. Chen chose the soothing...

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Los China Bistro

2059 1St St, Livermore, CA 94550-4405
Phone: 925-455-6878

As you stroll in Downtown Livermore, enjoying its beautiful streetscape, you will discover a dine-in restaurant named Lo's China Bistro on 2059 1st Street. Opening in 2004, Lo's China Bistro has become famous for its outstanding, friendly, and family-oriented dining atmosphere and the exquisite taste and flavor of its dishes. Lo's...

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Ming's Chinese Restaurant

2653 Pleasant Hill Rd, Pleasant Hill, CA 94523-2033
Phone: 925-934-9393

While the décor of Ming's Chinese restaurant is not what one would call luxurious, it eludes tasteful class and style. From every chair to every tile, owner Su personally chose each design element and only chose the best quality materials. The dining room is filled with wooden chairs and desks...

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Ching Yen

1207 Columbus St, Bakersfield, CA 93305-2009
Phone: 661-871-5292

Ching Yen has come a long way since it's opening in 1987. Now after 23 years it has become one of the most well-known restaurants in Bakersfield, California. At 8,000 square feet and with a 300-person capacity, the successful establishment promises an enjoyable and memorable time for business conferences, wedding...

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China Great Buffet

11860 Valley Blvd, El Monte, CA 91732-3040
Phone: 626-575-8828

China Great Buffet serving Chinese, Japanese, Thai cuisine was recognized as 2012 Top100 Chinese Restaurants. It has around 190 seats area that is divided into three main dining areas with 50 to 80 seats each. About 15 of the tables are booths, that would be comfortable for no more than...

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Kingdom Of Dumpling

1713 Taraval St, San Francisco, CA 94116-2308
Phone: 415-566-6143

Kingdom of Dumpling is a hidden gem located at 1713 Taraval St. San Francisco. Though it's a small establishment with basic décor, customers are willing to wait for

20-30 minutes to be seated. The name of this enchanting eatery implies that it mainly serves various kinds of dumplings. Dumpling (Jiaozi...

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1

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Vip Coffee & Cake Shop


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671 Broadway, San Francisco, CA, 94133 

Phone: **415-989-7118** Fax: 415-361-2169 Susan

Site: [415-981-1198 传真](#)

Type: **Full service**

Cuisine: **American-Chinese , Chinese Food (Cantonese, Szechuan, Hunan, Mandarin, Special Noodle)**



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Since its opening in 1985, VIP Coffee & Cake Shop has been spreading the knowledge of traditional Chinese culture to San Francisco residents and tourists. Quality is definitely of importance at VIP Coffee & Cake Shop in San Francisco. The 4,000 square foot restaurant seats up to 100 people and specializes in dine-in and take-out service. Because VIP Coffee & Cake Shop serves both dine-in and take-out customers, it attracts both business people with just a small amount of time on their hands and people looking for a casual, leisurely dinner. According to owner Mr. Henry Chen, take-out orders are filled in less than ten minutes to save customers as much time as possible; and the service is always efficient and friendly for the customers looking to dine in. Either way, no matter where you eat it, the food at VIP Coffee & Cake Shop is delicious. The two most popular dishes on the menu are the Bake Chop Rice and Fish Rice. But no matter what customers order, they can be sure they are being served food that is always fresh and healthy. "We update our dishes daily, and customers can recognize how fresh our food is," says Chen. With more than a decade's worth of managerial experience, Chen knows that to manage a restaurant well, customers need to be treated perfectly and the staff should always be respected.

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VIP Coffee & Cake Shop

671 Broadway
San Francisco, CA 94133
North Beach/ Chinatown
415-989-7118
www.vipbakery.com

Bakery, Restaurants



Restaurant Details

Peer over the frosting flowers in the window of this bakery-cafe to the tables and you'll see giant pork chops served on platters the size of hubcaps and bowls of macaroni seeded with cubes of Spam. Yep, it's a Hong Kong-style tea shop, where baked rice and spaghetti dishes share space with curry chicken. The savory food's aimed at nostalgic Hong Kongers, but the desserts -- cakes covered in whipped cream and fruits, puff-pastry turnovers egg custard tarts -- are some of Chinatown's best. The most astonishing of them are the cheesecakes, which look like Twinkies but melt in the mouth with a haunting cream-cheese flavor.

Features: Delivery, Kid Friendly, Takeout, Breakfast, Dinner, Lunch, Snack Food, No Alcohol, Street Parking, Reservations Not Accepted

Price: \$,\$\$

Payment Type: All Major Credit Cards, cash

Parking: Street

Reservations: Not Accepted

Attire: Casual

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V.I.P Coffee & Cakes Shop



by [Calgary Reviews](#)

Taste Diaries From Honk Kong

Known for its delectable and authentic dishes which are reminiscent of food in Honk Kong, V.I.P Coffee & Cakes Shop is a haunt for hungry shoppers and locals throughout its working hours. The place is quite small and is furnished with simple booths and tables that make comfortable seating spaces. The service is friendly and the waiters can be relied upon for suggestions if you are in a dilemma about orders. The most popular dishes at V.I.P Coffee & Cakes Shop are the minced meat with rice, baked seafood on rice, scrambled egg with rice, baked pork chop with rice and the chicken wings. The place also serves an array of baked goods, of these the pineapple buns, egg tarts and pastries are moreish. Their portions are huge and the prices make the meal appear like a steal, hence every visit to V.I.P Coffee & Cakes Shop is a win-win.

671 Broadway Street
San Francisco, CA
+1 415 989 7118



**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-006
Business Name: Zam Zam
Business Address: 1633 Haight Street
District: District 5
Applicant: Robert Clarke, Owner
Nomination Date: August 15, 2016
Nominated By: Supervisor London Breed

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

1633 Haight Street from 1941-2016 (75 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: NA

DELIVERY DATE TO HPC: October 17, 2016

Richard Kurylo
Manager, Legacy Business Program



President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Monday, August 15th, 2016

Rick Kurylo
Legacy Business Program Manager
Office of Small Business
1 Dr. Carlton B. Goodlett Place, Suite 110
San Francisco, CA 94102

Dear Mr. Kurylo:

I am writing to proudly nominate Zam Zam at 1633 Haight Street for the Legacy Business Registry Program. Founded in 1941, this bar is a gem within the Haight Ashbury neighborhood.

Zam Zam is known for its timelessness. Herb Caen, a columnist for San Francisco Chronicle, wrote the famous article about the bar in 1991 that noted Zam Zam is "a place that time forgot. It's a like a movie palace of yesteryore, its curving bar filled with worshipers sitting in silent contemplation of the silver bullet in its graceful stem glass."

Even more famous is Mr. Bruno Mooshei, whose father opened the bar after he and his family emigrated from northern Iran in 1920. Although Mr. Mooshei has passed away in 2000, his personality is widely known to this day. He would infamously kick people out if they order a vodka martini, or if they didn't behave with what he deems the appropriate bar manners: sit at a stool, put money on the bar, and order your drink.

Despite the many changes that has come to the Haight Ashbury through the 1960s, 70s, and today, Zam Zam remains a local hotspot for neighbors to gather and relax after a long day. It is now owned by Mr. Robert Clarke, a frequent Zam Zam customer and a close friend of Mr. Mooshei. When he and his partner, Diane Epping, bought the bar from Mr. Mooshei, they made sure to maintain the Middle Eastern ambience and original décor. It's hard to find any place like it nowadays.

Zam Zam is a perfect candidate for the Legacy Business Registry Program. Feel free to contact my office if you have any questions. Thank you for your consideration.

Sincerely,

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

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

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:		
ZAM ZAM		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
ROBERT F. CLARKE DIANE SPING		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1633 HAIGHT ST SAN FRANCISCO, CA 94117		(415) 861-2545
		EMAIL:
		ROBERTFCLARKE@YAHOO.COM
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
ZAMZAMBAR.COM		

APPLICANT'S NAME	
ROBERT CLARKE	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
OWNER	
APPLICANT'S ADDRESS:	
2255 LAKE ST APT 8 SAN FRANCISCO, CA 94121	
TELEPHONE:	
(415) 726-8940	
EMAIL:	
ROBERTFCLARKE@YAHOO.COM	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0339653	

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
1633 HAIGHT ST	94117	12/18/41
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1941 — 2016	

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:
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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.

ROBERT F. CLARKE
Name (Print):

10/5/16
Date:

Robert F. Clarke
Signature:

Zam Zam 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.

Zam Zam (then known as the Persian Aub Zam Zam) opened for business on December 18, 1941 shortly after the attack on Pearl Harbor. Haight Street was much different in those days – a quiet shopping district that provided goods and services for the surrounding, largely blue-collar neighborhood.

Having emigrated from his native village near Baghdad in what was then called Mesopotamia, Samson Mooshei, an Assyrian gentleman, arrived in the Bay Area around 1920 with his wife and infant son named Bruno. After several years, the family moved into the Haight neighborhood to be closer to some relatives who lived on Page Street. Shortly thereafter, the Moosheis opened a small lunch counter in the front of a Haight Street bar called the Pall Mall Club. This small business was a family affair. The mother and father cooked and waited on customers, while young Bruno did chores and helped out in the larger bar while attending Polytechnic High School. Over time, the Mooshei family became integrated into the Haight Street community, impressing their predominantly German and Irish neighbors with their dedication to hard work and reliable service.

Samson was ambitious for further improvements in his life's fortunes, so when a space that housed a small coffee shop at 1633 Haight Street became available, he formed a partnership with his brother-in-law Malek and decided to open his own cocktail lounge. Samson and Malek wanted a place that would be a unique reminder of the country and culture that they had left behind so many years ago. It was to be a dream of Persia – exotic, otherworldly, and totally unlike anything else on Haight Street. They hired an Assyrian architect and designer named Jon Oshanna who was well known for his skills in creating various public spaces both in California and Hawaii including various hotel lobbies, bars, and theaters. Oshanna's idea for Samson's bar was for a space designed according to principals of Art Deco curvature and incorporating elements of Persian culture. Everything from matchbooks to napkins to ornamentation and decorative objects like vases and pitchers (some of which Samson had brought from Persia) would partake of the central concept. The napkins and matchbooks held a quotation from the "Rubaiyat of Omar Khayyam " a famous Persian poem, and behind the curving bar would be an oil painted mural depicting a famous Persian love story, the encounter of Khosru and Shireen. These were the subject of many stories, legends and poems, and as such were central figures in Persian culture and history. The bar was to be called the Persian Aub Zam Zam, a reference to the holy well of the same name located in Saudi Arabia – in other words, a Persian holy well or oasis.

After much hard work, opening day approached. Neighborhood residents were curious about the new addition to the Haight Street milieu and no doubt eager to see what the new place would have to offer. Then, disaster struck. Pearl Harbor was attacked and the country was at war. In later years, Bruno recalled that he heard of the attack as he was passing out leaflets along Haight Street announcing the impending opening of the bar.

Despite the turmoil, fear, outrage and excitement that swept the city, Samson proceeded with his plans and, on the 18th of December, 1941, the doors opened, and the Persian Aub Zam Zam was ready for business.

Regardless of the upheaval and dislocation of life in San Francisco in those years, the little bar did well. Bruno and his younger brother joined the Navy and shipped out to the Pacific while Samson, familiarly known to his customers as Sam, and his wife ran the bar and tried not to worry too much about their sons. They adapted as well as they could to the exigencies of wartime life in San Francisco. A blackout curtain was installed (the curtain support still remains as a reminder), and Sam was happy to serve the many service men who found their way out to Haight Street, except once, when he found a sailor and his date carrying on in the bar's phone booth and had the phone removed permanently as a consequence. Samson was known for his friendliness and, no doubt with Bruno in mind, special regard for the Navy.

The war ended, and Samson's sons both survived. Upon his discharge, Bruno worked for a short time in the city's pension office, but, before long, family ties called, and he went to work with his father behind the plank and stayed there for the rest of his life. As the years passed, Samson, Bruno and the Persian Aub Zam Zam became fixtures of Haight Street life and gradually gained renown beyond the neighborhood for their adherence to a set of "old school" values and standards of bar etiquette as well as for the exotic beauty of their bar.

Samson died in 1960 and the bar became Bruno's. Following his sense of the bar as both a family project and an embodiment of his family's commitment to certain standards of what was acceptable and what was not in the matter of bar culture, Bruno carried on. Gradually, the neighborhood changed. Plans were afoot to extend the freeway system through the heart of the district. Residents, fearful of falling property values, began to unload their old Victorians and head for the suburbs. Meanwhile, rents in North Beach were rising and members of the bohemian "beatnik" culture were being forced to look elsewhere to live. Suddenly, the confluence of vacant apartments, emerging baby boom restlessness, nearby Golden Gate Park, and most importantly the advent of LSD, combined to overwhelm the Haight neighborhood.

For Bruno, it was a disaster. The street was filled with what, in his eyes, were "barbarians" – dirty, spaced-out, aimless kids who seemed to be the very rejection of the style of life he had learned from Samson and his mother as they had struggled to establish themselves in a new country. The bar's business fell off as Bruno's customers, fearful of the new Haight Street scene, avoided the neighborhood. But still, he persevered. He cut costs by laying off his other bartenders and working the extra hours himself, all the while trying to adhere to the standards he had learned from his father.

And then gradually, slowly, once again things began to change. After several grim years when Haight Street was a sad, desolate strip of boarded up storefronts, broken glass and burned out derelicts, a new sense of possibility and renewal started to emerge. With new prosperity and new attitudes, Bruno's business began to improve. Martinis became fashionable, and Bruno, perhaps because of his stubborn adherence to what some saw as an archaic set of values, became regarded as a master of the martini art. His fame spread. Herb Caen and others, discovered Bruno and his meticulously preserved gem of a bar and wrote rapturously about it.

Having discovered Bruno myself one long ago afternoon, stunned by the unexpected beauty and improbable civility of the experience, I grew to appreciate what a remarkable thing

the Zam Zam is. Through Bruno, I came to know a different San Francisco than the one that is usually available. Bruno has passed on now, and the Zam Zam torch has been passed to me, owner Robert Clarke. I am grateful and honored to be able to help write the next chapter of a remarkable story.

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

The business has been in continual operation since 1941 except for a brief period during the ownership change.

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

The business is currently owned as a partnership by my wife, Diane Epping, and myself, Robert Clarke. However, Zam Zam has been a family-owned business since its inception in 1941. The original owner, Samson Mooshei, was an Assyrian immigrant who opened the bar after managing the Pall Mall Club, a small lunch counter in the front of the storefront where currently sits an Irish pub. After a few years, Samson realized that opening a bar could potentially expand his business and bring in more revenue and decided to open Persian Aub Zam Zam, also on Haight Street. In the late-1940s, Samson's son Bruno Mooshei began working at the bar and eventually took over managing the bar. Bruno worked at the bar until he eventually took over and managed the bar as a one-man show from the late 1960s until he died in 2000. Just before his death, the bar was bought by long-time patron Bob Clarke and his wife Diane Epping, who currently own the space now.

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

The bar was owned by the Mooshei family from its opening in 1941 until Bruno's death in 2000. The bar was passed on to Bruno by his father Samson as he was the oldest child, and Bruno's other siblings themselves had interests other than working at the bar. As Bruno aged, his health was in decline and eventually reached a point where he was not able to work at the bar anymore. Bob Clarke and Bruno had developed a deep friendship over the years and once Bruno became too ill, Bob offered to buy the bar from Bruno and preserve the largely unchanged bar. Bob; understanding the history of the bar, the Mooshei family, and the neighborhood; has carried on the tradition of the bar since he purchased it in 2000 and has not made any major changes to the space.

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.

See attached documents.

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 business has been at the same location for almost 75 years. The building itself dates back to construction in 1910, however, the true historical significance of the bar is the interior architecture, which dates back to the opening in 1941. The design is heavily Persian and Assyrian influenced, with wood and plaster making up the detail in the framing, and was designed by the Assyrian architect named Jon Oshanna, a prominent designer who had designed several other hotels and bars across the City and Hawaii. The design gives the bar an authentic feel that is largely unchanged from its opening.

Criterion 2

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

The business has provided a meeting place and social opportunity for several generations of San Franciscans. The bar mostly drew its clientele from working-class people that lived within a 3 to 4 block radius. The Haight-Ashbury neighborhood was largely a working-class neighborhood in the early days of the bar and while other more dive-type bars existed on Haight Street, Zam Zam gave off more of an element of class due to the strong detail of its construction and the strong detail of its martinis and specialty cocktails. As the businesses renown grew, it became a noted tourist destination and attracted attention from across the nation, spurred by its mention in a variety of travel guides and other publications.

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

The business has witnessed the many changes that have occurred in the Haight-Ashbury neighborhood from the days of World War II until the present. The Haight-Ashbury neighborhood is also the epicenter of the hippy counterculture that exploded in the late-1960s and with this came a number of challenges facing the bar. Plans for a freeway going through the neighborhood led to a decline in property values and left many spaces vacant in the neighborhood. The rising rents in North Beach brought many of the newly relocated hippies into the Haight searching for a cheaper place to live. This led to a large decline in Zam Zam's business, causing Bruno to lay off staff to cut costs and run the bar himself. Eventually, the neighborhood changed again, with prices again on the rise, and Zam Zam's business began to recover and thrive once again.

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

The business was often described by Herb Caen who appreciated its timeless character and unique qualities. Bruno and Herb had a quite cozy relationship as Herb was a frequent visitor to the bar and admired it for its reminiscence of "old San Francisco". Aside from Herb Caen, the bar has numerous mentions in the San Francisco Chronicle by other writes as well as Zagat, Legacy Bars of San Francisco, SF Gate, the San Francisco Examiner, was featured on Lonely Planet, as well as Anthony Bourdain's *No Reservations*. The bar also served as a filming location for Woody Allen's *Blue Jasmine*. August Kleinzahler, a well-known poet that lives in the neighborhood also dedicated an essay in his collection of essays titled *Cutty, One Rock to Bruno*.

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

Over the years, many significant and well-known people have patronized Zam Zam. Some local notables include Herb Caen, August Kleinzahler, Daniel Handler (more recognizable by his pen name Lemony Snicket) all of whom were regulars at the bar, as well as other notable figures such as Anthony Bourdain, Woody Allen, Matt Dillon, and the cast of the popular television show Dexter, Dave Chapelle, and others.

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

The business demonstrates its commitment to the community by providing a unique and well run location for social interaction as well as preserving an historic facet of the neighborhood. The current owners, Bob Clarke and Diane Epping, also have demonstrated their commitment to preserving the neighborhood character by purchasing the bar from Bruno and keeping the original architecture, interior design, and drink menu the same as it has been since 1941.

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

Haight-Ashbury has gone through many changes over the life of Zam Zam. When the bar first opened, it was largely a working-class German-American neighborhood, however, by the 1960s the neighborhood was largely overrun by the hippy counterculture. However, locals still chose to go to Zam Zam's as it remained as a reminder of Old San Francisco. The bar also catered to poets, writers and musicians. Today, the neighborhood still has its share of hippy travelers, however, the bar largely caters to a healthy mixture of local residents and tourists visiting Haight Street. The bar is very much a destination bar in San Francisco as well and it draws many people from outside the neighborhood as well.

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

The interior of the business is essentially unchanged since 1941. It was designed by Assyrian architect Jon Oshanna and is modeled to give one the feeling that they are in an art deco Persian bar during the 1930s and 40s. Behind the rounded bar, there is a large framed oil on canvas mural painted by Jon Oshanna himself, depicting a famous Persian love story, The Encounter of Khosru and Shireen. It was restored in 2000 upon Bob's purchasing the bar. The interior of the bar features wooden and plaster Persian art deco archways that lead into the dimly lit bar area and back seating room. The front doors are also set back and were originally covered with a "blackout curtain" due to the mandatory blackouts of the City during World War II. Currently, the ledge where the curtain once hung is now decorated with original imported Persian vases and decorative items.

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

The community would lose a unique and long standing element of Haight Street life should it ever be closed. Over the years, many bars, bookstores, and vintage clothing stores have rotated in and out of the surrounding storefronts, however Zam Zam's is one of the few bars that has remained essentially unchanged. The architecture and paint on the interior are all original and have been restored to bring out their warm, dark colors. The bar is a long-standing institution on Haight Street and is irreplaceable as far as its style and history are concerned.

Criterion 3

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

Zam Zam has a very unique style as it was originally designed in the Persian art deco style and has remained that way since 1941. The bar is dimly lit and reminiscent of Old San Francisco, as is largely rooted in tradition. During the years Bruno managed the bar, he held his customers to a very high standard. He did not allow people in the bar who were vagrants or seemed “spaced-out” as he would note. He also did not have patience for people to come in and float about without ordering a drink. He was a strict bartender. However, he had a trusting side amongst his long-term patrons and this ended up being a very valuable part of his legacy, as one of those patrons is now the current owner, Bob Clarke.

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 interior design of the business is unique and an integral part of the customers' experience. Were it ever to change, the loss would be profound. Though it has been modified over the years to adjust to contemporary tastes, the focus of the bar menu remains on classic cocktails such as the martini, Manhattan, old-fashioned, and gin and tonics. Many of the spirits involved are from local distilleries such as 209 Gin, Junipero Gin, St. George Spirits, and a number of locally produced beers such as Anchor Steam, Racer 5, Trumer Pils, and Scrimshaw. The bar remains as an old San Francisco-style cocktail bar even as new cocktail bars have sprung up throughout the City. Zam Zam is unique in that the architectural style of bar cannot be found anywhere else in the City, and the cocktails are as classic as the bar itself.

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.). Does the building occupied by the business relate to the immediate neighborhood?

The larger building that houses the business was built in 1910 in the Victorian-style, and houses several other businesses including a lingerie shop (Dollhouse Bettie), a Tibetan gift shop, and a hat shop. The façade around Zam Zam echoes the interior design of the bar, with two Persian minarets above the awning, painted red and green. The interior physical attributes are unchanged from the bar's inception as well, with very detailed wood and plaster architecture in a Persian art deco style. The space relates to the greater Haight-Ashbury neighborhood in that as the neighborhood has changed drastically over the years, the bar has remained the same and has served the local community throughout this time. Also, due to the wide variety of shops and stores along Haight Street, the bar fits in with the unique character of the commercial corridor and the larger neighborhood.

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NO PARKING
6am - 7am
TUES - THURS
LIMIT PLACED























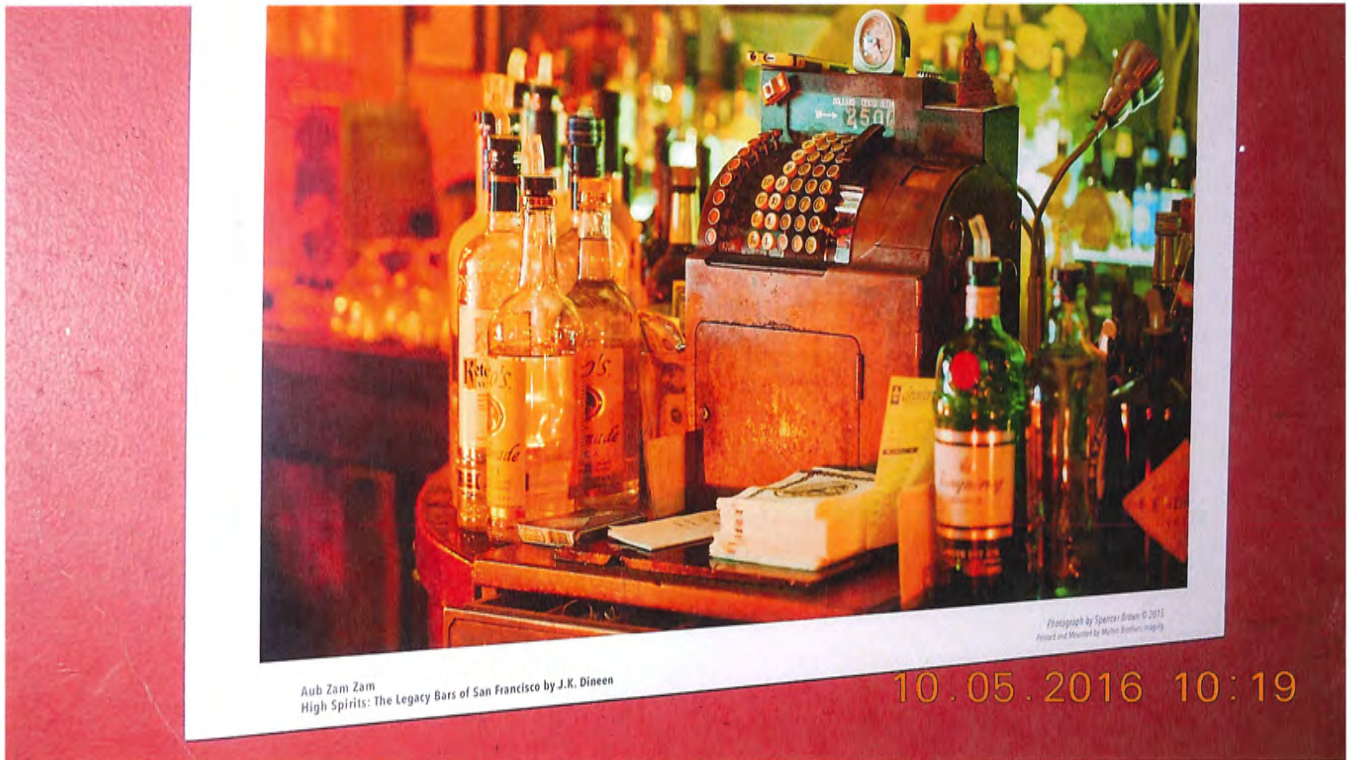
LUCKY STRIKE GREEN
Circa 1944

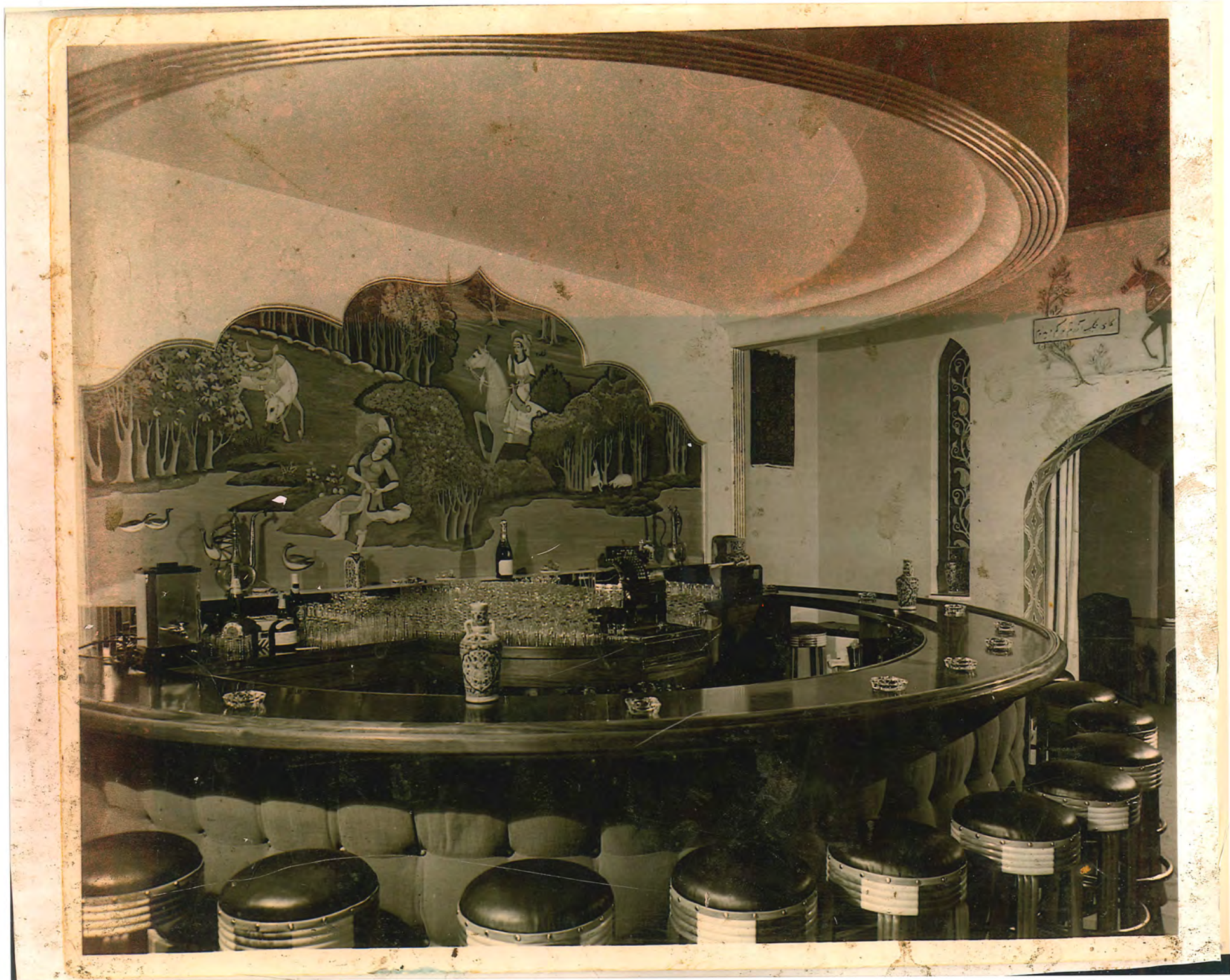
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SFGATE

Bruno Mooshei, Legendary Haight St. Bar Owner Dies

Tyche Hendricks, Chronicle Staff Writer

Published 4:00 am, Sunday, December 3, 2000

A little bit of San Francisco history has passed away with the death of Bruno Mooshei, for almost 50 years the proprietor of the Persian Aub **Zam Zam**, a Haight Street watering hole immortalized by Chronicle columnist **Herb Caen** as the Holy Shrine of the Dry Martini. Mr. Mooshei, 80, died of prostate cancer on Nov. 25.

Mr. Mooshei was known for his martinis. He mixed Boord's gin and Boissiere vermouth -- in a ratio, he said, of 1000 to 1 -- and served ice cold in 3- ounce glasses, the same ones his father used when he opened the Zam Zam in 1941.

Equally legendary was Mr. Mooshei's cantankerous personality. If he didn't like the looks or attitude of a potential patron, he would brusquely send the person away.

"Bruno always served people if they did three basic things: come sit at a stool, put your money on the bar and give him your order," longtime patron **David Gutekunst**, 50, said yesterday. "But people that came in, fooled around, went to the bathroom, laughed with their friends, said 'What would you recommend?' when he asked for their order -- to them, he'd say, 'I recommend the corner bar.' He expected people to have bar manners."

"Bruno had kind of a crusty reputation," agreed **Robert Clarke**, another Zam Zam habitue and friend of Mr. Mooshei. "He had definite ideas about the way a bar should be run. He had, as he said, 'old school' ways. Ladies got napkins and gentlemen didn't. He ran a very strict bar. He had the freedom to do that because he wasn't working for anybody else."

Clarke and his partner, **Diane Epping**, loved the Zam Zam so much that they couldn't bear to see it close when Mr. Mooshei retired for health reasons in January. They bought the bar, gave it a new coat of paint and reopened it this weekend.

Behind the unassuming door at 1633 Haight St., the room is small and dimly lit, with a Middle Eastern ambience. There are Moorish arches over the doors, and a mural behind the semicircular bar depicts a prince and princess from a Persian fairy tale. The place was designed by Assyrian architect **Jon Oshanna** for Mooshei's father, also Assyrian.

Clarke and Epping plan to keep the original decor. The price of the martinis will go up, however, to \$4.50 from Mr. Mooshei's \$2.50. The size will increase as well, said Clarke.

In a 1991 column, Caen called the Zam Zam "a place that time forgot. It's like a movie palace of yesteryore, its curving bar filled with worshipers sitting in silent contemplation of the silver bullet in its graceful stem glass. You expect . . . perhaps **Charles Boyer** whispering to **Hedy Lamarr**, "Take me to zuh Cazbah."

"The plan is to keep it essentially as it was," said Clarke. "I think it's important to maintain the tradition established over many years of a quiet place where people can have a drink, listen to vintage music and have a civilized time."

Mr. Mooshei's parents emigrated to the United States from what is now northern Iran. Mr. Mooshei was born April 25, 1920, in Baghdad as his parents were leaving the Middle East, according to **Norma Jean Mooshei**, his sister-in-law for 57 years.

The Moosheis lived at the corner of Haight and Ashbury and ran a tiny restaurant with five stools called the Pall Mall, Norma Mooshei recalled. When Mr. Mooshei's parents realized they could make more money doing less grueling work by running a bar, they opened the Persian Aub Zam Zam room. The name, according to a Herb Caen column, means fountain of youth.

Mr. Mooshei graduated from San Francisco's old **Polytechnic High School** and served in World War II as a Navy medic assigned to the Marines at Guadalcanal. On his return, he

worked for the city of San Francisco in the pension department for a couple of years before joining his father's business. He took over the Zam Zam in 1951.

Customers and friends describe Mr. Mooshei as a fiercely nostalgic man for whom San Francisco's heyday was in the '40s and '50s.

"Haight Street back then was like a little village," said Norma Mooshei. "There were streetcars. You knew the people who owned the stores, you knew everybody. You'd see people and stop and talk."

Things started to go downhill for Mr. Mooshei when Haight Street was overrun by hippies in the 1960s, but he doggedly kept his business going and adhered to his old ways, working the bar in a vest and tie.

"Bruno was always a gentleman," said Gutekunst. "He was very Old San Francisco. He would say there were only two great cities in the world and they're both gone: San Francisco and Shanghai. They had intrigue and class. They were international, and everybody dressed right."

Though the close-knit neighborhood feeling of the Haight, and indeed, San Francisco, began to fray over time, Mr. Mooshei created his own community of loyal patrons who became his friends. The clientele ranged from cab drivers and construction workers to poets and bankers.

"The bar was his life and the people that hung around with him outside the bar, but most of us knew him from the bar," said Gutekunst, who lived nearby on Fell Street and works in commercial **real estate**. "In the end, the bar was our living room."

Mr. Mooshei loved to eat out, and he had a regular circle of friends, including Gutekunst and Clarke, who joined him on jaunts to old-fashioned restaurants such as the Gold Mirror on Taraval Street or the Three Flames in San Jose.

Several times a year he would take a few days off for a vacation in Reno. He used to brag that he had never traveled east of Nevada.

"He'd go for three days and that was it," said Norma Mooshei. "He'd play keno, a little bit of slot machine. He'd never win and never lose. It was just for fun.

"We kept saying, why don't you just retire and enjoy yourself," she added. "But he wouldn't quit. He hated to give it up."

Mr. Mooshei is survived by his brother and sister-in-law, Allen and Norma Jean Mooshei of Ceres; two nieces and a nephew; four grand nieces and nephews, and a great-grand nephew.

Plans for a memorial service are pending.



Features » Food & Drink

February 16, 2014

Behold the glory of Aub Zam Zam while sipping martinis with bartender Tei Gundolfi

By Brendan P. Bartholomew



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JUAN PARDO/SPECIAL TO THE S.F. EXAMINER

Tei Gundolfi, a former actress, has been a bartender at Aub Zam Zam for eight years.

With its twin minarets, the facade of Aub Zam Zam evokes the mythologized Middle East of classic Hollywood films. Part the double doors under its Moorish arches, let your eyes adjust to the darkness, then take a glance at the stunning king-and-princess mural behind the circular bar. The restored oil painting seems less Hollywood kitsch and more a genuine tribute to Persian culture.

In bygone decades, before the word Persian disappeared from the name of the San Francisco bar Persian Aub Zam Zam, getting kicked out by longtime owner Bruno Mooshei was a rite of passage, the type of quintessential San Francisco experience treasured by old-school thrill-seekers. Mooshei died in 2000, but current owner Bob Clarke preserves the Haight-Ashbury bar with slavish respect for its history.

Bartender Tei Gundolfi is obsessed with education. She holds five degrees and certifications, and originally moved to The City so she could train as a Waldorf-method kindergarten teacher. A thespian in high school, Gundolfi has been a theater owner in Tampa, Fla., and an actress in New York City. Her screen credits include bit parts in “Sex and the City,” “Law and Order” and “The Sopranos.”

People rave about Aub Zam Zam’s martinis. What else should we know about your drink selection?

We definitely do a lot of classic cocktails, and we’ve got a fair selection of local offerings, such as No. 209 Gin, which is made in San Francisco, and Botanica Gin from Richmond. We’ve got several things from St. George’s Spirits in Alameda, including Hangar One Vodka, Breaking & Entering Bourbon and Dry Rye Gin. And of course we also have Junipero Gin from the Anchor Distilling Company.

What is it that makes somebody with your credentials and qualifications want to tend bar at Aub Zam Zam?

I was working here and teaching kindergarten, and I realized being at Zam Zam was the high

point of my week. Bob Clarke is amazing—when I was pregnant, he gave me four months of maternity leave. Working here allows me to be at home with my daughter all day.

How did you get into bartending? I moved to New York at the age of 28 to be an actress, and I realized I liked the stability of bartending.

Was your goal to be on stage, do commercials, work in film or be on TV? My preference was for the theater. And certainly my preference is not going out on the job hunt every day.

How did New York treat you? At first, it was impossible to find a place to live. I lived out of a duffel bag for six months. There were times when my dog and I would sleep on the pool table of the bar I worked at. But I had a great time in New York. I loved being there. It was a magical time.

What do people notice about Aub Zam Zam besides the decor? Our jukebox is stellar. It's got the Rolling Stones, Bob Dylan, Tom Waits, Johnny Cash, Patsy Cline, Billie Holiday and Miles Davis. I've been here eight years and I'm still not sick of the jukebox. That tells you something.

Does being on Haight Street mean you have a lot of crazy experiences? I tend to block these things out, but yeah, I've had some. There's a constant gauging of who's walking through the door. This is the common element between kindergarten and bartending — it's the same job, but a different language.

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HERB CAEN



Labor Day Lollygags

CAN'T LET summer '86 fade away without saluting the courageous tourists who left their hearts, suntans and wallets here the past couple of months. I watched them daily with growing admiration as they uncomplainingly stood in line at the Powell-Market turntable, bugged by panhandlers, deafened by bongo players, reviled by sidewalk preachers, laughed at by the locals for their funny clothes (or lack of them), overwhelmed by the smell of cheap pizza and franchised burgers. An admirable group, honked at by rude drivers as they slowed down at intersections, wondering which way to go; turning their street maps this way and that and even upside down before deciding they can't get there from here; spending hours to drive down the Lombard curlycue or trying to get up to Coit Tower; venturing into unknown little restaurants to find themselves the only customers. I hope they found the sourdough sour, the martinis dry and the chop suey properly chopped. And on a sizzling day back home in Indiana, or wherever, may they remember the cool gray city by the bay — and long to return.

★ ★ ★

SPINOFF: So many crotchety locals get annoyed when visitors call the cable cars "trolleys" that at the Cable Car Museum, mgr. Ross Kleinschmidt has been handing out buttons reading "Don't Call Them Trolleys!" Apparently "Frisco" is now acceptable. No buttons about that.

★ ★ ★

HOT S.F. one-liner in the 1920s: "Is your sister married or does she live on Bush street?" That comes to mind occasionally when I drive down that splendid thoroughfare — one of our first one-way streets — past aging apartment houses that once were, yes, Houses, as in "A house is not a home," Madam Sally Stanford's great if not original line. Bush has changed little through the years, except for the double-parked trucks and the mad pace of the traffic. The scale is still small and human, even though the "sacred" view corridor has been blocked in a typically brilliant move by our city planners. When Bush and Pine were first made one-way, we occasionally got our directions mixed up. I use my mnemonic to this day: "A bush is DOWN on the ground, a pine tree grows UP."

★ ★ ★

BY THE WAY, I note that the Bay Bridge, which turns 50 in November, is not only having trouble raising funds for a party, it is also being put down as "the other bridge." Outrageous! Those of us who've lived on Telegraph or Russian Hills will take the Bay Bridge over the Gate any time; its graceful main span, arching across our living room windows at night, was and is mesmerizing. Besides, the Bay is part of the real city, plunging headlong into the downtown morass, whereas its more famous rival is aloof and faraway, a dream in the hazy distance. The Gate is a work of art (and Joe Strauss) and an engineering marvel, but so is the old gray workhorse. Not only that, you get more miles for less money, and Oakland at the other end. For six-bits you were expecting maybe Paris?

★ ★ ★

TO MY SLIGHT surprise, I found myself on the Bay Bridge last Thurs. night. Only a nut would make the 70-mile round trip to the Concord Pavilion to hear Fats Domino and Jerry Lee Lewis, and I was one of those nuts. Fats was OK, his pudgy little hands covered with diamonds, but even with "Shake Rattle and Roll" he has become a lounge act. Jerry Lee Lewis, however, is the real article — weird, skinny, redolent of roadhouses, one-night stands, cigaret burns on battered uprights, waking up alone with a bad taste in your heart (it's catching). He's cruel to pianos, playing top notes with his booted feet and banging the lid in rhythm, but he has hands that go all the way to his elbows and a flailing style that never quits. Jerry Lee, married six times, minus most of his stomach, singing slightly off-key about losers ("You Win Again"), guys getting old ("39 And Holding"), burning burned-out memories ("Me and Bobby McGee," which Janis Joplin did better), and "Great Balls of Fire," a title that covers it all. Fats wasn't worth the 70 miles but J.L. Lewis pumped you up for the drive home.

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★ ★ ★

IT'S A YEAR for anniversaries. Twenty years since the Beatles made their last public appearance (at Candlestick), almost 20 years since "The Summer of Love" and the greening and graying of the Hashbury. I remember walking down Haight in '67, staring at the wacked-out kids, and bandleader Maury Woloohan saying, "If you think they're bad now, wait till they discover martinis."

If they did, one hopes it was at the Art Moderne bar called Persian Aub Zam Zam, which, amazingly, has been on Haight since 1941 and seems to have changed not at all. Through wars and the hippies, the Zam Zam has stood there untouched, jukebox playing Tommy Dorsey, owner Bruno Mooshei behind the bar, making perfect martinis. His father opened the place in '41, Bruno took it over in '51, and he still takes pride in his \$2.25 beauties.

Feeling nostalgia amid the neuralgia, I hobbled in there the other night to find the bar filled. As I called out my order to Bruno, a kid with long hair and an earring in one ear arose and said, "Here, take my stool — I've had enough." "How many?" I asked. "Four," he said. "All gin and straight up." Twenty years later, a post-hippie had discovered martinis, and I was not surprised to see him walk over to the jukebox and select a Carmen Cavallaro record.

ZIPPY The PINHEAD "REAR EXIT" BILL GRIFFITH

IN AN ATTEMPT TO GAIN ENTRY TO "BRUNO'S BLUE ROOM", CLAUDE BRINGS ALONG A FRIEND-- SURELY, BRUNO WILL BE WON OVER BY ZIPPY'S FLIPPANT PHRASINGS.

HE CAN TALK FOR SECONDS ON ANY SUBJECT!!

I'LL BRING A SMILE TO YOUR EYE & A TEAR TO YOUR LIPS!!

BRUNO, I'VE BEEN TO TH' NOTHINGNESS AT TH' CENTER OF TH' UNIVERSE-- AND THE OWNER IS WILLING TO SELL!!

I'M GONNA HAVE TO ASK YOU FOR SOME I.D.--

9-11

THIS IS MY MEMBERSHIP CARD IN TH' "BARNEY RUBBLE FAN CLUB"!!

HE'S CONGENIAL, HUH, BRUNO? NOW HOW 'BOUT THAT MARTINI? YOU CAN LEAVE OFF TH' 3 OLIVES!!

HMMM...

CLAUDE, AS WE WERE FLYING THROUGH TH' DOOR, DID YOU NOTICE A SIGN THAT SAID "DRESS CODE ENFORCED AT ALL TIMES"?

NOW HE TELLS ME...

I'M SERIOUS!!

Happy Hour 5:15 to 8:20

ZIPPY The PINHEAD "ADD TWO EGGS, BAKE FOUR BILLION YEARS" BILL GRIFFITH

AS A LAST, DESPERATE MEASURE, CLAUDE & ZIPPY DON 100% ACRYLIC LEISURE SUITS IN ORDER TO PLEASE THE "DEMON OF THE BLUE ROOM", BIG BRUNO.

I EVEN SHINED UP MY 6-INCH PLATFORMS!!

DID WE BREAK TH' DRESS CODE YET?

CAN I GET THAT MARTINI NOW, BRUNO? NO OLIVES, NO NAPKIN, HOLD TH' DORITOS!

WE ALSO ADMIT TH' EXISTENCE OF A GREAT NOTHINGNESS RIGHT OUTSIDE MIAMI!

HE'S CRYING!!

SNIF..

9-12

HERE ARE YOUR DRINKS, BOYS.. IT'S THOSE OUTFITS.. THEY REMIND ME OF MY FIRST WIFE.. IT WAS BACK IN '74, SHE WORE HER POLYESTER PANTSUIT EVERYWHERE.

THAT'S A BEAUTIFUL STORY, BRUNO-- THANKS.

MARTINIS WERE HER DRINK.. & ALWAYS WITH TWO NAPKINS..

HOW MANY SIPS DID YOU GET BEFORE HE THREW US OUT, ZIP??

THREE & A THIRD..

DID YOU HAVE TO TELL HIM TH' UNIVERSE WAS CREATED IN 3 HOURS BY JULIA CHILD?

I'M SERIOUS!!

